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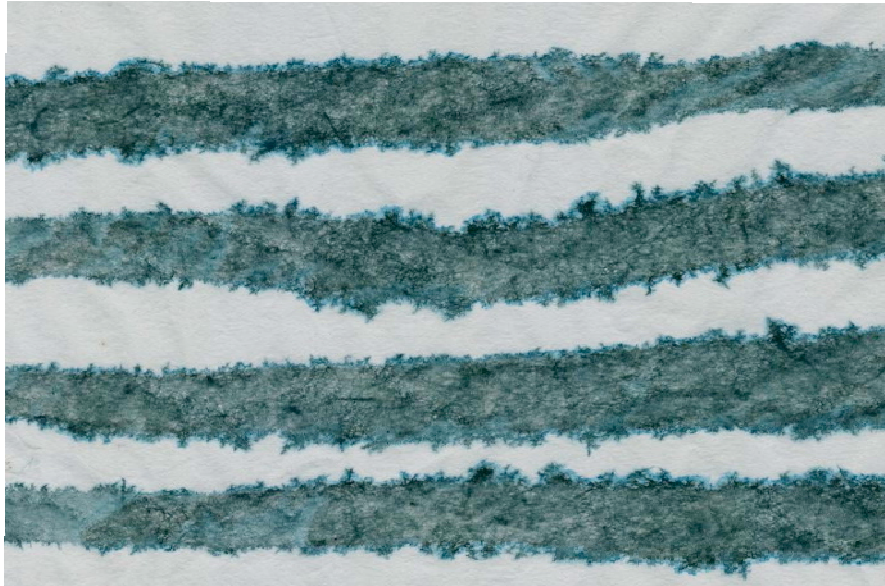
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Transitions - not the destination but the journey



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

MASTER OF CREATIVE ARTS

at

JAMES COOK UNIVERSITY

by

MELISSA WATERS

B.A (Monash University)

2009

SCHOOL OF CREATIVE ARTS

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Acknowledgements

I wish to thank the following people for their assistance in enabling me to achieve the final result – it has been a lengthy process that has been another journey across time, borders and perceptions.

Firstly, my sincere appreciation goes to Professor Diana Davis, my Supervisor, for her support, encouragement and guidance over the years and particularly for keeping me on track with the thesis. My thanks also extend to Professor Anneke Silver, my first Supervisor, for her viewpoints on my artwork and my progress. Her feedback was essential in stimulating me to look at alternative paths.

Sasi Victoire assisted not only with an opening talk at my exhibition *Transitions – a Case for Leaving*, but she has also been a great friend who has guided me and set me right on general assumptions we make when dealing with people from other countries.

Thanks also go to Margaret Genever, lecturer in Visual Arts at James Cook University, Cairns who opened the exhibition and Louise Doyle, the then Director of Cairns Regional Gallery.

While the majority of the overseas trips involved travelling solo, no journey or research thesis can be achieved without the support of family, friends, artists, other travellers, and strangers including those that I have met along the way over the past six years and for which I am most grateful.

Abstract

Transitions: not the destination but the journey is derived not only from a personal interest in journeys but from a research imperative to explore the pivotal role of journeys. Through the various corporeal and cognitive evolutionary phases, do journeys determine the ways in which these states stimulate the artist's creative processes? For the orientation of the research my priority is a personal exploration from an artist's encounter with place rather than tourism.

The research probes personal pivotal journeys made by the artist over a three-year period. When in transit, what influences does this state exert on mental processes and subsequent creative outcomes? These journeys and consequent transitions, together with the movement and space between departure and arrival, constitute the areas of study. The artist seeks to probe the inspirational qualities of and correlation between journeys and art by portraying the perspectives, motivations and phases contained within mental and physical stages of journeys.

Areas of enquiry source material from the literature of art, artists, travel and philosophy. The research materials derived from the journeys include; diaries, sketches, photographs, as well as books, articles and other written material. These materials are the basis for the art production in which paper and paper-based products are the chosen material for the exhibition.

While there are many reasons for travel, artists' perspectives and books to read, confining this research to journeys, artists and literature relevant to the theme of transitions, became the focus of this project.

The research has clarified the potential and actual roles played by personal perceptions in determining our responses to environments. Perceptions are coloured by our culture while travel and movement allow the opportunity to examine and reappraise long held and often unquestioned views.

The artist's responses to the subject of travel and movement are linear while the research process is perceived as circular, as its feedback loop has brought the artist back to where she started, albeit now questioning the validity of her perceptions. How she sees the world is reflected back to personal questioning, relating to how she sees herself within the world and how others perceive her and her art.

The exhibition responses were the outcomes of the research, for art requires viewer's reactions to complete the dialogue. Whether it is a positive or negative response, the response has encouraged viewers to think about themselves, the art and the stages of journeys and their reactions to these.

Examining journeys, rather than destinations, assisted in gaining knowledge and experience about the journeys influential impact on artists. Further directions in art are planned to explore the range of paper products, processes and mark making. With all art, it is the relationship between the art and the viewer that completes the cycle.

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CHAPTER 1 DEPARTURES

1.1 Introduction

If journeys *drive* one, why do they do so? Indeed this research stems from a personal exploration of journeys that have long been a contemplative part of my life - from daily trips to work, yearly trips to family or travel overseas. They represent a space in the hectic pace of life that allows for reflection, briefly leaving behind issues and concerns for the duration of the journey. The period of movement is influential through relinquishing distractions to be able to *view* our surroundings anew or for the first time.

For the present research, journeying for learning and pleasure are the main motivators and areas of interest as these are the avenues through which to gain knowledge and experience and which have influenced other artists as well as one's own arts practice. There is thus the potential to place more emphasis on the actual processes of journeying, and the transitions and transformations that take place in this process, than on exploring the end result or destination.

Within this general ambit exists a related interest in words; the balance of opposites, for example, in movement and stagnation, in transformation and conformity, in departure (the first step) and destination (the last step). The person who travels in the physical sense compared to one who stays home, is not necessarily the richer for it. This does not mean that the one who stays home has not had the opportunity to travel in the imagination through books, art and other contemporary media. Thus cognitive

journeys can be a supplement to and / or a substitute for physical journeys. Nevertheless, viewing places on television or at the movies is a vastly different experience to that of actual immersion in a place.

The words - journey, transition, transformation, movement, migration and destination- are of particular importance in understanding the stages and sequence of events in travels that overlap, merge or run concurrently. The words themselves have intersecting meanings. Passage can mean journey, transition and movement and all can encompass changes or processes from one place or state to another. While I have used nouns here, the meanings can change if the words are verbs. For example the word *move* as a verb has many other meanings; it can lead, inspire and influence or advocate, recommend and urge. The words themselves conjure up powerful metaphorical, allegorical, philosophical and iconic associations with life processes and rites of passage.

Many of these terms can be seen as representative of the passage of life or the *journey of life* from birth to death. Changes such as childhood to puberty, puberty to adulthood and adulthood to old age are seen as *rites of passage* or transformations from one defined state to the next. Similarly, there are *journeys of the soul*, spiritual and cognitive journeys that signify explorations of our inner needs, emotions and learning from life's experiences.

All words are linguistic labels for the states and stages in life's processes that can be traced over a lifetime, or many lifetimes or confined, as in this research, to a circumscribed time period.

1.2 Defining journeys

A journey is a distance travelled in a specified time; it has a beginning, movement and a destination. It can be cyclic, one way, or open ended, as in the case of tourists and migrants. While the journey is the actual act of travelling or the movement between two places, the destination is the outcome, journey's end. Hence between these two points is the transition, a protean state of movement that is influential in bringing about transformations. These transformations can be influenced by reflection and contemplation in the state of transition and can result in alterations or shifts in vision, thinking or directions taken.

Movement is the connection that describes the intrinsic and basic processes of all of the above. All movement brings about changes as one moment flows into another moment, so that movement creates a flowing momentum from the past into the present and forward into the future. Destination is the journey's end but not necessarily the cessation of movement except at the end of life's journey as in the death of the individual.

1.3 Historical precursors

From the time that, as infants, we start to crawl, we endeavour to explore our surroundings in order to make sense of the environments around us. We develop in these environments and learn to adapt accordingly when given various experiences. We are able to modify our behaviour as we encounter different environments. Therefore exploration in the infant years is primarily a learning experience focused on coming to terms with the expanse and limitations of our physical and cultural worlds. Adult explorers are voluntary wanderers in search of discoveries, which can be personal ones, getting to know more about oneself, or those of significance to humanity, as in space travel.

Alberto Salza, a contemporary Italian anthropologist, wrote in the prologue to *The Explorers* (1996):

At Laetoli in northern Tanzania I saw a series of foot prints left by a hominid walking north over three and a half million years ago ... then in the July of 1969, television brought the extraordinary image of a human foot stepping onto the surface of the moon right into my living room. The two footprints, so distant in both time and space seemed to me to be very closely related. It would appear that since time immemorial the human species has been fascinated by travel and the exploration of his world.
(Novaresio, 1996: 6)

Plates 1.3.1 and 1.3.2 are taken from the book *The Explorers* and show foot prints across time; those on the left are those of early man (or a woman) and

child in Africa and the foot print on the right is from Neil Armstrong, the astronaut who first set foot on the moon on 21 July 1969.



Plate 1.3.1 *Ancient footprints*
Photograph Novaresio, 7

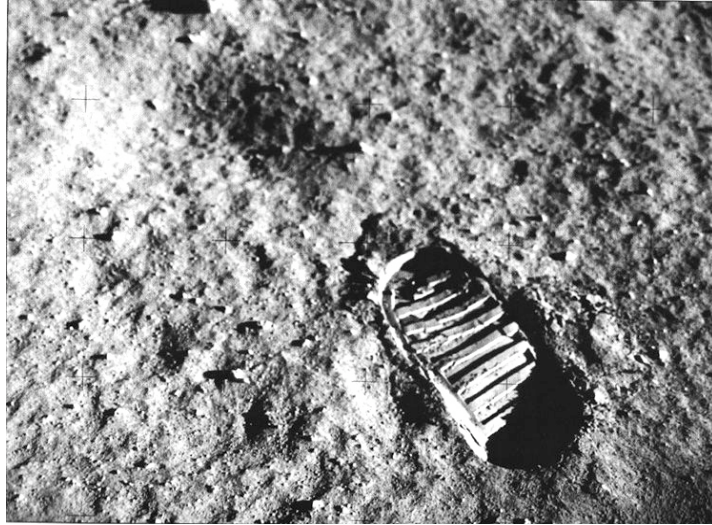


Plate 1.3.2 *The first footprint on the moon* Photograph
Novaresio, 7

These have become footprints etched in time.

1.3.1 Migratory Journeys

In the early history of man, migration or journeys were nomadic wanderings caused by environmental influences: to follow the game, the fruiting trees, roots and grains in season, those products on which their existence depended. With domesticated animals, nomads moved to greener pastures or to where there was a water supply or food available. Nomads like Australian Aborigines live within huge territories and survive on their land by knowing how to find where the water holes are and where fruit, seeds and roots can be collected at different seasons. Their territory is as familiar to

them as city streets are to urban dwellers. Aboriginal art depicts the landmarks and mythology of their territories.

1.3.2 Religious Journeys

Throughout history there have been religious journeys beginning with the crusades and morphing into pilgrimages to sacred / holy places.

Invasions and trade led to expanded territories and created fertile ground for the spread of culture and religion to the inhabitants. Whether the indigenous beliefs were replaced through pressure from the invaders, or the new beliefs were adapted into the existing belief systems, was dependent on the missionary zeal of conquerors and traders. Many invaders, such as the Romans in England, did not invade and depart, but set up bases for trade within the country, built houses and settled so that old faiths survived but intermingled with the new beliefs of the invaders. Later Muslim, Buddhist and Christian religious leaders and faithful followers travelled and spread their faith through trade and the expansion of their spheres of dominance. Later still, believers of a certain faith travelled to religious sites of significance, to convert the inhabitants of new lands, or regain territory that had been invaded by others not of that faith.

1.3.2.1 Crusades

Crusades were undertaken during the period from the eleventh to the thirteenth centuries, the crusaders being Christian Europeans who invaded Palestine - the Holy Land - to reclaim holy Christian sites from the Islamic people who had occupied the area for three hundred years. For centuries, Christian pilgrims had journeyed from Europe to the Holy Land to visit such religious sites as the ancient city of Jerusalem where many important events in the life of Jesus had taken place.

Exploration had religious motivations connected to the expansion of empires where countries became exposed to the Buddhist, Hindu, Muslim and Christian religions of the invading forces. Missionaries, monks and religious travellers journeyed to remote areas to convert local inhabitants to the faiths and philosophies of numerous religious sects. Sometimes the religions were successful in ousting the indigenous faith and beliefs but at other times the religion was only partially absorbed into the myths and beliefs of the original culture. In Plate 1.3.3 the painting, *Histoire du Voyage et Conquête de Jerusalem*, (1337) depicts European crusaders fighting the Arab Muslims to reclaim Jerusalem as a Christian city.

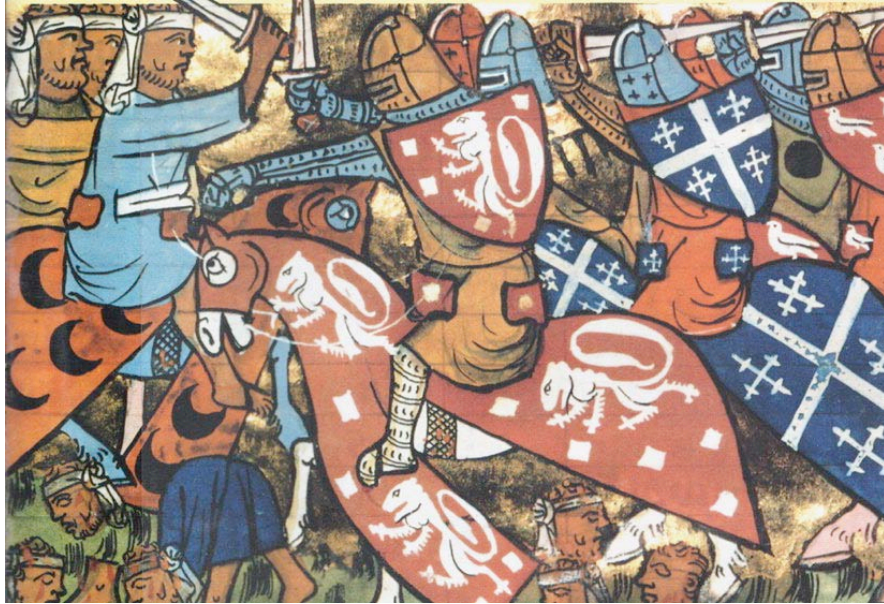


Plate 1.3.3 Unknown artist, *Histoire du Voyage et Conquête de Jerusalem* (1337) painting Smith, Front Cover.

1.3.2.2 Pilgrimages

A pilgrimage is a religious journey and pilgrimages are undertaken by devotees who consider their destination sacred. Pilgrimages to Mecca, (see Plate1.3.4) the home of Mohammed and the chief shrine of Islam, is a required journey by all Muslims at least once in their lives. Pilgrims tell of their journeys, and the actions of divine beings, through story, painting and ballads, as, for example, in *The Canterbury Tales* by Geoffrey Chaucer (1342 - 1400). The pilgrim sees the pilgrimage as a religious mission that may be achieved over a short period in their life or over the length of their lifetime.

There are pilgrimages made, even in the present day for many people, to places that hold strong spiritual and religious significance. Historical holy and sacred sites are

connected to saints, gods, important religious events, people and unexplained phenomena.

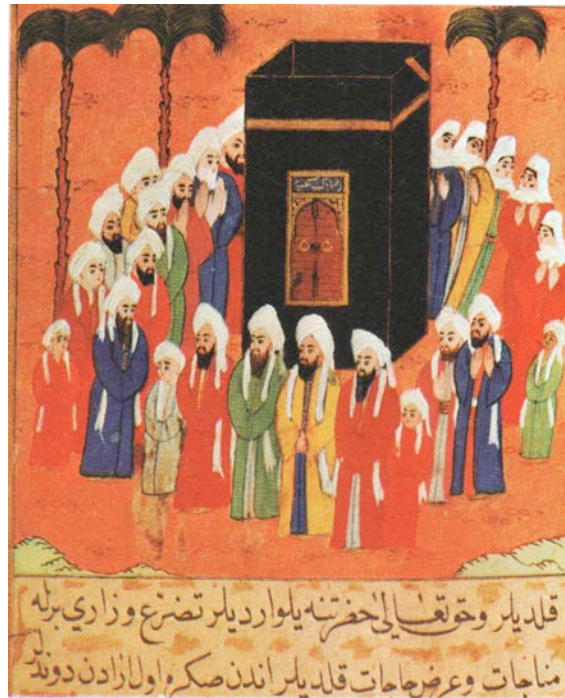


Plate 1.3.4 Unknown artist *Mecca* thirteen century manuscript Paton, 193

Plate 1.3.3, by an unknown artist, shows the followers of Islam making pilgrimage to Mecca, Mohammed's birthplace. The object revered is the Ka'aba, which contains the sacred Black Stone, which, according to tradition, fell from heaven.

1.3.3 Exploratory and Expansive Journeys

Exploration and trade are essentially linked with expanding empires for it was trade between different countries that opened up areas for exploration. The earliest recorded explorers were the Egyptians who, from 2500 BC, made journeys south, by boat, to new lands with rich resources. The Minoans in Crete and the Phoenicians in Tyre

developed ships for defence and traded with countries around the Mediterranean and West Africa. The Greeks followed the Phoenicians while Alexander the Great's epic journey through Persia to India greatly enlarged the knowledge of the known world, for he took surveyors, recorded the countries through which he passed, and sent home many natural history specimens. In China under the Han emperors, around 200 BC, ambassadors travelled widely in search of trade and allies and paved the way for the caravans that carried food, silks and spices from China to India and on to Europe. The spread of Mohammedanism enabled Arab traders and travellers to journey from the Atlantic to the Pacific and into Africa. The reports and information they brought back were used to write descriptive books and maps. Mohammedanism inspired the Arab conquests of the seventh and eighth centuries and spread the religion west to Spain and east to India. The Arabs established trade routes on land and sea and were known to be skilled navigators

Plate 1.3.5 shows Arab merchants from a thirteenth century manuscript.



Plate 1.3.5 Unknown artist Arab Traders, (circa thirteen century)
University Atlas of Australia Phillips, 29

Vikings and Northmen established settlements and trade routes along rivers through eastern Europe, Russia and traded with Central Asia. The Great Age of Discovery (1400 – 1800) was the period during which travellers and explorers investigated the regions of Asia, Africa, America and the Pacific. Marco Polo (1254 – 1324), Ghengis Khan (c.1162 – 1227), Vasco da Gama (1460 – 1524), Christopher Columbus (1451 – 1506), Ferdinand Magellan (1480 – 1521), Francis Drake (c.1540 – 1596), James Cook (1728 – 1779) and others filled in the blanks on the world maps as they explored these continents.

1.3.4 Journeys of the Modern Age

The motivations for modern day journeys are exploration, tourism, migration and refuge. Contemporary explorations include space travel and ocean depths. Personal challenges of endurance such as mountain climbing and white water rafting have become tourist activities. There is also the continuing search for the exotic.

Population movements are generally the result of political, cultural, religious or economic pressures. There are internal migrations too within countries, from country to cities and vice versa, to take advantage of improved economic, social or lifestyle conditions. Mass migration of people in the modern age, to escape poverty, war, injustice and persecution, has created increasing numbers of refugees around the world.

While exploration continues and tourists plan and anticipate their travels, migrants and refugees are embarking on a one-way trip which can have unknown outcomes. The journey is not one taken for pleasure but is a necessity in seeking a better environment in which to live. Migrants go through the processes of migrating to another country; obtaining passports, visas and the government requirements that allow them to settle in the new country. On the other hand, refugees are forced by circumstances over which they have no control to flee their country by any means to seek safety and security.

While tourists are learning about other cultures, customs and different environments by choice, migrants and refugees are people trying to cope with cultural changes as they adapt to the new life of their adoptive country. Often they risk everything to escape harsh regimes, wars and poverty.

In Australia, internal movements are often lifestyle choices involving re-location to a suitable place or determined by employment. Peter Murphy, a professor in Planning and Urban development at the University of NSW wrote in his paper, *Sea Change: Re-Inventing Rural and Regional Australia* (2002), that there is a steady movement from rural and regional areas to the city for young people where there are many more opportunities for work. There is also a reverse movement as people seek affordable home ownership and a rural lifestyle.

1.4 Rationale for and Aims of the Study

My own interest in journeys is to test the premise that, for artists, the transitions bought about through movement have an inspirational influence on both their life and art. For this research I have made a deliberate division in journeys to distinguish between pivotal and regular journeys. Pivotal journeys are ones that are distinguished by one-off events, incidents and places that result in changes, physical and / or mental. A pivotal journey is one that has influenced personal changes of direction or has been transformative through reflection or events that have transpired. Regular journeys are generally ones that are familiar over a period of time and can be of influence through etching journeys, by their repetitive nature, on our respective psyches.

Some journeys are planned, some are anticipated and some may or may not be pivotal, nor are these different journeys mutually exclusive. Regular journeys, on the other hand, are repetitive: daily, weekly or yearly occurrences that, unless associated with a particular event or incident, are rarely remembered. A regular journey is one that has no transformative outcome. Of course this is debatable. Even if there seems to be no discernable effect, you have been away and potentially influenced by different life experiences from those at home. Both pivotal and regular journeys have the possibility to be inspirational, albeit in different ways.

There are marked differences between routine trips and other journeys. Some routine journeys involve travelling back and forward to work; for example, my travel from Mareeba to Cairns, a round trip of two hours, permits a period of time for reflection. I am in automatic mode while driving and this is a state that is conducive to contemplation and, at times, a heightened awareness of the country through which I am travelling. So there are gaps in awareness of the actual mechanics of driving because this is a familiar journey and the drive is a common ritual. The appraisal of the changes in the environment through which I am passing is determined by whether there are other things on my mind, the time of the day, the weather conditions and whether or not I am in a hurry.

This time for reflection or daydreaming is created by the gap between home and work, which is away from phones and other distractions, a period of *time out*. Still there is a marked distinction between driving on your own and being driven. As a passenger, or

with someone else in the car, there is an onus on you to communicate and be sociable and therefore less time to allow for the flow of inner thoughts and ideas and awareness of outer stimuli.

Lifetime tracks are all the journeys I have made over the period of my life. The tracks extend to the paths I have made away from the familiar tracks, the circular journeys taken to places further afield to see new environments which have generally been for pleasure. Alternative paths are the detours or tributaries that branch off from the planned and expected tracks and these are often brought about by an event that creates a change in the direction of the journey.

On a planned overseas journey, for example, there is an overall heightened awareness before leaving as the trip is outside the normal routine of the everyday. Exploring new areas can be challenging and daunting but is largely determined by the purpose and expectations of the journey. The leaving or getting away is a very important part of the journey. The preparations and anticipation provide a generally hectic time but once on the plane or train, all the worries of work and home can be left behind. This is a transition stage from letting go of home concerns that clears the mind to allow for the absorption of new sights, ideas and events. Journeys are highlighted by a selection of remembered events that stand out from the rest because of incidents that have happened in a certain place or time. It is interesting to note the reason why we retain images of certain places. This can vary from viewer to viewer, and no two people have the same remembered thoughts in relation to a place or event.

Most journeys have positive and negative elements that, on reflection, can be part of the transformation process. This is usually determined by our anticipations of the journey before we have started and negative incidents on the journey will often influence a reappraisal of the motivations for taking the journey in the first place.

Focusing on journeys will augment the understanding that, for many contemporary artists and writers, travel is and has been a source of reflection and inspiration which has consequently, at times, subtly shifted and re-directed the path of their lives and art.

Hence the research will examine personal journeys to highlight the process of transition and transformation that take place during the period from departure until arrival at a destination. All journeys that are taken from choice, rather than those that are taken for survival, provide opportunities for periods of elucidation on the journey of life and reflection on the directions that we undertake in the future. The fact that journeys are undertaken for a myriad of reasons determines the outcomes, yet all journeys can provide the opportunity for a personal exploration of one's own *persona* to learn more about oneself as well as the world around one. The orientation of the research is not from a tourist's perspective but from an artist's encounter with place.

Hence the aims of the study are twofold:

1.4.1 To explore the pivotal role of journeys, through the corporeal and cognitive evolutionary phases of contemplation, anticipation, transitions and reflection in stimulating the artistic creative processes.

1.4.2 To create visual artistic narratives of pivotal journeys.

1.5 Organisation of the Thesis

The thesis, *Transitions not the destination but the journey*, is organized into two main areas that contain the introduction, background and motivations for the journeys, and the research while the second section encompasses the creative development, the exhibition, outcomes and reflections on what has been achieved.

1.5.1 Part One - Introduction, the historical and inspirational background to journeys and the parameters of the research

This section establishes the background to journeys, the historical precursors, the creative influences including the research and parameters of the project. The introduction acknowledges the fact that there are many reasons for travel, artists' perspectives and that literature is a vast arena for exploration, therefore a need for confining the artists and journeys relevant to the theme of transitions and the focus of this project. Material is sourced with reference to Western art, European, American, Australian (non Indigenous) and Asian art.

Chapter One incorporates an introduction to the research and defines journeys through historical travels to the modern day. This is followed by the background that inspired the research and the types of journeys that are undertaken.

Chapter Two researches the relationship between art and travel by artists. This chapter explores a variety of travelogues through exhibitions, television, travel writing, philosophical and spiritual writings.

Chapter Three looks from the past to the present day to research journeys through art history and artists. The artists chosen are those whose artwork relate to the focus of the project and show discernable influences from journeys. The background material for my reference is a wealth of art, literature and media that relates to journeying. Examination of the events and encounters that bring about changes during journeys can determine the effect on artists and art and the focus is how they are affected by what they see and experience.

Chapter Four furnishes the plan for the proposed journeys, the recording methods of the journeys and the resulting creative framework for the development of the art and the exhibition. The decision-making processes determine the choices made for the visual format and materials that will be used for the artwork. The documentation methods both record the journeys and are determined by the creative influences during travel and the artist's perception.

1.5.2 Part Two - Artistic Development, the Exhibition and Reflections

The second section, Chapters Five to Eight, is based around the concepts, research and decision making for the artwork and its production. The development of ideas are derived from the personal explorations of journeys to be undertaken over the project

timeframe, the selection of materials and artistic format being determined by creative and practical decisions. The materials chosen to create the artwork relate to the influential stages.

Chapter Five presents the series of journeys and influential encounters and events during travel. The documentation and recording processes are part of the project research that creates the basis for the art production.

In Chapter Six, the choice of cases and contents for the exhibition map the physical, emotional and cognitive processes of travel. The cases and contents are determined by the sequential flow of journeys, from leaving to arrival, and which encompasses the baggage of who we are. Chapter Seven records the physical exhibition, the opening and guest speakers, the sequence of art that provides a journey through the gallery space, and the individual artworks.

The final Chapter, Chapter Eight, looks retrospectively at the journeys, the research, the exhibition and then at the future directions or choices that may be taken in regard to creative work. The contemplation and reflection on art and travel, combined with the knowledge gained through the influential stages of journeys, have and will continue to influence the subsequent directions taken in my artistic development.

CHAPTER 2 THE JOURNEY

2.1 Travel and Art

The relationship between travel and art has a long history, although the focus here is on modern artists from the 1800s and 1900s. Physically travelling for a variety of reasons, the work of these artists is influenced by travel; their unique perspectives and diverse media in recording travel are explored.

There are strong interconnections between travel and art that provide stimuli for new ways of seeing and exploring new ways of creative endeavour. In Australia, early English artists depicted the new and alien environment of Australia, its strangeness to them and the unfamiliarity of its flora, fauna and inhabitants. They saw it with European eyes. A background of European tradition influenced how they perceived the new environment they encountered. Today, travelling overseas for artists is more accessible than in the past. Originally in the late 19th and early 20th Century this was necessary in order to gain the recognition for their art, which was difficult to achieve in Australia.

Now many Australian artists take up residencies in overseas countries often with the assistance of arts funding from the Australia Council's Artist in Residence program or alternatively they can seek residencies in different countries over the internet. Artists are seeking to learn and consequently be influenced by different cultures. It is through art that a wider vision and awareness of the world is gained. Changes in art movements in the Western world have influenced successive generations of artists.

This can be seen in the art of Paul Gauguin (1848 - 1903), where the bold use of colours and images he used to depict the lifestyle of the native people of the tropical island of Tahiti, has changed our perceptions of art and consequently influenced following generations of artists.

While travellers have recorded new sights and places in their art, photography is the more immediate recording process used today. Nevertheless travelling artists look at and redefine their art through learning new and different methods, styles and techniques from arts practice in other countries. Here in Australia, Australian indigenous art is different, exotic and alien for white Australians. It derives from a totally different perspective from the ones with which we are familiar; we may enjoy it but we do not necessarily understand it. Nevertheless Indigenous art has influenced many Australian artists, an example is the well-known artist Margaret Preston (1883 – 1963).

2.1.1 Diverse views

Journeys are a metaphor for life, the journey from birth to death of all natural things. Metaphors for the passage of life encompass both natural and man-made images: trees, streams, rivers, highways, pathways, roads, tracks, tributaries, seas, oceans and mountains. How we make sense of that journey comes as the complex interaction between the physical journey of the body, the philosophical journey of the soul and the cognitive journey of the mind. Journeys have been documented in a variety of ways through art, diaries, poetry and stories. The majority of these have been documented

for example, the book compiled by Susan Kurosawa *The Joy of Travel* (1995) or Eric Chaline's book on *Zen and the Art of Travel* (2000).

There are diverse ways of seeing the experiences of travel and varied ways of recording those experiences so that no two people are likely to depict personal perspectives of journeys in the same way. Consequently the outcomes of the influences of transitions and transformations will vary with each individual artist. Of interest is the nature and difference of these views. The Indian writer Gita Mehta (1943-) wrote in her book *Karma Kola – Marketing the Mystic East* (1979):

The speed of jet travel appears to have eliminated the distinctions between geography and philosophy. Or those between history and mythology. Which means that although one can get anywhere, one is packing all the wrong things for simple survival, let alone for having a lovely time.

...Exploration appears to be a hazardous undertaking. Columbus discovered America looking for India. The Beatles discovered India escaping from America. Both journeys were exhausting and it could be argued that the Beatles encountered no fewer monsters on their way.

(Mehta, 1993: 19 & 66)

2.1.2 New Visions

Artists have traditionally taken journeys for a variety of reasons. Examining the broader reasons that motivate people to travel provides a backdrop to understanding why so many artists journey and seek new horizons.

Focal artists for this research are discussed in the following two sections; artists who travelled and recorded their travels and the creative ways that travel and cultures are portrayed through the contemporary media of art, television and literature.

The basis for the choices of the artists; Paul Gauguin, Jeffrey Smart, Brett Whiteley and Hossein Valamanesh, are based on the criteria that the artists are from a variety of backgrounds and, apart from Hossein from Iran, the artists are from English speaking or European countries. Their art has been influenced by travel and encounters with other cultures and their art indicates a unique, outstanding vision. They are artists that have influenced my own arts practice.

The following artists' experiences illustrate the types of motivations for travel that have concerned us in the modern age, that of learning about and experiencing new environments. It is important to note that selecting the artists is based on my vision and aesthetic preferences gained from a background and learning in Western culture and traditions. The majority of the artists chosen, likewise, have a foundation in Western art and culture and live or have lived in or near Australia. They have produced both two and three-dimensional work. They have provided ongoing influence to artists up until the present day and have been influenced by Eastern and Asian art. Australia is located, geographically, in the Asian region, though it is debatable whether the country is thought of as an Asian country by the rest of Asia because of our European migrant population and a culture that has swamped the indigenous culture.

The first four artists have been markedly influenced, in different ways, by the journeys that they have undertaken. Paul Gauguin travelled from Europe to the exotic paradise of the Pacific, the islands of Tahiti, while Jeffrey Smart and Brett Whiteley both travelled from Australia to Europe to experience European art, and reconnect with their European heritage. Jeffrey Smart travelled around Europe and studied in Paris and returned to Italy in 1962 to live. He regards himself as an *Australian living abroad*. Hossein Valamanesh, an Iranian migrant, melds his cultural heritage with the Australian environment.

While in India in 2003, I read with interest an article entitled *Nomad Aesthetic* in an *Art India* magazine (2002), where a group of Indian artists and writers discussed the theme of artists and travel. The following epitomizes what drives many artists to explore new places.

Throughout history, nomads have either created pathways where none existed before, or resuscitated forgotten routes. In this sense, nomads and those described as artists have a lot in common. Nomads and artists both require the constant challenge of unknown destinations.

Art practice, or any practice with images, ideas, forms, words and sounds, is a vocation not dissimilar to the nomadic imperative to wander at will and come upon new horizons.

It is the function of art to forge new paths for meaning on uncharted territories, to make us intimate with unprecedented thought, feeling and sensibilities as well as to rediscover old questions in new settings. The art object that does not lead towards a radical reconsideration of lived experience, or of the questions that animate our engagements with the

world, remains at best an ornament, a detail in the decoration of banality.

(Sengupta, 2002: 31)

The three artists based in the Pacific region have a unique vision, which stands out strongly from other artists of their time. While they have taken divergent paths, they nevertheless, have a convergence of vision and the direction of their art. In Brian Castro's book (1999), *Looking for Estrellita*, he sums up what the artists have transferred from their eyes to their art that speaks of a fresh and different vision – they have a broader vision and an adept approach in recording their vision to the viewer:

We need, in effect, to seek out a new conception of reality. In a book on the Belgian painter René Magritte (1898–1967), Michael Foucault speaks of the heteroclite, which he defines as things laid, placed or arranged in sites so very different from one another that it is impossible to find a common place beneath them all. A painting of a pipe is not the same as the word pipe, nor is it the object 'pipe', but it remains a painting. Similarly, language, culture, form and style are not wrought of the same mechanistic principle in which everything we judge is based upon ourselves or yoked to a standard, unquestioned representation or translation of peoples, landscapes and histories. After all, true creativity is the bringing together of new unities... to be aware, firstly, of origins and then the uniting of previously existing but totally unconnected concepts and forms.

(Castro, 1999: 157)

Paul Gauguin (1848 - 1903) travelled twice to Tahiti because he was determined to change his life and art through living a more simplified lifestyle. He was looking for the exotic and the different, a change from his home environment. In their book *Gauguin*

(1975), Daniel Wildenstein and Raymond Cogniat acknowledge Gauguin's time in Tahiti as influencing and changing his art. Brett Whiteley (1939 - 1992), like many Australian artists, wished to work and study overseas to see at first hand the masters in Italy and to work with contemporary artists in London, Europe and America. This was a stage in his early career that was influenced by Australian colours but combined with influences of Renaissance painters, modern and contemporary European and American artists. Hossein Valamanesh's (1949 -) art has the strong connection to his homeland, Iran, which he fuses with the Australian environment in subtle but poignant images.

Gauguin, Whiteley and Valamanesh are all well known artists who have viewed and depicted their world through art with markedly different visions. I would argue that these have been influenced, enhanced, transformed and redefined by the travel or journeys they have undertaken.

2.1.3 Art and the exotic - Paul Gauguin (1848 - 1903)

Paul Gauguin wished for independence and freedom at a time when France, he felt, had a stifling bourgeois social order. He wished for a life of simplicity where he could develop freely without restrictions and thus seek new ways of expression to portray this simplicity in his art. Gauguin made two trips to Tahiti in 1891 - 1893 and 1895 and remained there until his death in 1903. But the paradise that he sought did not yield the idyllic life that he had envisaged and he was plagued by ill health and financial worries. While impressionist in origin, his work in Tahiti broke free of the artistic shackles of the time and was both new and original in its vivid colours and simplified

designs (Plate 2.1.1). Still, he found that, even in exotic places, there was no escape from money worries and the constraints of authority.



Plate 2.1.1 Paul Gauguin *The Siesta* 1894 Oil painting on canvas 35 x 45 3/4 in Wildenstein and Cogniat, 59

Gauguin was an artist interested in and influenced by sculpture from Africa and the South Pacific that was being shown in Europe in the 1800s. He wished to explore what he saw as a *rawness* of vision far removed from the European tradition of painting.

So from his earliest years Paul Gauguin began the wandering life which circumstances imposed on him and which, again and again, involved a marked break with the past. His whole life was checkered by abrupt and fateful changes, being sometimes of his own choosing and sometimes beyond his control.

(Wildenstein and Cogniat, 1975: 14)

In his travels within Europe and the South Pacific, Gauguin was not only wanting to break with the pressures and lifestyle in Europe and seek a simpler

lifestyle; he was also seeking a simpler and more vivid art expression. He sought the exotic, the different, that he illustrated in his paintings and sculptures.

2.1.4 Art in the Urban Environment – Jeffrey Smart (1921 -)

Art represents place, time and culture. In the modern day, as in the past, art greatly depended on social and cultural as well as environmental influences on the artist. Events that occur on journeys can bring about changes in directions for the artist and writer - transitions that will create diverse views and alternative paths of discovery.

Jeffrey Smart travelled around Europe in 1948 and he studied in Paris under Fernand Leger. Here he explored and painted the urban environment, the city apartments and the slum streets. In 1950 Jeffrey painted with Donald Friend, Michael Shannon and Jacqueline Hick where he lived on the island in the bay of Naples. He moved back to Sydney in 1951 and spent the next 12 years as art critic, arts compère for an ABC children's program called the *Argonauts*, and as a drawing teacher at the National Art School before returning to Italy in 1962 where he has lived ever since.

Jeffery Smart and his paintings are concerned with the stark reality of the urban environment, incorporating roads and buildings often with a lone figure or two. They are reminiscent of Giorgio De Chirico's city landscapes of the imagination and like De Chirico's paintings, the lack of people suggests a time of day when the city has come to a stop. His work speaks of the isolation of the city and roads that may or may not lead somewhere.

In *Art and Australia*, Prue Davidson (2000) wrote of Jeffery Smart's painting *Cahill Expressway*, (1962) that

This picture is also a pertinent example of nostalgic recognition where it is the right scene but the wrong time. It is like an insidious nightmare in which you recognize everything and the proportions are accurate, but everything is inside out, claustrophobic and disorientating. Be assured, if you enter the tunnel it will lead you nowhere, just as Smart's autobahns and flights of stairs suggest, but do not promise, a destination.

(Davidson, 2000: 529)

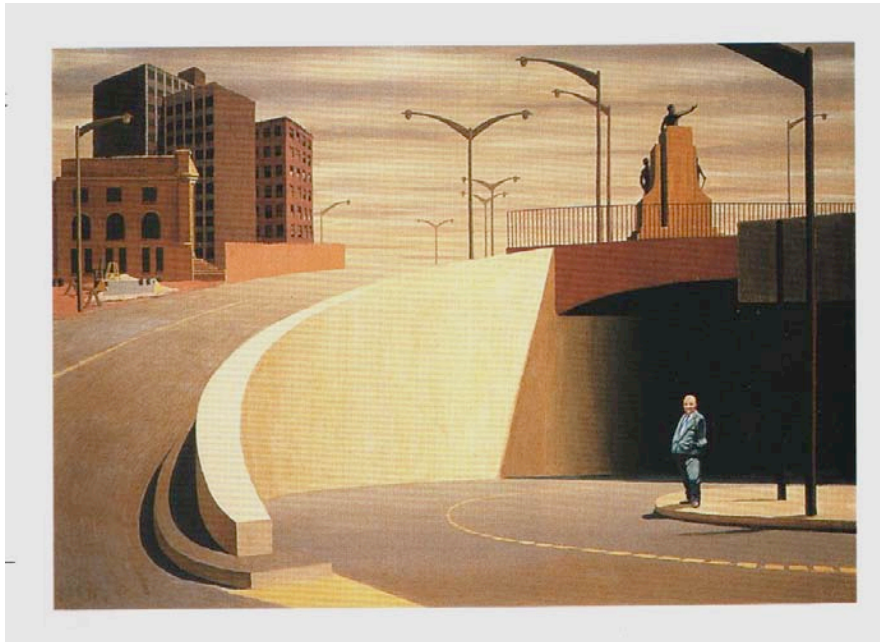


Plate 2.1.2. Jeffrey Smart *Cahill Expressway* 1962 Oil on plywood
81.9 x 111.3 cm. Davidson, 529

As Jeffrey states much of his art has been influenced by glimpses as he is driving:

...my paintings have their origins in a passing glance...Sometimes I'll drive around for months...despair, nothing, nothing, then suddenly I will see something that seizes me: a shape, a combination of shapes, a play of light or shadows and I send up a prayer because I know I have the germ of a picture. (Hawley, 1993:109)

In travel, change is clearly seen through physical movement and in the transitory nature of change, the fluidity between reality and illusion is alluded to in the paintings of Jeffrey Smart.

In her book *Watching the Tree* (2000), Adeline Yen Mah explores the writing of Zhang Zi's *Tao the Way* (circa 300 BC) where change abides in all life processes.

Zhang Zi conceived of the cosmos as a stream in which one state succeeds another endlessly. Change is the only constant. Time never stops and no state can be retained. There is incessant transformation. However, while everything changes, for each action there is a reaction so that the cosmic balance remains the same.

(Yen Mah, 2000: 39)

In the magazine *Art India*, an article titled *The Nomad Position* (2002) Ranjit Hoskote wrote:

To accomplish this, artists, critics and curators in the nomad position, would launch tactical enterprises, operating the minor keys, embrace the improvisational and transitive. To phrase the situation in that archetypal language of replenishment-through-migrancy, Urdu, the habitus of the nomad lies somewhere between zameen and khwab. This continuous negotiation between territory and dream, in which both terms are in a condition of play and exchange, is the essence of the nomad aesthetic.

Perhaps today's artistic, critical and curatorial nomads should recall one of the greatest monuments in history: the great black yurt-palace of Genghis Khan, which never stood too long in one place, but was dismantled, carried and re-established, wherever the Great Khan went. You will not find it in any museum: it is rebuilt in the imagination, each time someone thinks of it. (Hoskote, 2002: 28)

2.1.5 Art and Europe - Brett Whiteley (1939 - 1992)

Travelling in the reverse direction, Australian artists travelled to England and Europe to further their art education as well as to experience at first hand their arts and cultural heritage. This trend has continued for artists over the years though latterly more for the inspiration in viewing the art of famous European artists and gaining knowledge of art practices and cultures of various countries.

In early 1960, after receiving an Italian Travelling scholarship, Brett Whiteley, a Sydney based artist, spent ten months studying the great works of art. He based himself in Rome and Florence where he studied the paintings and developed an interest in late Byzantine and early Renaissance artists like Duccio, Uccello and Piero della Francesca.

In *Summer Field Painting III* (1962) (Plate 2.1.3) Brett Whiteley used the colours of the Australian desert in a scene that reads as an aerial view of the landscape that focuses on a brown oval shape, a dry lake or brown water. The shapes are reminiscent of the Australian landscape and its vastness.

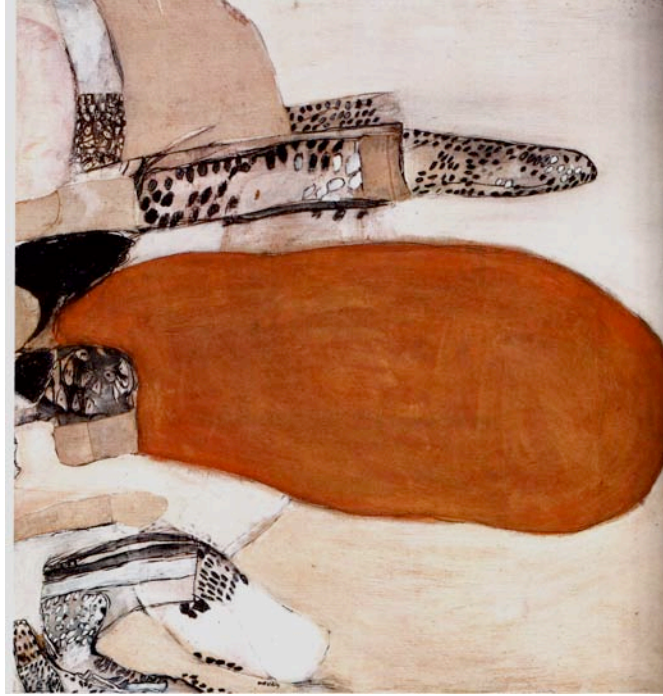


Plate 2.1.3 Brett Whiteley *Summer Field Painting III* 1962
Oil, tempera and collage 122 x 127.5cm
Pearce, Plate 16

In Barry Pearce's book *Brett Whiteley - Art & Life* (1995) he describes Brett's creative life in the years during his time in Italy, France and London.

After moving to London, where he remained for the next seven years, Whiteley continued to combine these elements – the earthy colours of Australia, as reflected in the paintings of Russell Drysdale, and the ambience of Italian painting and architecture – with powerful hybrid forms of landscape and the female torso. Such paintings glowed with confident command of their visual sources while conveying an acute awareness of the current modes of abstraction. (Pearce, 2000: 56)

In addition to Whiteley's time in London, he also spent time in southern France when, newly married to Wendy Julius, his studies of her moved his work away from landscape and abstraction. His new work, back in London, was the sensuous and

erotic forms in the bathroom series, the series of paintings on the John Christie murders and the zoo animal studies. Wendy had been his model and the inspiration for many of his nude paintings and sculptures. Following his stay in France, Whiteley travelled to Spain and New York before returning to London. When Whiteley was in Australia for a visit in 1965 he became interested in Australia's Asian neighbours and the *otherness* of Eastern cultures in contrast to the Anglo Celtic heritage of early Australia. After a two-year stay in New York, which he felt clearly showed the madness of Western civilization, he returned to Sydney.

The journeys that Whiteley made influenced his art through seeing the diverse art of Europe and Asia but also seeing first hand the environments in which he lived and visited. For example, on the way back to England he stopped off in Calcutta and was shocked at the great contrast between the spiritualism of the East and the materialism of the West. He painted these influences and concepts in his works *Calcutta* (1966), *Tangier Postcard* (1967), *New York 2 (First Sensation of New York)* 1968 and *The American Dream* (1968 – 69).

Whiteley later visited Fiji, Africa and Bali in his attempt to glimpse the unsullied states of paradise glimpsed by Baudelaire and Gauguin. Before these travels, however, he had become attracted to the hybrid energy of New York, which seemed to encapsulate the insanity of Western civilization at its most violent while projecting the possibilities of immense creative energy.

(Pearce, 1995: 126)

2.1.6 Art and Migration - Hossein Valamanesh (1949 -)

Migration is equated with movement and the word is used to describe the emigration of humans from one country to another. Hossein Valamanesh, an Iranian born artist, migrated to Australia in 1973 and now lives and works in Adelaide:

The last images I did before I left Iran were of people with desperately anxious faces.

(Art Gallery of South Australia Catalogue, 2001: 10)

The 1970 - 80s in Iran was a time when fear was widespread and those who spoke out, including artists, writers and poets, disappeared. His rare political works from 1987, (Plate 2.1.4) *Holy war: forgotten key / hand of history* shows the weapons of war of the past which reflect the futility of war and history's tendency to repeat itself.

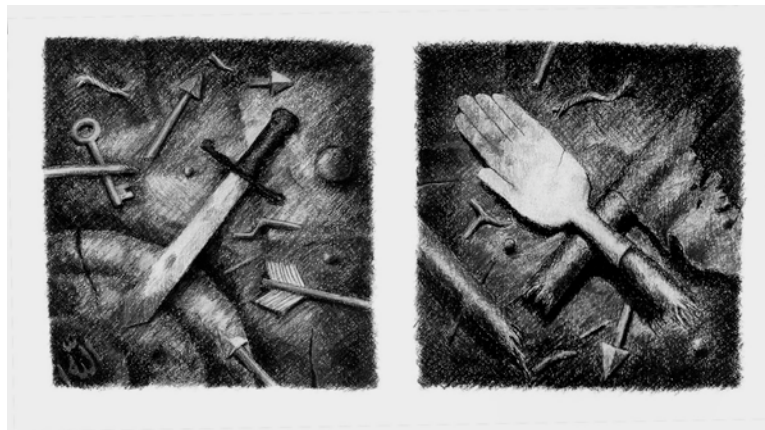


Plate 2.1.4 Hossein Valamanesh *Holy war: forgotten key / hand of history* 1987. Conté, crayon, pastel on paper, two components; 96 x 76 cm each. Art Gallery of South Australia, 10

Like many immigrant artists the cultural transition from his native land to his adopted country was a difficult one but he found common ground in the similarity between the desert country in Iran and in Australia. References appeared to his country of birth in his work in the 1980s as he explored this sense of place. The human figure, silhouette or shadow, appears regularly in Hossein's art as does the ladder, which relates to his sense of self and growth.

In the catalogue, *Hossein Valamanesh - A Survey* (2001) from the South Australian Gallery, there are examples of the early work of Hossein that express the feelings of dislocation and isolation of a new arrival. *Recent arrival*, (Plate 2.1.5) a 1988 lithograph depicts the silhouette or shadow, his signature motif, cast across the steps leading to a dwelling, the experience of the immigrant arriving at the unknown.

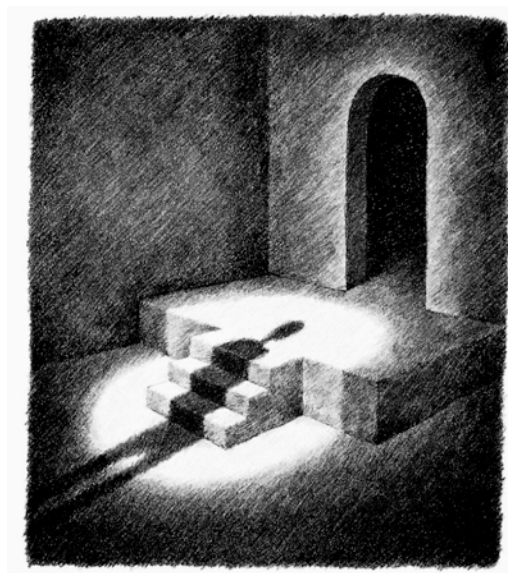


Plate 2.1.5 Hossein Valamanesh *Recent arrival* 1988. Lithograph on paper, 76.4 x 56.8 cm. Art Gallery of South Australia.16

The immigrant experience as it relates to an artist's work is a complex issue, as filmmaker and theorist Trinh T. Minh-Ha (2001), points out that

...heterogeneous reality we all live today, in post modern times - a reality, therefore, that is not a mere crossing from one borderline to the other... but a reality that involves the crossing of an indeterminate number of borderlines, one that remain multiple in its hyphenation... To cut across boundaries and borderlines is to live aloud the malaise of categories and labels.

(Minh-Ha, 2001: 16)

2.2. Creative Pathways

2.2.1 Eclectic art - *Baggage – Transfer / Tranship*

Contemporary art that specifically deals with journeys is varied and eclectic in its concepts, materials and formats. The art is varied due to place, time and cultural influences, as well as the particular vision of the artist.

Baggage was a series of installations and performances that worked on the theme of travel and the baggage we carry with us. The events aptly depicted the diverse visions of the artists that participated, not only through the use of media but also in the broad ranging interpretations on the theme. Sharon Pacey (1957 -), Creative Director of *Baggage – Transfer / Tranship*, facilitated a cross art form, site specific project that was held at various Qantas airport baggage carousels across Australia. For this project, local Cairns KickArts artists, together with artists from the regions visited,

produced a range of portable art forms responding to the theme of an interrogation of the baggage that we carry with us. The project ran from 1996 until September 11 2001.

Baggage – transfer/transship was an exciting project that engaged a captive audience as well as the local community in the airport terminals. Sharon wrote in the *Baggage* information kit in 1999:

Baggage-transfer/transship is an innovative, multilayered, multi artform exhibition presentation exploring the psychological, emotional, physical, cultural and political baggage we inherit and collect on our journey through space and time. Baggage happens live @ the airport and utilizes the baggage carousel to present a pastiche of visual art and performance art to the arriving passengers and the local community...The 1999 project offered contemporary indigenous artists an opportunity to develop new work with the assistance from The Aboriginal & Torres Strait Islander Arts Fund of the Australia Council and KickArts Collective Inc. This new work explores issues of personal and cultural identity – through the artist's personal narrative. Black deaths in custody...migrations...the impact of past governments policy e.g. Aboriginal Protection Act...addictions, substance abuse, displacement, marginalization and celebration of family and indigenous culture and values.

(Pacey, 1999: 8)

The works encompassing on-site performances as well as *meet and greet* artists holding humorous and political placards for arriving passengers, were both humorous and serious. The baggage artworks, both sculptural and performance pieces moving on the baggage carousel, were diverse in their themes thus providing a unique visual

experience for the public and passengers. Most participants, passengers and locals, joined in the fun of it all though some tired passengers, it was noted, were more concerned about retrieving their own luggage.

In September 2001, the last planned *Baggage* event to be held at the Cairns domestic terminal was cancelled due to security issues after the news that morning of the bombing of the Twin Towers in New York. Increased security at all airports means that there is little chance for airport events such as *Baggage* happening in the future.

The following *Baggage* invitations were from two different shows held in Cairns in 2001. The *Baggage* invitation on the right was held during the Centenary of Federation celebrations.



Plate 2.2.1 Sharon Pacey *Baggage 2001* invitation
150 x 110mm



Plate 2.2.2 Sharon Pacey
Baggage 2001
invitation 150 x
110 mm

2.2.2 Exhibition *Departures – Encounters and Journeys*

Departures – Encounters and Journeys was an exhibition in 2000 at the University of Wollongong. Liz Jeneid, a Senior Lecturer at the University of Wollongong, wrote in the introduction to the exhibition thus:

This exhibition of the work of five Australian artists was made possible by an invitation from Fusako Tsuzuki, to exhibit work with Japanese paper artists in *Paperworks 2002*, in the Ino Paper Museum in Kochi, Japan in September 2002. In this current world political climate, friendship and communication between artists from different cultural backgrounds, seems to me to be a good and positive way to celebrate being part of a global community. We look forward to having an ongoing dialogue with these artists in Japan.

(Jeneid, 2000:

www.uow.edu.au/crearts/events/Departures/departures.html)

While I was not able to visit the exhibition in person, images of the work and other documentation were available on the University of Wollongong website. This exhibition interested me both because of the subject matter and also the use of paper within the artworks. The work *Sustain* by Juanita Fitzpatrick (2002) were ethereal, containing paper dresses emerging from a series of suitcases. This exhibition was highly evocative of travel and seemed to capture the essence of the ephemeral quality of travel experiences. In describing her work Juanita Fitzpatrick states

In the process of making this installation, I allowed the paper dresses to absorb and be stained by the coloured inks in their own unpredictable way. I surrendered control to the variability of the natural elements and time. The title of the installation, *Sustain*, combines two words, to suggest that it is my life experiences, particularly as a traveller who was based in Japan from 1996 to 1999, which have enriched my growth and development as an artist.

(Fitzpatrick, 2000

www.uow.edu.au/crearts/events/Departures/departures.html)

Plate 2.2.3 shows the dyed paper dresses floating above the series of suitcases and seeing this and the other images in the *Departures* exhibition were influential, in hindsight, in incorporating suitcases and the paper contents in my own art for the exhibition.



Plate 2.2.3

Juanita Fitzpatrick *Sustain* 2000

Japanese paper, dyes 5.5m x 50cm

www.uow.edu.au/crearts/events/Departures/departures.html)

2.2.3 Television - culinary travels and travelogues

A recent television phenomenon is the expansion of documentaries on the culinary culture from many lands. One of the first cooking programs on Australian television was David Parmenter's *Consuming Passions* on ABC showcasing an enthusiastic chef who enjoys both cooking his own recipes and Australian wines. Since then chefs have travelled to different locations to celebrate and demonstrate the diverse culinary customs of a variety of countries, for example the Australian Greek chef - Aristos. Others demonstrate the variety of dishes from different locations in their own country for example the Italian chef - Stefano De Pieri in his program *Gondola on the Murray*. Other television chefs such as Rick Stein and his search for the perfect fish, Jamie Oliver teaching us to cook his *pukka* food and the SBS's very popular *The Food Lovers Guide to Australia* represent a winning combination of exotic places and inspiring food. These television shows are popular as many of the food products and culinary dishes have travelled to Australia with migrants and have subsequently enriched our contemporary diet. Apart from television there are a great variety of cooking, popular food books and magazines with recipes from different regions of the world.

In *The Cairns Post* in 2002 there was an article, *Food for Thought*, in the *TV Extra* about the two presenters, Maeve O' Meara and Joanne Savill, (Plate 2.2.4) of SBS's *Food Lovers' Guide to Australia* and the popularity of television cooking programs. Over the years they have explored the diversity of landscapes from the coast to the outback and from the city to the country to display and celebrate the variety of seasonal foods, food preparation and cooks.

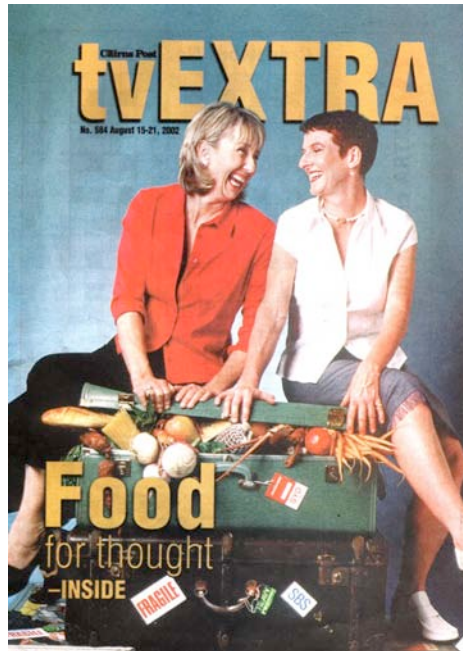


Plate 2.2.4 *The Cairns Post* TV Extra 2002
Cover image and 3

The availability of a great range of travel programs on television, which focuses not only on food, but also promotes places around the world, for example, SBS's *Global Village*, through nature and wildlife programs and travel packages. Travel programs target young thrill seekers wishing to take on challenging adventures. Televised travel programs are based on published travel books or books can result from the televised programs, for example Michael Palin's and Dick Smith's journeys. Re-enactments are also part of the travelogue where historic events and trips are recreated and filmed, for example the Beijing to Paris car race.

2.2.4 Travel writing - a literary genre

Travel writing became an identifiable literary genre during early religious, exploratory and trade journeys. Early travel writers were Marco Polo's journeys from the late

1200s and Geoffrey Chaucer's *Canterbury Tales* from the 1300s. These works were often a blend of reality and mythology from which it is possible to gain historical, geographical and ethnological information. Today there are many travel books, as can be seen in bookshops and libraries, and while most locations have now been well documented, it is the writer's vision of place that is ultimately important. Yet the majority of travel books concentrate on a particular destination and the adventures that happen when the author gets there, Dervla Murphy's travel experiences in her book *Where the Indus is Young – Walking to Baltistan* (1995) explores the people and the physical environment of a chosen section of a country. On the other hand Alain de Botton's (2001) book on *The Art of Travel* provides novel and interesting viewpoints on the motivations, complications and expectations of our travels. The cover of his book is familiar to those who look out the window of a plane; for many this is a time when one has left responsibilities behind and is looking forward to the journey. In this book he examines artists, writers and thinkers who have been inspired by travel and interrogates the reasons underpinning our wish to travel to certain locations in the first place. He writes of his anticipation of a particular trip:

Nothing was as I had imagined - surprising only if one considers *what* I had imagined. In the preceding weeks, the thought of the island had circled exclusively around three immobile mental images, assembled during the reading of a brochure and an airline timetable. The first was the beach with a palm tree against the setting sun. The second was of a hotel bungalow with a view through French doors into a room decorated with wooden floors and white bedlinen. And the third was of an azure sky.

(de Botton, 2002: 12)



Plate 2.2.5 Alain de Botton *The Art Of Travel* Cover 2002
Book cover image

The tradition of solo travellers examining the people and physical environments, for example Freya Stark's travels in the middle East, is continued in travel books in modern times with writers ranging from historical reconstructions of great and famous journeys as seen in the series of works by Tim Severin, (1940 -) to the more laconic and anecdotal journeys of Bruce Chatwin (1940 –1989). It is interesting to note that televised films of the travel experiences of Tim Severin in *The Brendan Voyage* (1982) and William Dalrymple (1967 -) *City of Djinn*s (1989) were disappointing, When reading we create our own image of the author and the countries they travel through, images which can be vastly different to the reality of the recorded travel documentary for television. With the book, an important part is our imagination in interpreting the experiences and characters. In travel writing, the author is the narrator behind the scenes compared to the film where the author is the protagonist and one can see their interactions with the environment.

Other travel writers that have been influential over the years include Laurens Van der Post (1906 – 1996), Eric Newby (1919 – 2006), Paul Theroux (1941 -), William Dalrymple (1967 -), Peter Matthiessen (1927 -) and Gavin Young (1928 – 2001). There are fewer female travel writers maybe because it has often been more difficult for a solo female traveller in certain regions in the past. This is generally not the case today e.g., Dame Freya Stark (1893 – 1993), Jan Morris (1926 -), Dervla Murphy (1931 -) and Robyn Davidson (1950 -). There is a tradition of solo female travellers exploring new horizons although it has generally been English or European women of private means who have been able to travel to different locations or, alternatively, wives or daughters who accompanied husbands and fathers to foreign lands. For example Lady Mary Wortley Montagu (1689 – 1762) travelled to Turkey when her husband Edward was appointed Ambassador to Turkey in 1717. Lady Mary was a keen observer and adventurous tourist, who immersed herself in all things Turkish, learning the language, visiting harems and learning Turkish customs. She recorded her travels in the *Turkish Embassy Letters* that are contained in the three volumes *Letters and Works of Lady Mary Wortley Montagu* (1837). Her travels and exploits were considered daring and revealing for a woman at the time.

I admire Dame Freya Stark since reading of her adventures in her book *Valley of the Assassins* (first published in 1934) and particularly her courage in travelling alone in Arabian countries. She was one of the first European women travellers to travel through the Arabian deserts to places that not many other Europeans had travelled. She spoke fluent Arabic and several other languages and she wrote over two dozen books based on her travels. The quality of her work is in the description of places and people and the day to day hazards and achievements of travel that are a testament to

her committed interest in Arab cultures and her determination to visit relatively unexplored areas and relate these travels from a female perspective.

I may confess at once that I had never thought of why I came, far less of why I came alone: and as to what I was going to do – I saw no cause to trouble about a thing so nebulous beforehand. My sense of responsibility was in effect deficient, and purpose non-existent. When excessively badgered, the only explanation I could think of for being so unwontedly in Asia was an interest in Arabic grammar – a statement rarely accepted in that candid spirit in which I offered it to unconvinced enquirers.

(Stark, 2001: 7-8)

For a contemporary traveller from another culture and perspective it is interesting to see that the process of travel is universal. Pankaj Mishra (1969 -) demonstrates an Indian writer's contemporary perspective as he travels through India on the train in his book *The Romantics* (1999):

In some sense, I travelled everywhere and nowhere, the miles clocked up, and there came a point when I could no longer distinguish between the settlements clattering randomly past my jaded eyes - the overpopulated slums, with their tottering houses, fetid alleys and exposed gutters, their cooped up frustrations and festering violence, their hardened ugliness.

...Something in me longed intensely for unfamiliar sights. But unfamiliarity couldn't have and didn't, last long on the peculiar trails I took. In the weeks that followed my departure from Pondicherry, I came to know all too well the plangent cry of the speeding train in the night, the whine of the overused pneumatic door to the overcrowded waiting

rooms where sleeping bodies lay swaddled in white sheets on the floor. It all came to be very predictable after so many journeys - the heat, the dust, the noise, the anxiety, the fatigue, and the cold bucket-bath in the dismal flophouse at the end.

(Mishra, 2000: 215 -216)

Stark's and Mishra's reasons for travel are similar as are the difficulties and highlights of travel regardless of the era in which the travel is taken. In this case one book is a travel diary and the other is a work of fiction but the tale of travels can and are distorted by the individual's perspective in narrating the journeys. In addition there is the reality that, as well as the physical journey, there is a corresponding cognitive journey taking place.

2.2.5 Philosophical and Spiritual Journeys

Journeys of the body are one thing; there are also journeys of the mind that are interwoven into our inner searches of ourselves combined with outer physical exploration. There is generally a section in bookshops devoted to spirituality and philosophies, the diverse religions and philosophies that are all spiritual journeys as well as explorations of the mind. The philosophical work *The Prophet*, first printed in 1926, was written and illustrated by Kahlil Gibran (1883 - 1931), a Lebanese writer, poet, artist and philosopher provides a powerful guide on how to live one's life.

Yet I cannot tarry longer.

The sea that calls all things unto her calls me, and I must embark.

For to stay, though the hours burn in the night, is to freeze and crystallize and be bound in a mould.

Fain would I take with me all that is here. But how shall I?

A voice cannot carry the tongue and the lips that gave it wings. Alone
must it seek the ether.

And alone and without his nest shall the eagle fly across the sun.

(Gibran,1980: 2)

Catherine Greenwald (1936 -) is an American artist that works in paper on themes based on an Eastern philosophy. Gilmour and Willsford (1982) remark on her interest

in the Shinto philosophy of achieving oneness with nature by attempting to distill its essence. She is fascinated by change and variability in natural phenomena – clouds moving, snow falling or waves frothing along the Californian coastline. While early works involved printing both sides of translucent paper and suspending it environmentally in space, she later became unwilling to impose an alien image on her materials. Now her more intimate and delicate paperworks take the form of folded maps or book and leaflet forms which can be tucked away in the envelopes she makes for them from traditional Mexican papers.

(Gilmour and Willsford, 1982: 41)

Caroline's following work *Amber Wings in Frozen Clouds*, 1982 (Plate 2.2.6) was from her *Map* series. This work contains rectangular paper shapes confining the delicate torn diagonal natural shapes reminiscent of wing feathers.



Plate 2.2.6 Caroline Greenwald *Amber Wings in Frozen Clouds* 1982
1010 x 140cm (open) 35x15 cm (folded) Paperwork, 45

Often writers on travel will refer to spiritual journeys running concurrently with their physical ones. Jonathan Raban (1942 -) writes of his inner musings during his boat trip, *Passage to Juneau*.

I professed to know where I was headed, and how fast I was getting there, when all the time I was lurching waywardly about, veering off on one tangent after another, my illusion of a steady career given credence only by the random reversals and corrections built into any chaotic system. Eventually, detours tend to cancel each other out, as chaos itself appears to cohere around a 'strange attractor'.

(Raban, 1999: 68,69)

Hence, while at the start of journeys we believe that we are in control of our plans, it is only through travel that we realize that we are not in control as much as we thought. As we travel, life will take us on other paths or detours, often ones that we had not anticipated. It sets the environment for journeys of the mind and assessing our beliefs and spirituality.

So art and travel can be a two way street; art as a catalyst to explore new landscapes and travel as inspiration for artists to examine new directions in their art.

CHAPTER 3 ART AND THE JOURNEY

3.1 Inspiration and Motivation

Artists recognise the connection of journeys of the physical kind and the mental journeys that are made while traveling and in making a piece of art. Personal views on the inspirational and motivational forces have led to my interest in journeys. These range from artists depicting movement to artists whose work resonate and connect to place and movement. The creative process, influential artists and my work with migrants are all contributions to and relevant background material for my current artwork.

Another source of inspiration is Art literature where I sourced books on artists' work that related to travel, movement and those artists who worked in the art medium of paper. In regard to art making processes I examined books on paper art, paper processes, techniques and papermaking products and papermaking artists in Australia. This includes traditional art made from paper from around the world, for example, *Paper Innovations*, (1985), designed and edited by Martha Longenecker for the Mingei International Museum of World Folk Art, to contemporary artists working in paper. These books were chosen for researching art and artists; some were derived from books that I had purchased for personal interest: anything and everything I could find on journeys and many of the books were fascinating stories on travel, several of which I gained while traveling, bought or exchanged with other travellers, and books that were inspirational and influential in creating ideas for my own art.

3.1.1 The Creative Process

The processes of journeys, in both art and travel, are similar in the combination of mental, intuitive and physical steps that constitute a journey of discovery.

- the inspiration
- the contemplation
- the preparation - the planning and research
- the departure - the materials
- the journey - the construction
- the destination – the object
- reflection

The steps in creative exploration will obviously vary, depending on the time span to complete the task, the materials used in construction of the artwork, and the related research and cognitive processes. It starts with the idea or concept and this is often in response to an area of interest or a specific theme an artist might wish to pursue for an exhibition or an individual work. Contemplation of the idea yields cross connections, variations and further directions followed by fine-tuning of the array of options so that an aesthetic judgement can be made to determine the general direction that the artist would like the artwork to pursue. The physical preparation and construction of the work very often encompass only a very small proportion of the total time taken to arrive at the finished object. Throughout these stages, external environmental influences, intuitive perceptions and physical boundaries can shift and change the direction the artist may take. The finished artwork can move significantly

away from the initial concept as it progresses through the stages of the creative process and the new directions that open up through it. This is very much a journey of discovery that invariably progresses through a transition stage to the finished product.

There are also creative steps involved in the process of travel from the initial idea or stimulus that captivates one, through both the mental and physical preparation, to decisions about whether or not the trip is feasible in terms of time and the costs involved. The physical preparation consists of buying tickets, getting together passport, visas and information on the country or region to be visited. Then there are decisions on what to take and what to leave behind, how to travel and what to see while mental thoughts and physical actions may differ between art and travel, the processes are similar in construction and trajectory.

3.1.2 Artists exploring travel and movement

Journeys and the state of movement that instigates reflection have been of interest to me since art school days when I studied the work of artists of the Cubist and Futurist Movements. The Cubist Movement and artists like Pablo Picasso (1881-1973) and George Braque (1882-1963) influenced the Futurists. The significance of the fragmentation or faceting in the paintings of the Cubists was a way of expressing volume through a series of interlocking cubes and displaying movement, sides and angles of three-dimensional objects in space.

Futurism was particularly relevant for overturning the past and praising the new mechanical age with the emphasis on machinery and speed. The group, including the

sculptor Umberto Boccioni (1882 – 1916), explored the movement of forms through space in painting, sculpture, music and poetry.

The Futurist artists wished to convey the movement of man and machinery and the increased pace of the life in the new industrial age. The most successful Futurist artist in conveying this movement in three dimensions was Umberto Boccioni (1882-1916). He wrote in the Futurist Manifesto of 1910 that

Indeed, all things move, all things run, all things are rapidly changing. A profile is never motionless before our eyes, but it constantly appears and disappears. On account of the persistency of an image upon the retina, moving objects constantly multiply themselves; their form changes like rapid vibrations, in their mad career. Thus a running horse has not four legs, but twenty, and their movements are triangular. (Futurist Manifesto, www.unknown.nu/futurism)

Boccioni's sculpture titled *Unique Forms of Continuity in Space* 1913 (Plate 3.1.1) is successful in conveying the form of a figure moving through or interacting with the environment 'the infinity of movement not of space' (Futurist Manifesto, 1910).



Plate 3.1.1 Umberto Boccioni *Unique Forms of Continuity in Space* 1913 Bronze
58 x 50 x 40 cm Read, 118

He and fellow artists urged the overthrow of the past and delighted in the speed and sensations of the mechanized age. This art movement depicted the excitement of speed, machines and industry at the beginning of the industrial age when this was seen to herald a brighter future through these radical changes to the world. The Second World War blighted this image of the brave new world as there was a turnaround given that men and machinery were seen in the light of death and destruction.

The futurist movement was a very productive period that explored the positive sides of speed and movement in the new industrial age in depth.

It is from the early 1900s that modern day travel, through the movement of man made structures of ships, planes, buses and trains, has evolved. Modern travel has allowed time between departure and arrival for people to contemplate and for cognitive shifts to occur, for example; beliefs and facts that you thought of as solid and concrete can become fluid and transform. Artists have interpreted journeys and the transformative effects in different ways through their concepts and art.

Modern travel is now fraught with other concerns. Since September 11, 2001, Westerners have another more urgent element of concern, whether we will reach our destination. The bombing of the Twin Towers in New York has perceptibly undermined our assumptions of safety as we travel on planes, buses and trains. It does not stop us travelling but we are aware that there are now other forces much less predictable over which we have no control.

3.1.3 Rosalie Gascoigne (1917–1999) and Andy Goldsworthy (1956 -)

Two artists that have influenced and shaped my art are an Australian artist and a British artist. The contemporary work from both artists speaks to a global community; one artist has remained within an area that she has travelled extensively while the other artist has traveled the world to examine different landscapes.

The two distinguishing features of these artists' work that have been and are very influential in relation to my own ideas and work are their views of and interactions with locations and their affinity with their natural surroundings. They have a particular way of seeing their surroundings and their relationship to both their external and internal

worlds. Both have a spiritual element to their work that has a strong sense of movement, movement on and in the landscape.

Rosalie Gascoigne, born in New Zealand, was based near Canberra and used materials that she collected from her immediate environment. She has a bond with the landscape, a sensitivity to the land based from her intimate knowledge of it. *Inland Sea* (1986) (Plate 3.2.1) is a powerful and emotive installation that conveys the harshness of the Australian environment through the use of corrugated iron that is a commonly used material in the bush for sheds and roofing.



Plate 3.1.2

Rosalie Gascoigne *Inland Sea* 1986 40 x 300 x 300 cm
Edwards, 31

The carefully bent corrugated sheets of iron are reminiscent of the wind blown corrugations and waves of sand in inland Australia or of water, waves and ripples on a sea.

The weathered tin has strong associations with Australia as an ancient land eroded and weathered by time while it also conveys lightness in the shapes floating above the ground. The work conveys the strength, harshness and fragility of the Australian landscape as corrugated iron is often the only material that remains of habitation in the inland regions. It is blown and eroded in a similar way to the inland sea which is generally dry but which occasionally floods to become a lake after rain.

In her artwork, *Monaro* (1989), painted drink crate timbers convey both the landscape of bush and golden grass through the placement of narrow timber strips containing text but there is also a sense of movement as if passing through the landscape. It is as though she is seeing the landscape from a speeding car.

Andy Goldsworthy's *Pebbles around a hole* (1987)(Plate 3.2.2) and *Early morning calm* (1988) (Plate 3.2.3) are works based on a circular motif that is popular in his work. These works seem to be gateways to different dimensions or galaxies, gateways into the unknown. *Early morning calm* utilizes sticks pushed into the bottom of the lake and the reflection of the sticks creates the full circle. Andy's ephemeral works are documented through photographic images and it is the image of the art that we view.



Plate 3.1.3 Andy Goldsworthy
Pebbles around a hole 1990
Goldsworthy, 7

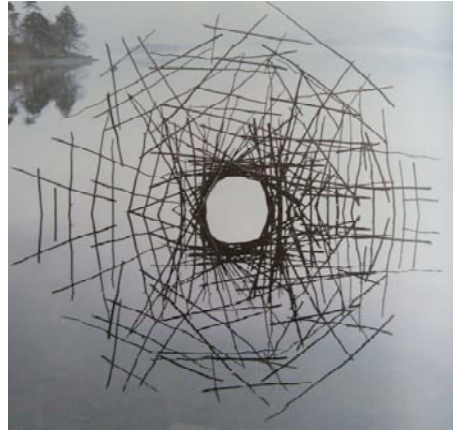


Plate 3.1.4 Andy Goldsworthy
Early morning calm 1990
Goldsworthy, 84

Goldsworthy (1990) states in his book *Andy Goldsworthy*, that

Movement, change, light, growth and decay are the lifeblood of nature, the energies that I try to tap through my work. I need the shock of touch, the resistance of place, materials and weather, the earth as my source. I want to get under the surface. When I work with a leaf, rock, stick, it is not just that material in itself, it is an opening to the processes of life within and around it. When I leave it, these processes continue. (Goldsworthy, 1990: Introduction)

Both these artists have a strong sensibility for their materials and their environments. The transitions represented in the work are those of translation and connotations of the materials in the case of Rosalie's work and the transient nature of natural materials in Andy's work. Their work may look simple in design but the work has a complex strength that strikes a chord with the viewer.

3.2 Artist and the Journey

Dominantly the inspiration and motivation that constitutes the basis for art is life, life experiences that shape the person. Views have been modelled both from fundamental beliefs and inherited traits and influenced by the modern world. All these shape people and modern technologies colour their views on the world and others.

This section looks at the personal influences from working with migrant groups in paid employment that supports and enriches my creative artwork. Both work and art have influential aspects that crossover and have led to an interest in pursuing overseas art and cultural exchanges. A fascination with individual personal stories had led to my work with the multicultural communities on the Tablelands for the last ten years and this has greatly influenced my desire to travel.

3.2.1 Migrants

Influences from migrant cultures were gained firstly through working with women of diverse cultures on the art project *Give Me 5* and continuing to work with multicultural groups on the Tablelands as Multicultural Arts Officer (1998 – 2000) and Multicultural Community officer (2005 -).

The first project on which I worked with five women from diverse cultural backgrounds was titled *Give Me 5* (1996 / 97). The main cultures were Chinese, Italian, Albanian, Indigenous and Australian of English background. To provide an insight into their lives and backgrounds, the project recorded their stories through sound, video and three-

dimensional art. I had known all the women personally before the project which encouraged their willingness to open up about their personal lives. Working with these migrant women and gaining this brief insight into their cultures initiated the desire to learn more about the countries they came from and their cultural heritage.

As artist and curator of the *Give Me 5* project I was representing the lives of others through my art. Hence it was only one person's interpretation not necessarily the view of the women themselves. Rosa Nastasi, one of the five women, wrote on the *Give me Five* project in Queensland Community Arts Network News (1997):

I was very interested in the artwork that Melissa had made about her grandmother. It was the first time that I had experienced that type of artwork. In the process of the project I enjoyed meeting with all the women and talking about our lives up until this moment. It made me look back into my past and think I wasn't the only one who had to go through different and difficult phases in my life because we all had to put up with similar experiences. Melissa had the knack in picking the women because we all got on so well together and we opened up about our life stories to one another without inhibitions... I was asked if I should have had more say in the project but I felt it was Melissa's project and I was happy to hand on the information - it was up to her to put it all together. I wouldn't have known what to do with it. (Nastasi, 1997: 25)

The exhibition *Give me Five* was centred around the home of the women, the place where they felt most at ease. The art, which consisted of working with and altering furniture that had specific meaning and connections for the women and through the objects, was designed to give a tantalizing glimpse of their stories. The project was

documented with photographs and video, some of the photos relating to their personal environments of each of the women and the video were displayed at the exhibition. The digitally manipulated photograph of Joe's car (Rose Nastasi's husband) (Plate 3.2.4) was printed on an AO mapping sheet, I had chosen one image from each woman's environment to enlarge in this way.

Joe was a mechanic who had worked from home and he kept his car in mint condition where it sat in the shed and, as such, was an integral part of Rose's daily life.



Plate 3.2.1 *Joe's car 1987*
Digital image on mapping paper 91.5 x 118.5cm

Subsequent to the *Give Me 5* project I was employed as Mareeba Multicultural Arts Officer in 1988 until 2000. Then, in 2001, I worked with Migrant Settlement Services in Cairns as the Outreach officer that covered the areas of the Tablelands to the west, Tully and Innisfail to the South and Mossman to the North. Migrants, particularly women, together with their stories and experiences of journeys and migration, testify that these have created major changes in the direction of their lives. The motivations that have influenced them to migrate are varied from political refugees fleeing oppressive governments to migrants seeking a better lifestyle. Many of the background stories of refugees are traumatic events that are little understood by the country in which they have settled. New migrants struggle not only with the cultural changes and language difficulties, but also with the preceding events that led to their migration. Politicians seem unaware of migrants' individual stories that give an insight into their background. There appears to be a view that, to assimilate into Australian culture, they have to relinquish their past.

There is an implicit pecking order in the arrival of migrants to this country with the latest arrivals receiving a less than welcoming reception from the migrants who have come before. The present government has reinforced this, with detention centres in inhospitable regions and unwelcoming treatment of refugees attempting to come to Australia. Apart from the indigenous Australians, the majority of Australians are from migrant backgrounds and, as a consequence, one might expect there to be a greater understanding and sympathy of the plight of new arrivals.

One group of migrants who came to Australia as political refugees and live in the north is the Hmong. I was fascinated to learn more about them and their culture.

They had previously lived in the mountainous area of southern China, but, as a minority group, they have been persecuted wherever they have lived and the last migration was fleeing Laos over the border to Thailand before migrating to Australia as political refugees. The Hmong community on the Tablelands told me the story of swimming the river clutching bamboo poles to keep them afloat to reach the safety of Thailand and escape the Vietnamese soldiers. They have a very rich cultural heritage, as do many of the migrant groups that have arrived in Australia. We celebrate these diverse heritages in Australia and it has created a vastly enriched Australian society.

Through my work and interest in the personal stories in the lives of migrant women I came to look at the differences of the diverse cultures in relation to my own culture. What are my own beliefs, values and moral codes?

I progressed to looking at what I saw as patterns, habits and rituals that made up my life that highlighted the subtle differences, even within the same cultural group.

3.2.2 Recurring Patterns - in nature and man

Working with migrants had started me looking more deeply into my own culture, beliefs and rituals, and in the installation held at the Cairns Regional Gallery in 2001, I explored the fine details of my life.

There are connections between the installation *Recurring Patterns - in nature and man* and journeys that I have made regularly in the car driving up and down the

range between Mareeba and Cairns, where I created art images of seeing the road ahead and at the same time seeing the road behind through the rear vision mirror. Where was I going to and where had I been? This resultant installation explored elements that also link in with journeys, through the rituals, addictions and habits that we carry with us wherever we go. The psychology of human behaviour and the mental and physical processes seek to obtain a balance between the positive and negative influences of the inner and outer worlds.

Recurring Patterns - in nature and man, was an installation of my work that was held at the Cairns Regional Gallery from March 17 - May 6, 2001. *Recurring Patterns* examined my view of rituals and habits in my life.

Periods of smoking and non smoking; both have become opposing habits that I do not seem to be able to resolve; daily tasks such as laundry, hanging out clothes and how people have rituals relating to these everyday events. Such little things become habit forming and take control of our lives to the extent that, even though we recognise these as rituals, we find it hard to change them. There is comfort in them. My own habits and addictions and those of other people have always interested me. How others do things; for example, in the simple process of making a cup of tea there are divisions, those who make a pot of tea, those who use teabags and those who do both. Other tea making habits are warming the pot or not and putting in milk before or after the tea is poured, Mild to strong feelings are expressed by women concerning their home rituals causing tensions through changes or challenges to these ritualistic practices. Everyone goes about tasks slightly differently to everyone else within the home. The habits of early and late risers - those that like to sleep in occasionally as

they stay up later at night, compared to those that rise early and go to bed early – are also of interest as this may cause tensions within the family as people try to adjust to either early risers or those wanting to sleep in.

Recurring Patterns explored opposites, for example, interiors and exteriors of the home environment that expanded to look from the minute to the larger scale of the internal and external landscapes of the body.

Plates 3.2.2 and 3.2.3 examine ordinary objects but also the art documents my habit of smoking and trying to give up and the design of my fingerprint that can be seen as a maze or vortex that is the mark of the individual.



Plate 3.2.2 *Butts* 2001
Paint and charcoal on paper
19 x19cm



Plate 3.2.3 *Fingerprint* 2001
Ink and pastel on paper
19 x19cm

Art and life are inextricably and irrevocably linked. One cannot exist without the other. Prior to my overseas travels, *Recurring Patterns* was the starting point for exploring in

greater depth the evolution of changes that influence and directly affect the directions of my life and therefore my artwork. In my process diary I recorded these thoughts

Lives are filled with rituals from the small to the large, from everyday tasks to weekly and yearly rites that create patterns in our lives.

Senses: vision
extended & limited
microscopic & vast
details & design
positive & negative
colourful & blank
myopic & farsighted
intuitive & naïve
transparent & visible
sign & motif (Waters, 2001: 2, 12)

After Recurring Patterns - in nature and man I decided to pursue ideas that had formed while working with migrants. Returning from the trip I had undertaken to China and Mongolia I worked on a series of creative cultural exchanges with China and India with the assistance of artists in the overseas countries and Australian artists. This provided me with the opportunity to do further travels with financial assistance for the projects.

3.2.3 Artist exchanges

Running concurrently with this research, I curated cultural and creative exchanges between artists from China and India and Australia that resulted in a series of

exhibitions. These exchanges were part of the journeying process that added another dimension, through working closely with the artists, thus requiring that I delve more deeply into their relationships and cultures.

These cultural exchanges were closely tied up with the journeying experience and the exploration of other cultures, thus providing me with the opportunity to make connections with artists overseas. We had a common language in art but diverse views resulting from our backgrounds. A funding application to Arts Queensland was successful and the monies assisted with the creative exchanges allowed overseas artists to visit Australia and Australian artists to visit India.

3.2.3.1 China

After visiting China in 2001, I organized for two of the Chinese artists I had met to visit and exhibit in Australia in 2002. Mr Li Zhi and Mrs ZhaoYu Feng (and a interpreter, Mr Luo) came to Australia and exhibited their work in both Townsville and Cairns in May 2002. Both artists and the translator stayed with me for the month they were in Australia. I have to admit it was a culture shock both ways. Their expectations and mine did not always coincide; for example, the interpreter disappeared when he was needed for translating and Mrs Zhao was very demanding. Mr Li had travelled before and seemed more relaxed as we had previously enjoyed long discussions on Art and Life, through an interpreter, when I was in Dalian, China. In Australia, the interpreter chosen had difficulty communicating with his style of English and, combined with my lack of Chinese, this constituted a significant hurdle and possibly contributed to many of the misconceptions and misunderstandings that occurred. To compensate for the

language difficulties I consulted a Chinese teacher in Cairns and Chinese restaurants in Cairns, Townsville and on the Tablelands, all of whom were very helpful in interpreting and helping out with issues that arose.

3.2.3.2 India

The second project, *Two Sides of Paper*, entailed training at a paper factory in Rajasthan, India in 2002 with fellow artist Deborah Redwood. During our time we made contact with the Rajasthan School of Art where the idea for a collaborative exhibition of Indian and Australian artists was formed. The person with whom I maintained contact was Mr Upadhyay, Head of the Painting Department at the Rajasthan School of Art and, as co-curators, it took the remainder of 2002 to organize the exhibition. The exhibition titled *Corresponding Latitudes* was held in India from twenty first February until seventh March 2003 and art from five Australian artists was transported to exhibit with that of five Indian artists. A year later the artists in the Australian exhibition had grown to fourteen artists, six Australian and eight Indian artists. The second *Corresponding Latitudes* exhibition was held from December 2004/ January 2005 at KickArts at the Centre for Contemporary Art, Cairns.

Two Indian artists attended the exhibition; the female artist, Meenu Srivastava, stayed with me and the male artist, Shiv Kumar, stayed with a friend. While both these artists spoke English well, cultural differences and language created barriers and misconceptions. While misunderstandings arose though language and translations, the exchanges led to very successful outcomes and connections. Again I relied on

people with a common cultural heritage to assist in resolving dilemmas; Sasi Victoire, in particular, was my mentor in comprehending cultural morés.

Although the cultural exchange process entailed much more work than I could have anticipated, what I learnt through the process was invaluable not only for my own awareness of the difficulties of relating to other cultures, particularly those where language is a barrier, but also understanding that this can also be the case when there is no language barrier; it can arise through a personality clash or some other misconception. This was all essential for the research I was undertaking towards enhanced comprehension of the processes of journeying.

All these influences were part of the processes leading up, running parallel to and absorbed into the *Transitions* mental and physical journeys.

CHAPTER 4 METHODOLOGY: The Planned and the Unplanned

4.1 The Map: Realizing the Aims

As indicated in 1.4, the current research aims to probe pivotal journeys through the collection, collation, investigation, exploration and documentation of each stage over a three-year period from 2001 to 2003. In contrast to regular journeys where there are no discernable changes, pivotal journeys are identified from the changes wrought that have resulted from the physical and mental shifts taking place in the transitional stages of journeys and how these have stimulated and influenced artistic and creative outcomes. These investigations will form the basis for the artwork.

4.2 Planned Journeys 2001 – 2003

Table 4.2.1 presents the journeys planned, their approximate timelines and relevant materials to be collected.

Table 4.2.1 Planned Journeys 2001 – 2003

YEAR	DURATION	DESTINATION	MATERIALS TO BE COLLECTED
2001	April May		Recurring Patterns
	March – May	China and Mongolia	Photographic written & visual material
	December	Adelaide	
2002	February – March	India	Photographic written & visual material
	October – December	Adelaide	
2003	February – August	India	Indian exchange exhibition Photographic written & visual material
	October	Adelaide	

4.3 Preparation

The preparation for the journeys overseas necessitated the planning of documentation processes to be used to record the trips. As I intended to travel with the minimum of baggage, a medium sized rucksack, I looked at the easiest and most practical modes of journey documentation. Essential documentation materials for the journeys are a camera, diary and sketchbook. Given the plan to write a daily diary where possible and to take photographs that interest me, the views of a country will be through the eyes of a tourist / traveller but the intention was to study the details through the eyes of an artist. The plan for the sketchbook is to further explore areas of interest and/or record

later remembered scenes or ideas and thoughts. Implements include felt pens, biros and *pilot* pens, pencils and rubber, Indian ink and brush and charcoal. All of the previous documentation are aimed to contribute to, or be developed to be part of the foundations for the exhibition.

As journeys constitute such a large field to explore, the parameters formed the boundaries within which to keep the project on a manageable level. The parameters provide the artist with clear boundaries so as to limit the size and shape of the journey processes. Given that there are many and varied approaches that can be undertaken within these, it is recognized that no two artists will process these in the exact same way.

The *Schematic Analysis of the Parameters of Journeying* (Figure 4.3.1) creates the framework for the journeying, a plan to incorporate the different stages of travel so that the trips concentrate might be on areas of interest. Figure 4.3.1 presents a schematic outline of the parameters of journeying that will be documented.

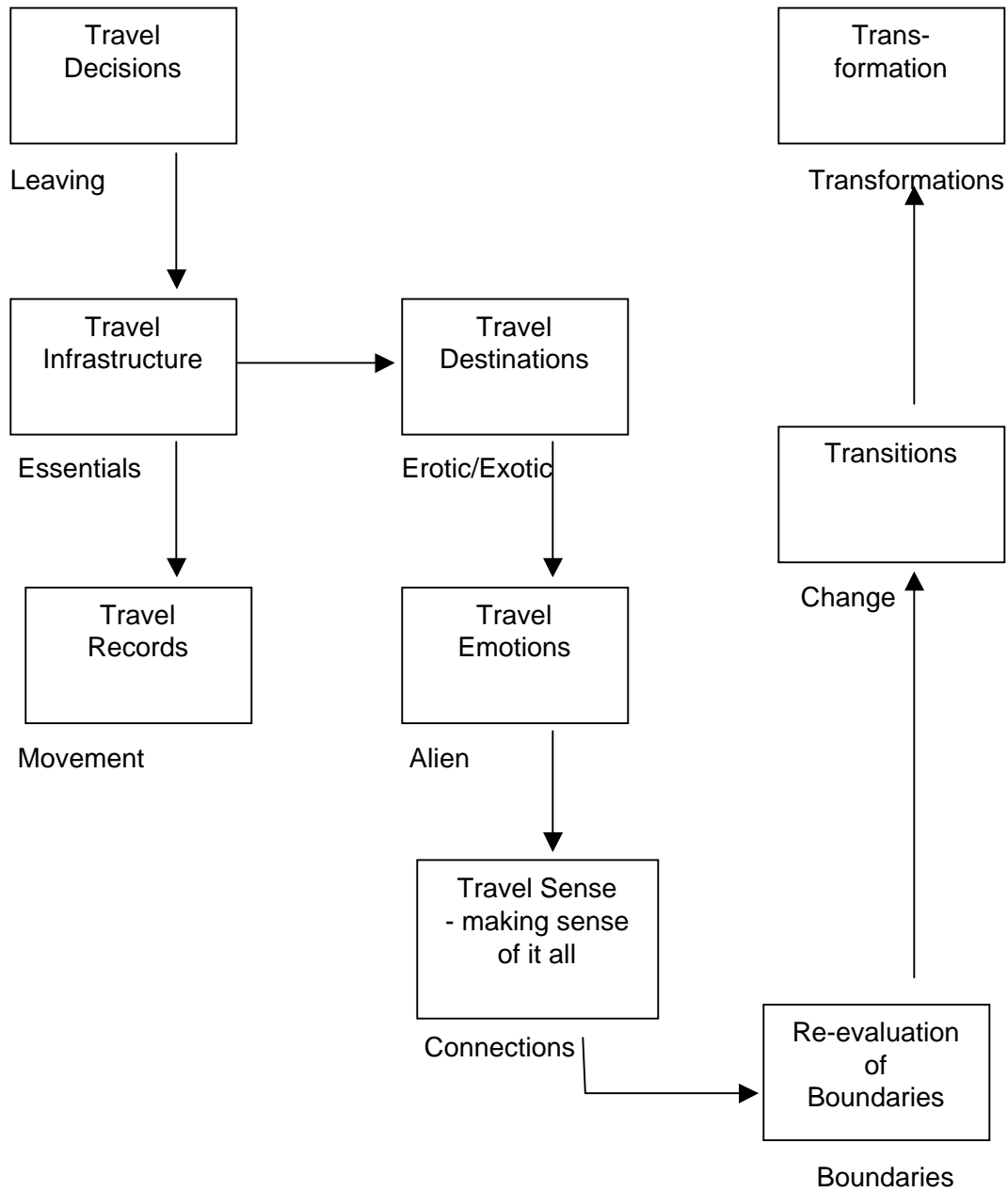


Figure 4.3.1 Schematic Analysis of the Parameters of Journeying

The nine areas chosen are the major areas of mental and physical processes in journeying that can vary, juxtapose and overlap but they represent the major and progressive sequence of events taken when travelling.

4.4 Documentation

4.4.1 Through the lens

Photographic documentation consists primarily of the typical tourist snaps of people and places that gain attention. The images that I photograph will be determined by the time and place rather than preconceived ideas. The purpose is to record the experiences of the new, to be open and spontaneous to the sights and patterns of a different environment. In addition the plan is also to record the details and the patterns of subjects / objects of interest and the inner personal and outer public views.

For China and Mongolia I purchased six disposable cameras, three panoramic and three standard. For India I purchased a second-hand Canon Elph camera, with a focal adjustment that would allow detailed shots, and six Advantix films. I planned to purchase other films in India if necessary.

4.4.2 Diary/Journal Records

The written personal recordings encompass diaries of the trips, accounts of day-to-day events and places visited, costs and other information relevant to the journey. There is a diary for each trip except for the final journey to Adelaide.

Three diaries were planned:

1. China and Mongolia (29/3 – 9/5/2001)
2. India (6/2 – 26/3/2002)
3. India (15/2 – 4/7/2003)

4.4.3 The Visual Journal

Drawings and sketches and other visual material will be included in the written diaries. These will be a personal selection of ideas and concepts that arise or take my interest while traveling. This will depend on time available to do drawings that can be supplemented with found visual images, e.g., postcards and posters that are acquired on the way.

Sketches and drawing will document, in felt pen and biro, snap shots, quick views, patterns and movement of interest. Some of the drawings will relate to the journey itself and others will be more detailed studies from written references, quick sketches and concepts from the journey created on the return home.

4.4.4 Artefacts and Media Records

The plan is to collect written published material in different countries, that which takes my interest, such as newspapers, articles and relevant information connected to the

areas I will be visiting as well as reading and taking notes on books read about the areas visited or other novels I read while travelling.

4.5 Implementation of the Plan

The implementation of the plan and places visited varied due to circumstances, for example; travelling to Mongolia was dependent on funds after spending time in China; also the Nepal trip was planned when I was in India in early 2002. As travel provided the connections for further opportunities to travel, through communication with other travellers, unplanned areas were explored within countries, such as Kashmir and Ladakh in Northern India when I had a longer period of time in India in 2003.

4.5.1 Journeys Actually Taken

The first trip of six weeks duration encompasses travels in northern China and Mongolia that took place in early 2001.

The second overseas trip to India was planned with an artist friend, Deborah Redwood to undertake two weeks training in Sanganer, on the outskirts of Jaipur, Rajasthan in early 2002. After the training we planned to visit the cities and towns of Pushkar, Jodhpur, Jaisalmer and Mt Abu, all in the state of Rajasthan.

The third trip was unplanned but the possibility came about during the Indian trip and a wish to do a trek of the Himalayas in Nepal that was undertaken in 2002.

The fourth journey was a return to India in 2003 to further explore the northern region of India which included a collaborative exchange exhibition *Corresponding Latitudes*. The fifth and final trip was also unplanned and eventuated two weeks after the return from India when it became necessary to travel to Adelaide for family matters.

Table 4.5.1 illustrates the actual journeys undertaken that include unplanned trips, the times taken for the travels, the nature of the journeys (whether pivotal or regular) and the documentation material that was collected on the journeys. It also includes the two exhibitions, *Recurring Patterns – in nature and man* and *Transitions – a case for leaving*, that were both the inspiration for and the culmination of the journeys.

Table 4.5.1 Actual Journeys Undertaken

YEAR	DURATION	DESTINATION	NATURE		MATERIALS COLLECTED					
			PIVO-TAL	REG	PHOTO-GRAPHIC	DIARY	VISUAL JOURNAL	ARTEFACTS/MEDIA RECORDS	EXHIBITIONS	
2001	April May	Cairns								<i>Recurring Patterns</i> Exhibition
	March 17 May 7	China and Mongolia			6 disposable cameras – 6 standard and 6 panoramic	1 diary	Sketches in diary	Postcards, Chinese philosophy, art and language books		
	December	Adelaide			1 film					
2002	February 6 March 26	India			Canon Elph camera and 6 Advantix films	1 diary	Sketches in diary	Postcards, paper products and paper images, writings and art books		
	June 5 July 6	Nepal			Bought camera in India on way to Nepal 3 x 35mm films	1 diary	Sketches in diary			
	October December	Adelaide			1 film					
2003	February 15 July 6	India			Canon Elph Camera and 8 films	1 diary	Sketches in diary	Postcards, and paper images and writings		
	August 6 December 11	Adelaide			2 films		Sketchbook and notes			
2005	21 May 19 June	Cairns								<i>Transitions</i> Installation

As can be seen from Table 4.5.1, all the overseas trips were pivotal including the final Adelaide trip which seemed to be the culmination of all the previous overseas travels. The data collection was essential for recording the individual journeys but also as background material for the planned exhibition. I consciously collected materials on overseas trips and recorded my travels, through photography and diaries but did not do so on regular trips, though I did do a sketchbook with notes and sketches, on the last Adelaide trip to record ideas for the installation.

4.6 Description of Data Set

The data collected over the period of three years were as follows; photographic, diaries, visual recordings, media and artifacts.

4.6.1 Photographic Documentation

Photographs were taken of each journey overseas as well as the Adelaide trips. Thirty six films were taken and developed over the seven individual journeys. The films were generally twenty five film exposures with several forty exposures. The majority of the films were developed on my return. There were some difficulties with a camera I purchased in Delhi that functioned erratically and subsequently many of the photographs were poor quality. Also in Mongolia the instamatic camera seized up due to the cold and a series of pictures did not develop.

4.6.1 Diary Journal Records and Visual Documentation

Diaries were taken for the four overseas trips and a sketchbook for the final Adelaide trip and these included visual recordings, sketches and drawings of the scenes, areas of interest or ideas included within the text of the day's recording, This placed and dated the sketches and drawings in relation to each day's events.

4.6.1 Material Collected

Other material collected included articles, text and visual material such as postcards and images on paper that related to the country and journeys. Visual imagery collected comprised posters of areas, small art works by local artists, images of gods and goddesses (particularly in India). Reading material, art, philosophical and books relating to the country were collected, some being posted home rather than having to carry them on my travels. I also collected books, images and postcards on Buddhism and other small items; for example small pottery pieces and printed papers from Rajasthan. Some of these items were for gifts on my return home but I was limited by what could be carried in a rucksack. The majority of the materials were collated as the basis and inspiration for the planned installation.

4.6 Planning the Artwork

Planning the artwork commenced on the travels and picked up momentum on return from India in 2003 as I sought ways that would express the ideas and concepts of

travel and transitions. This is the stage when bringing all the material collected together to prepare and understand how the work will take shape physically.

4.6.1 Criteria and Options

The planned artwork is dependent on the primary aims of the exhibition/installation, the criteria, the options and the decisions made. The standards of the artist's aesthetic values, manual, intellectual and visual communication skills are an important part of this process as these skills determine the artwork which communicates to the viewer. The criteria and options are comprised of the factors that best illustrate and communicate the aims of the exhibition while the decisions made are based on the factors that necessitate the inclusion of secondary concerns, for example the practicalities of cost, size or other factors that determine the use of one option over another.

Table 4.7.1 outlines the processes of determining the choices for the visual media for the exhibition; how to organize and place the artworks, how to display the art, the materials to use and how to tell the story mapped against the aims of the research. From the criteria arise the options that can be achieved by looking at the ways that best create the environment to tell the story. Using materials that are based on travel and documenting travel, suitcases are an obvious item and paper another, as paper is lightweight and easy to carry. The *Departures* exhibition in Wollongong incorporated these media, suitcases and paper products, and the exhibition was influential in planning the materials that I wished to use. The paper items could be contained within the suitcase or emerge from it, or both.

AIM	CRITERIA	OPTIONS	SECOND ORDER FACTORS	DECISION
1. To create an environment to journey through by art placement	Possibilities for art which requires the viewer to follow a defined sequence	Transitional linear gallery display Installation	Venue	Cairns Regional Gallery Installation
2. To narrate the transitions in journeys visually	Need for deliberate segmentation to represent transitions	Starting Point 1 - 9	Nine donated suitcases	1 – 9 Cases relating to the 1 – 9 transitional stages of travel
3. To create the essence of travel	Travel is ephemeral and transitory Requires concern for: essentials weight key documents – passport, identity \$ etc	Sculpture Painting Photography Drawing - Studies in movement	Combination of these media Lightweight and easy to transport	Mixed media Cardboard cases and paper based contents

Table 4.7.1 Criteria and Options

4.6.2 Choosing the Visual Format

The planning of the exhibition focuses the aims as shown in Table 4.7.1.

Aim 1: To create an environment to journey through by art placement

The choice of installation over other creative formats is to allow the participation of viewers to journey through a created environment. In the book *Scientist as Philosopher* (2004) Friedal Weinert discusses

... from a 'happening' in three-dimensional space, physics becomes, as it were, an 'existence' in the four dimensional 'world'. (Weinert, 2004:130)

Installations can have a strong impact through the placement and arrangement of objects in a three dimensional space where the concepts of space and time becomes a four dimensional continuum in which the actual (existent) exists. Installation is often a temporary or ephemeral concept that can be set up in physical form not only in a gallery environment but, alternatively, in any space in the environment. The installation will be based on and incorporate some of the three collected documentation methods: written, photographic and drawn images for an installation of paper and paper products with other elements chosen as they relate to and associate with travel, journeys and movement.

In the traditional art forms of painting and sculpture, installation has more of an affinity with sculpture for the reason that it incorporates three-dimensional objects within space. Unlike individual isolated sculptural pieces, the installation has another role - that of placing visual stimuli in surroundings for an overall effect. The elements within the installations relate and connect to create this overview. The installation can stimulate feelings, emotions that inspire interaction with the viewer. Installations have elements that encourage the viewer, through a cognitive process, towards an

awareness of the artist's intentions or the story that the artist is trying to tell. Objects and elements are arranged to convey this narrative. Therefore the viewer participates in the final process of the creative narrative. Cairns Regional Gallery was approached in 2001 as the preferred venue for the exhibition, shortly after I completed the Installation *Recurring Patterns in nature and man*. The Installation was to be showcased at the Local Focus Space, the second floor attic gallery space, of the Cairns Regional Gallery on the corner of Abbott and Shield Streets in Cairns, from 21 May until the 19 June 2005.

Aim 2: To narrate the transitions in journeys visually

The cases will create the vehicle to narrate the story of journeys through varied sizes, shapes and contents to convey the differing views, emotions, perceptions and personal discoveries in the transitional stages of travel.

My reason for choosing paper is because it is transportable, easily accessed and can be worked on in confined spaces. Suitcases seem to be the ideal option for the containment and display of the paper based work and the capacity of this medium to imply that the exhibition is *in transition* and can be moved from place to place. Also, I was able to stack and carry all the suitcases in my car and thus eliminate transport costs.

The concept for utilizing cases came from past influences, one having worked with suitcases and containers in Sharon Pacey's project, *Baggage* and secondly viewing the *Departures* exhibition held in Wollongong. However I was also influenced by the fact that suitcases are the first items you seek when planning to travel. The cases become

the containers for the art as well as part of the artwork itself. Suitcase and their contents tell much about the traveller. The suitcase contains the microcosm of our world that we are taking with us and the contents reflect our identity.

The division of journeys from one to nine phases will commence with *Departures* and progress through to *Transformation*. The stages in between are to represent the transitions of journeys in a natural sequence. To a certain extent, the sequence will need to be flexible so that changes can be made for a particular gallery environment. With the decision to work with suitcases I started to look for cardboard suitcases as an extension of paper-based products that have an historical connection with 50s and 60s migrant journeys to Australia. I asked friends and colleagues to look out for the suitcases and, in a very short time, the number of cases needed had been donated or loaned. The cases range from a small child's school suitcase to large trunks made of cardboard with timber reinforcing.

Aim 3: To create the essence of travel

I aim to create the essence of travel through the previous processes and decisions so that the viewer can relate and connect with the transitory and ephemeral nature of travel and life's journey. Paper is very flexible and can be rolled, folded, packaged and made into shapes. Paper is, in itself, frail and ephemeral and will be used to create works contained in the cases. The works have the potential to emerge from the cases to extend to the walls of the gallery space.

The images on the paper will be based around the visual and written recordings taken on the journeys that can be in any medium, ones that relate to the subject matter. The

format will be a series of paper works reflective of the concepts of travel and movement. These will either hang vertically and horizontally to be contained by the suitcases when packaged. The size of the case will determine the size of the paperworks and the nine varying sized cases will be integral to the design of the artwork.

4.6.3 Factors impacting on Art and Journeys

The factors for consideration when making the art can determine the production of the art and these include the artist's studio space, the time limits in which to produce the work and financial considerations. The work may need to be scaled to both the space of the work environment and the gallery space. It is necessary to make a time plan to achieve the finished work by the deadline for the booked exhibition time. Many artists juggle art and employment as finances determine what can be outlaid on materials. These factors are the practicalities that need to be weighed so that an appropriate decision can be reached. For artists costs are a major factor in organizing and planning an exhibition and all the factors require consideration from the outset of planning the exhibition.

Planning and preparation for the journeys were generally straightforward compared to the journeys themselves that seemed to take on directions of their own. This may have been due to the lack of a rigid itinerary that allowed for flexibility and the unexpected along the way. What emerged from the original planning was that the scope and depth of journeys were much more complex than anticipated.

There were many limitations to the production of the exhibition to be held in May 2005.

These were

1. *Corresponding Latitudes*, the Indian exchange exhibition was delayed from October 2004 until December 2004 / January 2005, thus contracting the timeframe to produce work to three months from February to April 2005.
2. There was limited space in which to work. I was renting a townhouse in Cairns at the time as well as accommodating visiting Indian artists.
3. Finances were low as I had no continuing work since I had come back from the third trip to India and I was also in Adelaide looking after my mother in 2003 / 2004.

5.1 The Pivotal Nature of Journeys

Chapter Five explores the personal experiences of the journeys undertaken; the reasons, plans, the reality, the ideas that emerged and what was sought from travelling. The travels include the personal perspective on the places visited, the art seen and the people met along the way. The final section evaluates the visual data collected, the plans for the artwork and documentation of process.

5.1.1 The Destinations

The following journeys are classified as pivotal, as clarified previously in Section 1.4. Pivotal journeys are of crucial importance in stimulating processes in re-evaluating, absorbing and reflecting on new environments. Having time for this is of vital importance and travelling by car, plane and train often allows for these periods to stimulate the cognitive processes and meditative states.

As previously mentioned, 2001 was the year in which I had the opportunity to go to China and Mongolia where I travelled with a friend for two weeks and then continued for the rest of the time on my own. During this time I was able to absorb some of the cultural differences in these two very diverse countries.

Traveling on my own was something I felt I needed to do, to challenge myself to see what I was capable of. It removed me from my comfort zone to see how I would manage.

I found the experience liberating in letting go and trusting in the belief that, no matter what developed, I was capable of dealing with it. It was letting go of control to embrace living in the moment. This transition state between the known and the unknown and between control and chaos can be daunting but also challenging and exciting as well. Control is out of your hands.

Journeying by train, allowed time for reflection and formulating ideas as well as absorbing the passing environment. China is a contrast to Mongolia. China is overcrowded, polluted and with limited personal space but the people retain an intense enjoyment of life, often in harsh conditions. Mongolia, on the other hand, is sparsely populated with a strong Russian influence. It is a very poor country with harsh living and weather conditions but, despite the hardships, or because of them, the people are open and generous. It is a country of wide-open spaces and clear skies.

India in 2002 had not been my choice of destination but the country was a complete surprise to me. I travelled with another artist, Deborah Redwood, to undertake training at a paper factory in Jaipur in Rajasthan, The colours, sights, sounds, smells and noises were overpowering but fascinating and, despite the poverty, the people were remarkably optimistic with a great love of life. Here I found a variety of different cultural and philosophical views that were absorbing. I found in India, as in China, Mongolia and Nepal that, even in the harshest of living conditions, there remained a generosity of spirit and a willingness to share that we have generally lost in our Western way of life.

In June and July 2002 I traveled back to India and on to Nepal. This was a holiday, so I had the expectation of a pleasurable experience, visiting tourist destinations and seeing

the place with the tourist's gaze. Once again I had not known what to expect so it became a significant learning experience, especially as I broke my ankle while trekking and this created a series of personal challenges to overcome and then afforded much unanticipated time for reflection. I remembered thinking, early on in this trip, of the validity of the diary that I was writing up and also questioned the reasons for my being there. Why had I had come? What was it I was seeking? Was the reason for the trip solely so that I would break my ankle and was this of importance to me, in giving me space and time to ponder on the direction of my life?

The diary that I kept in Nepal recorded the day-to-day activities and events. I remember thinking at the time that the diary's contents were too objective and that it is not necessarily what I have written in the diary that was important but what I had not written, my feelings and emotions at the time. Was I conscious, when writing the diary, of someone else reading it? Therefore I felt it was vital for me to remind myself, when seeking concepts for the artwork, to read between the lines, for the subjective story of my feelings and reflections. Following is an email I sent after I returned home to a friend and family about breaking my ankle in Nepal in 2002:

...After several days in Pokhara, a really lovely place except it was like Cairns in summer with the build up to the wet - so we decided to go on a short five day trek staying 2 -3 days in each spot - the first days trek was 6 hours and i was about crawling the last hour but the mountains were cool and you could see the snow covered peaks of the Annapurna range - it was fantastic country and we reached 3160 metres on the third stop - so we had a couple of weeks up in the mountains.

Then on the second to last day of the trek i slipped on a wet rock near a creek it wedged between two rocks and I fell forward & heard the crack & thought '... i've done some damage' - my friend went back to the previous village and got some help and i was piggybacked on a porter to the next village - a place called Gara (or Ghara) where I was deposited on the verandah of the hotel & all the village came to view me - anyway there was a local doctor and he bandaged my leg and gave me some painkillers and when they kicked in i felt marginally better - all day i lay on that verandah with the villagers visiting me: men, women and kids - the kids were good company.

Meanwhile my friend had got a guy to walk back to the town we had come from (Ghorepani) as that was where the nearest phone was - 3 hours away - to get the helicopter to come and get me - well the guy arrived back in the evening (6 hours later) with a bit of paper saying they would need my health insurance number plus other details - so that had been a waste of time. So we decided that we wouldn't wait and that i should be carried out so they negotiated for a long time to get a couple of porters to carry me in a basket (that they usually carried loads of wood in or other stuff) with one side cut out and cushioned. Amazingly i was so exhausted i slept well that night and early next morning (6am) we set off - the porters having to change often to get used to my weight- and it was tough going up and down mountains and these are only little guys wearing thongs (& clothes!)- they were amazing and often i couldn't look because they were on very narrow paths with incredible drops on one side and i was beginning to wonder if we would make it out at all.

i think i was too worried about staying alive to worry about my foot - but still there was more! - on the track were two landslides this was high up above the raging Seti river - well the porters tried to manoeuvre me around a rock ledge and i thought that this was too dangerous - the porter and i were sure to go over the edge - so i said for them to let me out of the basket and i ended up hopping around and over the landslides with them

all hanging onto me - it's amazing what you can do when you have to - i thought if i can survive this i can survive anything. So we finally reached Beni after 6 hours walk then we were able to get a taxi to drive to Pokhara - 4 hours drive away on a bumpy road but it was heaven after the trek. So 10 hours later reached Pokhara and saw an Indian doctor and had X rays taken, that showed both bones broken and he bandaged my ankle.

So the rest was pretty uneventful a couple of days in Pokhara before i could get a flight to Kathmandu - thank god for travel insurance - they had organised my flight to Bangkok where i was for 10 days and had the operation to put the pins in my leg. Then it was the flight home.

i left my friend in Kathmandu and yes it cut short my trip by two weeks - i had only got crutches in Kathmandu so up until then i was hopping around or being carried on people's backs - so it really put paid to the rest of the trip - i must go back sometime to see Kathmandu and all the people that helped.

(Waters:email to Ann Harris and family, 2002)

The final trip to Adelaide was pivotal as it was the culmination of the three years of journeys and what I had learnt from them. It was a case of coming back to deal with a family situation with an awareness that this was what I needed to do.

All the journeys had exposed me to both mental and physical challenges and shifts in emotions and perspectives that I wished to record and reflect upon and portray through my art. I wished to look at the rationale for travel and what it is that I am searching for?

5.1.2 The Rationale versus the Actuality

What are we seeking when we travel? We expect a happy experience but journeys do not always meet our expectations. Movement provides the time for questioning what we are doing and why.

In my diary notes from the last Indian trip in 2003, many hours spent on trains and in the heat gave me time to question and reflect on why I was there, what was I doing and how well I understood what I was seeing while passing through a country? While I had opportunities to reflect on the other trips, India seemed to demand that you look at things within yourself. India was an amazing place although at the same time, it was also very tiring and confronting, making you question many of the values and ideas that you hold.

A section from my Indian Diary, 2003, ponders these matters:

When we travel what is it we are seeking? How much can we understand another culture when we are not born and raised in that culture? Literature, poetry and art of that culture allows us to gain an insight, although only partial, because living that life is the main way of understanding the complexities of religious beliefs and ceremonies which are all part of the fabric of the day to day existence. How much do we comprehend our own culture and its set of values? In the West we set great store on the freedom to follow our individual paths and the liberty to make our own decisions, to work at the jobs we wish to do and the life we wish to lead. Generally our goals are materialistic, a house, property and all the items needed for a comfortable lifestyle - the fridge, TV, video, computer and all that we see as essential items for a comfortable existence.

But other societies place less emphasis on these requirements and more on religious faith, family and enjoying life with less material possessions. Also in the West we are in search of happiness and thus we become the seekers of that elusive emotion. Maybe this is why we are travellers and are seeking happiness elsewhere, whereas happiness and unhappiness are controlled by us as we have the potential within us to create these conflicting emotions. Wherever we are born and raised is part and parcel of who we are. We make our own happiness whether we are home or away, so why do we think that happiness is elsewhere?

There are many and varied opinions of what are the main ingredients for happiness. Do we find that there is something lacking at home or in our hectic lifestyles? Are we looking for a simpler and more fulfilling lifestyle away from the pressures and constraints and where basic values of family and our connections to nature have become eroded? Do we seek different philosophies and beliefs to fill the void of an individualistic lifestyle and are the comforts of home enough? Is the short stay or visit preferable to staying longer? We are all visitors in another culture and there will always be differences in thinking due to different backgrounds and beliefs. No matter how long we stay in a community, especially an Asian one, we will always be seen as a tourist or visitor and this is determined by our skin and hair colour, background, language and Western thinking.

So what we are looking for are the exotic and the differences, the experiences and the challenges (personal ones) that changes and/or enhances our perceptions of ourselves in relation to others. There always seems to be more questions than answers. We are wishing to expand our understanding of different cultures. Travel makes us think of alternative paths or directions for our lives in the future, different directions from those planned at home which can broaden the possibilities of what can be achieved. These thoughts, ideas and queries have been directly influenced by travel.

(Waters, diary: 2003)

As an individual I felt India was confronting in so many ways that it seemed logical to look within and question my motivations and reasons for being there. My expectation of India before the 2002 trip and the reality were quite different; the country was challenging, pushing you to examine yourself and your beliefs more closely.

The art and cultures proved to be distinctive and reflective of the culture of the countries. Hence I sought to examine and connect with both on these journeys.

5.1.3 Art Exposure

Travel and art are inseparable. Tourists are seeking to see a culture and all that it encompasses; people, language, lifestyle, religion, history, architecture, crafts and arts. So whether the tourists and / or travellers are artists, they are influenced by the environment and the culture they are visiting, whether as a good experience or a difficult one. This is why there are specialized tours to cater for particular areas of interest for tourists who wish to have tours specifically focusing on history, language and / or arts and culture of a country.

Travel has beneficial outcomes for artists for it is not only the influences that art from other cultures bring but the changes created through the viewing of visual experiences to promote new aesthetic values. Encounters with other travellers and artists provided many changes in physical plans and also mental shifts during the visits.

Travelling artists collect memorabilia; postcards, images, photographs and sketches of areas of interest to them and, like all tourists who visit new places, they are influenced by what they see. It is a new or different perspective that evokes a mental response that results in a cognitive shift in thinking that can broaden the range and processes of work or change the direction of their work in the future. It is like going out for a day of sketching in the countryside, it is on the return to home that the changes and reappraisal of the sketches and of what has been seen takes place. Sometimes it may not be the sketches at all that are influential but other elements that catch the eye on the way to and from the countryside or at the visited site. Seeking out artists and the art of a country from its artistic heritage, graffiti to contemporary art provided me with visions of a place through the artists' eyes and a sense of art as a valued part of social and religious life. All the contacts made with artists, arts organizations and visiting tourist attractions, temples, museums and historical sights develops a familiarity with and understanding of the culture of the country I was visiting.

Hou Hanru, an Indian writer, wrote of migration as a positive experience for artists in his article in the *Nomad Aesthetic*, 2002.

Nomadism is no doubt the most 'normal' but exciting way of living today. Travel and migration have been a major driving force in the making of the contemporary world. They have fundamentally transformed every aspect of our life. On the trajectory of travel and migration, new spaces for creation are opened in the heart of every established territory. They are new terrains for the 'work of imagination', the creation of new identities and testing grounds for a 'new world' restructured by hybridisation of different cultures and individual experiences, a process of continual negotiations between the 'global' and 'local'. (Hou Hanru, 2002: 26)

Talking with a group of artists in Baswara, a tribal area south of Udaipur on a site specific arts project titled *Vagrad* (2003), there was ample opportunity to discuss ideas and arts practices between different countries. I was one of two overseas artists (the other artist was from Switzerland); the discussions centered on contemporary arts and the extent which differences can be seen between the work of Western artists and Asian, Indian artists. I recognised that there was cultural content in Asian work that was discernible though the concerns and concepts that were similar across artists. Cultural heritage has an influence on contemporary artists so that, although contemporary art has had global influences, it also contains local foundations or subject matter. An Indian artist noted that compared to Western and Indian art, the differences were in the availability of accessible or affordable materials to produce their art. The hybridization of contemporary art has influenced all art through the use of the internet, books and other art literature. One of the Indian artists also stated that artists in the West had a tendency to feel that their work was superior to the work of Indian artists. Did we think our work is better and, if so, why? Thinking about these questions I felt that maybe his statement was a general impression he had gained from Western artists. Presentation of the art in the West was perhaps better in the displays of art that I saw but the majority of artwork I had seen was impressive. This was because of the aesthetic qualities in the handling of the materials, subject matter and in conveying the concepts that were contemporary with a distinctly Indian flavour.

A similar discussion with Chinese artist, Mr Li, was that he had been heavily influenced by Western art and artists. However the colours he used (green, white and natural plant forms) derived from his belief that white was the colour of purity and green the colour of

growth and that his involvement with the Brahma Kumaris and meditation had also influenced his work. Mr Li spoke very little English and this conversation was through an interpreter. He was surprised when I said that I worked on various subjects of interest using any materials, and he responded with a query about whether that was frivolous. He said that art should have a more serious role in the community and that his work aimed to bring calm, peace and reflection to people viewing his work. Having seen his paintings, I could understand that his beliefs were instilled into his art through the colours and subject matter. I replied that many of my past works had been based on my environment, both the positive and negative aspects, for example the beautiful natural environment of North Queensland versus the negative social issues such as racism, crime and politics.

Mr Li states in his catalogue for the Exhibition *Northern Fusions* in Cairns, 2002 that he

... sought the Chinese traditional art, particularly in religious art, even visited India several times to experience and research the fountainhead of religion. Therefore [his] outlook on life and creating thought of art was significantly influenced. Life becomes simple, lighthearted and quiet, so painting becomes peaceful, gentle for the spiritual lives. Not only does this sort of pursuit apparently stress on the need of art creation, but also there is a kind of responsibility within it. (Li, 2002: 2)

I saw art and artists in all the countries I visited and from these places I purchased and brought back rolled up images of traditional and a few contemporary art works. All these works were limited in size so that I could stow them easily in my backpack. I brought small works from artists in China, India and Mongolia.

Examples of art seen on the journeys included both the work of traditional and contemporary artists with contemporary art being more closely aligned to Western art. The traditional work in Asia is religiously significant due to the impact of Buddhism in China, Mongolia and Nepal while influences of Persian art practices, such as miniature painting, Jainism, Buddhism and Hindu religions are seen in the work in India.

Contemporary work often pursues this theme of religion and philosophies in these countries as they are regarded as still a very important part of daily life. Contemporary art is global art, influenced by exposure to many varying styles, techniques, subject matter and symbolism in art around the world through books, television and computer images. On the other hand, old temple sculptures in India embody erotic imagery that is at odds with contemporary imagery. In the hierarchy of Hindu religion, males set the codes of women's behaviour; women are protected and this was an area with which I had difficulties.

Women professed that they felt safe being protected by the males in their community and family. These areas were explored in conversation with the Indian artist, Meenu Srivastava, and explained further by Sasi Victoire, particularly in the subtle codes of behaviour and varying views that each culture come up against. I feel that this male protection had a downside. The protection can also be a restriction and a way of controlling their lives. This is much more relaxed for young middleclass women who are embracing a different lifestyle to their parents, one that is influenced by increased prosperity of middle class Indian families. Television, magazines, movies and computers are products accessible to young people, in families that can afford them, and this is changing the way young people behave within the strict family structures. For example

women in the cities now dress less formally as they adopt western fashions and styles rather than wear the traditional sari.

In the Hindu religion there are objects like the lingum that symbolically represents the female and male genitalia that are worshipped by women as the source of life and creation. So, when I showed the photograph of a female nude artwork that I had produced to artists, there was an embarrassed silence. I later asked why I had received this reaction and was told by a female artist that females were not depicted totally nude; it was seen as disrespectful to women.

A significant difference noted in the countries I visited was that the majority of artists in Asia were male and their position was highly respected within their communities. I feel this is not always the case in Australia where art is seen as an indulgence rather than a *proper* occupation and of little relevance to many in the community. A great number of practitioners of art in the West are women, and maybe this is why art and artists here are not given the same respect as in Asia or is it because the divide between artists and the community has become too great? The main reason why this attitude might persist in the West is that art does not generally have good material outcomes and so is not seen as a good career opportunity. The fact that artists and their work are categorized as either *professional* or *hobby* is dependent on how much an artist earns and signifies that respect is achieved only through material profit.

5.1.4 Encounters *en route*

Although we like to feel we are in control of our lives, there are ebbs and flows, obstacles and movement on the directions that we would like to take and what in reality eventuates. Circumstances and chance encounters can, consciously or unconsciously, direct the traveller onto other paths away from the planned direction. The unexpected encounters we make in heading in unplanned directions may be the most memorable as we have allowed the spontaneous to happen and, intuitively, lead us to further connections. It seems to be that, in the transitional periods of the physical journey, we are open to the growth of the spiritual journey.

Suzanna York (2001), in *Pilgrim Heart – the inner journey home*, writes on a woman's pilgrimage to Celtic sacred sites and the concept of arriving at a *gateway* and passing through from the known world to the unknown.

In liminal times such as transitions, we are thin skinned and vulnerable, like a snake when it molts its skin and is temporarily blind. In this state, the invisible spiritual world and visible reality come together.

(York, 2001: 84)

Encounters can be simply divided into those of:

- Travelers and residents
- Travelers and other travelers

The perceptions of travellers on the country they are visiting and the people who reside there and the perceptions of the residents to the traveler can reinforce misconceptions of

culture and lifestyles, for example when an Indian artist who was staying with me during 2003 seemed rude as she never said *thank you*. In India the appreciation of your hospitality is assumed but not voiced.

Misconceptions may be based on what visitors or residents know or do not know of each other's countries and these ideas or assumptions may be formed from hearsay, television and other media. So prejudices can already be formed, on both sides, before the traveller sets out.

Meetings and encounters with women in India were less easy as very few women went out on their own. So meetings with women in India tended to be less casual encounters and more through formal introductions. Likewise, in China, meetings with both men and women were essentially formal affairs, introductions through someone I knew and I sensed a reluctance to deal with the responsibility of becoming involved with foreigners or tourists. While I did stay with a Chinese friend, she did need to know where I was at all times in case she was contacted by the local authorities. However, when travelling on trains, there was an informality and consequently more opportunity for casual encounters and discussions, often with people wishing to practise their English or find out more about Australia.

Generally, meetings with other travelers were welcomed as opportunities to discuss travels, sights seen and swap stories about places and experiences. I remember when I was leaving Ulaan Baatar in Mongolia for the return to Beijing by train, that I wished for an English speaking person to be aboard the train. My plea was answered as a New Zealand girl who had traveled from Russia shared my carriage. It had been three weeks

since I had the opportunity for an extended English conversation. I realized then how important language is and how much I missed having ordinary conversations.

Encounters with some travellers raised issues with which I was not comfortable, particularly in relation to those who seemed to dwell on all that was negative about the place and denigrated the country or the people. They would tend to be the ones who would state “at home you would never see this rubbish...” or some other observation that compared *home* to *this place*. I gathered from these conversations that irritability had set in. Irritations, chaos and conditions can quickly colour people’s outlook on their experiences of a place and China and India can certainly test people’s patience and tolerance. At the same time, *home* has limitations and irritations too but mostly we have learned to live with them. People seem to love or hate India whereas I did not observe such strong emotional feelings from travellers in China.

Local customs and adapting to new ways of thinking in new environments are not always easy; it took concentrated effort to question your own beliefs when dealing with the beliefs of other cultures. I found Indian gods and goddesses very confusing due to their sheer number and their many different names. Also the hierarchy in Hinduism was quite difficult to assimilate and was an area with which I had difficulty, given that we generally relate to all people in a similar manner in Australia. Still, those that I label as good or difficult encounters were all food for thought.

Examples of art seen on the journeys included both the work of traditional and contemporary artists with contemporary art being more closely aligned to Western art. Traditional work in Asia is religiously significant due to the local religions of Buddhism in

China, Mongolia and Nepal while influences of Persian art practices, such as miniature painting, Jainism, Buddhism and Hindu religions are seen in the work in India.

Contemporary work often continues with this theme of religion and philosophies in these countries as they are seen as still a very important part of daily life. Contemporary art is global art, influenced by exposure to many varying styles, techniques, subject matter and symbolism in art around the world through books, television and computer images.

5.1.5 Pivotal Transitions

The process of travel- movement-transitions and art is a complex one similar to the creative processes involved in making a physical work of art. Travel is synonymous with movement; travel *is* movement, while transitions connect the movement between two places or states. While transitions and transformations can be physical, here it alludes to the mental processes of thought and contemplation. It is the physical state of movement that brings into play the mental connections that results in transformations. Here art is the destination of the thinking process influenced by the journey. All outside influences affect inner processes that help to make sense of our world.

Travel is a small segment in the journey of life but it also provides a heightened awareness and influences that change our lives from our set pattern of beliefs and conditioning. For example, travel in India has subtly transformed my thinking through seeing another culture and becoming aware that there is so much I do not know and understand about different cultures which leads to looking more closely at my own culture. My art is thus the outcome of the visual dialogue underpinning this process and,

in a sense, it is a journey to refine my sense of *personal place*. In my artist's statement for the exhibition *Kicking Cans* catalogue in 1997 I wrote the following:

From original ideas to creating the completed artwork, the journeys of discovery that eventuate along the way are as important a part of the process for me as the finished artworks. The unlimited directions that evolve from the initial concept often change the end result. I seek to allow for this and the viewer's personal experiences to come into the reading - using the mind to fill in the blanks and to make the connections.

(Waters, 1997: 7)

This seems to be as relevant now as it did then.

5.2 Evaluating the data

Recorded documentation of the journeys (see Chapter Four) includes photographs, sketches, dairies and collected material such as books, articles and memorabilia. In assessing the data collected I selected on the basis of the value of the material on the theme of journeys and transitions and also appraised the relevance and quality of the material.

The recordings were to be the basis for the installation and, as such, the catalyst for the concepts for the work. For example, images were honed down to what I felt were the best photographs, clear and interesting images based on my creative and aesthetic values.

5.2.1 Visual records

My recordings of the first trip were with the instamatic cameras that I purchased for the journey. They produced good images but the cameras were cumbersome to carry to and from the country to develop back home. In Mongolia the instamatic camera froze when the weather was particularly cold and some great images in the *ger* (Mongolian traditional tent) and of the Mongolian family with whom I was staying, did not come out, which was very disappointing (mentioned briefly in 4.6.1). Still, I was happy with the result of the images overall as they were an accurate representation of the travels and subject matter in which I was interested.

The first Canon Elph, which I purchased second hand in Australia, was a great little camera which took all the shots that the previous instamatics took, panoramic, normal and wide view and with the focal adjustment I could get close up and distance photographs. I decided to take this camera for the first trip to India.

This first Canon camera stolen at Delhi airport on route to Nepal (also mentioned in 4.6.1) was taken from my unlocked backpack when I arrived at the terminal. I bought a cheap Indian camera at the market but this was not a great success with the camera jamming and many of the photographs not turning out when developed. I used three 35mm films with 36 exposures. The total photographs, from the trips, were approximately nine hundred photos of which I sorted through and put half into three photo albums relating to the three main trips. These were the basis for the studies on movement. From the remaining photos I incorporated the photocopied images into two areas, transitions and exotic. These then became hand made paper books while the

third erotic book photographs and images were taken on my return. These books were part of *A Case for Exotic / Erotic*.

After the disappointment with the photographs from Nepal, I purchased another small second-hand Canon Elph LT camera but without the focal adjustment when back in Australia. This time, I purchased four films before leaving, as it was difficult at times to purchase the Advantix films in rural areas. The remainder I would purchase and develop in India cities. Both Canon cameras were practical and easy to carry, as they can be slipped into a shirt or trouser pocket, though the Advantix films were slightly dearer to purchase than ordinary 35mm film, both in Australia and India.

Sketching and creating artworks was more difficult than I had anticipated particularly as I was moving most of the time, so I relied heavily on photographic records and these photographs became the basis for ideas when I returned home. I also collected written published material on the way, often sending these home while still traveling. Sketches that I did do were of areas of interest, reflective windows, views from places stayed and travelling impressions in buses and trains. They were often sketched from visual impressions that I retained and which I jotted down some time later during quiet moments.

Other recordings were emails and postcards sent to families and friends. This was a very edited version of events with only the positive side of exciting and memorable happenings rather than difficult times and disastrous events.

The recordings that were made have been coloured and shaped by my background, my race and all the conditioning and beliefs of my culture. Travel reassesses all of these but the recordings mesh with my cultural heritage and artistic roots for, while I may see things from a different perspective, this is an inner mental process and not an external physical one.

I saw China at the end of winter and the colours were shades of grey, smog filled skies, buildings, trees and landscapes with people dressed in sombre colours. Interiors to homes and buildings were different with more vibrant colours and textures. Red relieved this grey exterior environment. So I saw China as black and white with shades of grey. My recordings reflected this as mirrored windows that hid the brighter interiors. Passing by and looking in but not fully understanding the barriers or masks excluded the traveller from gaining an insight into the nature of the Chinese.

In Plates 5.2.1 and 5.2.2 are sketches from my Chinese diary (2001) displaying window reflections, sensations felt and passing landscapes while traveling on buses and trains.

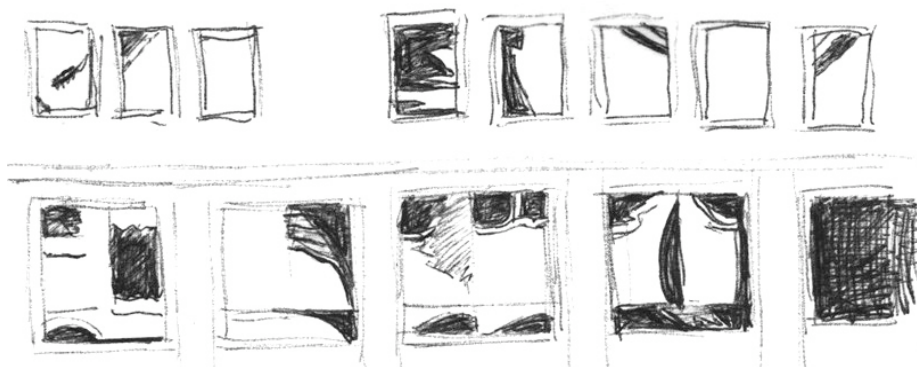


Plate 5.2.1 *Sketches of Chinese mirrored windows, 2001*
Chinese Diary

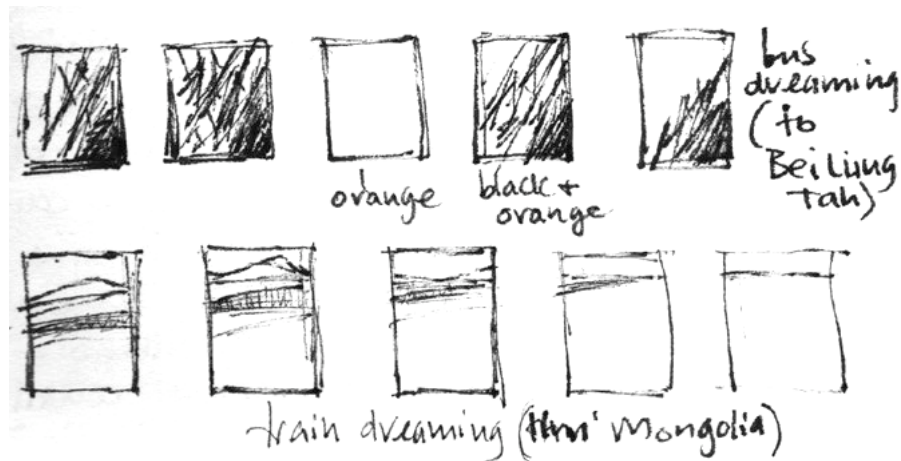


Plate 5.2. 2

Impressions of bus & train travel 2001
Chinese Diary

I have long had an interest in working with paper and have explored techniques and processes. The period at the Kagzi Paper factory in Sanganer, near Jaipur in India expanded my knowledge of papermaking and techniques. But it was the external influences of the bright colours, the range of powerful smells and the sounds on the streets that grabbed my attention. I made an installation on the roof of the factory in Sanganer of paper banners, dyed red and with lettering in English and Hindi which noted *India assaults all the senses* (Plate 5.2.3). The vibrancy of India was the attraction; it seemed so alive, so full of life, colour, movement and enjoyment. Australia seems very tame after experiencing this. It was a fresh experience, a different perspective and the work I did in the Indian series reflected this bright vibrancy of a new vision and heightened awareness.



Plate 5.2.3 *An Amazing Place –
Indian assaults all the senses*
2002 Installation

5.2.2 Written records

The diaries were generally written up daily but there were gaps when I had been unable to write for several days or more because of bus travel where it was not so easy to write or events that happened, like breaking my ankle, or when I didn't have the inclination or opportunity to write as I absorbed what was happening around me. Still, at a later stage when there was the time to write up my diary I would go back and write up the days I had missed. I do recall thinking at times that in a diary we edit out personal items but that, after reading the diaries, emotions and memories flood back even though I did not record all the details. I did attempt to write of both the good and difficult experiences, as travel is not all enjoyable and frictions can arise while traveling basically because you are living in the present and having to deal with situations as they arise. Being constantly on the alert, moving and dealing with changes all at the same time and not knowing outcomes or what's ahead can be exhausting.

The diaries contained the written recordings of encounters with people, events and places. They chartered the emotions, feelings and thoughts, if not always written but remembered from the written daily events. From leaving home, all the various physical and emotional stages of travel were explored and the transitions and transformations that took place. This included the examination of the reason behind travel and the attraction of being elsewhere.

The recordings were the foundations for determining the direction of the artwork production as the elements of the visual and written recordings came together to describe the travel experience.

5.3 Cognitive Processes towards Art Production

This section encapsulates the development of a conceptual framework for 4.7.1 and 4.7.2 into a plan for the production of the installation containing the suitcases and paper. In Figure 5.3.1 the parameters for the journeys were mapped out and become the seven cases representing the nine stages identified for the journeys. The decision to use the cases was determined by several factors. These included that I had previously worked with suitcases, that cases were fairly easy to obtain, they related to the theme of travel and movement and they were also paper-based objects. I had decided on seven suitcases combining several stages because many of the stages overlapped and I could see that *essentials - leaving* and *change - transformation* tended to go together and could be represented by one case.

In 4.7.1 and 4.7.2 the arguments for an installation format were presented and discussed. In creating an environment to journey through within the gallery space the installation is a traditional linear display of sculptural pieces and works on the wall however by the arrangement of art the divisions between the objects attempt to set as much importance in the spaces between the works as the works themselves. The transition between the artworks reflects the transitional journeys in the art.

5.3.1 Suitcases

To visually narrate the transitions in journeys through the one to seven cases will correspond to the one to nine transitional stages of journeys. Figure 5.3.1 combines the previous *Schematic Analysis of the Parameters of Journeying* in Figure 4.3.1 with the seven corresponding suitcases. Determining the stages of travel and relating them to specific cases could only come about when the two came together. The linking of a case to a transitional stage resulted from working through the conceptual focus of the theme. Later sketches and ideas on the suitcases were explored over months for various options of the contents of the cases.

As can be seen in Figure 5.3.1 the first two and the last two parameters are combined in *A Case for Leaving* and *A Case for Transformation*.

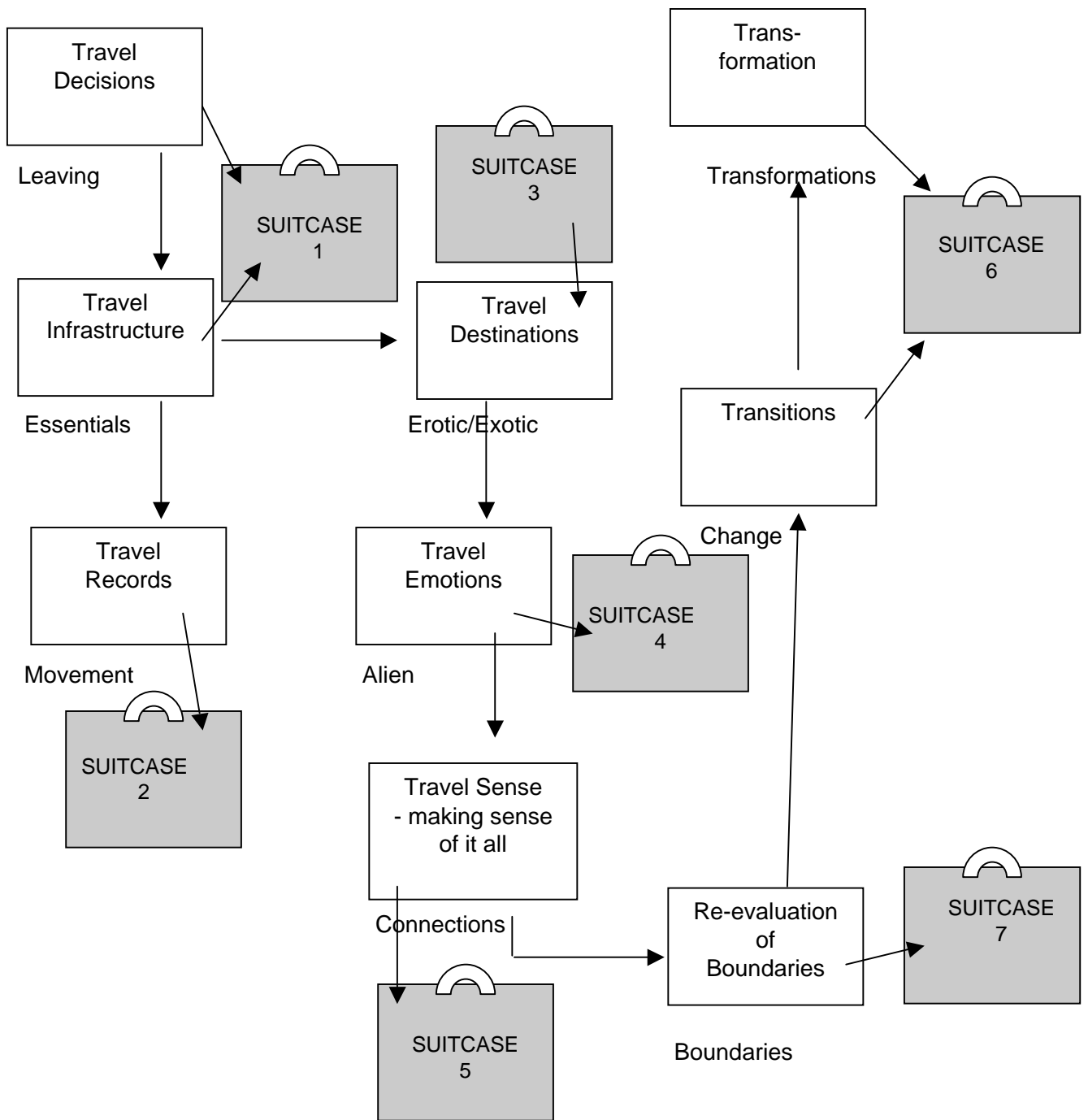


Figure 5.3.1 Parameters and seven cases

The suitcases will be displayed open so that the audience has access to the contents. The size limit of the case indicates the physical boundaries in stages of travel. The contents of the suitcases are to be viewed either in the suitcase and / or displayed on the wall.

Through relating back to my experiences of the journeys the stages were the areas of greatest influence. These were those of the different phases of travelling, as I saw it, from the initial decision to travel. These phases clarified the processes of changes that took place during the journeys as personal but nevertheless universal stages of journeys. The word *case* became the physical object as well as the *case for* being something to be examined, an example of something existing or occurring and a set of items and illustrations to support the *case*.

Creating, making and displaying the art resulting from the journeys rest on decisions made that was dependent on the artist's visions and environment. What the artist is trying to convey visually to the audience, what materials will be used to produce the work and how will it be displayed are all areas which work in partnership to plan the exhibition.

The concepts for the cases and the clear connections between the cases also resulted in the naming of the cases. The titles of the cases were formed when making the sketches of the cases and the contents.

5.3.2 Movement

The cases had another connection with that of earlier migrant journeys. I acknowledge that, apart from the indigenous peoples of Australia, we are all migrants. For migrants and travellers all journey into unknown territory. Wherever the cases had travelled, they had travelled through time to the present day to take part in the exhibition.

To follow up on the idea of creating the essence of travel I started exploring thoughts on how one can record and portray the transition stages of journeys. Their importance to the changing of life patterns becomes a difficult dilemma in realising the visual results. To convey movement through lines, shapes, textures, tones and hues is also fraught with difficulties. It is easier to convey movement with the combination of the other senses of sound, vibrations and smells. The sounds of aircraft noise, the vibrations and sounds of a train running over the tracks all suggest movement. Particular smells remind one of places as does particular music and colours.

I looked at how different media can visually depict things in motion. This can be in a horizontal format of lines that are similar to recordings of a heartbeat where the irregular pattern indicates the changes that are taking place. Another example is the seismograph that records the minute movements of the earth's surface and the uncharacteristic marks or notations made when an earth tremor or earthquake is occurring. Is there a similar way to map and record our own individual movement through time and space and landscape to mark those unexpected occurrences that create a change or irregular movement away from the usual pattern?

I believe that, for the traveller, it is incidents, internal and external changes that influence the move away from the planned direction. So an example of an external event such as an accident or a meeting with a particular person may make us revise the direction we are taking and this event becomes the catalyst for that change. It is a mental process that takes place as a result of a physical shift. It is connections that are made in the wiring of the brain that allow the mind to process new information and make new connections.

Travel and movement are all about making those connections.

CHAPTER 6 ON THE ROAD

6.1 Implementing a Visual Structure

The physical artwork commenced when the design concepts for the cases and contents had been fully explored through drawings and experimentation with materials, different types of papers and paper products, while working with the confines of the physical structures of the individual cases. The drawings were based on the parameters and ideas from the journeys including the general design layout of the installation within the gallery space (see Appendix A).

6.1.1 Accessing the Cases

I had spread the word through friends to look out for cardboard cases. Within a short period of time all cases were received from friends living in the area between Townsville and Chillagoe in North Queensland. I particularly chose cardboard cases as these are light and paper related to fit into the theme of paper-based works. When nine cases arrived I had to decide whether to use the planned seven (see Figure 5.3.1) of the nine suitcases or change to use all nine. However as the number of cases matched the nine stages and the parameters of journeys I decided not to collapse the stages as originally envisaged but to include the extra two cases. Moreover the cases had unique characteristics that suited the nine stages of journeys.

I also liked the idea that the cases had previous histories of travel and movement as they were reminiscent of the cases that migrants, arriving from Europe in the 1940s, 1950s

and 1960s, carried to Australia and which contained their worldly possessions. The connection from the journeys that migrants had made in the past to the trips I had made represented the ongoing journeys of the cases themselves.

The cases I received were donated, with the exception of the small school case, which was loaned for the duration of the exhibition. Over that period of a month I received nine cases varying in shape and size from the small school case to a couple of large trunks. The smallest was the school sized case of 350 x 195 x 120 mm to the largest brown trunk sized 900 x 460 x 360 mm. The majority of the cases were sized around 650 x 400 x 200 mm.

Plate 6.1.1 show the cases, the ninth inside the large trunk, stacked from floor to ceiling in the unit in Cairns.



Plate 6.1.1 Donated Suitcases

6.2 Case Foundations

When creating the physical work changes were made to accommodate the nine suitcases and stages of travel. The order of the cases were determined by what I felt was the sequential progress of the travelling process from deciding to go to determining what were the essentials to take through the stages to the mental shifts that take place.

For the contents of each suitcase I looked firstly at what I wanted to convey and how this might best be achieved. I did a range of sketches. For each suitcase I worked on ideas for the contents that related to stages of journeys, from leaving through to transformation and change. The original ideas changed as working ideas developed into the physical objects. These changes came from two areas; the individual cases, size and shape, and the depicting and conveying the drawn concepts. Shifts were made from the designs due to the materials used and through experimentation, for example with paper cut, torn or dyed, until the required effect was achieved.

Some of the cases came with writing on them and this was a part of the history of the case that I preserved; for example, the small case I chose for *A Case for Leaving* had on the front *SML MEMOIR CASE – PERSONAL BIOGRAPHY*. It was necessary to work with the random styles and sizes in planning the stages of travel and also in planning the contents. The individual cases, and their physical appearance, determined the next stage of connecting them to the stages of journeys. For example the smallest case became *A Case for the Alien* as this case was to contain a series of masks that took up very little space. Figure 6.2.1 displays the nine parameters and stages in journeys corresponding to the nine suitcases.

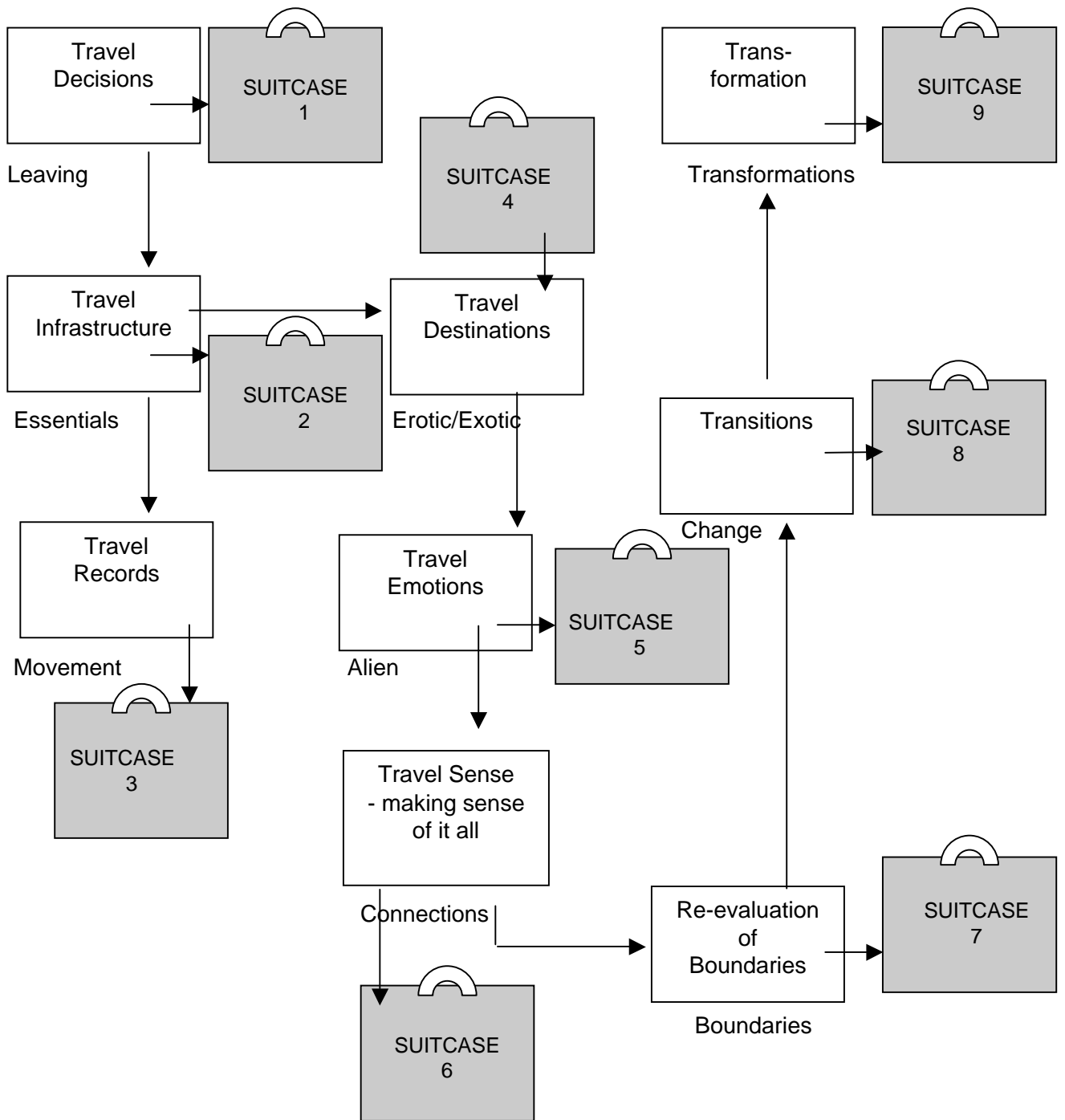


Figure 6.2.1 Parameters and the Nine Cases

6.2.1 A Case for Leaving

The small green/grey case was chosen for the size fitted perfectly with the images and objects that I had found and created to represent leaving.

What is it that makes us want to get away? To what extent is it a desire to move, a restlessness and a physical yearning, longings that swayed traders, pilgrims, explorers, and travellers that may be inherited down through the ages? Maybe it derives from a desire to break up the patterns of routine in our lives, to provide us with new challenges and new experiences? The reality is that it is probably a combination of these choices, or it could simply be taking a holiday from work. For myself I see it as leaving behind the hectic pace of my life, self-inflicted no doubt, but also the pace in which I get caught up as a result of juggling workloads, particularly in the arts. Artists have to manage their work, promote themselves and hopefully sell their work and, as well as this, they have to do part-time work to supplement their income. Also I believe there is a desire to get away from the overload of global stimulation: television, radio, phone, internet, newspapers, advertising, politics, and other material pressures.

Wishing to convey the influences and desires to leave, I started by making paper boats from enlarged print photocopied from my diaries and stained in blue-black inks. Then, to represent my home, I made a model of my house in cardboard which I later made in craft wood (Plate 6.2.1). Cotton wool formed the inside of the case so that the house looked as if it was floating above the clouds.



Plate 6.2.1 *A Case for Leaving* – interior
2005 46 X 32 X 16 cm

Clouds and sky represent and are an allegory for my dreams and desires, a direct influence from childhood experiences when I would escape the everyday through daydreaming, and therefore the clouds become the comforts of my home and the fact that my home is an ideal rather than something concrete; it is the dream of comfort and ease. From the house spirals clear plastic tubing, like an umbilical cord, that connects with the small plane on the wall and the paper boats fashioned from the diary text expand out from the suitcase and onto the wall. The plane was a found object on my searches for materials that related to travel as were the two TIME magazines I found later at a second hand store, that had covers of the Australian Prime Minister, John Howard (October 18 2004) and the American President, George Bush (November 15 2004) with the headlines *Four in a Row* and *Four More Years*, respectively. These two magazines were together in the pile and the covers and an article in one titled *The Case for Fearmongering* caught my eye. I also fashioned *Time to Go* out of the headlines in the magazines. They seemed an appropriate inclusion in the *Case for Leaving* due to my strong feelings of political propaganda around the refugees coming to Australia and

Australia's involvement in the war with Iraq. Although I located these magazines subsequent to my travels, they had a strong resonance of my feelings of wanting to get away in 2002 and 2003.

6.2.2 A Case for Essentials and Extraneous baggage

This medium-sized case was chosen so that a false bottom could be created within it and also to contain the folded maps and objects. The colour of the case was a pale brown/yellow that did not blend well with the other cases so was painted a dark brown inside and out.

What to take and what to leave behind?

The necessities are passport, visas, travellers cheques, credit or bankcard and guide books. The other essentials are clothes: warm and cool depending on the areas being visited and the time of the year. Clothes that are culturally appropriate for the country, hat, walking boots, sandals, waterproof jacket and swimwear for when the weather is hot. A good backpack, one that is easily manageable with double zip ends for locking with a padlock.

Other essentials are washing bag, small towel and washer, underwear, sewing kit, first-aid kit and medications for any eventuality. A small day back pack for walking trips, playing cards, or other traveling games, and paperbacks for bus, rail and air travel. In Asia, toilet rolls are essential items as toilet paper can sometimes be hard to find. Also it

is important to take small presents as gifts for those people that you encounter along the way for example, small souvenirs from Australia.

I encountered a phrase in a book called *Zen and the Art of Travel* by Eric Chaline in which a quote by David Baird gave this advice:

Don't rely on others to show you the way, carry your own map. (Chaline, 2000: 20-21)

This led to the idea that maps are perceived to be essential items when you do not know the territory, so I looked at ways of creating maps, painting on paper and dyeing papers with blue-black inks and the resulting six large maps were folded to fit in the medium sized brown case. The dyed collaged papers and the black and white painted maps are similar to aerial maps of landscapes seen from above, but these maps are maps of the imagination, the aesthetics of unknown terrain.

I had examined the extra baggage that I had taken with me which were my emotions and fears as well as my conditioning and cultural background. This baggage was carried whether I wanted it or not and it became the excess luggage that I would have preferred to leave behind. I looked at ways of portraying this in a tangible way and during a visit from my supervisor, Anneke Silver, we discussed ways of representing fears and emotions. I felt there were objects that could transfer the feelings for fears though they would not necessarily represent the same feelings of fears to other people.

For myself, anxiety is like a hard kernel in my gut, danger is a prickly sensation while happiness is soft and fluffy. To contain these items representing my fears and emotions I created a false bottom to the suitcase (Plate 6.2.2). In the centre I made a kernel shaped hole, around which I wrote *feel my fears – anxiety is like a hard kernel in my gut*, that allowed people to put their hand in to feel the various textured objects glued to the base of the case. The false base to the suitcase became the division between the visible and the invisible, so sensation replaced sight. The eight objects I used represented eight emotions; knobbly for sadness, soft and fluffy for happiness, soft and squishy (similar to flesh) for harm, prickly for fear, hard and pointy for anger, furry for comfort, silky lightness for the unknown and the hard nut for anxiety. The objects were a series of items I gathered to represent the feelings; the knobbly item was a base of a running or sport shoe, the soft and squashy item was a section of a nude bra that contains a plastic gel-filled cup; the other items ranged from a nut kernel, a spikey piece of timber, cotton wool, soft knitting yarn, a gossamer scarf and the head of a hair brush. My emotions and fears are known only to myself and close friends and they are hidden away but they determine what I do and do not do and in this case others can feel them and interpret what they are.

Plate 6.2.2 displays the working drawing of the layers of the case, the base with the objects attached, the division and how it fits within the case.

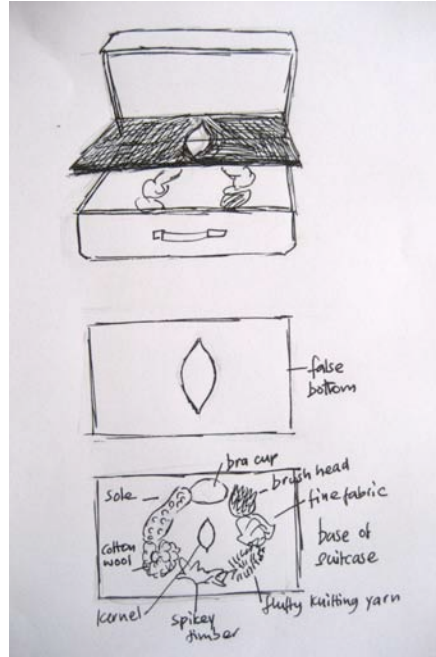


Plate 6.2.2 Case - interior design 2004

6.2.3 A Case for Movement

The large brown trunk, with wooden reinforcing strips, was chosen for *A Case for Movement* so that the many concepts that I had explored on movement and the objects that I had created could be contained.

Through exploring movement in journeys, I looked at and recorded lines of movement influenced by being on the road, rail, air and sea and to examine more intimate ways of recording the movements of the heartbeat, footprints, brain functions and natural movements, planets, earth, water, sky, trees...lines of growth and sounds...from the intimate to the immense.

When I returned from the journeys I created a series of small 31 studies (Plate 6.2.3) on paper of lines of movement that had been influenced by rail, bus, air and sea travel. These were working studies to enable me to examine what I wanted to explore in movement and the decision arose that I wished to explore the movement of the line as representative of the movement of travel.



Plate 6.2.3 *Movement studies*
2003 19 x13cm

While working on these studies I was reading about Buddhist philosophy where I noted a popular Indian saying that states that all the world is *maya*, an illusion. This is incorporated into Buddhist teachings where the idea is that the world is not as it seems, that our minds and thoughts control our environment and, as these are our illusions and delusions, we are not seeing the world as it really is.

Buddhism teaches that existence is in a constant state of flux. Nothing remains the same for the time taken to blink an eye. A little serious investigation will show this to be so. And nothing exists *inherently*, in isolation, created by itself. Whatever 'is' at any moment depends on

everything else that 'is' at that moment and ever was anywhere. When we move a grain of sand, when a leaf falls, when we breathe, even when we think - we have made a change in the universe. We are mistaken in our 'idea' of the 'soul', the 'self', the 'I'. Whatever we might *think* it is, it too is subject to change - it is a compound phenomenon.

(Howley, 1999: 135)

These Buddhist teachings seemed relevant to the work on portraying movement where I wished to convey the natural movement of all life and show that all things move forward and change second by second, minute by minute. When things change I respond to outside influences and I have learned through the movement of growth and experience. Nevertheless these concepts were not easy to translate into a visual medium.

To incorporate the large amount of works on paper that I had been working on the large case/trunk was ideal to contain these contents. The case needed to be able to hold the vertical rolled works of painted brush marks on five metre lengths of Chinese rice paper held at each end by bamboo poles. Other works on paper were the thirty one small studies on paper series, two works on paper and forty three small works on canvas.

For the contents of the case I began by creating the five metre lengths of rice paper on which I worked with lines in inks along the lengths of the paper. I have worked on rice paper before and wanted to explore ink painted on the surface, for example the series of ink lines created a textured effect between the lines and the dry paper. The wet surface of the ink line stretches the paper slightly so that, when the ink dried, ripples form on the dry paper. These large rice paper sheets I attached to bamboo sections so that they would hang vertically from the wall. Here the ink lines were the movement.

As well as the series of small studies on paper, mainly in charcoal, pastel and ink, I created a series of three larger works on paper that further examined lines in different media. Other works were on small canvas boards with painted white lines on black backgrounds and painted black lines on white backgrounds. A vine that I found emerged from the trunk to demonstrate the intertwining lines of growth in nature.

Inside the case and inside its lid, I formed a wire heartbeat taken from an ECG when I broke my ankle in Nepal. Also in the lid I poured red paint to flow naturally from the top to the bottom to represent the vulnerability of life and the flow of blood. In the bottom of the case I placed a stack of cards randomly, cards that I had carried throughout my travels and that created connections with others along the way. The cards represented the game of life and of luck and fate. Over the case I wrote the sayings on journeys that I liked and had collected over the four year period; for example I found the saying, *Happiness is not found at the end of the road but along the way* at the Caritas Bianchi Lodge Hotel in Kowloon, Hong Kong on the way to India. I wrote it into the beginning of my diary at the start of the trip. Another item I pasted inside the lid was a cartoon by Leunig about artists leaving the World of Art. I had carried this with me in my diaries as I was questioning, at that stage, why I was persisting in art when it continued to be difficult to survive.

6.2.4 A Case for the Exotic/Erotic

I see *exotic* as having a strange allure or beauty and *erotic* as relating to sexual pleasure and desire; they are not opposites but compatible. The glossy tourist brochures on exotic places have a erotic element of desiring to see out of the way places even though you

know that every other tourist is longing to be there also. The images are pleasurable and designed to attract the tourist. Hence I wanted to travel to see what I had seen in brochures and that was not necessarily the reality when I reached there:

So what I realise I am looking for is the exotic and the differences, the experiences and the challenges (personal ones) that changes and/or enhances my perceptions of myself in relation to others. There always seems to be more questions than answers. I am wishing to expand my understanding of different cultures. Travel has made me think of alternative paths or directions for my life in the future, different directions from those planned at home which have broadened the possibilities of what can be achieved. These thoughts, ideas and queries have been directly influenced by travel and encounters in the transitional state.

(Waters: Indian diary 2003)

I used a medium-sized green case to contain the palm tree/penis shapes emerging from the sand to depict the desire of tourists for palm fringed islands and turquoise seas and within that desire is the exotic sense of difference. So, while I live near palm fringed beaches, I desired to see something different. The series of palm tree/penis shapes resulted from experimenting with palm tree shapes as I sought to depict the connections between erotic and exotic. The male penises represented the desire for holiday romance.

The objects from the case are three books made of concertinaed lengths of paper, similar to scenic postcards and views, that hang vertically and horizontally depicting my perspective of erotic and exotic images of the countries visited. The third book contains images of *in transit* images of traveling in trains, planes, buses and boats. These books

contain the images I took on the journeys and also when I returned home. The erotic images were taken when I returned home as I explored the erotic idea of skin colour from rich chocolate brown to pale white. I was influenced by thoughts and feelings of being ghost-like while in India when surrounded by brown skin and I thought brown skin was exotic and erotic. In contrast, Indian women are encouraged to use potions and creams that lighten their skin as the paler the skin, the more attractive the woman is believed to become.

6.2.5 A Case for the Alien

The smallest brown school case chosen for *A Case for the Alien* needed only to contain three objects representing the *alien* theme.

As I traveled in a different country, particularly in an Asian country, I was immediately classified as an outsider, a foreigner or an alien. For me, this feeling of being alien drew strong responses, both positive and negative. The positive ones were of liberation from the confinement of how one is seen in one's own culture; you could be whatever you wanted to be and reinvent yourself. I have a very strong recollection of feeling, when in India, of being insubstantial, ghost-like, especially when I saw myself in the mirror due to my pale skin and hair colour. It was a strange feeling as if I were just eyes and an observer.

There were also feelings of dislocation and periods of wondering why I was there? What was it that I was there to learn? Certainly I became aware of my self imposed limitations

rather than external environmental ones. I was carrying mine with me where ever I went. So the case for alien is not only society's view of me but my view of myself that contains my inner world of emotions, conditioning and biases that colour my vision. So how do you know what is reality and what is illusion?

From these ideas I began to create masks, one for China, one for India and a personal mask. My personal mask painted with clouds on a blue background referred back to my home environment; included were reflective lenses showing that not only was I looking out at the world coloured by my perspective but that I was also looking at my inner world. The reflective lenses provided a barrier between myself and the external environment, the outside world could not look in, all they saw was their environment reflected back to them.

The Chinese mask was a collage of the Legend of Mazu (AD 960 – 987), a woman who helped people in trouble on the sea; after her death she was enshrined and worshipped as the *voyage guarding goddess*. These images were a series of five post cards that I purchased in China that I did not want to break up. I tore the cards up and collaged them onto the mask. On the forehead I wrote in Chinese the name given to me by Mr Li, an artist. He gave me his surname Li and Miào which means clear water. My Chinese name is Li Miào.

The Indian mask contains the image of an Indian crowd with hundreds and hundreds of tiny figures, all male. I chose this image as this was such a strong representation of Indian crowds on the streets, men standing and sitting around with very few women to be seen. The image was collaged onto the mask, and shadowed with brown, and on the

forehead was a translation of Melissa into Hindi. On the insides of both the Chinese and Indian masks were cone spikes so that the masks could not be worn, which was to depict the fact that, as much as I would like to be a part of another culture, I am only learning about the surface, the face that is on public view.

The masks represent the insubstantial and illusory qualities of our perceptions and the confusion that occurs as an alien in another culture.

6.2.6 A Case for Connections

The large yellow trunk inspired the colours, yellow and black, for the objects and works on paper contained within the case and those to go on the wall.

In *A Case for Connections* I wished to represent the connections made during travel, the tentative meetings and partings and longer encounters that had unpredicted outcomes yet ones that inspired me to take different paths away from the planned direction. To represent this I worked with tying sticks together into a maze of pathways and crossovers. These I painted yellow to represent the black and yellow road signs alerting us to obstacles or indicating the way forward and this connected to the large yellow trunk for *A Case for Connections*. At the cross sections of the twigs I tied yellow Lipton tea bag labels. Tea and conversation, *chai* in India and *chá* in China, represents a universal pastime where people meet and make connections.

Cultural connections can be both an enjoyable and a very challenging experience. I painted longer sticks that fitted into the lid of the trunk, two in black and yellow stripes

that, against the black of the interior lid, became the broken lines of a road or path; the two sticks ran parallel but did not meet. The other stick was a continuous yellow line isolated from the broken lines. This was to indicate that we may be going in the same direction but that there are also barriers to connecting.

Two works on paper were again in yellow and black and explored yellow lines and shapes on black backgrounds to depict connections, as well as those nearly connecting but not quite. One other work on paper looked at points of light at the connections like sparks that may influence a change of direction similar to that seen in the electrical impulses and wiring of the brain. Hence connections may not only influence new physical directions but also new mental connections.

6.2.7 A Case for Boundaries

The reason for choosing the green case for *A Case for Boundaries* was that it was one of the cases that I liked the least because of its vinyl covering and therefore I already had a mental barrier regarding it. It was different from the other cases and I had originally thought of utilising it for *A Case for the Alien* but it was too large for the masks. The case could be rearranged by cutting into so that the contents were open to inspection without the case being physically open. I was wishing to display the physical and mental boundaries. I cut a rectangular hole in the lid and sewed clear vinyl and sticks that showed, but also blocked your vision of the interior contents of the case.

The interior contents I decided were to be about a physical limitation, the breaking of my ankle in the Himalayas in Nepal. So the interior of the case I collaged with maps and the

specific map of the trek taken out of Pokhara on the Annapurna circuit and a cross marking the spot near Gara where I broke my ankle. Also included are the X Rays that were taken back in Pokhara of the ankle breaks. The work displayed that through the physical limitation I was forced to be reliant on other people to get me out.

When putting together this case I looked at how personal boundaries can be self inflicted and restrictive or necessary for our self containment when we know what we are and that of which we are not capable. Travel and incidents, such as my broken ankle, made me re-examine my boundaries. Here I am looking at conveying mental, physical and visual limitations.

The work of paper is a series of grass stalks placed and sewn in parallel lines and relates to reading between the lines in my diary, the imaginary lines that confine my emotions not expressed in the text but there nevertheless.

6.2.8 A Case for Change

A Case for Change was chosen for its light tan colour, inside and out, that is a lightening from the darker browns of the other cases to represent spiritual growth and is medium-sized to contain the objects created.

The transition stage of journeys has changed my life in ways I did not recognize at the time. The changes are subtle shifts in thinking, not an instantaneous process but a slow realization that has been influenced by the people I have met and the stimulus of learning about different places and cultures.

This case contains the strongest influences that I feel were responsible for bringing about the greatest changes in myself. This was the travels in Northern India and Leh in Ladakh, in the meeting with the Dalai Llama and getting to know the Tibetan people and their philosophy. Inside the case lid were images of the Himalayas and the base contained earth and green painted, wooden clothes pegs that were inserted into soil like seedlings. The green indicated new growth and the emergence of the seeds that were the consequences of the influences of Northern India. I was conveying the idea of tending to and cultivating my spiritual growth.

As part of *A Case for Change* I made a paper book on *Changes*, containing collaged shapes on painted paper, that explored in writing the sensations of the mental and emotional processes during change that can be both painful and liberating and which will occur whatever happens no matter how much we try to resist it. These are the words that this book contained:

Changes
confused and bemused
It feels like an ending
or a new beginning....
it feels as if I am skinned, naked and bloody
raw nerves exposed, vulnerable and fragile
like a butterfly, newly emerged from the primordial fog
waiting, unprotected
a birth, a crossing
from one state to the next
peeling away the old
what is remaining?

changes are occurring
the answers unknown
I wear my old skin
to hide my vulnerability.

Over the period of the travels there were small and larger changes: the smaller changes were subtle shifts in thinking, for example when I was travelling I often had no control over what was happening around me, this could be frustrating and tiring at times but it was also letting go and allowing what ever was to happen happen and once relaxed you could then enjoy whatever was going on. The different cultures were the greatest influence as they taught me many things about their culture and themselves but also my culture and my beliefs.

The biggest changes was breaking my ankle in Nepal and doing the Buddhist retreat in Northern India, both these events bought me to a physical stop and were changes that were painful but memorable. They provided influences and awareness in ways that I did not realize at the time. The Buddhist retreat helped me in many ways to meet the challenges of looking after my mother and sister while the broken ankle sent me home when I was questioning what was I doing there. The consequences of these events are still unfolding as I continue to feel the need to pursue my spiritual growth and to consider all that I do for often the results are determined by the choices I make. These mental processes are not easy to measure for the scope and depth of the changes however they have shifted my view to realize what is important and not important in my life.

6.2.9 A Case for Transformation

A Case for Transformation was again chosen for its size to contain the theme and the light tan leather look exterior finish that linked on from *A Case for Change*.

The end of any journey involves the outcomes that the trip has created or influenced; key outcomes are the transformations that have occurred. All changes lead to some sort of transformation, whether large or small. The transformations relevant here are mental rather than physical transformations that have been the greatest outcomes of travel.

A Case for Transformation was based around the metamorphosis of the butterfly, breaking out from the confines of the pupae. Butterflies are symbolic of transformation and I saw that the pupae and butterfly represented the emergence from limitations or boundaries with which I have surrounded myself in the illusion of safety and comfort to a freedom of expanded and altered perspective of myself and the world. I experimented firstly with the butterfly shape and contemplated a variety of shapes from origami to folded paper. I finally chose the simplified shape of the folded half circle shape with torn paper edges. This basic shape was, I felt, indicative of the simplified butterfly wings and this was achieved by a couple of folds. I graded blue/black ink dyes so that the papers were shaded from light to dark. In the base of the case I placed twigs and cocoons. I also experimented with making cocoons out of paper, paper pulp and various other materials but, for the finished cocoons, I decided on cotton wool filled, rolled and sewn, white face masks which were then dyed with tea to a speckled light brown. Of all the experiments I attempted in making cocoons, these last ones achieved by far the greatest similarity in

texture and look to actual cocoons. The thirty six butterfly shapes emerged from the cocoons in the case and were graded in colour in a curved vertical pattern up the wall.

6.3 Completing the Cases

All the cases presented various issues requiring solution during the construction which was ultimately resolved to my satisfaction. For example with series of maps from the second case, the *Case for Essentials and Extraneous Baggage*, I struggled for a very long time with making the six maps until I was happy with them while other cases were resolved much more quickly. The majority of the cases retained their original look with modifications only on the interiors.

It was difficult to determine whether I had enough work or not, particularly as I was working in a confined space of the unit where I lived. In fact because of this concern I made too much work for the gallery so that some works I had made on paper could not be included in the exhibition. One work was of fifty Connecting Baggage Labels in yellow and black from Virgin Blue that was planned to be placed together on the wall above *A Case for Connections*. However, in situ, this would have made the area around it too crowded and instead I attached the labels to all the suitcase handles. The other works on paper were on thin Indian paper that were to be part of *A Case for Leaving*; one depicted a painted plane and the other a boat yet neither of these seemed to sit well in the installation. I preferred to minimize the work in *A Case for Leaving* so that there was more space for the maps in *A Case for Essentials and Extraneous Baggage*. The last work on paper left out was a line study but the Indian paper that I had worked on but decided was not of sufficient quality to display it.

The installation of cases, with their multiple meanings, illustrated the object of the case as a container for travel items as well as a receptacle for the transitional stages. The contents derived from personal perceptions of leaving through movement to change. The desire was to depict the essence of travel and visually to record the main areas of interest for a solo traveler. *Elsewhere* is, basically, no different from *here*, just different rules and restrictions, both, internal and external.

6.4 The Catalogue Layout

The catalogues were to be produced for the Installation at the Cairns Regional Gallery in May 2005 with text, black and white or colour images. The catalogues were to be folded into four sections to resemble tourist postcard series.

I desired to produce a catalogue that was different to those I had produced in the past. I decided early in my travels to try to make a catalogue reminiscent of the concertina postcards that I had purchased in Jaipur showing Indian miniature paintings. This series of postcards were a compact way to keep multiple images and text on holiday views. In Figure 6.4.1 the planned catalogue shows the fold lines and the reverse cover image. Margaret Genever, Visual Arts Lecturer at James Cook University, agreed to write the travelogue in the catalogue while images and text are combined to form the remainder of the catalogue. Each catalogue measures 14.8 x 63.5cm folded into four. Figure 6.1.1 shows the layout (not to scale) of the catalogue (see Appendix C for a copy of the Catalogue).

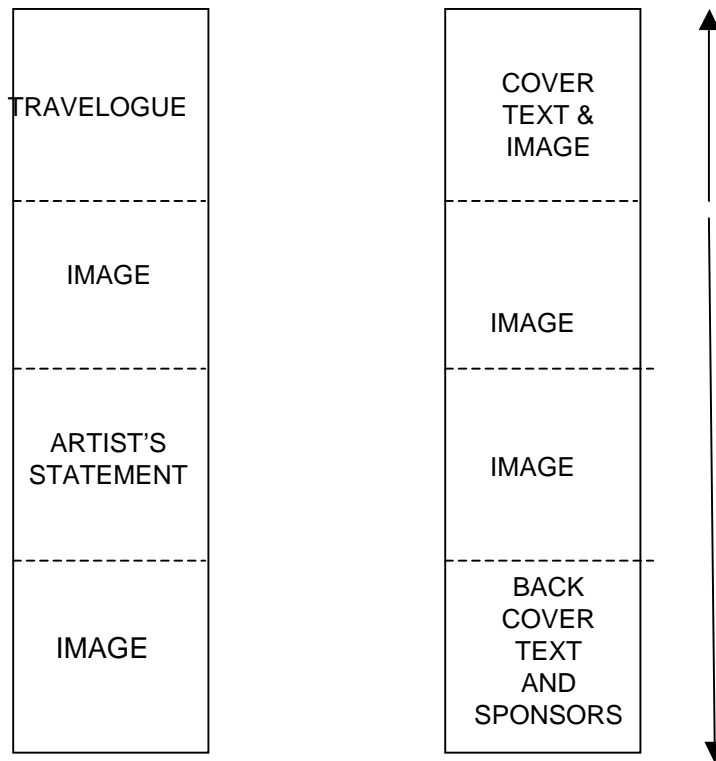


Figure 6.4.1 The Catalogue Layout

6.5 The Exhibition Opening

For the Opening event held on the afternoon of Saturday on May 21 2005 at 2pm there were two talks and two speeches. The speeches were to be given by Sasi Victoire and Margaret Genever both of whom I have known over many years and hence were appropriate to talk at the opening. I know both Sasi and Margaret well through the arts in Cairns and through our involvement with arts organizations in the Cairns region. We had been members of KickArts since it started as a collective in 1994 and had worked with each other in various capacities over that time. Margaret had also opened the cultural exchange exhibition for the Chinese artists in 2002 at KickArts. Therefore both were

aware and had personal insight into my journeys undertaken over the three-year period. Sasi had travelled with me, mentally, and given advice through the many processes I had undergone when dealing with different cultures.

The Artist's talk is given prior to the opening of local exhibitions to provide the opportunity for people to hear the concepts and methods employed in making the art and to ask questions of the artist in relation to the work. The order of the speeches and talks were the artist's talk, Sasi Victoire's speech, Louise Doyle, Director of the Cairns Regional Gallery, introduction talk on the gallery and the local focus space that is utilized for local artists exhibitions, and Margaret Genever's Opening Speech. (The Artist's talk and the speeches of Sasi Victoire and Margaret Genever are included in Appendix E)

CHAPTER 7 TRANSITIONS – THE EXHIBITION

7.1 The Invitations

The invitations for the exhibition were designed with the assistance of Russell Milledge from Kick Arts. The invitation was a DL sized (21 x 10 cm) format and printed in grayscale on one side only. The printing was organized by the Cairns Regional Gallery and invitations sent out two weeks prior to the exhibition opening. The Gallery mailed out two hundred invitations while I sent out and distributed the remaining fifty to family and friends. (A copy of the invitation is included in Appendix B)

7.2 The Catalogue

Three hundred catalogues were printed by Create Printing in Cairns and made as planned in Figure 6.1.2 (albeit in a slightly smaller size of 14 x 59.5 cm) and folded into four (14 x 15 cm). On the cover is the image of the brown and yellow cases and inside the written text contains the Travelogue by Margaret Genever, the Artist's Statement and a brief summary of my studies and arts practice. (See my CV in Appendix D)

The images included details of work taken from *A Case for Essentials and Extraneous Baggage*, *A Case for Connections*, *A Case for the Alien* and *A Case for Transformation*. The back cover contained the logos of sponsorship and support from Cairns Regional Gallery, James Cook University, Kick Arts and Virgin Blue. The catalogue can also be seen in Appendix C.

7.3 The Cases in the Gallery: Utilizing the Space

There were a series of challenges when erecting the exhibition (mentioned in 6.3). These were recognized when setting up the installation so that I had to rethink what would be displayed to allow the continuity of the story of journeys. Some modification of the sequence of cases was determined by the gallery space. *A Case for Transformation* required wall space for pinning the series of paper butterflies and while this case had been planned as the final case it was replaced with *A Case for Change* that did not require wall space. This sequence better suited the Gallery orientation in the journey around the Gallery. One area in the Gallery environment was a small triangular alcove slightly isolated from the main area, but this seemed a good place for *A Case for the Alien* as it fitted in with the theme of the case. The small case suited the small intimate space to reflect on the art.

The series of cases were placed around the walls to lead from *A Case for Leaving* to *A Case for Change*. The cases were located on plinths of varying heights and the paper contents of the cases were displayed on the walls. Objects relating to the theme were contained in the cases or emerged from them.

Plates 7.3.1 and 7.3.2 provide an overall view of the Gallery arrangement with the installation in place.



Plate 7.3.1 Gallery Space View 1



Plate 7.3.2 Gallery Space View 2

7.4 The Exhibition Opening

The exhibition *Transitions – A Case for Leaving* was held, as planned, at the Cairns Regional Gallery from the 21 May until 19 June 2005 in the Community Exhibitions Program space, which is a local artist exhibition space, on the second floor.

Sasi Victoire knew well the work I had been doing, particularly in relation to with working with artists from other cultures and her talk reflected that she was aware of the cognitive journeys that I had undertaken.

As artists we need this impetus, to exist where there is little to gain except the pleasure of making art, sometimes at great personal cost. It is in these hopes of making those journeys that we are inspired into creativity to bring meaning into our lives.

The journeys take us to places in ourselves we fail to explore in the everyday comfort zone. It allows us to step outside ourselves to test our boundaries, our prejudices and pushes us to face some personal truths.

For Melissa, the journey she took by dipping her toes, in sometimes, murky water has taken her to depths she least anticipated. Not only has Melissa's journey been about encounters with other cultures, they have also been about discovering herself and her own culture. We all dream about travel when reading and watching movies about faraway places. When we actually make the journey, we find that the journey is more than the encounter with the *other*. It is the realisation that it is about the *other* in us. (Victoire, Opening Talk: 2005)

The exhibition consisted of the nine suitcases and their contents showcasing interweaving connections between the stages of transition, from leaving through transformative process to change.

The exhibition opening was attended by 42 people and 2701 people visited the exhibition over the month.



Plate 7.4.1 Artist's talk prior to the Opening (centre)



Plate 7.4.2 Sasi Victoire presenting her speech



Plate 7.4.3 Louise Doyle, Director of the Cairns Regional Gallery, speaking



Plate 7.4.4 Margaret Genever presenting her Opening Speech

7.5 The Exhibition

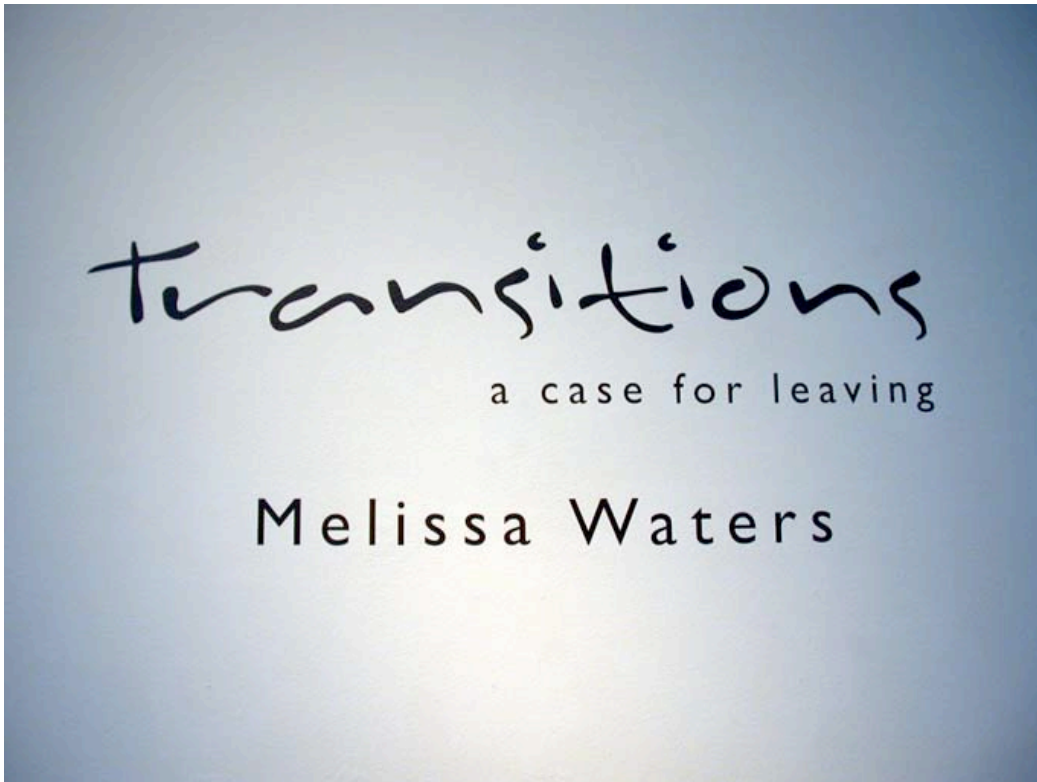


Plate 7.5.1 Exhibition text



Plate 7.5.2 *A Case for Leaving* 2005 46 X 32 X 16 cm



Plate 7.5.3 Detail of *A Case for Leaving* 2005 46 X 32 X 16 cm



Plate 7.5.4 Detail of *A Case for Leaving* 2005 12 paper boats 14 x7 cm



Plate 7.5.5 *A Case for Essentials and Extraneous Baggage* 2005 65 x 40 x 17.5 cm
110 x 76 cm (6 wall maps)



Plate 7.5.6 *A Case for Essentials and Extraneous Baggage* 2005 65 x 40 x 17.5 cm



Plate 7.5.7 *A Case for Essentials and Extraneous Baggage* 650 x 400 x 175 cm
1100 x 760 cm (6 wall maps)

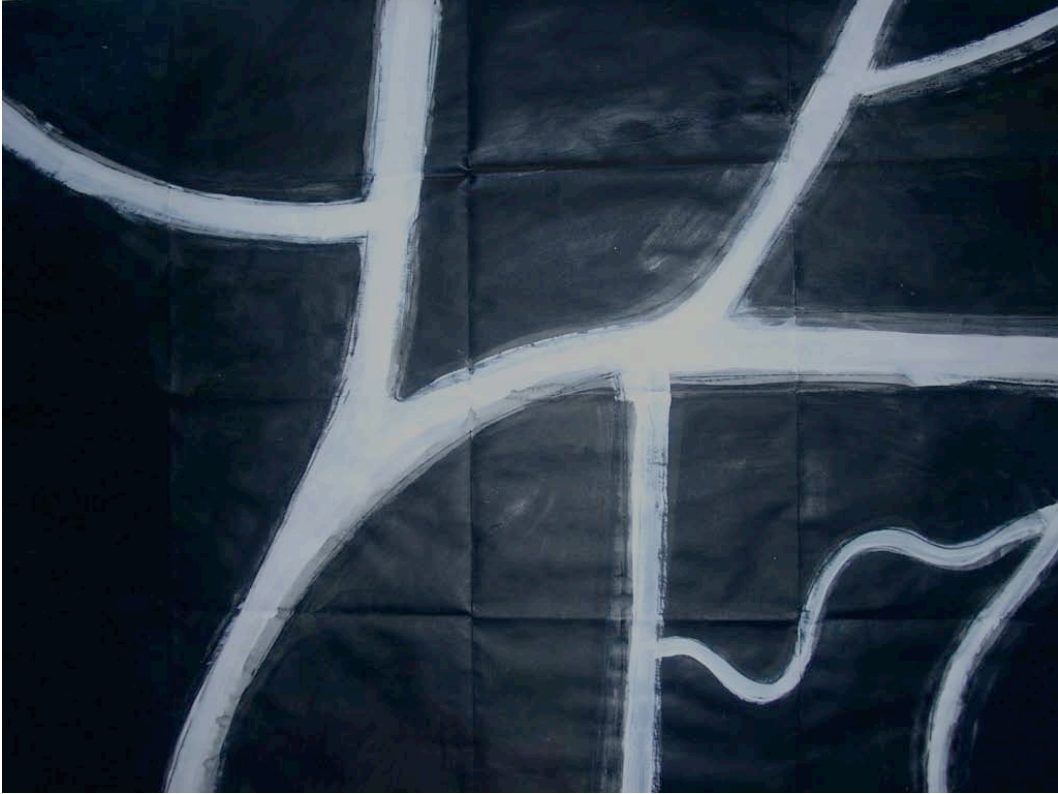


Plate 7.5.8 *A Case for Essentials and Extraneous Baggage* 2005 65 x 40 x 17.5 cm
110 x 76 cm (6 wall maps)



Plate 7.5.9 *A Case for Movement* 2005 90 x 46 x 36 cm



Plate 7.5.10 *A Case for Movement* rice paper with ink 2005 5 metres x 98 cm



Plate 7.5.11 *A Case for the Exotic/Erotic* 2005 68 x 38 x 23 cm
3 metres x 18 x 12 cm (3 concertina books open)



Plate 7.5.12 *A Case for the Exotic/Erotic* 2005 68 x 38 x 23 cm – interior detail



Plate 7.5.13 *A Case for the Exotic/Erotic - in transit* 2005

18 x 12 x 2.5 cm– concertina book



Plate 7.5.14 *A Case for the Alien* 2005 35 x 19.5 x 12 cm
25 x 17 cm (each 3 masks)



Plate 7.5.15 *A Case for the Alien* 35 x 19.5 x 12 cm
25 x 17 cm (mask)

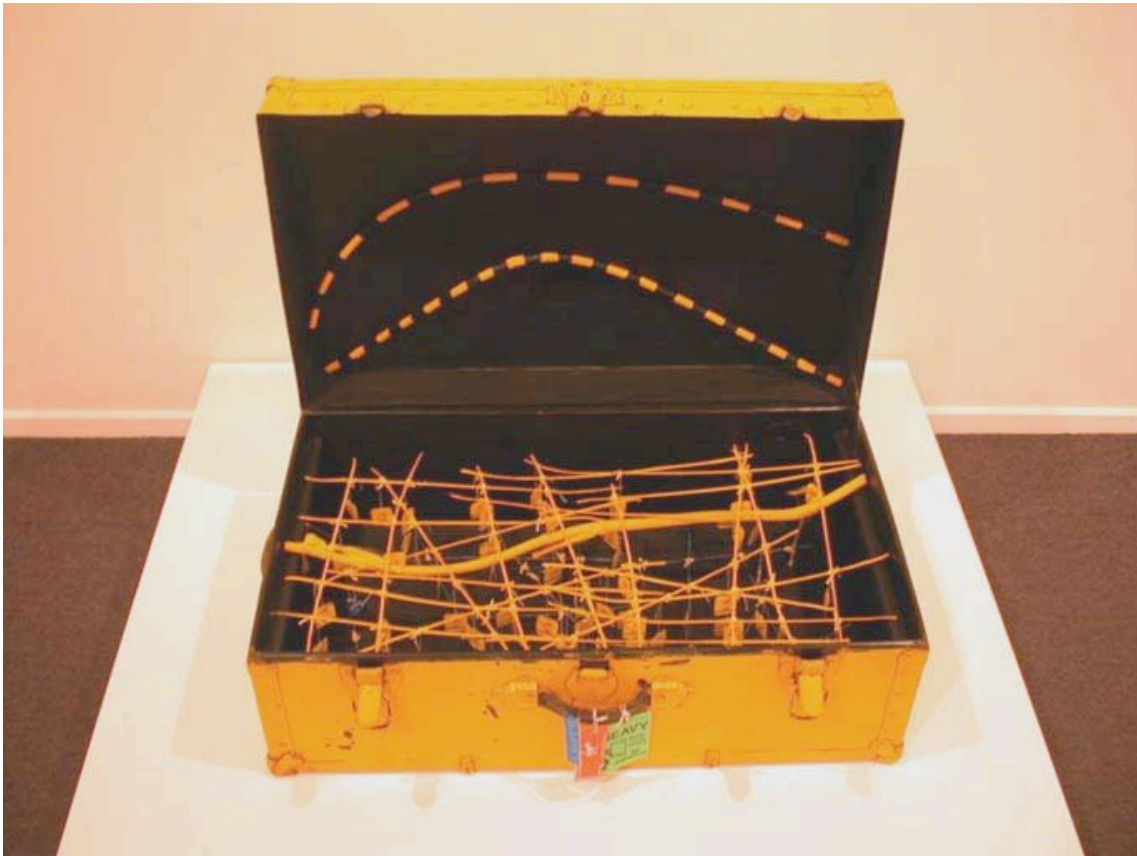


Plate 7.5.16 *A Case for Connections* 2005 77 x 46 x 31.5 cm



Plate 7.5.17 *A Case for Connections* 2005 77 x 46 x 31.5 cm

75 x 55 cm (2 works on paper)

78 x 57.5 cm (1 work on paper)



Plate 7.5.18 *A Case for Connections* 2005 77 x 46 x 31.5 cm. Detail inside case.



Plate 7.5.19 *A Case for Connections* 2005 78 x 57.5 cm Detail of works on paper.



Plate 7.5.20 *A Case for Boundaries* 2005 53 x 36 x 17 cm
77 x 56.5 cm (1 work on paper)



Plate 7.5.21 *A Case for Change* 2005 65 x 37 x 23.5 cm



Plate 7.5.22 *Changes* 2005 19.5 x 27.5 x .7 cm (1 book)



Plate 7.5.23 *A Case for Transformation* 2005 61 x 35 x 20 cm



Plate 7.5.24 *A Case for Transformation* 2005 61 x 35 x 20 cm – Detail

13 x 19cm (36 paper butterflies)

CHAPTER 8 ON REFLECTION

8.1 The Journey's End: Achieving Aims

When planning the research (see Chapters 1 to 4), a distinction was made between pivotal and regular journeys based on significant events which may or may not have transpired and thus made specific journeys noteworthy. Ultimately all the overseas trips and the final trip to Adelaide were deemed to be pivotal.

During these pivotal journeys, even those that began as regular journeys, I recorded the physical and contemplative areas within the journeys. These resulted in identifying certain key outcomes, times of change when I was looking at the physical and mental shifts. In the book of *Changes*, referred to in 6.2.8, I recorded the emotional states when going through change. These shifts brought about by outside influences and creating inner turmoil were painful, for example when in Nepal I was re-evaluating and questioning why I was there.

There were also major influences that resulted from both the physical and mental journeys.

- Anticipation - before setting out, mental preparation for changes, eventualities and possibilities that are influenced by information read, seen or heard.
- Contemplation - a meditative state during movement, when there are no distractions, that provides an opportunity to assess situations/ environments
- Reflection - after the event, what was learnt?

All these influences from mental journeying had a direct result in the creation of the visual narrative on pivotal journeys.

What was learnt personally was that I was able to deal with issues that arose, the extent to which my identity and how I viewed myself were determined by my surroundings and how others viewed me and that my limitations were a result of my emotions, opinions, ideas and moral codes deriving from my background. These influenced my perception of and perspective on people and places. Still through reflection on and re-evaluation of journeys and encounters, I was mindful of changes that had taken place resulting in heightened knowledge of different places, cultures and myself.

The exhibition, *Transitions – A Case for Leaving* met the aims of the research through the representation of the visual narrative created by the cases and paper products and through the arrangement within the gallery that etched the journey through the space. The success of the installation in narrating the transitional stages in travel and creating the essence of travel was noted through the feedback of visitors, both written and verbal and the numbers that had attended the exhibition. Louise Doyle, the Director of the Gallery, said that it had been a busy period with many visitors from overseas and she felt that the show had related to travellers visiting Cairns who had associated strongly with the work. She reported that a couple of thousand people had been through the gallery in the period of the month May to June 2005. The feedback from the community who wrote in the visitors' book of the Gallery was positive in the main. Other comments were around the theme of transitions and what could be explored further on journeying (see copy from Comments book in Appendix G).

8.2 The Research Trajectory

My arts practice had previously been looking at the positives and negatives in my environment and the day-to-day patterns through which we control our lives and those patterns that control us. Examining my arts practice through this research has resulted in me gaining a deeper understanding of what influences my work and motivates me to create art. While the plan for journeys and the research gave a clear path to pursue, the reality of the travels provided other avenues for exploration. My art has reflected not the physical environments but also the mental and emotional ones and these investigations have directly influenced my ideas for the production of the art. Therefore the research became the guidelines and set the boundaries that were by no means limiting in the journeys undertaken.

The main art outcomes of the journeys were the concepts that came about through exploring the trips, the people met and the art and people of different environments. Viewing work from another country and its people requires an adjustment of preconceived notions of art, certainly when it is traditional rather than contemporary art as it can vary dramatically between Asia and Europe. Contemporary art around the world has greater similarities but the differences may lie in the subtle ways through which subject matter is portrayed. So I gained an awareness of the art that I saw and read about, art forms of which I had previously not had a great deal of knowledge.

The travels also influenced my art through exploring familiar media but using it in different ways; for example, concentrating on working with paper, a familiar medium, however looking at different ways to manipulate the paper such as embossing, dying

techniques and creating forms with paper pulp. Learning these new techniques meant that I could expand on and explore paper processes and the range of paper work. Paper is a medium with which I enjoy working and the possibilities and uses of paper are endless. Paper is generally a relatively cheap product even the hand made papers that I bought back from India. Hand made Japanese and European papers are more expensive but represent a lesser cost relative to the prices of canvas, timber and steel. Subsequently in the exhibition itself, I used paper in a range of ways concerted in booklets, rolled and folded, stained with ink dyes, painted and collaged with images. This was a result of viewing the art, talking with artists and seeing various techniques used by artists in the countries visited.

These influences expanded the possibilities of directions in my art through the range of paper processes I could explore, Many of these I have explored in the past but I also wished to explore other paper methods that I had learnt and with which I could continue to experiment. These were mainly dying papers, and the effects determined by the quality of the paper, the thinness or thickness of the paper (for example between thin rice papers and thicker European papers) and the ways of staining the paper. I used inks as dyes in experimenting with a small colour range from blue to black inks concentrating on the effects that could be achieved with the dyes and the dye solutions.

Since completing *Transitions - not the destination but the journey* I plan to explore paper processes and dyes further within my art and to pursue art and culture from different lands. Through exploring these areas in my life and art I can be influenced by new vistas, pathways and encounters but at the same time give more understanding and definition to the work that I do.

8.2.1 Limitations and Variations

The research encountered some limitations and variations and these were mentioned earlier in terms of the time limit in which to complete the art, my finances and the work space. While these may have seemed like challenges at the time, they also created the boundaries within which I needed to work and, I believe, turned out to be an advantage as all three limitations worked together to create the direction that formed the framework for the artwork. With greater finances, more space and a greater time for the artwork, I am sure the approach to the art to be produced would have been quite different.

Variations from planned to unplanned travel were important as these variations happened as a result of journeys and they provided new areas to explore. For example, the unplanned trip to Nepal combined both mental and physical challenges that required an examination of my motives for the trip as my broken ankle halted the journey. A *Case for Boundaries* resulted from these examinations where I saw both the challenges and benefits of the limitations that had arisen during this trip. Encounters with other travellers and reading material in relation to the country stimulated desires to see and explore further places not planned at the beginning of the journey. I took these detours when I visited Nepal and when I took the trip to Kashmir and Ladakh in Northern India. The variations were beneficial as they explored new territories though I remember thinking that I should have given more consideration to visiting Nepal in the summer months, when the weather was similar to summer in Cairns. Nevertheless the trip taught me a great deal about myself due to the challenges that arose and there was an advantage in seeing the country and meeting the people in the mountains in the non-tourist season.

The research structure generally went to plan although there is only so much preparation that can be made for a trip. Once on your way, events are less within one's control and the journeys moved in ways that I could not have predicted. Also an event or place will lead you into other areas, ones that could not possibly have been foreseen at the outset of the journey. Within the boundaries of the structure for the research, the travels went according to plan but the time for the studies were extended due to unexpected family responsibilities when back in Australia.

In the documentation stage, I took mostly photographs and did not make as many sketches as I had anticipated. This was a limitation that was due in part to spending spare time in completing the written recordings of the journeys and also being constantly on the move. I tended to do sketches only when I had the time and had stopped longer in one area thus allowing time to complete more sketches. The results was that, while this was a problem at the time, I had the time to when I returned home to work on expanding the sketches to complete a series of studies. This proved beneficial as I was relying on my memory and the complexities were honed down to the *essence* of what I remembered.

The installation went according to plan although the coming together of the elements varied greatly from my original concepts due to the impetus of the random sizes and shapes of the cases and through the experimentation of the paper processes and materials for the case interiors. The donated cases meant that the choices I made were determined by the parameters of the actual cases and I needed to work within these boundaries but the physical boundaries did not ultimately limit the work as the work emerged from the cases. It was beneficial to have these limitations to work the concepts

around them as, if there had been no limitations, the subject matter may well have been too diffuse.

The coalescing of all the elements from sourcing the background material through the research and planning to the finished exhibition suffered delays and many changes over the period of study but the making of the art for the installation was the culmination of all the journeys, both mental and physical. The positive changes that came about from the journeys were a greater understanding of other cultures but also about myself and what I was capable of doing, achieving and suffering. The greatest changes were personal, my expanding interest in Buddhism and the influences that these have had on my life and how I deal with others. Some of the changes I found were painful while others went practically unnoticed at the time and the effect they had on me was only realized in hindsight. I knew, on some level, that all the coincidences that had happened on the last trip to northern India had a profound effect and all I had learnt during the trips resulted in my return home to look after my mother. I realized that what I had considered at the time to be random events seemed not to be unrelated events but a path I had been directed upon which resulted in an awareness of the interconnectedness of all that had happened, The Buddhist retreat, which included seven days of silence, was a emotionally powerful but painful period as it became a close inspection of who you thought you were. It was mentally draining but was also very empowering, as no longer were you focused on what you did or who you were but more on the need to redefine what it was that made you, you.

8.2 The Art Outcomes

Has travel changed my art? Certainly the influences and events of the countries visited created an inner dialogue and awareness through a reappraisal of many of my motivations and my way of thinking. I believe that this started before I travelled but coalesced during the travels to a greater understanding of layered perspectives that has directly influenced my thinking and art. For example in my work for the *Transitions* exhibition, I looked at ways to simplify my work to create the essence of the idea and explore more fully my internal emotions and motivations.

The research has taught me that travel broadens our perceptions as we learn more about the world through the stimulus of new environments and also a questioning of our personal identity and that of others formed by our cultural backgrounds. It seems to me that it is all about perceptions, how we see things and how we interpret what we see and who we are. Art is an extension of this process and art and travel have many more connections that could not be explored here but can be in the future. What has been learnt is that the more you know, the more there is to learn and this encompasses both art and life. Art is the continuing exploration and examination of our journey in life.

Other influences have been from how artists in other countries work and make art. Often the Art reflects the community and has more of the community involved. The closest thing I can think of are community artists in the West but here the artist works with the community to encourage them to make their own art. In other societies artists work with a group of artists similar to a collective and their work and Art is highly valued by the community. Why is it so different here? We compete for funding and have to do an

endless round of exhibitions to keep in the limelight for our careers to progress. Who are we satisfying? You only have to attend exhibition openings to know that it is generally artists supporting artists in the regional environment.

I believe that the research has clarified, through my exhibition, that transitions and personal evolutionary phases of travel have influenced my work as they have influenced artists in the past and that these also resonate with the experiences of other travellers. The comments book (Appendix G) at the Cairns Regional Gallery clearly indicates that people who viewed the work could associate at a personal level with the theme.

Donald George quoted Paul Theroux, the author and traveler, in *Theroux always finds new angles* in the *Houston Chronicle* newspaper (1989) where Theroux remarks:

It is a delusion to think you have to go far away to see something special, but it is much more difficult to understand what's special about a place nearer home. I think you have to find a way of seeing it, of changing the context so that what is familiar appears in an unfamiliar way.

I would say that travel is all about that; finding a way of seeing something and finding a way of allowing a place to be revealed to you.

(George, 1989:www.chron.com/CDA/archives)

Travelling has provided me with ample opportunities to reflect on many areas. The process of movement has provided stimulation of thoughts, ideas and challenged preconceived notions. It has allowed time for me to reflect, contemplate and review

choices that have emerged along the way when I have taken new directions away from the anticipated ones. Through reflection, in the transient stage of travel, I have been able to examine different ways I might go that have been determined consciously or intuitively and influenced by events and encounters.

In what manner have these issues affected my art and how does it intersect with developing my art practice? My art has always expressed a personal viewpoint of the world and, as my vision has been extended by travel, these have consequently influenced my art. I have found these are subtle shifts away from previously held perceptions about Art and Life. What is it I am trying to achieve with Art and who is connecting with it? The Art World in the West is competitive and isolationist; we often work with little understanding of what it is we are trying to achieve. Travel clarified some of the issues for me, particularly in relation to what is important and what is not. I see my art basically as my language and, as I am not a confident speaker, I believe my art presents an internal dialogue of my thoughts, views and feelings of the world around me. I feel my art should speak for itself but, since travelling, I am more aware that sometimes I have to explain clearly what it is I am doing while leaving something for personal interpretation by the viewer.

In conclusion, I am unable to escape my background and upbringing as that determines and influences my view. I can only relate the places I have visited to my own perspective. Trying to understand a different culture, particularly ones as complex as India and China, can only be achieved through learning about the histories, languages, philosophies and all the complexities and intricacies of the codes of that society. Learning about all these areas does not necessarily mean that it is possible to fully

comprehend them. It means I would have to do extensive research or live in that society for many years to begin to comprehend that society.

Through the changes influenced by the pivotal journeys, the direction of my life has altered not dramatically physically but certainly mentally and spiritually. Seeing other places has allowed me to learn about others but more importantly it has urged me to look at myself. How these trips have changed my art are reflections from the changes within myself. Transformations taken place within myself and my art are the results of the changes that took place, but the one that has had the greatest impact was finding spirituality. This transformation was something I was not searching for but, through circumstances, it found me. The spirituality of Buddhism was similar to discovering a new territory, something I had little knowledge of and which, I felt, had a profound influence on me. I was already looking at myself while journeying and this philosophy seemed to provide many of the answers I was seeking. While these two areas were covered visually in *A Case for Change* and *A Case for Transformation*, it has been an ongoing process and time will determine how my art has further developed as a result of the changes in my personal orientation.

I seem to have come full circle. However there are differences, many things have changed, my outlook, my views and where I would like to live. I lived in Cairns at Yorkeys Knob for the last 17 months and, when I gained employment in Mareeba, I had to make a decision to move back, a decision that I found hard to make as I enjoyed where I was living and the friends I had made. I think this had partly to do with going back to responsibilities, mainly that of having to fix up the house that had been rented out for three years. Journeys and travels had taken me away from everyday

responsibilities but I had to take them on again when I returned. Yorkeys Knob was an extension of my travels as I had not yet taken up responsibilities again.

Since a period of time has passed from undertaking the journeys and completing the exhibition, what have I learnt from this series of journeys? There are three main issues that emerged from the journeys and they are those of reappraising what I am doing, my views and my Art.

The series of trips have opened up a myriad of opportunities and choices that were not previously contemplated. It has broadened my thinking to extend to taking new paths and looking at challenges in a different light. The journeys have made me appreciate more fully my own country, my family and friends.

8.4 Future Directions: Art and Research

8.4.1 Unpacking the Cases

There is so much to unpack from the last journey I made. As I moved through the diverse landscapes of identity, memories, encounters and spirituality, I realize I have only touched the surface. There are many areas still yet to be explored.

Recently, I have been working with a Coordinator on a Tibetan exchange for 2007 in collaboration with Tibetan artists from Northern India so that they can bring their work to exhibit in Cairns.

So fundamentally, the areas of research I would like to pursue are those based around art and culture. I would like to continue the explorations with paper-based work and broaden the use of a range of dyes and inks on various papers. In continuation of my exhibition *Transitions – a case for leaving* I would wish to combine art and travel so that I can explore and document *art in culture* of indigenous cultures, namely: Australian, American, African and Asian, and to seek to discover how the role of art in culture has evolved to the modern day. This would allow the opportunity to compare the similarities and differences between the indigenous cultures but also in relationship to contemporary art. As art has evolved, what has been gained and what has been lost along the way?

For example artists could be from:

1. Australia - Aboriginal artist
2. America - American Indian
3. Asia
4. Africa

The main areas contributing to the project would be the lead up time to do the research on the different cultures, to establish links with indigenous cultures and artists and plan for a period of time, for example, three months for each artist, for the documentation stage within each culture. This would entail recording and documenting the processes of the artist in the cultural context of the society in which the artist is based. Visual recordings in terms of photographs and video and written documentation of the artist's subject matter, the artist's dialogue and the artist's environment would be required.

The end result would be publication of the results of the research and the process of working with artists from varied indigenous cultures. As I have worked with multicultural

groups over the last ten years, this would be a continuing exploration of the roles of art within cultures. This can provide an interlinking of cultures in the physical sense as there has already been a virtual crossover of creative thought through the medium of television, books and internet. The influences of another creative culture can shift perceptions for artists, and this can be a two way process. In this project I would look at the foundations of art, its origins and the part it plays in indigenous cultures, including the changing function of art in a modern world.

The aim will be to set out clearly and concisely in a book format not only the artists and art within their cultures but also the process of the project and the different perspectives from indigenous artists and cultures and contemporary art.

In Brain Castro's book, *Looking for Estrellita (1999)*, he writes of the hybrid cultures that make up Australia's rich environment despite the government's recent treatment of migrants and refugees. Diverse cultures have built this nation and enriched the country in many ways. It was the diverse cultures in Australia that started my journeys.

It seems obvious to me, though not to many others, that cultural exchange, greater immigration and a more dynamic and expansive attitude was the way for the future. Unfortunately, protections and barriers have been raised even higher. With an aging population and shrinking quotas for immigration, Australia runs the risk of cultural stagnation. Few politicians are able to understand that culture precedes trade, that the struggle for dominance is not the way of understanding a trading environment. Interestingly enough, culture is 'free'. One is not poorer by lending of culture, nor rendered less significant by the borrowing of it, and any historian can point to the fact that there is no cultural 'purity'; that cultural hybridity has in the past only made nations infinitely wealthier.

(Castro, 1999: 170 – 171)



Plate 8.4.1 Cases 2

Coming to the end of the current journey of *Transitions*, travels within my life journey, new ones await. Cases are partially unpacked, closed and stacked away but the journey continues. Re-assessing the road travelled will continue as new pathways lead ahead. The journeys and research over the last six years has taught me that whether being *here* or *there* is much the same, it is the movement that is important. The important things that I remember are the feelings. I bore witness to the sentiments, the heightened emotions on encountering people and places. Only through looking at myself can I begin to understand others.

Seeking awareness of the wider world has led to an increased consciousness of the inner personal one.

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APPENDICES

- Appendix A Gallery Layout
- Appendix B Invitation
- Appendix C Catalogue
- Appendix D Curriculum Vitae
- Appendix E Talk and Speeches
- Appendix F Review
- Appendix G Copy of Comments Book