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'

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Section 5

*Descriptions of some of the major DCA works*
Section Five of the submission sets out to describe the processes and ideas in some of the major DCA works. In the process of doing this it becomes necessary to re-affirm some of the underlying concepts that this research program has promoted—those concerned with the transportation of the sense of place.

Hill (writing in the introduction to *The Distracted Preacher and Other Tales* and referring to F.E. Hardy's *The Life of Thomas Hardy*), quotes Hardy's assertion that 'Art is a changing of the actual proportions and order of things, so as to bring out more forcibly ... that feature in them which appeals most strongly to the idiosyncrasy of the artist' (Hill in Hardy F.E. 1979, p.13). This would certainly be true for this doctoral program research where place has been explored and the process of 'changing of actual proportions' has come about through the transportation of ideas of place from one location to another—from one continent—and from one hemisphere to another.

The fact that place may exist in one time frame only does not occur to Hardy in his writing, nor does it occur in this doctoral thesis where 'the pressure of the past' and '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). A good example of this can be seen in the recently released film of E.M. Forster's novel *Howards End*. Anthony Hopkins, Emma Thompson, Vanessa Redgrave and Helena Bonham-Carter star in this 1991 Nippon Film Development Finance Inc/Film Four International production. The late nineteenth century atmosphere is created vividly in a number of places and designed film set locations in southern England—notably in and around domestic properties in London, Devon and Shropshire. In one early scene in the film, the following dialogue takes place:

<table>
<thead>
<tr>
<th>Margaret Schlegel</th>
<th>Where do you come from?</th>
<th>(Emma Thompson)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leonard Bass</td>
<td>London.</td>
<td>(Samuel West)</td>
</tr>
<tr>
<td>Schlegel</td>
<td>Yes, I know, I mean before that. You didn't always live in a town?</td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>No, they [my parents] came from around Shropshire—they worked on the land</td>
<td></td>
</tr>
<tr>
<td>Schlegel</td>
<td>—You see, it was ancestral voices calling you.</td>
<td></td>
</tr>
</tbody>
</table>

This relationship between past and present and the interrelatedness of one place with another has been the motivating force behind the doctoral program. The further introduction of trans-continental and multicultural components on top of these parameters only increases, to my mind, the research potential and possible importance of place characteristics.
The major DCA painting *The Shell guide to Port Arthur in Dorset* is a painting that brings out this trans-continental feel of place transported. The painting is described in greater detail later in this section, but at this stage it is useful to compare some of the ideas behind the painting with similar concepts expounded by Thomas Hardy in his short story *The Grave by the Handpost* (1897)—written some ninety-six years previously. The potential layering of ideas of time and place; one (similar) idea appearing on top of another, is in no small way important in the DCA research program methodology.

Hardy's short story explores the sense of place in terms of the suicide of Samuel Holway and his subsequent burial, not in the local Dorset village churchyard of Broad Sidlinch, but at the cross-roads between Chalk-Newton and Broad Sidlinch (see maps below). Hardy describes the location for the incident in the following way, indicating that 'The road from Chalk-Newton to Broad Sidlinch is about two miles long and in the middle of its course, where it passes over the ridge dividing the two villages, it crosses at right angles, as has been stated, the lonely monotonous old highway known as Long Ash Lane, which runs, straight as a surveyor's line, many miles north and south of this spot, on the foundation of a Roman road' (Hardy...
Detail from the painting *The Shell guide to Port Arthur in Dorset*. Thomas Hardy in his short story *The Grave by the Handpost* describes the road from Chalk-Newton (Maiden Newton, Dorset) as being about two miles long. On a current United Kingdom road atlas, Maiden Newton is about four and a half miles from Cerne Abbas. In the painting detail (and to a similar visual scale of about four and a half miles from the Cerne Abbas, *Cerne Man* carving) Hardy’s novel would have been set—(diagonally left downwards)—approximately located where the Tolpuddle Martyrs and Port Arthur buildings are shown in the painting.
1979, p.332). The fact that Holway was removed (transported) from one place (Broad Sidlinch) to be buried at the cross-roads develops as the main theme of the story as Holway’s son attempts to have his father re-buried at the nearby village cemetery of Chalk-Newton. As the story develops it becomes clear that the sense of place (and the sense of belonging to place) is the motif around which the whole of Hardy’s story is based. The son Luke, pays to have his father re-buried at the Chalk-Newton cemetery only to find years later that this has not happened. In an historic repeat-return of events, Luke commits suicide, ‘...found shot through the head by his own hand at the cross-roads in Long Ash Lane where his father lay buried’ (Hardy 1979, p.342). Hardy’s final story-line twist has the son Luke buried ‘in the ordinary way in the [Chalk-Newton] churchyard’ despite ‘his wish that he might be buried at the Cross beside his father’ (p.342).

What this story demonstrates above everything else, is the importance that Hardy has placed on the sense of belonging to place and that transportation from it (either by Luke travelling overseas for years as a soldier, or in his father’s burial at the cross-roads). These events are something that Hardy has elaborated on (in the Dorset landscape) to disrupt the time-place relationships.

In a similar way, the painting The Shell guide to Port Arthur in Dorset disrupts time-place relationships in the development of thematic events concerning the transportation of the Tolpuddle Martyrs from Dorset to Tasmania and back again. The transportation theme takes place throughout the painting with the moving of buildings and people from the Tasmanian Peninsula around and into the Dorset countryside close to Cerne Abbas. The fact that the locations chosen for the painting, and the location chosen for Hardy’s short story (on the identical theme of transportation) are one and the same, gives an eerie double entendre to the concept of place removed.

The loss of place feeling (which is implied in both the riddle of The Grave by the Handpost and in the major doctoral painting The Shell guide to Port Arthur in Dorset ) crops up all through the research work and is projected into several of the (seven) major DCA paintings.
The cyclical nature of life and the transportation of the sense of place are very important in the DCA research process. It is possible to recognise this cyclical peculiarity in Hardy's Dorset story *The Grave by the Handpost* and it is alluded to by Hardy in the following passage describing carol singers at Holway's graveside:

They thereupon placed themselves in a *semicircle* by the newly stirred earth, and roused the dull air with the well-known Number Sixteen of their collection, which Lot gave out as being one he thought best suited to the occasion and the mood (Hardy 1979, p.336)(my italics).

In terms of the cyclical nature 'the newly stirred earth' of things concerned with *place* it is interesting to consider the geographical proximity of the Dorset *Cerne Giant* to Hardy's setting for his story. The supposed meaning of this chalk hillside figure concerns the cyclical quality of fertility, May Day and the Maypole. It is hard to believe that Hardy would not have been aware of this traditional mystical association connecting the *Cerne Giant* (which, after all, was located only two miles from his short story setting) to the theme of *place*.

The *Cerne Giant*’s festival is the agricultural May day, the time of spring sowing and the Celtic Beltane, when the herds returned to the hills. For centuries, the first of May, celebrated with the traditional Maypole, remained the most overtly sexual of vestigial ancient ceremonies (Lippard 1983, p.221).

The cyclical nature of Thomas Hardy's story seems to be connected with the whole agricultural ethos of Dorset as exemplified in both the *Cerne Giant* carving, the Hardy short story, and in my DCA painting, *The Shell guide to Port Arthur in Dorset*. The way all these themes pivot around *transportation* themes is particularly important in the research program. Lucy Lippard writes of the May Day cycle in the following terms: 'The Maypole in its broadest interpretation is the spindle axis on which the earth spins, the pole or measuring rod of time, as is the gnomon; it is the house post, [Handpost ?] supporter of the sky, connector of sky and earth (Lippard 1985 p.221).

If we add to these interpretations the additional factor of north–south hemisphere components, (ie.transportation of the Tolpuddle Martyrs from the northern to the southern hemisphere and subsequent return) then we could extend the cyclical, cauldron-like analogies into interpretations of the *Coriolis* effect as it might have applied in the transportation of place. John Seymour, writing in a 1981 issue of the Commonwealth Scientific and Industrial Research Organization's (CSIRO) Science Communication magazine *Ecos,*
describes wind direction as being 'Influenced by the planet's rotation—the Coriolis effect' (Seymour Ecos 1981, p.18). The idea of cyclical events having a pre-determined path, as explained by the French engineer Coriolis (1792–1843), is fascinating when applied to the transportation analogy alluded to by Hardy and as exemplified in the painting, The Shell guide to Port Arthur in Dorset.

In the Australian context, using the past knowledge that I have gained regarding some of the important characteristics of place, I am now defining place in my own terms without specific reference to the actuality of a location. As a creative process this has brought some interesting results. I have been able to develop ideas about (for example) the rocks at Murrurundi (New South Wales) as representing part of a Roman amphitheatre—or the boulders at Moonbi (New South Wales) having mystical significance in their bush setting (which in the Aboriginal sense they do). Stonehenge and the Australian Standing Stones (both at Glen Innes, New South Wales) have brought a wealth of ideas about the mystical New England granite rocks as defining the place, rather than being just tors that have pushed their way to the surface of this northern New South Wales landscape.

The most recent DCA works are those that rely as much on the ability to creatively manipulate past and present; one location with another; and the sense of belonging to the land, as they do in technical aspects of the painterly production of what might be perceived as pure studies of landscape.

In quite recent work I have taken ideas from the past and juxtaposed them with the present as creative exercises in time and place. The painting Murrurundi camp beyond Preedys Orchard (currently on exhibition at the Schubert Galleries, Gold Coast, Queensland) was shown at Wright College, UNE–Armidale in February 1991. This painting promotes similarities in Australian and United Kingdom places transported and juxtaposed—Roman camp on a hill (Oxfordshire); behind the rocks at Murrurundi (New South Wales); with the garden at Tadmarton (Oxfordshire) in the foreground. The atmosphere of the painting is summed up in the poem Preedys Orchard (which was written by Elaine Henderson shortly after I had completed the painting).
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

The painting Murrundi camp beyond Preedys Orchard (1992) and The Shell guide to Port Arthur in Dorset (1991) have the quality of place removed and place transported in common and reflect the DCA research involvement of the past in the present. 'I never pass through Chalk-Newton without turning to regard the neighbouring upland, at a point where a lane crosses the lone straight highway dividing this from the next parish; a sight which does not fail to recall the event that once happened there; and, though it may seem superfluous, at this date, to disinter more memories of village history, the whispers of that spot may claim to be preserved' (Hardy 1979, p.331).

The Shell guide to Port Arthur in Dorset 1.7 x 2.0m acrylic, pen, collage and graphite on canvas 1991.
The Shell guide to Port Arthur in Dorset
1.7 x 2.0m acrylic, pen, collage and graphite on canvas 1991. The painting was listed as number 1 in the Town Gallery, Brisbane. DCA exhibition Nov/Dec 1992. The Dorset landscape is combined with items transported from Tasmania. *Time and place* in the English countryside.

The painting on display in Armidale, New South Wales, shortly after completion.
Thoughts on *special places* within landscape

The painting *The dramatic theatre of Port Arthur seen amongst the Murrurundi rocks* is an unusual combination of different *loci* where the symmetry of *time* and *place* is crucially balanced. Two main *special places* have been brought together in an amalgam of images, each image flowing into and through each other to create the mystery and enigma of a *special place*—re-defined within the artist's terms of reference. In making this re-definition, it may be that some new, previously hidden, idea of *place* is revealed. In the introduction to an exhibition of (urban renewal landscape) paintings at the University of Guelph School of Landscape Architecture, Ontario, Canada in 1970, the following statement was made.

This statement still holds true for the illustrated painting above, produced in 1992:
One of the problems of posing the question of reality of man and the environment is that the natural elements of the landscape become mixed with the unnatural and the resulting mêlée says much about the combination and interaction of both, but little of the individuality of either. I have tried to find a way which will indicate man's involvement with nature (Henderson, 1970).

There is no doubt that what makes a place special is the history and the depth in time element of the land. Without knowing anything about Tadmarton, in Oxfordshire, other than the information on page 251 (and earlier documentation), it is possible to see how the tangible effects of time on this place has made it special for those who have lived in the area or visited it. The extract from Dorothy Davidson's book (p.251) not only gives us historical and geographical information, it also sets an atmospheric scene for the special quality of the place depicted.

Murrurundi in New South Wales is no less important as a special place if it is possible to piece together historical fact with myth and legend, and if we have the imagination to put all the bits together as a description of landscape. (See Inline Summer 1991 issue, p.12).
The extract from Dorothy Davison's book shown below describes the historical mood of place near and around Swalcliffe, Oxfordshire. The atmospherics of this description are applied to the place of Murrurundi, New South Wales. In this new setting place exists as an imaginative re-appraisal—transportation of ideas from an Oxfordshire context to the Murrurundi rocks of New South Wales.

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 [see pages 18–19]. Coins of various sorts were found during the nineteenth century. They were kept as treasures by the Painter family of the Lea, and there are various barrows and ancient burying places around. (The story of Swalcliffe Davidson D.G.M., 1951).
In the painting *The dramatic theatre of Port Arthur seen amongst the Murrurundi rocks* it is possible to see how the Murrurundi rocks blend with the (transported) Port Arthur buildings. The interweaving of buildings and rocks is important in creating the re-defined place, laying emphasis on the amphitheatre space in the foreground. Views between rocks and buildings to landscape beyond, and the ambiguity of the vistas obtained, were considered important in creating the *mystery of the place*. The Aboriginal idea of Murrurundi being a *nest in a valley* helped to define the character of the spaces in the foreground and middle distance, below the Liverpool Ranges.
Painting illustrated on the following page:


The painting is based on thoughts of a special place (Horton, as a village by the sea, on the Gower peninsula, Wales). The painting has a background of (Murrurundi) hills with a (Welsh) fishing village in the middle distance. The atmosphere in the painting evokes memories of the film Local Hero.* The cottages sit on the beach with a range of dark (antipodean) mountains behind.

* Local Hero. (See video bibliography page 108). The film captures the character and atmosphere of a Scottish village and juxtaposes it with images of New York in the United States of America. Time and place are essential ingredients in the film, combined with crosscultural nuances surrounding ideas of place as home.
In this painting Yorkshire moors sweep across a coastal scene. The buildings of Port Arthur, Tasmania (or are they Kirkstall Abbey, Leeds) sit on the shore, buffeted by the sea, wind and rain. In the background the (Queensland) Glasshouse Mountains can just be seen on the distant shore line. 

* It was Captain Cook, from a seascape of Moreton Bay, Queensland, who described the range of volcanic mountains in the distance (the Glasshouse Mountains) as reminding him of glasshouses (greenhouses) in Yorkshire. The transportation of ideas, shapes, forms, symbols and the meaning of place are aspects of this painting.
Lake George, near Canberra, becomes the subject for a painting that considers some of the characteristics of English placeness transplanted into an Australian context. The vista across Lake George gives an expanse of landscape not dissimilar to that of the (Shell) County Guides. Within the range of landscape it is possible to imagine all things that might be included in a guide to (the county of) Lake George—the sweep around the lake with the girdle of hills surrounding the lake basin; the agricultural divisions across the scene; the fence posts defining field patterns, that disappear across and into the lake itself. That the scene could be defined in English landscape terms in an Australian context (with reminiscences of Nash, Piper and Sutherland) made the transportation idea fascinating: 'romantic art deals with the particular...[It] is the result of a vision that can see in these (individual) 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).

The Shell guide to Port Arthur in Dorset

The following pages describe the imagery concerned with the production and presentation of the DCA painting, The Shell guide to Port Arthur in Dorset. The background to this painting is about past experiences (ie. the Shell County Guide completed in 1963) and the earlier (1987–90) studies for several Port Arthur paintings.

The Shell guide to Port Arthur in Dorset is one of the (seven) major works shown at the doctoral exhibition in November–December 1992. To explain the importance of this particular painting in the research program the transportation of the sense of place, it is necessary to look at the initial painting completed for the Shell Oil Company in the United Kingdom in 1963. The County guide painting was originally commissioned in 1962 by Shell's advertising agents George Rainbird Book Design and Production. Examples of work by the artist were seen by Shell's representatives and a commission for The Shell guide to Oxfordshire followed from this meeting. When I became a resident in Worcester, from the middle of 1962, it was agreed that the commission for The Shell guide to Worcestershire would be offered instead. Work started on the painting in 1962 and the following colour pages show the progression of the initial idea of place in Worcestershire as it developed (and changed) through the commission.

My first idea was a painting that would capture the sense of the place of the county of Worcestershire. As the preliminary ideas developed, it became clear that Shell required an illustrative and composite design rather than an exploration of the quality of the sense of place of Worcestershire through a painting. (The colour pages that follow (pp. 259–263) show the development of the initial roughs through to the finished artwork which in turn became the cover design for Shell's Shilling guide (Worcestershire).

The finished double-sided spread (page 259) is the result of the extended brief that Shell's advertising agents introduced (page 261). The painterly rough designs seen on pages 260 and 262 incorporate the atmosphere of the place of Worcestershire which was lost in the final composite illustration. 'If Shell were commissioning a painting to hang in their board-room, I have no doubt that they would be very happy with the much vaguer treatment of your rough' (Young, pers.comm.1962).
21st November 1962

Ian Henderson Esq
The School of Art
Victoria Institute
Canal Walk
Worcester

Please accept my abject apologies for not acknowledging your Worcestershire rough before this. I have been away a good deal this last fortnight.

We like the general plan of your rough very much indeed. There are, however, two points we would like you to consider:

1. We feel that too much of the picture area is taken up by the foreground, and that the window area could be enlarged with considerable advantage. The most important object of this series is to give the general "feel" of the county, and we are of the opinion that this can best be done by allotting more of the area to the landscape. I would like to suggest that the bottom line of the window area should be dropped by something like 1½ inches. This will, of course, involve a slight foreshortening of the table in the foreground, but I don't think this ought to present you with much difficulty.

2. I am afraid we are going to have to insist on a good deal more detail and verisimilitude than you would appear from your letter to want to give. This does not mean that we are asking for an exact photographic treatment. We like, and prefer, a certain looseness or roughness in the treatment, but it seems pointless to have, for instance, a basket of plums that are not remotely recognizable as plums, or a 'white admiral' butterfly that could be any butterfly. If Shell were commissioning a painting to hang in their board-room, I have no doubt that they would be very happy with the much vaguer treatment of your rough, but you must remember that this series of paintings has a specific purpose, namely to illustrate the typical features of the county concerned.

Before returning your rough to you I would be glad to have your comments on these points. I hope you will understand our point of view on this, as basically we find your rough very promising indeed.

Once again, apologies for the delay in acknowledging its receipt.

Yours sincerely,

Edward Young


Above

The letter written by Edward Young for George Rainbird Limited ('Shell's' advertisers) stating how they felt the 'Shell Guide to Worcestershire' should look. (In the original rough submitted to George Rainbird Limited it was intended that the still life objects on the table would lead the eye across and out through the window to the landscape (of Worcestershire) beyond. The change in the composition of table related to view and the filling up of the foreground with more exact (and identifiable) objects took away from the atmospheric feel.)
Above:
The original small oil pastel study done as a preliminary sketch for the 'Shell' County Guide to Worcestershire. The expressionist atmospheric quality of the design was taken from a window view looking out from the (Lion Perrins) house at Lansdowne Terrace and overlooking the city of Worcester with the Malvern hills in the distance. The original rough sketch shows the composition and atmosphere required in finished design.

Above left: A further preliminary study for the 'Shell' County Guide completed in gouache at the exact size required. It developed the view without losing the essential character and was submitted to 'Shell' for consideration.

Above right: The final design after the advertisers had specified exactly how the view should be developed and what should be included in the foreground. It changed the whole composition and feel of the work.
WORCESTERSHIRE

AN INTRODUCTION BY JOHN MOORE

Three rivers impose their personalities upon the Worcestershire scene: the strong Severn and its tributaries, the swift-running temperamental Teme and the slow meandering Avon. We may thus divide the county into three watersheds, and find a distinctive character in each. But this arrangement leaves out the most populous part of Worcestershire, the wealthiest and the most unprepossessing, which we will discuss first.

The Industrial North-East

This extends from Kidderminster in the west - affectionately known to its inhabitants as 'Kiddie', and famous all the world over for its carpets - to Redditch in the east, equally famous for fishing-tackle; and from Bromsgrove in the south to the outskirts of Birmingham and to Dudley in the north. Dudley manufactures chains and anchors - a surprising speciality for a town situated about as far inland as it is possible in this island to be. It can be called the 'capital' of the Black Country conurbation, which includes Stourbridge - as well known for its glass as 'Kiddie' is for carpets - and Halesowen, the birthplace of Francis Brett Young, who used it as a background for some of his tales.

Opposite: Detail from the original painting by Ian Henderson.

Endeavouring the cherry-orchards of the Teme, Worcestershire unites the industrial with the rural across a stretch of country sometimes mellow, sometimes bright with red soil. In the background of the picture looms the Malvern Hills. inset is the effigy of King John that, with its miniature expression, rests upon his tomb in Worcester cathedral.
The difficulty in reconciling my wish to produce an atmospheric interpretation of *place* for the 1962 Shell *County guide* commission must have stayed with me. The major DCA painting, *The Shell guide to Port Arthur in Dorset* looks back at the *early place* paintings and re-develops the Shell theme in an Anglo–Australian context; without the constraints of the earlier 1962 commission.

In the painting, I have interposed Australia and England in an amalgam of juxtapositions which are both historical and sociological in nature and develop the theme of the *transportation of the sense of place*. In the painting, Port Arthur is returned to Dorset along with the five (or six) Tolpuddle Martyrs who were sent to Tasmania’s penal colony at Port Arthur in 1834. The Dorset landscape assimilates the return of buildings and topographical features and a southern Dorset coastline is substituted for the south-eastern coast of Tasmania. The nuances of *place* mixed with *time* are important in capturing the ambiguity of the scene and the uniqueness of belonging to a particular location, whether in England or Tasmania. The geographer J.B. Jackson, in *The Necessity for Ruins*, comments on the feel of landscape.†

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 (Jackson 1980, p.16).

*The Shell guide to Port Arthur in Dorset* was one (major) work in a series of studies using Port Arthur as a metaphor for *place* (discovered, defined, and transported). The two United Kingdom university geographers Denis Cosgrove and Stephen Daniels have noted the importance of landscape seen this way and they point out:

> Landscape is not merely an impressionistic response to more basic, material, physiographic or socio-economic reality; rather we view the whole relation between land and life as a play of representations (Cosgrove & Daniels 1989, p.169).

It is this *play of representations* that makes landscape painting so interesting for me, and it has been possible to maximise this in the DCA work *The Shell guide to Port Arthur in Dorset.*

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* Some records indicate that six Tolpuddle Martyrs were transported to Tasmania and only five returned. Other records seem to indicate that all six were returned to Dorset and that one (James Hammett) died in the Dorchester workhouse. In either event, the remaining five Tolpuddle Martyrs emmigrated to Canada within a year of their return to England.

† John Jackson’s book *The Necessity for Ruins* published by The University of Massachusetts Press (1980) has proved to be one of the most useful reference books concerning all aspects of sociological and geographical *placeness*. His work addresses visual importance: ‘I’m enclined to believe that this urge to be assimilated, combined with our incessant search for famous landmarks, had the effect of making us highly conscious of local characteristics and allowed us to develop an awareness of the peculiarities of place and its inhabitants, and compare them with those of other places’ (Jackson 1980, p.9).
The Shell guide to Port Arthur in Dorset was the second major work to be completed during the DCA program and this (1.7 x 2.0m painting) fulfilled many of the requirements in the self-instigated brief: the transportation of the sense of place. The following aspects for the painting were taken into account:

- the place theme, (Dorset and Port Arthur, Tasmania) which was crosscultural and common to both Australia and the United Kingdom with both countries having interpretations of the Tolpuddle Martyr theme. The topographical aspects of both landscape areas could be compared with each other.
- a feeling of history, where real and imaginary items concerning the nature of place could blend together interestingly especially where specific items could be juxtaposed with each other in a landscape context.
- a sense of mystery both in relation to the Dorset and the Tasmanian landscape nuances. Examples being: the characteristics of the Port Arthur penitentiary stone compared to the Dorset stone; the ambiguity of the Giant of Cerne Abbas figure form carved in the chalk compared to Aboriginal X-ray drawings; the coastline of Dorset compared to the Tasman peninsula; and the historic ruins and design of the Dorset buildings of Corfe Castle compared to the ruins of the Port Arthur buildings.
- the human expression of place. In this painting it was explored through the transfer of six Tolpuddle farm workers from Dorset to Port Arthur and their subsequent return.
- Place defined by atmosphere was carried out mainly through the use of colour as a means of identifying the mood or feeling of the combined landscape.

Aspects of the abovementioned items can be seen in the poem written about the painting entitled A Tolpuddle Passage. The poem was displayed with the painting at the DCA exhibition. It can be seen on page 268.
In the production of the painting, the sketchbook activity was of the utmost importance. Sketchbook layouts are illustrated in the following pages with full-page copies of the sketchbook concepts indicating the development of the individual ideas; for consideration, and inclusion. Sometimes the sub-ideas such as The Cerne Giant, or the image of Maiden Castle, or the geographical feature of Lulworth Cove might lead ideas into other painterly considerations. Lulworth Cove as an idea of inlet, into the landforms; intrusion from one major force of the sea into the land; the coming and going (transportation) of tides in and out of the cove, etc) developed through the sketchbook pages. At the opening at the Town Gallery exhibition on 15 November 1992 I commented on the need for an explanation of these ideas, saying that:

> Although it could be argued that paintings should stand in their own right, without the need for interpretation, I believe that the best paintings are ones that involve the viewer and my paintings attempt to involve the viewer in the questions about place and how we relate to it (Henderson, 1992).

*The Shell guide to Port Arthur in Dorset* is perhaps one of the most successful of the DCA paintings in that it makes clear the difference between the seen land and the interplay of nuances that allows land (or landscape) to be viewed in an holistic way.

Ian Shaw in his introduction to my catalogue of Canadian landscape paintings in 1970 described my Canadian *place* paintings as follows:

> This show does not preach but I would sum up what I think it says. We live on the top of the land, we are a growth, we are transitory here. We can do our damnest to it (Sudbury), its contours remain. It is rock; we cannot shape it; it will not be made human except in dream. It was here millions of years before we, it will be here when there are no more dreams. It is a frightening place this emptiness that needs no human sound. It is the Canadian *fact*, not the Canadian landscape, these paintings capture. Perhaps the best word to use to describe this fact is sublime; we do it a disservice to call it beautiful. These paintings have done much because they have made the clear distinction between a sublime land, and a beautiful landscape (Shaw in Henderson catalogue, 1970).

In a similar way the painting *The Shell guide to Port Arthur* considers landscape in terms of the interrelationship of man (transported) in the environment. The mix of two different ideas of land—northern and southern hemispheres of place—is the subject matter for the work. The poem *A Tolpuddle Passage* describes the time-spanned theme bringing land ideas together in the painting *The Shell guide to Port Arthur in Dorset*. 
The poem was displayed with the painting at the DCA exhibition to allow the viewing public to consider the literary quality of the ideas conveyed as an adjunct to, but not as a substitute for, the painting. Penelope Marcus writes of Paul Nash: 'As published in 1949 Outline is a fascinating collection of Nash's various literary interests. The inclusion of the watercolours and photographs, although not placed in the book as Nash himself would have liked, nevertheless suggest the complementary role between the visual and literary works that Nash sometimes conceived' (Marcus 1975, p.33).

Pages 269–271 are studies for the painting *The Shell guide to Port Arthur in Dorset* and pages 273–274 show the painting on display at the DCA exhibition at the Town Gallery in Brisbane, Queensland, in November–December 1992.
In the Heart of Hardy's Wessex
60 miles

The Dorset countryside, with its exposed, windswept heaths and rolling downs, sun-baked villages and bustling market towns, forms the background to Thomas Hardy's Wessex novels. The Isle of Portland, with its west coast quarter, was for him the "Isle of Singers"; Dorchester, the county town, was Casterbridge.

From Weymouth centre or sea front, follow signs for Portland, A354 into the one-way system. Cross the harbour area, and turn right along North Quay, then left to reach the ticket gates. Keep right and descend through Wyke Regis, then drive down part of Chesil Bank to the Isle of Portland. At Fortuneswell roundabout take the left exit and follow signs Portland Bill into the one-way system, pass left the road to Portland Castle. Continue the section through Fortuneswell, up the steep slope of Portland Hill and into Easton. At the village centre bear left (SP Southwell, Portland Bill). At Southwell turn left (SP Portland Bill) and drive to Portland Hill. Return to Southwell and turn left for West Bay and Fortuneswell. Drive through West Bay and St George's Church turn left. At the roundabout Portland Hill turn left to A35 (SP Portland Bill, Weymouth) and descend to Portland. Here turn left (one-way) and return to Weymouth.

Return to Southwell and turn right for the coast, turn left on to B3177 (SP Bridgeport). Keep following Bridgeport signs through Chardstock and Chickerell and drive to the edge of Portland. Here bear left and continue to Abbotsbury. At the end of the village, bear right (the unclassified road leads to Abbotsbury Gardens), ascend on to the downs and continue to Burton Bradstock. After a mile pass the turning to West Bay (on left), then in another mile at the roundabout take the 2nd exit (for Bridgeport). Leave on the Dorchester road, A35, and drive to Winterborne Abbas. At the end of the village, branch right, B3159 (SP Abbotsbury) and drive to Winterborne Abbas. At the end of the village branch left (unclassified) and in 2½ miles at the crossroads turn left to reach the monument. Descend and in 2 miles turn right onto B3159 to enter Maiden Castle. At the end of the village branch left (unclassified) and in 3½ miles at the T-junction, turn right onto A35 for Dorchester. Leave Dorchester on A354 Weymouth road (on leaving the town, an unclassified road to the right leads to Little Castle, and return through Broadwey to Weymouth.

Dorchester Hardy's birthplace (OACT) is at Lower Bockhampton, 2 miles north-east of the town. The museum, has many items of interest. The old Shire Hall (OACT) is now a memorial to the Tolpuddle Martyrs who were tried here.

Maiden Castle (AM): One of the best known Iron Age hillforts in the country.
A Tolpuddle Passage

Across flaked white walls of lichen-grown stone
Time's messages are scratched
Through furrowed green leys
Criss-crossing
The coastal outlook
Of earth blown memories.

Here, hand-hewn ochred sandstone rocks
Lie in abject piles of testimony
As fresh and new as scattered drafts
Of time-spanned coastal gusts
And memories
Of Dorset lost
On an invaded Tasman shore.

Ian Henderson
October 1992
The following information was supplied to Shell International while the DCA exhibition was on show at the Town Gallery in Brisbane. The information refers to the painting *The Shell guide to Port Arthur in Dorset*.

**The Shell guide to Port Arthur in Dorset**  
1.7 x 2.0m acrylic, pen, collage and graphite on canvas 1992.


*The Shell guide to Port Arthur in Dorset* was the second of seven major works completed as part of the Doctor in Creative Arts program the *Transportation of the Sense of Place (Genius Loci)* through the School of Creative Arts, at the University of Wollongong, Wollongong, New South Wales, Australia (1990–1993).

As a practising artist in the United Kingdom in the 1960s I had completed the commission *The Shell guide to Worcestershire* (the *Shilling Guides* c.1964) and won second prize in the *Shell National Poster Competition* in 1965. The Worcestershire Guide was also illustrated in the *Shell Guide to Britain* (p.449) published in 1965.

When I decided to complete my doctoral program in 1990 I was particularly interested in following a theme that I had been working on almost since arriving in Australia in 1972 —namely the development of these ideas associated with the *sense of place*. As a migrant to Australia, I was keen to see whether the concepts that I had developed in the United Kingdom related to *Genius Loci* (and certainly encompassed in the *Shell guide to Worcestershire*) could be successfully transposed and translated into an Australian context.

Paul Nash as an English artist (1889–1946), had developed paintings, in the British Romantic tradition, around the concept of place (incidentally both Paul Nash and his brother John were responsible for several Shell works in the *Shell County Guide* series). Paul Nash was particularly interested in *Genius Loci* as was Thomas Hardy in his novels and poems set in south and mid-Wessex.

After being accepted into the doctoral program in Creative Arts at the University of Wollongong, I made it clear that I was particularly interested in carrying out further research work into *place* and *placeness*, and the possibilities regarding the *transportation of the sense of place*. This research allowed me to consider some earlier transportations to Australia and I completed several paintings based on the penal settlement at Port Arthur, established in the 1830s on the Tasman Peninsula some one hundred kilometres from Hobart. Robert Hughes in his book *The Fatal Shore* has written about the atmosphere of *place* created at Port Arthur.

When I came to produce *The Shell guide to Port Arthur in Dorset* ideas about transportation and the *sense of place* had been worked on for several months. Uppermost in my mind was the idea that it might be possible to look at the description of *place* in two settings combining thoughts about the United Kingdom with Australia.

In 1834 the Tolpuddle Martyrs (six Dorset farm workers) were transported from England to Australia (Port Arthur) for trying to form an agricultural union. After a public outcry they were reprieved and the five (or six) returned to Dorset. The painting *The Shell guide to Port Arthur in Dorset* considers the return of the five (or six) Tolpuddle Martyrs after they had been transported from one *place*, one country, to another. It also looks at the possibility of returning the penal buildings of Port Arthur with the Martyrs and integrating them as part of the (Dorset) landscape—as part of *placeness*—belonging to *place*, etc. In the painting, the Port Arthur buildings settle (back) into the Dorset landscape with the existing (similarly constructed) features of Corfe Castle and smaller coastal Dorset cottages. Maiden Castle, the 10 000 year old British earthworks and the carved Giant of Cerne Abbas gives historical *depth in time* to the considerations of belonging to the land and being part of *place*.

Perhaps one of the most interesting aspects of this painting is the way in which it links Shell’s contribution to the study of (the locality) *place* through the commissions given to many British artists. My original study for *The Shell guide to Worcestershire* was the starting point for the development of my own ideas about the *sense of place* and the recently completed painting *The Shell guide to Port Arthur in Dorset* is my response to the idea of integrating Australian and United Kingdom cultural considerations regarding *Genius Loci*.

Ian Henderson 3 December 1992
Let us (Three Graces) stand by you under southern skies

Of all the major DCA works, the painting *Let us (Three Graces) stand by you under southern skies* has the most personal interest. It is a painting where it is possible to challenge *time* and *place* in a most interesting context. For me, this painting oscillates between England and Australia. The sky has a Staffordshire blue feel (from the potteries), and the height and azure of a cold New England night. The land in the middle–far distance alternates between glimpses of far distant Oxfordshire copses and the threatening expanse of bush that extends (for example) from Port Arthur on the Tasman peninsula to Hobart. Port Arthur as a suggested arrangement of buildings in the middle distance generates a (Cotswold) sandstone warmth or takes on some of the character evidenced in *The Necessity for Ruins*.

The Australian Standing Stones at Glen Innes are Celtic in feel with their upward *heol* reaching from earth to sky. This mood is intended, and created as part of the painting.


† *Heol* is a Welsh (Celtic) word which does not have, as I understand it, a literal translation. However, *heol* is the word that refers to, for example, the up-swelling of fervour within the Welsh chapel (and can roughly be translated as a "feeling or mood experienced by the congregation"). Hence the Australian Standing Stones reach upwards with the up-swelling of *heol* that they represent.
On Sunday 2 February 1992 the Australian Standing Stones at Glen Innes, New South Wales, were dedicated in a ceremony which celebrated the contribution to Australia by people of Celtic origins. The site on a hill just outside Glen Innes on the New England Tablelands, will serve as a cultural gathering place for people from all Celtic groups (Breton, Cornish, Irish, Manx, Scottish and Welsh). The Standing Stones represent a place dedicated to uniting all branches of Celtic people in Australia. The combination of the evocation of place, time past and present, history transported and the awareness of multiculturalism in Australia is a delicate mix which I have tried to address in the painting Let us (Three Graces) stand by you under southern skies.
In the painting, I have tried to make the pre-dated Rollright Stones' hug the earth as they have done for thousands of years on the Oxfordshire downs. The *Three Graces* are enigmatic in their look and in their triangulated positions abutting one of the Australian Stones. Each of the *Graces* looks out of the painting asking questions of *place* and perhaps *time*. Lastly, but by no means least, the significance on earth and earthliness and pantheistic quality is emphasised on objects that have come out of the ground, such as the (re) discovered Roman coins and ceramics. Personally, this painting sums up the DCA program; the search for the *transportation of the sense of place*.

The painting has been acquired by the University of New England–Armidale as part of the University's permanent collection of works of art.

*The Rollright Stones are located on the Oxfordshire downs near Chipping Norton and stand almost on the boundaries of Oxfordshire, Gloucestershire, Warwickshire and Worcestershire. The significance of their position relates to the number of medieval routes (or 'leys') passing close by. As an historic site, the Rollright Stones can tell us much about early man's needs in terms of *place in the landscape*. Alfred Watkins in his book *The Old Straight Track* tells us a great deal about the mystical-symbolic and geographical implications of sighting points, routes and special stone groupings.*
An interesting point in relation to the seven major doctoral paintings is that although the paintings have as their theme the transportation of the sense of place each one is entirely different in atmosphere and character. It is extremely difficult to hang this sort of exhibition in a way that allows each painting its own space. The director, Verlie Just, completed this task most professionally, grouping the works (major and minor) in a way that made sense to the viewer. *Let us (Three Graces) stand by you under southern skies* was hung on the end wall of the Gallery with a long vista to the (isolated) Standing Stones painting. This empathy between Gallery and artist is extremely important and no more so in the presentation of doctoral work where content and active viewer participation is required. The Town Gallery presented an ideal venue in all these areas and approaches. The Standing Stones painting (as described by Dr. John Atchison in the introduction to the DCA catalogue) needed this viewing space for 'the combination of New England horizons, classical allusions and the sheer contrast of a series of standing stones arranged in classical and early Christian patterns is breathtaking' (Atchison in Henderson catalogue, 1992). In the exhibition, each of the major paintings had sufficient space for viewing as individual responses to DCA research program questions.
Celtic Time and Place.

By Ian Henderson

Although at one stage in my life I had been travelled

in England, in Scotland and in Ireland, I had
ever

visited the West Coast of Scotland or anywhere near

the Rest of the Hebrides. In fact the only place

I'd ever set foot in was the tip of the Mull. To

me it seemed

a long way away.

But it was the very

place that I felt

the most

attracted to.

The closer I got the

more

I wanted to

visit.

In the end I

decided to

make the
crossing

on my own.

As

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father's

ancestor.

When

I arrived

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Oban

in

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early

1980s

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uncle

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Jetty.

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ancestors

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come

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Scotland

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I

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my

Although at one stage as a young artist I might have travelled from England to work at Glenrothes New Town in Scotland, I never had the chance, or made the effort, to visit Dundee some 60 kilometres further north over the Firth of Tay in the Scottish region of Fife.

It was here that my great grandfather James Henderson (born in 1844) lived and worked as a shipbuilder. His father before him (also James Henderson) was a grocer in Fife at the time that the Tolpuddle Martyrs were being transported to Tasmania.

I realise now that my grandfather (James Henderson) was in fact just starting his career as a shipping manager in Dundee at the time that Ned Kelly was captured at Glen Innes in 1880.

When I went to the docks in Penarth with him at seven years of age to view ships coming in and out of the harbour I little realised the implication that transportation would have for me some twenty years later.

There is no doubt that this nexus of 'time and place' is one that we are all involved in some form or other.

For migrants it is possibly more important to keep these feelings of place alive, albeit transported and integrated as part of a multi-cultural Australia.

For me, a 25 pound migrant, it is twenty years ago this month that my family and I arrived in Australia and the recent dedication of the Australian Standing Stones at Glen Innes celebrating the contribution made in Australia by people of Celtic origins is certainly something that I found I could relate to from my Scottish/Welsh background.

(When we talk of Celts we are really referring to Celtic peoples of Breton, Cornish, Irish, Manx, Welsh and Scottish origins originally of Western Europe and traced as far back as circa. 800BC). Despite the fact that I am a descendant of two branches of Celtic society (having a Scottish father and a Welsh mother) I was in two minds whether or not to travel to Glen Innes to experience Australia's response to European stone circles and Celtic totems such as 'Stonehenge'. It seemed to me that these original megaliths had a 'genius loci' which I doubted strongly could be replicated in Australia.

However I realised at the same time that this was also an opportunity to see and experience an historic event marking a place in time and the creation of a location reference point for all Celts in Australia.

To that end I drove the 95 kilometres from Armidale to Glen Innes on the morning of Sunday February 2 to witness the dedication of the Australian Standing Stones.

The stones were in process of being dedicated when I arrived and I was in time to hear Mr John Tregurtha, Chairman of the Glen Innes Celtic Foundation dedicate a particular stone to his family.

The (Glen Innes) Tregurthas had first found out about their Celtic ancestry in a visit to the United Kingdom in 1982.

In Truro in Cornwall they traced the original John Tregurtha back to 1650 and through him to the subsequent Tregurtha arrival in Australia in 1929. The stone dedicated to their Cornish background was located on a local property and chosen by John's daughter.

It now stands as a reminder of time and place to all Cornish Celts and also as an historic focus of Celtic heritage for Australians.

The stones themselves have little meaning without the people who bring them what one Scott has referred to as the 'pivotal awareness of the past in the present and the present in the past'. This amalgam of things past and things present is a delicate mix of the evocation of place, time, history and the awareness of the importance of multi-culturalism in Australia.

I have responded to my Celtic roots by visiting the Glen Innes Standing Stones and it has reinforced my understanding of how past and present can combine together to nurture my own Australian future.
The poem was displayed with the painting at the DCA exhibition to allow the literary quality of the ideas expressed to become an adjunct to the painting Let us (Three Graces) stand by you under southern skies. In previous exhibitions I have used notes with the paintings. In 1967 the following was written in the Newcastle-under-Lyme, Staffordshire Six Towns Magazine:

To take another example in a different sphere of the Arts—since we know the background (his disastrous love affair, his illness, his recollection of his brother's death), to the poet John Keat's life, we can understand more clearly his poems, and their raison d'etre. Would that we know more about Shakespeare and his Sonnets! Henderson's notes to his paintings are, I think, in this light, totally justified.
The poem *Time in a Stone Garden* was written to complement the large 1.7 x 2.0m painting. Let us (Three Graces) stand by you under southern skies. In developing further expressions of *Genius Loci* of particular places it seems appropriate to produce works which are 'poetical' in nature (as Paul Nash described his own work). Herbert Read in *The Philosophy of Modern Art* talks about the interaction of differing categories of work '... it would be doing him (Nash) a disservice if I allowed it to be assumed that this involves a limitation. Pictures are not made for painters, nor are poems written for poets, though a certain mystery belongs to every craft. The appeal of any art is to the total sensibility; to the sense as instigators of mind and emotion.'

The poem on page 281 is intended as a poetic interpretation of the concepts behind the major DCA painting and the ideas involved with the *transportation of the sense of place*. The Welsh painter Ceri Richards was consumed by the interrelatedness of poetry and painting. It has been written:

> It is not surprising that he [Richards] should have responded so ardently to Dylan Thomas, certain of whose poems, especially *Under Milk Wood*, express the Celtic spirit and give a memorable picture of Welsh life. Richards did not portray Welsh life, perhaps because he did not live his creative life in Wales, but in his work the Celtic spirit flowers as it does in the poetry of Thomas. The close affinity between painter and poet—of which the painter has been aware ever since he came to know the works of the poet—has often been remarked, in particular the preoccupation of both with what Richards terms the *cycle of nature* (Rothenstein, 1976, pp.51–52).
Although the painting *Let us (Three Graces) stand by you under southern skies* is based on the Australian Standing Stones at Glen Innes, New South Wales, there are many sub-themes, ambiguities and nuances connected with the idea of the transportation of the *sense of place*—from the northern to the southern hemisphere. Inside the circle of Australian Standing Stones in the painting, lies the image of an earlier northern stone circle—the Rollright Stones in Oxfordshire (where, as legend has it, it is impossible to count the same number of stones in the circle each time). The *transportation of time* in Celtic fashion and the *re-location of place* within Australia has allowed many ideas about *place re-established* to be transported into the painting.

The grouping of a child with two spaniels represents the *Three Graces*, the three sisters of Greek pantheistic mythology concerned with artistic and imaginative activity, and the joy of nature. Pantheism is part of the feeling and mood of this painting reflected in the dark blue New England sky and back into the stones. Amongst the stones are found artifacts, especially the impressions of Roman coins of the Gallienus (253–268 AD) period. On the reverse side of one of these coins it is possible to make out the image of the Roman God Jupiter. Around Jupiter is the Latin word *STATOR* which translated literally, means that the God Jupiter 'stands by you' or 'who looks after you'. What more fitting in this place of standing stones that Jupiter should stand by you—an historical nuance with reference to lost children in the Australian bush (a Frederick McCubbin theme).

To add further to the mystery and enigmatic quality of the painting, suggestions of the penal colony buildings at Port Arthur have been hinted at in the middle distance of the painting, bringing thoughts about the nature of the *transportation of the sense of place* and actual transportation of people and ideas from one country to another. This crosscultural visual thematic equation is something that seems to fit well with the whole concept of the Australian Standing Stones as an historic focus of Celtic heritage in Australia. The symbolism of the Standing Stones cultural gathering place is explained near the stones and reads: ‘The Australian Standing Stones will consist of a ring of 24 stones, representing the 24 hours in the day. In the centre of the circle are three stones being the Gaelic Stone (for the Scots and the Irish) the Brythonic Stone (for the Manx, Welsh, Cornish and Bretons) and the Australis Stone (for all Australians, particularly those of Celtic extraction).’ *Universality of place re-located.*
Standing Stones inspired painting

By Ian Henderson

The idea for the painting 'Let us (three Graces) stand by you under southern skies' came after a February visit to the Australian Standing Stone circle at Glen Innes.

Remembrances of other stone circle assembly points in the United Kingdom, such as Stonehenge on Wiltshire's Salisbury Plain (where stones were transported from Wales to become incorporated into the construction) and Avebury (where a village was built in and out of Neolithic stone structures) where in my mind when I started to produce the work.

The stone groupings at Avebury I thought particularly interesting due to the circle within a circle formation and it seemed quite natural to me to consider the transportation of the (Oxfordshire) Rollright Stone circle (located high on a ridge commanding views over Warwickshire) to become contained within the Australian Standing Stones arrangement in this painting.

The transportation of time in Celtic fashion as well as the relocation of 'place' within the southern hemisphere is the main theme of the painting and collage work.

The dark blue New England night sky above the Australian Standing Stones is reflected back into the colour of the stones themselves adding mystery to the groupings and their location within this landscape.

To add further to the mystery and enigmatic quality to the setting, suggestions of the penal colony buildings at Port Arthur have been hinted at in the middle distance which further emphasises the idea of the transportation of 'place'.

The three personal elements in the painting appear in the form of the child (many stories of lost children in the Australian bush) and the two spaniels, one of which was brought to Australia from the United Kingdom, the other a New England born spaniel.

These three personal elements reflect ideas on the theme of the 'three Graces', the Greek pantheistic myth celebrating the joy of nature and of artistic and imaginative work - a sort of Celtic homily to time and place transported in a Glen Innes setting.

Some final analogous elements within the painting are the introduction of (found) coins and other pieces of brick and ceramic collage items emphasizing the re-discovery of the past within the present.

One colour photocopy collage item of a Roman coin of the Gallician era (253-268AD) included in the painting, has on the reverse side an image of the Roman god Jupiter and can roughly be translated as 'Jupiter the one that stands by you' or 'Jupiter who looks after you'.

The idea of the Standing Stones being elements that stand by you, support, or look after you, seems to fit in well with the whole concept of the Australian Standing Stones as a historic focus of Celtic heritage in Australia.

The painting 'Let us (three Graces) stand by you under southern skies' will go on exhibition at the Town Gallery in Brisbane in November.

Time in a Stone Garden

Standing stones thrust upwards in a high blue vacant sky,
Stalagmites of dedication nudged onwards through mind's eye.

A Celtic lair of icicles trickled through an azure vault,
Stone garden of times' dreaming and transplanted contests fought.

Rollright, roll on, around this place
in a New England setting bold,
Seasons in a stone garden past time on a southern wold.

Ian Henderson Autumn 1992
UNE-Armidale's latest art acquisition is a major painting donated by artist and Senior Lecturer in Visual Arts and Design at UNE-Armidale, Mr Ian Henderson.

Mr Henderson, who recently completed what is believed to be the fifth Doctorate of Creative Arts in painting undertaken in Australia, has donated "Let us (Three Graces) stand by you under southern skies" to UNE-Armidale's art collection. The Principal of UNE-Armidale, Professor Cliff Hawkins, had high praise for the artist and his gesture when the 1.7 x 2 m acrylic and collage on canvas was presented to the campus recently.

"This is a significant work by Ian Henderson and the campus art collection is greatly enriched through its acquisition," Professor Hawkins said.

Standing Stones

"The artwork portrays a subject from the heart of the New England Tablelands, the Australian Standing Stones at Glen Innes, and I am very grateful Ian Henderson has seen to ensure that one of his major works is held in the campus art collection," he said.

"Let us (Three Graces) stand by you under southern skies," donated to UNE-Armidale's Art Collection: Although the painting "Let us (Three Graces) stand by you under southern skies" was one of more than 30 paintings exhibited recently in the Town Gallery in Brisbane as part of Mr Henderson's thesis Transportation of the Sense of Place (Genius Loci), his work is represented in public and private collections in the United Kingdom, Canada, Hong Kong and Australia.

UNE Quarter 6

Artist donates major work to

Painting transports 'sense of place'

Artists Ian Henderson describes the motivation for his painting "Let us (Three Graces) stand by you under southern skies," donated to UNE-Armidale's Art Collection: Although the painting "Let us (Three Graces) stand by you under southern skies" has as its main theme the Australian Standing Stones at Glen Innes, NSW, there are many sub-themes, ambiguities and nuances connected with the idea of the transportation of the "sense of place" from the northern to the southern hemisphere.

Inside the circle of Australian Standing Stones in the painting lies the image of an earlier northern stone circle - the Rollright Stones in Oxfordshire (where, as legend has it, it is impossible to count the same number of stones in the circle each time). The transportation of time in Celtic fashion and the re-location of "place" within Australia has allowed many ideas about "place re-established" to be brought into the painting.

The grouping of a child with two spaniels represents the "Three Graces", the three sisters of Greek pantheistic mythology concerned with artistic and imaginative activity and the joy of nature. Pantheism is part of the feeling and mood of this painting, bringing thoughts about the nature of the transportation of the sense of place and actual transportation of people and ideas from one country to another.

This cross-cultural visual thematic equation is something that seems to fit well with the whole concept of the Australian Standing Stones as an historic focus of Celtic heritage in Australia.

The symbolism of the Standing Stanes cultural gathering place is explained near the stones and reads: "The Australian Standing Stones will consist of a ring of 24 stones, representing the 24 hours in the day. In the centre of the circle are three stones being the Gaelic stones (for the Scots and the Irish), the Brythonic Stone (for the Manx, Welsh, Cornish and Bretons) and the Australian Stone (for all Australians, particularly those of Celtic extraction)..." The universality of "place re-located".

From Page 6 (253 - 268 AD) period. It is possible to make out the image of the Roman god Jupiter on the reverse side of one of these coins. Around Jupiter is the Latin word "SATOR" which translates literally, has the meaning that the god Jupiter "stands by you" or "who looks after you". Now fitting in this place of standing stones that Jupiter should stand by you - an historical nuance with reference to lost children in the Australian bush (which Frederick McCubbin painted). To add further to the mystery and enigmatic quality of the painting, suggestions of the penal colony building at Port Arthur have been hinted at in the middle distance of the painting bringing thoughts about the nature of the transportation of the sense of place and actual transportation of people and ideas from one country to another.

(continued on Page 7, February 22, 1993)
In describing some of the major works (on the theme—the transportation of the sense of place (Genius Loci)—and shown at the DCA exhibition in Brisbane in 1992), it is necessary to elaborate on the historical and geographical place backgrounds from where these works stem and in which they have their roots. The background place research and methodology has involved me in a re-appraisal of the work of Paul Nash, as evidenced in the DCA work, A coo-ee from Australians at Weymouth (Eng.), (as well as a number of the other works exhibited) and in the writing and dramatisation of the work of Thomas Hardy. Both individuals use overlapping painterly and literary themes of time and place in their work. Their research is based essentially in the south-west of England—in Hardy’s case specifically—the old West Saxon kingdom of Wessex.*

* Wessex can be taken to refer to the current English counties embracing Hampshire, Wiltshire, Dorset, Somerset and Berkshire, later it included Devon and Cornwall. Many of Hardy’s novels were set in South Wessex (Dorset and Wiltshire). The Mayor of Casterbridge is set in Dorset. ‘The works of Thomas Hardy revived interest in Wessex, for his fictional place-names barely conceal the vividly-painted communities and natural features in his books’ (Littlewood (ed) 1984, p.271. The Touring Book of Britain. London, AA Association).
It is important to describe some of the source material that has been taken into account in relation to Dorset—and particularly to Weymouth in the painting, *A coo-ee from Australians at Weymouth (Eng.)*. Although pictorial references to the work of Paul Nash are clearly decipherable in the execution of this painting, and explained later in this section, I also believe that some comment is needed in relation to the underlying *feel* for Hardy’s Dorset. This comes from my recognition of the importance of *time and place* as revealed for example, in Hardy’s novel *The Mayor of Casterbridge*, first published in 1886. The setting for this novel is Dorchester (*Casterbridge*) some ten-and-a-half miles (approximately seventeen kilometres) from Weymouth (*Budmouth*)."

In 1991 the United Kingdom’s British Broadcasting Corporation (as BBC Enterprises Ltd in association with Time Life) created a television production of *The Mayor of Casterbridge* (filmed entirely in Wessex). This presentation was dramatised by Dennis Potter,¹ and is set in the period of the 1840s in South Wessex. It stars Alan Bates as Michael Henchard (Mayor of Casterbridge), Anne Stally Brass as Susan Henchard, Anna Massey as Lucetta Templeton, and Jane Maw as Elizabeth-Jane.

The production emphasises the *time-place* nexus (even where the dialogue does not appear in Hardy’s novel) as in the following (introduced) conversation between Henchard and his wife:

- **Michael Henchard**: You ever think back on things, Susan?
- **Susan Henchard**: Often!
- **Michael Henchard**: Tis, Tis funny the way life takes you—the way things turn out—one way instead of another. I often think of these things.
- **Susan Henchard**: Yes!
- **Michael Henchard**: Past—rises up inside you. You know what I mean? The way things used to be.
- **Susan Henchard**: Yes!

¹ It is important to note that the Dorchester Shire Hall was the setting for the 1834 trial of the Tolpuddle Martyrs (*The Shell guide to Port Arthur in Dorset*) and is now, interestingly, a TUC (United Kingdom Trade Union Congress) memorial. Similarly, the fact that both paintings, *The Shell guide to Port Arthur in Dorset* (pages 258–274) and *A coo-ee from Australians at Weymouth (Eng.)*, have as their setting Dorset (around which I have based the nuances of *time and place*) is, I believe, strongly related to the *time-place* scenarios developed so interestingly by Hardy. (The fact that Hardy’s work is open to much universal interpretation is borne out, I think, by the fact that an academic from a University in the United States of America has obtained his PhD based purely on research into Hardy’s novel *The Mayor of Casterbridge*.)

² Dennis Potter appears quite frequently in the video bibliography of this submission. He wrote the script for BBC-TV’s serial *The Singing Detective* (1986), wrote and co-produced the true story of Lewis Carroll’s love for Alice, *Dreamchild* (1985), and dramatised Hardy’s novel *The Mayor of Casterbridge* (1991) all of which have been listed as productions concerned with *Genius Loci*. In the film—video of *The Mayor of Casterbridge* it is interesting to see how Dennis Potter has adapted Hardy’s novel and even added dialogue of his own to emphasise Hardy’s feeling for *time and place* in the story.
A comparison can be made with the painting, *A coo-ee from Australians at Weymouth (Eng.)* and the whole atmosphere created by Thomas Hardy in his novel *The Mayor of Casterbridge*. This is brought about partly through the recognition of the *feel* of the south-west English countryside of Dorset (of which Weymouth is part), and partly through the insistence on the *definition of place* in both works. In my painting I am looking at the *transportation of place* theme. In Hardy’s novel the search for *place* appears several times as a sub-theme of the plot(s). This is evidenced in the following text, from pages 164–165 of the novel, where the Scot Farfrae (*far from ?*) is explaining his feelings for his home—Scotland. Below is a comparison between the Dennis Potter dramatisation from the film, and the original Hardy text.

<table>
<thead>
<tr>
<th>Script from the 1991 BBC film</th>
<th>Text from the original Hardy novel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Mayor of Casterbridge</strong></td>
<td><strong>The Mayor of Casterbridge</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Elizabeth-Jane :</th>
<th>I expect you will be anxious to be getting back to Scotland Mr. Farfrae?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Farfrae :</td>
<td>Oh, no Miss Newson. Why should I be?</td>
</tr>
<tr>
<td>Elizabeth-Jane :</td>
<td>Well, I thought you might be by the way you sang that song in the Assembly Room—Scotland and home. Well, it seemed to come from deep down in your heart.</td>
</tr>
<tr>
<td>Farfrae :</td>
<td>Aye, you heard that did you? I did sing there Miss Newson. Its well you feel a song for a few minutes and your eyes can fill with tears, but och you finish it and, och for all you felt, you don't mind it, or think of it again for a long while—Och, I don't want to go back— —but I'll sing the same song for you whenever you like, with pleasure. And now, if you like I'll sing it. I'll not mind at all.</td>
</tr>
<tr>
<td>Elizabeth-Jane :</td>
<td>You are anxious to get back to Scotland, I suppose, Mr. Farfrae?</td>
</tr>
<tr>
<td>Farfrae :</td>
<td>O no, Miss Newson, Why would I be?</td>
</tr>
<tr>
<td>Elizabeth-Jane :</td>
<td>I only supposed you might be from the song you sang at the Three Mariners—about Scotland and home. I mean—which you seemed to feel so deep down in your heart; so that we all felt for you.</td>
</tr>
<tr>
<td>Farfrae :</td>
<td>Aye—and I did sing there—I did—But, Miss Newson—it's well you feel a song for a few minutes, and your eyes they get quite tearful; but you finish it, and for all you felt you don't mind it or think of it again for a long while. O no, I don't want to go back! Yet I'll sing the song to you w' pleasure whenever you like. I could sing it now, and not mind at all?</td>
</tr>
</tbody>
</table>

It is interesting to note that in the original Hardy text, Elizabeth-Jane indicates her empathy for Farfrae's loss of *place* and home. This is not so clearly evident in the BBC film version, although the film does make greater use of Farfrae's explanation of being able to *recall place* at will —but I'll sing the same song for you whenever you like' he says. The recurring themes of *loss of place, return to place, comparison of place and retention of and belonging to place* are ideas portrayed in Hardy's novel and very much intended in my painting, *A coo-ee from Australians at Weymouth (Eng.)*.
Several ideas for the painting came from correspondence and attendance at seminars on topics similar to place. These helped a great deal in the development of concepts necessary to complete such a comprehensive painting. The extensive range of information that went into the production of the seven major DCA paintings was due in no small part to the interaction and communication that occurred during the three years of the research program. (To illustrate this, several pages of sketchbook and other visual and written information are included in the following pages—for example an extract from the 1992 diary (Monday 27 April 1992) indicates how time was allocated to the production processes.)

The University of New England–Armidale's 1992 Social Science Seminar, where Dr. John Atchison talked of the historian Manning Clark's sense of place, is a good example of how important understandings of Genius Loci were extended into the DCA research program. (A copy of part of the notes taken at the seminar are shown on page 290 and a résumé of the seminar appears on page 32, Section 1 of this submission).
Extract page from notes taken at Dr. John Atchison’s seminar Clark and the Sense of Place given at The University of New England-Armidale on 14 February 1992.
April
WEEK 18

MARCH 1992
MONDAY 30 2 9 16 23
TUESDAY 31 3 10 17 24
WEDNESDAY 1 11 18 25
THURSDAY 2 12 19 26
FRIDAY 3 13 20 27
SATURDAY 4 14 21 28
SUNDAY 1 1 15 22 29

APRIL 1992
MONDAY 6 13 20 27
TUESDAY 7 14 21 28
WEDNESDAY 8 15 22 29
THURSDAY 9 16 23 30
FRIDAY 10 17 24
SATURDAY 11 18 25
SUNDAY 12 19 26

Monday 27

ANZAC DAY (WA. ONLY)

Painting: "A Coasteer from Bruny Island at Weymouth (2/3)"

10.15 - 12.45 (2½ hours)
College, paintwork, drama element & painting

2.5

Tuesday 28

The painting divides into three sections

Painting 4-5pm (1½ hours)
(check types of college work used)

1.0

Wednesday 29

Completion of the painting

"A Coasteer from Bruny Island at Weymouth (3/3)"
1.7 x 2.0 m acrylic on canvas 1992 (plus collage items)

5.0

Taking photos of painting (2 hours)

2.0

Writing letter to Carol Garvey, Balmain (1½ hours)

1.0

Sending her play info

3½ hours painting
The sketchbook example shown above is a one-third 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, New South Wales, sometime during 1982 to 1983. The postcard went to and from the United Kingdom at least five times before it became the centre of interest in the *transportation of place* theme for the DCA program. At least three to four pages of sketchbook material, and ideas regarding this transportation theme were collected before the painting was started. These ideas consisted of colour combinations (of acrylic paints that were pre-mixed for the painting), notes, black and white photocopy prints. (See page 89 for full sketchbook page layout and also colour page 293).

The subject of the past brought forward—personified in the postcard's travels—was something that I found particularly interesting as a core theme for the painting. This theme is also revealed in the film *The Mayor of Casterbridge* where in the script (not though in Hardy's novel) the following dialogue takes place between Henchard and his daughter, towards the end of the story:

Michael Henchard : There's nothing to come, so there's nothing to wait for.
Elizabeth-Jane : We can not tell what lies ahead, only what has been.
Michael Henchard : Aye, you're a very sensible young woman, daughter.
The production of the painting *A coo-ee from Australians at Weymouth (Eng.)*

The painting *A coo-ee from Australians at Weymouth (Eng.)* was the fourth in a series of larger 1.7 x 2.0m paintings produced for the doctoral exhibition at the Town Gallery in Brisbane, for the November 1992 exhibition. The initial subject matter for the painting was based on a previous small oil study entitled *Forest Trees* which was completed in 1990 and based on Queensland landscape studies that year. In the initial stages of the large painting it was decided to enlarge this sketch to the full 1.7 x 2.0m format as a background into which further collage and painted detail could be added. Drawing up on the canvas was done with black wax crayon.

As the drawing progressed, size A3 black and white photocopies and other A3 and A4 size colour photocopies were placed temporarily on the canvas to try to work out how the character could be adapted by the introduction of new material. At this stage the idea for the painting was confined to feelings and ideas of what the atmosphere in the finished work might be like. The only thoughts about subject matter at this stage were that anthropomorphic elements would be essentially part of the finished work, juxtaposed with the Queensland forest atmosphere.

The first black and white photocopy considered was of a pensioner-holiday maker at Weymouth (United Kingdom). The seated figure seemed to fit quite well and was sufficiently ambiguous to make the initial layout look quite interesting. The ambiguity of elements within the painting was something that was considered important and a part of the DCA program looking at the *transportation of place*. The attempts at this stage were to balance one imaginary or remembered *place* with another. Ideas for the painting initially stemmed around an Australian context for the main theme with the possible inclusion of an English background (*place in transportation*) as an additional theme.

The existing *Forest Trees* sketch was used to translate colours and texture onto the large canvas. This stage of the painting was fairly crucial as it was necessary to determine as much as possible whether the theme was to have an essentially Australian or English character.
The figure of the girl walking through the landscape was obtained from a family photograph of a holiday at Weymouth. The enlarged black and white photocopy was painted in acrylic and located as a feature on the canvas. A period of about one week passed while the painting was re-considered. This gestation period was most important in establishing the true theme of the particular painting. The interim period was one of careful thought about the subject matter of the (transportation of place) painting.

In re-commencing work on the painting after an absence of about five days, a very definite decision was made to introduce a large A3 colour photocopy reproduction of a postcard entitled A coo-ee from Australians at Weymouth (Eng), dated Xmas 1916. (This postcard had been purchased from an antique shop in Queanbeyan, New South Wales around 1983—mailed to the United Kingdom in that year—collected from the United Kingdom recipient again in 1985—and brought back to Australia in 1988.) The ambiguity of a coo-ee from Australians at Weymouth seemed a fascinating enigmatic centrepiece to the painting and around which it might be possible to develop ideas concerning place. In addition to this collage item, an enlarged colour photocopy of an early twentieth century society female Dolly Castles was juxtaposed between the walking Weymouth girl and the 1916 postcard from Australians at Weymouth.

The canvas (and composition) develops. Although the canvas was fairly large, the difficult part in the whole painting scenario was to develop the balance between the various items of collage and the painted work itself—ideas flowing across, and in and out of the picture plane.
An attempt was made to integrate the beach and sea colour-texture in with the postcard image. As an effect of trompe-l'œil the surf begins to flow from the postcard into the actual beach scene. At this stage too there was an attempt to capture the character of the beach elements as part of the painting atmosphere.

The 1916 (Weymouth) scene had also introduced a further (1956) image in a duplicate black and white photocopy of the walking girl in front of the postcard, and bringing, if you like, the images into the present. A later colour photocopy of the same person was introduced to the left of the walking girl, further suggesting passage of time (along the beach). Notice that no attempt was made to change the left-hand-side of the painting including the painted walking girl and the large green area, both of which seemed right somehow in the current context.

At this stage in the painting process it was decided that the subject matter would be Weymouth (United Kingdom)... the relationship of people to Weymouth (ie 1916 Australians–1956 visitors)... the characteristic of place remembered, retained, transported. In all a very difficult concept to develop and extend but one that would constitute a good theme for the painting. Further photographic collage images were added to the developing scenario. The new items are (from left to right—see illustration page 295): old couple (1916 vintage?) sitting on beach at Weymouth, (re) introduction of a size A4 reproduction of the Queensland Forest Trees painting and three additional people sitting in deck chairs (circa. 1953) on the beach at Weymouth. To re-inforce the passage of time idea, a further reduced photocopy of the walking girl was introduced as if she was walking out of, or coming from, the 1916 postcard of Weymouth. The particular interest at this stage of the painting was to see in what ways the introduced items could become part of the theme of the painting, while maintaining the colour scheme–atmosphere already half-established. The positioning of the various collage elements into the painting was not done by accident, rather their positions are (albeit subjectively) juxtaposed one with another.

In arranging the anthropomorphic collage forms into the painting it was necessary to take into account scale of items located and positioning in the overall composition. The large black and white photocopy of the seated female form was positioned to bring the eye further into
the foreground of the picture. At this stage it was determined that the left hand portion of the painting would be to do with Queensland while the centre middle and right of the painting would become Weymouth and Europe. (Europe now became an important element in the painting—when the question regarding the postcard from *Australians at Weymouth* dated 1916 was answered with the information that Australians who served in France during World War One would have had *rec.leave* at Weymouth as one of the Channel ports away from the fighting. Hence—*A coo-ee from Australians at Weymouth* (Eng.).

With this information, it was possible to consider the space towards the horizon at top right of the painting as representing the English Channel near France. In thinking of World War One it was possible to consider the work of Paul Nash (as War Artist serving in France during 1916) as a possible contributor (in thought at least) to this painting. An item of Nash’s writing came to mind. While serving during the 1914–18 War in France, Paul Nash wrote to his wife on New Year’s eve 1916 saying:

> It is strange to stand on the edge of the year and look across and think of the extraordinary things that may happen during the new year.

Certainly Paul Nash’s work and ideas were very much in mind while doing this painting. One of Nash’s sky effects (from the painting *Landscape from a Dream*) was considered as most appropriate as both a compositional and atmospheric element or device above the horizon at the right. The dark foreboding cloud formation seemed to indicate the *place* from which the Australians had escaped (briefly) on *Rest and Recreation*. Although the cloud is not a literal translation from the Nash painting, it does have the shape and character that seemed to suggest the foreboding quality required. The cloud was introduced with its base just touching the horizon on the right-hand-side of the painting and the colours were blended in with the already existing antique jasmine colour already established as the sky colour necessary for the atmosphere of the painting. The information regarding *R & R at Weymouth* for the 1914–18 troops, seemed to be the missing element that was needed to give the painting content.

The whole scenario is of Weymouth as a Channel port, as a holiday resort from George III time to present day; and that the artist was familiar with the seaside location as were his wife and her parents who had visited there regularly during the 1940s and 50s: the character of *place* marked with *time* and concerned with the *idea of transportation*. 
A colour photocopy of the Australian fleet returning to Sydney Harbour (circa.1950s) was found and this was introduced into the English Channel scene; as three small boats on the horizon below the cloud and a larger vessel (with the Australian flag flying) into the foreground nearer the Weymouth shore. I was able to obtain photographs of a 1914–18 nursing figure and a 1914–18 Australian soldier from the original collage material.

The nature of the process of translating earlier works via colour transparency and then into colour photocopies produced a significant fluorescent blue tint. (This was elaborated on by adjusting the colour photocopy process to emphasise the exact colour.) By this means it was possible to give these earlier figures a slightly eerie effect against the mulberry-purple background beach. Ghostly figures (as well as other ghostly memorabilia) appeared out of the sandy mud beach.* At this (micro) level it was possible to introduce nuances and ambiguities that produced the enigmatic feel and atmosphere of the painting.

A further aspect that developed at this stage of the painting was the extension of the Georgian Façade of terraced houses out of the postcard and into the beach scene. Curving this form forward towards the viewer enabled the developing (clutter) of figures, etc to be contained. A careful attempt was made to relate the character of beach inside the postcard to the character of beach outside. Essentially the beach was at Weymouth, but the area behind the Georgian terraced houses was considered Australia (remembered?). The exotic palms and other plants were introduced as collage items behind the terraces and to the far left. On the horizon, an old photograph (in antique colours) of Mt. Warning was blended into the skyline. (Without looking closely at the painting it is hard to realise that this is in fact a (photo) collage item.)

Part of the interest in this type of creative work, to my mind, lies in the attention to detail within the expanse of canvas. Whether the item is painted or collage becomes difficult to determine as the painting progresses. To my mind, what is important is the overall feel of the finished work and the atmosphere that it suggests to the viewer in describing the ambiguity of place removed from one time or point to another. Some major new concepts were developed at this stage in the painting.

* Endnote. Pages 341–344 relate the painting A coo-ee from Australians at Weymouth (Eng.) to photographic images from the Australian War Memorial in Canberra. The beach scene at Weymouth can take on further identification as a place transported with the inclusion of some of these 1914–18 images. I had not realised how similar some of the photographs (especially photographs of soldiers resting after a battle, or stretcher-bearers moving along a trench) were to some of the collage images that I had introduced into the Weymouth painting. It was almost as if I had transported myself back to the 1914–18 period to re-create the Weymouth scene. The fact that Paul Nash was painting and sketching in France during the same period made the coo-ee painting even more significant as a transported message.
The idea of Queensland representing the left-hand-side of the painting was further extended with the introduction (in the already established green area) of a tropical plant in the foreground with large fern-like leaves diagonally holding back the vertical emphasis of the people on the beach. The introduction of the suggestion of burning (fuel dumps?—See illustration above) on the French coast horizon level, further emphasised the feel of foreboding in the painting. (The idea of the fires came from one of Paul Nash’s 1914–18 War Artist pictures). Also, and probably as a result of my interest in Paul Nash’s work, it was decided that the suggestion of a vertical trench in the foreground of the painting and running back up the beach could be included. The trench is positioned in such a way that one is almost looking down into it at the bottom of the painting. This gave the opportunity for including more collage memorabilia such as the cover of a small (1914–18) prayer book entitled My Duty, old (fluorescent blue-green) photographs, the cover of a small pocket book covered in forget-me-not flower design, etc. Also it was decided to have a horizontal breakwater parallel to the horizon, helping to stop the vertical drift in the painting composition. The position of the breakwater was defined with masking tape prior to painting. (Ideas about Paul Nash’s series of work on Dymchurch seascapes were uppermost in my mind).
The sounds of sea shells
forever bursting on a Georgian front.
Whitecap memories of cold English tides
with rain upon the face
and a channel's edge from duty.

Any port in a storm
parading distant hues of a northern sea,
Unlike the Queensland coastal heat and sweat
a Dorset place of rest and recreation
made for travellers from another place.

Ian Henderson. April 1992

(“Paul Nash, while serving during the 1914-16 war wrote to his wife in France on New Year’s eve 1916 saying: ‘It is strange to stand on the edge of the year
and look across and think of the extraordinary things that may happen during
the new year.”)

Time’s messages, drift in bottles
of remembrances and forget-me-nots.
While a postcard from Weymouth on Dec. 28
recalls a distant coo-coo
and stands on the edge of the year.

Paul Nash references:
• Long cast shadows from
objects (portrait).
• The long feet
• The long road
• Flowers blowing in the wind (Smithereens)

Implied Geometry:
expressing perspective
and the
imagination of Nash’s shapes from
around 1918.

“The implied geometry between the
three different elements of the painting
‘A Co-EE from Weymouth at Weymouth’”

Reference to ‘spreading envelope’
(Paul Nash, Rain. 1915).

A Co-EE from Weymouth at Weymouth (Eng.)
6’ x 3’ cm. acrylic on canvas. 1992

Completed April 1992

The painting is obviously
stained with the sculptor’s
brush marking the painted
substrate.
During this stage of the painting time was taken up with thoughts about the positioning and emphasis of elements on the canvas. Because of the number of items that had become part of the painting, there was a slight fear that control might be lost of the compositional feel of the work. Generally the composition was held together by the strong use of the postcard collage item, the trench and the horizon. The cross-formation composition seemed to help the character required in the work. Another (practical) problem was in knowing how much emphasis to give to each new item. A delicate balance had to be maintained throughout all the collage and painted items so that the sum total of all the elements gave the atmosphere and character required.

It became necessary to make some further tangible difference between the Queensland side of the painting and the European side. An imaginary line was taken up from the end of the trench and into the sky so that the sky effect to the right would be darker than the left. This was obtained by using a blue-grey pencil over the top of the existing acrylic paintwork in the sky to the right of the masking tape median line. The pencil-crayon work brought the tone of the sky on the right down and further emphasised this European side of the painting. Care had to be taken that the division between left and right was not too strong so that it became a definite split in the painting. In the foreground time was spent in devising techniques to simulate the depth of the trench, especially in the foreground. A route through the trench feature was developed using different painted items of paper collage material and the actual depth of the trench was emphasised by developing side retainers—again from painted collage items.

Although the division in the sky may be difficult to appreciate in the photograph it does work well and seems to answer the question of differentiation of left from right atmospheres. By lightening behind the Georgian terraced houses, with a bluish-grey illumination, it was possible to give a (John Piper) feel to the drama of these buildings with a Queensland landscape behind. Some of the bluish colour was also added to some of the collage items to add mystery to the feel of the painting. The small girl walking from the postcard item was painted slightly blue and the addition of a (1916) girl sitting on the beach in front of the 1950s group added further to the mystery. At this stage it was realised that the painted photocopy of the large girl walking through the Queensland undergrowth was probably too intrusive. After a great deal of thought
she was replaced by further collage items of tropical plant forms—thus making the Queensland portion of the painting even more important and even more ambiguously related to the Weymouth coastal scene. As can be seen, much of the time spent producing this painting was made up of balancing one enigmatic item against another. It was always a question of balance and juxtaposition in creating the various tensions necessary in the work—one wrong item in the wrong place would have spoilt the whole painting.

Smoke from a bush fire was introduced on the left-hand far distant landscape, to compare with the fires on the right-hand distant horizon. In the foreground, suggestions of barbed wire were introduced coming from the trench in two sweeping arcs to the right and towards the ocean. The trench, which retreated in perspective to the middle distance, was now given a sharp turn to the left, parallel to the breakwater and the bottom of the postcard collage. It swung behind the standing figures and disappeared into the Queensland bush section of the painting. A further (1950s) walking figure of a man was introduced as a collage item behind the (1916) figure of the nurse to the left of the postcard, but in keeping with the character of the postcard images ... and, as much as possible, in perspective. This figure now walks out from the Georgian terrace architecture towards the Queensland bush garden.

Overleaf (on page 304) images from the sketchbook are illustrated. The sketchbook layout for the painting *A coo-ee from Australians at Weymouth* (Eng.) is included here to indicate the importance that I have placed on the preliminary work—and the complementary images found. A whole beach sequence, photographed from the TV screen, is from the film *D-Day the Sixth of June*. This became additional source material for the painting. The atmosphere of place as developed in this sequence of the film had a very similar feel to the atmosphere that I was creating in the painting.

The poem *Time at Weymouth—1916* was written shortly after the completion of the painting. I had in mind 28 December 1963 when Elaine and I spent several days of winter at Weymouth. Paul Nash, at a similar time of the year (in 1916) wrote 'It is strange to stand on the edge of the year and look across and think of the extraordinary things that may happen in the new year' (Paul Nash to Margaret Nash in a letter written from France on New Year's eve 1916).
The final touches to the painting were very difficult. It is always difficult to know exactly when a painting is finished. The final touches included the introduction of three-dimensional collage items, (again as further trompe-l'œil effects questioning the real with the presumed and imagined.) Various pieces of found wood (including broken and split pieces of pine) were located in suitable and important positions in the foreground. These (found) items could be seen as items of driftwood having come in from the ocean (from a wreck perhaps?) or thrown up and out of the trench. The ambiguity is considered very important in looking at place defined in one term and translated into another. The idea of fiction becoming fact and vice-versa is one of the driving forces in the DCA work.

Apart from the inclusion of some acquired collage items (a dog tag) placed by the side of the trench and a small Anzac Appeal badge which was located in the bottom right-hand corner of the postcard—almost central in the canvas the painting was now complete. The development of A coo-ee from Australians at Weymouth (Eng.) made several travels backwards and forwards through time and place and was now completed as an analogy of the idea of the transportation of the sense of place (Genius Loci).
Time at Weymouth—1916

Time's messages, drift in bottles of remembrances and forget-me-nots, while a postcard from Weymouth on Dec. 28 recalls a distant coo-ee and stands on the edge of the year.

The sounds of sea shells forever bursting on a Georgian front, whitecap memories of cold English tides with rain upon the face and a channel's edge from duty.

Any port in a storm parading distant hues of a northern sea, unlike the Queensland coastal heat and sweat a Dorset place of rest and recreation made for travellers from another place.

Ian Henderson April 1992

*Paul Nash, while serving during the 1914–18 war wrote to his wife in France on New Year's eve 1916 saying: 'It is strange to stand on the edge of the year and look across and think of the extraordinary things that may happen during the new year.'
Time in a winter’s place

Time in a winter’s place 1.7 x 2.0m acrylic and collage on canvas 1992. No.5 in the Town gallery, Brisbane, DCA exhibition A symbiosis of time and place, November–December 1992.
Marking time in a winters' place

Snow falling along ice covered winter roads
Concealing the bounds of a Cotswold village,
And routes to other homes,
And past domiciles
To which we've wearily returned.

Figures driven onward under leaden skies
And moved by warm fires of other places,
Perennial pursuit through the snow,
To havens of temporary shelter
Marking our time in a winter's place.

Wet frozen trees edge the surrounding land
And in the early day the chill of a frozen lake,
Helps jacket this place,
With past in present and
Time spent longingly in remembrances.

Ian Henderson    August 1992
The idea for the 1.7 x 2.0m painting *Time in a winter's place* came from remembrances of a view from St. David's Studio in Moreton-in-Marsh, Gloucestershire, United Kingdom, during the winter of 1987. The view was very similar to a turn-of-the-century scene by Paul Nash. In his pen and ink study *Iver Heath* (1911), Nash constructs a view across a garden where the spatial location of individual objects such as sheds, trees, walls, etc, are almost identical to the view from St. David's Studio. The recognition of the similarities of Nash's *place* with the one at Moreton-in-Marsh, encouraged me to use this as the basis for the large DCA work. The painting began with ideas of Brueghel's and Nash's work in mind.
The view from St. David's Studio, Brueghel's painting, and Paul Nash's study were the starting points for the painting. Black and white, and colour photocopy reproductions were explored in sketch form to locate the dual symbiotic landscape vistas. Four large (size A3) quadrants of the original photographic view from St.David's were obtained and these were placed on the canvas in a location which presupposed the rest of the painting composition. The focal point in the pasted down colour photocopy was a group of trees in middle distance which were located on the Golden Section division on the width of the 1.7 x 2m painting.

The next stage in the painting saw the development of the implied horizon out across the canvas, simulating additional trees and snow-covered field patterns. Marks made on the canvas attempted to locate important nodal positions for the composition (which were intended to grow from the original pasted down images).
The Brueghel painting *Hunters in the Snow* captured, to my mind, the atmosphere of Moreton-in-Marsh in winter time. The Cotswold landscape with scattered villages must be similar to the Flemish landscape that Brueghel viewed. (Even so it is interesting to note that Brueghel's paintings were also composites—his mountains in *Hunters in the Snow* came from a remembered visit to Switzerland. Perhaps paintings based on ideas of place were something that also interested Pieter Brueghel).

**Images from the sketchbook.**

At least four to five pages of sketchbook information were produced initially, prior to the commencement of the large 1.7 x 2.0m painting *Time in a winter's place*. One of the main interests at this stage was the comparison between the Nash study of *Iver Heath* (seen at right) and the view from my window at St. David's Studio, Moreton-in-Marsh. Several studies and comparisons were made based around the focal point of the four-five pencil pines which were evident in the middle distance of each scene. Foreground features of garden, paths, sheds and fences were all very similar. It was partially the similarity between the two views and the atmosphere of place which interested me and gave me the initial background ideas for the painting.
It very quickly became clear that not only had the view from St. David's Studio brought remembrances of Nash's earlier study but also a similar atmospheric feel of Pieter Brueghel's (seasonal) painting *Hunters in the Snow*. This painting in the Vienna Kunsthistorisches Museum had been studied earlier in the 1960s in relation to work concerned with man related to the environment. It seemed that there was a need to associate this painting with the one being produced. It has been written of Brueghel:

... before Brueghels' (paintings) landscapes had been painted as backgrounds and appendages to human figures and events; he made the landscape itself the picture, the men in it mere incidents... (Carli E, 1980).

In the painting it was considered important that the incidental items of figures, fields, trees, etc were kept as small, less important items within the great scope-scape of winter land. What was required in this painting was something of the feel of a winter landscape remembered and transported. It has been said that 'the poet [painter] has the faculty of detachment, the ability to project himself into space' (Cassou 1965, p.98). I was anything but detached in defining the character and atmosphere of this painting of a remembered place. I was aware of the view held by Marc Chagall:

Mine alone is the land
that exists in my soul.
I enter it without a passport
like I do my own home.
(Chagall in Cassou 1965, p.98).

With so many different ideas involved in the one large painting it was a difficult task to work on the painting (especially in the confined room space that I was using as studio). One method for handling this was to cover sections of the painting not being worked on: use of the colour photocopy reference images helped capture the graphic nuances.

Elements of Pieter Brueghel's painting *Hunters in the Snow* were assimilated into the developing composition. At this stage in the painting process it was sufficient to suggest the possible forms in an abstract way. Through all stages of the painting, it was a question of balancing the image seen from St. David's Studio window with *Iver Heath* and *Hunters in the Snow* paintings. This was a continuing balancing act, extending the painting in terms of its atmosphere and character of place.
A difficult task was working on all items in the painting rather than concentrating on any one part. The Tew landscape was fully integrated into the painting by merging colour photocopy with the acrylic paint so that the eye went from paint to colour photocopy, without noticing the change in medium. This trompe-l'œil treatment had been utilised in other paintings and was a way of using alternate visual information in collage technique, integrated as part of the larger painted image.

The foreground of the painting needed some initial (semi-abstract) attention in terms of defining the forms of Brueghel’s returning dogs. This was worked in abstract brush form initially and then re-interpreted in terms of foreground plant forms with a similar shape and colour to the Brueghel composition. Some foreground forms were thought of as thistles or possibly Australian black boys, bottle brush or banksia forms.

In the middle distance I tried the introduction of the Brueghel frozen lake-forms (initially in terms of photo collage). This seemed to help move the eye from foreground to background—through the objects, across the Moreton garden scene to the landscape beyond.

The drop from foreground to middle distance in Brueghel’s Hunters in the Snow was considered an important element of the developing composition, but no attempt was made to introduce tree forms at this stage, except possibly the tree form in the Tew special place vista, (although this was considered in the wrong location and subsequently not developed).
This stage of the painting was quite difficult. The hunters from *Hunters in the Snow* were considered as possible foreground features and an enlarged black and white photocopy at the appropriate scale was placed by the side of the painting for consideration.

The treatment for the middle distance frozen lakes was extended with acrylic washes over the collage to bring the colour and tone into keeping with Brueghel's lake interpretations. Some additional collage items were added. An earlier watercolour painting entitled *Cotswold Snowstorm* was introduced by colour photocopy into the far middle distance.

The black and white photocopy of the hunters was cut and pasted in at the appropriate location in the painting. (Not that the hunters would be used as part of the painting necessarily, but their shapes-forms were required as part of the developing composition.)

Much time was spend introducing both paint and colour photo collage items to help create the atmosphere and character of the painting. The snow colour particularly needed to change from lilac to yellow (white) to mauve-pink (white) in the appropriate locations. The vista through the painting needed development so that the eye could travel from foreground to background through the arrangement of forms (and incidental activities).

Trying to keep the Brueghel composition and the St. David's Studio vista was difficult, as other parts of the painting became equally important and needed to be dealt with. The primary concentration at this stage was to keep the eye travelling through the various ideas within the painting—something like four to five different (yet similar) concepts working within the one painting.†

At this stage in the painting process it was possible to get a feel for the way the painting was developing although mostly it was like walking on glass, being sure that elements introduced...
Time in a winter's place. The painting developed slowly through the middle period. Collage items were selected and integrated into the work. A uniform balance of inserted elements was maintained so that it was possible for the eye to move around the canvas from item to item across the winter landscape. In the illustration above the Brueghel composition of Hunters in the Snow strongly influences the composition of Time in a winter's place.
into the painting were in the right locations, juxtaposed philosophically as well as practically with other items. It was necessary to leave gaps of time between each painting period.

In the latter stages of the painting there was significant development in the bottom-right hand corner of the canvas. The development of an Australian context for the painting, took the form of an Aboriginal hunter (juxtaposed with Brueghel’s European hunters). The figure (based on Kakadu rock paintings) is a hunter of fish and surrounded by eight or more abstract fish forms blending in with the snow treatment. It was necessary to turn the vertical tree forms (as per the Hunters in the snow painting) into Australian gums, blending tree texture in with positive and negative views to the snow beyond.

It was the intention to separate left and right sides of the painting into European-Australian concepts, but the painting developed from left to right as the ideas progressed. Despite the bold foreground forms the eye is drawn through these to the isolated items of interest in the middle distance.

* Kakadu figure The Kakadu style figure came about after I had been introduced to cave painted images that had been photographed and were being recorded by the National Department of Mapping in Canberra in around 1983–84. Some of the recorded (photographed) images were being transferred onto drafting film for recording purposes. The hunter of fish was thought to be a nice item to juxtapose with the hunter of animals in the Euro-Australian context. Man— the hunter after ideas?
The painting *Time in a winter's place* was completed in June 1992. In the finished work illustrated above, it is possible to see the half-suggested rectangular device, used as a border within the painting. The frame-within-a-frame is intended to focus attention through a *time* and *place* format into the painting. The work now becomes a painting (or perhaps paintings) within a painting ... in the way that there are meanings within meanings, etc.

The photograph does not bring out the textural effects developed within the thin–thick paint and collage, nor does one get an idea of the variety of tints and shades within the snow colour, however it is possible to see how the composition was resolved through the number of collage items included. The painting took approximately one month to complete and the title *Time in a winter's place* grew from the thoughts, painting processes and ideas concerned with the transportation of the sense of place.

*Time and place.* The concept of *time and place* keeps cropping up throughout all the works in the DCA program. As a device to get the eye (and the viewer) into the painting, the idea of a frame within a frame seemed an interesting possibility. The fractured images produced in doing this helped with the kaleidoscopic effect that I wanted. The idea of a kaleidoscope representing a constantly changing group of bright objects, to my mind, is characteristic of the whole DCA program where juxtaposed images of *time and place* come backwards and forwards, layer by layer in the transportation of the sense of place.
Re-occurrence of the Port Arthur theme

While completing the major DCA paintings I was aware that the theme of Port Arthur was such a strong one that it was bound to re-appear in several additional paintings based on ideas of the transportation of the sense of place.

As yet I have never spoken to one person who has visited, and not been moved in some way or other, by a visit to Tasmania’s former penal settlement at Port Arthur. Without exception they all speak of the feelings that they have experienced in visiting this preserved 1830s Australian place of punishment located on the island’s rugged south-east coastline. It was Robert Hughes in his book The Fatal Shore who wrote of Port Arthur in the following way:

Today Port Arthur is easily visited by road; it is sixty miles from Hobart, and every season thousands of tourists in buses and cars stream down the Arthur Highway below Mount Forestier, glimpsing the bright planes of Blackman Bay and Norfolk Bay like burnished pewter struck and feathered by shafts of light, framed by dark headlands—[and he continues]...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 penitentiary. 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).

Now, whether these feelings that tourists experience are in fact ones based on the history of the place, or whether they are based on some undefinable sense of the atmosphere and Genius Loci that this place of Port Arthur generates and evocates, is not clear. Certainly from a topographical standpoint Port Arthur is located on what was, in the 1830s, a totally inaccessible place reached only by sea.

The seven major DCA paintings, each 1.7 x 2.0m in size, are: The garden at Wollongong rushes to the beach at Horton (1991), The Shell guide to Port Arthur in Dorset (1991), Let us (Three Graces) stand by you under southern skies (1992), A coo-ee from Australians at Weymouth(Eng.) (1992), Time in a winter’s place (1992), The dramatic transplanting of Port Arthur (1992) and Recurring and persistent analogies of Wales (1992).

This section of the documentation was previously given as a radio presentation entitled Describing Place on the Talking to New England (2ARM) program on 27 July 1992. The talk was part of the UNE-Armidale external unit Visual Aspects of Environmental Design and it was relayed by a number of New South Wales radio stations (see page 210).
This feeling of isolation on the Tasman Peninsular is still discernible today as one drives the one hundred and fifty kilometres or so from Hobart and re-discovers the remarkable topographical and natural changes that take place as one arrives at Port Arthur itself. It seems that our sense of place and our feelings about the environment change, in what one architect has described as a recognition of the characteristic of depth in time and what Professor Ian Gregor of Kent University referred to as the pressure of the past upon the present.

All these feelings are extremely subjective and it is not easy to define what it is that explains the characteristics of certain places and makes them substantially different from others. Port Arthur's isolation is a counterpart of self-enclosure in its isolated site which seems so similar in nature and atmosphere to the profound isolation found in Thomas Hardy's novel The Woodlanders. As with Hardy's novel 'awareness of the past is the necessary knowledge a man must have to live in the country' (Gregor in Hardy 1981, p.28). This awareness of the past is firmly connected, and part of, the feeling of the sense of place which I have characterised in the painting illustrated below—through isolation and sense of belonging to the land.

Yorkshire glasshouses and ruins on an antipodean shore 47 x 61cm acrylic, collage, pen and graphite on Canson paper 1992. No.20 in the Town Gallery, Brisbane, DCA exhibition in November–December 1992. (See also page 117 of this submission).
The Port Arthur series of paintings was begun in 1987 in the United Kingdom. Reference is made to early work based around the place of Port Arthur in exhibitions held at St. David's Studio, Moreton-in-Marsh, United Kingdom at about that time. (See the newspaper review "Reflecting life down under" on page 165). The Port Arthur series of paintings grew from some initial ideas about the atmospheric characteristics of certain places which somewhat followed the architect Ian Nairn's comment that:

It seems a commonplace that almost everyone is born with the need for the identification with his surroundings and a relationship to them—with the need to be in a recognisable place. So sense of place is not a fine art extra, it is something we cannot afford to do without (Nairn, source unknown).

The fact that Port Arthur becomes such an enigmatic focus for the place paintings has to do with both the transportation theme—centred in Australia—and the crosscultural nexus that exists between two different hemispheres. 'To be human is to live in a world that is filled with significant places: to be human is to have and know your place' (source unknown).

The following pages illustrate works on the Port Arthur theme. The painting shown below, *Tintagel and the legend of Arthur*, could be seen as both a play on the *arthurian* idea and on the concept of transportation of *Genius Loci*.

Port Arthur Sketches 1987. Two early examples of studies for Port Arthur paintings where the atmosphere of the land and buildings are the main interest. Both are pen, ink and wash studies with graphite worked onto heavy quality textured watercolour paper. Both sketches were completed while living and working in Moreton-in-Marsh, Gloucestershire, United Kingdom in 1987. (See also the review and the Port Arthur study illustrated on page 165).
While working in the United Kingdom during 1986–87, ideas about Port Arthur (as place) were developing and a number of small paintings on the theme of isolation and the strangeness of place were produced. View through a window (Port Arthur) anticipates the strange landscape that might be seen beyond the penitentiary walls—with the confines of the prison buildings acting as little shelter in a strange land. The painting was shown in the exhibition Beyond Form & Function—Ian Henderson new paintings and drawings at St.David’s Studio, Moreton-in-Marsh during September 1987. This exhibition almost foreshadowed the DCA research program in its stated aims of being: An exhibition of new work examining the interaction of human form and landscape with subsequent ideas about both. The following is a comment made by the architect Valerianno Zarro ‘Man’s sense of belonging and identification with the environment creates a core understanding of the nature of place’ (Zarro 1988, p.10).
BEYOND FORM AND FUNCTION

Ian Henderson
new paintings and drawings
Friday September 25 - Sunday October 04 1987

An exhibition of new work examining the interaction of human form and landscape with subsequent ideas about both.

Hours: 10.00am - 6.00pm
25th, 26th, 27th September (and by appointment to October 04)

'Port Arthur, at the southern most tip of Tasmania was the penal settlement for convicts from England transported to Australia. The settlement grew up in what only could be described as a most hostile environment. This ink study looks at the (convict) buildings set amongst the (foreign) bush setting in which settlers found themselves. Port Arthur was located some way from the nearest centre (Hobart) and consequently the penal settlement was both isolated and threatening. The new arrivals found themselves in a strange land, with strange flora and fauna and what I can only imagine would have been a claustrophobic atmosphere in the bushland setting. I find it fascinating to note that the buildings at Port Arthur are built in parts in a very similar coloured sandstone teat of the Cotswold region' (Henderson, September 1987).

Port Arthur Heartbreak
23 x 31cm ink, pen and litho crayon on 300gsm Bemboka handmade paper 1987.

Port Arthur
25.5x30.5cm oil on canvas 1987.
The painting *View through a window (Port Arthur)* was extremely important, as it was one of the first *place* paintings to be produced with Port Arthur as theme. At the time of completing the painting I wrote the following:

To be a convict, transported from England to Port Arthur in Tasmania one hundred and fifty years ago, it must have come as a great shock to be confined in a penal settlement so far from everything he or she must have known. Here, in this painting the *View through a window* is the view out of Port Arthur—a view across a strange landscape, a strange sky, strange flora and fauna—a complete feeling of loss and isolation. From the cell window, a view to an escarpment beyond with miles and miles of hostile bushland - no chance of escape (Henderson, catalogue 1987).

Later, in thinking more about the Port Arthur theme, a number of paintings were completed where aspects of the penal settlement were elaborated on, or incorporated with other ideas. (On page 326 is a colour illustration of the small study *The strangeness of Port Arthur washed up on the beach at Horton* painted in 1991 as part of the DCA program). The work is in acrylic, collage, pen and graphite on Bemboka handmade paper and was exhibited at Wright College, UNE–Armidale in January 1992.

This painting grew out of considerations of two striking places visited—Horton on the Gower peninsula, Wales—and Port Arthur in Tasmania. They seem incapable of being juxtaposed, but the ideas of transporting both people and buildings from one location to another became a fascinating visual research and *place* conundrum. The result is a prototype painting where Port Arthur literally sweeps up on the beach—the Tolpuddle Martyrs in reverse—buildings and transportation re-directed with Celtic force. The initial collage and acrylic painting followed on from the idea of the *Garden at Wollongong rushes to the beach at Horton* painting (see pages 230–236). It was also a prelude to the more dynamic painting *Port Arthur crashes on the beach at Horton* (illustrated in the following pages). The theatrical quality of these works can not be denied. The geographer, John Brinckerhoff Jackson in *The Necessity for Ruins* comments that:

But a kind of historical, theatrical make-believe is becoming increasingly popular [in the landscape]; not only the noonday shootouts and other roadside attractions, but costumed guides in historical show places, candelight concerts of period music, historically accurate dinners and feasts, re-enactments of historical episodes are gradually changing the new reconstructed environments into scenes of unreality, places where we can briefly relive the golden age and be purged of historical guilt (Jackson 1980, p.102).
Many of the works that have developed in the DCA program during the period 1990-93 have been those where the United Kingdom and Australia are inextricably bound up together. In these paintings one idea helps and promotes another within the context of imagined time-place locations. In the introduction to Thomas Hardy's book *The Well-Beloved*, Tom Hetherington 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 the preoccupation with the effects of the rolling years on places and people (Hetherington In Hardy 1986, p.xxiv).

The painting *Port Arthur crashes on the beach at Horton* (illustrated below and on page 328) considers the bringing back of the past into the present—more over, the bringing back of the past of Australia into a current—yet ancient, Welsh context. Port Arthur crashes onto the beach at Horton to emphasise the passage of years, the passage of time, and the interrelationship of differing parts of place. Peter Tatham writes of the Celts in Australia:

Thus is the strange contradiction of being Celtic in Australia: being beholden to two lands yet feeling truly at home in neither (Tatham 1993, p.19).

The painting is intended to confront the contradiction of ideas inherent in the theme of the transportation of the sense of place.

The painting *The dramatic transplanting of Port Arthur* was the final major DCA work based on ideas concerned with Port Arthur and the transportation of the sense of place. I consider it to be an important work as it illustrates the connection between the geographical and historical—the mystical and atmospheric aspects of *Genius Loci*. The painting sets out to show the Port Arthur buildings as representing the focal point for the dramatic and historical episodes, beginning in 1832. Robert Hughes in his book *The Fatal Shore* writes about the start of the penal settlement:

> 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 1988, p.402)(my italics).

The painting, illustrated on page 342, is also concerned with the idea of the relationship of place within a context of land. In Thomas Hardy’s novel *The Well-Beloved* (1897) we get a glimpse of the enormousness of spatial feeling that the author brings to geographical and historical contexts:

> ... small episodes in Jocelyn's life are set within the vast context of the passing of the ages: he is a tiny dot in a cosmic landscape (Hetherington in Hardy 1986, p.xxv).

In the painting I have used the visual effects of the *Aurora Australis* as a means of indicating the ur-character of the land and the vastness of the setting. The buildings are illuminated from within and become the focal point in the painting. The image source is shown below.

*During a visit to Tasmania in 1983 the Aurora Australia was seen on a night drive between Devenport and Launceston. The sky effect was quite amazing with fingers of light raking the sky like searchlights from an area of 180° on the horizon. I have incorporated remembrances of this effect into the painting.*

*The stage set for the ABC production of *The Three Tenors* (Jose Carreras, Placido Domingo and Luciano Pavarotti) as seen on ABC TV on 21 August 1991 inspired the atmosphere for the buildings at Port Arthur in the painting. The image presented on screen (and as seen in the illustration above) formed the basis for the painting *The dramatic transplanting of Port Arthur.*
Night at Port Arthur

Crumbling stone of transplanted dreams
soft in hues of pink and ochre,
settling on the green lawns,
and mists of an eternal Tasman night.
Deep and isolated walls of punishment
facing outwards to a world
of black blue prussian darkness,
where metal glints
in the time-worn spindles
of the Aurora Australis,
and the shifting waters
of an unclaimed shore.

Ian Henderson  September 1992
Recurring and persistent analogies of Wales

The activity of design and work connected with environmental design has influenced my approach to fine art work and particularly the development of ideas connected to *Genius Loci*.

I have already made mention of the Skelmersdale New Town period (pages 151-153) and the subsequent involvement with architectural design and re-development work. These have all influenced my approach to painting activity and the development of ideas concerned with the *Transportation of the Sense of Place*. Even during the early period of awareness of place ideas, work like the sketchbook studies of Abercynon (see page 335) were a reflection of a developing interest in the visual aspects and fine art approach to the sense of place—but also an acknowledgement of the design parameters of the items studied. So great was the interest in design scenarios that one activity eventually flowed into the other so that fine art and design considerations of place have come out in the doctoral program.

The involvement with design as an activity and as an adjunct to painting, has partly come about through my involvement in the specific (design of) places. This understanding of knowledge of place is best referred to in the introduction to Thomas Hardy's book *The Woodlanders* where Ian Gregor says 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. Similarly with topography, 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 (Gregor in Hardy 1981, p.31)(my italics).

In similar ways, the research program has increasingly drawn on the essence of particular places in order to bring out the placeness of each. The character of place appears in the Abercynon sketches (circa 1957) and this same character is transported and included in the painting *Recurring and persistent analogies of Wales* (1992). This understanding of particular places has occurred in part through my involvement with (environmental) design issues.
Industry in the Abercynon mining valley, Rhondda, South Wales.
Pen, ink and watercolour illustrations on detail (litho) paper. (From 1958 sketchbook).

A sketchbook was filled in visiting the place of Abercynon, Wales in 1958. The information gained on the three week visit helped me to produce place paintings while at Keele University a few years later, and again during the doctoral program 1990–93. The original view of Abercynon is included as photo collage material in the painting Recurring and persistent anologies of Wales—as a remembered (1992) image—and also as the original (1958) view (illustrated above).
In the Spring 1992 issue of *Inline* the painting *Recurring and persistent analogies of Wales* was discussed. The article (slightly adapted) is shown below and it is also seen in the appendix.

The connection between this painting and the pen, ink and watercolour studies of 1958 (which are illustrated on page 335) is quite important in indicating how the industrial landscape has remained part of the essence of this place.

A further (Welsh?) painting has been produced this year and is entitled *Recurring and persistent analogies of Wales*. In this painting our house in Armidale (originally owned by the widow of the first baker to Armidale) sits in a Welsh landscape of tall grass with industrial valleys reaching away into the distance. The foreground is taken up with images of the land (*land of our fathers?*) while the Armidale house sits firmly in the land as a Welsh cottage (which it certainly gives the appearance of being).

Unavoidably it was a temptation to re-introduce the Horton house, which appears twice in the painting as a further indication of *place visited* and *place transported*. Australia and Wales become intermixed in the painterly ideas as they flow from one landscape to another. One of the most interesting parts of this collage-painting for me, is the remembrance of work completed as a student in a visit to Abercynon, in the Rhondda valley when my cousin, a local GP, dropped me off to sketch the mining valleys while he was on a house call. [The illustration is on page 335.] This image of
work done then has stayed with me and in the right-hand middle distance of this new painting, I have remembered and painted these valleys again. A little later on, in continuing the painting, I discovered an early transparency of the original sketch done in 1958 and re-introduced this into the painting as collage material in the left middle distance. It is fascinating to compare the transported thoughts about the Abercynon valley with the actual transported and re-found image. The painting is an amalgam of past with present, old in the new and new in the old. The production of the work has been a cartharsis of emotions concerned with the transportation of the sense of place from one country to another, and one country in another (Inline Spring 1992).

The re-emersion of thoughts concerned with place in Wales compared to place in Australia were difficult to bring together. However they were also exhilarating in the new found nuances and in the combination of old with new.

The sketchbook was a useful tool in the preparatory stages (see sketchbook page layout shown on page 338). In the page illustrated, it is possible to see old and new place concepts compared. In the painting production process the town of Abercynon is completely turned into a combination of natural elements combined with the land. Sky, pencil pines, grasses, wind (in wires?), cottage and soil—belong to (and perhaps define) a cosmic definition of the character of place. Grey Gowrie has written of Graham Sutherland's work of the 1930s and 40s stating:

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.319).

The threatening quality of Sutherland's paintings is to some extent reflected in my first observations on a return to the United Kingdom from Australia in 1986–88 where the mood of Wales is captured in terms of a threatening place rather than the idyllic British countryside often depicted. This atmospheric treatment is also strongly reflected in Sutherland's work. In an article entitled A Welsh Sketchbook by Graham Sutherland, the following is written:

I wish I could give you some idea of the exultant strangeness of this place... the left bank as we see it is all dark—an impenetrable damp green gloom of woods which run down to the edge of low blackish moss-covered cliffs—it is all dark save where the mossy lanes (two each side) which dive down to the opening, admit the sun, hinged, as it were, to the top of the trees, from where its rays, precipitating new colours, turns the red cliffs of the righthand bank to tones of fire (Sutherland in Rothenstein 1976, p.60).

The extract might not describe my painting Recurring and persistent analogies of Wales—but the atmospheric feel is almost identical—this atmospheric feel of place appears again in the poem Mid Glamorgan Rains (seen on page 339) which was exhibited with the painting.
Although I have only seen the islet from the window of the scow, the proximity of the Navassa islets is of interest. Later in 1938, my ship, the British frigate Hesperus, was parted from the Nanucket Bank and was captured in the 15th of the month. I am now in New York.
Mid Glamorgan Rains

Re-worked valleys of slate, wind imperfectly in pursuit of yesterday’s toil and the
Hidden ebb and the flow of chasms of carved split grey rock, face yet another drizzled out morning.

Ore dusted grasses blow alongside lean-to cottages while
Newly pitched winds in overhead wires skim over moist shale, shattered with the morning’s rain.

Drenched and distant hills reach out between a motherland of black earth tips
Drowned in yesterday’s moist memories of fires in grates, burning black coal red in a wintery gale.

Another past in present wind blown dream and downpouring of recollection.

Ian Henderson  August 1992

RHONDDA
Rhondda, Mid Glamorgan, Wales.
A chain of towns in two valleys, Rhondda Fawr (large), and Rhondda Fach (small), make up the densely populated Rhondda borough. In the nineteenth century these rural valleys were transformed by coalmines and cottages for miners. Only three collieries were still working in 1984.
Recurring and persistent analogies of Wales 1.7 x 2.0m acrylic and collage on canvas 1992. No.7 in the Town Gallery, Brisbane, Queensland, DCA exhibition November–December 1992. The painting shortly after completion on show in Armidale, New South Wales.
Endnote—War Memorial and Weymouth images

An important analogy, missing from the description of the painting *A coo-ee from Australians at Weymouth (Eng.)* (pages 294–306), concerns images seen at the Australian War Memorial in Canberra in 1992. Perhaps it was due to the fact that Paul Nash’s *Images of War* were still clearly in my mind—but I was immediately struck by the way in which some of the constructed dioramas (and the 1914–18 war photographs) related to the images that I had produced in the painting. People on the beach (at Weymouth) took on similar characteristics to troops resting (at Passchendaele). In the illustrations below it is possible to see how this analogy comes together in terms of the postcard composition, the subject matter of *Xmas 1916* on the beach, and the theme of the painting.

The painting *A coo-ee from Australians at Weymouth (Eng.)*—with images of Australian troops in France during the First World War, superimposed onto the Weymouth beach setting.

The similarity of images and atmosphere can be seen once the First World War photographs are superimposed as (additional) collage material onto the painting. The figures could easily fit into an interpretation of Weymouth as a *place of rest and recreation* during 1916.
Illustrated above is the reverse side of the postcard that was sent from England to Australia in 1916. The postcard, which forms the basis for the painting *A coo-ee from Australians at Weymouth (Eng.)*, was sent from Weymouth, England, on 28 December 1916. The message on the reverse of the card reads: *To my dear family Wishing you all a happy new year From Alex and Father.* It is possible to speculate that the card was sent by an Australian soldier on *R and R* at Weymouth to his family in New South Wales. When I acquired the postcard in Queanbeyan, New South Wales in 1983, I was not expecting that it would become the focal point of a major doctoral painting concerned with *Genius Loci*. The fact that the *transportation of the sense of place* was further extended when I mailed the card from Queanbeyan to England in 1985, and subsequently brought it back with me to Australia in 1988, only adds further meaning to the idea of *transportation of place*—through time.

Margot Eates, who has written extensively on the work of Paul Nash, wrote in the 1975 catalogue introduction to the artist's work at the Tate Gallery, London, that Nash's 'sense of *genius loci*, the indwelling spirit of the place, is implicit in the general mystery of the scene, but later it is often, as it were, embodied and represented by one of the Found Objects, which lend a particular significance to the scene' (Eates 1975, p.44). In the painting *A coo-ee from Australians at Weymouth (Eng.)* the significance of the postcard as well as the date of 28 December is important. The knowledge that forty-seven years to the day (after the postcard was sent to Australia) Elaine and I stood on the same beach at Weymouth, is to my mind significant. The postcard, mailed in 1916 to Australia, has helped *transport the sense of place* from one location and one time to another. The ambiguities and nuances of this *transportation* theme, combined with my own recognition of *placeness*, are essentially part of the painting—and have been very much part of the doctoral program.
The painting *A coo-ee from Australians at Weymouth (Eng.*) shortly after completion 1992.
Section 6

The DCA exhibition
Reviews, comments and conclusions
Plans for the DCA exhibition were first made in September 1991. Verlie Just, Director of the Town Gallery in Brisbane, had offered to hold the doctoral exhibition in her gallery—the longest established and continuous private art gallery in Brisbane. Joint discussions took place in relation to the number and approximate size of works that both artist and director felt would be suitable for the exhibition. The importance that Verlie Just places on the presentation of works of art in her gallery is summed up in an interview in Brisbane's Sunday Mail where Dave Fullagar wrote:

She [Verlie] gets her creative kicks these days, she says, hanging the exhibitions of her clients. They're not just HUNG UP. "We walked around for four solid hours before we decided which Cassab was going in which place," she said. "Each one looks as though it LIVES where it belongs and that's to do with the hanging. My creative kicks come—and once again the coat billows out as the arm makes an expansive gesture—from orchestrating the show."

(Fullagar Sunday Mail, 6 October 1991)

From past experience in exhibiting my work at the Town Gallery I was aware that Verlie Just would hang the show in a most sensitive way. We had several discussions regarding the nature of the paintings that I wanted to exhibit, including the probable placing of the seven large
DCA paintings. The fact that I wanted to include seven poems under glass with the seven major paintings meant that the exhibition was going to be more complicated than most, and had to incorporate viewing of work at the micro and macro levels. This, combined with the fact that I eventually had forty-three paintings to exhibit (none of which had been previously shown at the Town Gallery), gave Verlie an enormous task of arranging, grouping and hanging the works. The fact that I had shown pre-doctoral works at the gallery in November and December 1990 gave Verlie an idea of the character of the paintings despite the fact that none of the earlier works had incorporated collage, or indeed had poetry combined with the paintings.

The hanging of the DCA exhibition was extremely successful and is illustrated in the following pages of this submission. The following is an extract from a letter from Verlie Just to the artist during the exhibition in November 1992.

Dear Ian
It was a delightful experience, the presenting of your Doctoral Exhibition ... indeed the follow-up comments by many of the enthusiastic visitors to its Opening, must make it one of the most appreciated ever staged...(pers.comm. 22 November 1992)

The invitations and catalogues that were sent out for the opening of the exhibition brought responses from a number of individuals and organisations. I was pleased, given the nature of the subject matter for the exhibition, that the opening was attended by the First Secretary (Political) of the British High Commission and others who could be said to be involved with the transportation of the sense of place. Others communicated to me by mail and expressed interest in the theme of Genius Loci. Brian Gosnell, former Chief Graphic Designer for CSIRO's Science Communication Unit in Canberra wrote as follows:

Dear Ian
Thanks for your invitation to your exhibition. The painting illustrated [The Shell guide to Port Arthur in Dorset] looks fantastic, colours are wonderful, I see more things every time I look, the chalk man just behind the dry [stone] wall is clever—a kind of link between ancient Britons and Aborigines. The title of the painting I think sums up the period in the 50's or 60's when Shell commissioned artists to depict parts of Britain, am I right?—very clever.

I'm busy with freelance at the moment so I can't get away but June or July '93 is when I'm off on my travels round Australia I'll call in.

Good luck with the exhibition and hope it enjoys great success.
Best wishes to you and Elaine.
Brian Gosnell
(pers.comm. 9 November 1992).
There were a number of such letters from several former colleagues and friends who were unable to attend the exhibition. This brought home to me the difficulty of having lived and worked in so many places in Australia. For me—Adelaide (South Australia), Newcastle (New South Wales), Brisbane (Queensland), Canberra (Australian Capital Territory) and Armidale (New South Wales)—have all been places where I have lived and worked in Australia. If you add to that the earlier places in England and Canada, then the exhibition of Genius Loci (and the transportation theme) takes on even greater significance.

In the following pages (p.349–351) are illustrated some of the advance publicity material that appeared prior to the start of the DCA exhibition. The mention in the Brisbane Review appeared in February 1992, the New England Times gave a short article entitled Artist explores concept of place and the UNE (University of New England) Gazette produced a full page review and analysis of the forthcoming doctoral exhibition.
VERLIE Just is still flying the flag for painters of substance at her Town Gallery on the sixth floor of MacArthur Chambers in the city.

No installations, no tricks, 'all soundly based, and no Emperors-clothes!' she says.

The approach is honest and the work is, for the most part, excellent, if not too adventurous. Not everyone's after adventure of course.

Quality will do for some and for 20 years now Verlie Just has been making sure we get just that.

In this present showing we see a mixture of new works — plus a glimpse of work from shows to come.

In April by John Rigby whose Moonlight Gatherers is the teaser work now hanging.

Other shows this year will feature Greg Mallyon, Anne Graham, Graeme Inson, Ed Van Dijk, Henry Bartlett and Ian Henderson.

Ian Henderson's large scale painting A Garden At Wollongong Rushes To The Beach at Horton is a good introduction to that show. It deals with Henderson's experiments with a sense of place in memory.

Brisbane painter Phyl Schneider's decorative still life interiors are charming new paintings with cute cubist tendencies.

There are also three new paintings from established artist Judy Cassab, including a delightful nude.

A special treat at the gallery just now is a small group of rainforest paintings by David Schlunke. It's part of a series entitled Beyond The Daintree and features painting that came out of an excursion to that region of North Queensland in 1989. The paintings are jubilant and as vital and full of life as the rainforest areas he visited.

The artist is happy to see much of the rainforest being protected and these paintings celebrate the future of these valuable ecological areas.

John Cartwright's happy-naive houses in the landscape are quirky and fun, particularly Pioneer Neighbours.

Henry Bartlett's series Aspects of Brisbane will also attract some attention, particularly from those who love the place.

Plastic Barriers, New Farm is a familiar scene from my home suburb which accurately catches the mood of a suburban street in all its wonderful ordinariness. The painting is pedestrian in the best sense of the word and captures the essence of any stroll around that suburb.

Other artists to catch up on are Irene Amos, Anne Graham and Sylvia Ditchburn. The list goes on.

From tonal realism to total abstraction, there's a great variety of work here in a pleasing space with a commitment to quality.
Artist explores concept of place

A University of New England-Armidale Lecturer in Visual Arts and Design is completing what is believed to be only the fifth Doctorate in Creative Arts in painting undertaken in Australia.

As Senior Lecturer within the Faculty of Arts, Mr Ian Henderson is planning a major exhibition of his pre-doctoral work for the Town Gallery in Brisbane. It will take place during November.

More than 30 paintings will go on show based on the theme of Mr Henderson’s thesis Transportation of the Sense of Place (Genius Loci).

The exhibition of works representing the thesis, plus a 50,000 word supporting document, will constitute the assessment for the Doctorate undertaken through the University of Wollongong.

Mr Henderson pursues the intangible concept of the sense of place through his paintings and the research notions are further summarised and verified in the support documentation.

"They are translated from a European context in my thesis and appear as ideas which have arrived and become part of our Australian culture," Mr Henderson said.

Some of the artist’s interest in the expression of place grew from Robert Hughes’ book The Fatal Shore, which describes the impressions of visitors on arrival at Port Arthur, Tasmania’s former penal settlement.

The resulting painting, ‘The Dramatic Transplanting of Port Arthur’ and the poem written at about the same time ‘Night at Port Arthur’ seek to describe the sense of this particular place, its isolation on the Tasman Peninsula and the un-definable sense of atmosphere," the artist said.

The pre-doctoral exhibition will be on show at the Town Gallery, 6th Floor Macarthur Chambers, Edward/Queen Streets, Brisbane, through November.

The exhibition will be opened on November 15 by Max Germain, Director of Sotheby’s Australia Pty Ltd and author of the books Artists and Galleries of Australia and Women Artists of Australia.
Visual artist explores concepts of ‘place’

British-born artist and lecturer Ian Henderson studied at Banbury, Oxford and Swansea colleges of art and design. He has many “firsts” to his credit including being the first artist employed by a new town development corporation (UK - Skelmersdale New Town, Lancashire) and the first Artist-in-Residence at Brock University, Canada. He was the fifth Gulbenkian Fellow in painting at Keele University, UK, and is expected to be awarded only the fifth Doctorate in Creative Arts (painting) in Australia. Mr Henderson has taught and exhibited in the UK, Canada and Australia and has undertaken numerous consulting projects in the public and private sectors. Early in 1993, he will take up a three-month appointment as Artist-in-Residence, within the School of Creative Arts at Wollongong University.

Artist and UNE lecturer Ian Henderson with “Across Gower to Byron Bay” (1.2 x 1.5m acrylic and collage on canvas 1992), one of the paintings prepared for his Doctorate of Creative Arts.

to Australia by the convicts. “The title, The dramatic transplanting of Port Arthur”, intended to allow the consideration of the transportation theme, as it was then in the 1830s, and perhaps as it is now,” he said. Each painting in the exhibition is conceived from a rationale of ideas concerned with Genius Loci and the transportation of place quality from one location to another.

“The character of place has an effect on all those involved with the various elements that make up placeness: from the poet or visionary who sees the mystical quality of place, to the architect or engineer who needs to define place in his or her own mind,” Mr Henderson said.

“In personal terms, before attempting to design a structure which may change the whole nature of a particular place and the environment generally, we need to be aware of what has been described as ‘the pressure of the past upon the present’.

“Without doubt, we need to consider the past as very much a part of the present to enable us to move forward convincingly, being able to locate and re-locate elements within an environmental context.

“To do this it is essential that as artists and designers we are fully aware of the contribution that history makes within a cultural context,” he said.

Mr Henderson, whose works are represented in public and private collections in the United Kingdom, Canada, Hong Kong and Australia, is expected to submit his thesis in April next year.

The pre-doctoral exhibition will be on show at the Town Gallery, 6th Floor Macarthur Chambers, Edward/Queen Streets, Brisbane. It will be opened on November 15 by Max Germaine, Director of Sotheby’s Australia Pty. Ltd.
The following letter was written in October 1992 to those that I hoped would be able to attend the doctoral exhibition. It was especially intended for those who had attended previous exhibitions of my work in Queensland, in New South Wales and in Canberra.

Ian Henderson Exhibition of Paintings
A symbiosis of time and place

I am enclosing an invitation to the opening of my exhibition at the Town Gallery in Brisbane for November 15. I do hope that you can attend as this is the largest showing of new work that I have had in Australia. In terms of volume of work it compares only with the Gulbenkian Fellow Artist-in-Residence exhibition that I held at Keele University in the United Kingdom in 1967. The work on show is concerned with the doctoral program in Creative Arts being carried out through the University of Wollongong and the theme of the work has to do with the transportation of the sense of place, hence the title to the exhibition— A symbiosis of time and place.

You will probably know that I have exhibited with the Town Gallery in Brisbane since 1989 and this is the second major exhibition of work that I have held at this location, the previous one being an initial showing of doctoral work Genius Loci held there in November 1990. The current exhibition represents the culmination of painting work over a three year period and research into the theme of sense of place.

The exhibition will be opened by Max Germaine at 2.30pm on Sunday 15 November after which I will be giving a short verbal description of some of the ideas behind the major paintings displayed. There are seven major paintings in the exhibition dealing with the theme of the transportation of the sense of place and these are supported by other works all of which are connected with place in some form or other.

I do hope that you will be able to attend the opening on November 15. Elaine and I would be delighted to see you there.

Yours sincerely
Ian Henderson

I was particularly pleased and honoured that Max Germaine, author of Artists and Galleries of Australia and The Dictionary of Women Artists of Australia and Director of Sothebys, Australia, had agreed to open the exhibition. Max flew from Sydney to Brisbane to open the show and on page 361 is a transcript of the opening speech that he made at the gallery on Sunday afternoon 15 November 1992.
IAN HENDERSON

The Shell guide to Port Arthur in Dorset
acrylic and collage 170 x 200 cm

NOVEMBER 1992
A symbiosis of time and place

This exhibition for a Doctorate of Creative Arts from the University of Wollongong, is of recent paintings based on a ‘Sense of Place’. Ian Henderson is currently Senior Lecturer in Visual Arts and Design at the University of New England, Armidale. He studied at Oxford Polytechnic and Swansea College of Art, was a Gulbenkian Fellow in painting at Keele University, UK and first Artist-in-Residence at Brock University, Ontario. He came to Australia in 1972 and has works in public and private collections in UK, Canada and Australia

THE VERLIE JUST TOWN GALLERY & JAPAN ROOM

6th Floor Macarthur Chambers Edward/Queen Streets Brisbane 4000 Telephone (07) 229 1981
20th Year representing exclusively in Brisbane, prizewinning established and emerging artists including:

JUDY CASSAB GRAEME INSON IRENE AMOS ANNE LORD JOHN EIGBY ANNE GRAHAM SYLVIA DITCHBURN
PHILLIPA WEBB OWEN PIGGOTT JHIL SCHNEIDER BASIL HADLEY ED VAN DIJK DAVID SCHLUENKE
MILAN TODD VITA ENDELMANIS JUNE STEPHENSON GARY BAKER JOHN CARTWRIGHT HENRY BARTLETT BRIAN HATCH
MAX HURLEY GREG MALLYON ALIKIS ASTRA MERVYN MORIARTY TONY ALLISON-LEVICK MARK DEBORDE

17TH-20TH CENTURY JAPANESE PRINTMAKERS
You and friends are invited to the Opening of the exhibition
“A SYMBIOSIS OF TIME AND PLACE”
Doctoral in Creative Arts paintings by

IAN HENDERSON
2 -4.30pm SUNDAY 15th NOVEMBER 1992
showing till December 11 at

THE VERLIE JUST TOWN GALLERY & JAPAN ROOM
6th Floor MacArthur Chambers, Edward/Queen Streets, Brisbane. Tel: (07) 229 1981 SUNDAY - FRIDAY 10-4

The exhibition will be opened at 2.30pm by
MAX GERMAINE
Author of “Artists and Galleries of Australia”, “The Dictionary of Women Artists of Australia”,
and a Director of Sothebys Australia Pty Ltd.

The Opening will be followed by a talk by the artist on the process involved in the Doctorate in Creative Arts program as carried out within Visual Arts through the University of Wollongong.

Combined with this talk he will conduct an exploratory tour of the major work.

This will be of particular interest to university academics, graduate students and others wishing to pursue visual arts research activity from a discipline base and Creative Arts within the rigour and context of an academic environment.

ACCEPTANCE RSVP (07) 229 1981

Catalogue of the major works in the exhibition

1  A garden at Wollongong rushes to the beach at Horton
   1.7 x 2.0m acrylic, pen, collage and graphite on canvas 1991 $9,000

2  The Shell guide to Port Arthur in Dorset
   1.7 x 2.0m acrylic, pen, collage and graphite on canvas 1991 $9,000

3  Let us (Three Graces) stand by you under southern skies
   1.7 x 2.0m acrylic and collage on canvas 1992 $9,500

4  A coo-ee from Australians at Weymouth (Eng.)
   1.7 x 2.0m acrylic and collage on canvas 1992 $9,500

5  Time in a winters place
   1.7 x 2.0m acrylic and collage on canvas 1992 $9,500

6  The dramatic transplanting of Port Arthur
   2.0 x 1.7m acrylic and collage on canvas 1992 $9,500

7  Recurring and persistent analogies of Wales
   1.7 x 2.0m acrylic and collage on canvas 1992 $9,500

(Other paintings in the exhibition range from $500 - $4,500)
IAN HENDERSON
The dramatic transplanting of Port Arthur
2.0 x 1.7m acrylic and collage on canvas  1992
Transportation of the Sense of Place (Genius Loci)
an exhibition of paintings by
Ian Henderson

on the theme of
A symbiosis of time and place

This exhibition of paintings is in partial fulfilment of the requirements for the award of the degree Doctorate in Creative Arts from University of Wollongong

showing at
The Town Gallery
6th Floor Macarthur Chambers Edward/Queen Streets Brisbane Queensland 4000
(Sunday - Friday 10.00am - 4.00pm) Telephone (07) 229 1981
15 November - 18 December 1992
and at
The Long Gallery
University of Wollongong School of Creative Arts
Northfields Avenue Wollongong New South Wales 2500 Telephone (042) 213 985
16 April - 02 May 1993
Born UK 1939. Arrived Australia 1972. 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**

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<td>Town Gallery, Brisbane, Queensland</td>
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<td>1993</td>
<td>Long Gallery, University of Wollongong</td>
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**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, CLG, 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.
Introduction

Landscape lies at the core of the Australian experience. Landscape lies also at the core of the Australian dilemma. Just as the record of human action, achievement and failure is written across the landscape so also is our capacity to be possessed by the secret beauty held by the 'flattest, driest, ugliest place on earth' central to our challenging future.

Ian Henderson continues a rich tradition of visual artists who have played a key and vital role in shaping Australian's perceptions of themselves. Geoffrey Blainey in a widely read interpretation has seen the formation of the Australian legend taking place distinctively in the interaction between our 'creative artists and the Australian people at large.'

For Blainey painters such as Streeton, Roberts, Nolan, Drysdale and Williams have possessed the public mind in a way which has few parallels. Just as writers such as Adam Lindsay Gordon, Henry Lawson and Banjo Paterson seized the imagination in a way which has no English parallel, apart from Charles Dickens, so painters and writers have been most influential and persuasive in exploring what John Thornhill has traced recently with acute insight and impressive depth as our national conversation.

Patrick White was seized by the need to find words to match the landscape. The interior landscape to match the resistant environment encountered by Australians in their settlement history is matched today by our need to understand more deeply and profoundly our past as we chart our way to a challenging and inclusive future in Pacific-Asia, our own geo-political region.

To this rich tradition Ian Henderson, as artist, brings his own immersion in the work of European and British landscape painters and a keen awareness of the role of the sense of place in the process of immigration. This was recognized by Joe Massingham of Armidale in his review of the recent exhibition of paintings related to poetry describing a 'Sense of Place' by Ian Henderson.

"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."

Henderson, perhaps because of his familiarity with a number of landscapes and from his own experience of migration is grappling more than most with this concept of 'sense of place' in his artistic works. Increasingly, he has married to place, another important concept from historical geography, viz depth in time. His interaction with the land involves a love of the land, a love which draws him profoundly to the physical environment but also, increasingly, to the deeper reality underlying the abstract imagining. This work is motivated by a sense of things past but he is driven also by the magnetism of things still to come.

In this duality Henderson reflects closely the Australian dilemma. His awareness of the past and his use of geography as exploration of the sense of place parallels Australia's and Australian's need to deepen and extend their knowledge of their roots in western civilisation. Just as Australians also need to face the challenges of their economic future through trade, technology and investment...
Henderson traces the origins of his interest in place to a fascination with the Flemish painter Pieter Brueghel's 'Hunters in the Snow'. The influence of the Belgian tradition and of the Brueghel family and group of artists is evident in his recently completed 'Time in a winter's place', number five in the seven part series of very large paintings included in this Town Gallery Brisbane exhibition.

A significant, if lesser, part of Ian Henderson's work in 1992 has required him to observe, note, and absorb the critical response by reviewers to his achievement.

Henderson is engaged upon a quest which has absorbed the energies and gifts of many major figures who have created the national conversation. Charles Manning Hope Clark (1915-1991) epitomised this search for meaning in an unique manner. A systematic reading of his extraordinary six-volume A History of Australia is built around three organising principles - the triad of ideologies (Catholic Christendom, Protestantism and the Enlightenment), the binary contest for and against an independent Australia and the theme of landscape and place. The idea of place in Clark is multi-layered. It oscillates between sense of place and spirit of place. Clark seems to mean by this a mixture of local place and national place or national feeling or national identity. Clark's understanding of place is intuitive and poetical, or aesthetic and imaginative, rather than articulated. Clark, like Blainey, also acknowledged his deep indebtedness to painters like Nolan, Arthur Boyd and Drysdale in his portrayal of the Australian as one who has had at least one great love in his life - 'the fragile beauty of this ancient continent'.

The same influences are at work within Ian Henderson. The impact of Brueghel and Paul Nash but also of Thomas Hardy are profound. They explain the continuity running through Henderson's work, the development of his approach around the concepts of sense of place and depth in time and the assimilation of diverse influences to capture his deepening grasp of the beauty, hidden but subtle, demanding and possessing, of the Australian landscape.

The impact of broad horizons, clear sharply defined skies and a rich architectural heritage has exerted a strong impact on Henderson's recent work in almost a Jungian sense of symbols and myths. These factors have revised to powerful effect images and memories from his childhood and youth in Hardy's Wessex.

Henderson's 'Garden at Wollongong rushes to the beach at Horton' and The Shell guide to Port Arthur in Dorset show a captivating yet little focussed amalgam of past and present, old and new, tradition and innovation which is reaching towards the maturity of the subsequent 'Recurring and persistent analogies of Wales'.

In this painting - number seven of the very large series in this exhibition - the distant, late afternoon horizon of the Cunninghams Gap National Park west of Ipswich combines with Macdonald Park Armidale's five trees to give a backdrop from two landscapes with a sameness of geology and landforms. Just as New England settlers drew heavily on their cultural baggage from Scotland and perhaps never realised the hidden qualities of their landscape -
note the paucity of Koori toponyms on the northern tablelands - so Henderson is reaching out towards capturing the essence of his adopted landscape.

Driven by a sense of curiosity and attracted by media publicity, for the Celtic standing stones at Glen Innes Henderson found himself reacting most positively and unexpectedly to his own Scottish roots. This explains the rapid even abrupt jump from 'The Shell guide to Port Arthur in Dorset' to painting number three 'Let us (Three Graces) stand by you under southern skies'. The combination of New England horizons, classical allusions and the sheer contrast of a series of standing stones arranged in classical and early Christian patterns is breathtaking. Glen Innes wears its Scottish heritage proudly - even being known for a brief time in the early 1840s as New Caledonia -and containing a high concentration of Scottish toponyms: Ben Nevis, Aberfoyle River, Mount Mitchell, Bald Blair. The standing stones harmonise well with the natural environment and twin with the early run Stonehenge on the southern approaches north of Glencoe and Ben Lomond.

The effect wrought by this painting flowed clearly into 'A coo-ee from Australians at Weymouth, Eng.' where Henderson's personal and family links with this traditional seaside resort began to grapple with its role as a R&R station for Anzacs from the horrors of France in 1916. The incredible contrast between lush rainforest colours pitted against the sombre message of death echoing from the too close horizon of senseless incompetence and waste across the English Channel is stark. A most unusual feature of this work is the linkage effect of battleships in line astern connecting the two halves of the painting with their divergent themes.

The last three paintings 'Time in a winter's place', 'The dramatic transplanting of Port Arthur' and 'Recurring and persistent analogies of Wales' show in quite different ways of theme, presentation and effect a grasping of place and time not at all obvious in 'A garden at Wollongong....' They suggest a landscape of the mind, the end result of which is proof of an artist reaching a new and dynamic level of thought and expression.

It is this artistic achievement and the articulation of its purpose in relation to our national conversation which suggests the role of the visual arts in the university. The academic visual artist shares performance imperatives with his or her extra-mural colleagues. The university, as part of its mission of conserving tradition and knowledge but also of being a moral community, requires more of the artist. The artist in a university environment must add a spoken and written articulation which develops our national and international conversation. He or she must also add to the argument about values which lies at the core of democratic institutions.

Ian Henderson, as artist and academic, is fully conscious of this dual responsibility. His seven very large paintings complemented by the smaller pieces which either develop aspects more intensely or take up asides from the larger works epitomise an artist working from within a tradition. Ian Henderson is reworking this tradition to suggest things still to come.

Perhaps he, like Patrick White before him, will grow drunk on visions of the Australian landscape.

Dr. John Atchison
The University of New England-Armidale
Let us (Three Graces) stand by you under souther skies 1.7 x 2.0m acrylic and collage on canvas 1992

The idea for this painting came after a visit to the dedication ceremony of the Australian Standing Stone circle at Glen Innes. Remembrances of other stone circle assembly points in the UK such as Stonehenge on Wiltshire's Salisbury Plain (where stones were transported from Wales to become part of the circle) and Avebury (where a village was built inside the Neolithic stone structure) were in my mind along with the inside/outside nature of 'place'. The stone groupings at Avebury are particularly interesting due to the 'circle within a circle' formation and it seemed quite natural to consider the transportation of the (Oxfordshire) Rollright stone circle to become contained within the Australian Standing Stone circle - transportation of 'place' from one country to another.

Time in a stone garden
Standing stones thrust upwards in a high blue vacant sky,
Stalagmites of dedication nudged onwards through minds' eye.

A Celtic lair of icicles trickled through an azure vault,
Stone garden of times' dreaming and transplanted contests fought.

Rollright, roll on, around this place in a New England setting bold,
Seasons in a stone garden past time on a southern wold.

Ian Henderson August 1992
The Port Arthur paintings

Ideas for the Port Arthur series of paintings, surprisingly, developed in 1986 during a two and a half year period of design and fine art work in the United Kingdom. (A visit to Port Arthur had been made in 1983 and the memory of this 'place' and subsequent ideas for paintings based on the visit and the atmospheric quality of Port Arthur did not fully unfold for two or more years. Perhaps the enigma of the Tolpuddle Martyrs story and regular visits through Wiltshire and Dorset prompted the recognition of 'place' transported combined with a growing interest in the geomorphological and building construction characteristics of both countries during the 1830's.) In any event, one of the first Port Arthur studies ('Port Arthur Heartbreak' - illustrated above) sparked off a whole series of drawings and paintings on this theme. One of the major works in this exhibition ('The Shell guide to Port Arthur in Dorset') considers the nexus and symbiosis of history, geography, time and place of the building and atmosphere of Port Arthur returned to a Dorset coastline.

Night at Port Arthur

Crumbling stone of transplanted dreams
soft in hews of pink and ochre,
settling on the green lawns,
and mists of an eternal Tasman night.
Deep and isolated walls of punishment
facing outwards to a world
of black blue prussian darkness,
where metal glints
in the time-worn spindles
of the Aurora Australis,
and the shifting waters
of an unclaimed shore.

Ian Henderson  September 1992
A garden at Wollongong rushes to the beach at Horton 1.7 x 2.0m acrylic, pen, collage and graphite on canvas 1991

A Tolpuddle Passage

Across flaked white walls of lichen ed stone
Time’s messages are scratched
Through furrowed green leys
Criss-crossing
The coastal outlook
Of earth blown memories.

Here, hand-hewn ochred sandstone rocks
Lie in abject piles of testimony
As fresh and new as scattered drafts
Of time spanned coastal gusts
And memories
Of Dorset lost
On an invaded Tasman shore.

Ian Henderson October 1992
### List of paintings

The 43 paintings listed below are the DCA paintings that are exhibited at the Town Gallery exhibition during November and December 1992.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Medium and Dimensions</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A garden at Wollongong rushes to the beach at Horton</td>
<td>1.7 x 2.0m acrylic, pen, collage and graphite on canvas 1991</td>
<td>$9,000</td>
</tr>
<tr>
<td>2</td>
<td>The Shell guide to Port Arthur in Dorset</td>
<td>1.7 x 2.0m acrylic, pen, collage and graphite on canvas 1991</td>
<td>$9,000</td>
</tr>
<tr>
<td>3</td>
<td>Let us (Three Graces) stand by you under southern skies</td>
<td>1.7 x 2.0m acrylic and collage on canvas 1992</td>
<td>$9,500</td>
</tr>
<tr>
<td>4</td>
<td>A coo-ee from Australians at Weymouth (Eng.)</td>
<td>1.7 x 2.0m acrylic and collage on canvas 1992</td>
<td>$9,500</td>
</tr>
<tr>
<td>5</td>
<td>Time in a winter's place</td>
<td>1.7 x 2.0m acrylic and collage on canvas 1992</td>
<td>$9,500</td>
</tr>
<tr>
<td>6</td>
<td>The dramatic transplanting of Port Arthur</td>
<td>2.0 x 1.7m acrylic and collage on canvas 1992</td>
<td>$9,500</td>
</tr>
<tr>
<td>7</td>
<td>Recurring and persistent analogies of Wales</td>
<td>1.7 x 2.0m acrylic and collage on canvas 1992</td>
<td>$9,500</td>
</tr>
<tr>
<td>8</td>
<td>Across Gower to Byron Bay</td>
<td>1.2 x 1.5m acrylic and collage on board 1992</td>
<td>$4,500</td>
</tr>
<tr>
<td>9</td>
<td>Murrurundi dreaming</td>
<td>1.2 x 1.5m acrylic and collage on board 1992</td>
<td>$4,500</td>
</tr>
<tr>
<td>10</td>
<td>A place beside Mt.Sinai</td>
<td>1.5 x 1.2m oil, acrylic and collage on canvas and board 1992</td>
<td>$4,500</td>
</tr>
<tr>
<td>11</td>
<td>My scrub landscape home</td>
<td>1.5 x 1.2m acrylic and collage on board 1992</td>
<td>$4,500</td>
</tr>
<tr>
<td>12</td>
<td>Inside the orchard</td>
<td>1.2 x 1.5m acrylic and collage on board 1992</td>
<td>$4,500</td>
</tr>
<tr>
<td>13</td>
<td>Port Arthur crashes on the beach at Horton</td>
<td>1.2 x 1.5m acrylic and collage on board 1992</td>
<td>$4,500</td>
</tr>
<tr>
<td>14</td>
<td>Fire rages into a special place on a Tasmanian mountain</td>
<td>1.2 x 1.5m acrylic and collage on board 1992</td>
<td>$4,500</td>
</tr>
<tr>
<td>15</td>
<td>A dream by a Welsh sea</td>
<td>71 x 118cm acrylic, collage, pen and graphite on board 1992</td>
<td>$2,000</td>
</tr>
<tr>
<td>16</td>
<td>Lake George laps on an industrial shore</td>
<td>71 x 118cm acrylic, collage, pen and graphite on board 1992</td>
<td>$2,000</td>
</tr>
<tr>
<td>17</td>
<td>Landforms surrounding Taylor’s farm</td>
<td>71 x 118cm acrylic, collage, pen and graphite on board 1992</td>
<td>$2,000</td>
</tr>
<tr>
<td>18</td>
<td>Swalcliffe and the Glasshouse Mountains from Maleny</td>
<td>71 x 118cm acrylic, collage, pen and graphite on board 1992</td>
<td>$2,000</td>
</tr>
<tr>
<td>19</td>
<td>Cane burns all night</td>
<td>76.5 x 91.5cm oil on board 1990</td>
<td>$1,500</td>
</tr>
<tr>
<td>20</td>
<td>Yorkshire glasshouses and ruins on an antipodean shore</td>
<td>47 x 61cm acrylic, collage, pen and graphite on canson paper 1992</td>
<td>$850</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Size</td>
<td>Media Description</td>
</tr>
<tr>
<td>-----</td>
<td>-----------------------------------------------------------------------</td>
<td>---------------</td>
<td>--------------------------------------------------------</td>
</tr>
<tr>
<td>21</td>
<td>Memories on a strange shore (Local Hero)</td>
<td>47 x 61 cm</td>
<td>acrylic, collage, pen and graphite on 300gsm paper</td>
</tr>
<tr>
<td>22</td>
<td>The dramatic theatre of Port Arthur seen amongst the Murrurundi rocks</td>
<td>47 x 61 cm</td>
<td>oil, collage, pen and graphite on 300gsm paper</td>
</tr>
<tr>
<td>23</td>
<td>County guide - Lake George</td>
<td>47 x 61 cm</td>
<td>acrylic, collage, pen and graphite on 300gsm paper</td>
</tr>
<tr>
<td>24</td>
<td>Enigmatic rocks and hills at Murrurundi</td>
<td>49 x 62 cm</td>
<td>acrylic, collage, pen and graphite on paper</td>
</tr>
<tr>
<td>25</td>
<td>End of the drought</td>
<td>48 x 53 cm</td>
<td>acrylic, pen and crayon on board</td>
</tr>
<tr>
<td>26</td>
<td>The shire guide to South East Queensland</td>
<td>48 x 53 cm</td>
<td>acrylic, collage, pen and graphite on board</td>
</tr>
<tr>
<td>27</td>
<td>A house from Uralla relocated in a Welsh mining valley</td>
<td>48 x 53 cm</td>
<td>acrylic, collage, pen and graphite on board</td>
</tr>
<tr>
<td>28</td>
<td>Secure in a Welsh cove</td>
<td>48 x 53 cm</td>
<td>acrylic, collage on board</td>
</tr>
<tr>
<td>29</td>
<td>A special place between fields</td>
<td>34 x 39.5 cm</td>
<td>acrylic, collage, pen and pen on 300gsm paper</td>
</tr>
<tr>
<td>30</td>
<td>Old rocks and new hopes on a Murrurundi night</td>
<td>29 x 39 cm</td>
<td>acrylic, collage, pen and graphite on board</td>
</tr>
<tr>
<td>31</td>
<td>Marking time with place in a Port Arthur garden</td>
<td>29 x 39 cm</td>
<td>acrylic, collage, pen and graphite on 300gsm paper</td>
</tr>
<tr>
<td>32</td>
<td>The strangeness of Port Arthur washed up on the beach at Horton</td>
<td>29 x 39 cm</td>
<td>acrylic, collage, pen and graphite on 300gsm paper</td>
</tr>
<tr>
<td>33</td>
<td>Some things that go bump on a Tasmanian night</td>
<td>29 x 39 cm</td>
<td>acrylic, collage, pen and graphite on 300gsm paper</td>
</tr>
<tr>
<td>34</td>
<td>A place of rocks, mounds &amp; ruins</td>
<td>29x39 cm</td>
<td>acrylic, collage, pen and graphite on 300gsm paper</td>
</tr>
<tr>
<td>35</td>
<td>The Beacon</td>
<td>32 x 42.5 cm</td>
<td>acrylic and collage on board</td>
</tr>
<tr>
<td>36</td>
<td>The discovery of ornamental gardens close to Port Arthur</td>
<td>32 x 42.5 cm</td>
<td>acrylic, collage and pen on board</td>
</tr>
<tr>
<td>37</td>
<td>The view from Metz</td>
<td>31.5 x 42 cm</td>
<td>acrylic, collage and pen on board</td>
</tr>
<tr>
<td>38</td>
<td>Aurora Australis at Port Arthur</td>
<td>31.5 x 42 cm</td>
<td>acrylic, collage, pen and graphite on board</td>
</tr>
<tr>
<td>39</td>
<td>Avebury stones confront Mt. Tibrogargan</td>
<td>31.5 x 42.5 cm</td>
<td>acrylic, collage and pen on board</td>
</tr>
<tr>
<td>40</td>
<td>Tintagel and the legend of Arthur</td>
<td>31.5 x 42 cm</td>
<td>acrylic, collage, pen and graphite on board</td>
</tr>
<tr>
<td>41</td>
<td>Things seen on a walk</td>
<td>25.5 x 29.5 cm</td>
<td>acrylic &amp; collage on board</td>
</tr>
<tr>
<td>42</td>
<td>Horton House</td>
<td>25.5 x 29.5 cm</td>
<td>acrylic &amp; collage on board</td>
</tr>
<tr>
<td>43</td>
<td>Rain over Moreton Bay</td>
<td>25.5 x 29.5 cm</td>
<td>acrylic &amp; collage on board</td>
</tr>
</tbody>
</table>
Mid Glamorgan Rains

Re-worked valleys of slate, wind imperfectly in pursuit of yesterday's toil and the
Hidden ebb and the flow of chasms of carved split grey rock, face yet another drizzled out morning.

Ore dusted grasses blow alongside lean-to cottages while
Newly pitched winds in overhead wires skim over moist shale, shattered with the morning's rain.

Drenched and distant hills reach out between a motherland of black earth tips
Drowned in yesterday's moist memories of fires in grates, burning black coal red in a wintery gale.

Another past in present wind blown dream and downpouring of recollection.

Ian Henderson August 1992
The opening address to the exhibition was given by Max Germaine on Sunday afternoon 15 November 1992. It was agreed that the artist would talk after the official opening about the DCA and the processes involved in the production of some of the major paintings. The painting *The Shell guide to Port Arthur in Dorset* was discussed at length as it was felt that the painting was a good example of the creative process involved with the subject of *place*.

The following is a transcript of the opening address given by Max Germaine.

We are here today to pay tribute to Ian Henderson for his exhibition on the theme of *A symbiosis of time and place* which is partial fulfillment of the requirements for the award of his degree Doctor of Creative Arts from the University of Wollongong. Ian was born in Cheltenham in the Cotswold district north-west of London amid glorious landscapes and amongst magical names like Stow-on-the-Wold and Moreton-in-Marsh. His art education was at Oxford Polytechnic; University College Wales, and the Swansea College of Art. Highlights of his career include being chosen as the Fifth Gulbenkian Fellow at Keele University, Staffordshire.
1966–67 and the First Artist in Residence at Brock University, Ontario, Canada 1969–70. He also had wide teaching experience overseas to lead him to his present post of Senior Lecturer in Visual Arts & Design at the University of New England–Armidale. It is also noted that he has been appointed Artist-in-Residence within the School of Creative Arts at the University of Wollongong from January–March 1993. Ian made his big decision to move from England to Australia in 1972 and now twenty years later he and his wife have three Australian born grand children. In his early years here he could be regarded as a European artist painting in Australia and it is no wonder that with his background in landscapes, he was moved to paint diverse scenes such as the Glen Innes area and Port Arthur in Tasmania. In 1985 he made another important decision to return to the district of his birth in the United Kingdom. For three years and possibly without realising it he became an Australian artist painting in Europe and following in the footsteps of Drysdale, Nolan, Boyd and Williams. It is interesting to note that his Port Arthur paintings were completed in England. It appears that the quality and boldness of his landscapes have been greatly influenced by his original environment and may I dare say that at this stage of his career he has a better feel for modern landscape than many other painters at a similar stage in their careers. Australian contemporary art has made rapid strides in the twenty years Ian has been in Australia and to demonstrate this I mention that in 1967 I was present at the opening of the Mertz Exhibition of Australian Contemporary Art at the Corcoran Gallery, Washington, DC. The collection was put together for the millionaire Mertz by Kim Bonython and I remember the looks on the faces of the American critics and viewers as they tried to form opinions of the Nolan Ned Kelly series, Albert Tucker and many others. At that time (1967) any of these paintings could have been bought for hundreds of dollars; now, if they could be bought at all, they would cost thousands of dollars, tens of thousands and in some cases hundreds of thousands. Today we are present at another landmark exhibition which has been described with great expertise in the catalogue by Dr. John Atchison, and I recommend that you read every word of it. To sum up ... it is a very good thing that Ian and Elaine chose Australia to make their home and their talented family are growing up here. Study and enjoy his wonderful paintings for I am sure we will be hearing a lot more about them in the years which follow. ... I have much pleasure in declaring the exhibition open.
Description of the DCA process and program

An address given by Ian Henderson at the Town Gallery opening on Sunday 15 November 1992

Before talking about the Doctoral program that has been carried out through the School of Creative Arts at the University of Wollongong I would like to thank several people and organisations for their help over the last two and a half years.

Firstly, the University of Wollongong for recognising and pinpointing the importance of the visual arts as a creative discipline that can interact in a wholistic way within a University context and that allows many creative people to come together and become involved within the School of Creative Arts programs earning degrees at Bachelor, Masters and Doctoral level ... and in a way that the Vice-Chancellor, Professor Ken McKinnon has described as 'bridging artistic connections'. The program at Wollongong has been most important in allowing me to bring about a synthesis of my ideas within a formal context and allowing me to judge those ideas in association with other creative and like thinking individuals through their disciplines and their own creative objectives.

It is also important that I give cognizance to the help that I have received from my own University, the University of New England in Armidale who have recognised and supported my Doctoral program with Study Leave to complete the DCA work and also grants for Academic Time Release to enable some of the work to be written up as units of study for BA and BEd students interested in Visual Arts at this University. It is expected that on completion of the DCA program I will be able to feed back into the University of New England information that will help the establishment of a Visual Arts Department within the Faculty of Arts. Launt Thompson, Head of the Department of Theatre Studies who is currently providing a home for the Visual Arts within the Faculty (and who has kindly come along to the opening today) is well aware of the need for creativity and the interrelationship of the performing and visual arts within a university context. Support has also come from Dr. John Atchison, co-supervisor of my DCA program who has, as you will note, kindly written the introduction to the catalogue.
I can not talk about the Doctoral work in Visual Arts without making special mention of the ongoing support that, as an artist, I have had from Verlie Just, Director of the Town Gallery. Not only has Verlie been able to interest the general public in the work of her artists, she has gone out of her way to help promote and allow the Queensland public to see the intrinsic value of creative work shown by practitioners over the last twenty years. I think it is quite unusual that she has such a strong empathy with her artists and is a genuine lover of art and a real patron of the arts in the true meaning of the word. The fact that she has promoted at least two artists through their DCA programs shows her support for the interrelationship of the Visual Arts with education in its broadest terms.

Last, but certainly by no means least I would like to thank my wife Elaine who has helped and participated in the developing DCA program and has had of necessity to watch a creative artist push the boundaries of the Visual Arts while at the same time operating within somewhat demanding tertiary education. In addition to this since working on the Doctoral program I have of necessity, needed to travel to and from Wollongong several times, prepare papers for Postgraduate Conferences, put on a number of exhibitions and produce the volume of work (part of which you see today) for the Doctor of Creative Arts. Elaine has supported all this activity and the creative ideas as they have developed, and incidentally, the expenses that they have incurred. Without her support this exhibition could not have come into being.

The exhibition here is the major event prior to the work being shown at the University of Wollongong, Long Gallery within the School of Creative Arts in April next year. I am delighted that this show is seen first in Queensland, in a location which has been a home to myself and family on two occasions since 1974.

It would not be fair to talk about the paintings in this exhibition without first referring to the process that I have been through in pursuing a Doctor of Creative Arts through the University of Wollongong.

It should be first said that the School of Creative Arts at Wollongong is the largest University School of Creative Arts in Australia and as such draws candidates for the DCA program from every State and from overseas. The interaction between those studying creative writing,
drama, music and visual arts at all levels gives the School its excitement and importance as an educational institution. Many of the students at Doctoral level are practising creative artists in their own right, some holding positions in other Universities or Art Colleges.

My own program in the DCA course was drawn up in conjunction with the School of Creative Arts and is in fact a continuation of work that I had unknowingly already embarked on. The process of giving my ideas a formal context had not really occurred to me until I discovered that the transportation of the sense of place could, through reading and research, enhance the paintings that I was producing. The doctoral context gave my work guidelines and a format into which to place my ideas. As my Doctoral program has to do with the idea of the transportation of the sense of place from one country (or place) to another it was necessary for me to look at the Genius loci of other situations and as described by other artists. In this process I was able to fully research the work of the English artist Paul Nash and the Romantic work of British artists and how their work related in an Australian context. Thomas Hardy suddenly became of great interest in his interpretations of place. It was Hardy in 1887 who said (while writing his novel The Woodlanders) ‘... I don’t want to see landscapes, i.e. scenic paintings of them, because I want to see the deeper reality underlying the scenic, the expression of what are sometimes called abstract imaginings.’ ... and in the same sort of way I would like my work to be considered as explorations in ideas about place and the inter-connectedness of one time and place with another. Throughout the doctoral program I was given the chance to extend my ideas through the theme that I have been working on and I believe that I have been successful in this because of the way in which the doctoral program has been set up allowing research, publication and interaction of ideas within a University context. I can imagine no other structure that could help produce the results that you see here ... for quite clearly these paintings demand audience interaction and participation. The paintings confront the viewer, pose questions and sometimes suggest answers to questions that had not previously been thought of.

Although it could be argued that paintings should stand in their own right, without the need of interpretation, I believe that the best paintings are ones that involve the viewer and my paintings attempt to involve the viewer in the questions about places and how we relate to them.
The Doctoral program has extended my ability to communicate through other media. Since starting on the program I have written about my fine art work in university and arts magazines, I have produced three videos, two of which have been shown at Postgraduate Conferences in Wollongong and I have spoken at three other universities other than UNE–Armidale. My work has grown and extended into geography and planning department activities and I have been invited to exhibit in the United Kingdom during 1993.

In all I would have to say that the doctoral program has given me the opportunity to extend my painting activity far beyond the point that I thought I would reach. In summing up, it is the combination of collegiate interaction, access to like thinking individuals and an environment that encourages exploration and research that has enabled me to pursue my chosen theme in depth. I hope that you enjoy this exhibition and the themes that I have chosen to describe the transportation of the sense of the sense of place.
Reviews and reactions to the exhibition

It is difficult to assess the response to the DCA exhibition and to the research program in which I have been involved. The opening of the exhibition and comments made by those attending, seemed to indicate that research into *sense of place* had meaning for quite a few. I did notice one person reduced to tears over the painting, *A coo-ee from Australians at Weymouth (Eng.)*, but whether this was due to the subject matter or to some personal recognition of the meaning of *Genius Loci*, I do not know: in any event some paintings struck viewers more forcibly than others.

Comments generally were favourable, and some even went so far as to write to the *Courier Mail*. Merfyn Edwards wrote to Brisbane's newspaper on 20 November, some five days after the opening of the exhibition, and although the letter was not published he was kind enough to send me a copy. It is reproduced on page 371. The relationship of *old* with *new* were points addressed by Mr. Edwards and also by The *Brisbane Review* (page 372) when they reported:

Ian Henderson's paintings tackle the issue of the migrant vision head-on. Rather than treating the landscape as something fixed, to be documented at a particular moment, it instead becomes a more unstable site, criss-crossed with memories of other places and times (Anderson *The Brisbane Review*, 3 December 1992).

I was pleased that the main thrust of my DCA research work had been addressed by the reviewer, and unlike the review in *The Courier Mail*, recognised the deeper meanings of the DCA research project.

The *Courier Mail* review written by Sue Smith (page 373) was quite different in character and appeared to completely miss the point of the research program and its concerns with *Genius Loci*. The comment regarding the work representing 'tame and conventional illustrations, rather than evocative art' (Smith, *Courier Mail*, 8 December 1992) brought a strong response from Verlie Just, who in her letter to the Arts Editor of the *Courier Mail* on 10 December 1992 (page 374) wrote:

If this Show so completely confused the arts-writer, it is a pity she did not take the opportunity to meet and discuss with the artist who had come up to Brisbane just for such a purpose ... she then at least could have paid him the compliment of reporting his Aims in an interview as was conceded the Philip Bacon artist 9/12/92 (pers. comm. 10 December 1992).

I received a copy of another response written to the *Courier Mail* by Judyth Jovanovitch on 19 January 1993 and a copy of this letter appears on page 375. In all, I would have to say that the exhibition appeared to provoke responses of many kinds.
The following is a copy of an unpublished letter written to Brisbane's Courier Mail on 20 November 1992 by Merfyn Edwards, former Dean of Architecture at the University of Queensland.

49 Dopson Street
Taringa Brisbane
Queensland 4068

20th November 1992

The Editor
The Courier Mail
Brisbane

Dear Sir,

To declare myself an 'art lover' is to run the risk of being considered affective, but from time to time I do visit the State Art Gallery and occasionally private establishments, and when interstate or overseas I try to view national collections.

I write because in recent times I have become disappointed, dismayed even, at what some curators perceive as quality contemporary works. Mostly the 'artwork' is questionable and evidences a lack of both intellectual and visceral demand on the viewer. In most instances this is manifest with accompanying low or negligible technique, 'design' of the work is incoherent and content trite. Whilst accommodating the ego all creative individuals must possess so much of what is promoted as 'original' is poor pastiche, delusionary self-indulgence and, in common parlance, 'a con job' in the name of art.

So it was that cajoled by a 'flash' on a TV channel that I visited the Verlie Just Town Gallery and found those elements sorely absent from works in other places. I am referring to the collection of Ian Henderson paintings, enough colour to satisfy the most demanding palate, sensuality in abundance to capture the connoisseur, and rich content to engage the intellect.

In these paintings 'the tyranny of distance' is transmuted into personal and collective memories of 'places been, places seen'; in other contexts there is more than a suggestion of 'the new Jerusalem'. Whilst the pictorial allusions may appeal to those of Anglo-Saxon stock no contemporary Australian should fail to be moved by the imprint of the 'old world' on the 'new'. And the future possibilities suggested for closer relationship with our landscape.

Yours sincerely

(signed)
Merfyn Edwards
Henderson’s paintings tackle
the migrant vision head-on

IN simplistic accounts of the history of Australian art, the early attempts of the new European settlers to depict the landscape are generally characterised as false visions — the topography and vegetation are “distorted” by imported pictorial conventions.

It is as if these early artists fail to clearly see what they are painting, they look at gum trees, but keep thinking of oaks.

Somehow, this all changes with the rising tide of nationalism at the turn of the century, and the “Australian Impressionists” finally give us a “true” vision of the land.

But the question of landscape and sense of place is more complex than this — it is never simply a matter of painting “what is there”.

Ian Henderson’s paintings tackle the issue of the migrant vision head-on. Rather than treating the landscape as something fixed, to be documented at a particular moment, it instead becomes a more unstable site, criss-crossed with memories of other places and times.

Thus, rather than representing one place, Ian Henderson’s paintings traverse a space that is both within and between England and Australia — that tries to make sense of both places within the same work.

In this respect, each painting becomes something of a “mental space”, an accumulation of elements that ends up in no particular place or time.

Central to this process is Henderson’s use of collage — he makes admirable use of new colour-photocopy technology to build up layers of “documentary” materials which are embedded in associated (almost abstract) passages of painted landscape.

Sometimes the collage elements investigate links between places in quite explicit ways, such as the postcard elements in A coo-ee from Australians at Weymouth (Eng.). Here the seaside resort town’s role as an R & R station for Anzacs during WWI now blends into Henderson’s investigation of his own family ties with this place.

While much of the work is very personal in its visual cross-references — who else might find a link between the village of Swalcliffe and the view of the Glasshouse Mountains from Maleny — the overall project provides a detailed investigation of what is probably a very ordinary experience.

Few of us encounter the landscape as a pure space, instead it is always already blurred by memories of other places and times, culturally specific ways of looking, and our sense of how it might be depicted.

By emphasising the “distortions” of the migrant vision, Ian Henderson suggests that we might need to reconsider how we think about the Australian landscape tradition.
Displaced illustrations are a question of taste

IAN HENDERSON: The Town Gallery, Macarthur Chambers, cnr Edward and Queen Sts, until Dec 18. Reviewed by SUESMITH.

IAN Henderson is an academic at the University of New England and appreciation of his exhibits, at the Town Gallery, is a question of taste.

His series of seven large paintings, some smaller pictures and poems on the theme of "a symbiosis of time and place", was produced for the award of Doctorate in Creative Arts from the Wollongong University.

Creating paintings for a doctorate is as yet relatively uncommon in Australia, although Brisbane's Irene Amos followed this path.

The big question is does academia foster good art? Some prominent artists think it doesn't.

In general, I don't hold such a pessimistic view, but in Henderson's case, the end results of the creative doctoral process seem very mixed.

Many of the ideas behind the paintings and expressed in the poems — recording Henderson's awareness of memories and the role of the sense of place during his migration from Britain to Australia — are stimulating.

But, for this viewer at least, the paintings are very tame and conventional illustrations, rather than evocative art.

They are executed in a mannered style which waters down American pop with traditional English landscape romanticism. (Henderson employs Robert Rauschenberg's 1960s technique of linking photographic images with passages of free brushwork).

Perhaps it is a question of context.

Like the migrants whose identity changes in a new land, these images seem displaced. They and the poems would travel better perhaps between the covers of a book, rather than on a gallery walls.
Dear Des

It is appreciated that at LAST, in December, monthly changing Solo Exhibitions at The Town Gallery have received for the FIRST TIME since September 1991, a Solo Review.

Unfortunately, it is utterly confusing to visitors, and we can understand WHY it was not accompanied by an illustrated work! Any one of the paintings would utterly contradict your Reviewer: -

".... very tame and conventional illustrations ...
with traditional English landscape romanticism ...
would perhaps travel better between the pages of a book, rather than on a gallery walls"

In contrast to this opinion, the Prof of Creative Arts Wollongong University, who flew up to see the Show, was "So impressed with the strength of the whole exhibition, he is making "viewing the Show at The Town Gallery" an essential requirement of those appointed to assess the Doctorate.

If this Show so completely confused the arts-writer, it is a pity she did not take the opportunity to meet and discuss with the artist who had come up to Brisbane just for such purposes ... she then at least could have paid him the compliment of reporting his Aims in an interview as was conceded the Philip Bacon artist 9/12/92.

All readers would prefer straight-forward reporting of the artists intentions in preference to personal-opinions of an ill-informed arts-writer.

Enclosed is another Brisbane Review of the exhibition, by a Reviewer who viewed the Exhibition quietly without the mass of visitors confusing the viewing at the Opening, which I am told was when Sue Smith visited without my or the artists knowledge. I would have happily interrupted the proceedings to make the introduction for her.

Regards
Verlie

ARTS EDITOR: COURIER MAIL

10/12/92
The following is a copy of a letter received from Judyth Jovanovitch who had written to Brisbane’s ‘Courier Mail’ concerning the DCA exhibition of paintings shown at the Town Gallery in Brisbane. The letter was written as a response to ‘The Courier Mail’ review written by Sue Smith and published in the newspaper on 08 December 1992.

The Editor
The Courier Mail
Campbell St
Bowen Hills 4006

Sir

I don’t know how credible a full time teacher/occasional relieving principal/part-time student of design/ married citizen with two grown children is as an art critic, but this is my concise description of Ian Henderson’s exhibition *A symbiosis of time and place* (Town Gallery Brisbane Nov/Dec 1992).

Creativity through observation; plural genre. Big pictures. Expression of the larger context in which ideas sit. Natural and man-made landscapes; facts (photos), past and present; memories; textured scenes; windows; tones and hues; lives; complex visions; lyric verse; balance; greater dimensions in art and thought.

*The dramatic transplanting of Port Arthur* (2m x 1.7m acrylic/collage) takes the viewer straight to the painting’s historic ‘heart’

‘Crumbling stone of transplanted dreams’

‘Deep and isolated walls of punishment’ - *Night at Port Arthur* - Ian Henderson

Shining future horizons; mauve and purple skies and dreams, secured to foreground landscape windows. Textures (and poetry) transporting thoughts and emotions to other places and times. Mindscapes. Global places in global times; you can’t get a much larger context than that!

*Port Arthur crashes on the beach at Horton: A garden at Wollongong rushes to the beach at Horton*

Seascapes, skyscapes. An absolute riot of dynamic entertainment!

*-analogies of Wales* is very different. Greyscapes; grey town; dark mines; blue-grey ‘ore dusted’ dreams and lives ‘yesterday’s toll ..... grey rock ..... Ore dusted grasses .....’ *Mid Glamorgan Rains* L.H.

Other poets in other times see it too

‘What is there in life to live for, why the struggle to survive? Every day the same old routine just to keep ones’ self alive.’ ... (D Jovanovitch)

*A coo-ee from Australians at Weymouth(Eng)* 1.7 x 2.0m acrylic/collage on canvas


Academe fosters good art Academe brings intellect to art. It brings philosophy, deeper insight, attentive observation, conceptualisation, perceptive awareness, organisation and rational evaluation. And in Ian’s case, you can also add humour and generosity.

Ideas in their whole context. And using both hemispheres of the brain.

Artists can be either slaves of art history, or makers of it. Living, evolving creativity liberates minds, liberates art, and liberates people. New shoes. New pathways. And a bigger way of seeing.

Hendersonism n;
- juxtaposition of time and place. Transportation of sense of place.
Unity of land, mind, time, colour, (in one painting/or a series.)
Creativity through observation. Seeing the whole picture.
Multi-textured creative invention. Plural genre design, and lyric poetry.
Analytical observation and evaluation. Wholeness of context. A global picture.
Hendersonise v; Hendersonistic adj

Judyth Jovanovitch
Wang Wauk
19/1/93
Swalcliffe and the Glasshouse Mountains from Maleny
A composite photographic collage showing how ideas about the English village of Swalcliffe were combined with images of the Glasshouse Mountains, Queensland to create a transformation of place theme for a DCA painting.
The painting *Swalcliffe and the Glasshouse Mountains from Maleny* is an important focus for the research program with regard to the idea of the transportation of land and place concepts from one location to another. In this painting, the Oxfordshire village of Swalcliffe (see pages 18–22, and page 376) is re-located beneath Maleny, north of Brisbane. (From Mary Cairncross Park it is possible to look back towards Brisbane with the Glasshouse Mountains spreading out along the horizon and middle distance with the fertile valley below.) In the painting, Swalcliffe, an English village, has been re-established below Mary Cairncross Park with the vista of the Queensland landscape beyond. The Glasshouse Mountains are seen at the top left of painting along the horizon. The idea of transportation of place becomes extremely interesting when two dissimilar entities are brought together in an appropriate visual context. The rural lane from the village of Swalcliffe winds from the village through trees (bottom centre of painting) and finds itself arriving at the heights of Maleny and Mary Cairncross Park. The juxtaposing of the various items in the painting and the ambiguity of the idea, allows one to consider the nature of the land in which place finds itself. The painting has been acquired by the University of Queensland and is housed in the University’s Art Museum (see letter page 378).
Mr Merfyn Edwards
47 Dopson Street
TARINGA QLD 4068
25 March 1993

Dear Mr Edwards

Dr Nancy Underhill of the University Art Museum has advised me that you have donated a painting to the Museum, in “gratitude for twenty years happily spent in the Department of Architecture and latterly as Dean of the Faculty of Architecture and Planning”.

I am delighted you have such happy memories of your time spent at this institution, and on behalf of the university would like to express our appreciation for your generous donation. The painting, a landscape by Ian Henderson, contributes to the University Museum’s holding of interesting landscapes and will be enjoyed by many.

Kind regards,

Yours sincerely

Brian G Wilson
Vice-Chancellor

c.c. Dr Nancy Underhill
Conclusions

In the Note at the commencement of this document the suggestion was made that the information contained herein was not to be seen as a thesis, but rather as the embodiment and interaction of many types of creative arts methodology related and applied to my painting activity. It has been the intention to provide a sequence of changing ideas that would involve the aspects of time and place from both a creative, and an essentially visual standpoint. The exhibitions of paintings over the three years 1990–1993, with some one hundred works, have developed and extended the research into many areas associated with the transportation of the sense of place (Genius Loci). It has included the assimilation of a number of different approaches as well as a variety of differing ideas about the nature of Genius Loci and coming from several backgrounds and disciplines.

Because of the creative nature of the research work (as opposed to the pragmatic scientific method), the conclusions must remain complex and move ambiguously and elusively from any finite analysis. At the same time, the questions that have been posed, and that many of the
individual works have undoubtedly raised, are an indication of the growing socio-cultural awareness of the subject matter of the thesis. Without doubt the components of geography—as a means of exploring place; history—as a means of developing an awareness of places past—and the inclusion of the sociological and atmospheric characteristics of place, have been the central components of the research activity. These main characteristics concerned with the sense of place have been defined on page 43 and again on page 266 of this submission. Even with the definitions I have listed, it has proved difficult to extrapolate what is essentially a very complex equation. As an example of the complexity of the subject matter it is important to note that in the Winter 1993 edition of Art and Australia, Anne Loxley quotes the seventy-three year old Australian painter Judy Cassab as saying:

I am a very loyal citizen. Although it was almost a coincidence we came here I am very happy it happened. I was born in Vienna but I am not an Austrian I am a Hungarian. So I say I am a Hungarian but if I go to Europe, I am an Australian and if they describe me as a painter I am an Australian. I feel cosmopolitan by inclination. (Judy Cassab in Loxley 1993, p.524)

The results, as seen through the individual works, have uncovered new aspects of the growing importance of place in our consciousness as Australians. Along with the transportation theme, has come a developing understanding of how the past can become part of the present (page 148) and this has been developed fully within the major DCA paintings. The research undertaken has revealed areas of investigation still dawning in interpretation and significance. Similar parallel studies have been uncovered in the United Kingdom—such as the work of the United Kingdom Association of County Councils representing the interests of forty-six County Councils in England and Wales. In their 1991 document County Government: A sense of place and identity, they emphasise the increasing need for an understanding of place. The Open University (United Kingdom) sense of place educational packages designed for 1991–92; and the Hampshire County Council’s Civic Trust Education Group’s programs for Schools and Colleges based on place—all indicate this important growing cutting edge of interest and exploration.

In time it may be seen that some of the points highlighted in my research have a direct reference to environmental design considerations in Australia. It may also help broaden knowledge and concern of artists and designers involved in a variety of different place
scenarios. This, it seems to me, is already starting to happen. Students at graduate
and postgraduate level talk with enthusiasm about the way characteristics of place are
important in the work in which they are involved—some current examples being: An examination
of place as part of the visual environment (Pitchi Richi Sanctuary), Alison Smith BEd; Marmong Cove Marina, Lake Macquarie, Joy Cooksey BEd; Thunderbolt on Standbye Station, Alexandra Wass BEd; and Sense of place of residents of Hamilton, New South Wales, Matthew Benson BURbRegPlan.

A further example of the involvement in the crosscultural sense of place is shown in the
publication Cambodian Community Dynamics by Sean Henderson (M'Litt. Unpublished, 1993, Australian National University Geography Department). In this document, Henderson brings out the importance of place as defined by the Cambodian Community for example in south-west Sydney. His research indicates the difference in the group psyche between those who are easily, and those who are not so easily, assimilated into Australia. The importance of the definition of place for migrants has been brought out in work that Henderson has done within the Cambodian community in Cabramatta, south-west Sydney during 1992–1993. (He is currently working on a further publication concerned with the experiences of a Cambodian refugee migrant Sokhom Kim—her home in Cambodia—and her re-settlement and re-definition of her sense of place in Australia, (see illustrations pages 53–57). This research mirrors comments that I have made regarding the transportation of place, where the person transported ‘is re-located in a new environment and re-defines the old in the new’ (page 128). This ability to cross-boundaries and cross-cultures seems to me to be axiomatic in the development of an emerging Australian culture and I have referred to this with regard to my own work on page 207.

The theme of Genius Loci has been taken further in the development of the idea of place coming about without the actuality of location. Place here is defined in my own terms with the creative influence of past and present time scales, and by juxtaposing one location with another. This is described on page 246 of this submission.

From my viewpoint, many of the items researched have made clear much useful material produced by other artists and writers which has not as yet found its way into our psyche or our
souls where crosscultural issues of place and the understandings of belonging to the land are still future key issues for this country. Some additional outcomes and conclusions that have made themselves clear over the three-year period—and which were touched on in the address given at the Town Gallery in Brisbane in November 1992 (pages 365–368)—are to do with the DCA process itself.

It is important that we recognise the importance as well as the ambiguity of fact and fiction in the paintings that have been produced and as one of the driving forces behind the DCA work. This is explicitly mentioned in relation to *A coo-ee from Australians at Weymouth (Eng.)*, (page 305) where an assumed past can become part of established present. The artist as myth-maker seems to me to be extremely important in developing cultural themes. 'Artists as visual myth-makers have the ability to give us insights into how we might perceive our surroundings in pictorial format' (page 38).

In conclusion it seems to me that completing creative research work within the university context has reinforced the need for the understanding of creativity within such a context. It is especially important in the broad area to synthesise the ideas between creative individuals and academics interested in the sharing and spread of research based analogies. Ultimately, this involves extending the individual and independently critical ability into the communication and publication of information on the research topic—especially by using the fuller methodological processes available within a university context.

Finally, for me, the research program has been a cathartic accomplishment. The research approach has helped to develop several kaleidoscopic channels of activity through which it has been possible to explore, what I consider to be, significant ideas about placeness. This undoubtedly could not have come about in any other forum other than within a broad university context.

The themes and images of interest to me continue to develop. In August this year I will give a radio broadcast (in the UNE series *Talking to New England*) entitled *Visual Arts and the Human Expression of Place*. A further exhibition of paintings at the Town Gallery in Brisbane in 1994 will expand on the DCA *Symbiosis of time and place* exhibition of 1992.
These extended items have come about through the filtering process of the DCA program—in which ideas and research strategies have developed—become expansive—and finally have emerged as creative visual activity. It is particularly appropriate that this program is completed during 1993—the year of indigenous peoples—a further example of the emphasis on *Genius Loci*.

Ian Henderson
June 1993

*And I think over again
My small adventures,
When with a shore wind I drifted out
in my kyak
And I thought I was in danger.
My fears,
Those small ones
That I thought so big,
For all the vital things
I had to get, and to reach.
And yet there is only
One great thing.
The only thing.
To live to see in huts and on journeys
The great day that dawns,
And the light that fills the world.*

Anon. Eskimo (Inuit) poem
Computer drawing of the painting *Australian tribute to moon's last phase* 69 x 92cm acrylic on canvas 1983. Collection of the University of Canberra. (The painting is an early example of interest in *Genius Loci*. It is illustrated in the *Sense of place* article on page 2 of the Winter 1990 issue of *Inline*—seen in the Appendices).


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Grishin, S. 1990, *The Art of John Brack*, Oxford University Press Australia, Melbourne, vols 1 and 2, p. 2 and p. 120.


MacGregor, T. 1992, 'Our love affair with Tibet', the *Australian* (Higher Education Section), 6 May, Sydney.


Nash, P. 1949, *Outline—an autobiography and other writings by Paul Nash*, (prefaced by Herbert Read), Faber & Faber, London.


Smith, A. 1991, 'An examination of “place” as part of the visual environment', (essay as part of the Unit EV23 Environmental Design within Visual Arts, University Partnerships, University of New England–Armidale, Armidale, New South Wales.


Tate Gallery, 1975, Paul Nash Paintings and Watercolours, (catalogue from the 1975 Paul Nash exhibition at the Tate Gallery), The Tate Gallery, London.


Watkins, A. 1974, The Old Straight Track—(Its Mounds, Beacons, Moats, Sites and Mark Stones), Sphere Books (Abacus) Limited, United Kingdom.

Wilenski, R.H. 1930 'Carpaccio and Paul Nash—A study in common denominators', (Gallery article during the Nash Exhibition at the Tate Gallery), Tate Gallery, London.

Woodruff, B. 1988, 'Ian Henderson's UK Paintings', Canberra School of Art Art History Assignment, September, Canberra, Australian Capital Territory.


Zarro, V. 1988, Towards achieving a sense of place (PhD thesis), The Royal Institute of Technology School of Architecture, Stockholm.
Appendices
The following five pages illustrate a number of the Port Arthur images (developed as paintings prior to the commencement of the DCA program). They relate to the Port Arthur theme and were used as background research information during the program, when the larger paintings were executed.

Lost at Port Arthur 31.5 x 43.5cm oil and graphite on 300gsm Bemboka handmade paper 1990. Collection Advance Bank, Sydney.
Port Arthur Images 33 x 48cm oil, pen, pencil and litho crayon on 300gsm Bockingford watercolour paper 1989. Collection of Advance Bank, Canberra. (Colour photocopy extracts of this early Port Arthur painting were used as collage material in the DCA painting The Shell guide to Port Arthur in Dorset.)
Port Arthur Heartbreak 23 x 31cm ink, pen and litho crayon on 300gsm Bemboka handmade paper 1987. Collection of the artist. The painting is one of the most important in the Port Arthur Series and precedes most of the other ideas on this theme. The painting is also illustrated on pages 165, 321 and discussed on page 323.
Port Arthur night 30 x 34cm ink, pen, wax resist and litho crayon on 300gsm Bemboka handmade paper 1987. Collection of the artist.
The painting View through a window (Port Arthur) is illustrated in colour on page 322 of the submission. The painting was the first one in the series that I painted in oil. Due to the painting treatment (oil on board), the work has a luminosity which is not shown really in the colour reproduction. In the computer illustration of the work, shown above, the main elements of the painting are emphasised. The idea of the illuminated ruins of the Port Arthur buildings was used again in the major DCA painting The dramatic transplanting of Port Arthur (refer pages 331–333).
On arriving at Port Arthur 28.5 x 39.5cm litho crayon and wax resist on 300gsm Bemboka handmade paper 1987. Collection of Peter Hunter, Cleveland, Queensland.

Night magic (Port Arthur) 25.5 x 30.5cm oil on plywood 1987. Exhibited at St. David's Studio, Moreton-in-Mars, Gloucestershire, United Kingdom in 1987.

Port Arthur Dream 22.5 x 31cm oil and pen on 200gsm Bemboka handmade paper 1987. Collection of Kevin Harris. (The painting is illustrated in colour on page 397).
Dear Ian,

No sooner said than done! The catalogs and other material arrived on Saturday. The exhibition catalog for your show at The Town and Long Galleries is impressive. Colour makes a great deal of difference to one's immediate appreciation of your work and the two works on the cover look terrific. It is not always easy to know which is acrylic and which is collage in reproduction. As a dealer I suppose I am inclined always to consider the problems which may arise in the future with collage should restoration be necessary at some time. I know from experience that collage can slow up sales although it is more acceptable under glass! I notice that most of the works illustrated are in mixed media and include collage.

I find it quite uncanny how certain images are still so strong as in, for instance, the 1992 painting, 'Let us 'Three Graces' which shows the Glen Innes stone circle together with The Rollright Stones! The same goes for Port Arthur - the images seem stronger when you are distanced from them. It was very generous of you to give the 'Three Graces' to UNE and it is obvious that it is greatly appreciated - but it must be one of your most important works?

I see that 'Sunrise,sunset' has found a home. I remember this from your Moreton days, which now seem very long ago. You are I feel, becoming a very 'International' artist and this is a good thing. I feel it is a failing among so many English artists that their work is too English - parochial is not really the word I want. Certainly there are few whose work would be acceptable in much of Europe - especially Germany, Italy and France. Many have tried to show in the U.S but here again I feel the work often has a very 'local' look which is just not appreciated abroad. Only a handful have succeeded and we all know their names - Hockney and Bacon must top the list. Bratby nearly made it but never followed up the expected success of the 1960's. He is still our best selling artist - or was, of course. We will miss him as we have been selling the last pictures we have in stock and two went in the Spring Exhibition in May. His work, as Bacon and Hockney, is instantly recognisable across a gallery and so, I believe is yours. This is very important - a signature hardly matters.

May 31 1993

Directors: JOHN CONSTABLE, NIGEL COLLINS
I am recently back from New York and having just discovered that enormous country feel I must get back there as soon as possible. Moreton seemed deadly after my room for eight days in N.Y with a tenth floor view across Central Park to wake up to! I know which I would prefer for the rest of my life too, if only it were possible! I cannot recall much about your stay in Canada — was it just for a couple of years around 1970?

Incidentally Bratby received an Honorary Doctorate (in literature) at Birmingham University only a month before he died but he was so proud of this fact that he was actually signing paintings DR John Bratby much earlier in the year. I wish I could find one to add to my permanent collection for novelty value! There cannot have been many.

One curious thing about Australia to which I cannot come to terms. The catalogs adopt the use of centimetres in their measurements which is surely only European — or am I wrong! I find it totally baffling and what seems positively enormous is often quite small — if one can work it all out. (I can't!) We have to put up with temperatures in centigrade — I only know it's getting warm at about 20., but so far, most catalogs still use inches! For how long.....

Well, at last I can thank you for the literature — sorry the first attempt failed. Mail hardly goes astray these days.

Best wishes and thanks for the (expensive) early morning call!

[Signature]
The first issue of the newsletter 'Inline'

The idea for this Newsletter has been in my mind since I sent the original (illustrated) 'form letter' from Queensland and before leaving the studio at Jacobs Well in April. The possibility of being able to write a quarterly newsletter did not become a reality until the acquisition of the 'Macintosh Plus' on arrival here in Armidale to commence work at the University of New England. The aim of the newsletter is to keep galleries, clients and friends informed of my ongoing work as a fine artist through this medium (and also hopefully with the help of sketches and drawings). The format of the newsletter will change as I gain further understanding of what I can (and cannot) do with the word processing package 'Microsoft Word'. Experiments with ways of introducing illustrative matter into the newsletter have begun and this, I suspect, will become increasingly important as the medium is used to communicate about work being carried out for exhibitions and for the DCA.

'Inline' as the name for the newsletter

The original title for the newsletter was going to be 'Arbre' (as in tree). The illustration below gives an idea of how the tree form seemed appropriate to the concept of communicating the DCA proposals based on the idea of 'genius loci' (or sense of place) as defined by Paul Nash. The tree concept was quite a nice one especially given the fact that the tree was used to illustrate the word: 'Inhine' suddenly became most appropriate as a title. Given the connotations that have been made about my work in relation to the paintings of Paul Nash and also the fact that Paul Nash's autobiography was called 'Outline'. (Published in London in 1948), "Inline" seemed a good choice. In addition, as the newsletter is likely to be a vehicle for communicating my DCA proposals, the word "Inline" has the right feel and character for this. The 'Winter' issue is the first issue to be sent to galleries interested in new paintings and drawings being produced.

DCA 

Doctorate in Creative Arts

This month I have had meetings at the University of Wollongong with a view to completing a Doctorate in Creative Arts. The submission that was put forward is entitled:

'Genius loci - translation ex nativo in scena alienae'

This translated from the Latin reads:

'Sense of place - translating a natural situation into a scene of another setting'

The basis of the proposal is to do with Nash's 'sense of place' ('genius loci') and how this compares with my own work (transported and translated) in Australia. The proposal is now before the School of Creative Arts and I hope to commence work soon.
The painting was produced at Jacobs Well in Queensland's Gold Coast hinterland—nearly a setting for a 'multi-function polis'...

'Sense of place'
The two paintings illustrated above are examples of 'genius loci' inspired paintings. Without knowing it I have been producing (what we might describe as) semi-abstract romantic expressionist paintings - at least since 1979 (but long before that if I take into account the 'urban renewal' and 'new town' paintings of the '60's.) It is only now becoming fully clear how these works fit a 'place pattern'.

The painting has pinks, blues, some light greens and mauves and is an initial attempt to come to grips with romantic (and sublime) landscape of Australia.

Place
I wonder if the ground has anything to say? I wonder if the ground is listening to what is said? I wonder if the ground would come alive and what is on it? Though I hear what the ground says. The ground says, it is the Great Spirit that placed me here. The Great Spirit tells me to take care of the Indians, to feed them aright. The Great Spirit appointed the roots to feed the Indians on.

Young Chief of the Cunyuses..............1835

MFP - a 'place' in Australia?

I did know that Government's "multi-function polis" was planned for the Gold Coast hinterland area. It was vaguely on my mind that there was a problem as several properties that were 'for sale' were not in fact 'for sale' as the Albert Shire had refused permission for sales until the site of the new MFP was known. The cane growing area around Jacobs Well was in a strange limbo with people almost feeling that life there was not at all permanent (or was that me?) Well, 'canals' already cut through the cane fields did give one a sense of unease when one knew that Japanese interests were in residential developments such as the Paradise Waters cane development on the Gold Coast... don't one say, flowing off the Nerang River? Perhaps the sense of foreboding did come across in my painting 'Cane Burns all Night' (and certainly would have been a historically interesting painting if the dreadful MFP had landed at Coomera instead of being zapped off to South Australia's technology park!) The residents of Coomera are now no-doubt relieved that their 'place' in the hinterland has not been reprieved... but one wonders for how long? 'The Australian' of Jun. 20 noted that "The problems of getting around Adelaide's second-choice status were compounded yesterday with Queensland's declaration that it would promote its best-site position (Coomera) to attract the creme of international interest away from South Australia." So much for the cane fields of Pimpama, Jacobs Well and Coomera! Perhaps it were known how difficult it is to create a 'sense of place' there would be some heat on "progress" of this kind. Nash was well aware the 'genius loci' came (from what one architect has called) 'depth in time'. The historical factors of 'place' are all important in capturing the atmosphere (after all, to which people are drawn and attracted). A survey of the traffic on the Pimpama/Jacobs Well road showed that the volume (heavy) was due to visitors coming in, experience... yes, you've guessed it, the 'sense of place' of this area.
Making sense of place

There were two things that I wanted to achieve in this first issue of the newsletter. One was the ability to produce illustrations (drawings) in conjunction with text and the second was to set out some background information in relation to the painting work that I am doing - also the sorts of ideas which are going to provide the background information in relation to the Doctorate in Creative Arts course which I will be doing through the University of Wollongong. In effect this newsletter will become a working 'Sketchbook' (I like to think in the way in which Paul Nash would have approved). Analogous information setting out the basics for work being produced for exhibitions. Initially though, in this newsletter I thought that it would be useful to back-track a little to show where the ideas for the work were coming from. In 'making sense of place' I have to go back to one of the first 'genius loci' that I ever recognised as such. At the junction of the B4022 road to Great Tew from the main A361 Banbury to Chipping Norton road was a view across a field, down a slope, with a range of hills in the background covered with fields and trees and with a central lone tree in the focal/nodal position in a dip in the middle distance. The drawing above describes the view - which was a glimpse only from the road across a fence into the field. I believe that I first 'recognised' this view as something special in about 1968, when after finishing at Keele University we moved to Swalcliffe to live for six months. What it was that interested me in this view will probably form part of my thesis work for the DCA over the few years. The view illustrated above was photographed at 4-5 times over a number of years - different seasons, different aspects of the same 'genius loci'. The view was photographed in 1970/71 and visited again later in 1985. The tree (most unfortunately) has gone, but somehow the sense of it still being there remains. The view is still there if any of my English friends would like to visit (a photograph of the view in 1990 would be most appreciated). Will you, I wonder, get the same feeling from this glimpse of 'genius loci' that I did? At this stage I can't define exactly what it was that I found in this glimpse from the B4022 but it certainly has sparked off many ideas on 'sense of place' for me!
**Studio in Armidale**

The interesting thing about moving (not that I recommend the amount of moving that I have made in the last year or so) is that one's ideas about what is important (and what isn't) varies from location to location and situation to situation. For example, the studio at Jacobs Well was really beginning to be well established. The whole house was thought of as an extension of the studio and painting work was being carried out from the upstairs loft with views out over turf farm and cane country with a great variety of birds visiting the trees surrounding the house. (It was not by chance that the house/studio was called "Peloci" (sense of place for pelicans?) as pelicans circled (at great heights I discovered) around the house and around Jacobs Well). Yes, I do miss it for "place" was here and in many ways it was a happy (if idealistic) environment in which to work. But... this brings up the question where and how work is best done. Perhaps "Peloci" was not the best location for developing and extending the ideas that I was putting into paint. The new studio at Armidale is now taking shape. Quite different in nature; for example I had no idea that I would be working with computers. That was probably the last thing that I thought as part of my studio activity. Yet, one month into acquiring the Macintosh Plus I wonder how on earth I did without it! Of course, it hasn't help me produce paintings (yet), but it has helped to clarify ideas... and after all ideas are very much part of what my work is about. The main bedroom here is now the 'computer room' (Elaine calls it!) and it is from here that the ideas take shape. Boards are being prepared for the next set of paintings (boards rather than canvases as I am very aware of storage requirements in limited space). The paintings being prepared are for a major show (in my opinion) in Brisbane in November - at one of my favourite locations - Verlie Just's 'Town Gallery' Verlie has always been very sympathetic to my work and I am hoping that the show will look good and reflect new aspects of painting work.

Moonbi Hills, just outside Tamworth will undoubtedly be one of the locations that I will want to consider in my new paintings. Moonbi has always fascinated me, even from early days in the '70's when I drove back and forwards on the New England Highway up and down the Moonbi Hills. In those days the road wound through the hills up from the Tamworth plains to the New England tablelands - what a great change in atmosphere and character through those few magical kilometres. Now the road has been re-built, widened and made a straight up and down carriageway in answer to man's desire to expedite movement between points! I console myself in the fact that the new road follows the old bullock track leaving parts of Moonbi for re-discovery, I hope, by this artist.

**Painting by numbers**

Elaine has made the point that as I am now working with the computer, people will be getting the idea that I am not a painter any more but possibly in the business of "painting by numbers"! I understand her criticism but when I recall how abysmally Sir Sidney Nolan handled his computer art (in a TV programme of approx.1988) and with what dexterity David Hockney used the same medium I am gratified to think that the business of drawing is something that shows through. Similarly, when I was working with the Etonlode Pottery near Moreton-in-Marsh, producing "paintings" on pot forms, Dieter Kunzeman commented (after he had tried to replicate what I was doing) "Ah, Ian it is where you put the marks!" He was correct in seeing that drawing has to do with knowing what marks to make and where - just like painting by numbers?

**Anthony Wedgewood Benn**

I am not quite sure why I would want to include something on Anthony Wedgewood Benn in this newsletter other than the fact that he has been on my mind recently! This (former?) Labour MP came on the radio whilst I was driving to Wollongong a few weekends ago. Talking about the monarchy and how this relates to Australia - I pricked up my ears! AW was asked whether he thought 'royalty' had any place in Australia. He replied that he thought it had little place in the United Kingdom let alone Australia. Benn talked knowledgeably about the Whitlam era and brought home to me that it is difficult to be a monarch and not be involved in politics. Artists have circumnavigated this problem (or after all politics is quite different to art) by making their work ambiguous and this is certainly the path that I have followed. It is the ambiguity in art that to my mind makes it interesting. The artist brings home points through ambiguity.

**Dogs and Pelicans**

Moonbi Hills

**Peloci Beach** 51x76.5cm 1990

Jan Henderson, Von Bertouch, Newcastle. There is not much new in the world! Illustrated above is a computer sketch of an Arthur Boyd painting at Wollongong City Art Gallery. My painting of 'Pelocii Beach' was not done until 1990 and I was not aware of the similar 'genre' until I visited Wollongong in mid June. My painting is one of several 'animistic' studies that Anne Van Bertouch has in her Galleries in Newcastle, NSW.
Setting 'a place' on the Tablelands.

The view onto Kentucky St.,
ARMDALE New South Wales.

Interesting how concepts of the sense of place (and space) differ.

Armidale is situated 567km north of Sydney and 467km 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 (approx. 980m above sea level) and being what is regarded as prime agricultural land, this centre experiences four distinct seasons giving it a 'sense of place of change' throughout the year. If one lives in Armidale then one sees it as a place through which people move, passing (generally from south to north), visiting and observing the centre as somewhere "en route" rather than a destination in itself. (I see it similar to Peterborough (Ontario) where, as another University Centre, 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 was amazed that I described distance in Australia in terms of travelling time rather than kilometres. (for example Canberra is 9 hours from Armidale, Sydney is 6, Brisbane 5, Lismore 4, Coff's Harbour 2, Tamworth 1, 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/distances scales (albeit hours for miles rather than 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 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 from visitor to visitor. Most bring their concepts with them. For example Armidale is only cold to someone from the north not to someone from Canberra or Cooma. Armidale is as far inland as Canberra is from the sea (2hrs from Armidale to Coff's Harbour comparing favourably with 2hrs from Canberra to Bateman's Bay). Similarly, 6 hours driving time from Sydney is only relative to how you see the 567km. In Australia (unlike Ontario it seems) people travel 500km to get from one centre to another. I once met a waitress in a restaurant in Hay who was going to a dance at Balranald (some 100km away) that evening. Certainly our perception of "place" is brought with us!

I'm sure the idea of 'place' as being transported is a viable one. We carry our 'places' with us - perhaps imposing them at our 'stop off' points 'en route'. The question that we need to ask though is "En route to where?"
The Australian Capital Territory and the Canberra carousel has spun further south with suburbs of Calder, Theodore and Conder becoming established (and the prospect of 'Gordon' on the Tharwa horizon).

It seems that Cullen's idea that the lineartown "can be imaginatively fitted into the landscape" now needs to be tempered with an understanding of travelling time of approx. 45 minutes from one end of the ACT to the other. (In UK terms, the time to travel, for example, from Cheltenham to Bristol or Thame in Oxfordshire to London).

This now brings up the interesting point of whether all the points on the way around the ACT are in fact like the "time-integrated community" that Cullen pre-supposed? Certainly there is positive evidence of a north/south separation within the Canberra suburbs which is unlike Cullen's "necklace thrown onto the landscape" concept which implied integration and social unity.

More importantly, it seems to me, the idea of circumnavigating the suburbs of the ACT does take away from the "idea of place" and sense of arrival (in which I am so interested... and, is it this that makes Canberra the place without a soul which we have heard people talk of?)

Planners are interested in talking of 'people movers' (when talking of transport systems). It is a paradox that few talk of "genius loci" in their haste to find 'transportation systems that move people through the landscape, the mistaken belief that "the car... that every driver can create his own community. The driver in the car may create his/her own sense of community, but I suspect that this is the expense of "place".

There may be some recent recognition of the fact that the "necklace thrown onto the landscape" concept does not create "place" (or even "places") rather a sequence of dwellings and utilities linked by a road system designed to move people from point to another.

This is seen in the very recent emergence of Civic within the ACT, proposed (major) centre within Australian Capital Territory's plan. New important (commercial and administrative) buildings now replace the Civic idea where "Gus's" was a focal point. Canberra's "carousel" was exactly what is needed in Civic within the Civic scheme of things.

In time, Civic (and Canberra as "circuit linear town") may develop a feeling of "certainty of place". Cullen's ideas of the car "liberating" and "the old, closely-knit community" being "obsolescent" does not. 26 years later, it fits well in this "circuit linear town".

Civic Certainties?

In 1964 Gordon Cullen wrote and illustrated his book "A Town Called Alcan". Now, 26 years later the "circuit linear town" is a reality, for Canberra has become that "time integrated community" he wrote about.
New Paintings produced as the result of 'displacement activity'

As an artist I have always been aware of the danger of the phenomena of 'displacement activity' (which can generally be translated as the activity of doing anything other than the thing that one is supposed to be doing). I suppose the newsletter 'line' could be described as a displacement activity, where time is spent putting together information in print rather than in paint! I'm sure that some of the gallerists that represent my work would think so. However, I would like to remind readers that Paul Nash was constantly involved in 'displacement activities' (which not only enhanced his work in terms of depth, but allowed the artist to move forward from one point to another). A famous philosopher has said that "we move forward only with the aid of symbols" and if by that he meant that we need a variety of other (symbolic) activities to allow us to move forward, then I would agree. Certainly in my case the fact that I have been involved (and have involved myself in) so many different 'displacement activities' has helped my painting to move forward.

While in the Cotswolds, a number of patrons were surprised when I suddenly started to produce ceramic items in conjunction with the local (Evollole) pottery. The fact was, I had worked through a series of (painting) activities and badly needed some new thoughts, ideas and techniques. By translating my painting ideas onto pots I found that I rediscovered things about:

- the elements of composition
- the importance of design
- the excitement of colour
- the possibilities of overlays

Without this (apparent) 'displacement activity' I would have been unable to renew my interest in painting.

Another good example of this might be the use of the computer to produce computer sketches (such as the ones in this newsletter) for I have used these to elaborate on, and put forward ideas that I have had. The Dorrigo article had two 'illustrations' produced on the computer which helped me synthesize my ideas in drawing (and in print) - see page 5. Had I not allowed this 'displacement activity' to take place I doubt that the experience of Dorrigo would now be so clear in my mind. Also, with the article completed my thoughts then turned around the idea of producing paintings based on the initial sketches (done at Dorrigo), the Dorrigo article and the computer sketches which had aided clarification of the subject matter. Two new paintings have so far been produced (computer sketches of which are illustrated below).

![Dorrigo Lookout-The view from the edge 58x99cm oil on board 1990](image1)

Both paintings have been produced directly as a result of this so called 'displacement activity'. The merits of more or less activity of this nature is debatable, but for me it is an adjunct to the painting process.
The Department of Arts Education held its first staff development seminar at Dorrigo, New South Wales, travelling east across the Great Dividing Range (on subsidiary roads full of alarming pot-holes) and via Cathedral Rock National Park and the New England National Park.

The Departmental seminar took place in the Motel Conference Room with wide vistas out onto the surrounding grassed area which sloped away into the Rosewood and Belinger Valleys.

Surprisingly the first day of work in our idyllic setting was accompanied by very strong winds that swept across the paddocks and convinced us that we really were better off in the seminar rather than exploring this sky-top landscape. As the wind blew and the clouds whistled, we (in what appeared at first instance to be a somewhat unreal venue) tackled the tasks of ‘another place’. (Problems of another place being dealt with unreality in this new place). The fan in the ceiling of the servery next door spurred us to great efforts, battling against wind (as we were time) to find answers to questions which were themselves timeless. The seclusion of the Conference Room with the wind buffeting around windows and doors gave us a sense of travelling via spaceship across uncharted skies. The ‘good ship Dorrigo’ was fuelled with timber as our open fire drove us further into our search for new frontiers. Led by our own James Kirk we attempted to “boldly go where no man’s (or woman’s) been before”. A day in the Conference Room was like a trip through space where unreality was punctuated only with caffeine refuelling as we made our way for coffee, fighting tempestuous skies to the safety of the Motel Restaurant.

From the Lookout Motel the South Pacific Ocean can be seen as a flat saucer of blue tranquillity between the lush mountains sweeping via gullies and rainforest to Bellingen below. The ‘Lookout Motel’ sits on the edge of this escarpment surrounded by paddocks and fields and in a setting that is away from Dorrigo itself, perched at the edge of the drop away to another world below. (There could hardly have been a more ethereal ‘place’ from which to discuss ‘another place’ from which we’d all come).

In the evening, on a pre-dinner walk across the Dorrigo paddocks we came upon a property appropriately named ‘Rhino Tree’. If anything this windswept escarpment was the antithesis of ‘rainforest’ (or ‘rainforest’ for that matter). On discovering that it was owned by a Coffs Harbour architect it brought home to me the idea that architects, far from being “the measure of all things” (Leonardo), were in fact measured by the places they created - in this case the property would have been more aptly called ‘Something that I had imagined the place might be before I removed every tree so that I could see the view!’

Back in the shuttle I reflected on the idea that detachment from one place allows one the opportunity of viewing new places in new perspectives.

Perhaps, after all, this is why staff development programmes are best planned for spaceships.
But the world area (in my mind) the "Renaissance Man" with interests outside the confines of those normally subscribed to artists; a person committed to progress and with interests in many areas.

Today we do not subscribe readily to Leonardo’s ideal of “man being the measure of all things” (perhaps rightly so) - but I wonder whether in our minds too, areas of specialism preclude involvement in others?

It is unusual to hear of an architect being also a well known illustrator and painter. John Nash (brother of Paul) was just that. Charles Rennie Mackintosh was architect, furniture designer, industrial designer and believed in a ‘totality’ of vision. Blake was both painter, illustrator poet and visionary. Samuel Palmer produced paintings and was involved in politics and produced illustrative material. Kandinsky produced paintings, murals, ceramics and was also an art theorist. Henry Moore was a draughtsman, sculptor and printmaker.

Artists have in fact been involved in wider activities than just the areas in which they are mainly known. Perhaps the idea of the “Renaissance Man” is not as far away as we thought. Paul Nash was quite exceptional in that regard for not only could he be recognised as one of the great English artists of this century, he expressed this inheritance in a distinctly twentieth-century style “Some of the items in which Nash was involved are listed below:

- produced graphic designs and illustrations for his own work and others.
- produced photographic studies to complement his own painterly ideas.
- wrote his autobiography ‘Outline’
- was an art critic for a newspaper
- was a designer in his own right
- was President of (UK) Society of Industrial Artists & Designers 1933/34.

I think it is important to think of artists as being individuals being capable of contributing in many areas complementary to their own work and perhaps using a variety of mediums.

(“Interior Landscape” - James King)
directed by Fritz Lang (which is incidentally classified under the category of 'science fiction' in Armidale's Video Ezy store!)

In this claustrophobic city of the future Nihilism reigns and every chance of escape is hopelessly swamped. (The comparison with 'Brazil' and my series of paintings on Port Arthur has this in common and immediate comparisons). Everyone in the film, (including Sam Lowrey's mother) is trying to get away, escape from life as it is. Sam does this through his dreams which increasingly become entangled with the reality he is experiencing.

Reality for him (as it is for the viewer) is hidden in symbol and metaphor. To the viewer the film appears disjointed until we understand that reality itself is only hidden until we make the connections (to make it real). We are, I suppose, like Sam Lowrey, bringing our own "sense of place" and "sense of reality" to the film (The fact that one viewer wondered when the film was going to end and stop "harping on the same dumb message" and another "did not like the reality of it" only serves to indicate further the fact that we bring our own experience to bear on 'Brazil' as a movie with strong messages under the guise of entertainment!) Perhaps the answer to these comments lie in something that Michael Palin (Jack) says to Jonathan Price (Sam) when they meet in-transit and discuss their individual careers:

"The rules of the game are laid down. We all have to play by them. Look at you, Sam. Whatever happened to you?"

This is the second specific reference to "rules of the game" in the film, although "game" and "sportsmanship" crop up in various references throughout (including the reference to the urban terrorists "not playing the game") right at the beginning of the film.

Do we find this film so disturbing because of the "reality" that it brings with it? The city as "place" is in many ways like that described in 'Brazil'. The "reality of place" brought home by the disturbing metaphors of city and bureaucratic violence which we difficult to handle in our lack of 'reality'. To that extent Sam's "reality of reality is much greater than the girl and his girlfriend Jill who accuses him of having "No sense of reality". I prepared to put up with the "no quo" the unchanged fact of the city it is. She says: "How many terrible have you seen, Sam?" Sam is on the other hand, that a struggle his sense of place will involve battle, an on-going fight bureaucracy (which takes physically and metaphorically in his dream sequences and within 'reality' of the Ministry of Inform Retrieval where he works) So insistence throughout the film looking for both his (dream) place heroine is reflected in the music "Brazil" which permeates the fi very cleverly introduced through both city and dream sequences.

As twilight fills the sky above Recalling thoughts of love, There's.....
One thing I'm certain of.....
Return.....
I will.....
To old Brazil.

Sam's search for 'place' is a real time and time again throughout the and finally in such a way that reality of city and 'unreality' dream finally combine in an end which is both full of cliche and s (as in the film 'All that Jazz') where death is the final arbiter len the statement by the interrogator, think we lost him Jack' for the view, to interpret in a variety of w Returning to the music we can see an answer might present itself in lyrics for 'Brazil':

The morning found us miles Awa With still a million things to s For me this film/video has a million things to say in it's eye for detail, interrelationship of the parts, questions that it raises in relation reality and place and for the amount of content that it pres via symbol and metaphor. For the that have stamina I would recommend seeing the video at least twice. I it seen it four times without loss interest in the analogies that it press
"Place" like home?

Deconstruction is an interesting new philosophy which bases its' roots upon the philosophy which in the 1920's was called: Constructivism. Artists/Designers such as Laslo Moholy-Nagy of the Bauhaus, Kurt Schwitterus and more recently Victor Pasmore have followed the ideas of breaking down larger form to elements that are re-assembled as new and as redefined units.

The diagram below indicates something of the process:

Deconstruction of two cubes where every part of the new structure has come from the old.

The last thing that I thought I would be doing in this (Summer) issue of 'Inline' was an article on the idea of 'place' as defined by deconstructivism. In fact it was the only other day that deconstructivism as a philosophy was brought to my attention. However, it was timely as I had just finished producing the Course Book and Study Guide for the Department of Art Education's Unit for the Master of Curriculum Studies course entitled: Design-implications within the Visual Arts Curriculum (see advertisements this issue) I was still in a frame of mind to look at design scenarios (despite the fact that the 96 page book with 150 illustrations and 72 pieces of artwork had taken four full weeks (some of it luckily on academic time release) to complete. Also I had tentatively begun to think about the next Unit which I need to produce for Semester 2 1991 and which is entitled: Environmental Design within Visual Arts Curriculum. Hence I was open to the ideas expounded in The Bulletin and an article by Neville Gruzman in a lecture given at the Art Gallery of NSW on the failure of modern architecture. Perhaps my mind was tuned in to what Neville Gruzman was saying through my experiences with architecture over the last year or so. Certainly I am a very warm recipient to his comments and I will look forward to further information about deconstructivism from some of my architectural colleagues who receive this newsletter!

For those that are not involved in architecture or planning then 'Deconstructivism' is in part a philosophy that says that the common person (ie you and I) have been alienated by much of Modern Architecture and further argues (in a very similar way to which I do in relation to 'natural form' in my recent DESIGN course Study Guide) that a solution lies in breaking down structure to smaller elements of human scale. When we think about "places" that are being designed by some exponents of modern architecture I am delighted that there might be a movement (albeit the updated constructivist movement of the 1920's) which is prepared to consider the human quality of scale, texture, light, colour, form and the interaction of these on people. If this will help solve some of urban problems and create "places" to which we can truly belong then I for one am delighted. Thinking about it........ other people who would be equally delighted are probably: Laslo Maholy-Nagy, Herbert Bayer and Oskar Schlemmer of 'Bauhaus' fame; Kurt Schwitterus of similar vintage (who spend his last days in the Lake District completely disregarded by the Royal College of Art staff and students who during the war were based at Ambleside just a few doors away from him). Others who would give a wry grin are Victor Pasmore (I have one of his prints), Roy Gazzard, Derek Lyndon, and a host of other designers and planners who believed in the UK New Town concept (if not the practise). The human side of 'place' is needed!
What constitutes the artists' place within the work place?

Some of the activities in which Paul Nash the artist was involved in were respectively, drawing, painting, writing, photography, design, illustration, stage design and art criticism. As far as I can tell in reading several books about Nash, he was totally involved in many areas of art activity. James King - in his book 'Interior Landscapes: A life of Paul Nash' (1987 Weidenfeld & Nicolson. ISBN 0 297 79078 1) speaks of Nash's commitment to his totality as an artist in the following way:

"He (Nash) was also keenly aware early in his career that an artist's commitment to his profession often had to go beyond the fine into the applied arts. He told Bottomley in July 1913: '...new fields open to the eye of the artist. He seeks expression through new forms - crafts - designs for tapestry, fans & other things, where new beauty may be embodied. The artists' brain is seeking with new ideas.'

Similarly, Nash was quite outspoken on the role of the artist and the importance of the arts within the community. He used every opportunity to put forward his ideas through the various media that he had access to and what is important to note is that a Nash photograph, a Nash design, a Nash illustration and a Nash art criticism all highlight the aims, objectives and understandings of this artist as a person involved in the process of communication and 'communication which eventually found Nash a place within 20th Century British Romantic painting). Nash was supportive of what he termed the 'national necessity' and James King quotes Nash as saying:

"We are entering an age of cooperation, and the artist must be asked to contribute to the plans of public buildings and better housing. The artist with his special feeling for form, colour and design is best qualified to add beauty to utility, and widen the public to the possibilities of their environment."

It goes without saying that this degree of involvement outside what could be normally called the artists' place in society was bound to provoke response from those that did not subscribe to the idea of the artist as the renaissance man, contributing through a variety of media.

During 1915 Paul Nash was involved in writing 15 reviews for the 'New Witness'. In James Kings' book it is documented how Nash came in conflict with the then Director of the City Art Gallery in Leeds (where Nash's personal involvement in art criticism was, in Nash's terms, 'misinterpreted'). However, what this does show up are the dangers inherent in the artist becoming involved (albeit unknowingly) in areas which others consider to be their own domain (place).

With regard to comments and criticism that I have made (in this Newsletter and in other publications) I should say that it is hard to put forward personal and informed comments into an arena where place is defined as someone else's! However I do believe that I would not be functioning within the artistic work place if I did not explore the possibilities associated with communication of artistic and analogue information. (This, you will note, is indicated in the banner to the Newsletter). I mention all the above in relation to a review that I have recently written on the work of Armidale TAFE (Technical and Further Education) students and as a response to the feedback that I have received on that. The TAFE students' exhibition (which was put on largely due to their own motivation and expence) was an exciting and meaningful exhibition of final Associate Diploma drawings, paintings, prints and sculpture. The review written for 'The New England Times' made the following points:

"They (the students) are to be commended on an effort which would have been a daunting exercise even for practising artists with the full backing of an Art gallery. As it is these students have shown their professionalism determinedly outside the normal confines of the 'gallery scene' and we are the beneficiaries of their enthusiasm commitment and professionalism."

I finished my review of the exhibition stating that it was a shame that the students had not received sponsorship by the University or NERAM (New England Regional Art Museum). This prompted comments from within one of the above mentioned institutions that I did not understand the local politics with TAFE(?); that my review was 'dividing the art community'(?); and (finally), that 'Armidale was a very small place'(?). This, I am sure, is exactly what Paul Nash experienced in his comments on art and society and in stepping outside his (defined) work place.

It is interesting (from an analogous point of view of course) that the artist Ben Shahn came across this phenomena at Harvard University. In quoting from the Visual Arts Report he says:

"It is a curious paradox that, highly as the university esteem the work of art, it tends to take a dim view of the artist as an intellectual...one encounters the curious view that the artist does not know what he is doing. It is widely believed and sometimes explicitly stated that the artist, however great his art, does not genuinely understand it, neither how he produced it, nor its place in the culture and in history."

To my mind involvement in community issues combined with communication on artistic matters is a part of the artists' work place especially so when the artist's workplace is Arts Education.
Time and place in Wollongong

Ken's Poem

I never met Ken Chalmers. He died on the day that I arrived in Wollongong to attend the University's Postgraduate Research Conference within the School of Creative Arts. Ken was born in Dunbar in Scotland and came to Australia as a migrant in 1950. He died a derelict at 'Karinya' ('resting place' Aboriginal) just south of Wollongong.

After years of drink (and finally drugs) I was told, Ken aged 46, looked like someone aged 80. Drink and drugs had taken their toll and Ken finally sank into a coma and died at 2.30am on September 20 1990.

Karinya means 'resting place' and despite his wandering years between Steelworks No.48 and his death at 'Karinya', the family after years apart, met at Ken's bedside drawn from many parts of NSW to meet and say goodbye to someone who had now found his permanent resting place.

Ken's "sense of place" had apparently always travelled with him, for afterwards, in a small cheap battered suitcase were found memorabilia from a past age and lifestyle. Photographs of the band in which he played, his son aged 3 when the faded coloured photo was taken, his wife Leslie dressed as a ballet dancer, photographs of the band in which he played, his son aged 3 when the faded coloured photo was taken, his wife Leslie dressed as a ballet dancer, his son aged 3 when the faded coloured photo was taken, his wife Leslie dressed as a ballet dancer.

University of New England Internal Research Grants 1991

In mid-October I made application to the University of New England for an Internal Research Grant which would enable me to complete some large and more important paintings for my forthcoming exhibitions and as part of my Doctorate in Creative Arts work. In putting forward my application for an IRG it was necessary for me to spell out the nature of my research activity especially in relation to my theme of 'Transportatio Generis Loci' or the transfer of 'sense of place'. Basically I asked for sufficient funds to produce some larger items which I would otherwise have been unable to finance on my own. In November I was informed that I had been successful in my application.

This success brings up some important (academic) issues:

The University has recognised and encouraged Creative and Expressive Arts Research in the performing arts within the University.

Research activity is accepted within the discipline of fine art painting.

I have a dream of a world that's free From trouble, woes and strife Where each can live the way they want According to their will With dire and devious schemes And everyone could live their lives According to their dreams.
Out of Place

In the Spring issue of 'Inline' I made mention of the view from the road B4022 to Great Tew (in Oxfordshire). This view (although dimming in memory) was one of the first landscape locations where I first noticed the feeling of a sense of place. As yet I have still been unable to define exactly what it really was about this view that gave it its character but suffice it to say that it was the feeling of place that I responded to. I'm not quite sure how one defines the feeling of place except that I can say that I revisited the location several times from 1968 and on each occasion was aware that the view had some special characteristics. The vista did change with each visit, depending on the season or the physical alterations that had been made to the landscape, but there was always the feeling (for me) of this particular view being a 'special place'. It occurs to me now that possibly the word 'place' is used in a situation where other words will not suffice. What do we mean when we use phrases like: "A place of one's own", "Place of honour", "Place in history", "Saving a place", "Going places", "My kind of place" and "Taking the place of". It seems that the idea of 'place' is something that only with difficulty can be described in words. Perhaps 'place' has always been a visual phenomena which would explain why artists (and architects and landscape designers) have such an interest in this concept. Here in Australia I have difficulty in remembering exactly what were the characteristics of this 'place' first seen; hence my request for photographs of the view. I would welcome these from UK readers.

Chipping Norton
A former Cotswold wool trading town.

Banbury, famous for Banbury Cross the original of which was destroyed by the Puritans in 1602.

Great Tew was declared a village of 'outstanding interest' in 1978. Cotswold village of 17 century origin with thatched cottages surrounded by woods.

Chipping Norton
A34 from Oxford

Holm Norton

Swertford

A361

Great Tew
B4022

The View

Banbury

B4031
Autumn Equinox

Traditionally the Autumn Equinox signifies a time when the sun crosses the equator and day and night are equal. Autumn Equinox would be about March 20 in the southern hemisphere (this being Spring Equinox in the northern hemisphere).

Life cycles seem to take similar degrees of proportional significance and change. Night and day, summer and winter, new and then, young and old, yin and yang. All these have elements of place and place and implicit in this is the element of change from one aspect to another. Although the change is in one sense self-evident (light to dark for example) in another sense, perhaps in the sense of "place", it remains the same. Take the diagram below. Here night and day are diagrammatically shown by light and dark semi-spheres but although the conditions differ, the place stays the same.

Following from this comes the notion of the 'less of place' which perhaps comes about when people move from one place to another. 'Finding the right place' is sometimes specifically spoken of as an activity.

A common occurrence is for people who are about to retire to move from an existing place to another one which they believe will suit them more favourably.

The particular case comes to mind where a couple who had lived for 25 years in the Griffith suburb of Canberra decided to move to the Tuncurry/Forster area of NSW. In effect they had deliberately changed their 'place' as part of their life cycle and at a time when the 'balance' of their lives suggested change.

Interestingly whereas in nature, day follows night and spring follows winter in seemingly equal proportions, the move to northern New South Wales lasted for only 2 years. This was followed by a return to the Canberra suburb of Gilmore where 'place' was re-defined for the couple for one year. After that came a further move to Curtin in the ACT where a further twelve months was spent re-defining 'place' once more. Finally in December 1990 after one year in Curtin the couple moved again to the suburb of Weston within the ACT.

Diagrammatically this sequence of events is shown proportionally in the bar chart below:

[Bar chart indicating the balance of 'place' in five different locations]

In talking to the couple shortly after their (final) move to Weston ACT the following points were made about the new environment:

* they felt as if they fitted into the 'new place'
* it reminded them of their first place in Griffith
* the place had a friendly atmosphere
* they felt they'd come home

The 'journey' was perhaps inevitable although they said perhaps they 'should never have left Canberra in the first place' as it was. 'place' had never left them at all as they had carried it with them. The pie chart below implies that although 'place' was thought of as being transportable it only became a 'real place' once everything fitted back into the original environmental context.
In the research that I have been carrying out into the work of the artist Paul Nash (and others who could be called British Romantic artists of the early and middle portion of the 20th Century) it is clear that they all travelled extensively. Interestingly, not only did Paul Nash travel widely in Europe - France, Spain & Morocco (this in addition to his war artist activities), he also visited the United States and moved about considerably in the South of England. He had homes in London, Gosport, Rye, Dorset, Swanage and Oxford, and stayed at numerous other locations in the South of England. Surprisingly, (mainly because I had always thought of him being at one main location), Henry Moore also travelled a great deal and had homes and studios in Hammersmith, Kent and in Hertfordshire. Perhaps then, it is a prerequisite for an artist to move around (perhaps in 'search of place' as the article 'Autumn Equinox' half suggested). When I try to work out the number of locations that Elaine and I have lived at I find that we have lived at 20 different places, in 3 countries (and I hesitate to say, having moved 27 times). I don't offer any explanation for this but I list the places where we have lived in the hope that someone might come up with, if not a reason, then at least some common factor which would explain the moves! To date we have lived in:

Worcester, Skelmersdale, Keel, Swalecliffe (Oxfordshire), Leeds, St. Catharines (Ontario), Tadmarton (Oxfordshire), Leeds, Adelaide, Charlestown (NSW), Brisbane, Elizabeth (S.Aust.), Canberra, Horton on the Gower Peninsula, (South Wales), Stratford-upon-Avon (Warwicks), Stow-on-the-Wold (Glos.), Moreton-in-Marsh, (Glos.), Canberra, Broadbeach (Qld.), and Armidale (NSW).

To me there is no discernible pattern in all this other than we have gone where we wanted to go at the time, following, (as I suppose other artists have done - aims & work objectives). Certainly I am not going to give a prognosis for the future with regard to moving home and studio except to say that in Armidale Elaine and I have decided to move into a very nice cottage in Taylor Street, where, for the next few years at least I will be able to develop my work as an artist further. The illustrations on this page give an indication of what the cottage looks like. The cottage is located within 1km of both Elaine's work at the Country Comfort Motel and my work at the University of NE.
Nicola Jockel's poem was written about five years ago and although I do not know the background to the work, it reminded me strongly of the description Paul Nash gave of his period in the trenches during the First World War when he wrote: 'one feels nothing is real now, and this lovely weather is more maddening than the nightmare of the trenches.' I think for an artist to feel 'nothing' would be his/her worst fate. Rightly or wrongly the ability to convey feelings and to put across ideas using the chosen medium must be the artist's main aim. To lose this ability would be awful. I told Nicola that I would use a drawing to illustrate her poem, but I think she was right to think this might not be possible.

The nothing
The nothing is not black
or white
only shades of grey
The bureaucratic nonsense of living
in a black and white, checkered world
The nothing is not alive
nor is it dead
The nothing is the
nothing for
for eternal life
The nothing is the nonsense on
the edge of our mischievous imagination

Nicola Jockel (age 10)

'The poem above has kindly been submitted by Nicola Jockel who is age 15 and continues to write

ROCKET GIBRALTAR
Columbia Pictures. Ulick Mayo Weiss
Production 1988
Executive Producers Michael Ulick &
Geoffrey Mayo & Robert Fisher
Starring Burt Lancaster
RCA. Columbia Pictures.
HOYTS VIDEO
Video reviews in 'Inline' appear
in situations where there is some
aspect about the particular video
that puts it into the category of
analogous information with
which I am interested and with
which this newsletter deals.

'Rocket Gibraltar' is one of those
videos that has analogies with my
own work and is described on
the cassette cover as a film that 'takes
you to a place where dreams really do come true'.

On first viewing I did not think
this film (which incidentally I
liked very much) had to do with
'place' as such, as it deals mainly
with the relationship between
parent and children and
grandparent and grandchildren.
However, on second viewing I
realised that Levi Rockwell (Burt
Lancaster) as the
parent/grandparent being visited
by his four children and eight
grandchildren was also playing a
role of a person defining 'place'.

Children and grandchildren
gravitated to Levi's side on his
77th birthday. Each of Levi's
children has a warm relationship
with their father and this in turn
is reflected in the attitude of the
grandchildren to their 'Gramps'.

The film's story has to do with the
grandchildren honouring their
grandfather's last wish (namely
to have a Viking funeral at sea).
Whereas the children do not
recognise their father's 'genius
loci', the grandchildren are
totally aware and receptive to the
rationale that it used by Lancaster
to describe the ideas behind the
Viking funeral.

The complete plot really revolves
around the ideas (children's ideas
versus grandchildren's ideas)
concerning death as a place.
Death, if you wish, as a place to go
to and to which Lancaster is
moving. The nuances that are
brought to the concept of death as
a place is vividly dealt with in
terms of the build up to the Viking
funeral at sea and the visual
aspects of the funeral itself,
taking place while the sun sets.

The photography (by Jost Vacano)
is exceptional in capturing the
mood and 'feel of place' as it is
being defined by the characters
in the film.

If landscape is generally thought
of as defining place then 'Rocket
Gibraltar' has shown that seascape
and in fact the whole atmosphere
of 'genius loci' is established
within the mind first and
foremost and becomes a location
only secondary!
Help needed in search of Nash info.

Work is progressing well with both practical and theoretical aspects of my Doctorate subject *Transportatio Generis Loci* - the development of 'genius loci' (sense of place) through fine art work and research based on the work of Paul Nash, but I could really do with some additional help from UK friends and colleagues on 20th Century British Romantic Art. Do you have, anywhere on your bookshelf, tucked away, forgotten, in a trunk or cupboard, any of the following which are out of print and which I am trying to get:

<table>
<thead>
<tr>
<th>(published between 1943-1946)</th>
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</thead>
<tbody>
<tr>
<td>THE PENGUIN MODERN PAINTERS</td>
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<tr>
<td>SERIES</td>
</tr>
<tr>
<td>Penguin Books Limited</td>
</tr>
<tr>
<td>Harmondsworth, Middlesex</td>
</tr>
<tr>
<td>PAUL NASH</td>
</tr>
<tr>
<td>JOHN PIPER</td>
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<tr>
<td>HENRY MOORE</td>
</tr>
<tr>
<td>EDWARD BURRA</td>
</tr>
<tr>
<td>MATTHEW SMITH</td>
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<tr>
<td>PAUL KLEE</td>
</tr>
</tbody>
</table>

I do, as it happens, have a copy of the Paul Nash book, but it is in awful condition and I would like to get hold of a better one. Anyway, if you can have a search through those old art books that you may have forgotten about, you might come up with one of the ones that I have listed. If you then this would be of great help to me in my developing work on ideas of the British Romantic Artists of the 20th century. Similarly, anything that you might stumble across regarding place (Phil Turner was so good as to send me some most interesting information on 'planning place') would be of great help. The search that I am doing through the University of New England Learning Resource Centre Database Searching Service. This, with the aid of 'key words' will help me pin-point information that I need to relate to the word 'place'. Some 'Inline' readers have already been very helpful in sending me articles on aspects of place, but I could really do with some additional help from UK friends and colleagues on 20th Century British Romantic Art. Do you have, anywhere on your bookshelf, tucked away, forgotten, in a trunk or cupboard, any of the following which are out of print and which I am trying to get:

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<td>PAUL KLEE</td>
</tr>
</tbody>
</table>
Transportatio Generis Loci
The below listed are the key words that I will be using in the computer search. If you have any information on the below listed I would be extremely pleased to receive it. The 'key words' used need to be related to word 'place'.

Search Topic Words:
All the below mentioned words to be cross-referenced with the word 'place'.

Paul Nash
Genius Loci
Lloyd Rees
Port Arthur
Aboriginal
British Romantic Painters
Herbert Read
Roger Fry
Arthur Boyd
John Nash
home tree sacred site
Graham Sutherland

Less important but other interesting word possibilities to be related with 'place'.

John Piper
Henry Moore
Ivon Hitchens
Sidney Nolan
Edward Bawden
Ben Shahn
Duncan Grant
Ceri Richards
and writers
W.B.Yeats
John Betjeman
William Blake
Robert Hughes
Clive Bell
Patrick White
William Wordsworth
John Williamson
Kenneth Clark
R.H.Wilenski
Dylan Thomas

The other key words and phrases that might set one thinking are the following:
resting place
place apart
time & place
forgotten place
strange place
place in history
place by yourself
out of place
dreaming place
hidden place
burial place
going places
take the place of
pride of place
re-place
place of one's own

Please have a think about the above and write with ideas & suggestions.

Statistics & other ways to view the state of things.

It occurred to me that it would be a most interesting exercise to look at the success or otherwise of my fine art/painting work since 1962 in the light of perceived full-time, part-time, and freelance job satisfaction. Also the relative increase and decrease in income over the period 1963-91, with the income derived from my activity as an artist, compared with my (subjective) impression of success, or otherwise, of my work as an artist. What interested me was whether there was a common factor between, for example, job satisfaction and my ability to produce art work that I believed, albeit in hindsight, to be successful. Also whether it would be possible to project trends for the future. All this is probably much too ambitious and done without the necessary parameters to make valid judgements, but the table/diagram below attempts to correlate these factors. The main items of interest (the wavy lines through the diagram) show that there does appear to be a relationship between (employed) work satisfaction and my perceived success with my painting. Similarly it appears income and successful art work do not correlate (compare years 1969 and 1986 on the diagram below). I find the diagram below is useful in reminding us that the way in which we view things is subjective even with statistics!!

<table>
<thead>
<tr>
<th>Perceived success of fine art/painting work</th>
<th>Perceived job/work satisfaction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991 Solander Gallery, Canberra</td>
<td>UNE</td>
</tr>
<tr>
<td>1990 Town Gallery, Brisbane</td>
<td>UNE</td>
</tr>
<tr>
<td>1989 Pelou, Jacobs Well</td>
<td>Artist/Consultant</td>
</tr>
<tr>
<td>1988 St.David's Studio UK</td>
<td>Freelance Artist</td>
</tr>
<tr>
<td>1987 Hameldon Gallery/UK</td>
<td>Freelance Artist</td>
</tr>
<tr>
<td>1986 St.David's Studio UK</td>
<td>Freelance Artist</td>
</tr>
<tr>
<td>1984 Gallery Hunkley, Canberra</td>
<td>Bruce TAFE College</td>
</tr>
<tr>
<td>1982/83 Arpad Associates</td>
<td>CSIRO Canberra</td>
</tr>
<tr>
<td>1981 Galerie La Funanbule</td>
<td>CSIRO Canberra</td>
</tr>
<tr>
<td>1980 La Perouse Gallery, Canberra</td>
<td>CSIRO Canberra</td>
</tr>
<tr>
<td>1979 CSIRO Canberra</td>
<td>Qld. College of Art</td>
</tr>
<tr>
<td>1975 Queensland College of Art</td>
<td>Newcastle University</td>
</tr>
<tr>
<td>1973 Villiers Gallery/Sydney</td>
<td>Western Teachers Coll</td>
</tr>
<tr>
<td>1972 Llewellyn Galleries, Adelaide</td>
<td></td>
</tr>
<tr>
<td>1971 Leeds University</td>
<td>Freelance Artist</td>
</tr>
<tr>
<td>1970 Brook University</td>
<td>Brock University, Ont.</td>
</tr>
<tr>
<td>1969 Canadian Artist Galleries</td>
<td>Brock University, Ont.</td>
</tr>
<tr>
<td>1969 University of Lancaster</td>
<td>Leeds College of Art</td>
</tr>
<tr>
<td>1968 University of Sheffield</td>
<td>Leeds College of Art</td>
</tr>
<tr>
<td>1968 Balliol College Oxford</td>
<td>Freelance Artist</td>
</tr>
<tr>
<td>1967 Keele University</td>
<td>Keele University</td>
</tr>
<tr>
<td>1963 Worcester City Art Gallery</td>
<td>Worc. Technical College</td>
</tr>
</tbody>
</table>

SCALE 12345678910

Income from sales
paintings/fine art work  +  Relative increase/decrease income  ±
The film 'Brazil' created a strong sense of place, surpassed only by the Munich production of Percy Adlon's 'Bagdad Café'. This film produced in 1987 is based around 'Bagdad Gas and Oil Café' set some 150 miles from Las Vegas off Route 66 (although actually filmed at the Sidewinder Café, Newberry Springs Calif.). Here, as Jevetta Steele's vocal describes on 'A desert road to nowhere, I am calling you', Bagdad Café creates a haunting aura as an oasis in a windswept, dry, dust-blown, barren, empty, ravaged landscape which people by-pass rather than stay and where the run down motels' sign reads:

It is into this context that the Frau von Rosenheim Mrs Munchstetter (Marianne Sagerbrecht) arrives asking the bewildered proprietor Brenda (Cch Pounder) for a room. 'A room? Here? Are you sure? Are you sure you don't want me to call you a cab?' Mrs Munchstetter, who is quickly to become Jasmin (or 'Yasmin' as she calls herself) does stay and a surrealistic early part of the film shows Jasmin symbolically making a 'place' out of the German (male) clothes hung around her motel room in the same way a little later in the film she is to make 'place' out of Bagdad Café itself.

Part of the fascination of this film is in the way in which the desert landscape appears as the backdrop to much of the action defining 'place' at Bagdad Café. Trucks and trains pass with frequency across the screen cleverly interspersed with foreground action. One sequence has the main characters interconnected with middle distance and background action through clever photography as shown in the diagram below:

All action from far distance to foreground re-affirms the sense of place of Bagdad Café as the oasis that has still to be transformed (through magic) by the newcomer 'Yasmin'. The intrigue about Jasmin is further developed by Rudi's (Jack Palance) comment 'Maybe she's a fashion designer, or a saleswoman for European Country Western clothes'. 'Yes, and I'm Dolly Parton' says Brenda in response. Jasmin slowly but surely wins the friendship of Brenda's children and a further surreal sequence has Jasmin imagining cleaning the whole of Bagdad Gas and Oil from roof to water tank while she actually cleans Brenda's Motel office. Brenda is horrified at the transformation (of 'place') and asks Jasmin 'Who gave you permission?' 'What business is it of yours?' Sequences in the film show Jasmin with Phyllis (Brenda's daughter) and hitch-hiker Eric (a new arrival at Bagdad Café) playing throwing a boomerang in the dusty, low, salmon coloured evening sky. The boomerang circles the Bagdad Gas and Oil Café forecourt defining 'place' in the arc around the perimeter of the petrol station. The photography in the film (Bernd Heini) is extremely emotive with many references to morning and evening desert skies with stunning effects of neon signs complemented by the Bagdad Café music / (Bagdad Café) am calling you' sung by Jevetta Steele. Stunning too is the use of layers of action viewed through café windows utilising foreground, middle distance, far distance and background activity, each complementing and developing the sense of Bagdad Café as a tangible place (which ultimately Jasmin makes it, through her interaction and involvement with the residents). The significance of Jasmin learning how to do magic in her room and from a kit in her husband's luggage: the acting out of that magic within the Café, and the fact that her presence has presented the magic that the Café had been missing; also presents us with the magic to make the people (and the film) magical viewing.

The film is full of nuances (as when Jasmin presents Brenda with a rose (by magic) in the Café. Here Jasmin brings the 'magic of place' to the owner. In another sequence while having her portrait painted by Rudi, he says: 'I like that word'. 'What word?' says Jasmin. 'Vision!' says Rudi. 'How does it come there, in the sky?' Jasmin says softly in her Bavarian accent. The mysteries of place (and 'place apart', as Jasmin has to leave Bagdad Café) are developed by Percy Adlon. The departure of Jasmin towards the end of the film has a truckie asking in the Café 'What has happened to the magic?' The reply from Brenda's son is 'The magic - it's gone'. But magical Jasmin returns in the final sequence of the film. Meeting Brenda beneath the Bagdad Oil and Gas water tower again we get the re-affirmation of Bagdad Café as a place that we have visited and love to know.
History giving 'place' depth in time.

John Ferry of the Department of Social Sciences, UNE has given me the following information about our rented home at 146 Taylor Street, Armidale.

Armidale was named by Commissioner MacDonald after the castle on the Isle of Skye owned by Lord MacDonald. Apparently the oldest parts of the city are the areas around Marsh, Faulkner and Brown Streets settled in the late 1860’s. These became the prestige parts of the town during the late 19th Century, while Taylor Street really did not come into existence until later (despite it being opposite MacDonald Park).

It transpires that MacDonald Park (named after the first New England Commissioner for Crown Lands George James MacDonald) is incorrectly named for in fact MacDonald’s original encampment of Sept. 1839 was near the site of the now Westpac Bank in the City Mall. In fact it was Commissioner Robert Gordon Massey who camped at the site of MacDonald Park (1849) and opposite our house in Taylor Street.

H.B.Fellows the 3rd New England Commissioner of Crown Lands in 1855 purchased the block on which the house in Taylor Street now stands. He paid, according to the records, £9.00 for it and it was sub-divided in the 1880’s by A.W.Simpson (solicitors in Armidale). Records show that a mortgage on the property was first taken out through the New England Building Society in either 1887 or 1888 and that the house was built for either a Newton Lambert or a Mary Reid at that time.

I like to think that Mary Reid was the first owner of 146 Taylor Street as she was the widow of Edward Rice, Armidale’s baker of the mid. 19th Century. Elaine mentioned to me when we first moved into this house that the kitchen here reminded her of Waldeck’s Bakery (where Elaine worked from 1986-88) in Moreton-in-Marsh, Gloucestershire, England. Perhaps the two buildings are similar in date as well as in character, although possibly Waldeck’s Bakery goes back to an earlier English past. It is exciting to know that history formulates something of the nature and character of ‘place’.
The collapsed Jelly fights back

Computersketch of the painting 'Mt. Keira Garden' which was itself a sketch for the larger acrylic painting 'A Garden beneath Mt. Keira' shown at the Solarnder Gallery, Canberra exhibition during February.

Sonia Barron in her review entitled 'Landscapes approached differently' (Canberra Times 02/03/91) talks briefly of the lack of solidity she perceives in the work on display. A major work of mine entitled 'A Garden beneath Mt. Keira' is described as a 'jelly about to collapse' and lacking in structure.

This is an unfortunate analogy as some research has revealed that jelly (or even 'jello' for that matter) does not have structure in the way one assumes this reviewer meant it. Jelly has no fixed structure. It is crystalline in nature and could be described (in chemical terms at least) as a 'flexible glass'. The interesting thing here is, although jelly has shape, its' physical qualities allow it free flow, its' sugar and flavouring being the only stable elements in a sea of gelatine and water.

How then does this relate to the painting 'A Garden beneath Mt. Keira' I hear you ask?

Well, could it be that Sonia Barron has made an assumption that the painting of Mt.Keira should have structure? Does she similarly assume that a jelly should be (as in Dundee's self-styled poet William McGonagall's poem of the 1879 Edinburgh to Aberdeen Tay Bridge Disaster in Scotland .... supported on either side by strong buttresses??)

From where then does this idea come from that structure is something that must be seen throughout all components in a painting? Did it cross her mind that I might have used the gelatinous shape of Mt.Keira as a backdrop to the real subject matter in the painting "A Garden beneath Mt. Keira" (and dare I suggest in a similar way in which Cézanne used Mt. St. Victoria as a backdrop to the foreground and middle distance cubistic interest in his 1904 painting 'La Montagne Sainte Victoire'? ......

Would she, one wonders, consider Nash's painting as similar 'lacking structure' where cliff, downs, tree stump, futuristic tennis ball are all without any of the 'solidity' that she describes as being the only stable elements in a sea of gelatine and water.

I suspect that Professor J.A. King of Ontario's McMasters University's English Depart and the author of Inte Landsypes - A Life of Paul Nash published by Weidenfeld Nicolson (1987) would disagree with this book he talks of the need to make the spectator to link the elements within Nash's painting, look at the structural contrast between living and sculpt forms. In 'Event on the Downs' the spectator is asked to (mentally) perceive the qualities of stump and the tennis ball; organic with the constructed (in Cézanne's painting organic Mt. St. Victoria with assemblage of constructed cub landscape forms below).

English Art Historian Margot in writing about Paul Nash the painting 'Event on the Downs' talks of the introduction of me that at first sight may appear to be unrelated but without which would make the painting meaningless. Here the focus foreground is in contrast to nostalgic distance of the cliff.

How then would Sonia Barron respond. I wonder, to Paul Nash's painting produced in 1934 entitled 'Event on the Downs'?

I find it rather sad that reviewer of my exhibition Canberra (and particularly painting 'A Garden beneath Mt. Keira') missed the 'focus' of only my work but also particular relationship of "collapsed jelly" of Mt.Keira the highly organised structured garden below. A garden as a 'special place' has meaning (and structure) had overlooked.

Long live jellies in defining p
The Winter edition of 'Inline' has been re-designed with the view of updating the production process and producing a better reproduction quality issue. As with this Winter edition it is proposed that further issues will be produced with laser quality printout giving better reproduction to the written and illustrative material enclosed. The format has also been re-worked in terms of the perceived need for a two column format rather than the previous three columns, thus allowing greater flexibility with illustrations, diagrams and visual information.

About the contributors:

Ian Henderson (51) is a fine artist and designer and Senior Lecturer in Visual Arts & Design at the University of New England. 'Inline' was conceived in 1990 and is considered to be part of the documentation work accumulating in relation to Ian's Doctorate work through the University of Wollongong, New South Wales.

Elaine Henderson (49) is a Receptionist and occasional part-time Relieving Manager of the Country Comfort Motel in Armidale, New South Wales. In addition to bringing up a family, Elaine has worked in the hotel industry for many years both in Australia and the UK. Married to Ian, Elaine has travelled extensively and has had wide experience of living with an artist. In England Elaine helped Ian run his fine art and design business in Moreton-in-Marsh as well as working full-time in the local bakery.

Teresa Janiv (29), daughter, is married to Hanan and lives with their family in Queanbeyan, New South Wales. Teresa's writing and reading skills were first noticed in Canada in 1969. Teresa is very fit, keen on sport and has been known to ride her bicycle 50km per day (while pregnant). With a son and a daughter her family is her full-time job at the moment.

Stephen Henderson (26) son, is married to Julie and has worked and travelled extensively in Europe and the UK. Stephen, who lives with his family in Canberra, has run his own band 'Idle Experts' since the mid-80's. In England Stephen played to packed audiences in Oxford and London. Now branching out as 'Idle Enterprises', Stephen is an artist, song writer, musician and film maker.

Sean Henderson (25) son, is studying for his M.Lets within the Geography Department at the Australian National University in Canberra. Previously Sean studied painting at UNT. He is also a poet and he has travelled around Australia painting and writing as he went. Sean is very interested in Asia and is looking forward to further research and travel in either Cambodia or Indonesia.

Ben Henderson (21) son, is living and painting in Canberra as well as working at landscape gardening. Ben has studied in Australia, Wales and England and has always been interested in the arts generally, including painting, printmaking, music and drama. He is a keen bush walker and has almost re-invented 'plein air' painting as a twentieth century activity around ACT environs.
It is a shame, from a visual point of view that I can not do justice to the lyrics of Stephen Henderson’s recorded song 'Prairie Gold'. I have seen Stephen perform the number at the ANU Union in Canberra and on video at a London Club performance in 1990. The lyrics need to be heard with the music to get the 'feel' of the piece. Suffice it to say though that Stephen's music will be used on a UNE video that is being shown on SBS Television at 3.30pm Thursday September 19th this year. I have selected the piece as background music to part of the Environmental Design video currently under production.

'Prairie Gold'

Grew up too soon
People ask what are you going to do?
You can tell everybody.
This is what I do.

Ain't no dress rehearsal mother.
That you put me through.
In love we trust.
Just like one another.
That much is true, yeh, that much is true.

Eyes wake to the light of day.
It doesn't matter what the hell they say.
Take it good, oh, take it strong.
Take it anyway that's wrong.

Panoramic view on this.
I dare say wouldn't go amiss.
From the dust there comes a dawn.
A beacon light to all concerned.

Build a house call it home.
Livin' out on Prairie Gold.
Settle down and then grow old.
That’s the way of life I'm told.

Get up tired go to bed late.
That’s the way I’ve been for you and me of late.
I don’t care about anybody.
When all I want is you.

Ain't no picture show now Daddy.
That you take me to.
In God we trust just like in Yankee dollar.
That fits the bill, yeh, that fits the bill.

Build a house call it home.
Livin' out on Prairie Gold.
Settle down and then grow old.
That’s the way of life I’m told.

Build a house call it home.
Livin' out on Prairie Gold.
Settle down and then grow old.
That’s the way of life I’m told.

This is what I do.
This is what I do.
Livin' out on Prairie Gold.

© Music and lyrics Stephen Henderson 1990
Recorded at Southfields Studios, London 1990

A computer illustration in no way doing justice to the music of 'Prairie Gold'... 'Build a house call it home.'......
Walking, paddling, head a'raised  
Sea breeze upon my face  
Clock tower, pier, pebbles, sand  

A day at the seaside does feel grand.  

Cockles and muscles in a paper bag.  
As a child, a nice day I had.  

Home on the train  
Shells in my hand.  

A day at the seaside really was grand.

Elaine Henderson  July 1991
Sense of Place

He is forever searching
For his sense of place
The roads and years he's travelled
are etched upon his face
Time, spent forever seeking
Answers disguised and difficult to find
A multitude of directions
Are mapped upon his mind
Can he say that he is happy?
Or has it become an art
This restless, shifting, Gypsy life
The answer is in your heart.

Teresa Janiv April 1991

The Man

The man stood tall and handsome.
A gentle face aged slowly with time,
His hands aged quicker marked with
working grime.

His mind was quiet,
His mouth quiet too,
(Tell me please, tell me what is true).
Too tired to talk,
Time to sleep
Another day to complete.

Kind man
Unable to explore his feelings
To endure.
Undaunted by time, quietly observing,
Loving and gentle
Like the touch of a petal.

The man loved me I know.
Why was his mouth quiet so?

Express how you feel!
I love him still and I always will.
Who is this man?
He was my Dad.

Elaine Henderson April 1991

Remembering

Across the cornfield, bright yellow
glowed
The corn which had been sowed.
My footsteps took me to
London Bridge,
Then uphill, to the top of the ridge.

Overlooking the woods and fields
Primroses, cowslips, cuckoo flowers
and bluebells picked.
Along the road past Wood's Farm,
Nestled in the trees full of charm,
Arriving at the cross-roads
Marked by a wooden cross.
(The dead we remember each November).

Chestnut trees line the road
Occasionally, quietly,
dropping their load.
My little feet arrived at Magdeline Lane,
Up to the farmer's cottage
I have known
My grand-parents and my home.

Elaine Henderson April 1991

Entering Darkness (Uranium)

Gone on trails that half-life Sun
To unfold those shadows
Overturn those sacred stones
The clapping-sticks sounding like
Last call - that Jabiru flight
Resting Earths' colours, entering dream
Place where wind whispers
Of
Many
 Spirits.

Sean Henderson 1989
Bound Isa I'm

What a life must be
By Mingela store
The inlander train that passes
One way - twice weekly
Stand by bore young man
By standing in the porch sun
Look - the pass-us-by,
Windpump’s working overtime
Bye Mingela store

If it ain’t the train bound Isa
Chincurry, Charters Towers
- Julia Creek
(bitumen on car tyres)
Black soil country
Kangaroo tangle fences
Bush buzzard - that’s plain turkey
See, this train passes
Mingela store - what’s more

There is Ononoomurra - who
In the heat of the day
Is a lonely standing sign
Hard to pronounce - Ononoomurra
In this passing train
And there is a lone fella too
Just as before
When the train did pass
By Mingela store

There’s a single grave stone
Out there if you’re quick can see
Surrounded by a fence with a gate
By the abandoned rail
Let sleeping logs line
To this clickety-clak
Train on track
Thank God for that
Bound Isa I’m

Sean Henderson 1990

The poem and drawing were completed by Sean Henderson on a train trip between Townsville and Mt.Isa, Queensland in February 1990. Done while he was on his way to the University of the Northern Territory in Darwin.
The following poem was written in remembrance of a walk Elaine had with her Grandparents and mother and father one night when she was a child. Her Grandfather had asked her if she could see the man in the moon? Although she was frightened at this, her Grandfather reassured her with a smile saying "It's like a big dance up there". Later on at 40 Elaine chose a painting of mine entitled 'Theatre of the moon' as it reminded her of that walk that she had had as a child.

Theatre of the moon

Sunny day ushered in the night,
A canopy both dark and bright.

The moon made its entrance
The landscape applauded.
The stars performed ballet and
The oak trees sang.
The theatre now began.

The man in the moon conducted
With glee
What sleepy humans were bound
not to see.

Trees swayed, clasping boughs,
Grasses hissed,
Around stationary ploughs.
Small creatures darted to and fro
Escaping to freedom, tho' nowhere to go.

The streams and rivers turned on their lights
But not for the humans who remained
out of sight.

Hauntingly, excitedly the theatre played on
All inhibitions had long since gone.
All through the night the landscape gleamed.
As over the fields the hill tops beamed.

The canopy lifted bringing the day.
Theatre had ended, it did not stay.

Humans awoke, with minds that are free.
How will they know,
What they never could see?

Elaine Henderson  July 1991

Knowledge

If you think that you are ready
Stand on your soap box and lecture to me.
I know from where it is you came, but,
Quite frankly what the hell is there to gain.
From,
Knowledge.
What's the point in knowledge?

Throughout the ages we've shown,
What our attitude to life amounts to.
The planet suffers from decay, hey,
All we do is help it on its way.
No,
Knowledge.
Can't treat it with knowledge.
When we've all gone wild.

What is it that they say today?
A new world order is on its way.
Boots are coming back in style.
Covert operations, all gone wild.
Soma.
They're feeding us soma.

Civilised I hear you say.
We've got it all sussed out, it's A.O.K.
Wife bashings definitely in style.
Statistics prove it.
We've all gone wild.
All gone wild......................
Max Gilles in 'A Stretch of the Imagination' by Jack Hibberd (Melb. Theatre Co. Production) ABC TV 27/10/91
The Glasshouse Mountains are situated about 70kms north of Brisbane and can be seen from the road on the western side of the highway between Beerburrum and Beerwah. Highway 1 is the main coastal artery north from Brisbane to Nambour, Gympie, Maryborough, Rockhampton, Mackay, Townsville and eventually on some 1700km to Cairns. Travelling to the Glasshouse mountains from Brisbane then is about an hours’ drive and a short return trip from Brisbane which I used to make in the 1970’s to show my family these striking volcanic structures.

From Mary Cairncross Park near Landsborough it was possible to view the Glasshouse Mountains as a sweeping panoramic vista across the Sunshine Coast landscape. Small farms dotted the foreground while bush and occasional tracks directed the eye to the three main mountains of Tibrogargan (aboriginal name ‘biting squirrel’), Mt.Crookneck (‘carpet snake’) and Mt.Beerwah (‘up in the sky’). Nothing in the middle distance landscape detracted from the sweep across the bush to the mountains. Mt.Beerwah, as one drove closer on the dirt track looked like its’ aboriginal name of ‘up in the sky’. The scale of the volcanic tor must have inspired the aboriginal concept of this ‘sense of place’, disturbed as it was then, by only the occasional group of tourists detouring from highway 1. The mountains changed colour, shape and texture throughout the day.
For a number of years I had not travelled north of Brisbane, so when I made the trip north with Elaine in October this year I was interested to see the improved highway to Buderim and noted the increase in the volume of traffic. On our return to Brisbane I took the detour (signposted 'Glasshouse Mountains') in the hope of re-living the experience of the '70's when these mystical mountains attracted us as a family into the Sunshine Coast hinterland. At first the dirt track off the highway had me fooled into thinking nothing had changed. This was for about half a kilometre when suddenly we were confronted with a sealed road and evidence of subdivisions of substantial size. A bitumen road ran parallel to the main highway and the blocks ran back from the road towards the first mountain (Mt Beerwah) which was under half a kilometre away. The dwellings had been constructed close to the road frontage, allowing the back gardens of the houses to become front gardens looking south west towards the massive structures. From the road it was not possible to see the mountains growing out of the land as before. Now they appeared somewhat reduced in size and importace with new (large) homes within about half a kilometre of the base of the mountain and located on a new feeder road from Highway 1.

I am interested in Thomas Hardy's ideas concerning the nature of 'belonging to a place' compared to the idea of 'possession of a place' and similarly the 'dispossession of place'. These crop up in his novel 'The Woodlanders' and I can relate the concepts to the visual demise of the beautiful Glasshouse Mountains in Queensland.
Focal points in an historic landscape

In the last issue of 'Inline' I mentioned what I believe is an important factor in studying landscape, namely the need to have focal points of interest which both historically and aesthetically locate 'place' within its context. One particular landscape that I remember is the stretch of land (about 2.5km in all) between the villages of Swalcliffe and Tadmarton near Banbury, Oxfordshire. The whole area is historically very interesting with what we might call 'depth in time' fully established and evidenced in the layers of landscape history (which are occasionally dug up). I have mentioned the devolution of this landscape in the last issue; not least of all of this landscape in the last issue, including Roman pottery (and a musket shot of a later period).

In talking of the history of 'the place' it is fascinating to see how time (over centuries it appears) is capable of maintaining the 'feel' of an area of land. Dorothy G. M. Davidson in her book 'The Story of Swalcliffe' which was published in 1951 talks about the area illustrated in the field pattern map as follows:

'To the north-east of the (Swalcliffe) 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 lines 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 'Flowerly 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.'

In a walk from Swalcliffe (St. Peter & St. Paul's) Church to Tadmarton (St. Nicholas') Church one would pass through many important historically interesting 'places.' First one would walk along the Banbury Road and turn left following the slope of 'the paddock' (and an ancient track) to a gate into 'Swalcliffe dairy ground.' Here, through a 'right of way' one could continue by turning right along the path to the mill (once a Royal Mill where many crops of corn were brought for grinding). Continuing on with 'big hill' on to the right and 'mill field' on the left one comes to the intersection of routes (referred to in Dorothy Davidson's book as the junction of the 'Old Coach Road'). From here, on turning right, the ground is flat with Madmarston Hill (the old British settlement) rising up on one's left and the Lea Farm in front of you. The 'right of way' continues until it joins a road leading to Lower Tadmarton. At this junction point the field called 'blackland' is on the left. It is here, according to Dorothy Davidson where the 'burnt-out remains of a British village' lies. If one turns right, downhill along the path past the fields of 'stanthill' and 'garden piece' it is possible to see the probable site of the Roman Camp which was located and built upon a British settlement called 'Townlands' (On the map I have shown this as probably being the field of 'town ground' close to the Lea Farm. It was at 'stanthill' or 'garden piece' in 1970 that I discovered various pieces of Roman pottery (and a musket shot of a later period).

The lane continues to Preedys Orchard (where for several months during 1970 I lived with my family and had time to explore the countryside). Tadmarton is a few hundred yards from Preedys Orchard and my daughter Teresa went to the local village school. Elaine wrote this poem:

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.
The map below shows distances between the villages of Swalcliffe and Tadmarton and routes across the fields of Swalcliffe lea field patterns and local names.

Madmarston hill once a focal point in an historic landscape

Madmarston Hill as seen from Preedy's Orchard. The hill used to have a clump of trees on top and the whole hill was a feature in the surrounding countryside. The Lea Farm is in the dip in the middle of the picture and is located close to a piece of land - "town ground", the main location of the Roman/British settlement.

The map below shows distances between the villages of Swalcliffe and Tadmarton and routes across the fields of Swalcliffe lea field patterns and local names.
The development of a painting that is a transformation from one time and place to another.

The house 'Kiln Bank' at Horton on the Gower Peninsula, South Wales, UK, photographed in 1985 shortly after returning to the UK after 15 years in Australia.

It was Max Gilles in a recent ABC TV presentation of a Melbourne Theatre Company production of 'A stretch of the imagination' who said: 'If time were slower there would be more of the present to dwell upon the past'.

Living on the Gower Peninsula for an all too short period in 1985 was part of a 'Dream come true' as it presented a beautiful, stimulating, exciting environment for one month of a UK 'Indian Summer', October 1985.
The garden at Wollongong rushes to the beach at Horton.

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, "Klin 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, listed to the oilf 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 unlandscape 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.
The view onto Kentucky Street, Armidale

The insert on the right was used in the Spring 1990 issue of 'Inlone' and was a computer interpretation of an original sketch. The larger drawing is a scanned version of a portion of the sketch which has been included to show the developing capabilities of computers with regard to visual form. Beneath the sketch I had written:

"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 as much as the atmosphere that is created. - Focusing down the hill, into the trees, into the landscape... down, down, and into is part of it..."

From an original Ian Henderson sketch July 1990
The changing face of 'place'

As I hitch-hiked around Oxfordshire in the 1950's and 60's I had no idea that the landscape that I was seeing would have such an effect on my fine art work some thirty years' later. The passing of seasons, the effect of the elements on the landscape and the relationship of human form to the environment were all themes that were dormant yet have since found important expression in my work.

Recurring images of trees, field patterns, landforms and 'places' have re-appeared in paintings, drawings and sketches since 1962. Now, in Australia, my current task is to see how these images might be integrated with new subject matter. The 'place' of Port Arthur (early penal colony in Tasmania) combined with the nuances of other 'places' in a juxtaposition of ideas, feelings and themes. A fascinating task, but a daunting one. Is it possible to combine the Queensland hinterland with images of 30 years ago? In what way can the Skelmersdale landscape relate to Australia's New England and what images can be conjured up to present new ideas about old themes?

North American Sioux Indians refer to 'Wakan tanka' as a person with (supernatural) gifts capable of giving expression to extraordinary things. T.C. McLuhan writes: "The unspoken element may be a matter of mutual understanding, no inclination of which appears in words, or it may be something which is indicated in such a manner as to be intelligible only to those for whom it is intended." The study of 'place' certainly falls into this category and I take note of comments made by several old indians: "A man may be able to do things in a mysterious way, but none has ever been found who could command the sun or moon or change the seasons. The most wonderful things which man can do are different from the works of nature."
Q1: The experience of a 'sense of place' hinges on time - the sense of the recipient 'belonging to the moment'? 

A: I am not sure that this is so, for it is possible to rekindle the 'sense of place' quite often by a re-visit to the place in mind. In its' crudest form one could say that Sydney rekindles 'place' on each visit. For me a visit to the Gold Coast hinterland or Tharwa near Canberra each re-establishes a different feeling of 'place'. It seems that once a 'genius loci' is established in one's mind then it is re-activated by subsequent visits. Quite an amount of my painting work is taken up with re-establishing (or transporting) 'place' from one loci to another. This isn't a form of 'astro travel' as it were, but a recognition of the characteristics of 'place' so that they may be stored and used as a resource in later painting research work (where these characteristics might need to be used).

Q2: If so (belonging to the moment) does that infer that one coincides with a particular interaction in nature and ones own nature?

A: This is an interesting question for it has occurred to me that possibly a lot of the 'sense of place' is carried with one (in the way that the early settlers of Australia brought their own 'genius loci' as part of their 'cultural baggage' with them). The question asked here though seems to be not so much of an anthropological one but a question of whether some form of osmosis is taking place defining 'place' and 'sense of place' as some sort of aesthetic experience at a particular point (and place) in time. I would not deny that the experience is aesthetic, but I would like to think that I was contributing (certainly within a university context) as an 'aesthete' having active involvement as 'one who perceives' rather than just being a passive recipient of some undefinable experience (albeit aesthetic).

Q3: Are you stating that the experience (of 'genius loci') is an aesthetic one, and is the experience totally objective or subjective or both?

A: If I am responding to 'genius loci' as a person who 'perceives' this phenomena as an aesthetic experience (and one which is worth recalling and recording) then it is both subjective and objective. The subjectivity of the experience is one whereby the recognition of the 'sense of place' (as I see it) is part of the anthropological make-up of my personality ... being a product of past experiences, environments and 'specific places' also set within a timescale that is both personal and relevant to perception of new 'places'. The objective element comes with the recognition of subjectivity of the situation and setting (dare one say) 'in place' strategies for dealing with the study of 'genius loci'. In my video shown at the Postgraduate Conference of the School of Creative Arts in October I listed several (objective) criteria with which I am working. They are as follows:

- MARKS 
  (the need for the understanding of marks made in the process of producing the paintings)

- PLACE 
  (the transportation of concepts of 'place' from the UK to Australia)

- FEELINGS 
  (the mysterious, strange and on occasion frightening feelings brought to the work)

- TIME 
  (the recognition, since commencing the DCA program, that time is a new factor involved)

The above listed are objective criteria which I deliberately think about while engaged in research activity. Currently the idea of 'time and place' is of particular interest and has been the subject of communication between myself and Phil Turner, Assistant Planning Officer, Hampshire County Council, UK. I am still very interested in landscape considerations (under the headings of 'marks', 'place', 'feelings' and 'time'). These, related to Thomas Hardy country are producing thoughts of an 'amalgam of things past and present' which may be re-interpreted in the future.
Q4: 'Genius loci' I take it, need not occur solely in the landscape? Also 'the land to which we belong' seems to be one with trees, but surely one can accommodate a 'sense of place' in Central Australia?

A: These questions, or at least similar ones, came up at the Postgraduate Conference of the School of Creative Arts at The University of Wollongong in October. No, I suppose the 'landscape' as a setting for 'place' is not the only situation in which one can have 'genius loci'. Perhaps Sickert and Degas were involved in looking at the loci of interiors of theatres, salons and domestic interiors. If we are talking about interior or exterior spaces then I am sure the 'genius loci' still applies. Currently I am not very interested in the 'loci' of interiors as such (although I could imagine that the view from an interior looking at an exterior might introduce interesting nuances of 'place'). I suppose the landscape (or as I would prefer to think of it) 'the land' is my main source of reference. This is I think partly because I became aware of the character of 'land' first and the notion of 'scape' second. The earth quality of 'place' is something that is very important in my work and although not explicitly stated in the paintings it is an underpinning and base (see supplementary question below) around which my work stems.

On the question of the 'sense of place of Central Australia' I would need again to refer to questions I received in Wollongong regarding my lack of attention to the aboriginal 'sense of place'. My response to this was as follows: If part of our 'sense of place' is brought with us, then mine is an essentially European 'place' transplanted (an earth term) into an Australian context. (At one stage it annoyed me greatly to be called a 'European painter working in Australia', until on return to the UK I was called an 'Australian painter working in England!') It follows then that my experiences are essentially European/transplant in nature and that I am interested in the cross-cultural nuances of my painting transported to Australia (hence 'Transportatio generic loci'). I have not seen nor experienced Central Australia and although I have seen quite a bit of the Australian landscape I would agree that it has been mainly the periphery of the continent. Similarly I have had difficulty in dealing with Australian aboriginal concepts (remembering that the term 'aboriginal' here refers to the indigenous inhabitants) The Australian aboriginal (Koorie) has an extremely strong 'sense of place' and culture which I can appreciate without being involved with it as an artist. This is not to denigrate Koorie concepts rather to explain my own inadequacy in coming to terms with them ... and hence Central Australia. (I should add that I found no difficulty in relating to North American Indian or Eskimo concepts of 'the land' while I was in Canada and which, pantheistic in nature, reflected very much my own artistic feelings). The comparison between Australian Koorie and the North American Indian interpretations of 'place' it has been suggested to me by an archaeologist, as having to do with the nature of the artifacts. This I think is probably true. (I might expound on this later in a further edition of 'Inline').

Q5: If the landscape is metamorphosed in Twentieth Century technology does a different 'sense of place' result and essentially then do you share with Paul Nash his sense of place?

A: This last question is most interesting as I do have some sensation of following Nash's ideas (if not his mode of painting and interpretation of 'places'). It is quite strange to me how many similar activities we have been involved in. (Again, this is something perhaps to elaborate on in a further issue of 'Inline'). None the less, it is important to realise that my activities as an artist are of the Twentieth Century, but I would concede, reflecting ideas of a 'romantic' art of another period. I'm not convinced that the correct label (if one must have labels) for my work is that of a 'romantic'. I would prefer the concept of my paintings having 'poetic feeling' or perhaps being an examination of 'place as an inward expression of feelings' (Thomas Hardy). Interestingly, this again brings up the question of whether I am a landscape painter as such or whether I am using the landscape metaphor as a means of putting forward other sorts of concepts. No doubt the DCA program will bring out some of these points as it progresses.

Supplementary Question: Does 'genius loci' in your philosophy link with 'genius del'?

A: This question (posed by Colette Mitchell of the Department of Arts Education, UNE) is certainly worth pondering! My answer would be that 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 for the land (or landscape) and 'places' that I have discovered, visited, loved and ultimately expressed through my art. Perhaps I could answer Colette's question with 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."

"
Through 'the eye of the needle' (A camel?)

It is far more difficult, it seems, for an older somewhat overweight artist to pass through Murrurundi's 'Eye of the Needle' than it is for a younger slimmer person wishing to reach this lookout above Paradise Park.

The 'Eye of the Needle' in question was a sometimes 60cm space running up at 45° between giant shale boulders above Murrurundi in the Liverpool Ranges part of the Great Dividing Range as it crosses mid-New South Wales.

It seemed like a good idea at the time, to stop and explore 'the place between rocks' above Murrurundi. After travelling several times on the New England Highway from Muswellbrook to Tamworth and vice-versa I had become increasing fascinated by the pillars of rock in middle distance some 2km back from the main road. The rocks are set in an apparent semi-circle as seen from the road and give the appearance of one giant natural amphitheatre, always illuminated in an interesting way whether in morning, afternoon or evening.

On my trips up and down to Sydney on the New England Highway since 1974 I have romantically translated these rock/crag forms into shapes of castles of Camelot or Claudian theatrical spaces where great events might take place.

In hindsight, it was not such a good idea to go exploring these natural forms in 32°C heat after a 4 hour drive from Sydney..... but the intriguing knowledge that the Aboriginal name for Murrurundi was 'nest in a valley' spurred on thoughts of re-discovering 'place' amidst 'the nest in the valley'. We drove the 2km through the back streets of the town, across the railway track, up through grazing paddocks, past the golf course (with people playing which I must say somewhat took away the 'Frontier Country' feel of the exercise) to Paradise Park. Here in the wooded glades beneath the towering rock forms it was necessary to park the car. Elaine declined the invitation to clamber with me up to (and through) 'the eye of the needle' to the lookout.

Now to be fair, I suppose it was only 20 mins climb (albeit most of it up a steep path) to the 'eye of the needle', but getting through 'the needle' was something else! At its' narrowest it would have been 60cm - not too narrow but enough to give one claustrophobia if you didn't happen to care for tight spaces. I squeezed through (not thinking what the space might look like from the top coming down!). The view was worth the climb though.
The Australian Standing Stones

On Sunday 02 February 1992 the Australian Standing Stones at Glen Innes were dedicated in a ceremony which celebrated the contribution made in Australia by people of Celtic origins. It is intended that the site, on a slight hill just outside Glen Innes, New South Wales, will serve as a cultural gathering place for people from all the Celtic groups (Irish, Welsh, Cornish, Scottish, Manx and Breton). As such it represents the establishment of a 'place' dedicated to the purpose of uniting all branches of Celtic peoples.

It will be interesting to compare the way in which the Australian Standing Stones last the passing of Australian time. (The world's largest stone circle, Avebury in Wiltshire has a date of approximately 3500BC and was probably the heart of neolithic Britain. Will the Glen Innes Stones become a sacred centre for Australian Celtic peoples?)
In my experience the most commonly asked question of a painter is: What sort of paintings do you produce? Personally, I have never found a satisfactory answer to this question. I have on occasions made some response indicating the view that my work generally falls into the area of '(British/Australian) romantic abstract expressionism'. This usually causes more problems than it solves and sparks a whole new sequence of questions in relation to the nature of the terms used to describe (verbally) the painterly approach. I have found that an easier approach (and an answer to the question) is to describe the work as being either 'small' or 'large' paintings. This, surprisingly enough is not so much an escape from a full explanation, but is rather an opportunity for further exploration by the person making the enquiry. The answer quite often leads on to further enquiries regarding the medium used, or the approach adopted, or even the subject matter of the paintings themselves.

Preparations for painting take several forms. There is the physical activity involved in making sure that stretchers, canvas, priming materials and undercoats are used in the right way and then there is the mental preparation which precedes the act of painting itself. I find it quite interesting to note that the mental preparation goes through a sort of 'stretching', 'priming' and 'undercoating' process (almost concurrently with the physical activity of doing this) as I grapple with the potential subject matter of the painting. Elaine well knows the process that I go through in making preparations for painting as she recognises the stages of elation, frustration, depression and the encounters and forays that I go through with any one work as I deal with subject matter and ideas. Larger paintings are more difficult than smaller ones. Large paintings (like the 1.7 x 2m canvas preparation shown above) are particularly difficult for me as I find that I have several (main) themes running through the one space and it is the integration of these themes that is all important in the satisfactory conclusion of the work. Add to this colour, form, texture and you have a painterly battleground of some considerable size. Preparations for painting require quite an amount of physical and mental effort which is quite unrecognised by a public that is interested in the result but quite unaware of the effort generated through the creation process.
Elaine's Woodpile

The Autumn Festival celebration has now begun in Armidale. The change in colour of deciduous trees in the streets and parks and gardens belies any really significant change in temperature though, as the heat of summer changes slowly to a New England autumn. This shedding of seasons nevertheless does prompt thoughts about the transitory nature of the way in which we live and how we prepare physically and mentally for these cyclical variations. (Elaine has already ordered a trailer load of wood to be delivered and this is now stacked up in an enormous woodpile at the back of the house). This centuries old activity of preparing (oneself) for winter by keeping warm, storing up food and fuel, participating in festivals, etc., is all perhaps part of a much more profound undertaking which endeavours to keep us in good health (physically as well as in spirit). We look forward to the change of seasons as we look forward to a change of clothes - a renewal or celebration of a change which allows us to renew ourselves. In the northern winter the Saxons toasted each other with the words 'waes hall', literally 'be of good health' which then gave rise to the changed form of 'wassail', describing the drink, and then changing again to the activity of 'wassailing', as part of the Christmas seasonal festivals. It appears that this anticipation of change of season is coupled with an anticipated need of a change in activities and also a renewal of wellbeing; ... a seasonal 'spring clean' of the persona as it were.
The most easterly point on the Australian mainland East of Byron Bay, New South Wales, lies the most easterly point on the Australian mainland. Set amidst the lush northern NSW landscape Byron Bay is a reference point for tourists and those interested in geomorphological features of land meeting sea. In viewing the lighthouse on cliffs with the ocean swelling down below, one could almost imagine a Cornish setting such as Tintagel's place of rocks, castle and mystery.

A little light reading

The signal light of a beacon can be compared to that of a lighthouse. The signal fire on a hill helped prehistoric man to fix the position of ‘place’ and in a much later tradition beacon lights were located within churches. Alfred Watkins has written: ‘...for just as the early church took over in many cases the much earlier beacon lights, so also they took under their patronage the semi-sacred need fires, one of which in each district must never go out...’ (Watkins 1974:113-114) Watkins also notes that: ‘A beacon fire on a lofty hill can be seen from anywhere. But to be seen reflected in water (which is a level plane surface) can only happen if the observer stands in alignment with the beacon and the piece of water...’ (Watkins 1974:114) The custom of the lighthouse on the cliff follows the ritual of beacon fires defining routes across the landscape. Routes by sea are similar to Watkins ‘ley’ theories and one might be tempted to think that a straight line from the most easterly point of the Australian mainland went through Byron Bay, Lismore and Casino .... conjecture, but maintaining the idea of the use of ‘light’ to define ‘way’. ‘I am the light’ (or if you like ‘I am the way’) has particular significance when put into the context of beacons and the method employed by prehistoric man to make marks on the landscape. The Long Man of Wilmington in Sussex carved in the chalk downs shows perhaps the first illustrative example of ‘man the surveyor’. The sighting staves that he carries were surveying tools used to help define tracks probably in conjunction with (beacon) fires. (It is little wonder that the staff became the symbol of authority used by Roman centurians, or as seen in illustrations of early Christian saints). It seems that making routes on the landscape was coupled with the practice of signalling by beacon fires located on hill tops. The light shining from the fires on hills, reflected possibly in water, allowed ‘man the surveyor’ to locate his position and with the aid of his staff, define a route. It seems very similar in concept to the mariner defining his way by the light of the ‘beacon on the cliff’. What is also of interest is the way in which beacons attract people to them. At Byron Bay tourists flock to see the lighthouse as much as they do to see the most easterly point on the Australian mainland. When the New Town of Skelmersdale in Lancashire was being defined it was described as ‘lying like a blanket below the Ashurst Ridge Beacon’. In the planning proposal the point is made that: ‘The land is generally undulating but rises to the east to a high ridge surmounted by Ashurst’s Beacon’. (Lyddon 1964:2). The importance of the ridge (and the beacon) is recognised later in the report where the landscape and town form are referred to in the following way: ‘The designated area does possess natural defining boundaries on at least two sides, thus the land form into which it is fitted has a recognisable landscape coherence. To the east, land rising up to the ridge, along which runs Beacon Lane, and to Ashurst’s Beacon beyond, gives a clearly defined edge to the town site.’ (Weddle 1964:41). All this seems to indicate that the idea of ‘lighthouse’ and ‘beacon’ is as important as their actual existence.

Lyddon,D & Weddle, A. 1964 Skelmersdale New Town Planning Proposals, Tinlings, Liverpool, p2 & 41
The painting 'The Shell Guide to Port Arthur in Dorset' was completed early in 1992 and is a painting based on the Tolpuddle Martyr theme. (Six Dorset farm labourers who formed the first agricultural workers union were transported to Australia from Britain in 1834. They were returned to their home county of Dorset by popular demand). Only five martyrs returned... in the painting, the Port Arthur penal colony has been brought back with them (as part of one place returned to another). The historic landscape now has elements of both countries mixed together as 'place' involved with 'time'.

The painting has other important (historical) elements of landscape indicating the involvement of 'time' with 'place'. The (circa) 10,000yr old British earthworks Maiden Castle, the chalk carved Cerne Giant (almost Aboriginal 'x-ray' symbolism), and Corfe Castle (having Port Arthur characteristics). The bonds of land, time and place are all important aspects of this painting. The work was shown at Wright College UNE in January and will be on show at the Town Gallery in Brisbane for the pre-Doctoral exhibition in November this year.
An exhibition of 26 paintings based on the 'Sense of Place' were displayed at Wright College at the University of New England-Armidale as part of the College's Festival of Words and Music in January. Two of the College's rooms were used for the exhibition, half the work being in the Senior Common Room and the other half in an adjacent seminar room. The paintings on display were reviewed in the 'Armidale Express', 'The New Englander' and 'The New England Times' and a short TV preview was shown on NBN TV. Despite the publicity a relatively small number of people came to view the works, but those that did seemed to enjoy the idea of combining poetry and prose with painted items. One piece of poetry entitled 'On missing Gower' found its way back to Rhossili on the Gower Peninsula and is now displayed in a guest house foyer at Worms Head .... a poem written in Australia, displayed with paintings based on the theme of the 'sense of place' and now transported back to the location from whence the ideas came! ... The poem reads as follows and relates to the large painting 'A garden at Wollongong rushes to the beach at Horton' shown above:

**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 Cymru's gorse filled heath  
Where ponies came.

Welsh dragon land  
Loved more than most  
"Place" twice removed  
From that Idyllic Celtic coast.

It was very useful to have an exhibition of my work in Armidale at this time. It was great too, being able to combine Elaine's, Teresa's and Sean's poetry with my paintings - a family show as someone pointed out!
Some readers will remember that in the Spring 1990 issue of 'Inline' I asked for photographs of a place that I believed had a particular 'genius loci' and which I wanted to track down for DCA research work. Since then friends in the UK have endeavoured to find the location and photograph it for me. Thanks to David Rose within the UNE Distance Education Centre I am now able to reproduce an old photograph of the missing landscape (taken in 1968) which has been computer scanned and is reproduced above.
In this issue of "Inline" it has now been possible to compare the changes in the landscape character of the 'special place' near Great Tew which was originally photographed in 1968. Ken Nuttall of the UK Business & Technician Education Council found and photographed the view again just before Christmas 1990. This photograph provided me with an update of 'the sense of place' scenario that I had developed in my mind regarding this small part of Oxfordshire field patterns and landscape near Banbury.

Ken wrote in his letter: '... The photograph was taken quite early in the morning before Christmas '90 when I was on my way to visit the North Oxfordshire College in Banbury. It wasn't an idea morning for photography - dull and rather misty.....'

Although it is not possible to get any real idea of the atmosphere of the view in the illustrations above, those that know the incandescent quality and nature of the light reflecting off Cotswold fields even on a dull (and wet) day would probably respond to Ken's comments. Perhaps after all part of the character of this 'special landscape place' is its' interaction with sky, clouds, wind and rain; the sense that such a landscape is also connected to the observer by a sense of belonging to that particular moment (time and place) to make the perception truly multi-faceted and interconnected.

Thomas Hardy in 1886 talked about this phenomena when he wrote (during his writing of 'The Woodlanders' in 1887): '"As I understand it, that what you carry away with you from a scene is the true feature to grasp...'. 'The Woodlanders' certainly develops this concept for later on in January 1887 Hardy elaborates on the statement by saying: '... 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 I want to see the deeper reality underlying the scenic, the expression of what are sometimes called abstract imaginings...'

It is these 'abstract imaginings' that Paul Nash developed so succinctly during the 20th Century, turning them into concepts of 'genius loci' as part of the tradition of British Romanticism instigated by William Blake and Samuel Palmer.

The question of course now remains whether the 'genius loci' found near Great Tew still exists?

For me it still does, despite the desecration of the pastoral scene with the removal of trees (an important part of the definition of 'place' within Hardy's novel 'The Woodlanders'). The road to Great Tew may not be similar to that running to and from Little Hintock in Hardy's novel, but the feelings of the 'sense of place' can still be imagined within the context of Hardy's terms of reference.

For centuries Little Hintock had been sustained by the surrounding woodland and in a similar way this is true to my concept of the 'special place' near the Tews (Great and Little Tew) in Oxfordshire.

Ken Nuttall has shown that the place has changed and perhaps I now have to remind myself, in the way James Gibson writes of Hardy: '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.'

My paintings of 'place' follow this pattern as time becomes interconnected with 'place'. The definition of 'genius loci' being clarified by 'depth in time'.

A case for focal points, trees in the landscape, and a sense of history.

Without the tree in a landscape of visual exploration we have no focal point, no fulcrum, no feeling of scale, no sense of belonging, no (wooden) prop to lean on, no sense of the individuality of the setting and no awareness of the history of the place. The 1968 Oxfordshire vista seen on the front of 'Infinite' has gone, leaving us with the 1991 translated Euro-economic, subsidised cash crop landscape of a future that negates hedges, ditches and the joy of landscape as a means of identifying ourselves with the land to which we belong.

I first witnessed the metamorphosis and devolution of a landscape in the 1980's when Madmarston Hill (Oxfordshire, UK) was ploughed over and an historic clump of trees disappeared for ever under a crop of barley. The vandalism of this act took away the very sense place of a landscape that pin-pointed a locality for all who lived around. The hill with its' clump of trees, dating back beyond Roman times, had stood as a focal point (and as an environmental fulcrum) for the community in the surrounding countryside. As a focal point, Madmarston Hill can be seen from the villages of Upper and Lower Tadmarton, from Swalcliffe and from Upper and Lower Shutford. As a feature above the site for the Roman Camp, Madmarston Hill could be considered a beacon for the surrounding area.

I remember sitting amongst the clump of trees at the top of Madmarston Hill one day in 1956, sketching, and generally getting 'the lie of the land' from this vantage point. Now, of course I realise that prehistoric man would probably have used the top of the hill as a burial ground (along with the planted seeds which would have created the clump of trees). Perhaps prehistoric man would have drawn site lines through the fields historically named as 'cow leisure', 'lea dairy ground' and 'mill field' onwards to 'big hill' and the village of Swalcliffe. Certainly, the 'rights of way' that still (I hope) exist would indicate that these routes were related to physical features such as the clumps of trees on hills. The mill pond, hedges, ditches and the routes that follow the contours of the land from one point to another, from one village to another, formed a network of focal points across the landscape.

On my return to England on long service leave in 1983, I found Madmarston Hill without its' clump of trees and with horror I surveyed the surrounding countryside with spaces which had been opened up for 'Euro-farming'. This sad sight has remained with me. A similar 'loss of place' is recognised and elaborated on by James Gibson in writing on the works of Thomas Hardy's (especially 'The Woodlanders'). Gibson talks of Hardy's view that general rootlessness is a symptom of life in the modern age.

Although I have assumed that I have been alone in these feelings, I was most interested to read an article this year by Dr. Joe Massingham, Master of Wright College at the University of New England who, on a return from a visit to the UK, talked about the devolution of a Gloucestershire hill in the following way: "What now to sustain me? How now to know with certainty what, or who, I am? How do I set about finding another hill top on which I may feel at ease?"
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 windscreen 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.
'Remembering Queensland' was written before I returned to the Jacobs Well area a few weeks ago and I had no idea how things had changed since leaving the Gold Coast coastal strip early in 1990. It is true to say that the MFP did not come to Pimpama, but this appears not to have stopped 'development' of the area. The Gold Coast style condominiums are beginning to appear around the bends of the Jacobs Well broadwater and auction signs for cane farm land can be seen everywhere. Rumour is of golf courses that masquerade as local tourist facilities prior to what is considered to be an inevitable change of use by the Japanese entrepreneurs in due course. Fishing village houses have 'for sale' signs in prominent display and in hope of capitalising on a venture entered into perhaps with the real estate profit motive well in mind. Turf farms have grown in size (for what use is turf without the 'instant lawns' that will surround the new Post-Modernism dwellings of the next Sanctuary Cove or Hope Island development?)

In the evening light as Elaine and I drove around the mysterious Sugar Mill feeder roads, with cane burning in the distance and the Sugar Mill (truly working overtime), it was possible to imagine the history of the area which was all but passing. In the middle of a field of stubble I talked to a local cane farmer by the smoking stalks of his harvested land. His face was blackened with the oily grime of the umber coloured burnt cane ash and he appeared to me to be a fortunate man of the Pimpama loam (a figure straight out of a Thomas Hardy novel). We talked of the need for ploughing the burnt stubble back into the land (as I had talked with farm workers years ago in Britain when fields were burnt off.) "Yes", he said "I would have done this if there had been more time".

This seems to me to be the whole dilemma for the area - running out of time! No time to understand and appreciate the history of place. No time to consider the importance of the Aboriginal name Yawalpah ('Mosquito') - in an area known for mosquitos! In our haste to remove the canefields of Pimpama and Jacobs Well what history will we put in their place?
Not far from Jacobs Well, on Queensland's Gold Coast corridor strip, is a broadwater mulga strewn 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 sugar mill works overtime' was the painting that I produced in 1990 which was based on the Rocky Point Sugar Mill at the small settlement of Woolgoolga. The sugar mill is still there and pumping out its' earthy sweet nineteenth century black smoke into the cane field landscape, but for how long? As development on the coastal corridor advances to meet Brisbane development from Logan City and Beenleigh coming in the other direction, very little will remain of this area. I find it significant that Pimpama neither appears on the Brisbane or Gold Coast Gregory's map even now!
Cassab's windows on Paris soul
(Judy Cassab at the Verlie Just Town Gallery, Brisbane  September 15th - October 4th)

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 longest running and most established private art gallery.

The Verlie Just Town Gallery on the 6th 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's - 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 again 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.

(This review of Judy Cassab's paintings appeared in 'The New England Times' on Wednesday September 25th 1991)
Paul Nash's time in Oxford was an important one in that he produced some of his best paintings during this period. This is not to say that Nash remained in Oxford a great deal of the time as he was an inveterate traveller and spent time in many other locations finding aspects of 'place' that he would then develop in terms of drawing and painting. Perhaps one of the things that interests me about Nash's location at 106 Banbury Road is the fact that I know that many of the backs of houses on this long road out of Oxford (unlike, I think the almost parallel Woodstock Road) have walled gardens. Knowing Nash's interest in gardens, (especially 'contained' gardens which emphasised 'place') I realised the importance of knowing what the garden at 106 Banbury Road looked like. This, of course presented a somewhat difficult task from Australia, however Mary Thompson very kindly agreed to visit and to photograph the exterior of the house and garden at 106 Banbury Road for me. In her letter to me in May this year Mary describes her impression of the walled garden which she described as being "large and attractive with white and mauve lilac bushes". Having thought that I had scored a scoop in getting visual information about Nash's Oxford house I was surprised when Mary then went on to tell me that "Central Television had made a short programme about Paul Nash and the house had been filmed". The illustrations that appear on this page are some of the ones that Mary Thompson kindly took for me. For those who are familiar with the work of Paul Nash, it would be difficult not to recognise the character of his work in the illustration below:
Aspects of Moore

It never occurred to me as I travelled as a pillion rider on the back of a BSA motorcycle through wet and leaf strewn Oxfordshire and Warwickshire roads in 1958 that the open air sculpture exhibition that I was going to see in a Leamington Spa park would have such an effect on my understanding of the importance of three dimensional form.

It was here that I saw an example of Henry Moore's sculpture for the first time. A beautiful elm woodcarving (one in his 'fallen warrior' series) was the centre piece of this Warwickshire parkland setting. Its' organic carved form was enhanced in its' surroundings by large deciduous trees with their unforgettable muted apparel of English Autumn hues. Rain in the park, as it ran off the sculpture, further established the link between Moore's polished woodcarving piece and his interest and respect for nature and organic natural form. In this October trip, while still an art student, it appeared to me that all the elements of nature came together to support Moores' ideas concerning natural form.

Years later in 1976, in a letter to me in Australia, he wrote:

"... but of course, my real interest is in sculpture which exists fully in the round, that is, sculpture which could stand on its own anywhere, in nature, trees, sky etc. or with architecture. Of course, some environments are more sympathetic and help particular sculptures better than others..." 4

Without doubt, Moores' sculpture looks best in a natural landscape environment and often Moore would set out specifically to find 'natural settings' that were sympathetic to his work. To me it is significant that so many of his finished pieces first found their initial location within the grounds of his home at 'Hoglands', Much Hadham, in Hertfordshire. There, in their natural setting they seemed to be located as icons to Moores' dream and conviction of sculpture as an organic outside activity - a dream almost parallel to that of nature itself. Such comments as:

"... I like my sculpture to be seen in the rain, in the fog, in the moonlight, in the morning and in the evening..."  1

and

"... I try to make my sculpture, if possible, interesting from all its points of view, - just as organic forms are in nature..." 2

seem to emphasise his belief in the uniqueness of sculpture almost as an adjunct to nature itself. On the one hand Moores' belief was that his work was best located in 'special places' within the natural environment, but at other times this was offset with a sort of sculptural double-think where he reconciled the sculptural form with any potential location where his work might be sited. In one of his letters, and in discussions on the relationship of his work to architecture, he wrote:

"... I would like to think that my sculpture would be, more or less, all right anywhere, - just as a person should be all right in different situations, and not only on one or two special occasions! ..." 4

However, it is in fact the 'special occasion' (and perhaps the 'special place') where Moores' work comes into its' own. Often Moore would try to define the site for his work by inventing settings or 'places' in which his work might be placed and even locating the individual sculptures in such a way that they needed to be viewed not so much in the round as from specific vantage or viewing points. A 1958
sculpture entitled 'Three motives against wall No. 1' which is 35.5cm high by 1m 65cm is designed to be viewed from the front restricting the viewer to a 180 degree interpretation of the work. In a similar sculpture set against a wall background 'Seated figure against a curved wall' (Art Gallery of South Australia) Moore has conceded the need for a curved wall but only then allowing interaction between the figure and its' backdrop rather than the sculpture relating within any environment in which it might find itself.

It seems clear from this that Moore did have difficulty in extending his thoughts into the larger context of sculpture related to architecture or to the environment generally. His attempts to work with architects, for example, were not really successful. The Bowcentrum Wall relief in Rotterdam, Holland, was fairly ineffective as the relief features (sculpted initially by Moore in maquette form) could only be lit properly early in the day. Moore accepted and rationalised this at a later stage when he wrote about this project:

"... I enjoyed the experiment, but the main thing I am sorry about is that the wall faces almost due North, and it is only in the high summer and early in the morning that it gets any direct sunlight, and therefore it doesn't "tell" as a relief should do ..."  

The fact that Moore saw his commission for the Bowcentrum wall as an 'interesting experiment' again indicates his single minded approach to his work and he didn't appear to see a specific value in collaborative design projects of this nature. He wrote:

"... I find it (working with architects) instructive and interesting and would not mind another go at such an experiment, but of course, my real interest is in sculpture which exists full in the round ..."  

It seems that the idea that sculpture should be seen 'in the round' is used by Moore really to place emphasis on the finished item of work rather than the context in which the sculpture might be located.

Another example of an architectural design location problem can be seen in the unsatisfactory placing of his Lincoln Centre, New York sculpture (1963-65). In this collaborative exercise the final sculptural forms ended up projecting from a pool with the water very obviously meeting the sculpture below the correct (and designed) level.

In these three dimensional (design) exercises it appears that the architect and the artist have not been in total harmony. Whether this has been due to lack of communication between the various parties or Moores' single mindedness with regard to his work one can not be sure, but without doubt Moores' work is at its' most successful when it is seen in isolation, as a complete entity without, at least, an urban environmental context impinging on the sculptural form.

Moore in writing of the relationship of sculpture and water (and possibly with the Lincoln Centre exercise in mind) was quoted as saying:

"... I intend one day to make a sculpture for this (different)pool. I've made other sculptures that are placed in water, but they have architecture in the background. The sculpture here will be different..."  

'Being different' here seems to imply and indicate that the sculpture should be seen on its' own, not so much in an environmental void, but without a relationship to architectural features. This appears to typify the sculptors' approach to his work and fits comfortably with the way in which he stated that:"... I would like my work to be thought of as a celebration of life and nature..."  further indicating the fine art values and quality that permeates his sculptural approach. In a further statement Moore has elaborated on this approach by saying:

"... Poetry and sculpture are both about people trying to express their feelings about life, about nature, about their response to the world..."  

In effect then Moores' work, ideally perhaps for him, should be seen in isolation, being sufficient in itself as an exploration of three dimensional form, leaving the question of where his sculptural spaces end and other spaces begin, for the viewer to determine.

If the most successful Henry Moore sculptures have this individual 'stand alone' feel to them then his period of work during the 1920's and 30's must be considered important in reflecting the developing 'reclining figure' theme as not only a representation of female form but as an answer to spatial considerations of 'place'. Moores' work during this period was both monolithic and self-sufficient. In the sequence of sculptures produced...
during this time there was no apparent need to consider what were in effect entities outside the carved three dimensional statement.

Herbert Read in writing about Moores' singular achievements perhaps sums up best these particular aspects of Moores' character when he wrote of the sculptor:

"... He is a maker of images - or, as I prefer to call them because they have material existence - of icons, and he is impelled to make these icons by his sense of the forms that are vital to the life of mankind. "

Without doubt, Moores' work is representative of the best in sculpture of the twentieth century and his works and his ideas do much to aid our appreciation of three dimensional form and also to help us question the interrelationship of the sculptured form and the external environment in which we may find it.

Ian Henderson

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Henry Moore at the Art Museum


Without doubt a visit to Armidales' Art Museum this month is an opportunity to view seven of Henry Moore's bronze maquette working models, a portfolio of prints and biographical information about this internationally known sculptor.

The Art Museum has successfully brought to Armidale this major exhibition and should be congratulated for not only being able to bring photographs and prints of Henry Moore's work here but also the seven working models which give us the chance to see this sculptors' work in three dimensions.

It could be said that Armidale is virtually holding a retrospective of Henry Moore work at the same time as, and along with, the Art Gallery of New South Wales (12 April - 09 August)

This British Council exhibition, which is on show at the Art Museum until May 31, gives the community a chance to consider the work of Henry Moore, his sculpture and his interest in natural form and organic objects in both two dimensional and three dimensional spatial contexts.

It is fascinating to discover photographic records of the life of the artist along with the prints and the working models. In addition, the Museum has provided an interactive video program which gives further information including comments on the sculpture as well as Henry Moore's own statements about his ideas for the works.

Etchings and lithographs on show can be seen as items in their own right and as preliminaries for major works. The etching 'Zebra' (No.59) give a clue to the artists' underlying drawing ability and understanding of anatomical structure and the lithograph 'Reclining Figure Sunset 1978' (No.35) shows how the artist is capable of creating atmosphere and mood through use of print media.

An exciting and unusual addition to Moore's work is a 68.5cm bronze 'Horse' maquette cast in 1984. This Brancusi type sculpture is most unusual in that it shows us a three dimensional sculpture which is perfectly resolved and not in this case based on the female form. (Henry Moore is known to have said that all his figures were women really). Perhaps, on this basis, we should not take the artists' work too seriously for there are sculptures, such as his bronze 63.5cm long 'Architectural Project 1969', which must be a tongue-in-cheek comment by Moore on his inability to relate his work successfully to architecture (where the context in which the sculpture sits is as important as the work itself.) This exhibition should be viewed with an open mind, with a critical eye to differentiate excellent sculptural work from what I suspect might be British hype.
The idea for the painting 'Let us (three Graces) stand by you under southern skies' came after a February visit to the Australian Standing Stone circle at Glen Innes. Remembrances of other stone circle assembly points in the United Kingdom, such as Stonehenge on Wiltshire’s Salisbury Plain (where stones were transported from Wales to become incorporated into the construction) and Avebury (where a village was built in and out of the Neolithic stone structure) were in my mind when I started to produce the work. The stone groupings at Avebury I thought particularly interesting due to the circle within a circle formation and it seemed quite natural to me to consider the transportation of the (Oxfordshire) Rollright Stone circle (located high on a ridge commanding views over Warwickshire) to become contained within the Australian Standing Stones arrangement in this painting. This transportation of time in Celtic fashion as well as the re-location of 'place' within the southern hemisphere is the main theme of the painting and collage work.

The dark blue New England night sky high above the Australian Standing Stones is reflected back into the colour of the stones themselves adding mystery to the groupings and their location within this ur landscape. To add further mystery and enigmatic quality to the setting, suggestions of the penal colony buildings at Port Arthur have been hinted at in the middle distance which further emphasises the idea of the transportation of 'place'.

The three personal elements in the painting appear in the form of the child (many stories of lost children in the Australian bush) and the two spaniels, one of which was brought to Australia from the United Kingdom, the other a New England born spaniel. These three personal elements reflect ideas on the theme of the ‘three Graces’, the Greek pantheistic myth celebrating the joy of nature and of artistic and imaginative work - a sort of Celtic homily to time and place transplanted in a Glen Innes setting.

Some final analogous elements within the painting are the introduction of (found) coins and other pieces of brick and ceramic collage items emphasising the re-discovery of the past within the present. One colour photocopy collage item of a Roman coin of the Gallienus era (253-268AD) included in the painting, has on the reverse side an image of the Roman god Jupiter with the inscribed word 'stator'. The word 'stator' refers to the image of Jupiter and can roughly be translated as ‘(Jupiter) the one that stands by you’ or ‘(Jupiter) who looks after you’. The idea of the Standing Stones being elements that stand by you, support, or look after you, seems to fit in well with the whole concept of the Australian Standing Stones as a historic focus of Celtic heritage in Australia.

The painting 'Let us (three Graces) stand by you under southern skies' will go on exhibition at the Town Gallery in Brisbane in November.
The most recently completed painting in the current DCA program is the work entitled 'Time in a Winters' Place' being a 1.7 x 2m acrylic and collage on canvas painting finished in May. The painting has as its basis several ideas about the 'transportation of place'.

Initially the painting began with the development of the view from St. Davids' Studio, Moreton-in Marsh, Gloucestershire as seen during 1986/87. This view from the first floor window looked out across a landscape so similar in nature to one of Paul Nash's studies that it had stuck in my mind sufficiently for me to want to base a major work on the comparative view.

The sketchbook pages seen in the illustration to the right shows the 'Ivor Heath' study of Paul Nash compared with the view from St. Davids' Studio in winter months 1987.

The photographs and photocopies of work compared at this scale allowed immediate comparisons and the large painting commenced with four size A2 colour photocopies of the St. Davids' Studio view placed as (photo) collage on the canvas from which the painting would extend. The sketchbook studies were extremely useful in resolving problems on a small scale before commencing the large 1.7 x 2m canvas which did take one month to complete.

The other image that came to mind while completing this painting was Pieter Brueghels' painting 'Hunters in the Snow' which had qualities (particularly of 'transportation of the idea of place') which I liked. The European (Flemish) hunters were transposed into the Moreton-in-Marsh landscape, which in its turn transposed into an Australian snowscape which included an Aboriginal hunter from Kakadu, N.T. If all this sounds strange, please come and see the painting at the Town Gallery in Brisbane in November at the Pre-Doctoral exhibition.
The painting 'Time in a Winters' Place' was completed as one of several large 1.7 x 2m paintings to go on display at the pre-Doctoral exhibition at the Town Gallery in Brisbane which opens on November 15th. The exhibition, which is entitled 'The Symbiosis of Time and Place', will display major work completed as part of the Doctorate in Creative Arts program being completed through the University of Wollongongs' School of Creative Arts. The painting takes aspects of remembrances of the United Kingdom combined with elements from Australia juxtaposed as ideas on the theme of:

'Transportation generis loci' (transportation of the sense of place). The work of Paul Nash is of great importance in developing ideas of 'place' and in the painting illustrated here Nash's ideas are combined with elements of the work of Pieter Brueghel to describe a snowscape seen in an English setting as an original concept, but looking back at the work of the Flemish painter Brueghel and then forward to the ideas of these two artists integrated into an Australian context.

Ian Henderson June '92

Below: the painting 'Time in a Winters' Place' completed during May 1992. The painting will be on exhibition at the Town Gallery in Brisbane in November.
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.'

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.
Another Port Arthur painting.

Potential paintings based on Port Arthur have been in my mind for some time now and the most recent ('The transplanting of Port Arthur') was started after viewing the ABC television production of 'The Three Tenors' (José Carreras, Placido Domingo and Luciano Pavarotti) in the concert recorded at the Terme de Caracalla in Rome. The concert was first shown on ABC television on the 21 August 1991 and the idea for the painting lay dormant until a re-playing of the video recording of the event prompted my specific interest in the setting behind the singers. The orchestra was located centrally on the podium while behind and to the sides were the ruined buildings illuminated in subtle colours of yellow mauves and violets to reveal the stonework and general ambience of the setting. Against this backdrop the singers performed while television cameras occasionally caught glimpses of the architectural forms behind and of the open air setting in which the audience was located. To say that the whole performance was 'magical' would be an understatement for the whole Roman amphitheatre exuded a feeling of the drama of 'place'. The performance linked in with ideas that I had about Port Arthur as a presentation in an (isolated) setting on the Tasman peninsula.

With the idea of the Port Arthur penal settlement located on the Tasman peninsula in an isolated setting in the surrounding bush, combined with the idea of the transportation of individuals to this setting, I had the main theme for the painting. The sense of drama of Port Arthur was further activated by considering the lighting effects and the general antiquity of the setting for the production of 'The Three Tenors' as it was projected on television.

The painting 'The dramatic transplanting of Port Arthur' developed through collage and paint with specific attempts to indicate both the theatrical effect of Port Arthur isolated in the bush and an emphasis on this isolated setting with bush landscape and infinite sky for miles around.

The painting was not easy to do as all the time I was trying to capture a mood and somehow the spirit of the place itself. As I worked on the painting I realised that it would not be sufficient to show Port Arthur in total isolation. In the foreground of the painting I introduced some suggestion of the development of a garden atmosphere (rather as Port Arthur is today). In the bush is seen the beginnings of a cultivation (in an European way) of the traditions and past brought to Australia by the convicts. The title 'The dramatic transplanting of Port Arthur' is intended to allow the consideration of this transportation theme, as it was then in the 1830's, and perhaps even as it is now.
The development of the painting 'A place beside Mt. Sinai.'

Ideas for paintings can grow and develop over time, in the mind, or possibly as tangible items in their own right en-route to becoming the final piece. In hindsight it is fascinating to look back on the way in which a particular painting has come into being. The painting 'A place beside Mt. Sinai' began as an oil on canvas painting started in 1989 (the idea for this painting coming from one completed in 1983 in Canberra.) The oil painting had as its' theme the idea of a mountain (or perhaps a mountain-scape) as a particular setting for exploration. In the 1989 oil painting, a major rather bald mountain in yellow/brown oils had its' lower slopes covered in scrub with suggestions of routes to the mountain top. A graphically incised (but difficult to find) pair of callipers implied the surveying of this mountain site and the painting was completed and given the title 'Measuring the Mountain'. After completion, the painting was sent by road transport to a gallery in the Northern Territory, but on the way it was demolished by what I can only assume was a shift in the truck's load. The painting consequently was never shown but was returned to me as a torn and broken canvas. For a year I have been looking at this canvas and wondering how I could re-capture the atmosphere of the painting. In the end I decided that no amount of repair would do the job satisfactorily, all that I could do would be the use the canvas as part of a new painting. To this end I cut the canvas out of its' stretcher and used it as a collage item on a new backing board for a 1.5 x 1.2m painting in the DCA program. Rather than try and capture the subject matter of the existing painting, I used the original idea to develop a new theme based on a specific mountain - in this case, Mt.Sinai.

The idea of 'measuring the mountain' was not forgotten, rather the idea of measurement ... measuring ourselves perhaps... came to the fore. As the painting progressed I realised that what was being produced was a new concept but one that was based on the original theme. The idea of Moses travelling up (and down) Mt.Sinai with all the emotive nuances concerned with 'place' fascinated me. Here was 'measurement' in a most interesting context... the idea of the basis of 'law' coming from one very specific place (Mt.Sinai) and also the fact that to all Jews - 'existence and the sense of place' is unbelievably important and based around the events concerned with this mountain 'Jabel Hilal'. As the painting developed it was important that I carried out some research into the nature of Mt.Sinai, its' location, size, topological characteristics, etc. Although the exact location of Mt.Sinai is not know it is supposed to be located on the Sinai Peninsula between the Gulf of Suez and the Gulf of Aqaba. On the map it is listed as also being known as 'Jabal Mūsā' and is approximately 890ft high. If you add into this scenario thoughts about the nature of the '6 Day War' then 'A place beside Mt. Sinai' has very significant meanings around which the sense of place can be considered.
The Shell guide to Port Arthur in Dorset  
acrylic and collage  170 x 200 cm

NOVEMBER 1992
A symbiosis of time and place

This exhibition for a Doctorate of Creative Arts from the University of Wollongong, is of recent paintings based on a 'Sense of Place'. Ian Henderson is currently Senior Lecturer in Visual Arts and Design at the University of New England, Armidale. He studied at Oxford Polytechnic and Swansea College of Art, was a Gulbenkian Fellow in painting at Keele University, UK and first Artist-in-Residence at Brock University, Ontario. He came to Australia in 1972 and has works in public and private collections in UK, Canada and Australia.

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17TH-20TH CENTURY JAPANESE PRINTMAKERS
Illustrated below are the seven major works to go on show at the Town Gallery in Brisbane, November 1992.

A garden at Wollongong rushes to the beach at Horton

Let us (Three Graces) stand by you under southern skies

Time in a winters' place

Recurring and persistent analogies of Wales

The Shell guide to Port Arthur in Dorset

A coo-ee from Australians at Weymouth, Eng.

The dramatic transplanting of Port Arthur

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In the last issue of 'Inline' I made reference to the recently completed painting 'Time in a Winters' Place'. This additional note is to indicate the importance that I have placed on the relationship between the land and the way in which we are connected to it. It was by no accident that I used one of the ideas apparent in Pieter Brueghels' painting 'Hunters in the Snow' - the hunters returning to the village - in my own work, 'Time in a Winters' Place'. The same (or similar) figures return to the 'place' that they belong to in each painting. Somehow, to me at least, it seems that the blanket of snow over the landscape seems to define the essence of 'place' in an even stronger way where all that can be seen are the essential elements of trees and landforms as pointers to the countenance of belonging. The detail of the painting at the top of this page is essentially the view from St.David's Studio, Moreton-in-Marsh, Oxfordshire ... part of my time spent in a winters' place. It has been said that Thomas Hardy nearly always began with a real place and then made it 'a sort of essence', something that is both identifiable and yet different from the original. It is this sort of characteristic that I am fascinated with as an artist and try to bring to my own paintings, as part of defining 'genius loci'.

The painting 'Time in a Winters' Place'

Detail from Pieter Brueghel's painting 'Hunters in the Snow' (left) and detail from Ian Henderson painting 'Time in a Winters' Place' (right)
Old in the new and new in the old

It seems that visits to Wales have been a recurring part of my life, albeit for short intervals as a child and for a slightly longer period of art and design study while at the University College Wales, Swansea in the 1960’s. More recently, as a family, we have lived on the Gower Peninsula in South Wales for an all too short month in 1985. This latter period at Horton on the Gower has prompted me to produce one of the larger paintings based on interaction between Australia and Wales. The painting ‘A garden at Wollongong rushes to the beach at Horton’ was completed in 1991 and endeavours to highlight aspects of ‘place’ visited, and then re-visited and transported in this painter’s mind.

A further (Welsh?) painting has been produced this year and is entitled ‘Recurring and persistent analogies of Wales’. In this painting our house in Armidale (originally owned by the widow of the first baker to Armidale) sits in a Welsh landscape of tall grass with industrial valleys reaching away into the distance. The foreground is taken up with images of the land (‘land of our fathers’?) while the Armidale house sits firmly in the land as a Welsh cottage (which it certainly gives the appearance of being). Unavoidably it was a temptation to re-introduce the Horton house, which appears twice in the painting as a further indication of place visited and place transported. Australia and Wales become intermixed in the painterly ideas as they flow from one landscape to another.

One of the most interesting parts of this collage/painting for me is the remembrance of work completed as a student in a visit to Abercynon, in the Rhondda valley when my cousin, a local GP dropped me off to sketch the mining valleys while he was on a house call. This image of work done then has stayed with me and in the right hand middle distance of this new painting I have remembered and painted these valleys again. A little later on in continuing the painting I discovered an early transparency of the original sketch done in 1958 and re-introduced this into the painting as collage material in the left middle distance. It is fascinating to compare the transported thoughts about the Abercynon valley with the actual transported and re-found image.

The painting is an amalgam of past with present, old in the new and new in the old. The production of the work has been a cartharsis of emotions concerned with the transportation of the sense of place from one country to another, and one country in another.

‘Recurring and persistent analogies of Wales’ 1.7 x 2.0m acrylic and collage on canvas 1992
**Mid Glamorgan Rains**

Re-worked valleys of slate, wind imperfectly in pursuit of yesterday's toil and the Hidden ebb and the flow of chasms of carved split grey rock, face yet another drizzled out morning.

Ore dusted grasses blow alongside lean-to cottages while Newly pitched winds in overhead wires skim over moist shale, shattered with the morning's rain.

Drenched and distant hills reach out between a motherland of black earth tips Drowned in yesterday's moist memories of fires in grates, burning black coal red in a wintery gale.

Another past in present wind blown dream and downpouring of recollection.

Ian Henderson August 1992

The above poem was written to go alongside the recently completed painting ‘Recurring and persistent images of Wales’ to go on show at the Town Gallery in Brisbane in November.

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**A note to readers of 'Inline’**

A temporary halt will be made on the production of 'Inline' over the next few months - certainly into the first half of 1993. To date there have been ten issues of the newsletter which was started in the winter of 1990. Due to developing commitments towards the Doctorate in Creative Arts being pursued through the University of Wollongong I will not have time to produce the next two to three issues of 'Inline’. In September I go on recreation leave from the University and will be attending the Postgraduate Conference of the School of Creative Arts at the University of Wollongong. This is followed by a period of study leave from October 1992 to April 1993. Part of the initial period will be spend in Brisbane preparing for the pre-Doctoral exhibition at the Town Gallery which opens on November 15. Next year I have accepted the title of 'Artist in Residence' at Wollongong University and will be using the School of Creative Arts Postgraduate Studio for a period immediately prior to the completion of the Doctoral program.

I am grateful for the comments that I have received from readers in relation to 'Inline' and I will certainly continue with the newsletter later in 1993.