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Appendix I

Background Landscape to Ephemera
Appendix II

Researcher Anne Lord's Practice-based Research:
Emergence of Projects

My creative development towards art and ephemera started with early archival drawings, digital prints, diaries and fine art prints. This section brings together works instrumental in my conceptual development and adoption of ephemeral or performative objects, not presented in the thesis as a cohesive body of work. A discussion of my visual artwork has been threaded through the themed analysis where conceptual similarities were aligned with models and mentors. Artwork produced from Absence (Lord 2004) to Habitus Habitat (Lord 2005), Watersheds and Basins (Lord 2006) and Tools of Change (Lord 2007) included developmental considerations and questions regarding how I could develop a new approach in my work. Strand Ephemera (2007) and In Site Out (2007) consolidated my work on site. This write-up of my visual artwork creates an overview and encapsulates the autobiographical aspect identified in my methodology.

My artwork during this research project 2001 to 2008 went through some major changes, in line with the development of this thesis. The questioning of the issues led to new ways of presenting ideas about these issues. Art and Ephemera as an idea became significant through the performative object, in installation projects and events. These were specifically for addressing the implications of what ephemera as art means and how it contributes to new knowledge and a consideration of contemporary challenges beyond the visual arts.

Pre-requisites: Drawing, Brush and Ink, Lithography, Livres d’artiste

My first home Kilterry 1953 to 1979, provided evidence of how nature through survival of the fittest creates lessons for our contemporary culture and attitudes to change. Many return visits and specifically those in 2002 to 2003 instigated...
new artworks. In 2003 my PhD artwork was to create images of Survivor Trees, Drought and Survival Issues from a tough natural environment. The work was recorded in studio and field notes, as well as diary entries. My studios were at Kilterry and in the regional city Townsville, both well outside art-industry centres.

Study leave in early 2003 to collect visual data assisted development of work prior to visiting China. A tribute to the survivor trees was the beginning of my exchange project with Chinese audiences. In the second half of 2003 travelling in China provided a cross-cultural and spiritual experience that contributed significantly to the development of new work. Travel in China was to investigate a culture I had some prior knowledge of, through shared cultural icons between China and Australia. The unexpected loss of my father and the revealing nature of the Chinese portrayal of spiritual beliefs led to new ways for me to address the concept of loss. ‘Throw sad things to the wind’, is the title of one of my artist’s books. A compassionate young Chinese man, who observed my sadness over the loss of my father, said this to me. The mix of experiences contributed through my continual questioning of my topic and how this would be reciprocal with my practice.

Additionally the Chinese culture exposed many broader aspects of multicultural life and more populous recognition of issues that Australia is coming to terms with. In Shanghai, a girl with deformities mostly on one side of her body was mistreated by surrounding people. The girl had been put on the sidewalk to beg. People used children in this way to profit from malformed appearance. The girl’s deformed hand had been stepped on and she was crying but instead of being offered sympathy the girl was treated like a naughty animal. I decided it was important to show care and I handed her a clean tissue. The contrast between her beautiful, graceful hand and the deformed hand was extreme. One well-dressed woman scolded me in Cantonese, and even though I could not understand all she said I was aware of her anger at my slight kindness to the girl. In China problems such as these were more visible than in Australia even though the wisdom of the Buddha and compassionate Bodhisattvas are venerated and popular.
A broken left arm and wrist, my writing hand, followed my experiences in China, and led to my ideas about the left path and the right path referred to by the names *sinistra* and *dextra* in Latin. In Spain 1993, I was told the left-handed person is *La Sinistra* and has taken the sinister path. The work based on my broken writing hand led to the complications of writing with the other hand and ideas about shifting the left to right and back again. The work also had to be accomplished with my right or less preferred working hand and so a series of ‘Artist’s Books’ or *Livres d’artistes* were produced with photography and iron-on digital prints.

A stage of my work and a significant contribution to the study is the *Leave No Trace* workshop (2005) at Wallaman Falls. Subsequent work in my studio garden, discussed in Section 11.3, led to critical findings.

**Photography as a Tool**

In China 2003 many people were using film-based photography and processing was easily accessible. I used both digital and the older film technology to compare my experiences through photography. This enabled me to extend the time for taking photographs when I could not access either processing or digital laboratories. In Beijing, Pingyao, Xi’an, DaTong, Shanghai and Hangzhou, digital and film were used.

My contribution to the curated exhibition *Urban Troposphere* (2001 - 2) was developed from film photography for photo-screen prints. The series of ‘urban flags’ was my term for interpretation of suburban topography. These artworks produced for *Urban Topographies* were sent to China as part of my proposal for a Red Gate Studio residency. I was accepted into the program for a two-month residency that contributed to many changes in my appreciation of both another culture and how contemporary artists in China defied their government’s status quo. Subversion was also agentic in usurping an art canon.
Additionally, recognition of the precious nature of aged photography capturing the land and family archives from a century ago contributed to my concepts developed in the progression of work from archive to ephemera. Both application to artwork and concepts about current ecological conditions in China and Australia were impacted upon. Aspects of new media have presented options for my new work. In many cases such as Documenta XII in Kassel 2007 the presentation of internationally recognised practice in major exhibitions led to new ways of seeing the opportunities for digital as an archival tool and a recorder of the ephemeral.

Appendix III includes the body of work that provides a visual trail of evidence in the development of my work towards art and ephemera.
Appendix III

Exhibitions ~ Installations, Projects, Ephemera and Process
2001 to 2008

Urban Troposphere (2001 - 2) curated group exhibition and catalogue

(W)ink (2002) curated group and catalogue

Survivor Trees (2003) a series


Redgate Residency Beijing and ACC residency Shanghai–new work in China


Corresponding Latitude Kickarts Cairns 2004-5 group exhibition and catalogue

Walk This Way, (2004) group exhibition and catalogue

Erosion – Finding Metal

Artists Books

Sinstre Dextra, Broken arm, dyslexia - Artist’s Books Show, (2005) Port Jackson Press, Melbourne

Throw Sad Things to the Wind Mackay Art Space


BOOKS.05 Noosa Regional Gallery, (2005)

An 1890s portrait – artist’s book and conceptual developments

Chalk, getting to ochre: *Survey pegs and un-mapping*

Developing new pieces, *Impossible Bucket* as performative object

*Habitus Habitat*, 2005 – 6 exhibition

New Material, eroded metal and rust

Change, testing time, studio and reflection

*Watersheds and Basins*, exhibition of archival and ephemeral 2006

Flinders Gallery, *Impossible Bucket, Peg for non-site, Ephemeral Milestone*

Catalogue *Watersheds and Basins, ISBN*

Digital and immateriality

Tools of Change (2007) Umbrella, exhibition and catalogue

*Strand Ephemera* (2007) - ice sculptures and ephemera, catalogue

In SITE Out (2007) - ice sculptures and ephemera, catalogue

*Habitus Habitat*, touring exhibition (2008 - 2011)

Chapters Eight and Eleven includes the development of my work for the

Habitus Habitat exhibition and images are also included in the DVD in

Appendix XXIII.

Appendix IV

**Urban Troposphere 2001**

Catalogue

Invitation
Appendix V

(W)ink (2002) curated group exhibition and catalogue

The relationship of people to place was developed for (W)ink where I made references to people and their known place. This idea related to people I knew well and their relationship to a place. Old friends, as well as family and their known places provided the images and stories for these photographic screen prints. They are about respect for people and their region.

Catalogue
Invitations
Appendix VI

Survivor Trees (2003) - a series: Decisions about place - Australia to China

In November 2002 recognizing aged survivor trees in the outback was important for new artwork. Early one morning I went to the creek beside the house and on finding a particular old Coolibah tree thought about how old, full of character and wizened it looked. The idea that the tree was here when Leichhardt the explorer went past occurred to me. Leichhardt was probably never in close proximity to this tree but in regional proximity, sometime in the history of the tree. My thoughts became important for my work in recognising age and prior knowledge of the tree. This also led to a choice to reference age and time in my work.

The area of concern is 640 km inland, west from Townsville, and 250 kilometres below the Gulf of Carpentaria, known as ‘The Gulf Country’. Two Carpentaria Palms in the studio garden in Townsville are references to place and important reminders of the northwest. In 2003 going back to ‘Kilterry’, a rural sheep and cattle property in Northwest Queensland, enabled new developments to occur in my work. Four trips were made in November 2002, January 2003, April 2003 and June 2003.

The abstract elements in this country have the capacity to move me and reveal new abstract qualities through reflection on the place and development of ideas to make new artwork. It is a special place to me because I grew up there and it remains powerful in its capacity to generate new ideas about image and universal issues. These ideas are often developed in drawings, paintings, prints and photographs.

Respect for Aboriginal people who survived in these places before colonization contributes to another aspect of the work. The rural industry that colonization bought with it also deserves understanding, due to their adaptation to the extreme elements in this land, and lately their understanding of the need to
regenerate the land. My time on the land has taught me many things: one of them is that the land has a hold on an individual. The impact is different for my older sister. Four brothers are on the land but it is the eldest of the four, Robert Lord, who lives on the property Kilterry. Visits to Robert and his wife Jeanette are maintained and they are interested in my drawings of the place. It would be easy to go and draw in many locations in the broader area. People 60 km. away and family friends 200 km. away suggest drawing on their places, but my choice is based on something that brings me back to the place I call home, and many issues are bound up in this concept. Imagery from Kilterry has been used to address topics about the natural environment for a number of years.

When my project started in November 2002, the temperature at Kilterry was hot, that is, over 31º C. Working outside after 9.00 am required carrying water and wearing a hat and long sleeves for protection from the sun. Work such as drawing necessitated being able to concentrate in high temperatures and ignore persistent flies. Due to a few years drought the natural predator for flies, the dung beetle, was almost non-existent and the common fly was in plague proportions. This meant that wearing a fly veil was essential to concentrate on drawing.

The creek near the house with many birds and animals is attractive and the trees along the creek are nearly all Coolibah, some Water Willows and some Mimosa bushes. These native trees appear unaffected by drought and tap into local underground water. Their bark is hardened and weathered, containing lumps, flaking and wrinkles, characteristics formed by their environment, and to some extent individual to each tree. One of these Coolibah trees in particular contributed to the idea for the survivor trees series. It had so many changes to the bark but also a branch had grown over and bent back towards the earth. It hovered on the ground, not growing into the ground but gently rubbing the earth and making slight brush marks against the ground to disturb the soil similar to that of an animal’s tail mark. Witnessing the earth is a Buddhist concept portrayed by the Buddha hand resting, palm down on one knee.
My artist’s perception is that this tree has been there long enough to witness the historical changes since white people came to this country. Surveyor Cleve McGuane, my husband, reminds me that Leichhardt did not go past Kilterry, however my intention was to comment on the history impacting on this area. Leichhardt and the subsequent search parties were responsible for opening up the area to prospective communities and graziers. McGuane has since shown me a journal about Wills’ survey on the Flinders River that runs past this area within 20 kilometres of the Coolibah in question. The creeks where the Survivor Trees were drawn, Mark Creek and Giddery Creek are tributaries of the Flinders River. The Survivor Trees series is in a direct line from the Burke and Will’s camp to the Gulf of Carpentaria. In this short industrialised history the impact from people on the survivor trees, ranges from love and appreciation, to compatibility to destruction.

The sight of this tree and the act of drawing it opened reflection on how flora and fauna survive in extreme conditions. Since the nineteenth century another extreme condition is the impact of man with machines that destroy the environment at a great rate. The machines that fell trees are devastating but a point to be made is that in this area, the watershed to the Gulf of Carpentaria, people have never been involved in tree clearing as the area is natural grassland. The land has undulations, occasional ridges and tree-lined creeks. A large area from west of Hughenden to Cloncurry is the remains of an earlier inland sea and more evidence of this occurs through remains of marine fossils. Fossilised shells, plants, fish and animals are a legacy of that time. The Plesiosaurus, Ichthyosaurus and other marine creatures swam in the ancient sea region that is now covered by grass. The region has been an inland sea a number of times between 130 million to 98 million years ago (Cook and McKenzie 1997).

Certain trees, mostly Coolibah, the Guta Perchia, Water Willow, Mimosa and Black Wattle are the recorders of survival in extreme conditions and my drawings for a series of survivor trees are witness to them. They also provided the opportunity for me to communicate with people in China through imagery of place and trees.
Appendix VII

Exchange (2003)

Solo Exhibition and Catalogue, ISBN 0-646-42916-7

Discovery of places in China in 2003 were reminders of drought and ravaged environment and places with little water such as northwest Queensland and the Townsville region, the dry tropics. Attention to some trees in China in temple courtyards resonates with my appreciation of how trees have survived in natural and built-up areas. Preservation of ancient trees expanded my perspective of the respect cultures can demonstrate for trees and natural environment.

After investigating the survivor trees in northwest Queensland, these drawings and prints were taken to Chinese communities to communicate about environmental conditions in Australia. It is not just my home that has the threat of environmental devastation from all kinds of impact and I realised that my home could be another metaphor for other people’s homes, in other countries. Practice led research was consistent with my plan to visit China and provided the chance to show my work to people in another region. This visit followed years of working with Chinese materials and being aware of the Chinese contribution to presenting environment in art. My knowledge of the proximity of Chinese landscape painting to the environment I grew up in has grown significantly since high school art lessons and library of books on Chinese culture. The close relationship of philosophy, meditation and brushwork in Chinese painting is an important aspect of developing awareness about the common links between China and Australia. In my convent high school ‘The Drunken Buddha’ somehow slipped through the scrutiny of select books. It initiated an appreciation of something other than a serious side to contemplative and meditative art that often revered nature.

In 2003 I had the opportunity to experience the Chinese culture and artwork some that have survived for millennia to the contemporary. The vast collections included creative Chinese brushwork and contemporary responses to the culture. Chinese calligraphy and the written word were considered higher art
forms than painting. It is difficult to learn a new language system of writing and speech, with few common links in alphabet, sound or text but even a beginning effort, such as voicing a greeting, was rewarded with positive and polite response. However, my perception of French culture had already shifted dramatically by learning the language before going to that country and I studied Mandarin Chinese in spoken language and written characters before going to China. Contemporary Mandarin is the official Chinese language selected from a number of dialects and language used in China. Chinese characters are comprised of radicals, brush marks that make up the image or sound, of a character. Many characters have been standardised by the Chinese government so that text ~ radical recognition problems are reduced.

Appendix VIII

Red Gate Residency, Beijing

Australia China Council Residency, Shanghai

While living in China it became apparent that the government plan to simplify language was not necessarily accepted for spoken or written Chinese due to the wealth of culture and language diversity within China. Customizing characters or radicals from diverse ethnic cultures is not straightforward and historical changes and numerous dialects contribute to a complex language system. Shanghai Museum holds examples of ancient scripts and calligraphy on oracle bones from two thousand years ago.

My main use of the language and characters prior to going to China was to implement a few meaningful Mandarin characters in my images of the Australian survivor trees. I also put some Pin Yin, the Romanised phonetic version of Mandarin, in the images but found that many Chinese people did not use or even understand this Romanised version and so the Mandarin characters were much more important. The Mandarin characters I transposed onto my images were composed in my visual images with calligraphy brushes so that a
likeness in the Australian image would be appreciated. Their meaning and relationship with aesthetic marks was also considered.

Appendix Plate 1 Lord *Mimosa - Survivor Trees* calligraphy in survivor trees

I have been creating images with these brushes since the 1970s and some acknowledgement of my brushwork was given by artists who said to me he could see I had used these brushes before.

My friendly critics in Beijing said to me that the characters I drew were like children’s writing in China. This was obvious to them because the text was not fluent in the same manner they write calligraphy. I also create images with these brushes, and the acknowledgement of my brushwork was given in a drawing session in China when one of the men said to me he could see I had used these brushes before. It was a subtle understatement and this was a big compliment coming from people who do not acknowledge many women in art.

An important recognition of the aesthetic quality of Chinese calligraphy was Xi’an Art Museum where paintings comprised only of calligraphy resonated
with my viewing and memory of work by Cy Twombly or Jackson Pollock. I looked at the calligraphy and two pieces in particular for over an hour. The experience furthered my recognition of meaningful abstract marks even though for me the language as text was incomprehensible. Abstraction and communication belong to the evolving development of art and ephemera.

Bodhisattva and Kangaroo

Eroded Buddha in Yungang Caves Datong

Kangaroo, clay, model for the Kangaroo to greet the Buddha, Redgate Studio Bei Gao, Beijing 2003

Red Gate Studio, Bei Gao, Beijing 2003 Studio residency Anne Lord
Appendix IX

Absence (2004) an installation at Umbrella Studio 19
November to 12 December 2004
Solo exhibition
Catalogue and essay

The eroding Buddha statues in the Yungang Caves outside Datong west of Beijing are set in a sandstone hillside. The caves are all facing one direction towards a park at the main entrance to the site of hillside caves. This site containing all the caves seems barren of vegetation, though in the park in front of the main Large Buddha established trees create an imposing entrance.

It is possible to walk from one side of the long line of caves to the other on paths. The lowest numbered caves start on the right side of the complex and these are the smallest caves with just one figure in each, in some, an absence. Some show the signs of vandalism or natural erosion. More complex caves and more elaborate carvings survive in the central area. The last caves on the left of the cliff face are again smaller and less ornate. The caves at the extremes were shallow and more eroded through exposure to the natural elements. Their vulnerable state is similar to Aboriginal cave paintings. In some caves the figure seems to have been removed and I photographed this absence where only the trace of the figure remained. The absence of the figurative sculpture and the most eroded of the Buddha figures indicated to me that the remains of a passing icon could be an indication of the fragile country or place in which the icon was situated. Then even more in accord with my recent past in North Queensland and my formative years in northwest Queensland, I realised that the countryside shared a dry and bleached appearance with that of familiar places in Queensland.

This was like a trigger for memory of place, but also a poignant indicator of a shared natural phenomenon. My shared experience resonated with the symbols
of absence due to the fact that I had lost my father two months prior to that. His sudden death and my travel from China back to Australia had included flying over a large area of northwest Queensland where my father had lived and worked for most of his life. Flying over the northern Australian coastline and then diagonally over most of Queensland made me feel I was reliving his journey. It also made me think of him now, in this region of the sky looking down on the land. It was my father who said to me, one day on a road north of Julia Creek, that the place where we were driving is the watershed to the Gulf of Carpentaria. I had not previously, as a 19 year old, been so aware of the landfall and the huge perspective that could contribute to such clarity of perception about the place one resides in. This memory and many others came flooding back when I was in a plane coming back from China for my father’s funeral.

The perception of geographic landfall can be obtained by looking at maps, however my realisation that I was comprehending a much larger area and a connection between the water systems, the land and the sea, and my place in it, was a moment of learning, not to be forgotten. This understanding of a large area of land, across north Queensland where my father had spent most of his 85 years, was made significant again, by looking at the stretches of land and longing for my father’s presence. The sense of the land, the knowledge of my father’s history, and passing over this land stayed in my mind as a lasting memory of place, history and relationships. These understandings resonate with the Dalai Lama teachings experienced in June 2008.

I have taken photographs out of plane windows since the 1970s. The cameras have changed over the years. Many times I have considered how I might use the photographs of clouds and rivers for an exhibition. In 2004 my ideas about this started to gel with the creative development of the Absence installation. I could visually link the gulf-rivers, as a sign of place and environment, with my experience of losing my father and my investigation into parallel experiences of loss in China. Some of the rivers also show a loss through the lack of running water for ninety per cent of the year.
My drawings of gulf-rivers made with permanent markers on plastic assisted in an agentic challenge of archival work. In this way I introduced data that challenged the canon of the landscape tradition.

Appendix Plate 2 Absence 2004, installation eroding Buddha images and the remains of the Ice Buddha

My presentation of rivers on the floor and digital prints of eroding Buddha icons on opposite walls juxtaposed Eastern and Western iconography. Additionally I planned a series of monotypes that overlapped the words for our and father in Mandarin and English. Post-structuralist reading facilitates a blurring of the east and west in the combined Eastern Buddhist iconography and a section of the
Western prayer, Our Father. I used one section of the text about forgiveness as I saw this as a panacea for many issues of environment and aggression.

This work was developed to allow the viewer to get a strong message about ephemera and environmental links. In terms of power balance and imbalance this installation work defied a collectable or purchasable commodity. One gallery staff asked me how I could list the works, as they were all installation pieces and this presents the idea that even though this is a contemporary arts gallery some concern for the object as commodity was apparent.

The installation Absence in 2004 comprised two-dimensional work: Digital prints, brush and ink drawings, lithographs and monotypes. Three-dimensional work included an ice sculpture or performative object and installation pieces, such as the wooden table, plastic covering the floor area and small piles of earth beneath the digital images of the Buddha. The area of 9 x 11 metres floor space and corresponding walls contributed to the potential for the exhibition/installation titled Absence. On opposite walls, referred to as the East and West walls, I installed 5 large digital prints of eroding Buddha sculptures on matte coated vinyl, hung at intervals. On a third wall in front of the ice Buddha and facing the entrance to the gallery space was another image, the most complete of the eroding Buddha, central to the other images on a ‘southern’ wall. The banner like images had some earth placed at the bottom of each image to relate to the eroding or missing Buddha and the eroding earth. The Buddha footprint, a sign of the transience of the Buddha was drawn and printed as a lithograph and proofs on newsprint were placed on the floor at intervals under the clear plastic. In this way normally archival material would act as a message about the transient nature of the image.
Appendix X

Corresponding Latitudes KickArts Cairns 2004 - 5 group exhibition and catalogue

Ephemeral Beings an installation piece was made for the group exhibition Corresponding Latitudes (2004 - 2005). Responses to environment and recent experiences in China and the comparable erosion and rivers of northwest Queensland were represented with so-called permanent markers on plastic on the installation floor. Queensland rivers in the gulf region vary from running to being dry for much of the year and extremes of drought and flood carve deep banks that are then exposed and crumbling. Their states are mirrored in the missing Buddha heads and hands in many of China’s shrines.

This floor installation involved digital images of eroding Buddha statues in Datong northwest China. The overlaid drawings of the frequently dry rivers ‘running’ into the Gulf of Carpentaria were surrounded by little plaster casts I produced from bronze Buddha and Bodhisattva figurines. These were duplicated to form a repeated border image of hundreds of little figurines. Corresponding Latitudes was an exchange exhibition between Indian artists and Cairns and Townsville artists. The process gave another perspective on the eroding Buddha image, this time through floor placement and sand. My Artist’s Statement for Ephemeral Beings states

The rivers and creeks of North West Queensland are primarily dry beds throughout most of the year and they only run with water in the wet season when the Monsoon rains have fallen, perhaps a month or two in the year, but not every year. The Monsoon arrives in Northern Australia after India and in North West Queensland it does not always bring significant rain (Lord 2004 in Corresponding Latitudes).

The permanent marker drawings of the dry creeks and rivers are in broken lines of blue and green. The green could be the trees that line the creeks, the broken blue the water that is intermittent. The substrate of plastic is an obviously synthetic substance and for the drawing this places the rivers in an artificial
environment controlled by the artist. In *Absence* the control extended to the viewer through the act of walking over the precious and unstable lines of rivers. Even though these are drawn with permanent markers, another synthetic material, in *Absence* they started to disappear over the duration of the exhibition/installation due to pedestrian traffic.

In this work, *Ephemeral Beings*, in Cairns, two images of the eroded Buddha were placed underneath the plastic. These digital prints were taken from images of the Buddha near Datong in Northwest China. The country in this part of China is very dry and threatened by the same environmental hardship faced by India and Australia. The eroded Buddha images should be seen through the plastic but the images are also precious and are protected by a line of earth. This line demarcates where the viewer should stop and not walk. In my work there is a planned interaction between respect for the earth and the spiritual interpretations people give to the elements. *Ephemeral Beings* includes eroded sacred images and dry rivers on plastic and is about this interaction and our environment.

Appendix Plate 3 Lord 2004 *Ephemeral Beings* Digital prints, plastic, permanent markers, white plaster figurines, earth
Appendix XI

Walk This Way (2004) group exhibition and catalogue

Gathering data from China included looking at footwear. The potential to investigate this topic was expanded in the exhibition *Walk this way*, and this was curated and organised by Perc Tucker Regional Gallery staff. My photography of Chinese shoes was related to my previous images from the gutter as they also show signs of use and decay. Lotus shoes for women with bound feet, though reflecting a brutal and painful practice in the name of eroticism, were exquisitely manufactured.

In my work for *Walk this way*, the delicate appearance of some shoes was juxtaposed with iron snowshoes similar to large Wellington boots, glittered high heels, sneakers on wheels and beggars’ footwear. Strong evidence of wealth and poverty could be appreciated in these images. This work was exposing dichotomies in the concepts and issues being raised and these became clearer over the course of developing my practice-based research. The issue of commodity emerged in this work. The images were digital and intentionally questioned the conservative approach to presenting work on rag paper to be archived.

Appendix XII

The Mattock and Healing

The process of digging a vegetable plot with an old mattock was useful in the healing process for my broken left wrist (2004), my preferred writing hand. The realisation that soon after the break the mattock was not possible as a tool for either hand, due to referred pain, made me reflect on this tool and how I had used and valued it as an important icon for the investigation of change. Alternative work processes for drawing, printing and using the computer were
adopted. I still had metal pins and a screw in my mended arm and managed to make alternative art, with iron-on digital transfers about ephemera, while my arm was in plaster. Before and after healing, I used the mattock to dig in the garden and nearly every time found some little piece of metal such as the axe-head and hammerhead. These were potential images for transfer into artists’ books.

**Erosion - Finding Metal**

Erosion, disintegration, digging, mending and renewal are interrelated concepts in my work. The tools I purchased from second hand shops include an old, well-designed and balanced mattock. Digging in the garden with this tool, led to finding objects/things in the earth. In the studio-garden, pieces of iron, an old hammer-head and an axe head were found by chance and became crucial iconography in the pursuit of art and ephemera. Searching was also associated with the time required for my broken arm to mend.

Apparition Plate 4 Lord (2007) Hammer head in display case for *Tools of Change* exhibition at Umbrella Studio Contemporary Arts

My affinity for old tools and the signs of age has resounded with concepts such as Japanese *wabi-sabi* and the Buddhist idea of *letting go* and these were instrumental in considering the cycles of regeneration. During the time my broken left hand was mending, I took digital photographs of the tools and especially the mattock I could not use at this time. X-Ray photography given to me by the orthopaedic surgeon contributed to the book images as well as
bandage and plaster images. Metal screws reflecting the one in my wrist also became more significant as tools. In this way mending and environment held synonymous relationships exposed in digging, mending and growing.

Appendix XIII

Artists’ Books Livres d’Artistes

Artist’s Books, ‘Throw Sad things to the wind’ Mackay Artspace
A folded book of images about environment and regrowth.

Artist’s Book Sinistra Dextra and from left to right
Books such as Sinistra Dextra and from left to right were produced at the time of the broken arm as a reflection on the break and the effort involved in trying to change my writing hand from left to right. I investigated decision-making and choices about taking paths in the books Sinistra Dextra and from left to right. Not being able to make prints that required dexterity and usually two hands for the process, led to my decision to use iron-on digitised images of wobbly writing and drawings of my broken arm made with the ‘wrong’ hand. The ‘right’ hand for me is my left hand. At the time the sling, bandages, pain, immobilisation and mending provoked new ideas. In the aftermath of the break, the return to my left hand for writing required some adjustments but these were much less significant. During the process my writing and typing developed aspects of dyslexic behaviour such as repeatedly writing ‘ot’ for to.

The time-out for contemplation and new ways of working with one broken arm led to looking for things in the garden again, and much more reflection on the mattock that I was then very shy of using. Any exertion even with the right arm led to pain. The reflection on the items found in the garden and relationship to soil, digging and new growth led to more developments in the way I could accept things in the earth and humus as a material for art.
Artist’s book - An 1890s portrait

After much consideration of the photographs from my family’s collection, I recognised that aged photographs from Queensland and a fading portrait brought from Tasmania were important for the development of my work with ephemera. They are evidence of regional ephemeral material. The 1890s photographic portrait and other aged photographs facilitated contemplation and reflection on the disappearance of previously archival material. Old photography and faded appearances led to the development of the portrait as a key artwork for 2007. My maternal grandfather carried the 1890s portrait. My maternal grandmother’s collection of photographs includes images of an Afghan Camel train (early 1900s), and another of a beautiful Aboriginal girl holding my father as a baby (1916). Both grandparent families made many photographs of early motorised vehicles and some photographs of horse and cattle drawn vehicles (early 1900s). The changing times are consciously and unconsciously recorded in the fleeting or captured moments. The idea of memory is embedded in this study due to passing icons and these images belong to this consideration.

Processes of change and ephemera are evident in the fading silver-gelatin positive of a young woman, made in the 1890s as a proof. The back of the photograph has the words written ‘do not expose to daylight’. In the digitised silver-gelatin images, the ephemeral nature of very old photographs on thin paper and fading with heat and time can be appreciated through visually enhanced processes. In this project the play on enhancing and eroding was developed as a further opportunity to link this work with the process and concept of ephemera. Visuals, my notes and statements for the artist’s book An 1890s portrait are in this Appendix.
Anne Lord

An 1890's portrait

digitally altered photographs on paper
2006 - 2007
15 x 10 cm

1/12

produced for the exhibition

Lessons in History Vol. 1
Grahame Galleries and Editions 1 Femberg
Road 24 March 2007

Statement for Artist’s Book ‘from left to right’

Recent work uses images from impact, a broken arm, x-rays, pins, bandages, stitches, healing, learning to write with the other hand, from left to right, *sinistra/dextra*, sinister path / good path and the ability to draw with the other hand. This also incorporated the idea of learning the right way and relearning the left way.

These are overlaid with images relating to environmental concern; broken limbs, garden rust, deteriorating tools. From new to old and from old to new. These images are about broken and healing stages, fragments found, dug up, photographed, drawn and also renewal.

*Black and White Books*, Artisan Books, 159 Gertrude St Fitzroy, Melbourne, Mending & the Mattock

*BOOKS.05* Noosa Regional Gallery, 2005

The book *Sinistra/Dextra Left/Right* is wrapped up in a muslin sling. The reference was to my broken arm. The muslin was a reference to hospital and mending. For the display the Perspex cover is placed on top of the open sling. Any position would be all right but the Perspex pages can be seen properly against the white gauze.

Appendix XIV

Artists’ workshop, *Leave no trace*

The decaying log on Warrgamaygan Country, Wallaman Falls National Park, washed up onto a bank in a flood, housed fungi and small creatures. I tried to draw on the log in chalk to surround a small object – the log crumbled, a lesson in ephemerality.
These materials are used as a basis for developing iconographies of change, documenting the change process, and creating further work for installation about art and ephemera. My decision to place a series of old to new man-made survey pegs in the environment raises questions about change through ageing, identity and resumption back into the environment. The pegs chosen show various degrading processes such as termite destruction, water rot and salination. The survey pegs provide a connection to the methods of land use and consumption as well as the removal of ownership through the removal of old pegs. Though these are not always connected to any resumption of land they act as a parallel to the removal of mapped elements in the land. A conscious decision was made to employ the elements of change in nature to discover and process the potential iconography of change.
Processes of Change

Habitus Habitat

December 2005 - February 2006,

In relation to survey pegs a process of change was initially applied to items that had been used to maintain a boundary.

My artist’s statement developed for *Habitus Habitat* (2005 - 2006) includes some reference to this process:

> In the current work the visual artist’s clarification of issues about concern for the environment, erosion, degradation and regeneration is through arresting change at a pivotal point in the processes of decay or erosion where new growth might occur. During disintegration the wood goes through change and provides the nutrition for the next tree or forest. In desert this is less predictable. The work for the exhibition at Perc Tucker Regional gallery in December 2005 celebrates the custodians of the trees (Lord 2005).

The discussion with artist Barbara Pierce contributed to the researcher’s new interpretation of the way the environment might feed new concepts and assisted in clarifying my practice about change as it could be used in visual arts.

Following this trip to Wallaman Falls National Park the old tree remains in the studio garden in Townsville contributed to a new project. During the process of making the work for ephemera as an art statement I was also building ideas for the empowering of ephemera as an art form. In a similar manner Peter Cundall (2008) for Gardening Australia has generated interest in the public in handling gardening soil for the purpose of regeneration in plants. Cundall’s delight and familiarity with compost resonates with my discovery of garden processes for my artwork.
Appendix XV

New material, studio garden soil – metal, rust and humus

The trees that grow in the studio garden are varied in type, age and scale. [Ch 9] The area is alluvial soil near Ross River and it is rich in decaying plant fibre. The native birds are numerous and visit from many different places so that they bring seeds and many of these eventually shoot into trees. There are so many, I give them away and some have grown in a place that cannot be maintained such as through the roof of a bush house. They have to be lopped and these trunks provide the material for the basis of the new work. Some of these have been rotting for over ten years. These remaining stumps that have been disintegrating for years now have great potential for the new ephemeral material. Ashton was using a similar process in her use of recycled tree trunks discussed in Chapter Seven.

In October and November 2005 I worked with wood remains from my studio garden. A termite-ridden tree in this garden provided an object of decay. Being in the place where I can work, the studio and studio-garden facilitates thinking about art making.

Tidying up my workplace and making more space in my studio, for more work to happen, is productive. I keep a shelf under the wooden plan drawers for pastels and Kilterry ochres. One cardboard box contains the naturally occurring Kilterry ochres. I made space for the collected wood pieces and thought how I might want to work with them and realised that the buckets could hold the wood pieces in a significant way to develop the concept of disintegration, not enough water, crumbling environment, heat, global warming. The wood collected from an old tree is disintegrating and crumbling away. When talking to Cleve I realised that I could put the wood into the buckets and create a shape with the

1 The structure that protects delicate plants from the tropical sun and dry environment.
wood or humus and then take the bucket away. This is a way of looking at something that does not and can not hold water.

Appendix XVI

_Habitus Habitat_ December 2005 - February 2006 [Touring 2008 to 2011]

The 2005 - 6 _Habitus Habitat_ exhibition for Perc Tucker Regional Gallery were outcomes from the _Leave No Trace_ workshop. The workshop and subsequent creative development assisted my process of employing ephemera in art and developing new pieces, such as the _Impossible Bucket_, my performative object. Concurrently with _Habitus Habitat_, I was in a Canberra residency and studio access at Megalo Print workshops. In a discussion with Canberra-based printmaker / artist Heather Burness (2005) I explained the process at Wallaman Falls about using the survey pegs in the new context of un-mapping (Lord 2005).

In December 2005 working on my prints at Megalo Access Print Studio, Canberra, I also had the chance to explain the survey pegs to printmakers and artists Patsy Payne, Heather Burness and Cecile Galiazzo. The dialogue was instrumental in revealing that the horizontal position of pegs in the new work, a useless position for surveying, also recognises that old and replaced survey pegs represent an un-mapping or loss of marking.

Digital documentation and reflection about immateriality or change led to further tests for time and work in my studio. This contributed to work for my exhibition _Watersheds and Basins_ (2006) of archival and ephemeral work at Flinders Gallery. The exhibition was also part of Murray-Darling Palimpsest in Mildura through web links to the exhibition and an artist’s talk at Mildura. New work (2005 - 2006) had been developed from decaying wood and/or humus and implied the potential for new growth and rebuilding of flora. The idea for material and a new ephemeral piece occurred to me after seeing the decaying
log of gigantic proportion in the Wallaman Falls National Park, on Warrgamaygan Country, (Appendix Plate 7).

Appendix Plate 7 Wet Tropics Great Walk June 2005 [Map from Queensland Government, Environmental Protection Agency, Queensland Parks and Wildlife Service]

Appendix Plate 8 Lord 2005, *Decaying log* [photograph Lord]

Fragility and ephemerality of material instigated my next project. A tree that grew through a garden ‘bush house’ roof in my studio garden was finally cut back to 180 cm. The decomposing tree materials, mainly branches, have been decomposing in that situation for nearly ten years. I had stored some in garden
bins and others on the ground, to save the wood and humus, not knowing exactly what it would be used for.

Anne’s Diary ‘This will provide the material for an exhibition/installation that contributes to the ideas of waste, recycling and providing humus for new growth’. The prototype for this new project is a little bucket made from humus or the tree material in the studio garden. *The Impossible bucket* (20 x 15 x 15 cm) cannot hold any water and implies water problems. My proposal is to make pieces that are fragile and can only last for a short length of time (three to four weeks). A number of these buckets would be placed in a site installation. Text will be produced to explain the concept of disintegration during the exhibition/installation. This is planned for an outside site.

Appendix XVII

Watersheds and Basins (2006) and Murray Darling Palimpsest MDP

Catalogue

Artist’s Statements

Watersheds and Basins an exhibition of archival and ephemeral work 11 August to 18 September 2006 Flinders Gallery Townsville, and a catalogue of the same name. Flinders Gallery in Townsville was one of the host galleries for Murray Darling Palimpsest MDP 2006. The paper ‘Watersheds and Basins’ based on the perspective of an artist from the other Great Artesian Basin, was delivered at the MDP Symposium in August in Mildura.

Working towards statements about environment involved; drawing, taking photographs, working on two series of lithographs, two series of screen prints, and digital prints. Statements included writing for the Murray Darling Palimpsest (MDP), web site. Works produced included: *Ephemeral Milestone 2006*, *Peg for non-site* and *Impossible Bucket*.
Appendix XVIII

Tools of Change (2007) lead-up

I resumed drawing from eroded pieces of metal and other things I collected for my visual study in my studio. On Wednesday 6 September 2006 I wrote

Artists used fragmentation, ephemera, corrosion, erosion in practice to create layers of meaning or metaphors for issue and change. Many of these artists have looked specifically at natural environment and climate change (Lord 2006 Anne’s Diary u.p.).

In my 2006 work for 2007, words and objects or tools as ideas were significant for the development of images. Drawings of eroded metal such as a steel spike, a variety of tools, an axe head and a rusted billy, started in early 2006 and were instrumental images for Tools of Change in 2007. Faded photographs in An 1890s portrait and transparency of shadows followed this work.

Developmental work for the installation at Umbrella 2007 Tools of Change included drawings of metal tools and text indicating the extended time required for metal to erode in comparison to wood or earth.

1. Drawings of eroded metal developed from August to October 2006
2. Tools, some found in the garden and some in second hand shops. Fourth October I bought an old saw. Then I found some more, neglected and rusted.
3. Faded photographs realise the significance of these in the work I have done for re-writing history paper, 2006 - 7.
4. Transparency of shadows

The image for the invitation, Tools of Change, is a photograph of a rusted metal rod and the drawing of the rod. In this photograph there is a photographed shadow cast from the object and a drawing of this shadow. The work held signs that I used as key ideas for time based change and new work. I realised in the photograph of the metal object and its cast shadow, also containing the drawing of a cast shadow, that the image could hold the epitome of time and change in a digital format. It holds both documented fact and drawing of facts. On one hand,
the photograph is objective and on the other, the drawing is subjective. But both together in the same photograph provide the basis of more work and a clue to some of the things I have been investigating about the photographic record of an object and the difference between the photograph as document and the photograph as an art statement and artwork.

The shadow hand (my photograph) was taken in 2005 and put into the artist’s book ‘Throw Sad Things to the Wind.’ The image has the potential to be used again in relation to change and time. Similar to this photograph is a series of photographs in an emerging theme taken for a digital folder ‘night garden’ on a series on ephemeral lights and shadows since 2006.

Tools of Change (2007) – the installation

In her opening night speech (reproduced in its entirety in this section) Linda Ashton acknowledged my concerns as an “avid collector” adding:

What makes her different is that this collecting, seeing and re-presenting … is done with conscience and sensitivity, with what I believe is a honed ‘environmental intelligence’. So as well as doing what many artists do…using resources in the making process Anne’s art and philosophy are very much more concerned with the changes which occur in original forms over time (Ashton 2007, u.p.).

In response to Ashton’s questioning these issues emerged in the context of post-structuralist discourse. Further, Ross Gibson’s comment, that I am working with long deep time, consolidated my work with the found metal tools from the studio garden, and confirmed that their evidence of erosion had become more significant. Prior to his comment I had been working with the metal from tools found in the garden and tools bought for their second-hand appeal from local shops. Dialogue about, drawings and photographs of these tools have been feeding my practice for a number of years and were evident in the Tools of Change exhibition.
I continue to look for objects that I see as important in the discovery of things that are fading or eroding out of existence. In Paris 2007 I picked up two rocks from the ground near the *Arc de Triomphe* and asked our guide if I could have them. He said yes, and I imagine there is no sacred notion of soil in the streets of Paris, even though the foundations go back to the early tribe of *Parisii* in pre-Roman time. My writing references aged icons and preserved objects from the *Cluny* Museum in Paris in Chapter Six where imperceptible change and preservation of change, resonates with my adoption of an aesthetic of change.

Appendix XIX

Ashton Opening Night Address (2007)

Anne Lord’s Exhibition *Tools of Change*, Umbrella Studio Townsville, 16.2.07

I have known of Anne’s work as an artist for many years … printmaker extraordinaire and for public art glass blocks on strand etc. But more recently I have come to know Anne as her PhD supervisor & to appreciate her qualities as a deep and lateral philosopher and very capable writer - 2 critical attributes for completing the doctoral thesis. Anne’s art based research combines studio work and exhibition with the more conventional requirements of creating a written thesis and this evening is just one a of a number of significant achievements toward her final goal.

Here we are in an art gallery – a celebrated icon of ‘western civilization’. We are viewing art - evidence of human intelligence. Why do we do this? Why do artists make art and why do people gather when it is displayed? Art philosophers say it is about the human urge to leave a mark, a footprint … something tangible that says I was here. We were proud to be here! We are part of this PLACE. This is what we know. This is what I can make. This is how I can preserve our moment. Galleries exist to share & preserve works which capture these cultural moments … or as we call them works of art.
In every era, art has involved deep questioning. Artists have and continue to be the collective human voice asking - who am I, who was I before I came here, what do I need to survive? Who and where will I be when I leave my human form and this earthly place? What do I cherish most about this place? What should I leave behind? How will I be remembered? This is the quest for many artists … to observe, to think, remember, imagine and transform their life's experiences and treasures. These ponderings take the familiar forms of drawings, paintings, photographs, dwellings, sculptures, fabrics & footwear, prints, jewellery, portraits, landscapes, cartoons, digital art … a myriad of images and objects. This IS the creative urge.

For most artists, this transformative or CHANGE process, energy is channelled toward presentation of the end product … the artwork … they draw with ink on paper, paint on canvas, reshape metals, wood, polish gems, spin wool, push clay around, snap with digital cameras and photoshop them … with sometimes alarming reality…the recent strand tsunami hoax etc. Most strive to present the final image or object in a durable way … framed, shiny, beautiful, glitzy, DESIRABLE something viewers might want to buy or something appealing that they could live with … In the image saturated C21st we have become obsessed with defining, achieving and preserving beauty and art or visual culture plays a huge role in this human urge to ‘acquire’ and display beautiful stuff.

Many artists thrive in this highly acquisitive commercial whirlpool. Other artists, like Anne, find themselves tangled in a contradictory practice…to make art…one must USE resources…sometimes in large quantities, e.g., Ceramics…clay, metal for the wheel, glazes, bricks for the kiln, & electricity to fire the pottery. They are caught in the producer-consumer binary that all artists are, by the very nature of MAKING art. There is ironic destruction in every act of artistic creation because of the changes imposed on the earth’s natural resources. The majority of artists do this without conscience or without concern for the extent of this imposition. So too do many on the viewing/receiving end … the art lovers.
Anne too is an avid collector and an artist who changes resources into art … focussing on the beauty in her surroundings. What makes her different is that this collecting, seeing and re-presenting … is done with conscience and sensitivity, with what I believe is a honed 'environmental intelligence'. So as well as doing what many artists do…using resources in the *making* process Anne's art and philosophy are very much more concerned with the changes which occur in original forms over time [ch1]. Her motivation is quite unique. Though her works are for sale and I encourage you to purchase them….Anne is more concerned about conveying the message of “what should she and each of us do when we have finished using or admiring something”. Her art-research quest is to overtly respect the circular process for all re-sources, the environment from which ALL things are derived and to which they will return. In this deep philosophical eddy there is blurring between art, artefact, antique, heirloom, implement and junk. There is no end point or 'rubbish' in this cyclical philosophy of change… acknowledging that nothing is forever…only generation and regeneration. From this perspective all art is in fact ephemeral.

Anne speaks to us directly through her imagery about our role in ensuring that this precious place and cycle continues for future generations. Her works are not preservationist but conservationist. They are unselfish, humble and historically deep. They may not fit the conventional expectation of ‘beautiful’ art, nor does she wish to capture clichéd moments or subjects. She celebrates the fragility of all matter…and marvels at the interesting and creative ways that the earth goes about reclaiming its resources. Her skilful drawings photographs and digitising capture a spirituality and essence, embedded in the states of change … weathering, erosion, corrosion, decay and rusting….evidence that whatever we do to the earth, however hard we try to own things or to halt processes of ageing and decay, nature will eventually reclaim all….the tools, the photos, the pots, the cars, the cities and the people. This is not a pessimistic view nor alarmist. It is a comforting view that nature continues to regenerate new forms. After all the earth has lived the vast majority of its long history without us.

Anne's environmental conscience whispers to us that the natural balance will be restored…despite our presence, or because of it, in the earth’s own timeframe or in
a timeframe that we impose. Just as Anne's visual statements are powerful timely
reminders indeed through cleverly juxtaposed images and objects and through her
emerging PhD research. Anne asks us… ‘Are we smart enough to start valuing
again what we NEED and be less concerned with what we WANT’. I commend
Anne Lord on her wisdom and thank her for these stimulating and environmentally
reverent visual conversation starters.

The School of Creative Arts James Cook University
The School of Creative Arts provided financial support for my research project,
exhibition catalogue and invitations. At the opening of Tools of Change exhibition,
16 February 2007, Ryan Daniel, Planning Head of School Creative Arts, James
Cook University, asked about the images I had put together and projected to a large
wall in the Access Gallery in Umbrella Studio Contemporary Arts. I explained that
the main image was from a fading silver-positive taken in Hobart in 1890 and there
is a correlation between the fading photograph and other work I developed for the
Tools of Change exhibition, not in a literary sense but in the idea of the change
process and how things fade or disintegrate with time. This includes the silver
gelatin on old photographs and eroding metal.

Appendix XX

Ice Sculptures and Community Responses

Strand Ephemera 2007

In Site Out 2007
Since making the first ice Buddha for Absence (2004), I found there were more
ways to produce the ice sculptures as a contribution to art and ephemera and
making connections with the Buddhist belief in ‘letting go.’ Ice sculptures were
discussed in reference to the 2004 Absence installation and included in Chapter
Nine in relation to Objects and the ice sculptures in Strand Ephemera and In
Site Out both in 2007. Ice sculptures produced for In Site Out (2007) in Orange
NSW included an Ice Buddha, a praying kangaroo and two winged geckoes.
Interactions with people on The Strand Townsville and The Botanic Gardens in Orange who acknowledged that these are truly ephemeral pieces were extremely important for my recognition of the interplay of people from a community beyond the art industry to bring new meanings to the work but also people’s perspectives from those communities. Some still and moving digital recordings contribute to art and ephemera.

Appendix XXI

XXI (a) Searching for links

In my first phone conversation with Ross Gibson in his role as Associate Supervisor, he asked if there were any problems I had in mind that could be discussed in the phone call. I asked about the disparate elements I wanted to work with such as photographs, ephemeral work etc. He said that I would find the links and in this thesis I have provided these links.

My searches for models and mentors, beyond single or prescribed genres, assisted in my discovery of such links. Images by Alighiero Boetti (1971) titled 11 July 2023 and 16 December 2040 materials, embroidery on canvas, two parts 60 x 60 cm. in Arte Povera (Lumley 2004) are similar to the rich tapestry of G.W. Bott’s philosophy and work. The concepts and the products were similar to each other. The structure of G. W. Bott’s masterclass in 2006 helped me to identify an essence of art-makers’ journeys.

Investigation of my artwork comes back to, being able to make use of the democratic nature of printmaking, as well as traditional mediums and contemporary process. That is, to put across my ideas across I use the art form of printmaking and Arte Povera and ephemera, to cross over areas of art and idea. The implication of the ideas associated with ephemera and the manifesto, contribute to outcomes of the research.
The photographs I have been selecting from early family records and northwest Queensland contributed to part of the process of change. They were the regional focus on the processes of change as a metaphor for social and environmental change.

**XXI (b) Poisoned trees and callous acts**

My ideas also relate to other resources in the country, how long they have been there and how modern machinery, technology or science can devastate these resources in seconds. The Coolibah tree is such an example where the tree that takes hundreds of years to grow and contribute to the environment of north Queensland creek banks can be poisoned in a day. One case of an over zealous person trying to rid Mimosa prickly bushes from a property, remained a devastating legacy over a number of years for a neighbouring property. The effected area was a creek, a watering point for many animals with many Coolibah trees and other native trees that created vital shade. This incident was tragic for the Coolibah trees, usually resilient to drought and other threats. Many stories of these accidental and irreversible damages to fragile flora are evidence of how the slow growth over time is denied survival in short callous acts.

**XXI (c) Anne’s Diary**

Typical excerpts instrumental in developing ideas for this research project started as a result of my experiences in remote places in Northwest Queensland and China. Some excerpts have been woven into the thesis.

**Anne’s Diary 1.0 Choosing location - Decisions about place - Survivor Trees - Australia to China and back [adapted]**

Choosing location is partly a matter of location choosing me. It comes from the idea that land owns the person and irrespective of laws governing ownership, the people who are declared owners are there to look after the land. Aboriginal people in Australia and other parts of the world refer to this. I have never owned land where I grew up, but my link to that land is to call it home as my important formative experience of place. The first Caucasian people to live on the place
were my maternal grandparents and it was my grandmother who put in for a
land ballot and won the right to purchase the block as a lease from the
government. My great-grandmother asked her to call the place Kilterry after
their earlier home in Ireland.

In 2002 I went to Mark Creek near the Kilterry house and on finding one
particular old Coolibah tree I thought about how old, full of character and
wizened it looked. My thoughts became important for my work in recognising
age and prior knowledge of the tree. This also led to my choice to recognise
time as an important aspect in my work and a link to cultural relationship to
land. An appreciation of the rivers that flow into the gulf also informs my work.

Later in 2003 finding places in China where drought ravaged environment and
places with little water [activated memory] were reminders of northwest
Queensland as well as the Townsville region, classed as the dry tropics. The
attention to revered trees in China in courtyards to temples seemed similar to
my appreciation of how trees survive. Seeing ancient trees in various temple
grounds in China expanded this perspective.

The land has taught me many things; one of them is that the land has a hold on
an individual, thus, my work is based on something that brings me back to the
place I call home and many issues are bound up in this concept. So often I am
able to find meaningful images for the concerns and topics about issues in local,
national and international arenas from the natural environment of this place I
call home.

Mark Creek attracts many birds and animals and is important for native fauna.
The trees along the creek are nearly all Coolibah, some Water Willows and
some Mimosa bushes. Coolibah survive for hundreds of years, they appear
undaunted by drought and tap into local underground water. Their bark is
hardened and weathered containing lumps, flaking and wrinkles, characteristics
formed by their environment and to some extent individual to each tree. One of
these trees, later titled Explorer’s Tree, in particular contributed to the idea for
my survivor trees series. It had so many changes to the bark but also a branch
had grown over and bent back towards the earth. It hovered on the ground, not
growing into the ground but gently rubbing the earth and making slight brush
marks against the ground to disturb the soil similar to that of an animal’s tail
mark.

The sight of this tree and the act of drawing it opens reflection on how flora and
fauna survive in extreme conditions. Since the nineteenth century, an extreme
condition in this area is the impact of man with machines in the environment
that destroy at a great rate. The machines that fell trees are devastating but a
point to be made is that in this area, the watershed to the Gulf of Carpentaria,
people have never been involved in tree clearing. The area is natural grassland
with few ridges and tree-lined creeks.

Red Gate Studio Residency and Global Comparisons

I planned my travel to China and to take drawings to a Chinese community to
communicate about the conditions in the region. The survivor trees in northwest
Queensland were the topic. It is not just my home that has the threat of
environmental devastation from all kinds of impact; and so the idea that my
home could be a reference to other people’s homes emerged.

The journey followed a process over years of my working with Chinese
materials and being aware of the Chinese contribution to presenting
environment in art. My knowledge of the proximity of Chinese landscape
painting to the environment I grew up in has grown since high school art lessons
and a library of art books on Chinese painting. The close relationship of
philosophy, meditation and brushwork in Chinese painting is an important
aspect of developing awareness about the common links between China and
Australia. In my convent high school *The Drunken Buddha* somehow slipped
through the scrutiny of selected books. It initiated an appreciation of something
other than a serious side to contemplative and meditative art.

In China in 2003 I gained first hand experience of this culture that has survived
for many centuries, the vast collections of creative Chinese brushwork and
contemporary responses to the culture. This included painting and calligraphy where Chinese calligraphy and the written word were considered higher art forms than painting. Intellectual life in China and its relationship to representation of the natural environment has been occurring over millennia.

Anne’s Dairy <4.2 Shanghai Residency> an excerpt

My Project title for working in Shanghai was People and Place. The Lane house where I lived was the top floor of an old wooden house in the French Concession area. The lane houses are very big houses and still have trees along the lanes and leafy gardens. The architecture used a lot of wood and the internal staircases have large banisters going up the three flights. Each floor now has modified living areas so that there were cooking and bathroom facilities on each floor. The people living on the first two floors were Shanghai people and spoke no English. I realized that the little Mandarin I had was not a lot of help in Shanghai. However the catalogue that I had produced in Beijing containing an essay by Qi Zhi Long in Mandarin characters was very helpful in letting the neighbours know that I was an artist who had been working in Beijing prior to going to Shanghai. The old lady who I gave the catalogue to was always smiling and welcoming and when she had this I could see that some questions in her mind had been answered. Qi Zhi Long’s essay was well written and supportive of my work.

Towards the end of my residency I met an architect Anne Warr who specializes in the restoration of old or historic architecture and it was Anne who provided the name Lane House for where I was living. Li Liang told me prior to my residency the top floor had two families living in the space I occupied. They shared the kitchen and bathroom/laundry, the lounge room was a large bedroom for one family and the bedroom I used as such was bedroom and main living area for the other family. It would have been quite a busy floor. I noticed that the other floors were similarly occupied while I was there.

I could work in the Lane House on my brush and ink drawings but I also had a digital camera that I found was important to be able to keep going out and
collecting images of Shanghai. It was so different after Beijing. I had seen a little bit of the dense traditional living areas in Beijing but the area that I lived in was a compound of fairly well-to-do Chinese people with jobs at places like the academy and university. Even though in both cities Chinese people are dominant and the foreign population a tiny minority, the change in the Chinese people and the focus on commerce and presentation of culture in the two cities were different. China has so many ethnic groups but in Shanghai there seemed to be a predominantly wealthy population with strategically placed beggars in many tourist locations. They looked tragic and were part of a business taking advantage of their situation. I wanted to be in the streets a lot. They were full of activity and the shops were so varied. In the street outside the lane² where I lived there were fashion shops with so-called Vogue and Nike brands as well as eccentric fashion displays. There were very high-heeled shoes lined with fur and metallic baubles, Gym shoes with false decorative wheels, furs of all descriptions as if the animal rights attitude had never been apparent here. I put this contrast of commodity and rights in the photographs in the Walk This Way exhibition at PTRG 2004. These contrasts contributed to ideas of commodity and anti-commodity in art.

2 The lane had a row of large houses on one side and on the other the back of large buildings and under these at street level were very modest living and cooking arrangements. Each Lane House had a garden and lockable gate. If I arrived home after 9.00pm I had to use my key to get into the garden. My husband told me after we returned to Australia he really liked the smell of what was being cooked in the small places opposite the lane houses.
# Appendix XXII Ethics Approval 22 November 2005

**REPORT FOR RESEARCH OR TEACHING INVOLVING HUMANS**

<table>
<thead>
<tr>
<th><strong>ETHICS REVIEW COMMITTEE</strong></th>
<th><strong>Human Ethics Committee</strong></th>
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<tbody>
<tr>
<td><strong>APPROVAL FOR RESEARCH OR TEACHING INVOLVING HUMAN SUBJECTS</strong></td>
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<tr>
<td><strong>PRINCIPAL INVESTIGATOR</strong></td>
<td>Dr Anne Lord</td>
</tr>
<tr>
<td><strong>SCHOOL</strong></td>
<td>College of Music, Visual Arts &amp; Theatre</td>
</tr>
<tr>
<td><strong>PROJECT TITLE</strong></td>
<td>Trigger by site culture in nature</td>
</tr>
<tr>
<td><strong>APPROVAL DATE</strong></td>
<td>26 Nov 2005</td>
</tr>
<tr>
<td><strong>EXPIRY DATE</strong></td>
<td>22 Nov 2008</td>
</tr>
<tr>
<td><strong>CATEGORY</strong></td>
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This project has been allocated Ethics Approval Number H 2255 with the following conditions:

1. All subsequent records and correspondence relating to this project must refer to this number.
2. That there is **NO** departure from the approved protocols unless prior approval has been sought from the Human Ethics Committee.
3. The Principal Investigator **must advise** the responsible Ethics Monitor appointed by the Ethics Review Committee:
   - periodically of the progress of the project;
   - when the project is completed, suspended or prematurely terminated for any reason;
   - if serious or adverse effects on participants occur; and if any unforeseen events occur that might affect continued ethical acceptability of the project.
4. In compliance with the National Health and Medical Research Council (NHMRC) “National Statement on Ethical Conduct in Research Involving Humans” (1999), it is **MANDATORY** that you provide an annual report on the progress and conduct of your project. This report must detail compliance with approvals granted and any unexpected events or serious adverse effects that may have occurred during the study.

**NAME OF RESPONSIBLE MONITOR**

Gair, Susan

**EMAIL ADDRESS:**
susan.gair@jcu.edu.au

**ASSESSED AT MEETING**

**APPROVED**

Date: 26 Nov 2005

Date: 26 Nov 2005

Associate Professor Peter Legget
Chair, Human Ethics Committee

**Tina Langford**
Ethics Officer
Research Office
Tina.Langford@jcu.edu.au

Date: 1 December 2005

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Appendices 543 Anne Lord
Appendix XXIII

DVD works produced during the candidacy for PhD

Catalogues produced by the artist 2003 - 2007


Catalogues produced by organisations

Strand Ephemera, and In SITE Out
Appendix XXIV

Conference Presentations during the study:

2001 International Conference of Arts and Humanities Hawaii
Re-writing History 2006, Lord, A 2006, ‘No Archive and No-Contingency’

www.mwaf.com.au
LaTrobe University conference linked to the Mildura Wentworth Arts Festival

ERe 2007, web site www.ere.org.au
Paper in publication Lord, 2007, ‘EPHEMERA ART & DETRITUS’

In SITE Out 2007 ‘Ephemeral Beings’ PowerPoint

Habitus – Habitat, web sites and touring

Touring Exhibition, Habitus – Habitat, from practice-led research

The GEO Project offers an exciting approach to supporting and enhancing a suite of four exhibitions with the related theme of ‘art and the environment’, toured by Museum and Gallery Services Queensland. This resources website features image galleries, critical writing, an education kit and online activities that add a layer of interest, documentation, education and interaction across the GEO exhibitions: Antarctica – A Place in the Wilderness, Intimate Transactions, Habitus – Habitat and Replant: a new generation of botanical art (http://www.geoproject.org.au viewed August 2008).

From these events new projects emerge.
Appendix XXV

Ongoing work

www.annelord.com
http://www.JCU.edu.au/e-repository

My reflection on the loss of habitat to so many creatures other than humans and how this has caused problems leads to new work. My focus is on the species of flora and fauna rather than humans, and we need ways to assist populations to respect their surroundings as much as their cultural and financial capital. During this candidacy I have developed artwork corresponding to these concepts and identified new methods for my statements via artwork. These consider facts, such as every time a tree is taken out of existence, the ground that was shaded by the tree increases in temperature; there is no shade on the ground and grass is not capable of producing a replacement shade of the same significance. The loss of one tree to a habitat affects the area in a number of ways and it is a loss of food for many creatures; birds, possums and koalas and a large number of reptiles and insects. The insects in turn are part of the staple diet for many of these creatures in the tree and in the ground. These ideas generated my desire to photograph the huge fallen tree with my horizontal placement of ‘an original replaced survey peg’ (Discussion with Cleve McGuane 7th September 2008). The fallen tree has little value as shade and the survey peg in a horizontal position is no longer recognised as a survey mark, but both do come closer to being recycled. These reflections have strengthened the methods I used to make art, and my next project.