

# Entropy



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

Lloyd Godman

2009 - 2011

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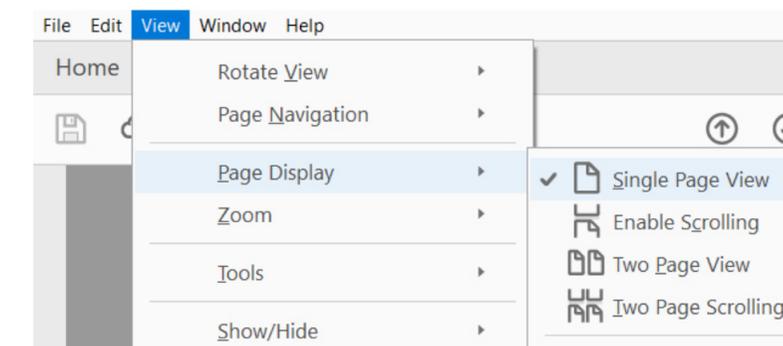
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# Entropy

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

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“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 quite dedication to recording the changes as they occur”.*

Anna Clabburn - From Bushfire Australia catalogue  
Tarra Warra 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

Entropy is a measure of the disorder of a system. This on going series is based on the disastrous bush fire inferno that devastated the St Andrews, Kinglake area of Victoria, Australia - Feb. 2009. And has since included other areas effected by fire.

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 relative stability. Through carbon emissions and deforestation, human interaction introduces an accelerated change in climate where disorder enters a system once believed be to “stable”. 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?

As a vehicle to investigate entropy, this series of triptychs juxtaposes visual disharmony against the human desire to perceive visual order. It plays one gestalt against another. Based on a landscape affected by the disastrous bush fire that devastated the St. Andrews area of Victoria, during February 2009, the work metaphorically relates the effects of environmental catastrophe to potential cause

## Black Saturday Fire

8th February 2009

Fortunately Tess and I are both well and the house and studios etc. missed the fire. The community around St Andrews area was the worst hit with many deaths and total devastation. The good news is we live on the other side of the valley from the fire - we were away at the coast Wilsons Prom, running a workshop when the disaster hit and we had the frustration of only finding out about it through neighbors mobile phone calls – so it was even more surreal. We drove home Sunday but now Monday there is a huge fire at Wilsons Prom and the park has been evacuated. So it seems to be following us around.

On 24th Dec. I engaged in my eighth “Summer Solstice” journey at St Andrews, as I spent the whole day in the bush observing the patterns of light and shadow passing through the forest floor. It was obvious the forest was extremely dry and hot, but little did I know the entropy that would unfold in a few weeks.

The week before the fire assault we had seen days in a row over 43 °C in Melbourne – a new heat record - which is more like 46 °C at St Andrews and also strong drying winds with no rain for over a month so combined with an eleven year dry period, the place was like an explosive time bomb.

The day of the fire was 46.7 °C in Melbourne a new record and about the same in St Andrews on our thermometer, with a very strong north wind coming from the desert - something like a hot fan oven in over drive. From all this hot weather, it had been evident that infrastructure like trains, power etc. were

struggling in the heat and that they were simply not designed to cope. If you look closely at the info about computers etc. many manufactures say don't operate over 35 degrees.



The fire was about 50 KM away from St Andrews which had been started by a transformer fault, and then some embers blown on the wind started a fire a few valleys over from us which began heading towards our place – the neighbors were freaking out with phone calls telling us don't expect a house when you get back. And then the wind suddenly changed and blew in from the south at about 120 km so the fire turned and rushed up the valley to the top of the mountain at speeds of about 200 km - the heat was so intense that houses and cars exploded before the flames reached them. From some angles the fire was so hot there was no real smoke - just flames and fire balls from vaporized eucalyptus oil in the leaves of the trees. Some people had no warning or chance of escape.

We had friends who heard the fire was 50 km away and decided to head for town with neighbors for dinner - by the time they reached the end of their dirt road to turn onto the main road three fire balls exploded out of the sky in to the bush beside their car – when they rounded the next corner the trees on both sides of the road were on fire - they managed to get out but still do not know if their house is OK – their neighbors have lost everything.

Some other locals coming behind them, who managed to get out on the same road, said they had to cross over 30 fallen trees blown over in the explosive fire balls. Tess' best friend Norma evacuated but has lost her home and vineyard, also the devastation to the nature reserve on her land is total.

We have heard accounts of friends jumping into dams with blankets over them and surviving extreme heat. One story about a guy who jumped inside a drain pipe that ran under the road and lay in the 2 inches of water rolling over and over – as the fire passed

over there were pulses of flame sucked through the pipe from one end to the other so he kept rolling in the water and survived.

However, sadly we have had some friends who perished and many more who have lost everything. The hill across from us look like a bomb site – and the huge trees at Kinglake on the top of the ridge look like black match stick skeletons on the skyline - the St Andrews market has been set up as a police fire and army control centre. Many of the roads have trees falling over them and as the clean up is on more keep falling over . Some of the fires are still burning close to us - so we are still tense. Looking at the destruction and loss gives us a new insight and respect to the people we know and love.



## After the Black Saturday Fire and the evolution of the ENTROPY project

From the experience of shooting for the Equivalence series at Wilsons Prom in 2005-6, I knew that as the magical process of photosynthesis kicked in and covered the bare ash and earth with vibrant green, the regeneration of the bush after a fire could be spectacular. Quickly, within a few days of the Black Saturday fire, I decided to engage in a major series of photographic works that tracked the regeneration of the bush.

However report after report suggested Black Saturday was a fire of unprecedented scale and intensity, so it was difficult to determine how quickly the bush would recover; if at all. The regeneration might be different from the recovery at Wilsons Prom and the landscape might remain a stark and desolate bomb-site for years. Without expectation, all I could do was start photographing as soon as I possible, lay an image foundation as a reference point, then continue to revisit the area and build a growing archive from this initial shoot that would track the regeneration. In time nature would take its course.

The area had been declared a disaster area and access was limited so it would take time before I could begin. There was a road block at the intersection near the St Andrews Market, so even though we were not directly effected, just to drive home we would have to present our identity to the police road block.

On the Tuesday after the fire I had a strange experience. Angela Brunton was an artist who lived locally and worked in the Baldessin Press studio every Tuesday. She would diligently work away making delicate prints of dead wombats, a favorite concern of hers, and every afternoon when she finished there was a

distinctive knock on the house door from her. "I have just called to let you know all is clean, locked, the power is off and I am on my way" she would say with her soft caring manner. On the Sunday after the fire, we had learned that sadly Angela was killed sheltering in her house with her partner Reg Evans during the fire. On the Tuesday, fires were still burning and the CFA were mopping up. Occasionally there was a flare up and a water bombing helicopter would fly over head. In the afternoon, I was in the house sheltering from the continuing heat and there was the distinctive "Angela knock" on the door. Without thinking I jumped off the couch ran to the door and opened it imagining Angela standing there. But there was only a mysterious, eerie, still, silence and the realization that Angela had passed away in the fire. But there was a strong sense that Angela had come to thank us for the use of the studio and she was on her way to the next life adventure.



This was the first photograph I took of the fire effected area at the bottom of Olives Lane with Stewart Morgan, and it was then I sensed the energy had been consumed and the land was an intense lifeless vacuum.

The first trip into the burnt out area was with Stewart Morgan up Olives Lane to his devastated property. As soon as I opened the door of the car there was an overwhelming peculiar smell or sensation of a smell. Years ago when I was in my 20s I had been put up to change the stones on the base of a large bread oven. I was the skinniest one on hand. I had to crawl inside the oven pass out the stones and lay the new stones. Inside was a strange sensation, as though the oxygen had been consumed through the intense heat. Now, on opening the door of the car the sensation of being in the oven 40 years earlier came flooding back. The smell of the fire area, the charred trees and ash was the same only much more intense. It was as though all the oxygen had been consumed and we were in a vacuum devoid of life.

We continued up to Stewart's place where he showed me the devastation of his destroyed home. Among the twisted sheets of iron roofing, a few charred beams and the elegant curved brick paving a few remnants of the mud brick walls stood upright like tombstones. Strangely some of his garden had survived and as a pair of parrots searched for grapes, we gathered a few tomatoes.

A few days after the fire I gained permission from the police to access the area of bush burnt out near where I live, and during this initial shooting session I concluded that the use of disjointed triptychs, as I had previously used for the Last River Song series, would create a powerful series of images and express my intrigue with the devastation and pending regeneration.



Stewart Morgan gathers a few tomatoes from the remains of his garden. Parrots search for a few grapes that survived the fire.

The use of a wide-angle lens for each frame would distort the visual features of the landscape, like the strong black lines of trees trunks at the edge and corner of each frame, so while key visual elements would repeat from frame to frame that made up the triptych like visual music, there would also be variation between from this distortion and the difference in camera viewpoint.

While the bare canopy of the trees was seductive, photographs showing this had already appeared in the news papers. I ignored the umbrella like skeletons above and focused the wide-angle lens at the ground, the thick layers of ash, blackened burnt tree trunks. I shot triptych after triptych, carefully arching the camera across each scene clicking frame after frame, while composing in a manner that linked strong visual elements. For me the key to unlocking the aesthetic potential was to allow strong visual elements to enter and exit the camera frame, and either connect or displace these facets through framing via the viewfinder. In the bright sun, the scorched, bare, ashened earth was like a hash blank canvas, with contrasting, abstract black lines of burnt trees and strong shadows projected across the "ground".

Whereas in the Equivalence work the black branches of trees in the photographs were extended via charcoal drawing, here natural process had sketched out abstract emotive figures against an inert background. Inspired, my focus was to discover these primordial drawings, the intersections of real black trees and ephemeral shadows.

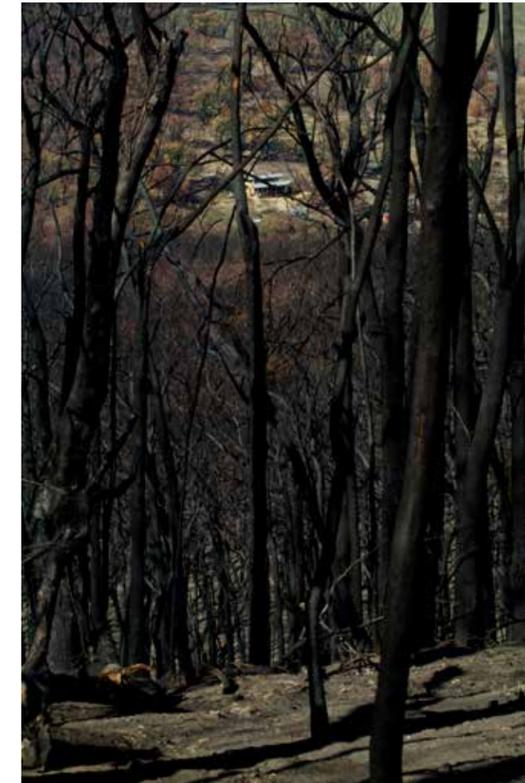
There were a few moments when walking for hours through this alien moonscape alone was trying.

Suddenly my physical motivation to continue could

be overwhelmed by emotions. Memories of those I knew who had died or been effected by the fire would flood back. I would have to slowdown, stop, kneel and touch the charred earth. Tears might hit the dry, grey ash. In places I might find the remains of an animal or bird. Most often, no more than a few bones, or a skull. But in one place I stumbled on the remains of a deer - the head intact in the water of a creek, burnt bones strewn across a steep bank and a hind leg intact, 5 meters further downstream underwater which had me perplexed.

Sometime later a friend in the CFA explained the water in the animals body had boiled in the intense heat and the carcass exploded, throwing the head one way the hind leg the other. I later realized CFA volunteers experienced similar scenes with, wildlife, live stock and even more emotionally traumatizing, with people trying to escape the radiant heat. Then, by contrast, in one place I found delicate fine lyre bird feathers scattered across the ash but no sign of the bird. Such discoveries would trigger paralysing pathos, where I had to pause, breathe and recompose. Yet among the devastation, still there was evidence of life, wombat diggings, an echidna searching for food.

As the environment went from an extreme eleven year drought before the fire to a record wet period after the fire, the regeneration was spectacular. Over the next few years, the bush exploded in a manner few predicted, photosynthesis performed a sensational dance that was amazing.



Pharos Editions Studio photographed through the burned trees on Baldspur Rd. May 2009



But a few days after the fire, we have Brian and Di Gilkes staying in the studio flat - their house was destroyed but the studio of Pharos Editions survived so we have move them into the Baldessin Press. I rang Brian on the mobile just as I took the photograph, and he can be seen on the left corner of the studio deck talking to me on the phone.

- remains of animals and birds
- floods with water pouring down the valleys
- bright orange as the moss died off
- the graphic juxtaposition of snow against the blackened trunks and branches
- new seedlings of mountain ash ( 200 per square meter) racing for the sky to be one of the very few to survive ( perhaps 12 per acre)
- fire - later I managed to shoot some DSE and CFA controlled burns

Over this time I returned to the area shooting the progressive changes. I photographed:

- hills of bright yellow clay when the white, blue-grey ash was washed away by heavy rain
- tiny bright green and red shoots where the power of epicormic growth revealed itself
- a verdant carpet of moss that coated the moist valleys

The archive grew to many thousands of photographs and I began to explore how this archive might express the regeneration. Later the series evolved into a series of large photo-mosaics with more than 1,000 images making up each collage, an extensive series of triptychs and a self generating video work.

The fact we had lost dear friends in the fire and that we had two couples, Brian and Di Gilkes and Stewart and Rae Morgan, who were burnt out, live in the accommodation at the Baldessin Press for months with us until they could recover some sense of normality, intensified the poignancy of the project. Both couples had lived in the area for years, built homes full of love and warmth where they had brought up their families and established thriving gardens and orchards. In moments they had lost everything, yet both couples also knew they had retained the most precious of things, LIFE.



An echidna searching for food - 15 August 2009

Around the dinner table we would hear how, everything was burnt at the Morgan's place and the distress of this. Stewart brought back a strange abstract shape of bright metal he had retrieved - his melted aluminium boat. Yet a plastic container full of petrol at the dam remained intact. In places there was no logic to the path of fire and heat.

While the Gilkes house was destroyed while their Pharos Studio survived. Yet the joining of a support pole and beam at the back of the studio had begun to burn and then the fire had miraculously gone out of its own accord, saving the structure.

Nature in the burnt bush recovered at different rates, we witnessed how the fire effected both couples differently in their efforts to recover and rebuild their lives. The trials of reestablishing normality in their lives gave me an added incentive to engage with the Entropy project, return to the bush and shoot the thousands of images that traced the green dragon of foliage which began to cover the blistered earth.

As the project progressed and the composite mosaic images evolved, I felt I need the vibrance of red, o

range; some fire images to contrast against the range of colours in the regenerating bush. As I had no photographs of the Black Saturday fire, I arranged to work with the local CFA and DSE to accompany them on controlled burns in the area. While I was granted access, I was not allowed to get close to the fire, so here I had to work with a longer lens than the wide-angle I had shot the other images with.

Finding compositions to frame as triptychs became harder as the regenerating bush overtook the grey ground and the interwoven growth presented an expanding visual chaos. Framing the black charred trunks and stark shadows against the plain ground had been simpler. Among the chaos after the fire was a visual sense of order. But as photosynthetic nature reclaimed the landscape in what might be perceived as a sense of order with the colours, textures and forms entwined with visual complexity, I realized that our sense of order and chaos is different than the wilderness of nature. I realized more of the nature of entropy.



A member of the local CFA works on a controlled burn. Wild Dog Creek Rd, St Andrews April 16 2010



## Entropy Triptychs



## dis/jointed panoramic images



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 these contrasting triptychs 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. From the devastated landscape new life was growing.

Triptychs are available as editions of three, 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.

Lloyd Godman photographing the regeneration of the bush after the Black Saturday fire. Still frames from a video shot by Alex Hayes. September 30, 2009



entropy triptych - frames 71 - 70 - 969, February 17, 2009



entropy triptych - frames 126 - 127 - 128, February 17, 2009



entropy triptych - frames 133 - 131 - 132, February 17, 2009



entropy triptych - frames 106 - 107 - 108, February 17, 2009



single frame detail - entropy triptych - frame 127 - February 17, 2009

Experience 1 - February 17, 2009 - 10 days after the fire, Silvi Glattauer and I gained permission to enter the area. We drove up Baldspur Rd, through Kinglake and down the Heidelberg Kinglake Rd.



entropy triptych - frames 90 - 89 - 88, February 17, 2009



entropy triptych - frames 112 - 113 - 114, February 17, 2009



entropy triptych - frames 118 - 119 - 120, February 17, 2009



entropy triptych - frames 122 - 123 - 124, February 17, 2009



single frame detail - entropy triptych - frame 114 - February 17, 2009

Experience 1 - February 17, 2009 - 10 days after the fire, Silvi Glattauer and I gained permission to enter the area. We drove up Baldspur Rd, through Kinglake and down the Heidelberg Kinglake Rd.



entropy triptych - frames 168 - 169 - 170, February 22, 2009



entropy triptych - frames 207 - 208 -209, February 22, 2009



entropy triptych - frames 204 - 205 -206, February 22, 2009



entropy triptych - frames 183 - 184 - 185, February 22, 2009



single frame detail - entropy triptych - frame 184 - February 22, 2009

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



entropy triptych - frames 195 -196 - 197, February 22, 2009



entropy triptych - frames 216 - 217 -218, February 22, 2009



entropy triptych - frames 19 - 20 -21, February 22, 2009



entropy triptych - frames 27- 28 - 29, February 22, 2009



single frame detail - entropy triptych - frame 27 - February 22, 2009

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



entropy triptych - frames 1533 - 34 - 35, March 16, 2009



entropy triptych - frames 1521 - 22 - 23, March 16, 2009



entropy triptych - frames 1570 - 71 - 72, March 16, 2009



entropy triptych - frames 1552 - 53 - 54, March 16, 2009



single frame detail - entropy triptych - frame 1571 - March 16, 2009



entropy triptych - frames 1527 - 28 - 29, March 16, 2009



entropy triptych - frames 1521 - 22 - 23, March 16, 2009



entropy triptych - frames 1524 - 25 - 26, March 16, 2009



entropy triptych - frames 1581 - 82 - 83, March 16, 2009



single frame detail - entropy triptych - frame 1525 - March 16, 2009



entropy triptych - frames 1600 - 01 - 02, March 21, 2009



entropy triptych - frames 1691 - 92 - 93, March 21, 2009



entropy triptych - frames 1687 - 86 - 87, March 21, 2009



entropy triptych - frames 1688 - 89 - 90, March 21, 2009



single frame detail - entropy triptych - frame 86 - March 21- 2009



entropy triptych - frames 1694 - 95 - 96, March 21, 2009



entropy triptych - frames 1588 - 89 - 90, March 21, 2009



entropy triptych - frames 1606 - 07 - 08, March 21, 2009



entropy triptych - frames 1617 - 18 - 19, March 21, 2009



single frame detail - entropy triptych - frame 94 - March 21, 2009



entropy triptych - frames 1795 - 96 -97, March 28, 2009



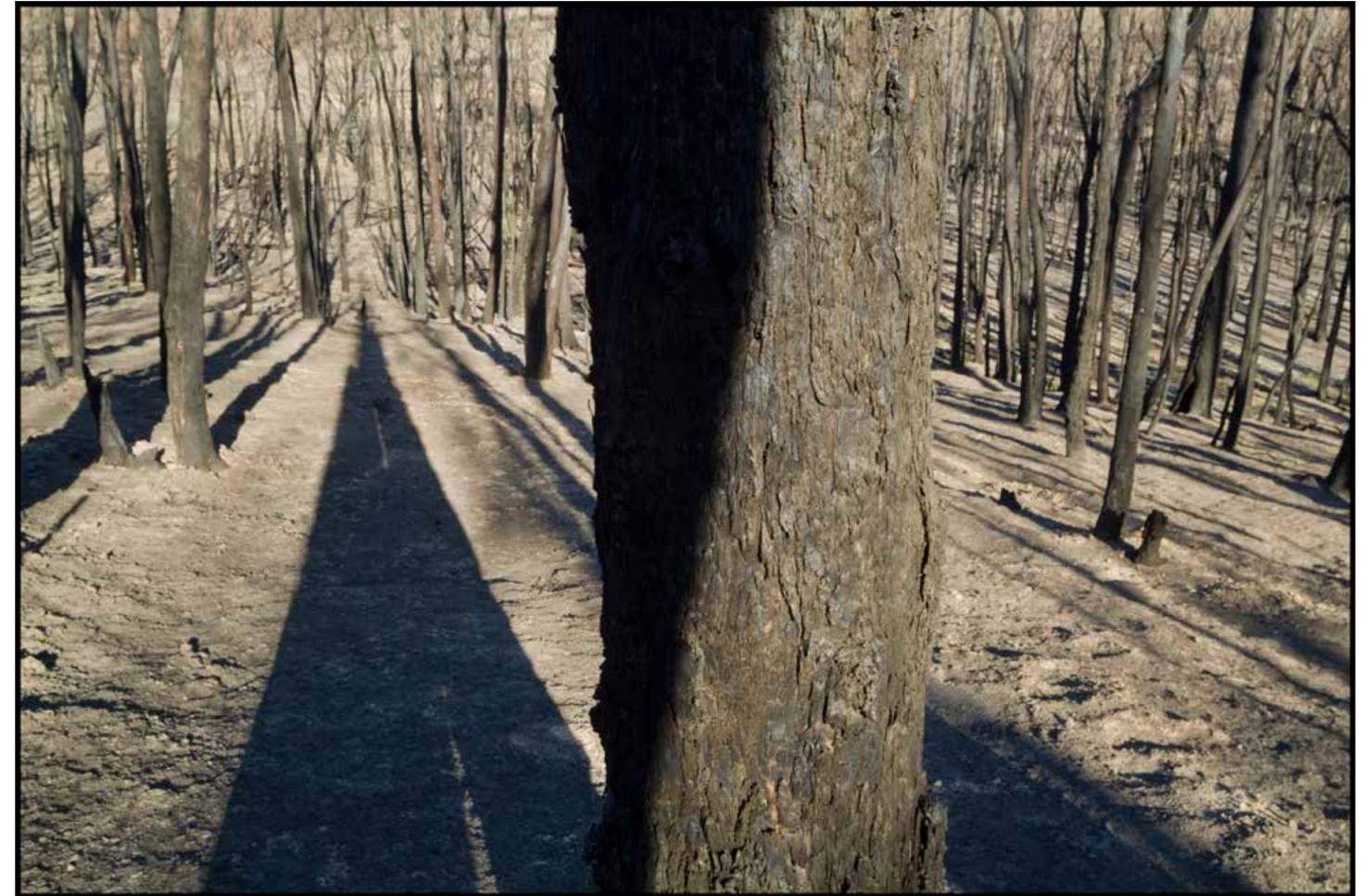
entropy triptych - frames 1792 - 93 -94, March 28, 2009



entropy triptych - frames 1771 - 72 -73, March 28, 2009



entropy triptych - frames 1804 - 05 -06, March 28, 2009



single frame detail - entropy triptych - frame 1771 - March 28,



entropy triptych - frames 1777 - 78 -79, March 28, 2009



entropy triptych - frames 1798 - 99 - 1800, March 28, 2009



entropy triptych - frames 1807 - 08 -09, March 28, 2009



entropy triptych - frames 1765 - 66 -67, March 28, 2009



single frame detail - entropy triptych - frame 1765 - March 28, 2009



entropy triptych - frames 1962 - 63 - 64, March 31, 2009



entropy triptych - frames 2001 - 02 - 03, March 31, 2009



entropy triptych - frames 1947 - 48 - 49, March 31, 2009



entropy triptych - frames 1962 - 63 - 64, March 31, 2009



single frame detail - entropy triptych - frame 1963 - March 31, 2009



entropy triptych - frames 1850 - 51 - 52, March 31, 2009



entropy triptych - frames 1871 - 72 - 73, March 31, 2009



entropy triptych - frames 1883 - 84 - 85, March 31, 2009



entropy triptych - frames 1946 - 47 - 48, March 31, 2009



single frame detail - entropy triptych - frame 1947 - March 31, 2009



entropy - frames 2296 - 97 - 98, April 27, 2009



entropy - frames 2320 - 21 - 22, April 27, 2009



entropy - frames 2414 - 415 - 416, April 27, 2009



entropy - frames 2387 - 388 - 389, April 27, 2009



single frame detail - entropy triptych - frame 2388 - April 27, 2009



entropy - frames 2278 - 79 - 81, April 27, 2009



entropy - frames 2287 - 88 - 89, April 27, 2009



entropy - frames 2299 - 300 - 301, April 27, 2009



entropy - frames 2381 - 382 - 383, April 27, 2009



single frame detail - entropy triptych - frame 2279 - April 27,



entropy - frames 2347 - 48 - 49, April 27, 2009



entropy - frames 2371 - 72 - 73, April 27, 2009



entropy - frames 2335 - 336 - 337, April 27, 2009



entropy - frames 23826- 327 - 328, April 27, 2009



single frame detail - entropy triptych - frame 2336 - April 27, 2009



entropy - frames 2519 - 520 - 521, May 6, 2009



entropy - frames 2469 - 470 - 471, May 6, 2009



entropy - frames 2598 - 599 - 600, May 6, 2009



entropy - frames 2601 - 602 - 603, May 6, 2009



single frame detail - entropy triptych - frame 2601 - May 6, 2009



entropy - frames 96 - 97 - 98 - May 6, 2009



entropy - frames 114 - 115 - 116, May 6, 2009



entropy - frames 126 - 127 - 128, May 6, 2009



entropy - frames 2601 - 602 - 603, May 6, 2009



single frame detail - entropy triptych - frame 127 - May 6, 2009



entropy triptych - frames 036 - 037 - 038, May 25, 2009



entropy triptych - frames 0276 - 0277 - 0278, May 25, 2009



entropy triptych - frames 124 - 125 - 126, May 25, 2009



entropy triptych - frames 103 - 104 - 105, May 25, 2009



single frame detail - entropy triptych - frame 105 - May 25, 2009



entropy triptych - frames 219 - 220 - 221, May 25, 2009



entropy triptych - frames 0267 - 0268 - 0269, May 25, 2009



entropy triptych - frames 91 - 92 - 93, May 25, 2009



entropy triptych - frames 121 - 122 - 123, May 25, 2009



single frame detail - entropy triptych - frame 267 - May 25, 2009



entropy triptych - frames 0480 - 0481 - 0482, June 10, 2009



entropy triptych - frames 0440 - 0441 - 0442, June 10, 2009



entropy triptych - frames 0373 - 0374 - 0375, June 10, 2009



entropy triptych - frames 0391 - 0392 - 0393, June 10, 2009



single frame detail - entropy triptych - frame 0392 - June 10, 2009



entropy triptych - frames 33 - 34 - 35, June 10, 2009



entropy triptych - frames 0440 - 0441 - 0442, June 10, 2009



entropy triptych - frames 45 - 46 - 47, June 10, 2009



entropy triptych - frames 82 - 83 - 84, June 10, 2009



single frame detail - entropy triptych - frame 82 - June 10, 2009



entropy - frames 749 - 750 - 751, June 23, 2009



entropy - frames 705 - 706 - 707, June 23, 2009



entropy - frames 646 - 647 - 648, June 23, 2009



entropy - frames 716 - 717 - 718, June 23, 2009



single frame detail - entropy triptych - frame 750 - June 23, 2009



entropy - frames 622 - 623 - 624, June 23, 2009



entropy - frames 691 - 692 - 693, June 23, 2009



entropy - frames 722 - 723 - 724, June 23, 2009



entropy - frames 589 - 590 - 591, June 23, 2009



single frame detail - entropy triptych - frame 692 - June 23, 2009



entropy - frames 88 - 89 - 90, August 15, 2009



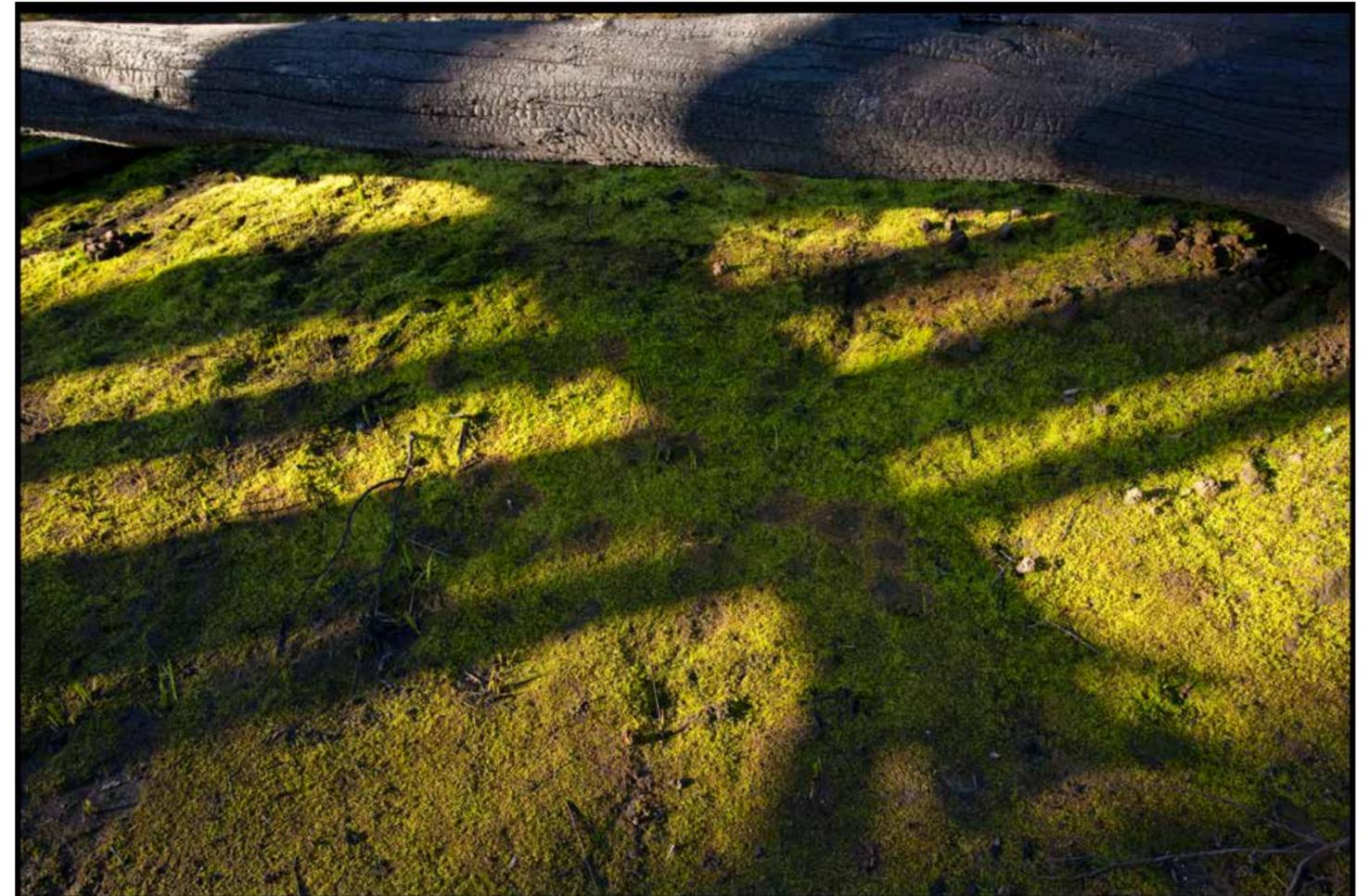
entropy - frames 70 - 71 - 72, August 15, 2009



entropy - frames 251 - 252 - 253, August 15, 2009



entropy - frames 131 - 132 - 133, August 15, 2009



single frame detail - entropy triptych - frame 252 - August 15, 2009



entropy - frames 40 - 41 - 42, August 15, 2009



entropy - frames 85 - 86 - 87, August 15, 2009



entropy - frames 37 - 38 - 39, August 15, 2009



entropy - frames 46 - 47 - 48, August 15, 2009



single frame detail - entropy triptych - frame 41 - August 15, 2009



entropy triptych - frames 036 - 037 - 038, 16 September, 2009



entropy triptych - frames 276 - 277 - 278, 16 September, 2009



entropy triptych - frames 316 - 317 - 318, 16 September, 2009



entropy triptych - frames 036 - 037 - 038, 16 September, 2009



detail - entropy triptych - frame 227 - September 16, 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 6 - 7 - 8, 16 September, 2009



entropy triptych - frames 48 - 49 - 50, 16 September, 2009



entropy triptych - frames 75 - 76 - 77, 16 September, 2009



entropy triptych - frames 171 - 172 - 173, 16 September, 2009



single frame detail - entropy triptych - frame 172 - September 16, 2009



entropy - frames 98 - 99 - 100, September 30, 2009



entropy - frames - 07 - 08 - 09, September 30, 2009



entropy - frames - 71 - 72 - 72, September 30, 2009



entropy - frames - 18 - 19 - 20, September 30, 2009



single frame detail - entropy triptych - frame 08 - September 30, 2009



entropy - frames 00 - 01 - 02, September 30, 2009



entropy - frames - 21 - 22 - 23, September 30, 2009



entropy - frames - 65 - 66 - 67, September 30, 2009



entropy - frames - 86 - 87 - 88, September 30, 2009



single frame detail - entropy triptych - frame 01 - September 30, 2009



entropy triptych - frames 06 - 07 - 08, October 20, 2009



entropy triptych - frames 62 - 63 - 64, October 20, 2009



entropy triptych - frames 3 - 4 - 5, October 20, 2009



entropy triptych - frames 9 - 10 - 11, October 20, 2009



single frame detail - entropy triptych - frame 63 - October 20, 2009



entropy triptych - frames 06 - 07 - 08, October 20, 2009



entropy triptych - frames 38 - 39 - 40, October 20, 2009



entropy triptych - frames 65 - 66 - 67, October 20, 2009



entropy triptych - frames 59 - 60 - 61 - 61, October 20, 2009



single frame detail - entropy triptych - frame 59 - October 20, 2009



entropy triptych - frames 72 - 73 - 74 - 25, November 25, 2009



entropy triptych - frames 81 - 82 - 83, November 25, 2009



entropy triptych - frames 78 - 79 - 80, 25 November 25, 2009



entropy triptych - frames 84 - 85 - 86, November 25, 2009



single frame detail - entropy triptych - frame 82 - November 25, 2009



entropy triptych - frames 24 - 25 - 26 - 25, November 25, 2009



entropy triptych - frames 42 - 43 - 44, November 25, 2009



entropy triptych - frames 45 - 46 - 47, 25 November 25, 2009



entropy triptych - frames 36 - 37 - 38, November 25, 2009



single frame detail - entropy triptych - frame 37 - November 25, 2009



entropy triptych - frames 194 - 195 - 196, December 26, 2009



entropy triptych - frames 197 - 198 - 199, December 26, 2009



entropy triptych - frames 206 - 207 - 208, December 26, 2009



entropy triptych - frames 209 - 210 - 211, December 26, 2009



detail - entropy triptych - frame 210 - December 26, 2009



entropy triptych - frames 56 - 57 - 58, January 20, 2010



entropy triptych - frames 10 - 11 - 12, January 20, 2010



entropy triptych - frames 186 - 187 - 188, January 20, 2010



entropy triptych - frames 156 - 157 - 158, January 20, 2010



detail - entropy triptych - frame 57 - January 20, 2010



entropy triptych - frames 96 - 97 - 98, January 20, 2010



entropy triptych - frames 171 - 172 - 173, January 20, 2010



entropy triptych - frames 177 - 178 - 179, January 20, 2010



entropy triptych - frames 189 - 190 - 191, January 20, 2010



single frame detail - entropy triptych - frame 178 - January 20, 2010



entropy triptych - frames 184 - 185 - 186, February 15, 2010



entropy triptych - frames 145 - 146 - 147, February 15, 2010



entropy triptych - frames 197 - 198 - 199, February 15, 2010



entropy triptych - frames 245 - 246 - 247, February 15, 2010



single frame detail - entropy triptych - frame 146 - February 15, 2010



entropy triptych - frames 41 - 42 - 43, February 15, 2010



entropy triptych - frames 64 - 65 - 66, February 15, 2010



entropy triptych - frames 112 - 113 - 114, February 15, 2010



entropy triptych - frames 212 - 13 - 14, February 15, 2010



single frame detail - entropy triptych - frame 42, February 15, 2010



entropy triptych - frames 26 - 27 - 28, February 24, 2010



entropy triptych - frames 62 - 63 - 64, February 24, 2010



entropy triptych - frames 74 - 75 - 76, February 24, 2010



entropy triptych - frames 161 - 162 - 163, February 24, 2010



single frame detail - entropy triptych - frame 162 - February 24, 2010



entropy triptych - frames 242 - 243 - 24, February 24, 2010



entropy triptych - frames 56 - 57 - 58, February 24, 2010



entropy triptych - frames 158 - 159 - 160, February 24, 2010



entropy triptych - frames 188 - 189 - 190, February 24, 2010



single frame detail - entropy triptych - frame 189 - February 24 - 2010



entropy triptych - frames 229 - 230 - 231, March 22, 2010



entropy triptych - frames 211 - 212 - 213, March 22, 2010



entropy triptych - frames 69 - 70 - 71, March 22, 2010



entropy triptych - frames 114 - 115 - 116, March 22, 2010



single frame detail - entropy triptych - frame 70 - March 22, 2010



entropy triptych - frames 47 - 48 - 49, March 22, 2010



entropy triptych - frames 71 - 72 - 73, March 22, 2010



entropy triptych - frames 80 - 81 - 82, March 22, 2010



entropy triptych - frames 208 - 209 - 210, March 22, 2010



single frame detail - entropy triptych - frame 80 - March 22, 2010



entropy triptych - frames 42 - 43 - 44, April 16, 2010



entropy triptych - frames 273 - 274 - 175, April 16, 2010



entropy triptych - frames 249 - 250 - 251, April 16, 2010



entropy triptych - frames 57 - 58 - 59, April 16, 2010



single frame detail - entropy triptych - frame 250 - April 16, 2010



entropy triptych - frames 102 - 103 - 104, April 16, 2010



entropy triptych - frames 140 - 141 - 142, April 16, 2010



entropy triptych - frames 176 - 177 - 178, April 16, 2010



entropy triptych - frames 287 - 288 - 289, April 16, 2010



single frame detail - entropy triptych - frame 178 - April 16 - 2010



entropy triptych - frames 13 - 14 - 15, April 26, 2010



entropy triptych - frames 26 - 27 - 28, 26 April, 2010



entropy triptych - frames 19 - 20 - 21, April 26, 2010



entropy triptych - frames 16 - 17 - 18, April 26, 2010



single frame detail - entropy triptych - frame 15 - April 26, 2010



entropy triptych - frames 8943 - 44 - 45, July 6, 2010



entropy triptych - frames 8988 - 89 - 90, July 6, 2010



entropy triptych - frames 9027 - 28 - 29, July 6, 2010



entropy triptych - frames 9039 - 40 - 41, July 6, 2010



single frame detail - entropy triptych - frame 40 - July 6 - 2010



entropy triptych - frames 8901 - 02 - 03, July 6, 2010



entropy triptych - frames 8981 - 82 - 83, July 6, 2010



entropy triptych - frames 9033 - 34 - 35, July 6, 2010



entropy triptych - frames 9062 - 61 - 63, July 6, 2010



single frame detail - entropy triptych - frame 34 - July 6, 2010



entropy triptych - frames 0117 - 0118 - 0119, October 11, 2010



entropy triptych - frames 0066 - 0067 - 0068, October 11, 2010



entropy triptych - frames 0003 - 0004 - 0005, October 11, 2010



entropy triptych - frames 0045 - 0046 - 0047, October 11, 2010



single frame detail - entropy triptych - frame 0004 - October 11, 2010



entropy triptych - frames 0093 - 0094 - 0095, October 11, 2010



entropy triptych - frames 0151 - 0152 - 0153, October 11, 2010



entropy triptych - frames 9987 - 9988 - 9989, October 11, 2010



entropy triptych - frames 00170 - 00171 - 0172, October 11, 2010



single frame detail - entropy triptych - frame 0171 - October 11, 2010



entropy triptych - frames 0342 - 343 - 344, October 16, 2010



entropy triptych - frames 0327 - 328 - 329, October 16, 2010



entropy triptych - frames 0366 - 367 - 368, October 16, 2010



entropy triptych - frames 0507 - 508 - 509, October 16, 2010



single frame detail - entropy triptych - frame 367 - October 16, 2010



entropy triptych - frames 0283 - 284 - 285, October 16, 2010



entropy triptych - frames 0333 - 334 - 335, October 16, 2010



entropy triptych - frames 0377 - 378 - 379, October 16, 2010



entropy triptych - frames 0471 - 472 - 473, October 16, 2010



single frame detail - entropy triptych - frame 333 - October 16, 2010



entropy triptych - frames 7688 - 689 - 690, April 15, 2012



entropy triptych - frames 7745 - 746 - 747, April 15, 2012



entropy triptych - frames 7555 - 556 - 557, April 15, 2012



entropy triptych - frames 7596 - 597 - 598, April 15, 2012



single frame detail - entropy triptych - frame 746 - April 15, 2012



entropy triptych - frames 7624 - 625 - 626, April 15, 2012



entropy triptych - frames 7712 - 713 - 714, April 15, 2012



entropy triptych - frames 7760 - 761 - 762, April 15, 2012



entropy triptych - frames 7763 - 764 - 765, April 15, 2012



single frame detail - entropy triptych - frame 764 - April 15, 2012

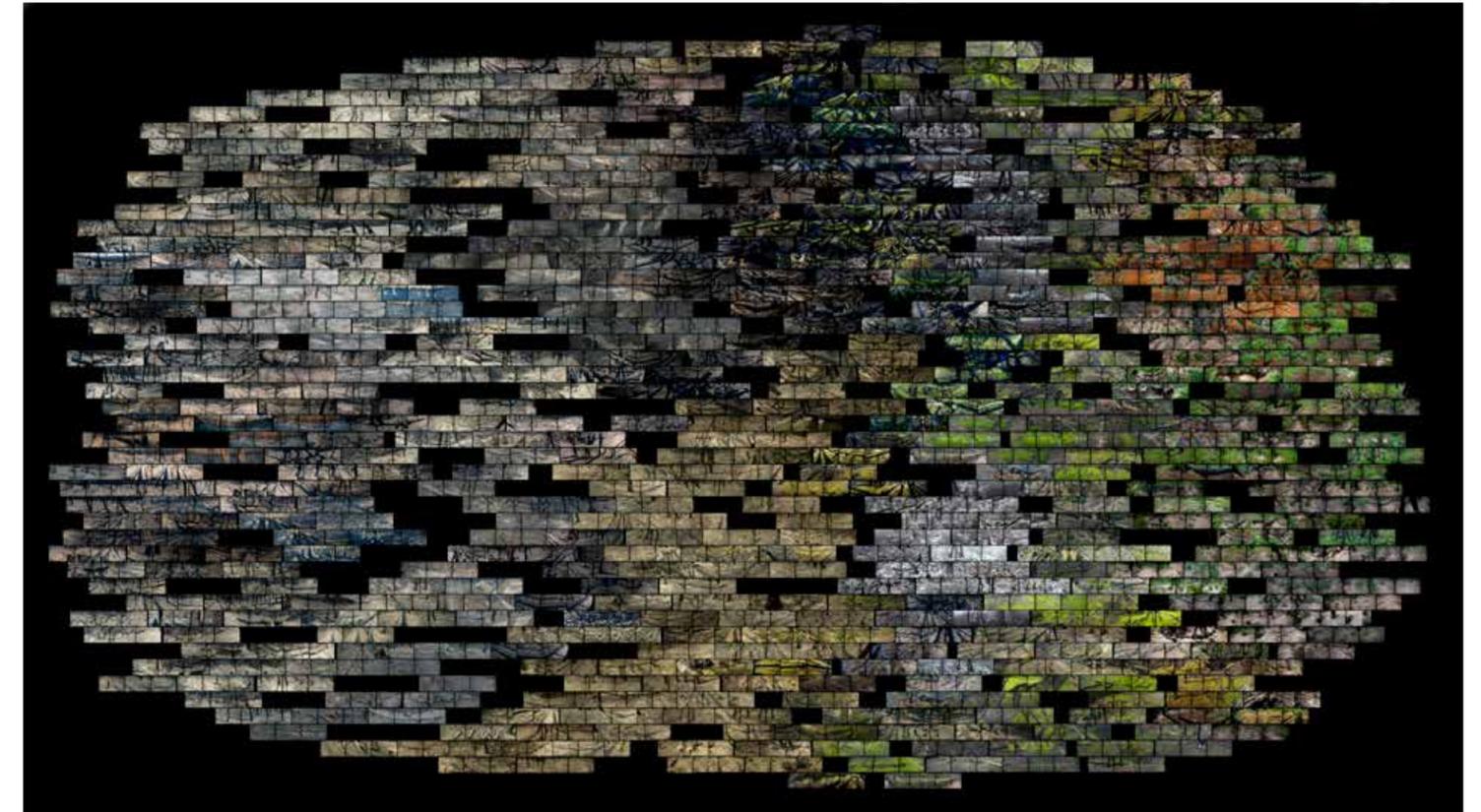
# Entropy

## Entropy Mosaics - large composite pigment prints

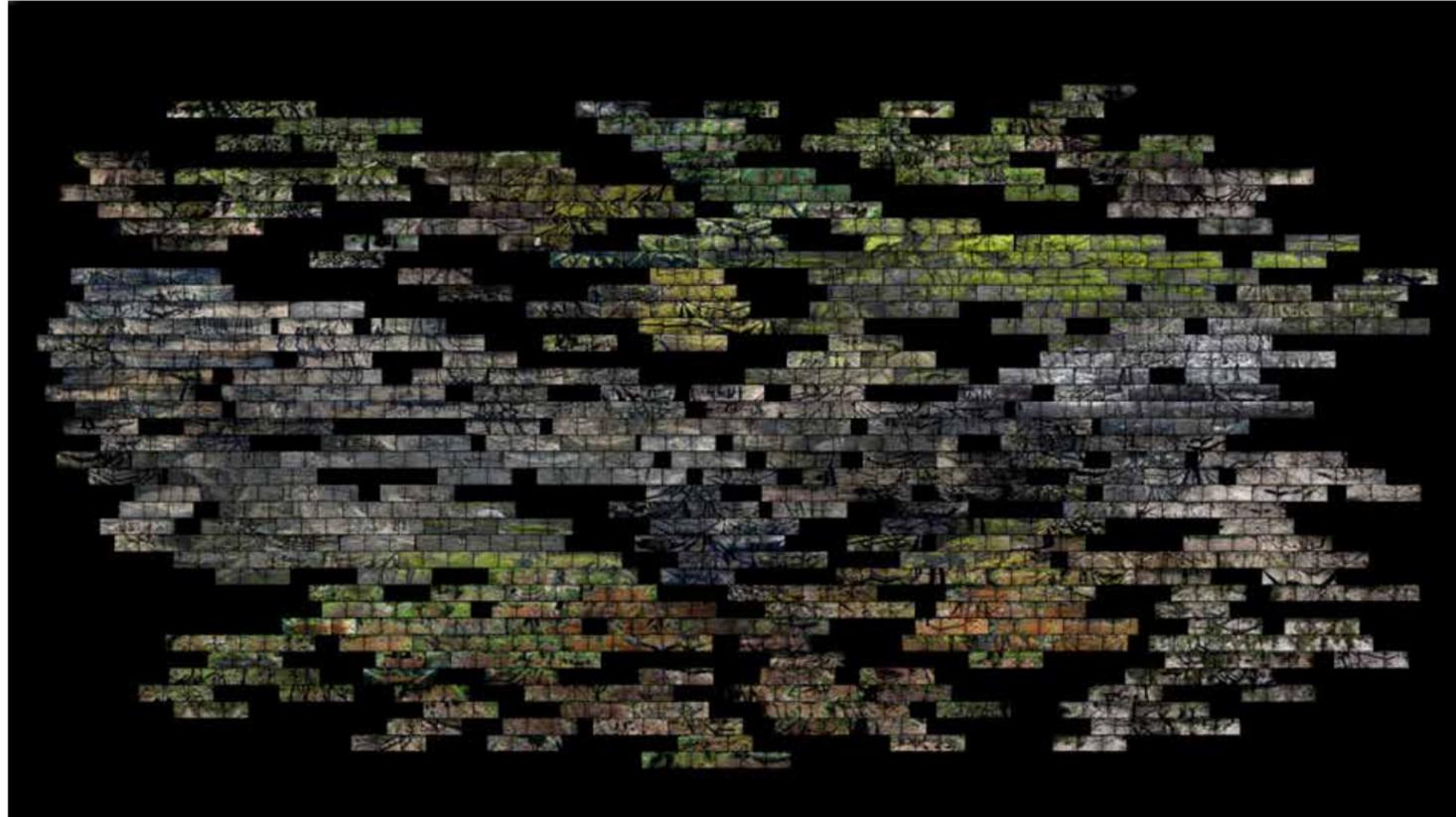
From the construction of the intricate composite images emerged the opportunity to produce very large one off original pigment prints. In the production of the composite images a template was saved that allowed high resolution images to be produced using the original camera raw files.

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

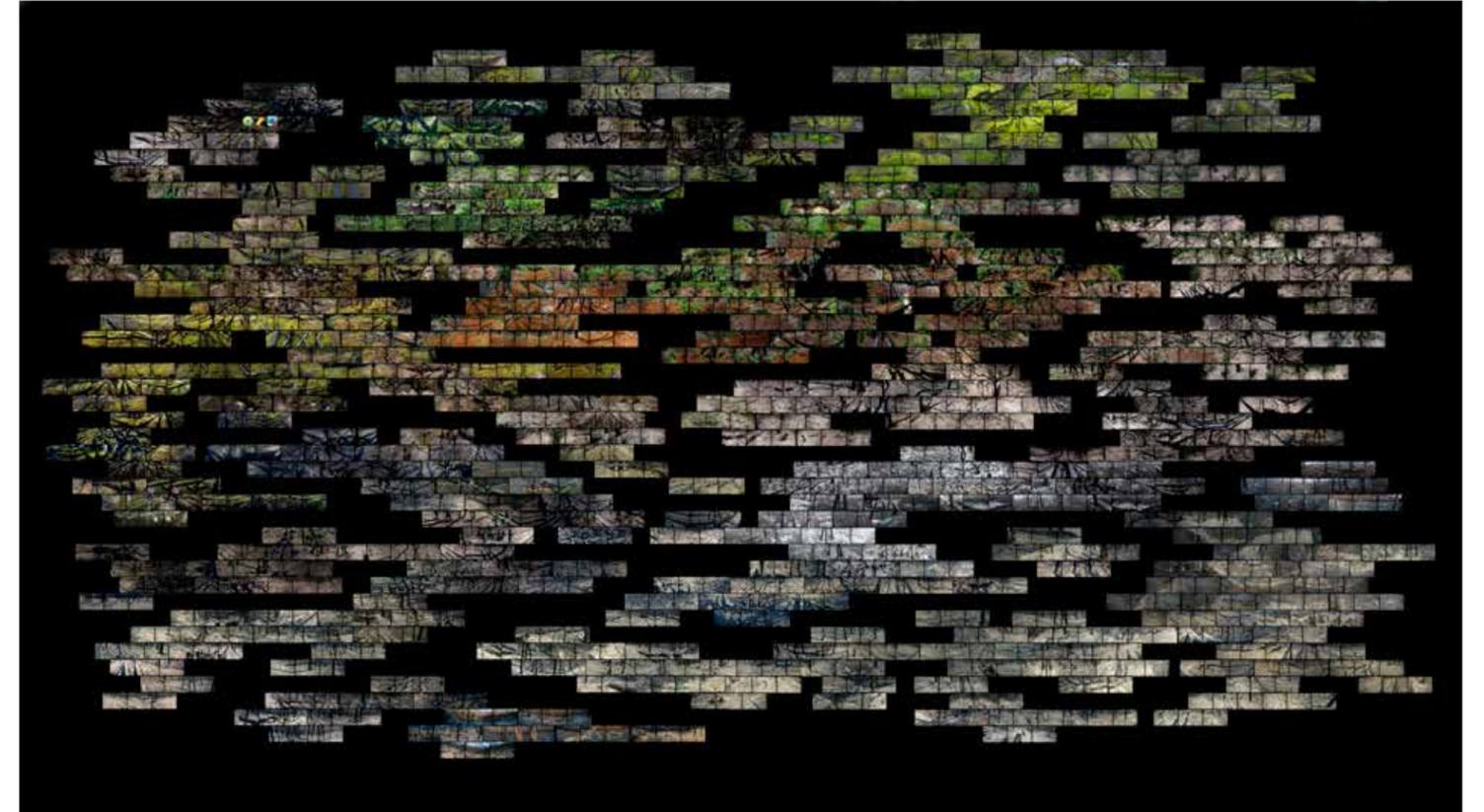
These works are titled - entropy string - 1 - 2010 etc.



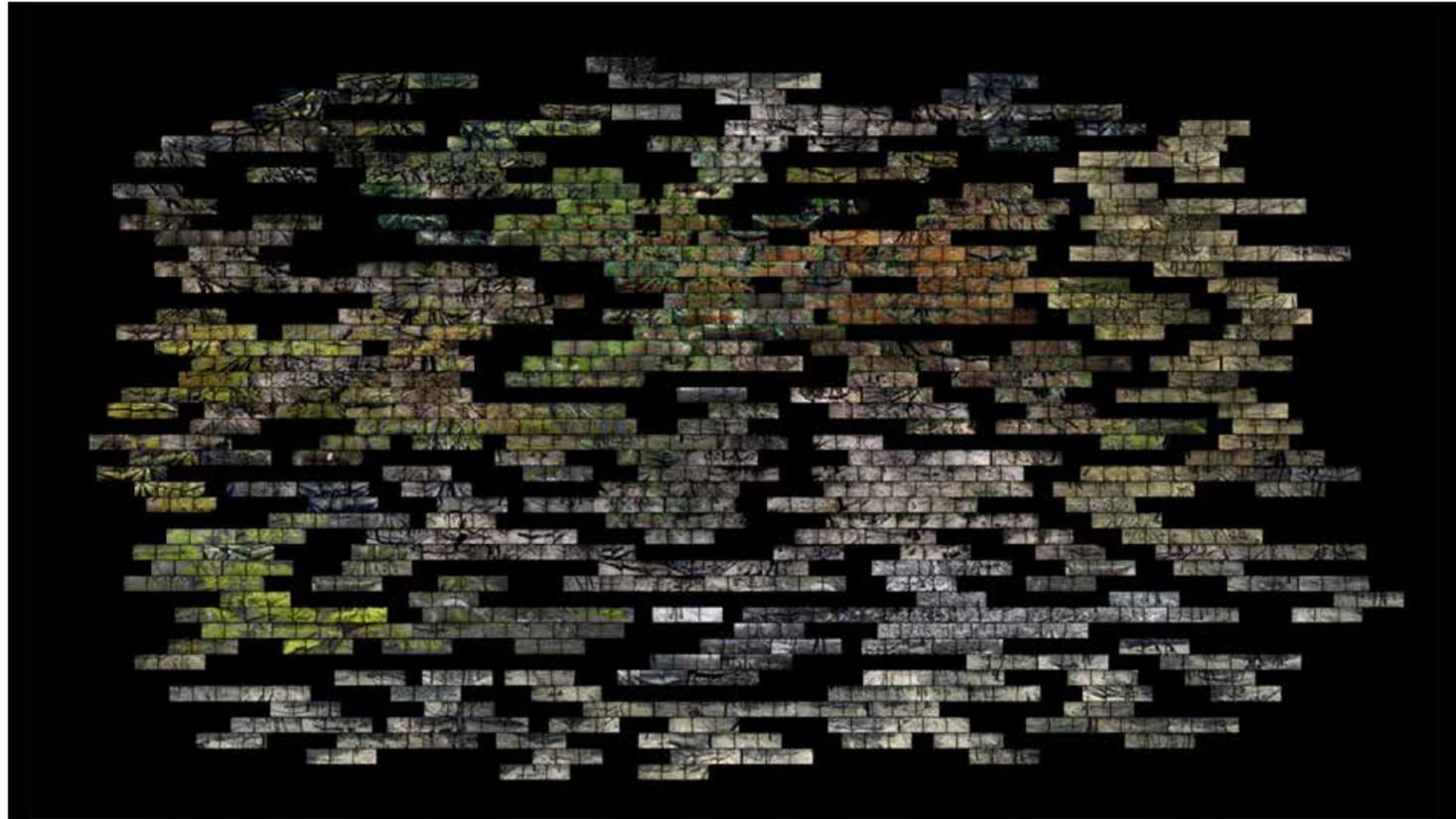
entropy string - 1, 2010 - original print 1670 X 1000



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



entropy string - 8, 2010 - original print 1870 X 1000



entropy string - 11, 2010 - original print 1860 X 1000



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



entropy string - 13, 2010 - original print 1810 X 1000



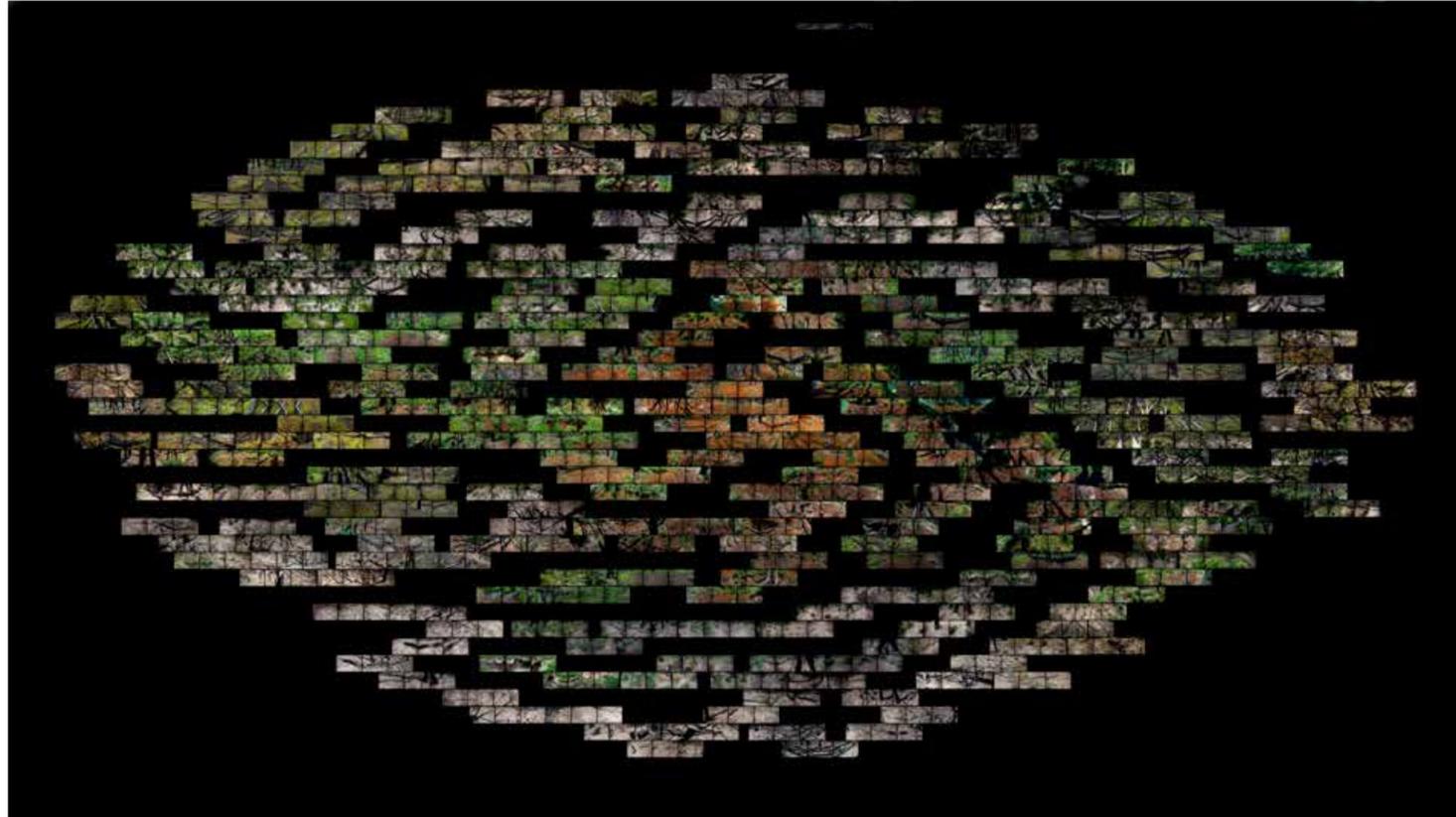
entropy string - 14, 2010 - origine print 1800 X 1000



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



entropy string -16, 2010 - original print 1880 X 1000



entropy string - 17, 2010 - original print 1780 X 1000



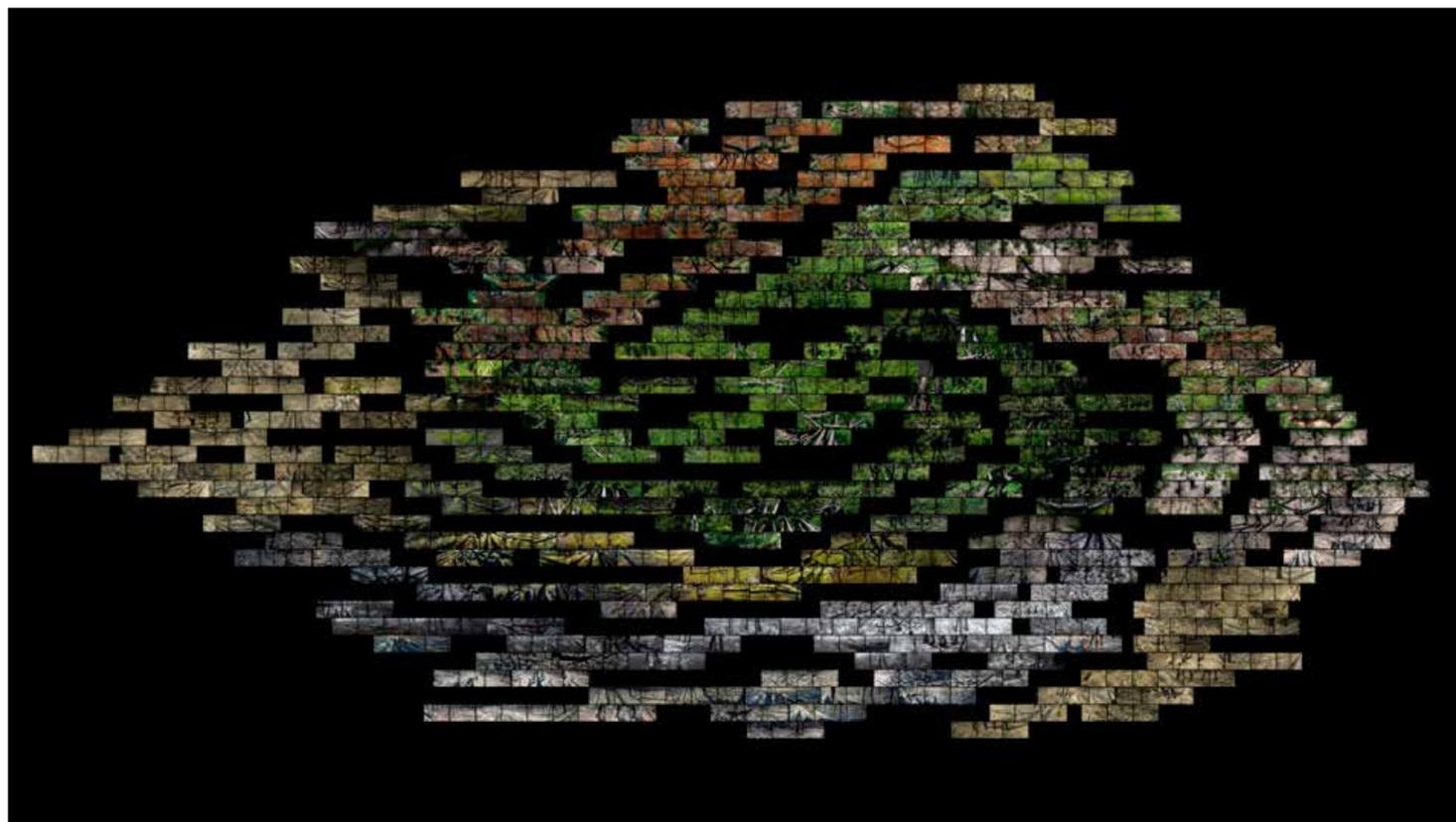
entropy string - 18, 2010 - original print 2145 X 1000



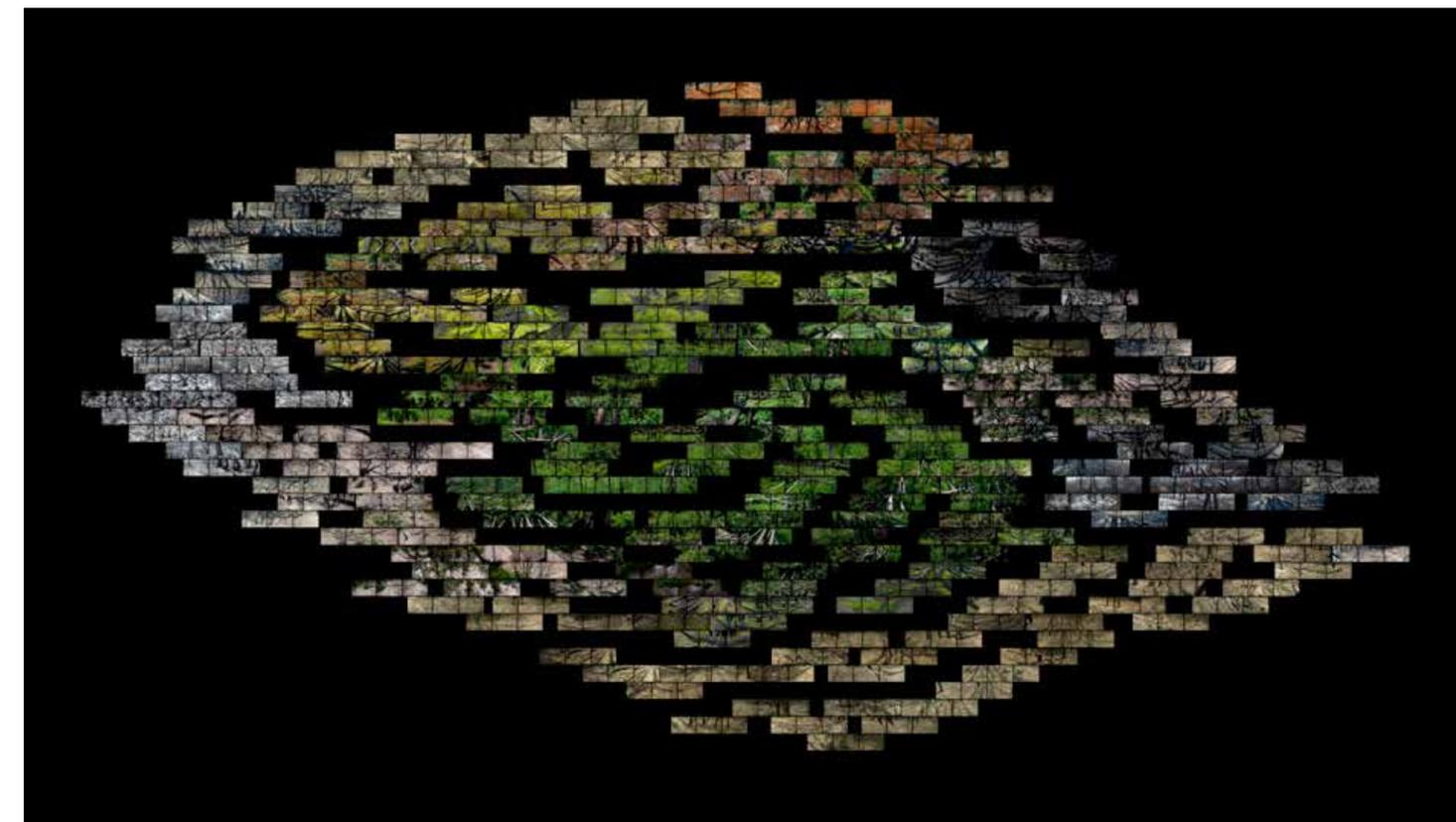
entropy string -19, 2010 - original print 2015 X 1000



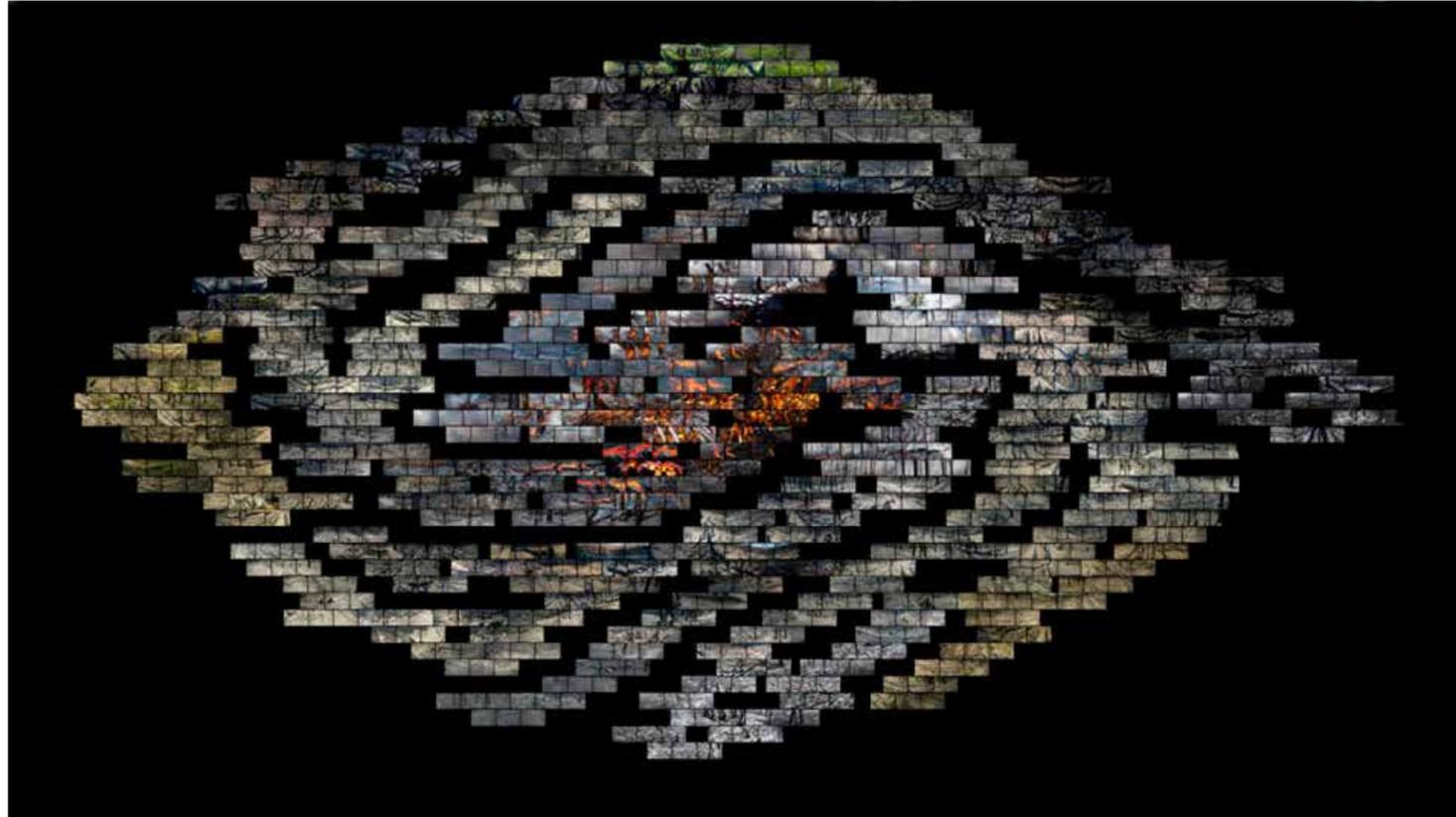
entropy string -20, 2010 - original print 2050 X 1000



entropy string - 21, 2010 - original print 1960 X 1000



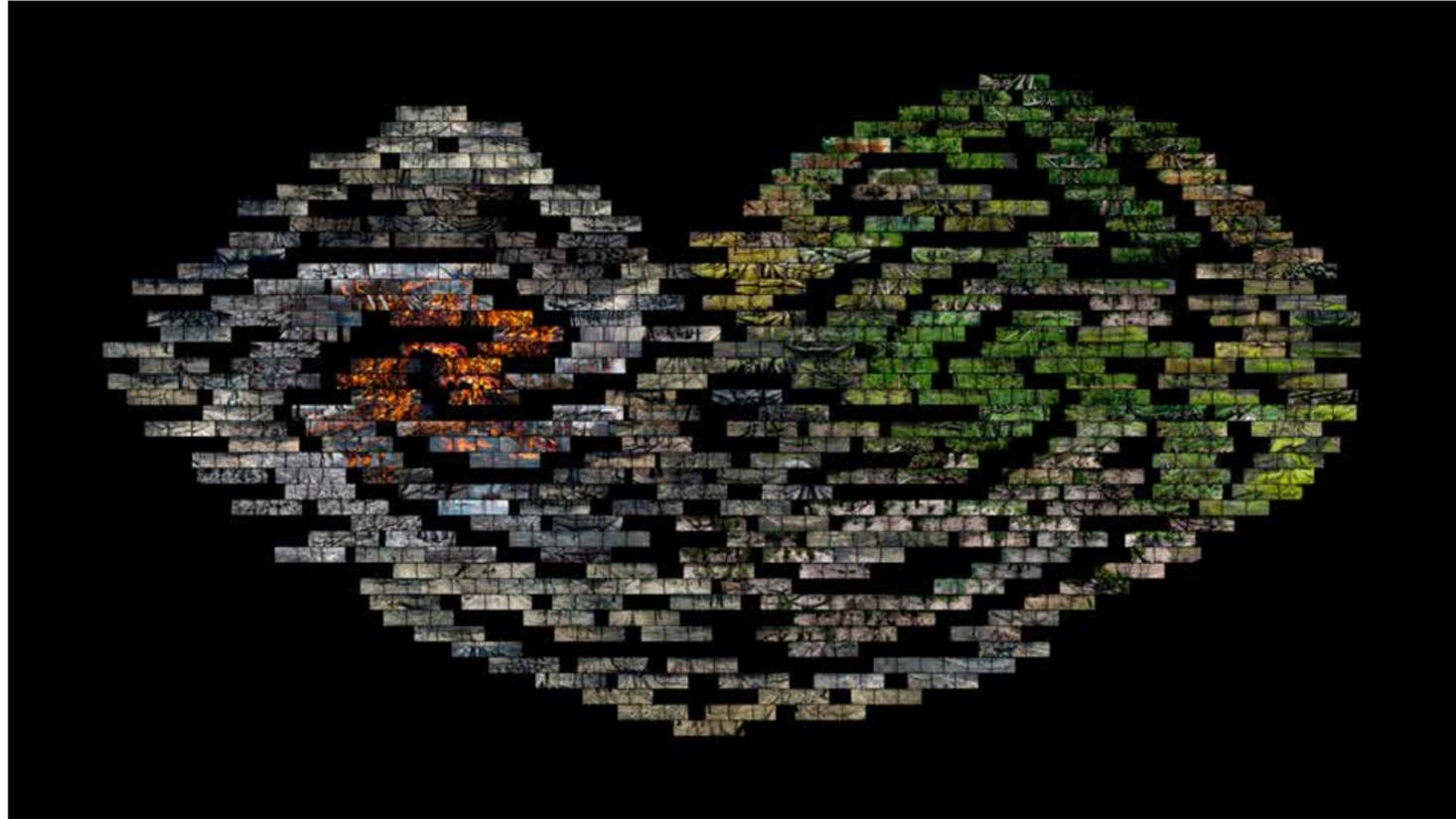
entropy string - 22, 2010 - original print 1840 X 1000



entropy string - 23, 2012 - original print 1655 X 1000



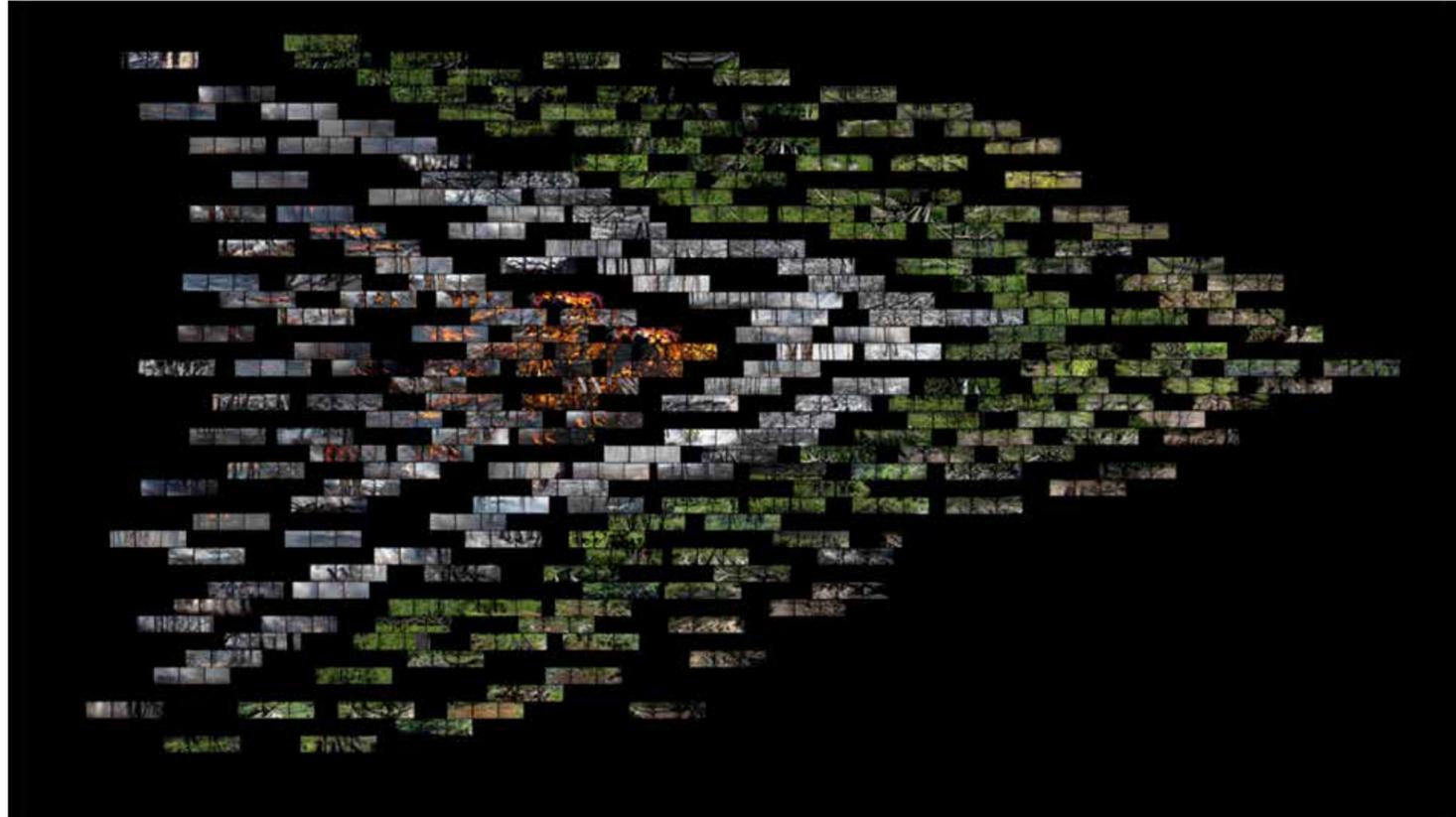
entropy string -24, 2012 - original print 1860 X 1000



entropy string - 25, 2012 - original print 1655 X 1000



entropy string - 26, 2012 - original print 1695 X 1000



entropy string - 27, 2012 - original print 1715 X 1000



entropy string - 28, 2012 - original print 1740 X 1000

# Entropy

## Pigment printing

The printing of the large mosaic works and triptychs for the exhibition at Australian Centre for Photography were undertaken by Pharos Editions.



Brian Gilkes of Pharos Editions examines the leading edge of the first Entropy string mosaic print from his high quality Epson 44" printer



Brian Gilkes of Pharos Editions examines the first Entropy string mosaic print from his high quality Epson 44" printer. Note the pole and beam outside the window very top left is burnt from the Black Saturday fire but self-extinguished saving the building.



Brian Gilkes of Pharos Editions examines the detail of the first Entropy string mosaic print from his high quality Epson 44" printer

# Entropy

## Entropy projection sequence

I built up a huge resource of several thousand images of the regeneration after the fire that I then combined these into a series of huge composite images. Working with Alex Hayes on the IT aspect of the project together we produced a complex randomized projection work.

The projection application was written in C++ and when playing began by selecting one of 30 large composite images and randomly generated a pathway to a single image which eventually filled the screen before returning to another large composite image. Initially the application was written in Java but this proved to be not as smooth as we anticipated so the application was then rewritten by Alex in C++. The projection played at 120 frames per second and manages over 5,000 images.

String - images from the random projection showing the se-

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 structure in several scenes.

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.

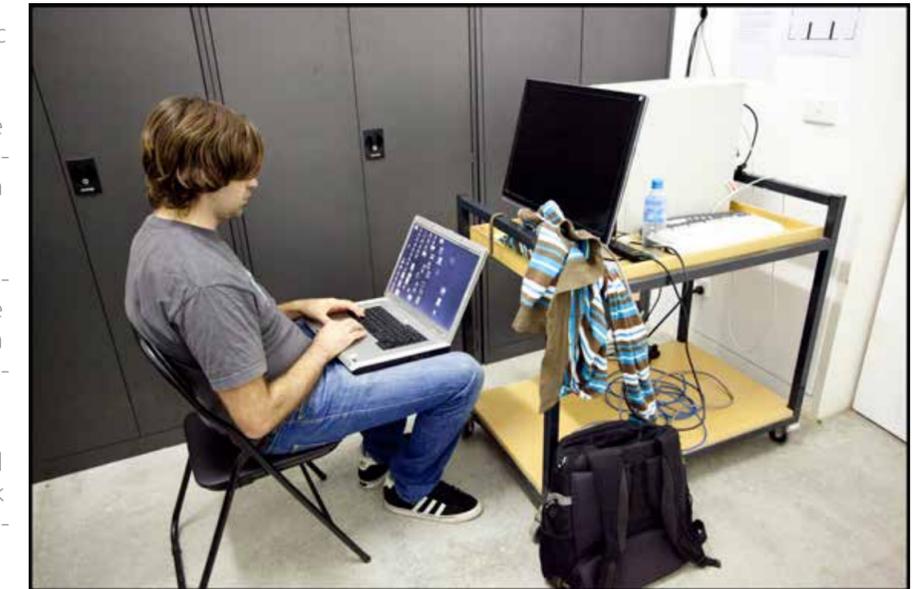
Scene one: The computer selects a composite mosaic image which fills the screen.

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.



Alex Hayes in the store room at TarraWarra Museum of Art working on the final set up for Entropy -String projection. The screen was positioned on the other side of the wall, the feed cables can be seen disappearing through a hole top right.



1. The projection with a composite image on the screen at TarraWarra Museum of Art. 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



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



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



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

# Entropy

## Selected Exhibitions



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



Entropy String projection, Bush fire Australia exhibition, Tarra Warra, Museum of Art, 2010



Baldessin Press 10 year anniversary exhibition, Light Factory Gallery, Eltham - September - October, 2011



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



Lloyd at Loss & Recovery exhibition, Montsalvat - Curated by Delsha Rees, Nullimbik Shire Council, Montsalvat, Melbourne



Lloyd speaking at the opening, Australian Centre for Photography, Sydney, July, 2011



Gallery installation scatter on wall a Gallery 3, Australian Centre for Photography - July / August, 2011



Gallery installation scatter on wall a Gallery 3, Australian Centre for Photography - July / August, 2011



Gallery installation triptych scatter Gallery 3, projection scree on right, Australian Centre for Photography - July / August, 2011



Australian Centre for Photography - Lloyd Godman exhibition July / August, 2011



Australian Centre for Photography triptych scatter - Lloyd Godman exhibition July / August, 2011

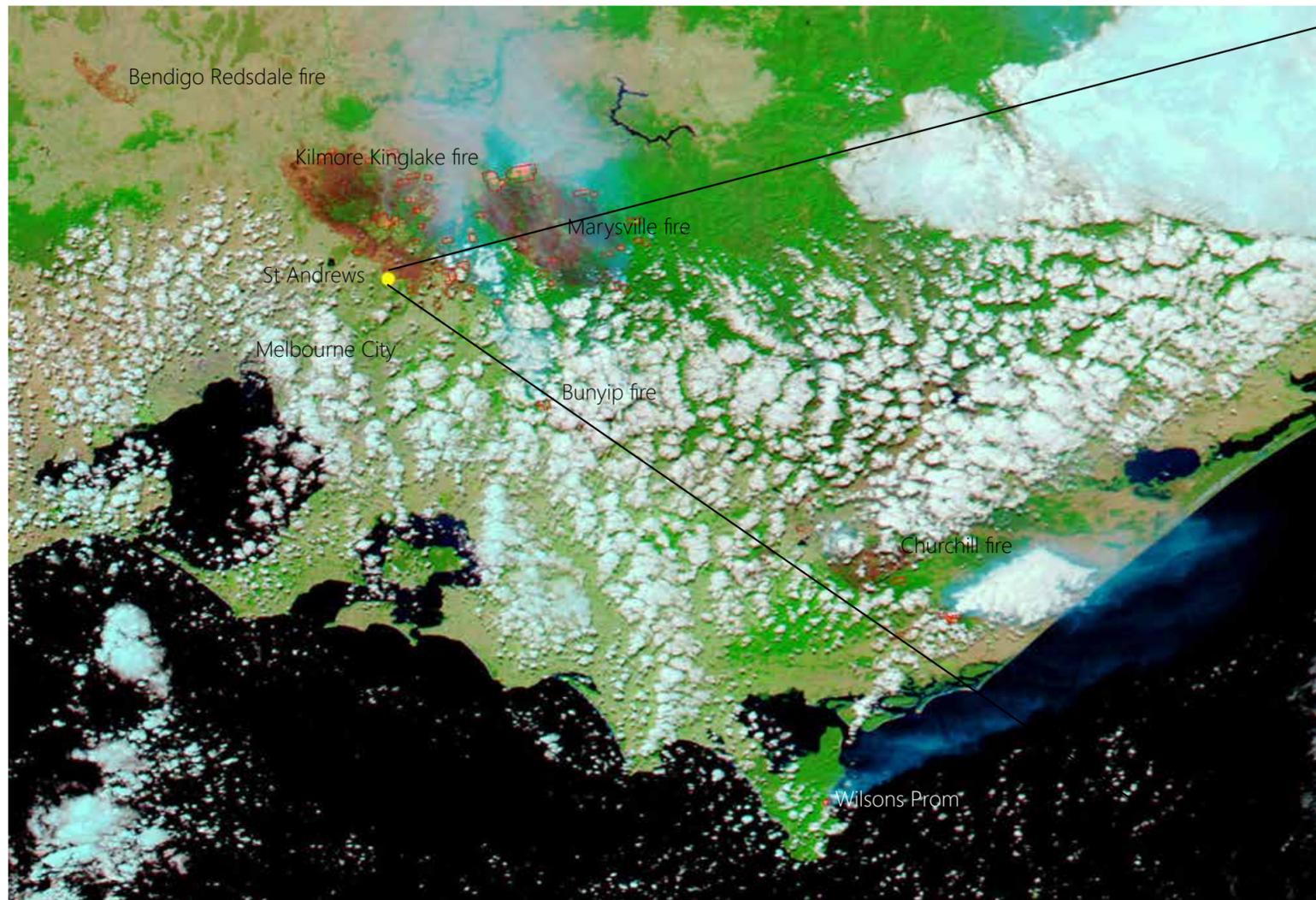


Australian Centre for Photography - Lloyd Godman exhibition July / August, 2011

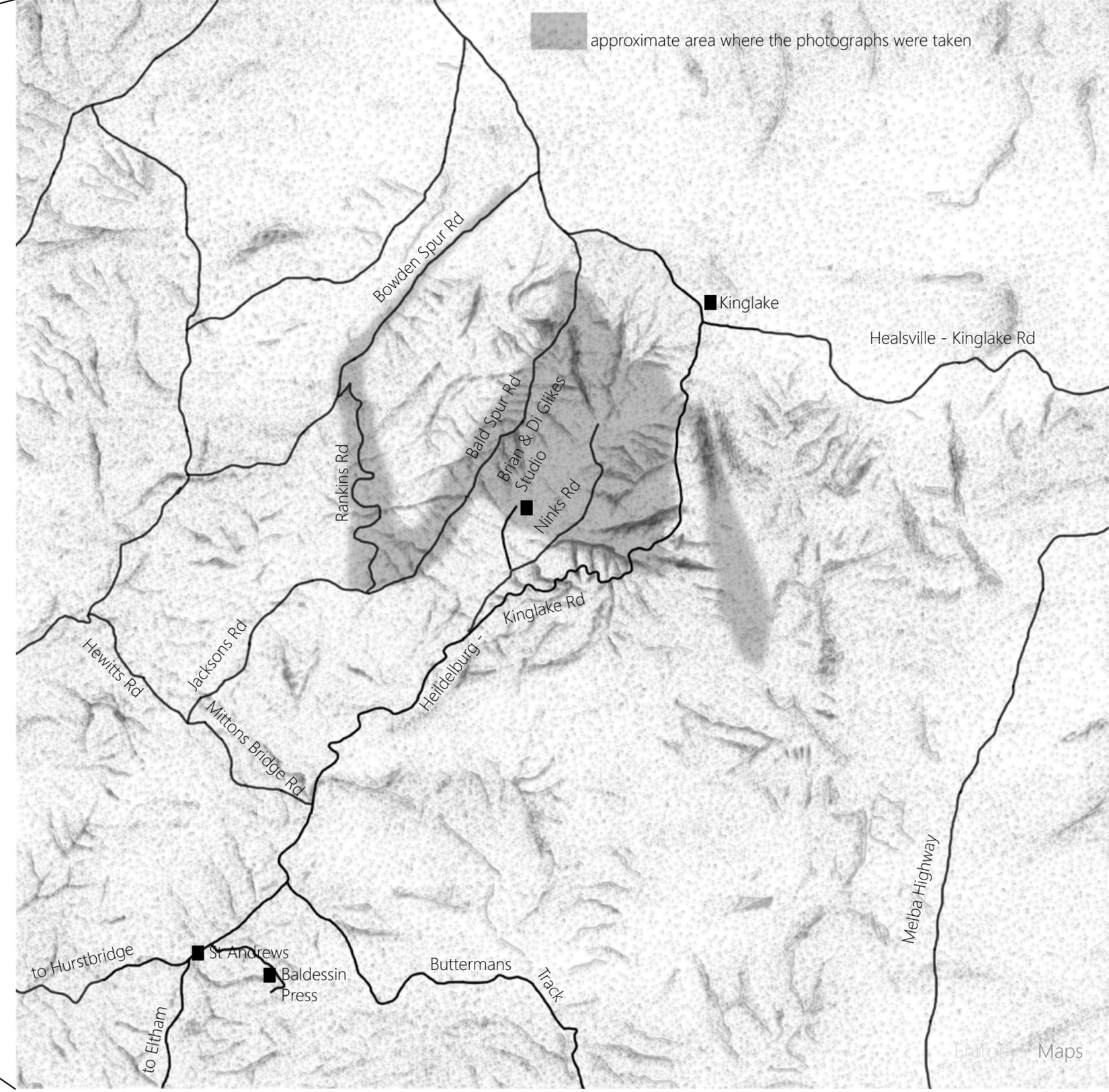


Deakin University Art Gallery, Installation as part of - Lloyd Godman A PHOTO: synthetic pathway - Curated by Leanne Wills, September, 2014

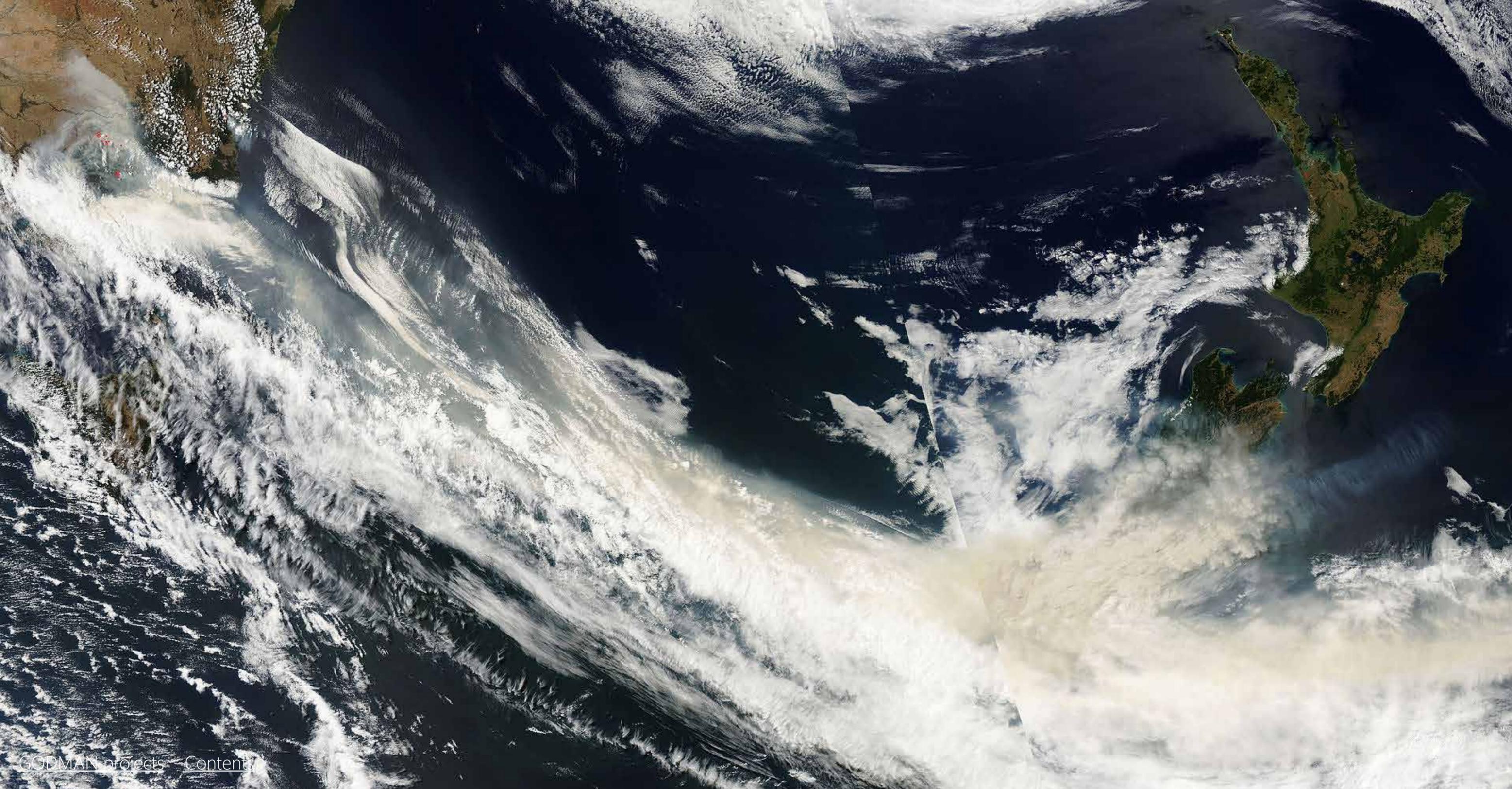
# Maps



The red brick area in this false colour image from NASA has been burnt out - the large areas on the right are the St Andrews Kinglake, Marysville fires and - St Andrews on the left - most of this extensive area burnt in and afternoon. The smaller area on the lower right is the Morwell fire. Smoke can also be seen at Wilsons Prom. St Andrews is marked with a yellow dot.



approximate area where the photographs were taken

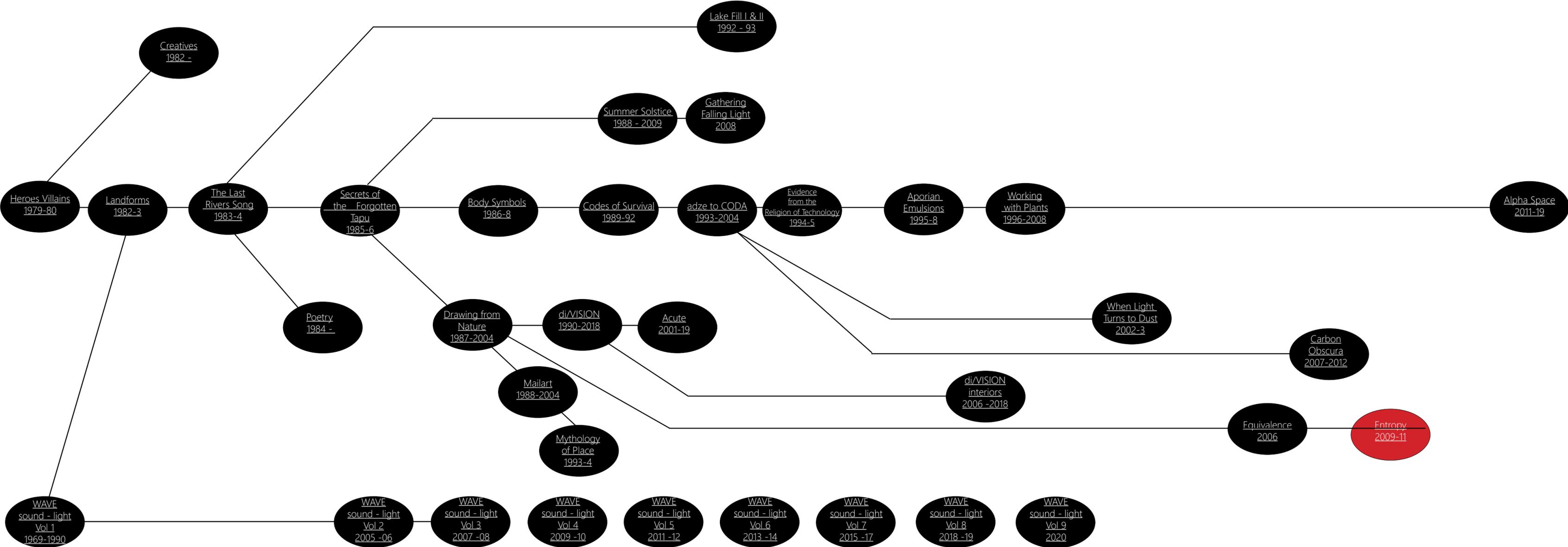


MODIS imagery shows smoke from the fires carried by winds over the Tasman Sea to New Zealand's South Island on 8 February

By Jeff Schmaltz, MODIS Land Rapid Response Team, NASA GSFC - [1], Public Domain, <https://commons.wikimedia.org/w/index.php?curid=5913929>

# Lloyd Godman Project EPublications

gives free access to the large body of creative work by this artist. The schematic outlines the various projects and pinpoints where *Entropy* sits within the oeuvre.





Entropy is Godman's response to the Victorian Black Saturday bushfire of February 2009. His intrigue with light and photosynthesis is creatively engaged in the regeneration of the bush from gray powder ash to thick verdant green. The project is a metaphor for his concept of the planet as a gigantic abstract photosensitive emulsion.

...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. Increasingly human intervention plays a larger role in transforming the image of the globe we inhabit.

The work acts as witness to the green spirit within the earth that overcomes a grey ghost. The macro becomes micro and visa versa, forbidding monotonies are replaced with subtlety of texture and colour, simplicity is replaced with complexity.

Paradoxically, both order and chaos is found in ash and regenerated emerald bush.

# E publications



Tillandsimania **\$30 Aust**

This is a series of interactive PDFs and a work in progress which is updated annually. This means key words are linked to relevant information on other pages, so the document is easy to navigate and find information.

The 2020 version offers extensive information on Tillandsias or air plants and includes:

6 documents

Contents includes: Over 1500 pages Over 390 plant entries Over 1600 photographs Over 140 illustrations and renders Over 50 maps Over 100 sound files And 35- charts

It is rich in photographs and illustrations. The resolution of the images is high which allows enlargements to 300-400%, while the text can be enlarged even higher.

Email for more information. [lloydgodman@gmail.com](mailto:lloydgodman@gmail.com).



More than 30 of Lloyd Godman's art projects are now available as high resolution interactive PDFs. (over 6,000 pages. The complete package can be downloaded. The cost for the complete PROJECTS package is \$30 Aust

Email for more information. [lloydgodman@gmail.com](mailto:lloydgodman@gmail.com).