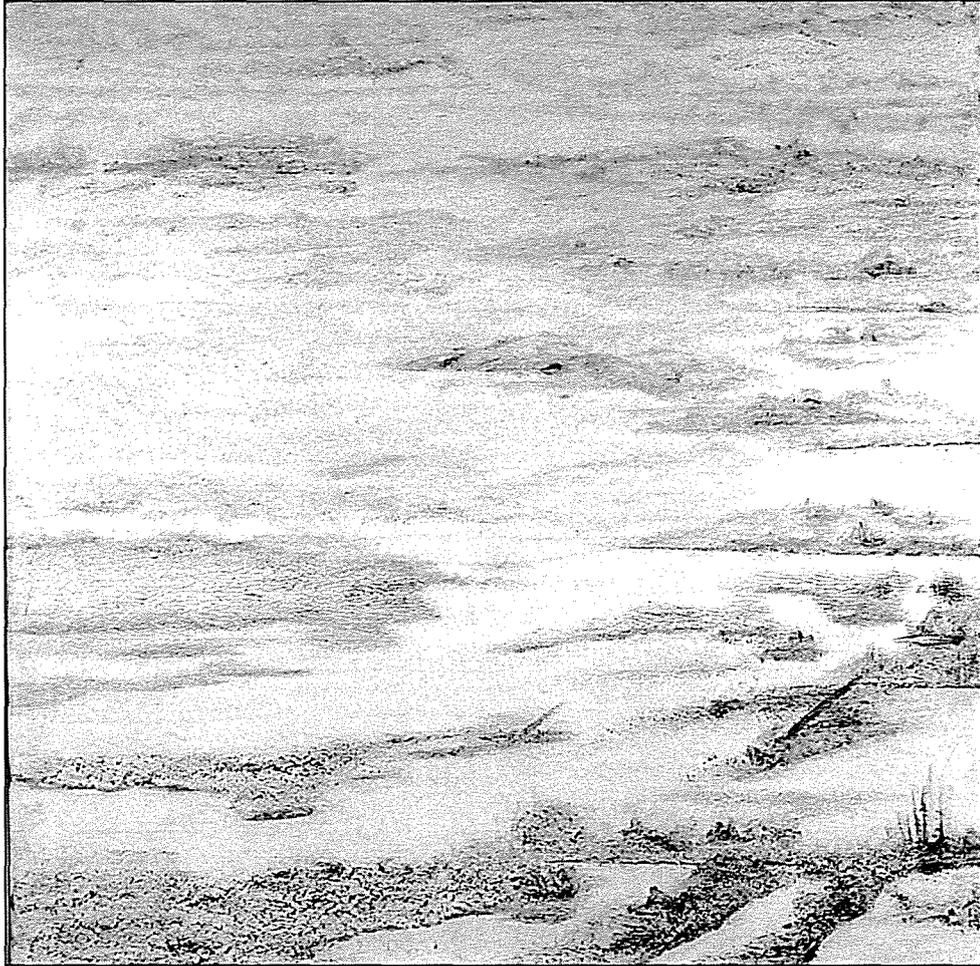


4.5.6 Motion of tides study paintings

The four paintings grouped under the title, *Motion of Tides Suite* (*Townsville Common: Saltpans I*, *Townsville Common: Saltpans II*, *Townsville Common: Mudflats I* and *Townsville Common: Mudflats II*), are studies for the final stage of the process (i.e. a painting in which an idiosyncratic visual code portraying the energies of motion of tides is applied). In visual terms, these studies explore and reveal the artist's interrogation of extracted sections from the prints of the *Motion of Tides Cycle Suite* (Section 4.3.6). By intention, this exploration will point the way to formulating a code of visual devices for conveying the notion of energy experienced in The Common during the motion of tides.

In *Townsville Common: Saltpans I* [Plate 4.5.6.1], the interrogated section of the print, *Townsville Common 20* [Plate 4.4.6], features a section of flat saltpan uninterrupted by prominent features. To the artist, this section epitomises the energy of openness, in the sense that it ignites memories of the primeval outback Queensland landscape (Section 1.2).

To portray the notion of openness in the study, shape as a design element is used to emphasise distribution of low-growing native succulents concentrated as ripples of vegetation on the landscape. Expression of the energy of openness is dependent on the use of shape in terms of these ripples to convey spatial depth. Spatial depth is indicated by diminishing sizes of shape and the contrast between the distinct edges of shapes in the foreground and indistinct edges of shapes in the background. On the one hand, arrangement of positive shapes within receding space is pivotal to connoting openness by rhythms linking the shapes and leading the eye to the distance. On the other hand, arrangement of negative space surrounding the shapes draws attention to the concept of openness by creating trails along which the eye can meander. This play of pattern creates the impression of openness by directing attention in an expansive way.



Townsville Common: Saltpans I, 2002
charcoal and wax on canvas, 62 x 61 cm

MOTION OF TIDES: OPENNESS

Plate 4.5.6.1

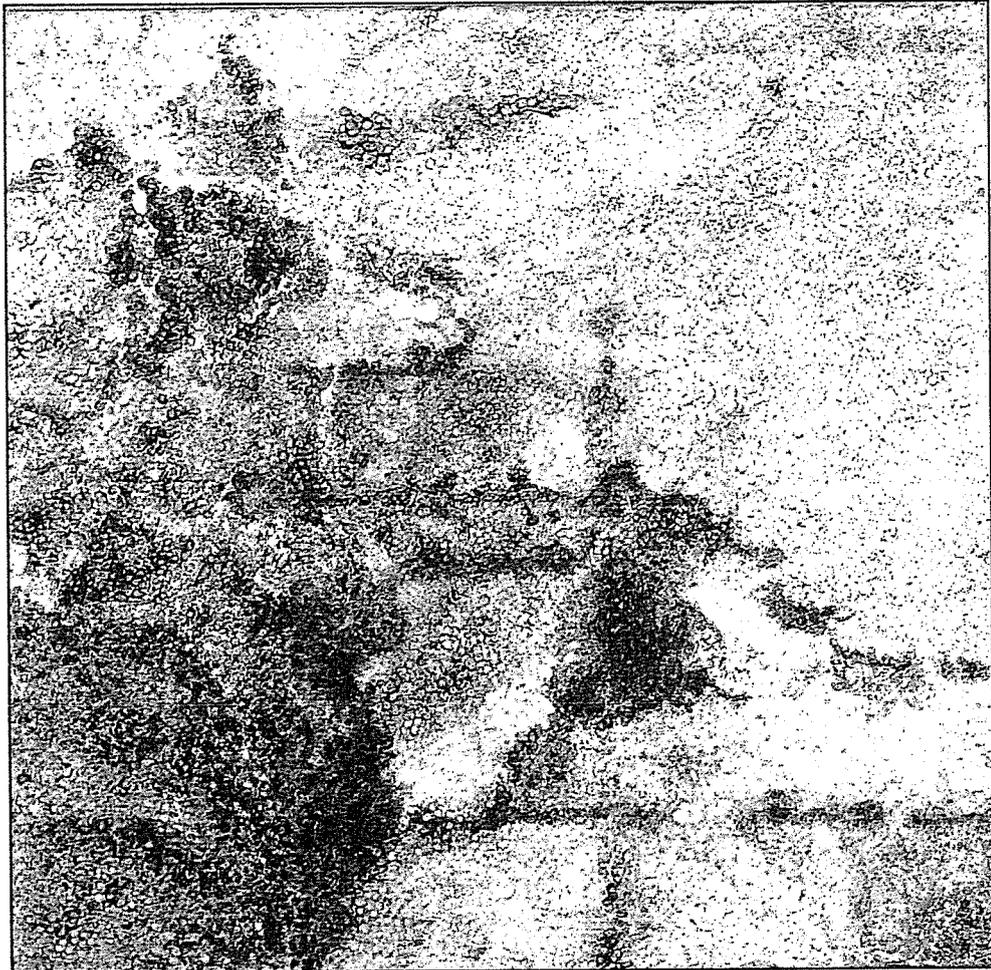
In *Townsville Common: Saltpans II* [Plate 4.5.6.2] the focus is on the surface quality of the saltpans. The interrogated section of the print, *Townsville Common 33* [Plate 4.4.6], features a close-up of the ground's surface. To the artist, this section with its cracks in a pixel-like textured surface epitomises the energy of crustiness: a brittle surface skin with the potential to crack.

Stippled texture emphasises crustiness within the flat plane of saltpans in the study. Variations in the density of stippling together with raised edges around each match head size stipple lend the idea that the crust differs in thickness and is cracked by subterranean movement (a phenomenon of the saltpans).

The firmness of the salt crust is the focus in the upper-right-third of the study. Here, the light-tone stipples have definite darker-tone edges in contrast to the thinner crust connoted in the bottom-right-corner where the edges of the stipples are less distinct. Portraying this variation of edge highlights the tensile dynamics of the saltpan surface. Giving further emphasis to the fragility of the surface are fissure lines created by concentrated areas of dark stipple texture.

In *Townsville Common: Mudflats I* [Plate 4.5.6.3], the interrogated section of the print, *Townsville Common 25* [Plate 4.4.6], features rafts of flotsam distributed in patterns on the mud glistening in eerie light. To the artist, this section epitomises the energy of viscous movement by the notion of slow moving mass.

To convey this energy, tone, as a design element, is used to portray the notion of slow-moving mud controlling patterns on its surface. Arrangement of strong tonal contrast is pivotal to expressing the notion of this languid energy. In the study, mud is expressed as a background of dark tone. Superimposed on this dark tone, is light-toned flotsam arranged in ripple shapes to lend the idea that the floating of flotsam is directed by an underlying energy. Strong definition of edge where these two tones meet



Townsville Common: Saltpans II, 2003
charcoal and wax on canvas, 62 x 61 cm

MOTION OF TIDES: CRUSTINESS

Plate 4.5.6.2



Townsville Common: Mudflats I, 2003
charcoal and wax on canvas, 62 x 61 cm

MOTION OF TIDES: VISCOUS MOVEMENT

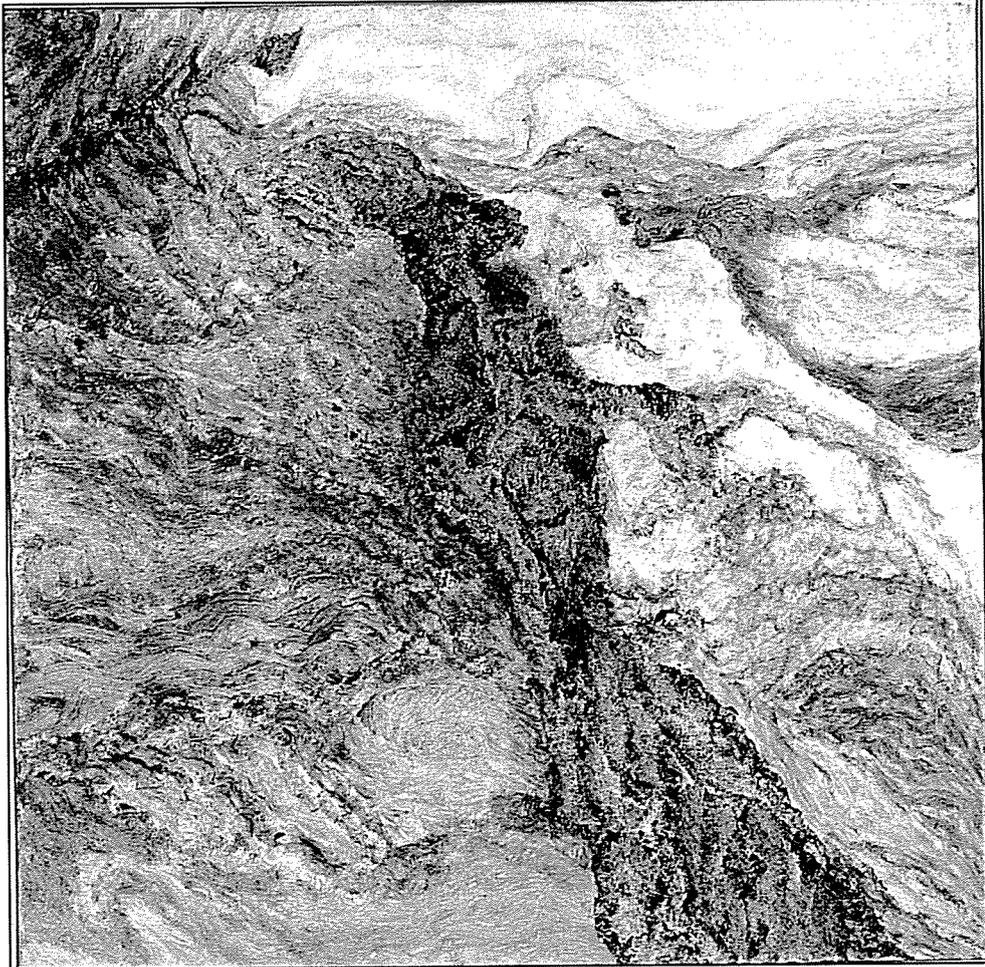
Plate 4.5.6.3

enhances the view of separation of the flotsam from the mud and thus the floating effect. The light-toned rafts are concentrated and arranged closer together in the foreground of the study than is the case in the print, to indicate a forward creeping movement as the mud swells.

In *Townsville Common: Mudflats II* [Plate 4.5.6.4], the interrogated section of the print, *Townsville Common II* [Plate 4.4.6], again focuses on surface quality and like *Townsville Common: Salt pans II*, features a close-up of the ground's surface. To the artist, this section epitomises the energy of ooze by creating rhythms of convoluted lines thus encouraging the eye, as it moves through the painting, to mimic the sluggish flow of wet mud.

Arrangement of line is pivotal to the expression of ooze. Central to the arrangement is a dark snaking shape of woven lines shown off-centre and placed on the oblique, connoting squelching mud when it is subjected to a load. Shown on the left-hand side are swirling lines, slightly lighter in tone to the central shape, configured to lend the suggestion of the pulling motion of mud suction. Constantly changing surface, personally associated with ooze, is further indicated in the upper-right of the study. Here, as a counterbalance to the pull on the left-hand side, waves of lines portrayed in light tones roll over the central dark shape.

By intention, each of the above studies integrates intuition and analysis by focusing on one of four elements (line, shape, tone and texture) in relation to pivotal sections extracted from prints of the *Motion of Tides Suite*. Use of complementary attributes of the chosen element and disposition of these attributes transpose the artist's experiences of motion of tides from the print to the studies.



Townsville Common: Mudflats II, 2003
charcoal and wax on canvas, 62 x 61 cm

MOTION OF TIDES: OOZINESS

Plate 4.5.6.4

The essence of using each element in the relevant study is shown in template form in Table 4.5.6.1

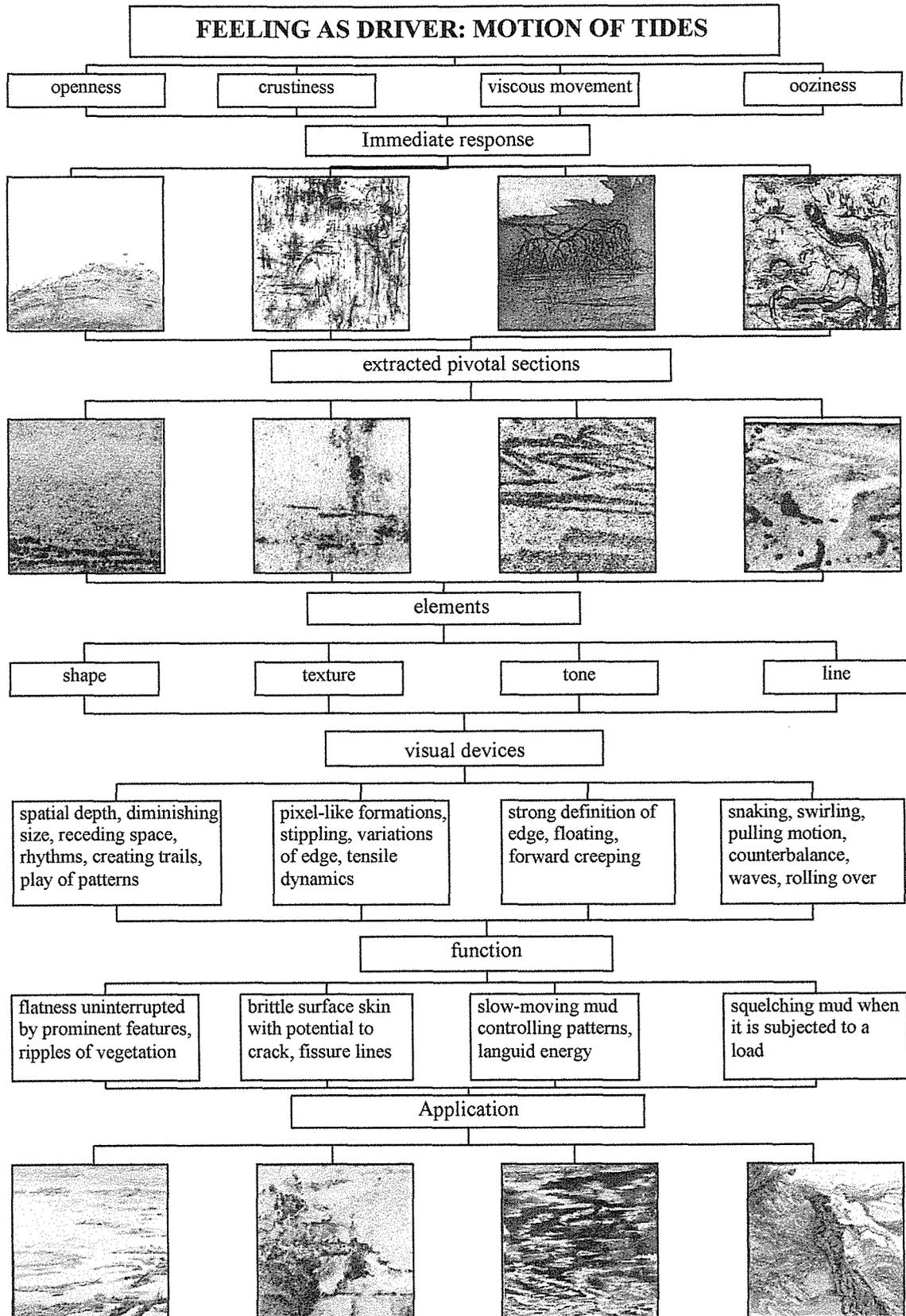
Table 4.5.6.1

TEMPLATE OF VISUAL DEVICES TO PORTRAY MOTION OF TIDES

Elements	Visual Devices (attributes of elements)	Function
Shape	<ul style="list-style-type: none"> ○ “spatial depth” (p. 133) ○ “diminishing size” (p. 133) ○ “receding space” (p. 133) ○ “rhythms” (p. 133) ○ “creating trails” (p. 133) ○ “play of patterns” (p. 133) 	“Openness” exemplified by: <ul style="list-style-type: none"> ○ flatness “uninterrupted by prominent features” (p. 133) ○ “ripples of vegetation” (p. 133)
Texture	<ul style="list-style-type: none"> ○ “pixel-like” formations (p. 135) ○ “stippling” (p. 135) ○ “variations of edge” (p. 135) ○ “tensile dynamics” (p. 135) 	“Crustiness” exemplified by: <ul style="list-style-type: none"> ○ “brittle surface skin with the potential to crack” (p. 135) ○ “fissure lines” (p. 151)
Tone	<ul style="list-style-type: none"> ○ “strong definition of edge” (p. 135) ○ “floating” (p. 138) ○ “forward creeping” (p. 138) 	“Viscous movement” exemplified by: <ul style="list-style-type: none"> ○ “slow-moving mud controlling patterns” (p. 135) ○ “languid energy” (p. 135)
Line	<ul style="list-style-type: none"> ○ “snaking” (p. 138) ○ “swirling” (p. 138) ○ “pulling motion” (p. 138) ○ “counterbalance” (p. 138) ○ “waves” (p. 138) ○ “roll[ing] over” (p. 138) 	“Ooziness” exemplified by: <ul style="list-style-type: none"> ○ “squelching mud when it is subjected to a load” (p. 138)

Table 4.5.6.1 demonstrates the connection between the elements, their attributes as visual devices and their function. Complementing Table 4.5.6.1 is Figure 4.5.6.1 which presents the progression from the feeling as driver to pictorial representation of such feeling.

In essence, Section 4.5 demonstrates that by integrating intuition and analysis and applying the four key elements; line, shape, tone and texture, (typifying the works of other artists who featured The Common as subject, discussed in Section 2.4) the artist’s response to feelings experienced on The Common are portrayed. Further demonstrated in this Section, is that each element has particular attributes, that the arrangement and focus of which, is pivotal to expressing the notion of individual energies within each cycle.



PROGRESSION FROM FEELING AS DRIVER TO REPRESENTATION

Figure 4.5.6.1

4.6 FINALISING AN IDIOSYNCRATIC VISUAL CODE FOR PORTRAYING ENERGIES

The final step in this second stage of the process (i.e. finalising an idiosyncratic visual code for portraying energies) is directed by the outcomes of investigations from the preceding stage. Hence, the visual devices deemed appropriate for generating the notion of individual energies within each cycle presented in Tables 4.5.2.1-4.5.6.1 are, in effect, essential constructs of a code for portraying energies of cyclical change on The Common.

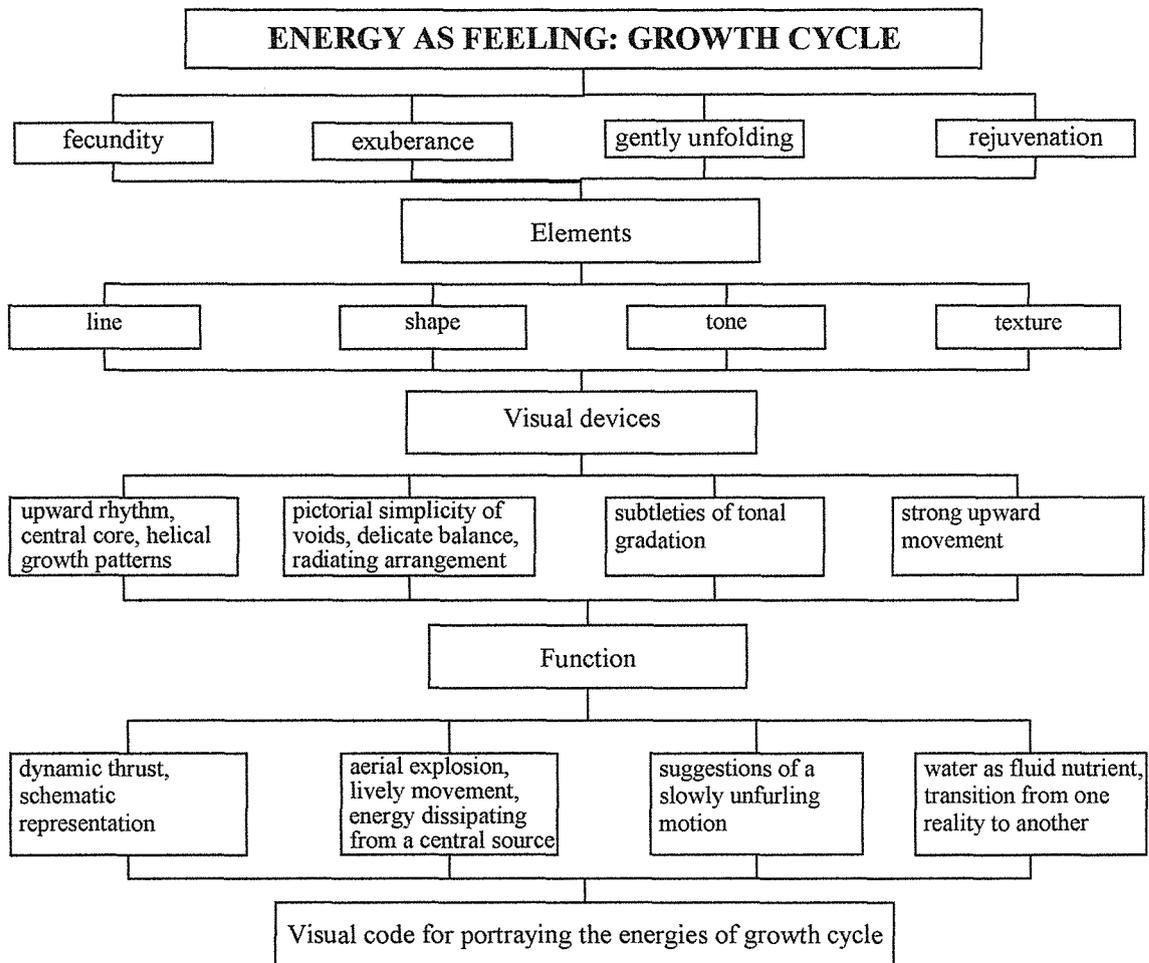
Table 4.6.1 brings together in template form these visual devices as a code that will be applied in the final stage of this study to the five energy cycles experienced on The Common. As a code, its capacity to express the energies of each cyclical change hinges on the application of the elements, their attributes as visual devices and their envisaged function. Such application of elements to create a visual code as validated by Peat (n.d.a) with his contention that:

. . . various elements of line, mass [texture], colo[u]r, gesture [shape], tone, and fields of movement come together in complex and subtle ways to create a satisfying visual code. (Peat n.d.a, p. 1)

Moreover, as a code, this Table also highlights the versatility of individual elements for different expressive roles. This versatility underlines the importance that arrangement of each element, as a visual device, has in conveying a targeted energy. The functions of the devices outlined in the code (Table 4.6.1) are not site specific. Consequently their practical application may portray particular energies no matter in which landscape the energies are encountered. For example, in reading the top line of the Table, the feeling of fecundity (shown in the far right column) that may be experienced in landscapes anywhere, may be conveyed by the visual devices shown by the first bullet in the third column.

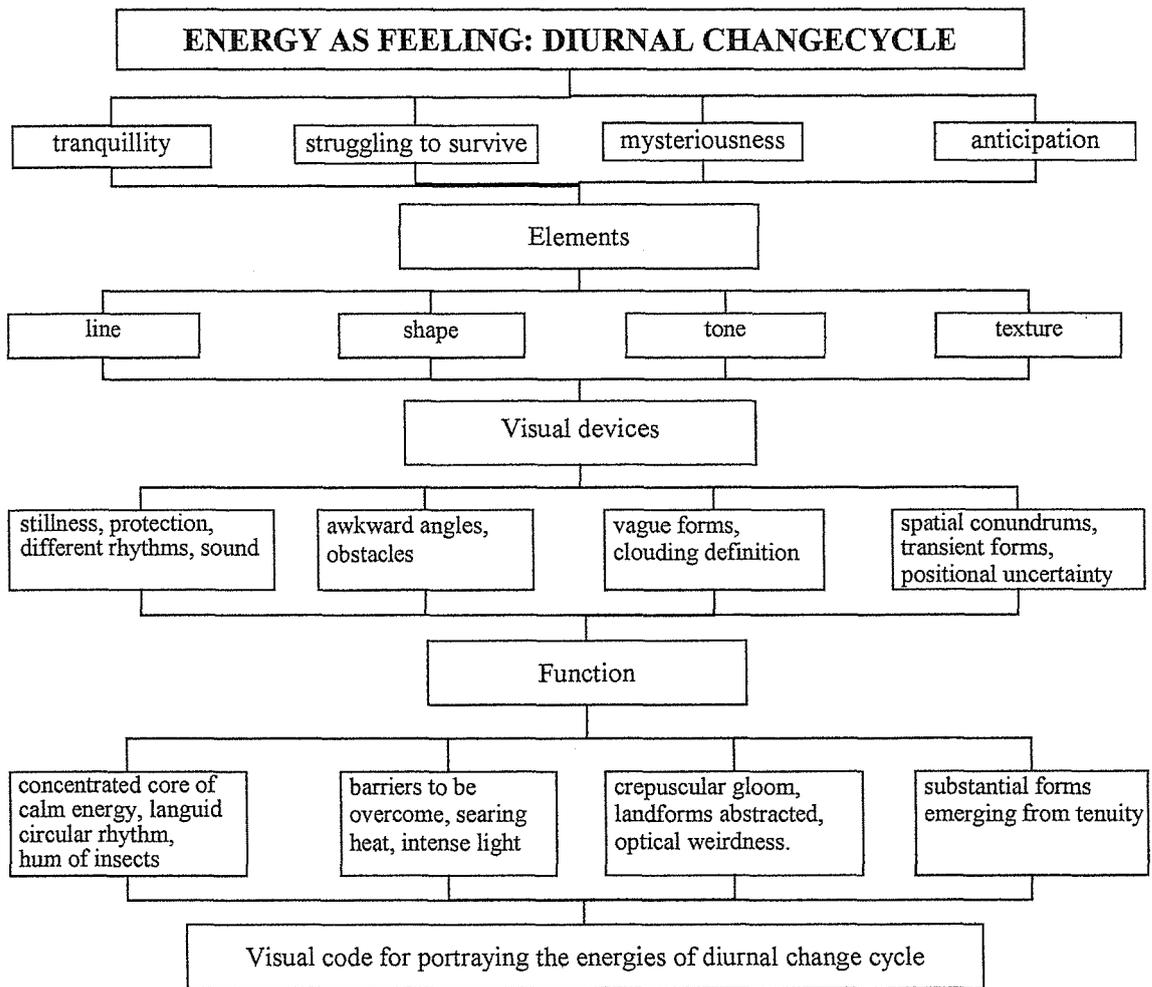
Element	Reference Section	Visual Devices (attributes of elements)	Function	Energy as feeling
Line	4.5.2 Growth 4.5.3 Diurnal Change 4.5.4 Seasonal Change 4.5.5 Migratory Patterns 4.5.6 Motion of Tides	<ul style="list-style-type: none"> ○ central core, upward rhythm, dynamic thrust, schematic representation ○ stillness, protection, different rhythms, sound ○ layers of omnidirectional lines, divaricated blades, sheathing formation ○ rhythms and focal points; fragmented; fussiness; rising, wavy; rising straight; nebulous effect ○ snaking, swirling, pulling motion, counterbalance, waves 	<ul style="list-style-type: none"> ○ helical movement from a central core ○ concentrated core of calm energy, languid circular rhythm, hum of insects ○ unfettered energy sustained by kernels of power ○ aerial vibrations of birds chatter, vibrating sounds of heightened activity ○ squelching mud when it is subjected to a load 	<ul style="list-style-type: none"> ○ fecundity ○ tranquillity ○ abundance ○ busyness ○ ooziness
Shape	4.5.2 Growth 4.5.3 Diurnal Change 4.5.4 Seasonal Change 4.5.5 Migratory Patterns 4.5.6 Motion of Tides	<ul style="list-style-type: none"> ○ pictorial simplicity of voids, delicate balance, radiating arrangement ○ awkward angles, obstacles ○ depth, containment, parallel rhythms ○ swirling, slashes, serpentine, silhouettes ○ spatial depth, diminishing size, receding space, rhythms, creating trails, pattern play 	<ul style="list-style-type: none"> ○ aerial explosion, lively movement, energy dissipating from a central source ○ barriers to be overcome, searing heat, intense light ○ satiated demeanour, tranquillity, calm ○ flow of natural forces, air currents, destiny routes ○ flatness uninterrupted by prominent features, ripples of vegetation 	<ul style="list-style-type: none"> ○ exuberance ○ struggling to survive ○ contentment ○ pathways ○ openness
Tone	4.5.2 Growth 4.5.3 Diurnal Change 4.5.4 Seasonal Change 4.5.5 Migratory Patterns 4.5.6 Motion of Tides	<ul style="list-style-type: none"> ○ subtleties of tonal gradation ○ vague forms, clouding definition ○ knife edges, rounded forms ○ lurking malevolence, razor-sharp escarpments, deep void ○ floating, strong definition of edge, forward creeping, ripples, separation 	<ul style="list-style-type: none"> ○ suggestion of a slowly unfurling motion ○ crepuscular gloom, landforms abstracted, optical weirdness ○ lack of obvious nurtured vegetation ○ disturb the viewer, strident call, constant hum ○ slow-moving mud controlling patterns, languid energy 	<ul style="list-style-type: none"> ○ gently unfolding ○ mysteriousness ○ barrenness ○ uneasiness ○ viscous movement
Texture	4.5.2 Growth 4.5.3 Diurnal Change 4.5.4 Seasonal Change 4.5.5 Migratory Patterns 4.5.6 Motion of Tides	<ul style="list-style-type: none"> ○ strong upward movement, fluidity, firmness, reflections ○ spatial conundrums, transient forms, positional uncertainty ○ weaknesses, potential for fracturing, fragile protrusions ○ net-like, sideways thrust, compress and bulge, heartbeat ○ pixel-like formations, stippling, variations of edge, tensile dynamics 	<ul style="list-style-type: none"> ○ water as a fluid nutrient, transition from one reality to another ○ substantial forms emerging from tenuity ○ internal and surface fragility ○ restricted physical movement ○ brittle surface skin with the potential to crack, fissure lines 	<ul style="list-style-type: none"> ○ rejuvenation ○ anticipation ○ brittleness ○ agitation ○ crustiness

This table is developed from flow charts (Figures 4.6.1-4.6.5) outlining the various stages in which the energy of an experienced feeling became encoded.



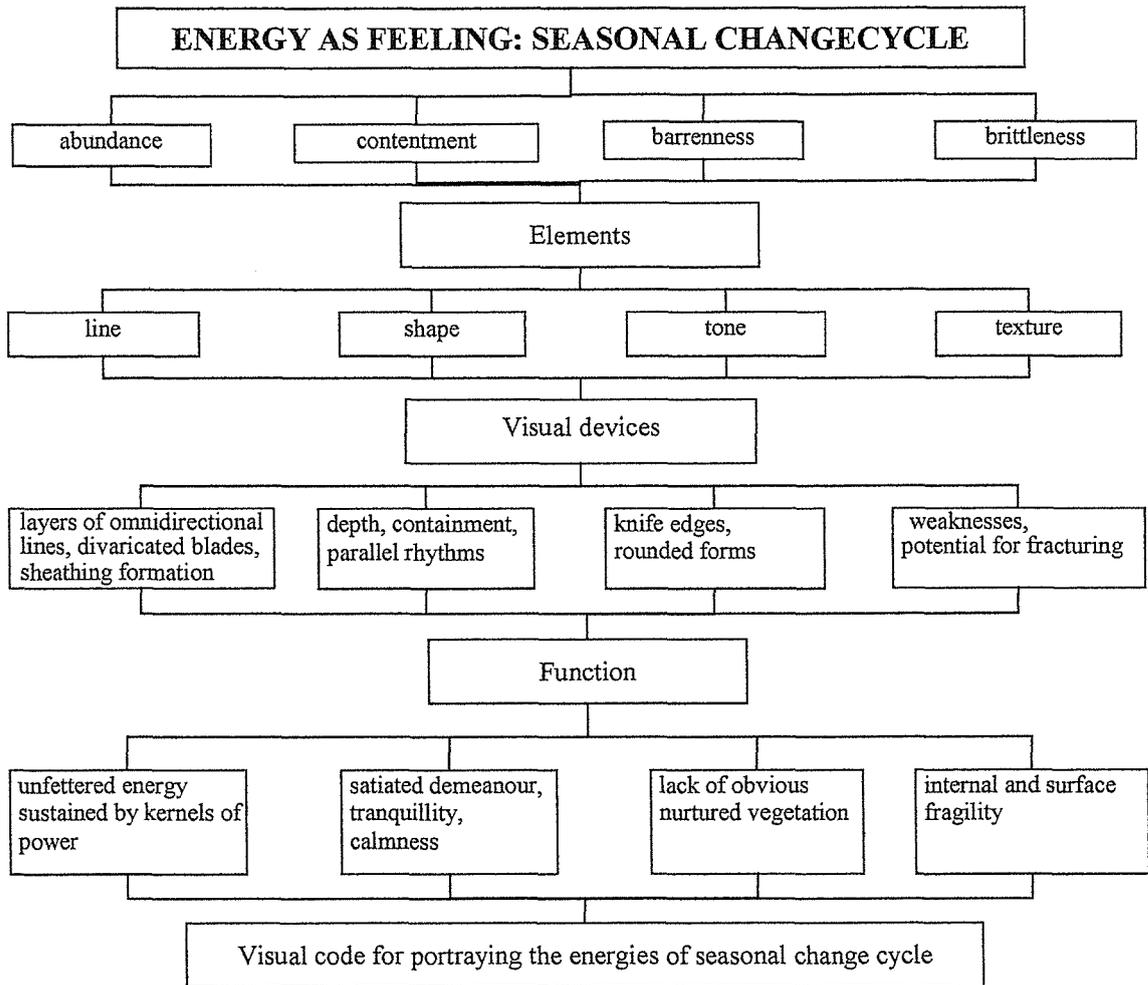
**PROGRESSION OF DEVELOPMENT OF VISUAL CODE FOR
PORTRAYING ENERGIES OF GROWTH CYCLE**

Figure 4.6.1



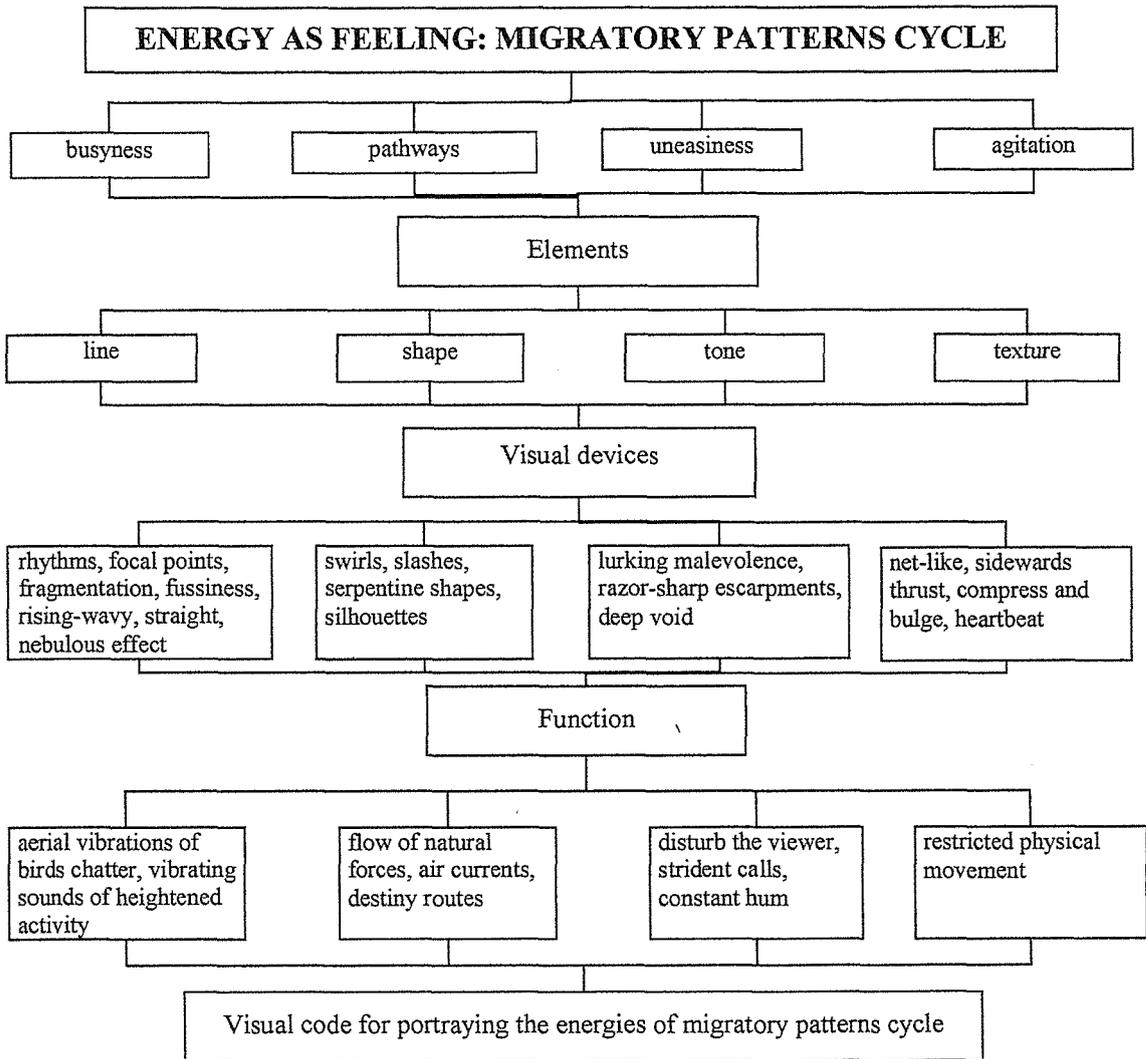
PROGRESSION OF DEVELOPMENT OF VISUAL CODE FOR PORTRAYING ENERGIES OF DIURNAL CHANGE CYCLE

Figure 4.6.2



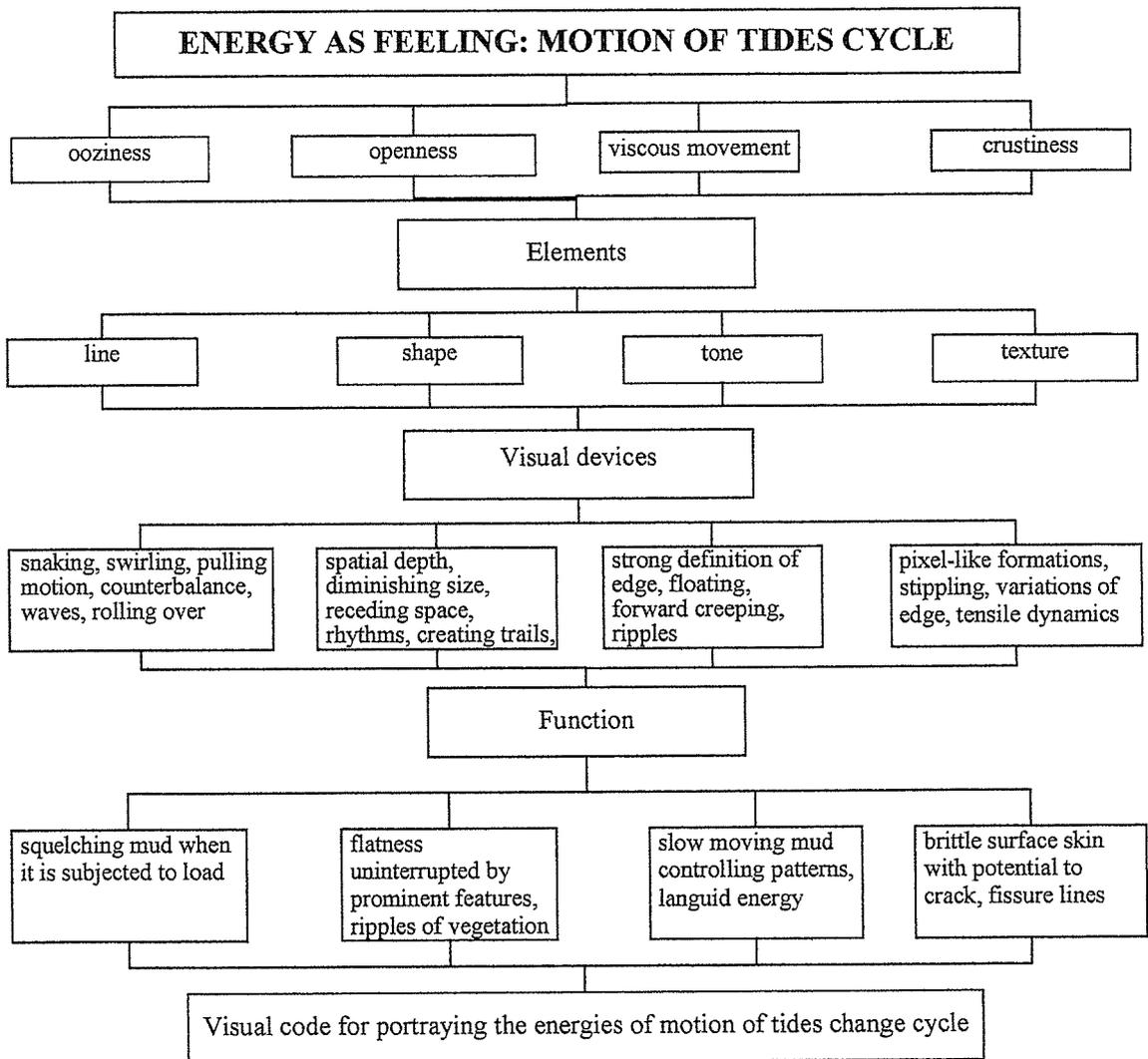
PROGRESSION OF DEVELOPMENT OF VISUAL CODE FOR PORTRAYING ENERGIES OF SEASONAL CHANGE CYCLE

Figure 4.6.3



PROGRESSION OF DEVELOPMENT OF VISUAL CODE FOR PORTRAYING ENERGIES OF MIGRATORY PATTERNS CYCLE

Figure 4.6.4



PROGRESSION OF DEVELOPMENT OF VISUAL CODE FOR PORTRAYING ENERGIES OF MOTION OF TIDES CYCLE

Figure 4.6.5