

E ntropy

an exploration of **fire**
in the **Australian landscape**



Lloyd Godman

“...the largest photosensitive emulsion we know of is the planet earth. As vegetation grows, dies back, changes colour with the seasons, the “photographic image” that is our planet alters. Like defacing an exquisite a precious negative, increasingly human intervention plays a larger role in transforming the image of the globe we inhabit”.

Lloyd Godman ecological artist - 2006

“Lloyd Godman’s twin careers of serious and successful organic gardener and practicing artist of great creative energy converge in new and constantly surprising ways to make art about the ecological concerns that underly his gardening. Over almost three decades his art has widened out from relatively traditional landscape photography to include elements of performance, audience participation art and multi-media installation to explore the tensions between electronic consumer society and the ecosystem.”

Artlink magazine - Ecology: Everyone’s Business - Vol 25 no 4 - Dec - Jan 2006

“Daze

Dramatic fire usually leaves its witness in a state of shock. Surviving is the first challenge in a long line of mental and physical adjustments. Lloyd Godman’s series of photographs constitutes a diary of this slow journey to recovery. Taken around his home town of St Andrews following the 2009 Black Saturday fires, the images have a time-lapse quality as they map the gradual return to life of the forest. From an expanse of flat black and grey, greenery starts to emerge and, with it, we can imagine the sounds of birds and animals ushering back mislaid hope to the land. Godman is a gardener as well as an artist and this comes across in his efforts to mirror the landscape’s re-growth. He seems to side with the environment rather than humanity as there is no overt emotive message in his compositions, just a quiet dedication to recording the changes as they occur”.

Anna-Clabburn - From Bushfire Australia catalogue TarraWArRa Museum of Art

“ Where William Strutt saw men brandishing whips, panicking horses and skeletal remains, Lloyd Godman sees a charred earth reborn into a land of new growth and vivid colour.” ... “ While bushfires are associated with devastating loss, some of the art in this exhibition touches on the beauty to be found in a burning or burnt landscape. Lloyd Godman’s series of photographs taken around his home town of St Andrews, for example, show how land left black and lifeless has, over the space of a year, become awash with new growth”.

Megan Backhouse Art Guide Australia

Entropy

the measure of disorder in a system

This ongoing series is based on the disastrous bush fire inferno that devastated the area near to where I live at St Andrews, Victoria, Feb 2009. To date I have made over 20 trips into the area photographing the effects of the fire and the process of ecological regeneration.

As an element of variability, weather is something we understand on an hourly or daily basis. In contrast, climate encompasses a wider range of variables but ironically suggests a relative stability. Through carbon emissions and deforestation, human interaction introduces an accelerated change in climate where disorder enters a system once believed to be “stable”. However, difficulty arises in deciphering abnormality in a variable system assumed to be ordered. Where is order in the fabric and where is disorder in the eroding threads? Was the unprecedented fire a symptom of climate change or a normal occurrence?

The first shoot was but a few days after the fire when there was only stark, grey ash and black charred tree trunks. Ongoing shoots since then to the present time, reveal bare yellow clay exposed after the first rains, the first signs of regrowth, winter snow, the emerald green of thick moss that later turned to yellow and still later to orange as it died in the summer heat. More recently, bare areas of rock and gravel with limited growth on the hot north facing slopes contrasted against the all encompassing thick, luxurious, green growth of new trees fighting for a space in the light in the damp fertile valleys. As flowers appeared in the second spring, sprinklings of blue, violet, yellow and white highlighted various areas.

By contrast, immediately after the fire, I was presented with a stark landscape, a landscape of strong figure ground relationships.

The bold black lines of burnt trunks and corresponding bold shadows sat like readymade charcoal drawings on a background of grey ash. It was fairly easy to select aspects to frame for the photographs that had a visual order amongst the environmental chaos. However regeneration of the landscape gradually evolved a more complex aesthetic, visual chaos intervened, new growth inserted diversity of colour, intricacy of texture, shape, line etc. that destroyed the simplicity of the stark black line drawings against the grey that had predominated immediately after the fire. The bush landscape was returning to a natural order of visual chaos that was more challenging.

These are not traditional panoramic photographs; but triptychs where elements repeat between frames, either link or break apart in disjuncture. Disorder is often extenuated through the use of a wide angle lens and photographic perspective which adds distortion. However, there is also an essence of ocular music where lines bend between frames, colour, texture, pattern reoccur, but with a resonating difference.

Paradoxically, the visual approach references a similar series of works from 1984 - the “Last Rivers Song” based on a New Zealand landscape threatened by hydro development and eventual flooding. Both series of works metaphorically relates the effects of environmental catastrophe to potential cause – one fire the other water. The new triptychs explore issues of order and chaos, there is deliberate exploitation of visual disjuncture – they juxtapose visual disharmony from frame to frame against the human desire to perceive visual order. It plays one gestalt against another.



Last Rivers Song - Mural five - 1984 - Lloyd Godman

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Photoworks

The photographs were taken in sets of three - triptychs - where the same scene is photographed to create a panorama but with visual disjuncture. Elements like burnt trees, strong shadows repeat from frame to frame, but with a difference in perspective, alignment and viewpoint.

The triptychs contribute to three separate quite different works:

- Entropy Triptychs - dis/jointed panoramic prints
- Entropy Mozaics - composite prints that contain hundreds of triptychs
- Entropy String - a randomized computer projection

E ntropy

String a random Projection

Entropy – String is not a looped video!

Rather, it is a randomized projection where the computer generates sequences based on 24 composite mosaic images that contain between 300-400 triptychs. The composites and triptychs have been shot and designed by the artist. These are the set component and from these a custom computer application, designed by Alex Hayes, generates a randomized sequence that zooms into sections, scrolls a series of triptychs and then enlarges a single image to full screen, before returning to another composite and beginning a different sequence again. Rendered at 120 frames a second, the computer is continually generating a movie from more than 4,000 images and follows the re-generation of the bush.

For the projection, I collaborated with an IT friend – Alex Hayes - who wrote a custom application that allowed me to construct large composite mosaic images in sets of three - the triptychs. The application allowed me to arrange, then drag these triptychs onto the working canvas and freely arranged them in terms of colour, texture etc. At present this projection consists of these 22 large composite images - each composite has about 1000 - 1500 images or 300 - 500 triptychs. As each of the images for the triptychs has been shot with either a 12mp or 21mp camera, the individual photographs are down-sized to fit the projector or screen resolution - at present they run at 1490 x 1000 pixels, so the projection quality is very high.

Alex also created another application written in C++, that plays random sequences from the huge bank of images. The projection sequence begins with any of the 22 master composite mosaic images and is structured in several scenes.

Scene one: The computer selects a composite mosaic image which fills the screen.

Scene two: Randomly one quarter of the composite image slowly fades to black leaving the remaining section illuminated. This section then zooms up until a single line of triptychs fill the screen.

Scene three: The line of triptychs - 2 to 5 remain illuminated while the remaining triptychs of the section fade to black. The line of triptychs enlarge to fill the screen and then scroll across the screen until randomly stopping at a single image.

Scene four: The single image zooms up to fill the full screen, remaining for a time and then fading to black before the another large composite image materializes to fill the screen.

From here another random sequence is constructed - the scenes are repeated but with different composites, triptychs and images.

So the projection is not a loop, but a randomized sequence based on the composites and the thousands of images in the data bank, and the computer is rendering a self generated "movie" in HD at 120 frames a second.

The chance of observing the same sequence is extremely small, so the viewing experience is almost infinite and unique for each viewer, which offers an enchanting timeless quality to the work that draws the viewer in for an indefinite period of time.



Lloyd Godman talking about the entropy projection TarraWarra Museum of Art 2010 - Photograph - Silvi Glattauer

E

ntropy - String - images from the random projection showing the sequence



1. The projection with a composite image on the screen - the sequence begins by randomly selecting one of these 22 images which fills the screen



2. An area of the composite remains illuminated white the remaining images fade to back and then this random image zooms up to fill the screen - projection with the top left section of a composite image on the screen



3. the application then selects a line of triptychs which stays illuminated while the remaining images fade to back - projection zoomed in with two triptychs on the screen



4. the line of triptychs then zoom up until a single triptych fills the screen. The line of triptychs then scroll across until the sequence stops at a selected triptych



5. The other images of the triptych fade to leave a single single image illuminated which then zooms to fill the full screen before dissolve fading to bring up another composite



6. From here the sequence begins again by selecting a different composite. The projection is not a loop, but a never ending sequence that the computer application generates



Alex Hayes working on site at Tarra Warra before the exhibition opening

The Entropy String projection was created with assistance from Regional Arts Victoria and Arts Victoria



E

ntropy Mozaics - large composite pigment prints

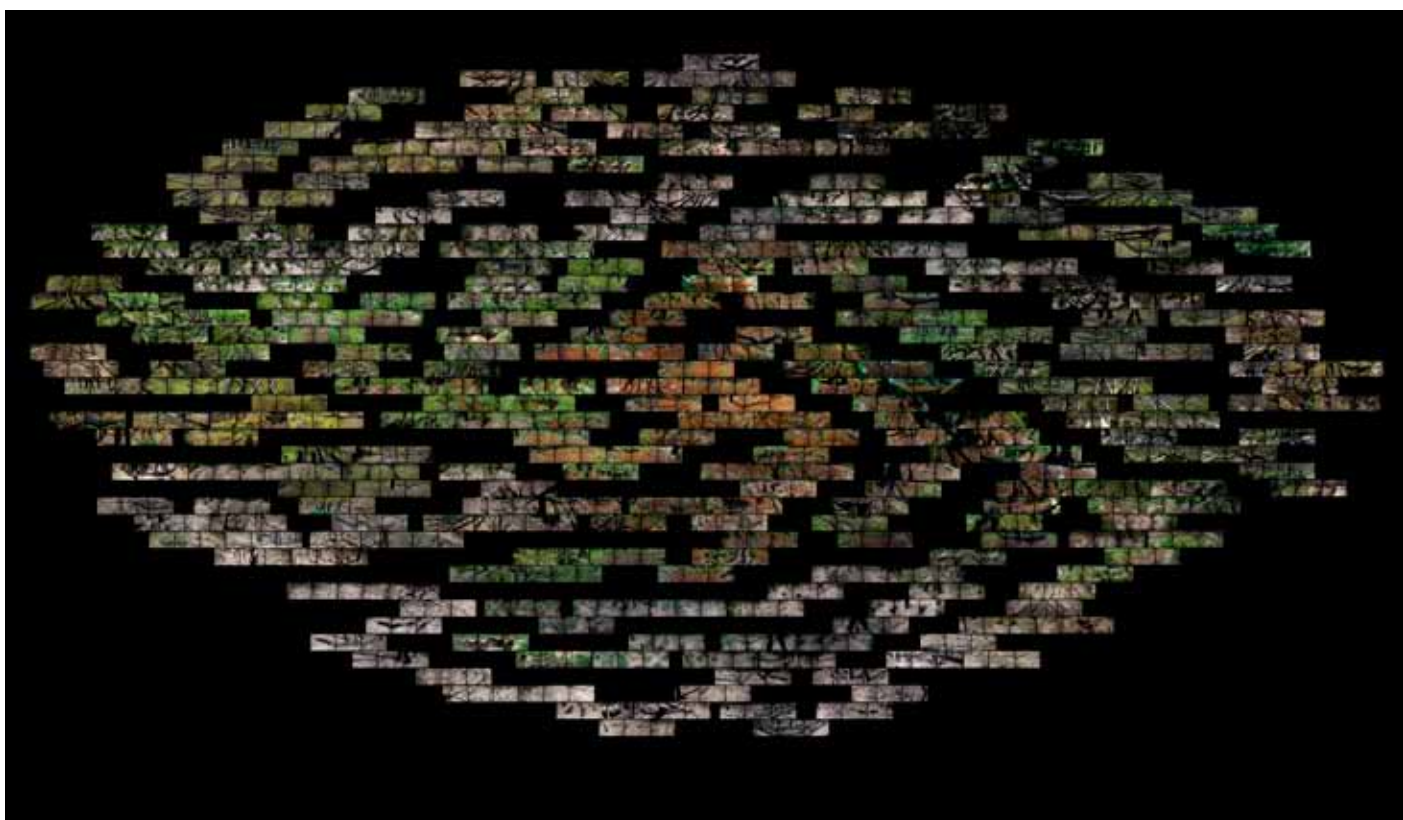
From the construction of the intricate composite images emerged the opportunity to produce very large one off original pigment prints. In the production of the composite images a template was saved that allowed high resolution images to be produced using the original camera raw files.

The prints are printed on the highest quality materials, using high quality pigments and process.

These works are titled - entropy thread -1 - 2010 etc.



entropy string - 1 - 2010 - original print 1670 X 1000



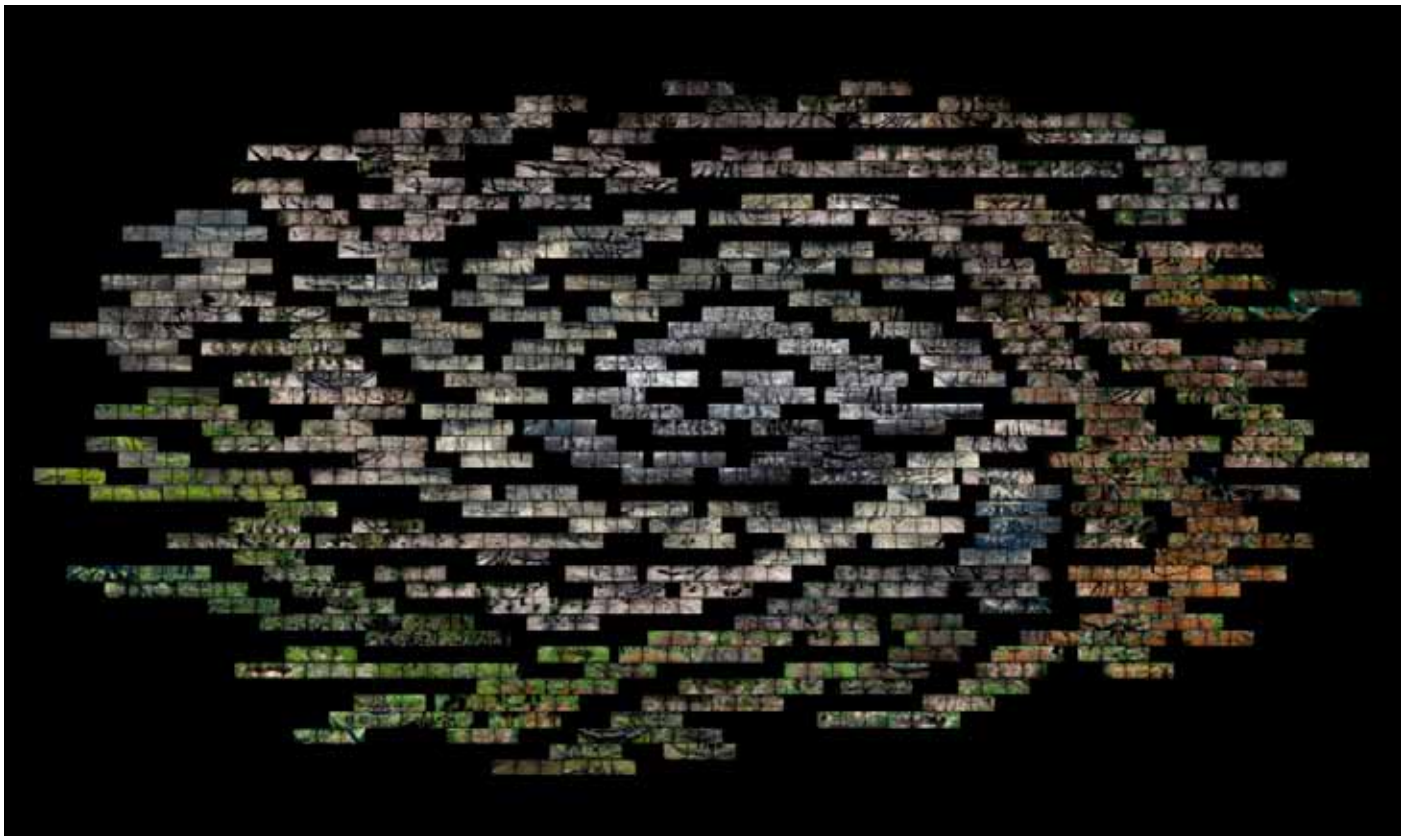
entropy string - 17 - 2010 - original print 1710 X 1000



entropy string - 8 - 2010 - original print 1670 X 1000



entropy string - 23 - 2010 - original print 1670 X 1000



entropy string - 14 - 2010 - original print 2110 X 1000



entropy string -3 - 2010 - original print 1860 X 1000



entropy string - 18 - 2010 - original print 2110 X 1000



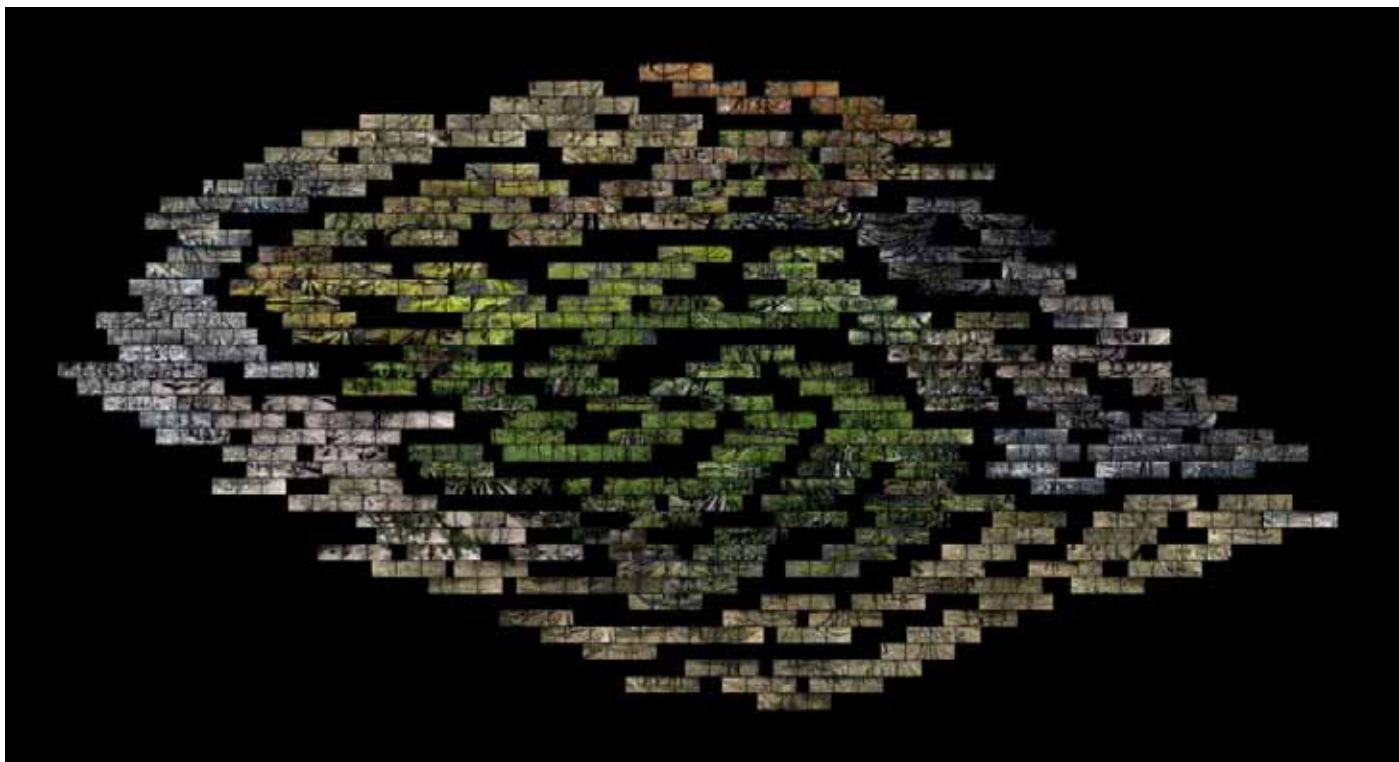
entropy string -19 - 2010 - original print 1860 X 1000



entropy string -25 - 2010 - original print 1860 X 1000



entropy string -24 - 2010 - original print 1860 X 1000



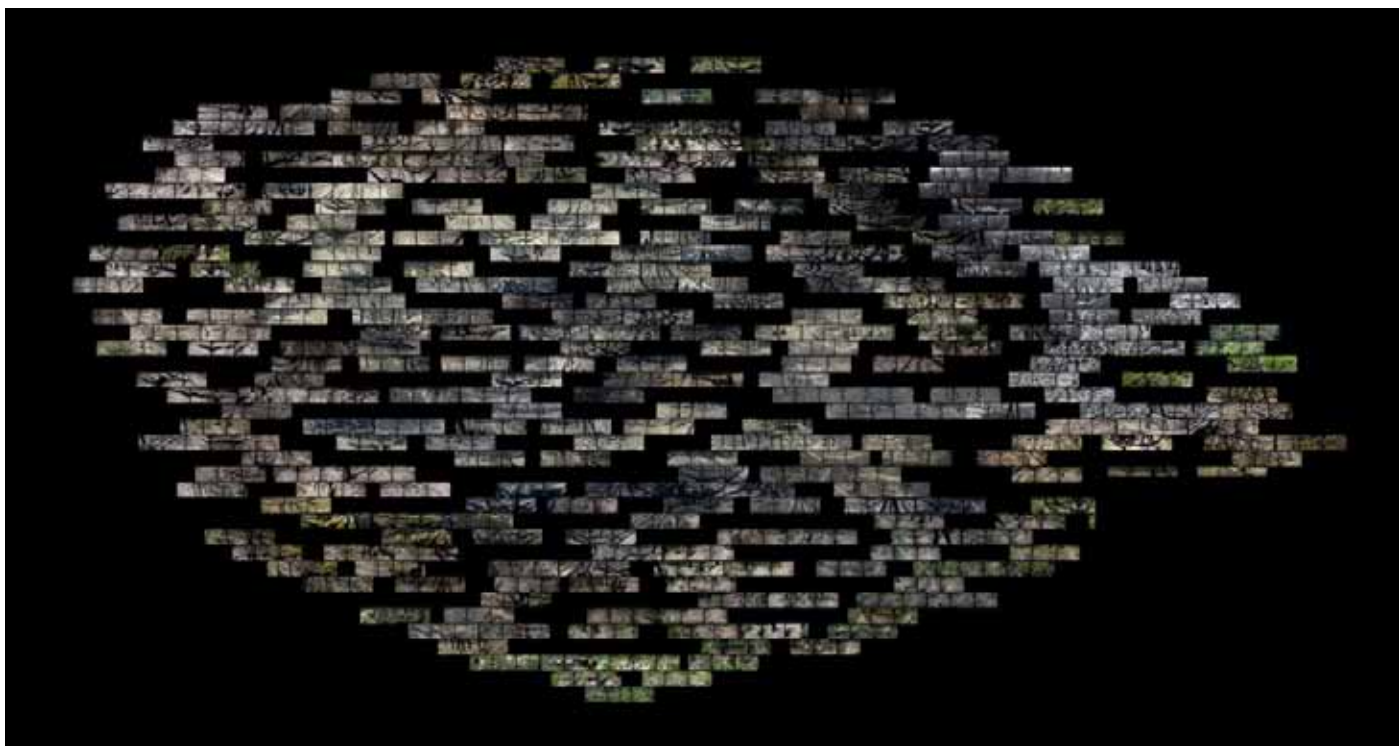
entropy string -22 - 2010 - original print 1860 X 1000



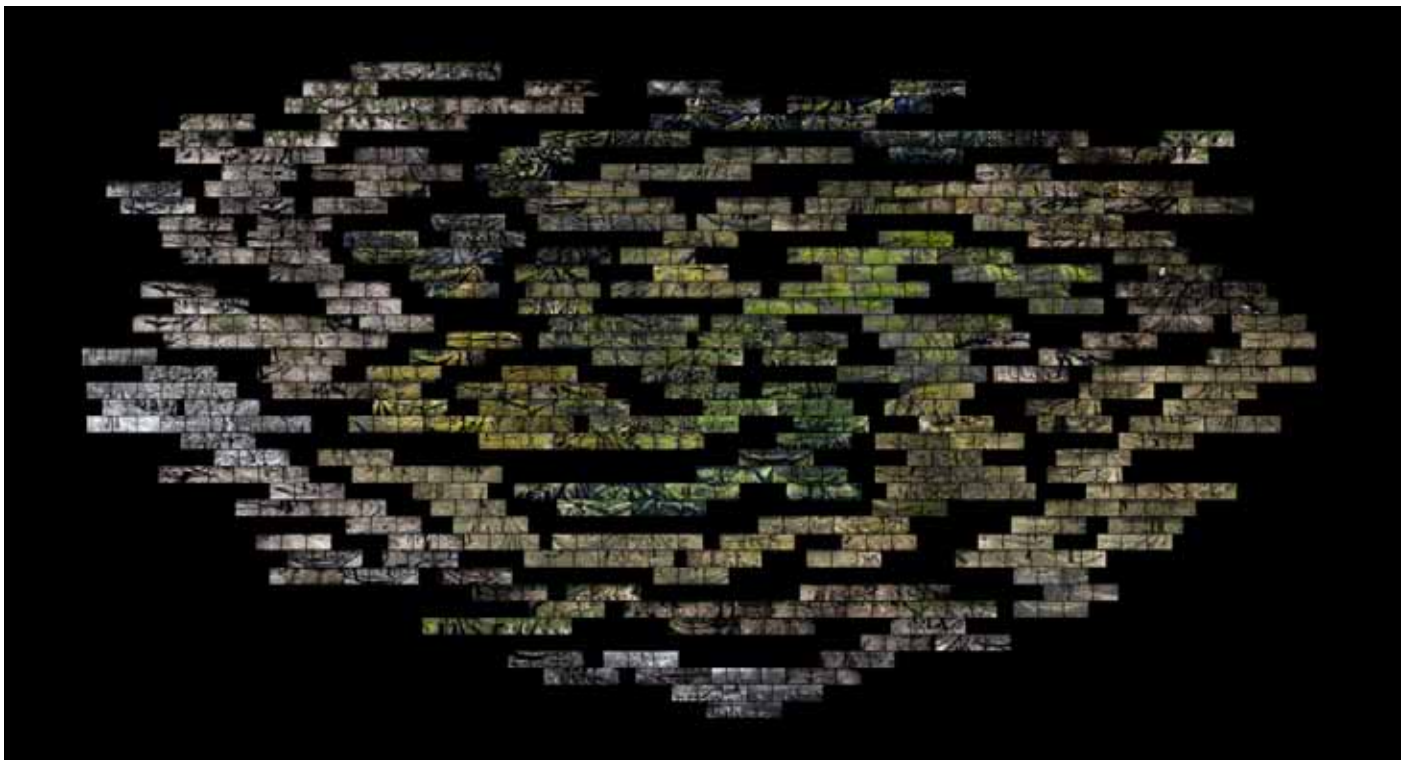
entropy string -21 - 2010 - original print 1860 X 1000



entropy string -20 - 2010 - original print 1860 X 1000



entropy string -16 - 2010 - original print 1860 X 1000



entropy string -15 - 2010 - original print 1860 X 1000



entropy string -13 - 2010 - original print 1860 X 1000



entropy string -12 - 2010 - original print 1860 X 1000



Brian Gilkes of Pharos Editions printing the work from his high quality Epson 44" printer



Discussing - Entropy - String 14 - at the National Photographic Prize 2010, Albury Art Gallery, NSW, Australia

E

ntropy Triptychs - dis/jointed panoramic pigment prints

On the first trip into the fire area it became obvious that the expense of the devastation was so immense and over whelming that a series of single photographs would never be enough. Someway through this first experience I decided to use the visual strategy of disjointed triptychs where visual elements repeated from frame to frame that I had first used in the *Last Rivers Song* in 1993-4. From this grew the ideas of order and chaos - entropy! From the work I had done at Wilsons Prom, it also became obvious that the regrowth events over the next few years would be quite amazing.

Slected triptychs are printed on the highest quality materials, using high quality pigments and process. These works are titled - entropy triptych and include, the date the image was taken and details of the location.

Experience 1 - 17 February 10 days after the fire, Silvi Glattauer and I drove up Baldspur Rd, through Kinglake and down the Heidelberg Kinglake Rd.



entropy triptych - frames 89 - 90 - 91 - From Kinglake toward St Andrews - Feb 17 2009



entropy triptych - frames 126 -127 -128 - From Kinglake toward St Andrews - Feb 17 2009



entropy triptych - frames 133 -131 -130 - From Kinglake toward St Andrews - Feb 17 2009



entropy triptych - frames 106 -107 -108 - From Kinglake toward St Andrews - Feb 17 2009

Experience 2 - 22 February - I drove up Rankins Rd, through Kinglake and down the Heidelberg Kinglake Rd to St Andrews - Feb 22, 2009



entropy triptych - frames 168-169 - 170 - Rankins Rd - St Andrews - Feb 22 2009



entropy triptych - frames 207 - 208 -209 - Rankins Rd - St Andrews - Feb 22 2009



entropy triptych - frames 204 - 205 -206 - Rankins Rd - St Andrews - Feb 22 2009



entropy triptych - frames 183 - 184 -185 - Near the top of Heidelberg Kinglake Rd looking down the valley to St Andrews - Feb 22 2009

Experience 3 - 16 March, 2009 - After the first rain I drove up Baldspur Rd.



entropy triptych - frames 1533 - 34 - 35 - Baldspur Rd - St Andrews - March 16 - 2009



entropy triptych - frames 1521 - 22 - 23 - Baldspur Rd - St Andrews - March 16 - 2009



entropy triptych - frames 1570 - 71 - 72 - Baldspur Rd - St Andrews - March 16 - 2009



entropy triptych - frames 1552 - 53 - 54 - Baldspur Rd - St Andrews - March 16 - 2009

Experience 4 - 21 March, 2009 - After the first rain I drove up Baldspur Rd.



entropy triptych - frames 1600 - 01 -02 - Baldspur Rd - St Andrews - March 21 - 2009



entropy triptych - frames 1691 - 92 - 93 - Baldspur Rd - St Andrews - March 21 - 2009



entropy triptych - frames 1687 - 86 - 87 - Baldspur Rd - St Andrews - March 21 - 2009



entropy triptych - frames 1646 - 47 - 48 - Baldspur Rd - St Andrews - March 21 - 2009

Experience 5 - 28 March, 2009 - After the first rain I drove up Baldspur Rd.



entropy triptych - frames 1795 - 96 -97 - bush Rankins Rd - St Andrews - March 28 - 2009



entropy triptych - frames 1792 - 93 -94 - bush Rankins Rd - St Andrews - March 28 - 2009



entropy triptych - frames 1771 - 72 -73 - bush Rankins Rd - St Andrews - March 28 - 2009



entropy triptych - frames 1804 - 05 -06 - bush Rankins Rd - St Andrews - March 28 - 2009

Experience 6 - 31 March, 2009 - rom a bush walk between KingLake & Ninks Rd St Andrews.



entropy triptych - frames 1962 - 63 - 64 - from a bush walk between KingLake & Ninks Rd St Andrews - March 31 2009



entropy triptych - frames 2001 - 02 - 03 - from a bush walk between KingLake & Ninks Rd St Andrews - March 31 2009



entropy triptych - frames 1962 - 63 - 64 - from a bush walk between KingLake & Ninks Rd St Andrews - March 31 2009



entropy triptych - frames 1962 - 63 - 64 - from a bush walk between KingLake & Ninks Rd St Andrews - March 31 2009

Experience 7 - 27 April, 2009 - a walk between Brian and Di Gilkes studio at Ninks Rd and Baldspur Rd



entropy - frames 2278 - 79 - 81 - a walk between Brian and Di Gilkes studio at Ninks Rd and Baldspur Rd - St Andrews - 27 April 2009



entropy - frames 2287 - 88 - 89 - a walk between Brian and Di Gilkes studio at Ninks Rd and Baldspur Rd - St Andrews - 27 April 2009



entropy - frames 2287 - 88 - 89 - a walk between Brian and Di Gilkes studio at Ninks Rd and Baldspur Rd - St Andrews - 27 April 2009



entropy - frames 2287 - 88 - 89 - a walk between Brian and Di Gilkes studio at Ninks Rd and Baldspur Rd - St Andrews - 27 April 2009

Experience 8 - 6 May, 2009 - a trip up Baldspur Rd, St Andrews to KingLake



entropy - frames 2519 - 520 - 521 - a trip up Baldspur Rd, St Andrews to KingLake - 6 May 2009



entropy - frames 2469 - 470 - 471 - a trip up Baldspur Rd, St Andrews to KingLake - 6 May 2009



entropy - frames 2598 - 599 - 600 - a trip up Baldspur Rd, St Andrews to KingLake - 6 May 2009



entropy - frames 2601 - 602 - 603 - a trip up Baldspur Rd, St Andrews to KingLake - 6 May 2009

Experience 9 - 25 May, 2009 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd



entropy triptych - frames 036 - 037 - 038 - 25 May 2009 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd



entropy triptych - frames 0276 - 0277 - 0278 - 25 May 2009 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd



entropy triptych - frames 124 - 125 - 126 - 25 May 2009 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd



entropy triptych - frames 103 - 104 - 105 - 25 May 2009 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd

Experience 10 - 210 June, 2009 - a walk in the fog and snow, Kinglake



entropy triptych - frames 0480 - 0481 - 0482 - a walk in the fog and snow, Kinglake - June 10, 2009



entropy triptych - frames 0440 - 0441 - 0442 - a walk in the fog and snow, Kinglake - June 10, 2009



entropy triptych - frames 0373 - 0374 - 0375 - a walk in the fog and snow, Kinglake - June 10, 2009



entropy triptych - frames 0391 - 0392 - 0393 - a walk in the fog and snow, Kinglake - June 10, 2009

Experience 11 - 23 June, 2009 - on a walk from Kinglake to Steels Creek



entropy - frames 622 - 623 - 624 - on a walk from Kinglake to Steels Creek - June 23 2009



entropy - frames 691 - 692 -693 - on a walk from Kinglake to Steels Creek - June 23 2009



entropy - frames 722 - 723 -724 - on a walk from Kinglake to Steels Creek - June 23 2009



entropy - frames 589 - 590 -591 - on a walk from Kinglake to Steels Creek - June 23 2009

Experience 12 - 15 August, 2009 - from a walk at Ninks Rd



entropy - frames 88 - 89 - 90 - from a walk at Ninks Rd - August 15 2009



entropy - frames 70 - 71 - 72 - from a walk at Ninks Rd - August 15 2009



entropy - frames 251 - 252 - 253 - from a walk at Ninks Rd - August 15 2009



entropy - frames 131 - 132 - 133 - from a walk at Ninks Rd - August 15 2009

Experience 13 - 16 September, 2009 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd



entropy triptych - frames 036 - 037 - 038 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd 16 Spet 2009



entropy triptych - frames 276 - 277 - 278 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd 16 Spet 2009



entropy triptych - frames 036 - 037 - 038 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd 16 Spet 2009



entropy triptych - frames 036 - 037 - 038 - a walk from Ninks Rd up to Mt Jerusalem Rd, Kinglake and back down a different valley to Ninks Rd 16 Spet 2009

Experience 14 - 30 September, 2009 - on a walk from the end of Ninks Rd towards Kinglake



entropy - frames 98 - 99 - 100 - 30 Sept 2009 - on a walk from the end of Ninks Rd towards Kinglake



entropy - frames - 07 - 08 - 09 Sept 2009 - on a walk from the end of Ninks Rd towards Kinglake



entropy - frames - 71 - 72 - 72 Sept 2009 - on a walk from the end of Ninks Rd towards Kinglake



entropy - frames - 18 - 19 - 20 Sept 2009 - on a walk from the end of Ninks Rd towards Kinglake

Experience 15 - 20 October, 2009 - a walk between at Brian and Di Gilkes studio, Ninks Rd, St Andrews



entropy triptych - frames 06 - 07 - 08 - a walk between at Brian and Di Gilkes studio, Ninks Rd, St Andrews - 20 Oct 2009



entropy triptych - frames 62 - 63 - 64 - a walk between at Brian and Di Gilkes studio, Ninks Rd, St Andrews - 20 Oct 2009



entropy triptych - frames 3 - 4 - 5 - a walk between at Brian and Di Gilkes studio, Ninks Rd, St Andrews - 20 Oct 2009



entropy triptych - frames 9 - 10 - 11 - a walk between at Brian and Di Gilkes studio, Ninks Rd, St Andrews - 20 Oct 2009

Experience 16 - 25 November, 2009 - a walk at Brian and Di Gilkes studio, Ninks Rd, St Andrews



entropy triptych - frames 24 - 25 - 26 - a walk at Brian and Di Gilkes studio, Ninks Rd, St Andrews - 25 Nov 2009



entropy triptych - frames 42 - 43 - 44 - a walk at Brian and Di Gilkes studio, Ninks Rd, St Andrews - 25 Nov 2009



entropy triptych - frames 45 - 46 - 47 - a walk at Brian and Di Gilkes studio, Ninks Rd, St Andrews - 25 Nov 2009



entropy triptych - frames 36 - 37 - 38 - a walk at Brian and Di Gilkes studio, Ninks Rd, St Andrews - 25 Nov 2009

Experience 17 - 26 December, 2009 - a brief walk at the end of Ninks Rd, St Andrews



entropy triptych - frames 194 - 195 - 196 - a walk at the end of Ninks Rd, St Andrews - 26 Dec 2009



entropy triptych - frames 197 - 198 - 199 - a walk at the end of Ninks Rd, St Andrews - 26 Dec 2009



entropy triptych - frames 206 - 207 - 208 - a walk at the end of Ninks Rd, St Andrews - 26 Dec 2009



entropy triptych - frames 209 - 210 - 211 - a walk at the end of Ninks Rd, St Andrews - 26 Dec 2009

Experience 18 - 20 January, 2010 - a walk at the end of Ninks Rd, St Andrews



entropy triptych - frames 56 - 57 - 58 from a walk at Ninks Rd - 20 Jan 2010



entropy triptych - frames 10 - 11 - 12 from a walk at Ninks Rd - 20 Jan 2010



entropy triptych - frames 186 - 187 - 188 from a walk at Ninks Rd - 20 Jan 2010



entropy triptych - frames 156 - 157 - 158 from a walk at Ninks Rd - 20 Jan 2010

Experience 19 - 15 February, 2010 - a walk at the end of Ninks Rd, St Andrews



entropy triptych - frames 184 - 185 - 186 - a walk from Ninks Rd, St Andrews - 15 Feb 2010



entropy triptych - frames 145 - 146 - 147 - a walk from Ninks Rd, St Andrews - 15 Feb 2010



entropy triptych - frames 197 - 198 - 199 - a walk from Ninks Rd, St Andrews - 15 Feb 2010



entropy triptych - frames 245 - 46 - 47 - a walk from Ninks Rd, St Andrews - 15 Feb 2010

Experience 20 - 24 February, 2010 - a walk at the end of Ninks Rd, St Andrews



entropy triptych - frames 242 - 243 - 244 - a walk from the end of Ninks Rd, St Andrews - 24 Feb 2010



entropy triptych - frames 62 - 63 - 64 - a walk from the end of Ninks Rd, St Andrews - 24 Feb 2010



entropy triptych - frames 158 - 159 - 160 - a walk from the end of Ninks Rd, St Andrews - 24 Feb 2010



entropy triptych - frames 188 - 189 - 190 - a walk from the end of Ninks Rd, St Andrews - 24 Feb 2010

Experience 21 - 22 March, 2010 - a walk at the end of Ninks Rd, St Andrews



entropy triptych - frames 229 - 230 - 231 - a walk from Ninks Rd, St Andrews - 22 March 2010



entropy triptych - frames 211 - 212 - 213 - a walk from Ninks Rd, St Andrews - 22 March 2010



entropy triptych - frames 69 - 70 - 71 - a walk from Ninks Rd, St Andrews - 22 March 2010



entropy triptych - frames 114 - 115 - 116 - a walk from Ninks Rd, St Andrews - 22 March 2010

Experience 22 - 16 April, 2010 - from a controlled burn with CFA Wild Dog Creek Rd, St Andrews



entropy triptych - frames 42 - 43 - 44 - Controlled burn with CFA Wild Dog Creek Rd, St Andrews - April 16 2010



entropy triptych - frames 273 - 274 - 175 - Controlled burn with CFA Wild Dog Creek Rd, St Andrews - April 16 2010



entropy triptych - frames 249 - 250 - 251 - Controlled burn with CFA Wild Dog Creek Rd, St Andrews - April 16 2010



entropy triptych - frames 57 - 58 - 59 - Controlled burn with CFA Wild Dog Creek Rd, St Andrews - April 16 2010

Experience 23 - 26 April, 2010 - from a controlled burn St Andrews



entropy triptych - frames 13 - 14 - 15 - from a controlled burn St Andrews - 26 April 2010



entropy triptych - frames 26 - 27 - 28 - from a controlled burn St Andrews - 26 April 2010



entropy triptych - frames 19 - 20 - 21 - from a controlled burn St Andrews - 26 April 2010



entropy triptych - frames 16 - 17 - 18 - from a controlled burn St Andrews - 26 April 2010

Experience 24 - 6 July, 2010 - from a walk Ninks Rd to Kinglake



entropy triptych - frames 8943 - 44 - 45 - from a walk Ninks Rd to Kinglake - July 6, 2010



entropy triptych - frames 8988 - 89 - 90 - from a walk Ninks Rd to Kinglake - July 6, 2010



entropy triptych - frames 9027 - 28 - 29 - from a walk Ninks Rd to Kinglake - July 6, 2010



entropy triptych - frames 9039 - 40 - 41 - from a walk Ninks Rd to Kinglake - July 6, 2010

Experience 25 - 16 April, 2010 - a walk from the Kinglake Rd to the top of the hill



entropy triptych - frames 0117 - 0118 - 0119 - a walk from the Kinglake Rd to the top of the hill - Oct 11 2010



entropy triptych - frames 0066 - 0067 - 0068 - a walk from the Kinglake Rd to the top of the hill - Oct 11 2010



entropy triptych - frames 0003 - 0004 - 0005 - a walk from the Kinglake Rd to the top of the hill - Oct 11 2010



entropy triptych - frames 0045 - 0046 - 0047 - a walk from the Kinglake Rd to the top of the hill - Oct 11 2010

Experience 26 - 16 October, 2010 - baldspur Rd, Kinglake in the snow



entropy triptych - frames 0342 - 343 - 344 - Kinglake in the snow - Oct 16 2010



entropy triptych - frames 0342 - 343 - 344 - Kinglake in the snow - Oct 16 2010



entropy triptych - frames 0366 - 367 - 368 - Kinglake in the snow - Oct 16 2010



entropy triptych - frames 0507 - 508 - 509 - Kinglake in the snow - Oct 16 2010



Lloyd with 3 works from the Entropy triptych series at the exhibition, *Reflection & Regeneration*, World Trade Centre, Melbourne, Vic, Australia - 4 Feb 11 March - 2010

Related works

E

quivalence

A series of original photographs and charcoal drawings based on the 2005 fire at Wilson's Prom

During a trip in December 2005 to Wilson's Promontory, which is the southern most point of the Australian continent, I encountered the vibrancy of the green regrowth under the burnt forest. Despite the fire, this was photosynthesis in all its might. It was like a green luminous creature that had emerged from beneath the earth to cover the naked ground, and amongst it were the stark, black bones of the old forest still reaching for the light. The charred remains of the trees that once dominated the landscape stood as a legacy to an age before the fire.

The regrowth was result of a controlled burn off that had got out of hand, earlier in the year by Parks Victoria. Initially the land was scorched to bare earth and ash. I was struck by the overpowering greenness of the new growth, and in places how quickly nature had begun the process of renewal.

Every so often, I worked on the images in photoshop enhancing the luminosity of the green and made a few small prints. In April 2006 I was in an art supply shop with some friends and browsed through the various materials eventually coming across a stash of charcoal pencil. The black charcoal brought back memories of the charred remains of the tree trunks at Wilson's Prom and the idea came to combine charcoal drawing with the pigment prints.

I made a series of A3+ prints and began to draw on them with charcoal (carbon), extending out from the tree trunks in the way I had with the "Drawing from Nature" series of 1992. Eventually I decided to scale the work up - to tile the image up to 9 X A3 prints, becoming a little freer with the pencil. In this work a few prints had no drawing and I decided to experiment with embossing photosynthesis formula into the spaces.

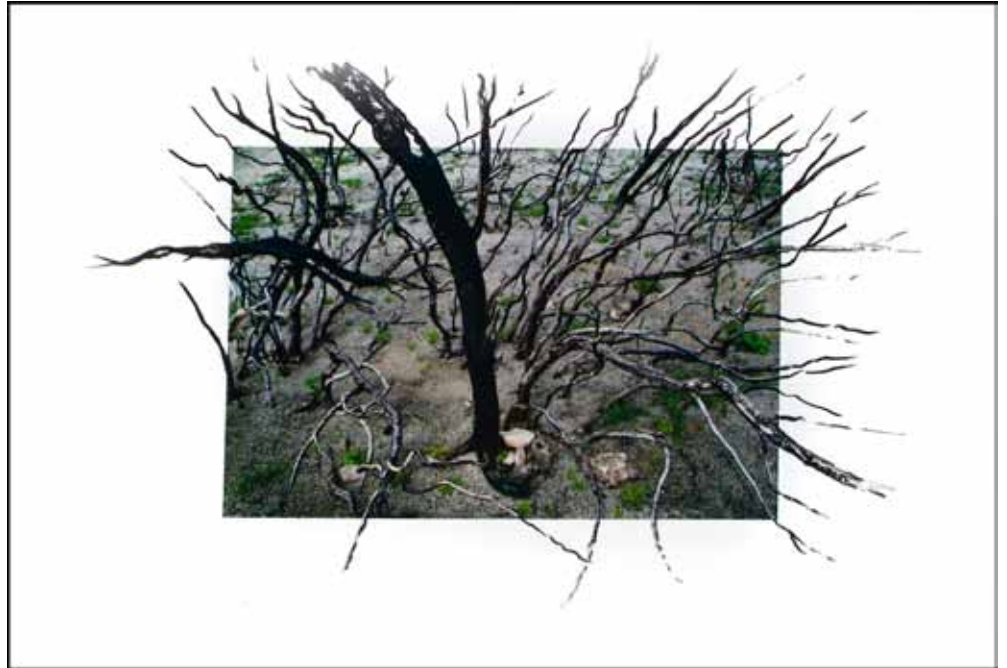
The use of charcoal is a link to carbon as a material, and this also appeared in a subsequent work in 2007, "Carbon Obscura". This work based on the regrowth at Wilsons Prom was followed up in 2009 with the project entropy based on the bushfires in the St Andrews - Kinglake area.



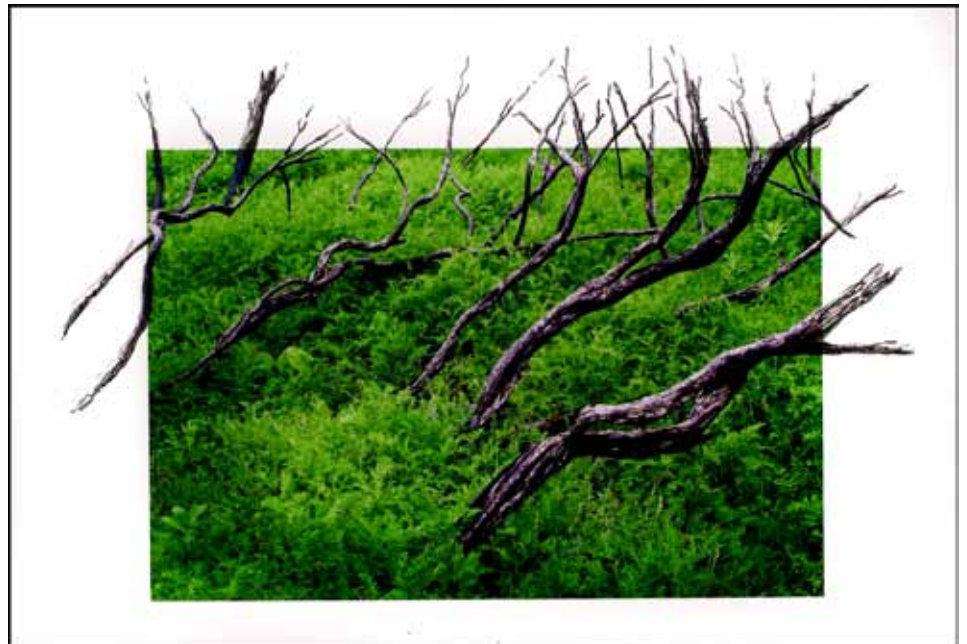
Title: Oberon Equivalence II - Edition: Unique original work - \$2,900Aud - 1450 x 990mm (9 sheets 483 x 330 mm) Combination Pigmented print / charcoal drawing / embossing - 2006 - on Hahnemule 308 g/m paper with Epson Ultrachrome pigments



Title: Equivalence XIX - Edition: Unique original work
330 X 483mm - Combination - Pigment print / charcoal drawing 2007 - on Hahnemule 308 g/m paper with Epson Ultrachrome pigments



Title: Equivalence XX - Edition: Unique original work
330 X 483mm - Combination - Pigment print / charcoal drawing 2007 - on Hahnemule 308 g/m paper with Epson Ultrachrome pigments



Title: Equivalence VII - Edition: Unique original work
330 X 483mm - Combination - Pigment print / charcoal drawing 2007 - on Hahnemule 308 g/m paper with Epson Ultrachrome pigments



Title: Equivalence I - Edition: Unique original work
330 X 483mm - Combination - Pigment print / charcoal drawing 2007 - on Hahnemule 308
g/m paper with Epson Ultrachrome pigments



Title: Equivalence III - Edition: Unique original work
330 X 483mm - Combination - Pigment print / charcoal drawing 2007 - on Hahnemule 308
g/m paper with Epson Ultrachrome pigments



Photographs from an installation in the greenhouse at Montsalvat as part of Structure Place and Space - Installations in Nillumbik - Insulation paper, recycled carbon paper, fog, light

Carbon Obscura -Structure Place & Space - 2007 - © Lloyd Godman

Making Light with Carbon Magic

“Carbon Obscura”, installation by Lloyd Godman set in the greenhouse at Monsalvat as part of Structure, Space and Place Installations in Nillumbik May 2007 curated by Tony Trembath

Light, science and art are intertwined in a magical way in Carbon Obscura, an innovative installation that references nature in a greenhouse at Montsalvat, the historic artist colony on the outskirts of Melbourne.

Godman has altered the walls and ceiling of this small Monsalvat greenhouse, covering the glass panels with black carbon paper into which he has depicted a horizon of trees by punching a series of small holes into the thin carbon surface. References abound to photography and apertures that allow light to enter darkened spaces such as cameras, or rooms, as in the cinema. In Carbon Obscura such holes let in multiple rays of daylight which, when combined with water vapour from a smoke machine triggered on entering the space, enables a magical play of light that joins the dots to form a picture that is at the heart of this experience. Darkened greenhouse becomes virtual camera obscura, black void, a cinematic experience but one which allows different perspectives as we move in the space. The dark interior, like that of the cinema, transports us to another realm, where we engage with the phenomenology of light, not just any light but a three dimensional streaming spectre of trees. We are bathed in this swirling, misty light and become one with it. The intimate space is a reverie of nature filled with ethereal rays of light, casts a spiritual dimension that resonates like a kinetic black and white stained glass window. The immateriality of light takes on material form like a swirling mist on a cold frosty morning or smoke from a forest on fire.

Carbon Obscura is a kinetic and optical installation with a charge of elemental force. Godman employs daylight as the immaterial centre-piece of this installation. Its magical force, at once both real and perceptual, is a photo-kinetic experience that combines the virtual with the spiritual. Though the quality of light changes according to time of day and effects of the weather, bright sunlight and moisture in the form of water vapour provide the peak experience.

References to light-sensitivity abound, the dramatic role of light, the influence of early photography, references to the camera obscura and the pinhole camera. The installation is made up of light but this light is not captured by the camera via an aperture in a lens or a pinhole to make a photograph. Instead of one aperture there are thousands. It is a kind of photography, a drawing with light at its most fundamental. The substitution of carbon in place of camera obscura in the title enables Godman to move beyond the sphere of photographic representation to the pressing subject of energy resources. He embraces the challenge of climate change and the role played by high levels of carbon dioxide in the atmosphere. The work highlights the role of trees in the reduction of these greenhouse gasses.

It is no coincidence that this installation is situated in a greenhouse. Godman references the greenhouse effect and employs the conditions necessary for organic growth – light, water and vapour both directly and through metaphor.

Unlike the aperture in a pinhole or a lens, each hole in the carbon paper does not bring a tiny upside-down image of the outside world into the intimacy of this greenhouse, they do however project the luminance values from the world outside via thousands of tiny circles of confusion that light up the darkened space of the interior with a semblance of the real trees as they move in sympathy with the wind and the sun, with nature. The passing of time and the constantly changing light allows for new engagements with the nuances of this experience. However Godman's punched holes combine to form a much bigger story, that of a curved horizon of trees.

The installation embraces photography's beginnings, that go way back to times before Fox Talbot and Daguerre, back to Aristotle and even earlier to suggestions that the first camera obscura was in fact an Arabic tent with a small round hole, a rip, that acted as an aperture to project the light of the world outside into the darkened interior making upside down images. Carbon Obscura also references the Kinetic art and Op art movements of the 1960's that are now being rediscovered, even reinvented, in many current media and virtual artworks in the form of immersion in projected light and interactive experience.

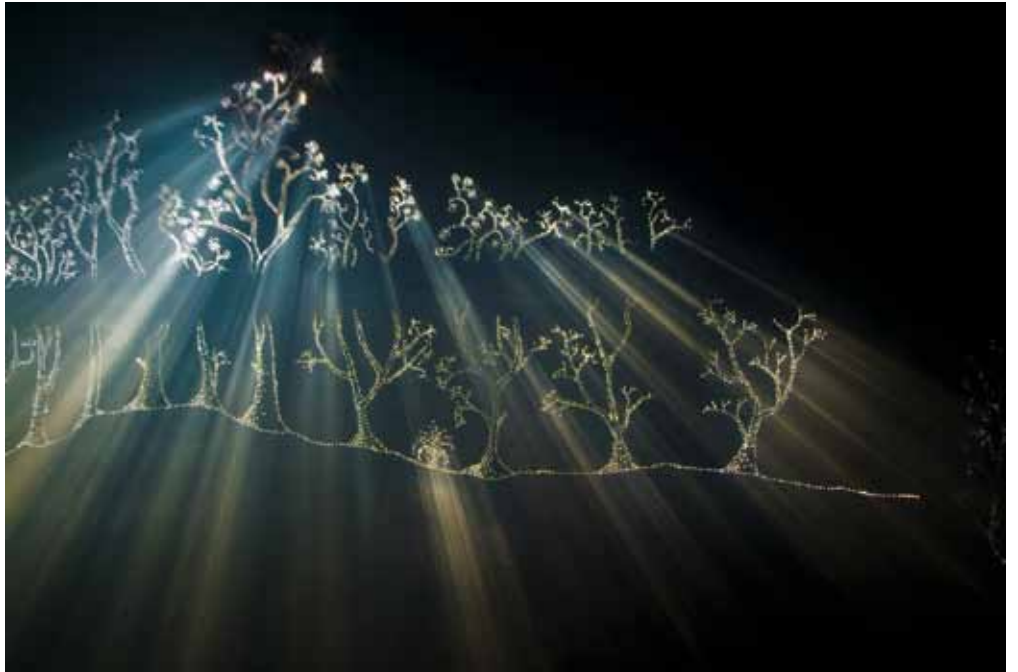
The twinkling effect of the light comes from the trees outside the greenhouse and happens as light bounces off the shiny leaves on these real trees. The twinkling becomes kinetic shimmer, light appears to be alive, dots are joined as picture dissolves into illusion and illusion turns into an occasion. Virtual trees appear to be immaterial and float on a vapour of water. We are simultaneously provoked and enchanted, bathed in the light of these magic trees. We 'catch' the light as exposure dawns on us; we become part of the installation, one with the light, as we dissolve into phenomenological comprehension.

Yet this is an experience that evolves over time, our active position inside the obscura allows for participation, to transcend the sublime and play an active part in the unfolding of this dream-like art experience. Can active participation in an experience overcome passive observation? The experience of simultaneously being both inside the carbon obscura and outside in the natural world of elemental light and organic life is powerful. The horizon of trees becomes its own message. We become unstilled by this experience. A space opens for re-embodiment beyond contemplation that is active, even political, and allows for mediation between nature and the language of culture. The title of this work references the (camera) obscura in order to prompt questions - "What kind of experience is this?" "Can photography, video or digital projection have no machine, no technological source?" Closure is denied, there is no reconciliation of time over space, only our participation shines through this experience to alert us to carbon dioxide, climate change and the vital role that trees can play.

Carbon, not light, is the real subject of this work.

Lloyd Godman has expanded his environmental praxis, one that has spanned many photographic exhibitions and installations using light projections and photosensitivity. Carbon Obscura, becomes its own message, one that is powerfully communicated through the magic and wonderment of a phenomenological experience. We become captivated by this moment of connection with the forces of the universe, a spiritual reconciliation with the organic wonder of nature – the trees outside the greenhouse became light-filled images of idealized trees, spectres, hauntings, streaming ghosts of a future that will shortly be lost unless we take some action. Herein lies Godman's message – the dreamlike qualities of the installation work on our senses to teleport us to action. They fire up our neural networks to never forget the experience. The wonder brings a shift in experience of the greenhouse effect outside the nurturing climate of the greenhouse of the installation. The simple eloquence of this installation comprising carbon paper, daylight and water vapour evokes a charge that goes beyond representation. We enter the greenhouse; it is hot and sweaty, filled with the rising vapours of gas, of clouds. Carbon Obscura uses the intensity of art to urgently question our relationship to the world outside the darkened room. As such it is an oblique call to arms on climate change, a unique artwork, an alchemical process, an unforgettable experience.

Carolyn Lewens 2007



Title: Carbon Obscura I - Date: 2007



Title: Carbon Obscura II - Date: 2007



Title: Carbon Obscura III - Date: 2007



Title: Carbon Obscura IV - Date: 2007



Title: Carbon Obscura V - Date: 2007

Selected Solo Exhibitions

2009

Carbon Obscura, Federation Square, As part of ReGenerating Community Arts, Community and Governance National Conference,

2008

- Carbon Obscura IV - La Trobe regional Gallery, Victoria, Australia
- Helios Selene - ANU Photospace gallery as part of VIVID - Canberra
- enLIGHTen - a survey Show - curated by Ross Farnell - Burrinja Gallery, Vic.

2007

- Impressions de Lumière - L'Arbre de Vie / Chateau de Blacons, France
- Equivalence, Union Bank Arts Centre, Clunes, Vic. Daylesford foto Biennale

2003

- Brown Angel, Viscom 9 Gallery. As part of the conference From NIEPCE to NOW. a survey of Alternative processes. RMIT University School of Creative Media, Melbourne
- When Light Turns to Dust, Anchorage Gallery Port Chalmers, Dunedin, N.Z.

2002

- @ the Speed of Light, Blue Oyster Gallery, Dunedin NZ

1999

- enLIGHTen, Temple Gallery Dunedin New Zealand
- Aporian Emulsions, Forrester Gallery Oamaru, New Zealand

1998

- Aporian Emulsions, Eastern Southland Gallery Gore NZ

1995

- Evidence from the Religion of Technology, Southland Museum and Art Gallery, Invercargill, N.Z.

1994

- Homage to Baxter, Studholm Hall, Dunedin N.Z.

1993

- Drawing from Nature, Forester Gallery, Oamaru, New Zealand

1992

- Codes of Survival, One Person Exhibition, Solutions Gallery, Dunedin, New Zealand

Selected Group exhibitions

2008

Enchanted Gardens, Auckland City Art Gallery, Auckland, N.Z

•Yering Station Sculpture Award - 2008, Yering Station, Yarra Valley, Vic

2006

• SALON DE MONTSALVAT - Landscape Painting and Printmaking, Montsalvat, Vic.

• Yering Station Sculpture Award Exhibition - 2006, Victoria Australia

North East Victoria Sculpture Event 2006. Planet II - Ephemeral section, Wangaratta, Vic.

Darebin Art Show 2006, March - May, Bundoora Homestead Art Centre, Melbourne. Vic

2005

Yering Station Sculpture Award , Yering Station, Melbourne, Vic

Ephemeral Sculpture project, for Nillumbik Shire Council, Hurstbridge, Melbourne, Vic

Accelerating Sequence, (Artists Respond to Time and Aging), MOCA Georgia, Atlanta. USA.

Artworks in Public Collections

Glenbow Museum. Gift of Chuck Stake Enterprises (A.K.A. Don Mabie), 1999
MOCA, Ga Atlanta, USA

Auckland City Art Gallery, Auckland NZ

Robert McDougal Art Gallery Christchurch NZ

Dunedin public Art Gallery, N.Z.

Southland Museum and Art Gallery, Invercargill, NZ

Forrester Gallery, Oamaru, N.Z.

Manawatu Art gallery, Palmerston North, N.Z.

School of Art Otago Polytechnic, Dunedin, N.Z.

Nomad Museum, Lisboa Portugal.

Versorgungsamt, Heilbronn, Germany.

Armstrong Collection, College of Education, Dunedin, N.Z.

Brusque Art Museum, Brusque, Brazil.

The Museum of Instant Images, Chaam Netherlands.

Elam School of Fine Arts, Auckland, N.Z.

Nepean Western Sydney University, Australia

Tafe School of Art, Eastern Sydney, Australia

Canberra School of Art, Canberra, Australia

RMIT Melbourne, Australia

Hocken Library, Dunedin New Zealand

Federiciana Library of Fano Italy

Dunedin Public Library, Dunedin, N.Z.

Books, catalogues, publications, DVDs

2008

Arena Magazine, Number 95 II June -July 2008 Pages -12, 24 & 44

Black and White, Magazine USA - issue 57 - 12 pages

2007

Carbon Obscura, DVD 18 Mins

2006

Alternative Photography Art & Artists - Edition 1 - Publisher Malin Fabbri - Alternative

Photography.com Stockholm Sweden -Pages 76 -77 of 238 Pages

2005

Diversity, Book, Published - Institute of Photographic Technology, ISBN 0-646-44734-3

Working with Plants, Book, foto~syn~thesis Publishing, ISBN 0-908846-34-7

2004

Otago Daily Times, Friday March 12, page 13 (Auckland wants the power, let Auckland have the dam)

2003

@ the Speed of Light, Book, Published - foto~syn~thesis Publishing, 0-908846-01-0

When light turns to dust, Book, Published by foto~syn~thesis Publishing, 0-908846-30-4

Venus on a beach towel : the paintings of Lindsay Crooks / introduction by David Eggleton. (Original paintings photographed by Lloyd Godman, portrait of Lindsay by Lloyd Godman on back cover) ISBN 1877135771

2002

Light is the Medium

Godman, Lloyd - Image, Text & Sound 2002: Beyond the Revolution - Conference

2002 - Document Type: Conference Proceedings

ISBN: 0864593538

2000

Kunstlerbanknoten, Artists bank note works, Bernd Lobach-Hinwiser (Catalogue fro the exhibition) ISBN 3-923971-59-1/2000

Homenaje a Joan Brossa, (Catalogue for the exhibition) ISBN 84-8163-215-5

1999

RMIT NINETY NINE Department of Fine Art Post Graduate (Catalogue for the exhibition) ISBN 0864590466

In the Centenary of the Juan Ramon Jimenez Fist Books Publication (Catalogue for the exhibition)

1998

Otago Daily Times, Tuesday January 27 page 7 (Managing world's waste a matter of life and death)

1997

Stone to Stone, (Catalogue for exhibition)

Gutenberg fan mail Luxemburg 1997 (Catalogue to exhibition)

1996

La Sabiduria de la Naturaleza, (Catalogue for exhibition)

1995

Box in a Box Project, (Limited edition Catalogue to exhibition) ISBN: 90080280216

1994

Back to Back, Limited edition laser copy book by lecturers from the School of Art Otago Polytechnic.

Homage a Kurt Schwitters, (Catalogue for exhibition) Deposito Legal: B-1.229-9

Silence in Art (exhibition Catalogue) ISBN:90 7271 37 5

Mostra de Tramesa Postal Alt Penedes, (Catalogue for exhibition)

1993

New Zealand Photography from the 1840s, 0-9597818-1-1

Dedicated to Light, 0-908846-06-1

With the Flick of the Tail, 0-908846-10-X

Exposicion de arte postal, (Catalogue for exhibition) Deposito legal B-15093-93,

ISBN: 84-87512-08-9

1992

Books around the world, (Limited edition Catalogue for exhibition)

Mi quercida naturalera, (Catalogue for exhibition)

1991

Drawing from Nature, Self Published. 0-473-01400-9

1990

Beuys & Girls Ater Postal, (Catalogue to exhibition)

1989

The Last Rivers Song, Published by John McIndoe, ISBN 0868681121

James K Baxter by Frank Mckay, Oxford University Press. ISBN 0-19-558134-2

Dept. Conservation (Dunedin Conservancy, Call for Marine Reserves

1988

Homage a Joseph Beuys (Limited edition Cartilage for exhibition)

1985

Otago Literary Review

1984

Otago Literary Review

1980

Australian Photography Jan 1980

1979

Photo & Audio Vol 8

1978

Australian Photography Oct 1978

1977

Expressions Magazine Vol 3,4 & 5

Reviews, News Paper, Articles, etc.

2009

Artlink Vol 29 No 4 -Changing Climates - page 39 - Reference page 63

Heidelberg & Diamond Valley Weekly - Art Risies from the Ashes July 7 2009 - page - 11 Alana Schetzer

Artlink Vol 29 No1 - Artrave - Fires in Victoria - page 75

The Age A2 Culture and Life - Sat March 7 2009 - Art of Survival - page 16 - 17

- LaTrobe Valley Express - Lighting up the power industry - 5 Jan 2009 - Page 1

2008

- Age - Melbourne - December 24, 2008 - Activism tackles the ordinary - Robert Nelson

- Arena magazine - Issue 95~ June-July 2008 - Photo Essay - Carbon Obscura

- Free Press Leader - Feb 27 2008 - enlightened take on art - Zoe Lewis - Page 17

- ArtAlmanac - Feb 2008 - Profiles - page 169

- Trouble - Arts Traffic - Feb 08 - Page 26-27

- Free Press Leader - Critical list - Page 6

- Pbase - Issue 12 • January

- B & W magazine, USA - issue 57 - Spotlight feature pages 88 - 95- interview with Dean Brierly

2007

- Vendredi 14 Sept - En Septembre a Blacons Lloyd Godman a la Galerie L'arbre de vie. Page 23 -

- Le Crestosis, Val de Drôme Hebdo, 7 Sept no 5584, en Septembre a Blacons Lloyd Godman a la Galerie L'arbre de vie. Page 19

- Diamond Valley Leader, (Melbourne) Wed June 13, page 40

- Diamond Valley Leader, (Melbourne) Wed June 6, page

2006

- Diamond Valley Leader, Pressing Needs Met. (Melbourne) Wed March 5 April, page 39

- Diamond Valley Leader, Gold for Art Work Sporting Themes. the Arts with Peter Dougherty (Melbourne) Wed March 15, page 32

2005

- Artlink, Vol 25 No 4 - Dec 2005 - Lloyd Godman's Ecological explorations P 48 - p 52
- Diamond Valley Leader, Works to define momentariness, In the Arts with Peter Dougherty (Melbourne) Wed June 29, page 37
- Valley Weekly, (Melbourne)Wed June 22, "Art of Fine Dinning" page 37

2004

- Taieri Herald - Bromeliad artist talk at American Conference, 31 Aug page 6
- Otago Daily Times- When art collides with nature page 27, Friday July 16th
- Otago Daily Times - Art Seen April 2, 2004 page 19
- Otago Daily Times - Opinion - Auckland wants the power, let Auckland have the Dam Page 13 March 12, 2004

2003

- New Zealand Listener, Nov 22 page 28
- Otago Daily Times - Developing Interest in Old Ways, Nov 29-30, 2003 page 34
- Otago Daily Times - Aer Seen, Nov 27, 2003 page 39
- Photographer's Mail Vol 11 No 10 Issues 16

2002

- Otago Daily Times Monday, Oct 7th, Page 15
- Otago Daily Times Thursday, Oct 3rd, Page 30

2001

- Otago Daily Times Friday, May 4th, Page 15 (plants survive on thin air)
- Otago Daily Times Thursday, May 3th, Page 18 (Art Seen)

1999

- Otago Daily Times , July 13th, (Art Seen)
- Otago Daily Times , July 9th, (Light show set to music in hanging forest of shadows)
- Otago Daily Times , April 23rd, (Photographer holds workshop for school pupils)
- Gyro (the official newspaper of the Otago Polytechnic) March-April

1998

- Otago Daily Times, Friday January 9 (Interesting image of Amazonian plants has message for mankind)
- Art New Zealand No 89. Leoni Schmidt In Need of Archives: Recent Work by Lloyd Godman.

1996

- NZ Journal of Literature No 13

1995

- Southland Times, Wednesday December 20th, page 23

1994

- Otago Daily Times, Tuesday, November 29th , (Light Distinctive quality in NZ art)
- Taieri Herald, Tuesday August 23, page 6 -7 (Brighton remembers Baxter)
- Otago Daily Times, 23 August, (Baxter's Otago roots highlighted in study)
- Otago Daily Times, August 18 (Art tutors show own labours)
- AGFAPRO September Issue no18 (Agfa's newsletter to Agfapro dealers and Professional Photographers)
- Otago Daily Times, Saturday, May21 (Otago lecturer develops prizewinning image)
- Taieri Herald, May 31, (Camera Club)

1993

Oamaru Mail, Tuesday 26 January

Art New Zealand No. 66, Autumn 1993 Linda Tyler Codes of Survival Page 88- 91

1992

Otago Literary Review

N.Z. Geographic Oct- Dec

The Coastal Observer, September 7 (Brighton children have first exhibition)

Otago Daily Times, August 20, (an artist's view of Auckland Island)

Otago Daily Times , Tuesday, May 19 (Ceremony to mark taming of the Clutha)

The Press (Christchurch) March 5, Lloyd Godman Photographs

The Press, (Christchurch) February 26 page 21 (drawing from nature)

1991

Otago Daily Times, November 1, (Godman mixes his media in art)

1990

The Photographic Journal Nov

N.Z. Geographic number 8, Oct-Dec

Photoforum 90

Oamaru Mail, February 8 (Capturing the flow between artist and nature)

Oamaru Mail, February 1

1989

Art New Zealand No 53 (Images of Two Rivers)

Otago Daily Times, 22 December, (Haunting trip affects artist)

Dunedin Star Midweek, Wednesday 6 December, (Rivers in black and white)

Dunedin Weekender, 17 October (Impact Images)

Otago Daily Times, October 14 Page 23, (The proud Clutha at close quarters)

Listener, 4th -10th December, (New Bottles)

The Dominion Sunday Times, 1 October, page 17 (Rivers of Darkness)

Otago Daily Times, 29 September, (Book about "rivers" last song launched)

Otago Daily Times, Monday August 21, (Artists offered trip to Auckland Islands)
Otago Daily Times, Monday 1 August, page 16, (Auld photographs displayed)
Critic, July (Lloyd Godman Photographs)
Otago Daily Times , July 17
Journal de santa Calaruna 21 June Celeruno Rauber (Empresas apoiam Bienal de Artes)
Otago Daily Times, June 12 (Body depicts nature)
New Zealand Herald, June (Pilgrimage to south had rich rewards)
Dunedin Weekender, June (Two photographic exhibitions)
Otago Daily Times, June 2, (Model of effort)
Gallery, (news letter of Dunedin Public Art Gallery) May, Issue n06 issn 0113-9126
Otago Daily Times, May 15 (Body of elements)

1988

Art New Zealand No.47

1987 Photoforum No.33

Otago Daily Times , November 23 (Dialogue developed)

Otago Daily Times , Monday, November 9th

Auckland Star, 15 Sept (Southern View)

1986 Art New Zealand No.40

Christchurch Press, November 26, (Photo panorama)

1984

Photoforum news letter November

New Zealand Listener Oct 20, page 20 (River river on the wall)

Critic September 25, page 12, (Black and White and Colour)

Photoforum news letter March (land forms:)

1983

Dunedin Weekender, Sunday May15, page 32 (Photographs with a difference)

