

**KALA: JOURNEYINGS THROUGH  
COLOUR AND TIME**

**VOLUME ONE**

Thesis

submitted with exhibition in fulfillment of  
the requirements for the award of  
the degree of

DOCTOR OF PHILOSOPHY

at

James Cook University

by

Robert Forrest PRESTON DipAD (Hons) Lond., ATD Sussex,

MCA

April 2005

College of Music, Visual Arts and Theatre

## STATEMENT OF ACCESS

I, the undersigned, the author of this work, understand that James Cook University will make this thesis available for use within the University Library and, via the Australian Digital Theses network, for use elsewhere.

I understand that, as an unpublished work, a thesis has significant protection under the Copyright Act and;

I do not wish to place any further restriction on access to this work.

**Or**

I wish this work to be embargoed until:

**Or**

I wish the following restrictions to be placed on this work:

---

Signature

---

Date

## **ELECTRONIC COPY**

I, the undersigned, the author of this work, declare that the electronic copy of this thesis provided to the James Cook University Library is an accurate copy of the print thesis submitted, within the limits of the technology available.

---

Signature

---

Date

## **STATEMENT OF SOURCES**

### **DECLARATION**

I declare that this thesis is my own work and has not been submitted in any form for another degree or diploma at any university or other institution of tertiary education. Information derived from the published or unpublished work of others has been acknowledged in the text and a list of references is given.

---

Signature

---

Date

## **STATEMENT OF CONTRIBUTION OF OTHERS**

Support for the completion of the thesis and practice was obtained via the following sources.

### **Fees:**

Study was supported by James Cook University.

### **Supervision:**

Supervision was overseen by

- Professor Diana Davis – Principal Supervisor.
- Mr Ross Searle – Associate Supervisor, University of Queensland.

### **Any other assistance:**

Financial assistance for the exhibitions was provided by

- The *Contemporary Art Museum*, University of Queensland, who also contributed to travel and accommodation expenses in Brisbane in 2000.
- *Perc Tucker Regional Gallery*, Townsville City Council, who provided funding for both the exhibition and exhibition catalogue in 2001.

## ACKNOWLEDGMENTS

In addition to personal development many people have assisted in both the creation and production of both the thesis and practice. Although I am deeply grateful to a number of individuals, I must first acknowledge the ideas, enthusiasm and generosity of Professor Edward Cowie under whose supervision this work began and continued up to the time of his departure from James Cook University in 1995. Subsequent to his exodus, the task of principal supervision fell to Professor Diana Davis whose vigilance, dedication, constancy, encouragement and patience have been exemplary. I also consider myself privileged to have been directed by a supervisor possessed of such outstanding experience and abilities in relation to the clarification of ideas, crafting of language and organization of apparently dissociated collections of material. I wish to express my extreme gratitude to her for overseeing my work to its conclusion.

I also wish to express my most sincere thanks to Ross Searle, Director of the *University Art Museum*, University of Queensland (and his staff), not only for the significant role he played as associate supervisor, but also for his practical assistance, sustained support of my practice, advice and encouragement. I am also indebted to Frances Thomson, Director of the *Perc Tucker Regional Gallery* for her enthusiasm, and practical assistance, for her generosity and active support of my practice. My special thanks also go to Dr Jean Battersby of *Battersby Associates* and Chris Saines, Director of the Auckland City Art Gallery of New Zealand for their recognition of the potential for a wider application of my work.

Many thanks are extended to Lindy Gottlieb and her staff at *Artbusters* and *U.A.P* for their realization of both Public Artworks and to (what was once) the *Federal Airports Corporation* and to *Townsville City Council* for providing the opportunities for my work to be permanently sited in significant public places. In this regard I wish to acknowledge the elders of the Wulguru-kaba and Bindal peoples for their unanimous approval of the Public Artwork designed for the *Strand Redevelopment* project. Shannon Chadwick and Angela Griffiths, both formerly of *Townsville City Council*, also provided valuable advice and technical assistance with post-installation aspects of this project.

I am also indebted to Tate Adams who, together with Frances Thomson, suggested and promoted the idea of a commercial publication of the Artist's Book *Communion to the Trees*. Special thanks are extended to Professor Jenny Zimmer, Art Editor for *Macmillian Publishers*, for her support and supervision of the book's publication. I am also profoundly grateful for the interest, active support, encouragement and advice of Ron McBurnie whose role in developing the early stages of the book was far greater than perhaps he may realize.

Dr Anneke Silver deserves special thanks, not only for her longstanding and active interest in my work, but also for her constructive criticism, discussion and timely suggestions regarding the current research. Special thanks also go to Dr Sue Albanus for her support, helpful suggestions, discussion and practical advice in the development of the thesis.

Others have been generous with their time in assisting the gathering of information and directing me to pertinent resources. In this regard I am profoundly grateful to my

informants from the *Girramay* people of the Murray Upper region who, over the years, have shared their profound knowledge of their environment and cultural traditions with an outsider. I am also particularly indebted to Jan Graham for her valuable assistance, as well as to other Library staff at James Cook University. For her help, whilst at the University and latterly at Thuringowa Library, in the task of securing art index material, Indian Tantric and other literary resources, I extend my appreciation to Bronwyn McBurnie. Many thanks are directed to Audrey Erskine, archivist of Exeter Cathedral Library for her assistance in clarifying a number of aspects of early book production prior to the era of printing. The assistance of Dr Rex Butler, *Art History Department*, University of Queensland, whose provision of advice with art historical material and his introductory essay to the catalogue have been much appreciated.

I am also grateful to a number of individuals and institutions for their provision of photographic material and reproductions. They include the National Gallery, British Museum and British Library in London, the *Federal Airports Corporation*, Lindy Gottlieb, Bruce Peebles and Brian Pump for their photographic documentation of the Public Artworks; Clive Hutchison for his photography of art works, sketchbook and notebook pages; Dr Anneke Silver, and Ron McBurnie for allowing their work to be reproduced. My thanks are extended to the Department of Religious Studies and *The University Art Museum*, both of The University of Queensland, and *The Perc Tucker Regional Gallery* for their assistance with archival material.

I wish to express my extreme gratitude to Hilary Mangan for her invaluable assistance and unstinting hard work editing the text and the mechanical labour of reproducing the many images and figures therein. My thanks go to Lynn Brighton who assisted in the

preparation of the thesis in its early stages. However, my most sincere thanks go to Cynthia Williams, not only for her longstanding patience, fortitude, hard work and encouragement but also for her conscientious typing of the text and realization of the large number of tables. I wish to acknowledge the work of the office staff of COMVAT and, in particular, Margaret Vickers for her assistance with many practical matters.

Finally I extend my heartfelt thanks to my family, Asoka Ranjane and Adrian, for their forbearance, support and love over such a protracted period of time. Their sacrifices on my behalf have been enormous and are also very much appreciated.

## ABSTRACT

This research represents a watershed in an extended artistic career and, for that reason, the early chapters trace a detailed pathway through a diversity of artistic influences. Apart from exploring the impact of *significant* others, additional influences include Museum and Gallery collections, Library collections, and a multiplicity of literary interests which encompass the development of an early predisposition for exploring the potential of a synthesis between the spiritual and material. The thesis documents and analyses previous practice as well as the effect of a dramatic move in geographic location.

This overview is provided as a backdrop to the current research. However the primary focus of the research derives from the possibilities inherent in a literary work and its potential for generating the conceptual underpinning and compositional framework of a visual work. Significant factors in this regard are the identification of ideas allied to various aspects of temporality and their relationship and translation from literary sources to their development and realization as visual interpretations.

Outcomes of the research include exhibitions of artwork in Brisbane and Townsville, the realization of two Public Artworks, and the fabrication of an Artist's Book. Issues relating to the translation of work designed for exhibition in a gallery situation and the translation of selected pieces into Public Artworks are explored. In treating the evolution of an Artist's Book, the origins and conceptual background of the text are scrutinized in concert with the eisegetical approach adopted in terms of its visual interpretation and structural development. Although the commercial publication of

the book represents a post examination outcome, the research cites earlier ideas for its replication and editioning up to that point.

A chronologically organized, illustrated survey of exhibited works, together with a description of the images, is included. The qualitative and quantitative aspects of responses to the artist's work are discussed from two perspectives. The first views these in terms of a body of work brought together for presentation as an exhibition and the other from the point of view of the development of works destined to be located within the public domain. Also included are the implications of this exploration for further creative practice, which are probed in relation to the development of future artistic directions. Comprehensive Appendices are provided which both cross-reference and elaborate on specific aspects of the research.

# TABLE OF CONTENTS

<b>VOLUME ONE</b>		<b>Page</b>
<b>CHAPTER ONE - INTRODUCTION</b>		
1.1	Time and colour as visual drivers.....	1
1.2	Time and environment.....	3
1.3	Rationale for and aims of the study.....	4
1.4	Organization of the study.....	5
1.5	Towards a schema of significant influences.....	6
1.6	Identifying early influences.....	8
1.7	Pinpointing intermediate influences.....	22
 <b>CHAPTER TWO – FROM ENGLAND TO AUSTRALIA</b>		
2.1	Bridging the continents.....	55
2.2	Responses to a new environment.....	58
2.2	Return from a bio-morphic <i>cul-de-sac</i> .....	82
2.3	New directions in Australia.....	89
2.4	Developing an Australian Vision .....	99
 <b>CHAPTER THREE - <i>THE MIXING OF MEMORY WITH DESIRE: THE CONCEPTUAL DRIVER</i></b>		
3.1	Towards a conceptual framework.....	119
3.2	Historical and conceptual underpinnings of the work.....	121
3.3	The perils of interpretation.....	122
3.4	Towards an exploration of interrelationships and synergies between <i>Four Quartets</i> by T.S. Eliot and <i>The Mixing of Memory with Desire</i> .....	128
3.5	Eliot's <i>Four Quartets</i> as the frame.....	150
3.6	From concept to thematic substructure.....	156
 <b>CHAPTER FOUR - <i>THE MIXING OF MEMORY WITH DESIRE: THE CREATION OF PUBLIC ART WORKS</i></b>		
4.1	The process towards a Public Artwork.....	179
4.2	The background and genesis: <i>pre-compositional</i> studies.....	183

4.2.1	Studies from life .....	184
4.2.1.1	Studies from nature and natural objects.....	185
4.2.1.2	Studies from the natural environment.....	190
4.2.2	Studies from other art and imagination .....	207
4.2.2.1	<i>Proper Studies</i> and copies from other works of art.....	208
4.2.2.2	Extrapolations and inventions.....	216
4.3	Compositional works.....	220
4.3.1	Initial compositions.....	221
4.3.1.1	Compositional framework for Four Quartets.....	229
4.3.1.2	Compositional framework for <i>In the Lagoon of Mythic Origins</i> .....	271
4.3.2	Restructured compositions.....	276
4.3.2.1	Adapting the completed compositions to fit the site-locations.....	278
4.3.2.2	Translating the work into another medium.....	281
4.3.2.3	Parameters for the artwork Commission Brief.....	282
4.3.2.4	Choice of material.....	284
4.4	The realization of public artworks: the artist and fabricators.....	285
4.4.1	Technical Studies.....	286
4.4.1.1	Examination of materials and processes.....	289
4.4.1.2	Preparation of colour samples.....	304
4.4.2	Site location and placement.....	317
4.4.2.1	Study of the site location.....	318
4.4.2.2	Preparation and installation of completed works.....	322
4.5	The <i>Four Quartets</i> : Developments and variations.....	325
4.5.1	Compositional works.....	325
4.6	Principal painted works.....	327
4.6.1	Suite of four paintings.....	327
4.6.2	Companion pieces.....	327
4.7	Parallel developments.....	328
4.7.1	Enlarged version, exploring other media.....	328
4.7.2	Companion pieces.....	332

4.8	Public Artworks.....	332
4.8.1	Adapted painted works.....	334
4.8.2	Mosaic works.....	335

**CHAPTER FIVE – COMMUNION TO THE TREES:  
THE CREATION OF AN ARTISTS BOOK**

5.1	The process towards the book.....	336
5.2	History and genesis: <i>Pre-compositional studies</i> and works.....	338
5.2.1	Examination of the text.....	339
5.2.1.1	Selection of the text.....	340
5.2.1.2	Source of the text.....	341
5.2.1.3	Historical background.....	342
5.2.1.4	The Subject of the text.....	345
5.2.1.5	Visual interpretation and exposition of the content.....	347
5.2.1.6	Images.....	351
5.2.1.7	The Lettering: Research underpinning box-letter forms for the Book.....	354
5.2.2	Technical considerations.....	354
5.2.2.1	Studio works.....	358
5.2.2.2	Media.....	361
5.2.2.3	Techniques.....	363
5.2.2.4	The Potential for Reprography.....	363
5.2.2.5	Materials.....	367
5.2.2.6	Methods.....	368
5.2.3	<i>Compositional Studies</i> .....	376
5.2.3.1	Towards a compositional framework.....	377
5.2.3.2	Designing the format.....	378
5.2.3.3	The dimensions of the Book.....	378
5.2.3.4	Compositional structure within text/image panels.....	382
5.3	Realization: <i>Pre-compositional Studies</i> .....	384
5.3.1	Studies from Life.....	385
5.3.1.1	Detailed studies from nature.....	385
5.3.1.2	Studies from natural objects.....	388
5.3.1.3	Studies of and from the natural environment.....	391
5.3.2	Studies from other arts and imagination.....	395

5.3.2.1	<i>Proper Studies</i> and copies from other works.....	395
5.3.2.2	Derivations, extrapolations and inventions.....	397
5.3.3	Colour studies.....	403
5.3.3.1	Orchestration and <i>concept-design</i> .....	404
5.3.3.2	Setting the <i>palette</i> .....	410
5.3.3.3	Chromatic relationships.....	412
5.3.3.4	Colour instrumentation and chromatic consonance.....	419
5.3.3.5	Text and lettering.....	420
5.3.3.6	Decoration.....	421
5.3.3.7	Images.....	426
5.4	Collection of Preparatory work.....	430
5.5	Realization: The hand lettered and painted Book.....	430
5.6	Developments.....	433
5.6.1	The Book Covers.....	433
5.6.2	Publication outcome.....	433

## **CHAPTER SIX – PRESENTATION AND EXHIBITION OF THE WORK**

6.1	The catalogue of the works.....	434
6.2	Curatorial concept for the exhibition.....	436
6.3	Structure of the exhibition.....	436
6.3.1	<i>The Customs House Gallery</i> , Brisbane.....	438
6.3.2	<i>The Perc Tucker Regional Gallery</i> , Townsville.....	440
6.4	The Exhibition.....	442

## **CHAPTER SEVEN – DESCRIPTION OF EXHIBITED WORKS**

7.1	Painted Images: <i>The Mixing of Memory with Desire</i> the <i>Four Quartets</i> ... 443
7.1.1	<i>Pre-compositional Studies</i> from life, imagination and other Works of Art..... 444
7.1.2	<i>Compositional studies</i> for the <i>Four Quartets</i> ..... 453
7.1.3	Painted <i>Compositional works</i> for the <i>Four Quartets</i> ..... 458
7.1.4	Parallel Developments..... 464

7.1.5	Adapted <i>Compositional studies</i> for a Public Artwork: <i>Brisbane International Airport: Terminal Complex</i> .....	467
7.1.6	Adapted painted <i>Compositions</i> for a Public Artwork: <i>Brisbane International Airport: Terminal Complex</i> .....	469
7.1.7	Designs for Central Floor Motif: <i>Brisbane International Airport: Terminal Complex</i> .....	471
7.1.8	Designs for the placement of the Mosaic set-out in the concourse site location of outward Immigration: <i>Brisbane International Airport: Terminal Complex</i> .....	477
7.1.9	Realization of the Public Artwork: <i>Brisbane International Airport: Terminal Complex</i> .....	480
7.1.10	<i>Compositional studies</i> for <i>In the Lagoon of Mythic Origins</i> .....	483
7.1.11	Adapted painted <i>Composition</i> for a Public Artwork: <i>The Strand Redevelopment Project</i> .....	485
7.1.12	Design for the placement of the mosaic set-out within the site location: <i>Strand Redevelopment Project</i> .....	487
7.1.13	Realization of the Public Artwork: <i>Strand Redevelopment Project</i> .....	489
7.2	The Artist's Book <i>Communion to the Trees</i> .....	492
7.2.1	<i>Pre-compositional Studies</i> from life, imagination and other works of art.....	493
7.2.2	Collections of the preparatory work.....	499
7.2.3	The Realized pages for the Artist's Book.....	506
7.2.4	Further developments of the Artist's Book.....	514

## CHAPTER EIGHT – REFLECTIONS AND DIRECTIONS

8.1	Achievements and limitations of the study.....	516
8.2	Internal reflections on the process.....	518
8.3	Further internal reflections on the exhibited work.....	527
8.4	External perspectives on the exhibited work.....	532
8.4.1	Critical reviews of the exhibitions.....	534
8.4.2	Comments from the general viewing public.....	537
8.5	Implications for further work.....	539

<b>BIBLIOGRAPHY</b> .....	542
 <b>VOLUME TWO</b>	
<b>APPENDICES</b> .....	562
 <b>Appendix A Concordance of Significant Pictorial Elements</b> .....	563
 <b>Appendix B Examples of Indic Texts fundamental to the Research</b> .....	623
<b>B.1</b> <i>Vishnudarhmottara</i> , Part III, Chapter 42, Verses 1-84.....	624
<b>B.2</b> <i>Vastusutra Upanishad</i> , Second Chapter, Sūtras 11-14.....	630
<b>B.3</b> <i>Gheranda-Samhita</i> , Lesson First, Part V, Verses 53-54.....	636
<b>B.4</b> <i>Hatha Yoga Pradīpikā</i> , Verses 31-32.....	638
 <b>Appendix C Materials underpinning <i>The Mixing of Memory</i> with <i>Desire</i>, Brisbane International Air Terminal Complex</b> .....	640
<b>C.1</b> Plan of <i>Terminal Complex</i> check-in and departures, Levels Three and Four.....	641
<b>C.2</b> Concourse floor plan of Level Three.....	643
<b>C.3</b> Correspondence relevant to the brief.....	646
• <i>Jean Battersby and Associates: Art Advisory         Services</i> , May 17, 1993.....	647
• <i>Federal Airports Corporation</i> , May 27, 1994.....	648
• <i>Artbusters</i> , July 5, 1994.....	649
• <i>Federal Airports Corporation</i> , September 20, 1995....	650
• <i>Artbusters</i> , October 30, 1995.....	651
<b>C.4</b> Colour swatches for mosaic.....	652
<b>C.5</b> Mosaic manufacture and installation.....	654
<b>C.6</b> Stages of fabrication and installation.....	658
<b>C.7</b> Sample of media reports.....	666

	• <i>Research Review</i> , JCU, 1994.....	667
	• <i>New Brisbane International</i> , FAC, 1995.....	668
	• <i>Sunday Mail</i> , May 7, 1995.....	669
	• <i>Courier Mail</i> , June 26, 1995.....	670
	• <i>The Australian Magazine</i> , September 2-3, 1995.....	671
	• <i>Craft Arts International</i> , No. 37, 1996 (reprinted also in <i>Art and Airports in Australia</i> 1996), 17-22.....	672
<b>Appendix D</b>	<b><i>The Strand Redevelopment Project</i></b> .....	674
<b>D.1</b>	The site location.....	675
<b>D.2</b>	Plan of site location.....	678
<b>D.3</b>	Correspondence relevant to the brief.....	680
	• <i>Queensland Artworks Alliance</i> April 27, 1999 – Invitation to present design concept.....	681
	• <i>Artwork Commission Brief</i> , April 27, 1999.....	682
	• <i>Urban Art Projects</i> , June 8, 1999 – Information regarding fabrication.....	697
	• <i>Queensland Artworkers Alliance</i> July 23, 1999 – letter of acceptance of design concept.....	698
<b>D.4</b>	Mosaic fabrication and installation.....	701
<b>D.5</b>	Draft of text for on-site signage.....	706
<b>D.6</b>	Sample of media reports.....	708
	• <i>Townsville Daily Bulletin</i> , June 11, 1999, 10.....	709
	• <i>Sun Community Newspapers</i> , June 16, 1999, 10.....	710
<b>Appendix E</b>	<b><i>Text for Communion to the Trees</i></b> .....	711
<b>E.1</b>	The Hebrew text.....	712
<b>E.2</b>	The English text.....	715
<b>E.3</b>	Dr Edmond Bordeaux Szekely, a brief Biographic profile.....	719
<b>E.4</b>	<i>International Biogenic Society (IBS)</i> , a brief description.....	721
<b>Appendix F</b>	<b><i>Exhibition materials in the Customs House Gallery, Brisbane</i></b> .....	727

<b>F.1</b>	The Invitation.....	728
<b>F.2</b>	Exhibition listing.....	731
<b>F.3</b>	Media release.....	733
<b>F.4</b>	List of works and prices.....	736
<b>Appendix G</b>	<b>Exhibition materials in the <i>Perc Tucker Gallery</i></b> .....	740
<b>G.1</b>	The Gallery and Programme.....	741
<b>G.2</b>	The Invitation.....	744
<b>G.3</b>	Opening address by Professor Jenny Zimmer, March 16, 2001.....	746
<b>G.4</b>	List of works and prices.....	751
<b>G.5</b>	Catalogue of works.....	755
<b>G.6</b>	Flyers for Floor Talks.....	760
<b>Appendix H</b>	<b>Responses to the Exhibition at the <i>Customs House Gallery</i></b> .....	762
<b>H.1</b>	Responses – Visitor’s book.....	763
<b>H.2</b>	Sample of Media Reports.....	765
	• <i>The University of Queensland: University News</i> , November 21, 2000.....	765
<b>Appendix I</b>	<b>Responses to the exhibition at <i>Perc Tucker Gallery</i></b> .....	767
<b>I.1</b>	Response - Visitors’ book.....	768
	• <i>Perc Tucker Regional Gallery</i> , May 24, 2001 – letter from the Gallery Director.....	769
	• Copy of part of the Visitor’s Book.....	770
<b>I.2</b>	Sample of Media Reports.....	789
	• <i>Townsville Bulletin</i> , Friday, April 20, 2001.....	790
	• <i>JCU Outlook</i> , April 2001.....	791
	• <i>Art Asia Pacific</i> , Issue 30, 2001.....	792
<b>I.3</b>	Radio interviews and Television Coverage.....	793
<b>Appendix J</b>	<b>Publication and launching of the Book</b>	
	<i>Communion to the Trees</i> .....	795
<b>J.1</b>	Book outcomes.....	796

•	Announcement of new titles by <i>Palgrave Macmillan</i> , November 2002.....	797
•	<i>Art Books from Macmillan Academic and Reference</i> , November 2002 – description of the Book.....	798
•	<i>Perc Tucker Regional Gallery News</i> February - April 2003 – Book launch notice.....	800
<b>J.2</b>	Sample of media reports.....	801
•	<i>Townsville Bulletin</i> – Wednesday, November 27, 2002.....	802
•	<i>Weekender: Townsville Bulletin</i> – Saturday, November 30, 2002.....	803

## LIST OF TABLES

<b>Table</b>	<b>Page</b>
1.7.1 Dominant Early Intermediate Artistic Influences.....	24
1.7.2 Dominant Early Intermediate Influences from other Disciplines.....	30
1.7.3 Dominant Later Intermediate Artistic Influences.....	34
1.7.4 Dominant Later Intermediate Influences from other Disciplines.....	41
2.5.1 Chronological Listing of Significant Exhibitions.....	111
4.3.1 Overview of Compositional Studies for <i>The Mixing of Memory with Desire</i> .....	266
4.3.2 Revised Compositional Studies for <i>The Mixing of Memory with Desire</i> ....	267
4.3.3 Overview of realized Compositional Works for <i>The Mixing of Memory with Desire</i> .....	270
4.3.4 Revised Compositional Studies for <i>In the Lagoon of Mythic Origins</i> .....	271
4.3.5 Compositional Studies for <i>In the Lagoon of Mythic Origins</i> .....	272
4.3.6 Realized Painted composition of <i>In the Lagoon of Mythic Origins</i> .....	274
4.4.1 Principal Methods of <i>Setting-out</i> and Embedding Mosaic Tessarae.....	299
4.4.2 Categories of <i>Opus</i> : Laying Techniques.....	303
4.4.3 Methods used for Matching Mosaic Material to Original Artwork.....	310
5.2.1 Generating Images and Borders for the Book.....	352
5.2.2 Research Sources underpinning Box-Letterforms.....	355
5.2.3 Selecting suitable Paper for the Book.....	360
5.2.4 Proposals for the Reproduction of Multiple Editions of the Book.....	366
5.2.5 Proposed Materials for the Production of the Book.....	369
5.2.6 Trialing Methods and Materials to be employed in Creating the Book.....	375
5.3.7 Proposed Setting for the <i>Palette</i> citing the Four Principal Paint Media to be used in the Book.....	413
5.4.1 Overview of Volumes One to Seven of the Collection of Preparatory Works.....	431
8.4.1 Categorized selection of comments from Visitor’s Book, <i>Perc Tucker Regional Gallery</i> .....	538
<b>Appendix</b>	
I.3.1.....	794

## LIST OF FIGURES

Figure	Page
2.5.1 Excerpt from the Catalogue for <i>The Lost Songs of Eden</i> .....	109
3.1.1 Schematic map of the conceptual framework underpinning <i>The Mixing of Memory with Desire</i> .....	120
3.2.1 Schematic map of the key underpinnings of the work.....	123
3.4.1 The Quartet as a motif for the study.....	140
3.4.2 Conceptual antecedents of the study.....	142
4.1.1 A schematic process diagram for <i>The Mixing of Memory with Desire</i> .....	178
4.1.2 Listing of Sketchbooks with brief description of contents.....	180
4.1.3 Inventory of Notebooks with a concise description of contents.....	181
4.3.1 An overview of significant universes of influence.....	223
4.3.2 A skeletal working model of how circles of influence operate in the creation of an artwork.....	224
4.3.3 Representation of additional overarching circles of influence.....	226
4.3.4 The division of rectangular surfaces demonstrating the use of <i>musical consonance</i> .....	239
5.1.1 A schematic process diagram for <i>Communion to the Trees</i> .....	336
5.2.1 Tschichold's (1983) model of page proportions.....	380
5.2.2 Tschichold's (1983) model of page proportions in practice.....	381
5.2.3 The application of the principle of rabatment to a single page.....	383
5.2.4 Application of the principle of <i>rabatment</i> to double page opening.....	383
5.2.5 Proposed materials for the production of the book.....	369
5.2.6 Trialing methods and materials to be employed in creating the book.....	375
5.3.1 North Queensland Coast. (2001) Hema Regional Map.....	393
5.3.2 Construction of a scale of <i>tints</i> derived from the intermixture of a series of juxtaposed primary and secondary colours with white.....	416
6.3.1 Simplified floor plan of ground floor of the <i>Customs House Gallery</i> .....	439
6.3.2 Simplified plan of the second floor of the <i>Perc Tucker Regional Gallery</i> ..	441

## **Appendices**

C.2.1.....	644
C.2.2.....	645
D.1.1.....	676
D.2.1.....	679

## LIST OF PLATES

Plate		Page
1.6.1	<i>Kings Library</i> (1823-6), British Museum, London.....	12
1.6.2	<i>The Lindisfarne Gospels</i> (c.698), British Library, London.....	12
1.6.3	<i>The Hastings Hours</i> , British Library, London .....	13
1.6.4	<i>The Wilton Dyptich</i> , National Gallery, London.....	13
1.6.5	Carlo Crevelli, <i>Vision of the Blessed Garielle</i> .....	15
1.6.6	Rowland Hilder, <i>The Garden of England</i> .....	20
1.6.7	Stanley Spencer, <i>Cookham Moor</i> .....	20
1.6.8	S. R. Badmin, <i>The Beauty of Winter</i> .....	21
1.7.1	Euan Uglow, <i>Zoe</i> .....	50
1.7.2	Mario Dubsy, <i>The Last Disciple</i> .....	50
2.2.1	Mati Karwein, <i>Annunciation</i> .....	60
2.2.2	Ernst Fuchs, <i>Queen Esther and Dead Haman</i> .....	61
2.2.3	Rudolph Hausner, <i>Adam Ball-Player</i> .....	61
2.2.4	Paul Klee, <i>Virgin in a Tree</i> .....	75
2.2.5	Paul Klee, <i>Needle Drawing</i> .....	75
2.2.6	<i>They were Cunning like Old Beasts of Prey</i> .....	76
2.2.7	<i>Study for a Conjectural Portrait of Josephina before her Window</i> .....	77
2.2.8	<i>Dream Image of a Jimson Plant</i> .....	78
2.2.9	<i>The Blossoming of Primeval Plants</i> .....	79
2.2.10	<i>Ensnared between the Tides</i> .....	80
2.3.1	<i>Krishna Stealing the Gopi's Clothes</i> .....	85
2.3.2	Wassily Kandinsky, <i>Sky Blue</i> .....	88
2.4.1	Paul Gauguin, <i>Fatata Te Miti</i> .....	91
2.4.2	Henri Matisse, <i>Polynesia: The Sea</i> .....	93
2.4.3	Henri Matisse, <i>Oceania: The Sea</i> .....	93
2.4.4	<i>Borderland</i> .....	97
2.4.5	<i>Cox's Landing</i> .....	97
2.5.1	Ray Croke, <i>The White Hibiscus</i> .....	102
2.5.2	John Coburn, <i>Gulf Country</i> .....	102

2.5.3	Anneke Silver, <i>Memories of the Aegean</i> .....	104
2.5.4	Ron McBurnie, <i>The Planting for a New Year</i> .....	104
2.5.5	<i>Two Amygdaloid Plaques</i> .....	106
2.5.6	<i>Garden of the Sun No 1</i> .....	107
2.5.7	<i>Garden of the Sun No 2</i> .....	107
3.4.1	R B Kitaj, <i>If not, Not</i> .....	133
4.2.1	<i>Study of a Volute Shell</i> .....	186
4.2.2	<i>Sheet of Studies</i> .....	187
4.2.3	<i>Studies of Beach Almonds</i> .....	191
4.2.4	<i>Sheet of Studies</i> .....	210
4.2.5	<i>Study of a Woman's Head</i> .....	211
4.2.6	<i>Study: detail of an Ancient Burial Site</i> .....	214
4.2.7	<i>Sheet of Studies of Figures and Coral designs from Crete</i> .....	217
4.2.8	<i>Studies of Swimming Figures and Beach Almonds</i> .....	218
4.3.1	<i>Unfolding Symmetries in Geometry</i> .....	223
4.3.2	Construction of a pentagon.....	248
4.3.3	Geometric Structures for <i>The Mixing of Memory with Desire</i> .....	249
4.3.4	Rectangle with triangle derived from overlapping pentagons.....	250
4.3.5	The Development of 18/19 ratio of sky band.....	251
4.3.6	Development of the triangular compositions .....	252
4.3.7	Complete sequence of elemental triangles.....	253
4.3.8	Order of groups of colours to appear in elemental triangle.....	254
4.3.9	Completed triangle for the element of fire and possible arrangements of finished pieces.....	255
4.3.10	Re-modeling the compositional format into an arc.....	268
4.4.1	<i>Sample of Chromatic Bands</i> .....	285
4.4.2	<i>Example of Opus arrangements</i> .....	302
4.4.3	<i>Grout study</i> .....	302
4.4.4	Sample board of <i>vitreous glass</i> .....	311
4.4.5	<i>Preliminary Colour samples</i> .....	312
4.4.6	<i>Colour Swatch</i> .....	313
4.4.7	<i>Preliminary Colour Swatch</i> .....	314
4.4.8	<i>Preliminary Colour Swatch</i> .....	316
4.7.1	Samuel Palmer, <i>The Harvest Moon</i> .....	333

4.7.2	Hundertwasser, <i>Antipode Island</i> .....	333
5.2.1	<i>Adam and Eve with the Tree of Life</i> .....	350
5.2.2	Pressure test of proposed <i>Palette for the artist's book</i> .....	362
5.2.3	<i>Ashtasahasrika Pranjñāparamitā</i> .....	365
5.2.4	<i>Codex Sanaiticus</i> .....	365
5.2.5	Selection of tools and materials used for creating the Book.....	374
5.3.1	<i>Study of a Hawk Moth</i> .....	386
5.3.2	<i>Study for Moths</i> .....	387
5.3.3	<i>Study of a Volute Shell</i> .....	389
5.3.4	<i>Studies of Patterns from Cone Shells</i> .....	390
5.3.5	<i>Study of a Small Palm</i> .....	392
5.3.6	<i>Notations of the Constellation of Orion</i> .....	394
5.3.7	<i>Rock painting Study</i> .....	396
5.3.8	<i>Wooden Ancestor Figures from Easter Island</i> .....	398
5.3.9	<i>Studies from Indian Temple Sculpture: Figure and Asoka Tree</i> .....	399
5.3.10	<i>Bat's Wing Coral Trees</i> .....	400
5.3.11	<i>Pre-compositional Study</i> .....	402
5.3.12	<i>Compositional Studies</i> .....	402
5.3.13	<i>Bhairavi Ragini (from a Ragamala)</i> .....	409
5.3.14	<i>Chromatic Progressions</i> .....	418
5.3.15	<i>Studies for Lettering and Sentence Endings</i> .....	423
5.3.16	<i>The Mixing of Memory with Desire No. I (detail)</i> .....	427
6.3.1	<i>Display of Notebooks</i> .....	437
7.1.1	<i>Studies of a Volute Shell</i> .....	445
7.1.2	<i>Study of Rainbow Bee Eaters and Trees</i> .....	446
7.1.3	<i>Studies of Figures and Coral Designs from Crete</i> .....	447
7.1.4	<i>Studies for Swimming Figures and Beach Almonds</i> .....	448
7.1.5	<i>Study of Diving Figure, Marine Creatures and Patterns from Harp Shells</i> .....	449
7.1.6	<i>Studies from Palms and Dancing Figures</i> .....	450
7.1.7	<i>Studies from Indian Temple Sculpture, Figure and Asoka Tree</i> .....	451
7.1.8	<i>Studies from Indian Temple Sculpture</i> .....	452
7.1.9	<i>Compositional Studies for the Four Quartets</i> .....	454
7.1.10	<i>Compositional Studies for the Four Quartets</i> .....	455

7.1.11	<i>Compositional Studies for the Four Quartets</i> .....	456
7.1.12	<i>Compositional Studies for the Four Quartets</i> .....	457
7.1.13	<i>Four Quartets: The Mixing of Memory with Desire No I</i> .....	459
7.1.14	<i>Four Quartets: The Mixing of Memory with Desire No I, Five Elements</i> .	460
7.1.15	<i>Four Quartets: The Mixing of Memory with Desire No I, Five Elements</i> .....	460
7.1.16	<i>Four Quartets: The Mixing of Memory with Desire No II</i> .....	461
7.1.17	<i>Four Quartets: The Mixing of Memory with Desire No II, Five Elements</i> .	462
7.1.18	<i>Four Quartets: The Mixing of Memory with Desire No III, Five Elements</i> .....	462
7.1.19	<i>Four Quartets: The Mixing of Memory with Desire No III</i> .....	463
7.1.20	<i>The Mixing of Memory with Desire No. I, (enlarged version)</i> .....	465
7. 1.21	<i>The Mixing of Memory with Desire No. I, Five Elements</i> .....	466
7.1.22	<i>The Mixing of Memory with Desire No I, Five Elements</i> .....	467
7.1.23	<i>Compositional Studies: The Mixing of Memory with Desire No I, (adapted second version)</i> .....	468
7.1.24	<i>The Mixing of Memory with Desire No I (adapted second version</i> .....	470
7.1.25	<i>Design for a Circular Central Floor Motif - A</i> .....	472
7.1.26	<i>Design for a Central Floor Motif- B</i> .....	473
7.1.27	<i>Design for a Quadrangular Central Floor Motif - C</i> .....	474
7.1.28	<i>Design for a Quadrangular Central Floor Motif - D</i> .....	475
7.1.29	<i>Completed Design for Quadrangular Central Floor Motif</i> .....	476
7.1.30	<i>Concept Design - A</i> .....	478
7.1.31	<i>Concept Design - B</i> .....	478
7.1.32	<i>Concept Design - C</i> .....	479
7.1.33	<i>Principal Mosaic Element in Artbuster's Workshop</i> .....	481
7.1.34	<i>Mosaic Elements installed with Art Lighting: Brisbane International Airport: Terminal Complex</i> .....	482
7.1.35	<i>Compositional Studies for In the Lagoon of Mythic Origins</i> .....	484
7.1.36	<i>Enlargement of Compositional Study for In the Lagoon of Mythic Origins</i> .....	484
7.1.37	<i>In the Lagoon of Mythic Origins</i> .....	486
7.1.38	<i>Concept Design - A</i> .....	488
7.1.39	<i>Mosaic within the Strand Amphitheatre Site Location</i> .....	490

7.1.40	<i>Mosaic Element installed in paved Amphitheatre: Strand Redevelopment Project</i> .....	491
7.2.1	<i>Study of a Moth</i> .....	494
7.2.2	<i>Studies for Moths</i> .....	495
7.2.3	<i>Studies for Bat's Wing Coral Tree</i> .....	496
7.2.4	<i>Studies for a Tree and Figures from Rock Paintings</i> .....	497
7.2.5	<i>Studies of Figures, Geese and Moths</i> .....	498
7.2.6	<i>Arrangement of Text with Marked Line Endings</i> .....	500
7.2.7	<i>Programme and Preparatory Page Designs</i> .....	500
7.2.8	<i>Early Page Designs</i> .....	501
7.2.9	<i>Trial Page Design</i> .....	501
7.2.10	<i>Trials for Lettering and Page Layout</i> .....	502
7.2.11	<i>Preparatory Designs for the Title Page</i> .....	502
7.2.12	<i>Examples of Asian and Hindu Tantric Manuscripts</i> .....	503
7.2.13	<i>Examples of Byzantine and Russian Letterforms</i> .....	503
7.2.14	<i>Examples of Insular and Irish Letterforms</i> .....	504
7.2.15	<i>Introductory Page Design Drawn to Scale</i> .....	504
7.2.16	<i>Transfer Drawings of Pictorial Elements</i> .....	505
7.2.17	<i>Paste-up of Completed Pages</i> .....	505
7.2.18	<i>Title Page Lettering (detail)</i> .....	507
7.2.19	<i>Title Page</i> .....	507
7.2.20	<i>Principal Image (detail)</i> .....	508
7.2.21	<i>Page Two</i> .....	508
7.2.22	<i>Principal Image (detail)</i> .....	509
7.2.23	<i>Page Three</i> .....	509
7.2.24	<i>Page Four</i> .....	510
7.2.25	<i>Page Five</i> .....	510
7.2.26	<i>Left hand Image (detail)</i> .....	511
7.2.27	<i>Right hand Image (detail)</i> .....	511
7.2.28	<i>Page Six</i> .....	511
7.2.29	<i>Left hand Image (detail)</i> .....	512
7.2.30	<i>Right hand Image (detail)</i> .....	512

7.2.31	<i>Page Seven</i> .....	512
7.2.32	<i>Principal Image (detail)</i> .....	513
7.2.33	<i>Page Eight</i> .....	513
7.2.34	<i>Preparatory Designs for the Cover of Communion to the Trees</i> .....	515

**Appendices**

C.4.1	.....	653
C.6.1	.....	659
C.6.2	.....	659
C.6.3	.....	660
C.6.4	.....	660
C.6.5	.....	661
C.6.6	.....	661
C.6.7	.....	662
C.6.8	.....	662
C.6.9	.....	663
C.6.10	.....	664
C.6.11	.....	665
D.4.1	.....	702
D.4.2	.....	703
D.4.3	.....	704
D.4.4	.....	704
D.4.5	.....	705
D.4.6	.....	705