

the art of:  
gathering  
falling  
light

Lloyd Godman

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Published by Photo-syn-thesis - 2018



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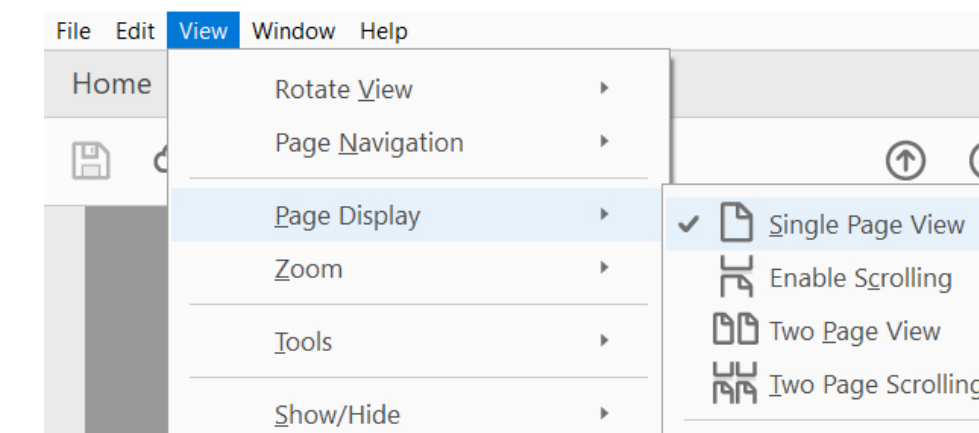
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the art of:

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falling  
light

Contents

[Artist Journal](#)

[Gathering falling light - photographs](#)

[Light painting](#)

[Moonlighting](#)

the art of:

# gathering falling light



Photograph taken with a faster shutter speed and mounted on a tripod



Photograph taken of the same scene, but with a 30 second exposure held against the body which is slowly moving forward.

I remember experimenting with off camera flash and torches in the landscape around 1969. In the pitch black of night, with a sudden pulse of blinding light, I would photograph trees, grass etc. It was a mysterious business where the latent image remained hidden until the film was processed. The results were interesting but the technique never evolved into a series of works, and over time the negatives were later lost. At some point I always meant to get back to the technique.

However in 1989, I did shoot some photographs using this technique of Rata trees and [Bill Hammond](#) at the Auckland Islands for the [Codes of Survival](#) project.

In 2002 I worked on a collaboration of light paintings with painter [Lindsay Crooks](#) who was a good friend. that I surfed with.

On the way to the Murray Darling Palimpsest Conference at Mildura, Australia in 2006 we camped over night at Lake Hattah. The drought prone lake had recently filled with water and along the lake shore were thousands of trees knee deep in water - each one had its own character. On a warm night I began experimenting with off camera flash and hand held torches so as the illumination from the flash lit up the water in the foreground and the tree, but fell off behind the tree and left a black background.

As part of the trip we continued on to Lake Mungo where we camped around the far side of the Lunette. It was a moonlit night with a strong wind blowing white clouds across the sky. Here I experiment with laying the camera on the ground pointing up at the sky for 30 second exposures. The moving cloud became a ghost like blur with stars piercing bright holes through a dark fabric. The branches of the trees were also moving in the wind, which added to the effect.

During a workshop that I ran at Wilsons Prom in Feb 2007, I found a fantastic twisted tree trunk in the grounds of the Tidal River camping ground. But it was impossible to photograph without distracting extraneous details, so I began painting the tree trunk with torch light at night. I would place various coloured filters over the torch and paint the tree with light.

In October 2007, I ran a workshop at Lake Mungo which coincided with a full moon. We spent several hours every night photographing in the moonlight on the lunette. Working on the dunes was a magical feeling. The extreme heat of the day faded away, as did the hoards of blowflies - the night was a

perfect time to work. The moonlight combined with light painting created some alluring images. I used the light from a high powered LED torch. After the [Burrinja Survey Show](#) opened in Feb 2008, I ran another workshop at Wilsons Prom, and engaged in a much more elaborate series of luna light paintings. Placing different coloured gels over the torch and selectively painting areas of rocks. However, the rock were far less reflective than Mungo and the exposures were much longer.

## Gathering Falling Light

While at Wilsons Prom I began experimenting with slowly walking along the beach with the shutter open for 30 seconds. This was at dusk when the light levels were falling, and it occurred to me that it was a means of using the camera to slowly *gather falling light*.

Out doors, light falls like star dust from the heavens upon us where it is either absorbed or reflected. It manifests a recognizable likeness that we identify as ourselves or another. As photographers, we might take a photograph of these light modulations in a traditional manner to represent a person or object.

Light from the same source also falls indiscriminately around us, but like waves that crash on an isolated beach, stray light disappears without acknowledgement or trace. In this series of images I used the camera as a means of gathering up this falling light to slowly grow an image inside the camera.

In a similar manner to the environmental artist, Richard Long, the images reference a meditative walk, in my case, along a beach in moon-light or a bush track at dusk. However, where Long uses a camera to document his walks, I actually use the camera as part of the process of walking. (I first introduced this concept of using the camera as part of a performance into my work in 1993 during the [Lake Fill](#) series) For the duration of the exposure while walking, the camera is held at chest height, pointing forward with the shutter open for an extended period of time - there is no way to view the scene - only a sense of what might be projected through the lens.

For the beach walk experience, many exposures of 30 second to several minutes are made during each walk, and in each, the falling slowly light is gathered through the lens of the camera and directed to the sensor in a meditative manner. In the resulting images, a sense of time and vibration references the layers of light dust falling to earth.

## Early Observations and Experiments

The basic optical principles of the pinhole are commented on in Chinese texts from the fifth century BC. Chinese writers had discovered by experiments that light travels in straight lines. The philosopher Mo Ti (later Mo Tsu) was the first – to our knowledge – to record the formation of an inverted image with a pinhole or screen. Mo Ti was aware that objects reflect light in all directions, and that rays from the top of an object, when passing through a hole, will produce the lower part of an image (Hammond 1981:1).

According to Hammond, there is no further reference to the camera obscura in Chinese texts until the ninth century AD, when Tuan Chheng Shih refers to an image in a pagoda. Shen Kua later corrected his explanation of the image. Yu Chao-Lung in the tenth century used model pagodas to make pinhole images on a screen. However, no geometric theory on image formation resulted from these experiments and observations (Hammond 1981:2).

In the western hemisphere Aristotle (fourth century BC) comments on pin-hole image formation in his work Problems. In Book XV, 6, he asks: “Why is it that when the sun passes through quadri-laterals, as for instance in wickerwork, it does not produce a figure rectangular in shape but circular? [...]” In Book XV, 11, he asks further: “Why is it that an eclipse of the sun, if one looks at it through a sieve or through leaves, such as a plane-tree or other broadleaved tree, or if one joins the fingers of one hand over the fingers of the other, the rays are crescent-shaped where they reach the earth? Is it for the same reason as that when light shines through a rectangular peep-hole, it appears circular in the form of a cone? [...]” (Aristotle 1936:333,341). Aristotle found no satisfactory explanation to his observation; the problem remained unresolved until the 16th century (Hammond 1981:5).

The Arabian physicist and mathematician Ibn al-Haytham, also known as Al-hazen, experimented with image formation in the tenth century AD. He arranged three candles in a row and put a screen with a small hole between the candles and the wall. He noted that images were formed only by means of small holes and that the candle to the right made an image to the left on the wall. From his observations he deduced the linearity of light. (Hammond 1981:5).

In the following centuries the pinhole technique was used by optical scientists in various experiments to study sunlight projected from a small aperture.

I was attracted to this image of Aristotle with this hand through the aperture of the window - titled the fall of Aristotle



Archimedes is with his burning mirror -

*According to Plutarch, Archimedes reflected the Sun's rays onto the Roman galleys and set them alight. Such a story, true or not, was too good for the medieval chroniclers over a thousand years later to resist. Like the tabloid journalists of their day, they embellished the tale with details of their own until history and legend became hopelessly intertwined. Some of these later writers say that Archimedes used the polished round shields of the Greek troops to concentrate the sunlight, while others insist that he focused the rays with a giant single mirror. Joannes Zonaras, a Byzantine historian of the twelfth century, wrote:*

*At last, in an incredible manner, he burned up the whole Roman fleet. For by tilting a kind of mirror he ignited the air from the beam and kindled a great flame, the whole of which he directed at the ships at anchor in the path of the fire, until he consumed them all. David Darling*

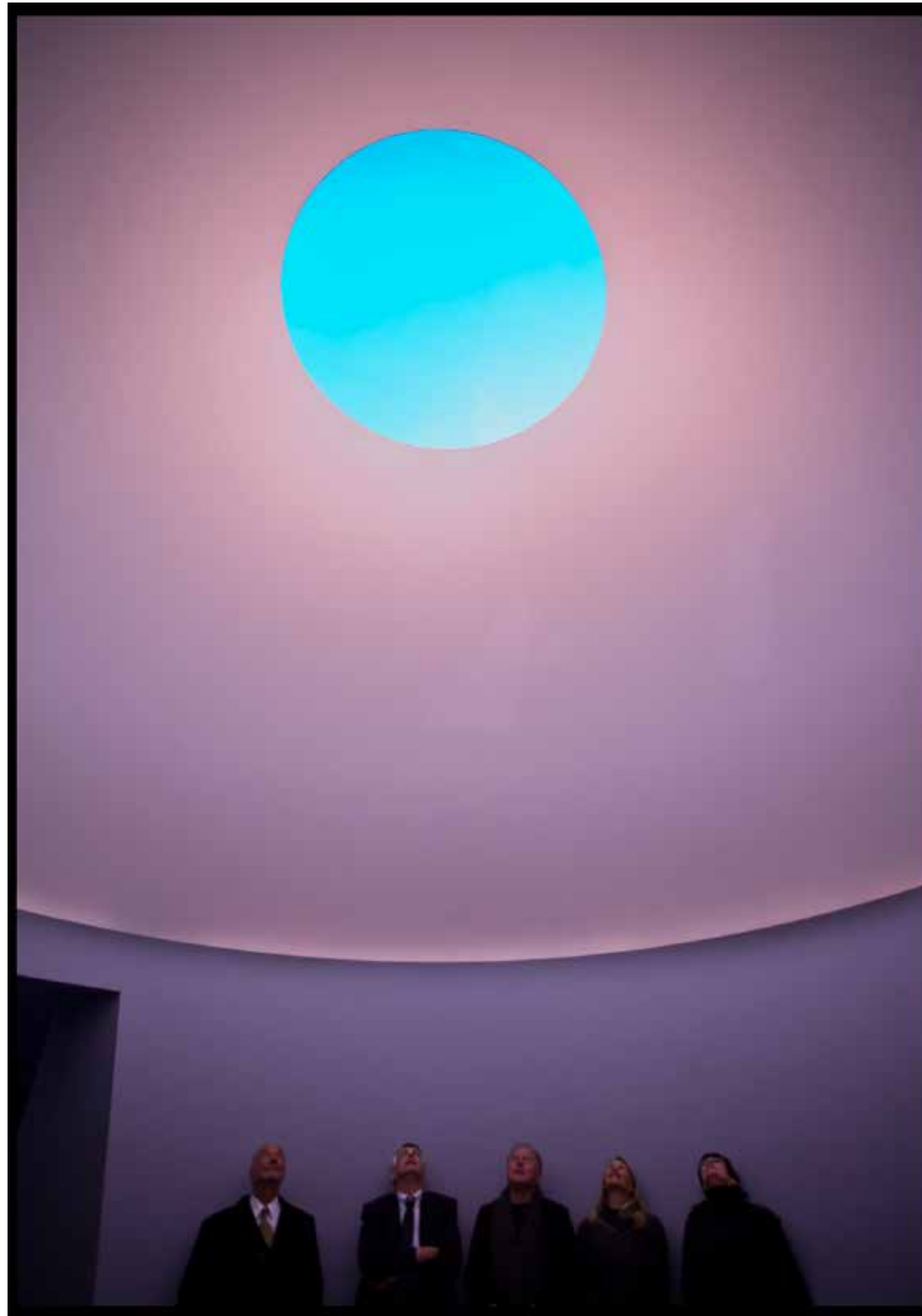
Archimedes 287?bc 212 first noted aspects of the pigmentation change in plant tissue due to exposure to sunlight and since then photosynthesis has been central to much speculative and scientific investigation.

Uwe Bergmann explains his take on science with an old joke:

A guy comes home one night, really drunk, only to discover he's lost his house key. He looks for it in the small circle of light surrounding a lamppost. A passerby asks him, “Do you really think you left your key there?” “I don't know,” the drunk replies, “but it's the only place with light.”

Out doors, light falls like star dust from the heavens upon us where it is either absorbed or reflected. It manifests a recognizable likeness that we identify as ourselves or another. As photographers, we might take a photograph of these light modulations in a traditional manner to represent a person or object.





Experiencing James Turrell's *Within without* 2010 at the opening of the redevelopment of the National Gallery of Australia. Left to right unidentified, unidentified, Imants Tillers, Jenny Tillers, Tess Edwards, August 2010

I have been part of Quakers for many years and Tess and I have held a meeting for worship at our house on a monthly basis. In Quaker meeting for worship attendees of a gathered meeting sit in silence opening themselves up to the "light". The act of taking the photographs for the *Gathering Falling Light* series is akin to a Quaker experience,

In 2006 I saw *Alta White* a light work by Californian artist James Turrell. at The Centre Pompidou - National Museum of Modern Art, and ten years later in 2016 I saw another of his works, *AMARNA* at MONA in Hobart Tasmania. Both are amazingly powerful light works.

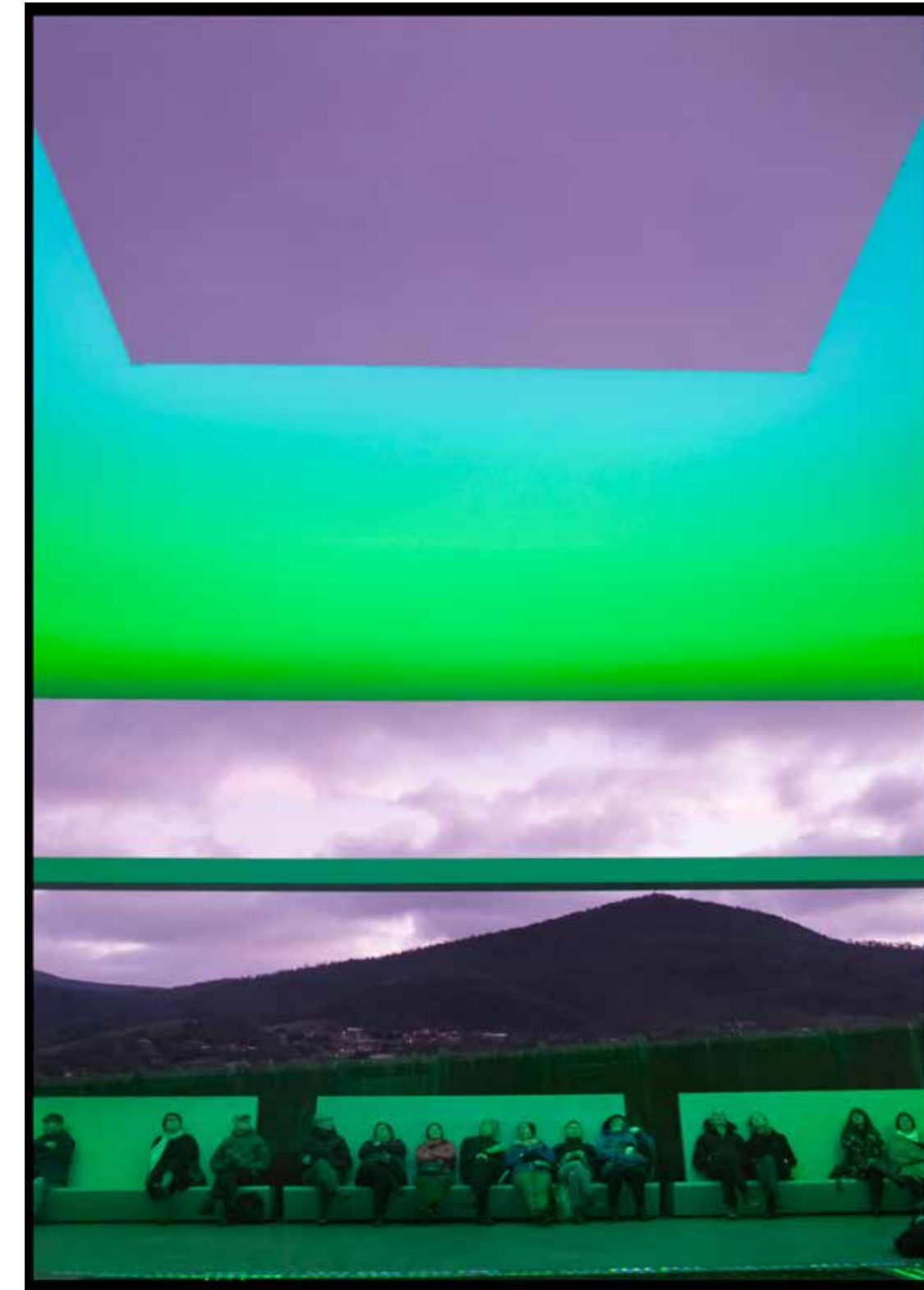
In August 2010 Tess and I were invited to the opening of the new extension to the National Gallery of Australia. Here we experienced another of Turrell's light works *Within without* which had just been installed.

Actually I never really saw either of these works, they are such sensorial works of art one does not see them, the power of light opens the viewer to the point where one simply experiences them.

Turrell worked in collaboration with Houston architect Leslie and created a permanent light work at the Quaker Meeting House, at Live Oak Friends Meeting, Houston, Texas, USA titled *Skyspace* in 2001. The work was an integral element of the simple architecture which literally projected light above into the space. A key to the work is that light is not a constant, it is a modulation of wave, particle and in the case of Quaker silent worship a powerful spiritual force. The work consists of an opening to the sky in the center of the meeting space. As there is no protective covering or barrier of any kind over the opening the roof portal, when it rains the roof is closed! *My grandmother used to tell me that as you sat in Quaker silence you were to go inside to greet the light. That expression stuck with me.*

*One thing about Quakers, and I think many Friends might laugh about this, is that often people wonder what you're supposed to do, when you go in there. And it's kind of hard to say. Telling a child to go inside "to greet the light" is about as much as was ever told to me*

*But there is an idea, first of all, of vision fully formed with the eyes closed. Of course the vision we have in a lucid dream often has greater lucidity and clarity than vision with the eyes open. The fact that we have this vision with the eyes closed is very interesting. And the idea that it's possible to actually work in a way, on the outside, to remind one of how we see on the inside, is something that became more interesting to me as an artist. I was a Quaker and then, for a while, I wasn't. And now I am again. James Turrell*



A group of Quakers who were attending Quaker Yearly Meeting, sitting in silence experiencing James Turrell's *AMARNA* at MONA in Hobart Tasmania 2016



Experiencing James Turrell's *Within without* 2010 at the opening of the redevelopment of the National Gallery of Australia. Left to right unidentified, Imants Tillers, Jenny Tillers, Tess Edwards,



Baldessin Pears - Opening of the redevelopment of the National Gallery of Australia. , August 2010

Quaker meetings are often arranged where worshipers sit in silence in a circle, no one is in the center, there is no leader and all are equal. This strikes a harmonic chord with me and speaks of a spiritual experience rather than religious dogma. There is no real doctrine, only what is called testimonies to live one's life by. Simplicity, Peace, Integrity, Community, Equality and Earth Care. How one interprets these an lives by them is up to the individual.

In 2015 I was artist in residence, at The Friends School in Hobart which is run on Quaker principles. Together with students I created a Tillandsia sculpture [SPICEE](#), which was based on the testimonies. The structure incorporated six stainless steel poles which were pulled together but kept apart by the principle of tensity which was conceived by American architect, systems theorist, author, designer, inventor Buckminster Fuller. Each pole represented a testimony and the concept was that if the testimonies are strong in one's life and one is under pressure the resilience of the others will push back and retain an over all strength. The living sculpture remains at the school and continues to grow.

I spoke to many groups of students on my work and the importance of silence in my life.

Rather than being hit with an instantaneous epiphany like flash of light, a bolt from the heavens, sitting in Quaker meeting, at times I was drawn to how, one slowly gathers falling light the way a battery accumulates a charge. At the beginning of a meeting there can be a be a period when the monkey mind needs to settle, but then a sense that a powerful energy force is recharging, after an hour one emerges regenerated from the silence and opening up to the light.

***Gathering Falling Light*** carries the concept into an art action using the camera and the simple act of slowly walking in silence.

For the duration of the exposure, the camera is held at chest height, pointing forward with the shutter open for an extended period of time as I walk forward. There is no way to view the scene - only a sense of what might be projected through the lens. Many exposures of 30 second to several minutes

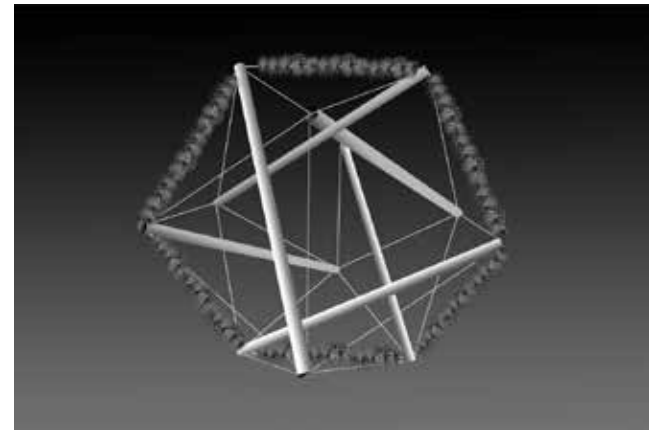
are made during each walk, and in each the falling light is gathered through the lens of the camera. In the resulting images, a sense of time and vibration references the layers of light dust falling to earth. While blur and fuzzy images are often considered desirable in many photographic circles, the deliberate long exposure while stepping forward offers a new way of seeing ones presence in the landscape.

For me the Gathering Light exposures with the camera are like miniature silent worshiping experiences. The resulting images are manifestations of light falling on me and the surrounding landscape. I am no more important than the land that I step on or the open sky. The resulting images are blurred impressions of a landscape that reveal the force of extended of time and a sense of the mystic.

On reflection, the foundation of light falling has various connotations. At twilight the ambient light falls away to the darkness of the night, but as particles light falls upon us while as waves light passes by us.

The word photograph means drawing with light and as such these images embrace the spirit of the word, they are abstract light drawings.

The art of Gathering Falling Light offers a collection of these photographs and other photostatic light experiments.



Sketch for SPICEE, The Friends School



SPICEE, The Friends School, after several years growth.



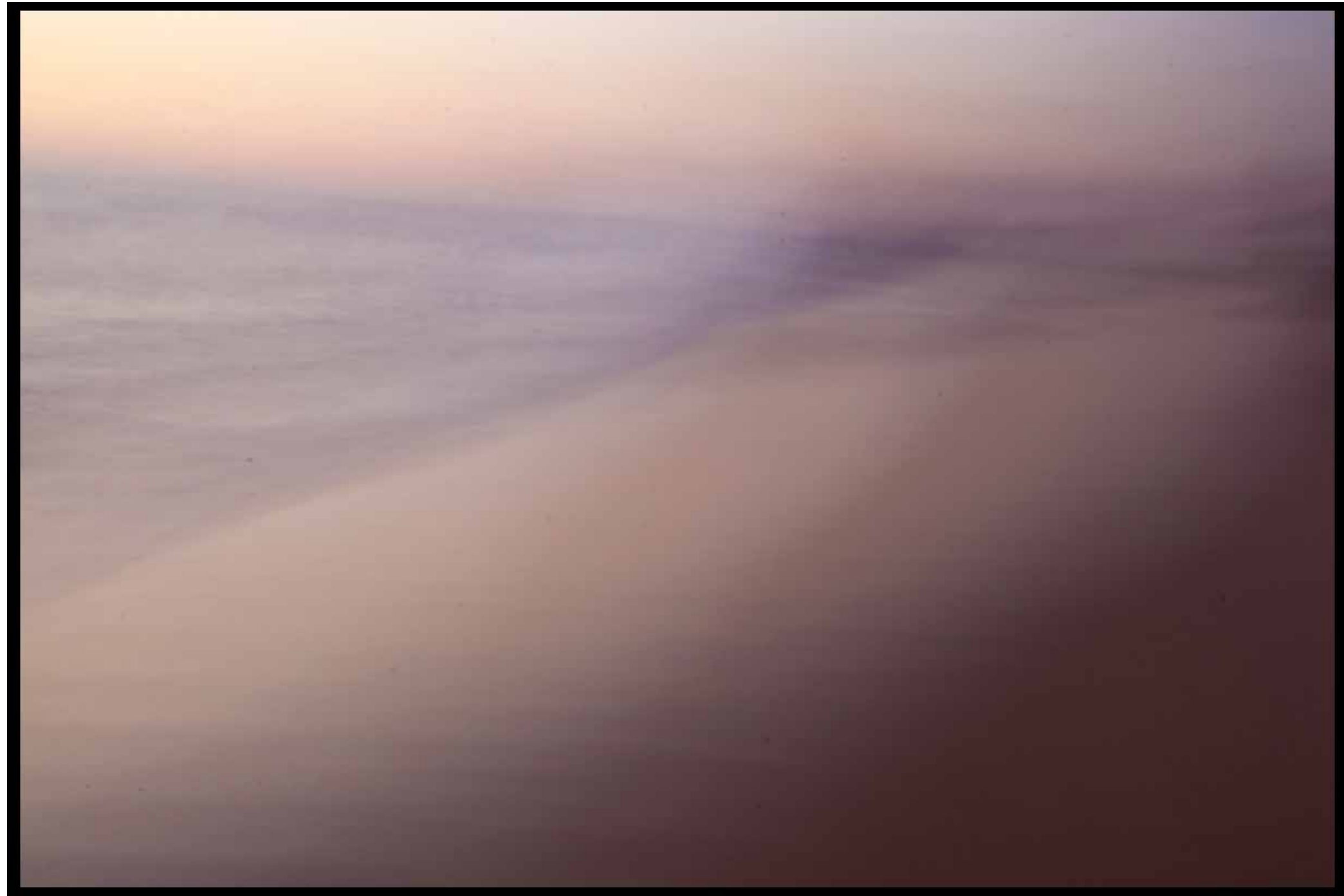
the art of:

gathering  
falling  
light

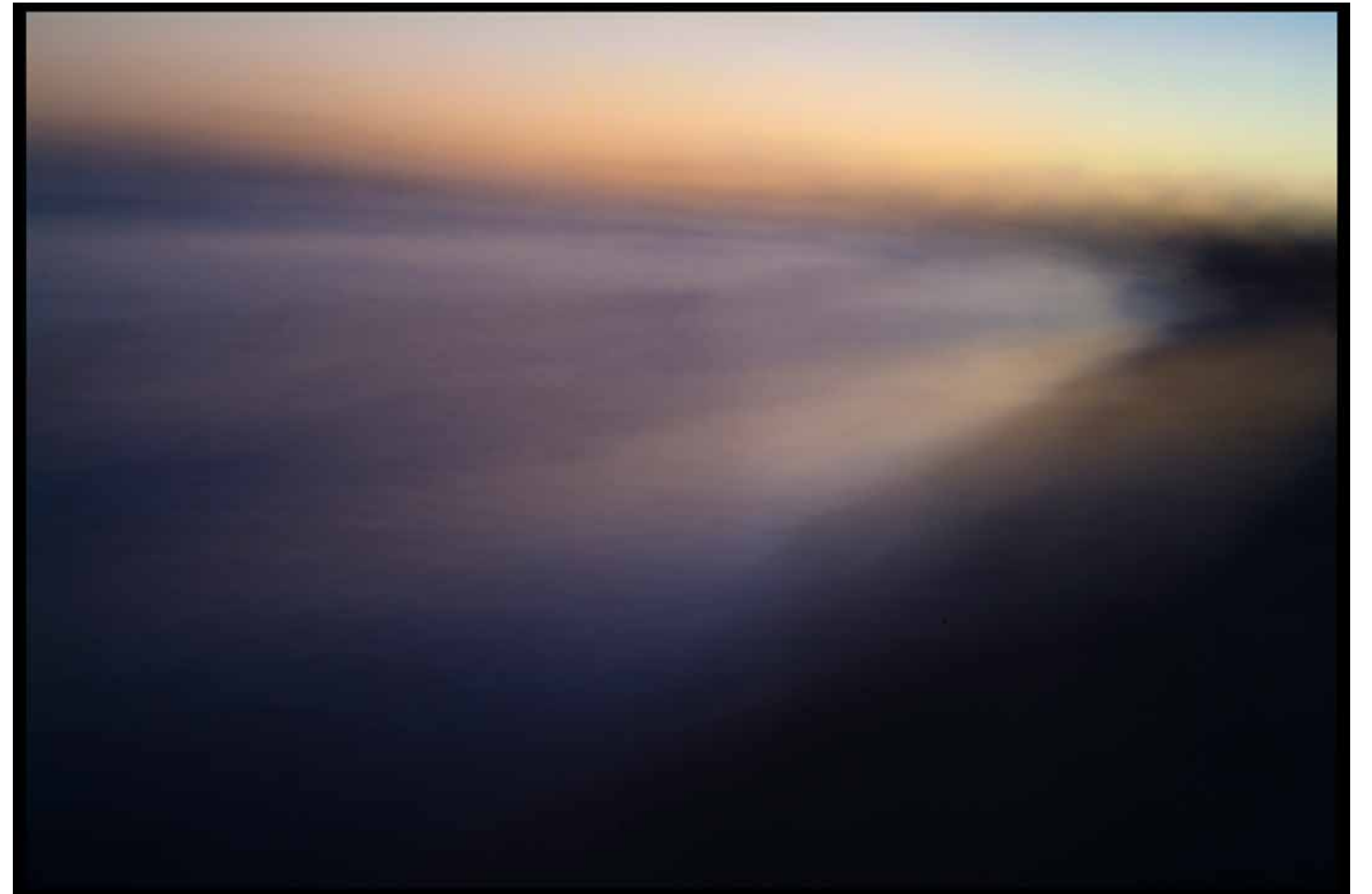
Photographs



Gathering Falling Light, Otways, Victoria, Australia, 2008 - 30 second exposure



Gathering Falling Light, Harmer Haven, Victoria, Australia, 2012 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, Merimbula, NSW, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



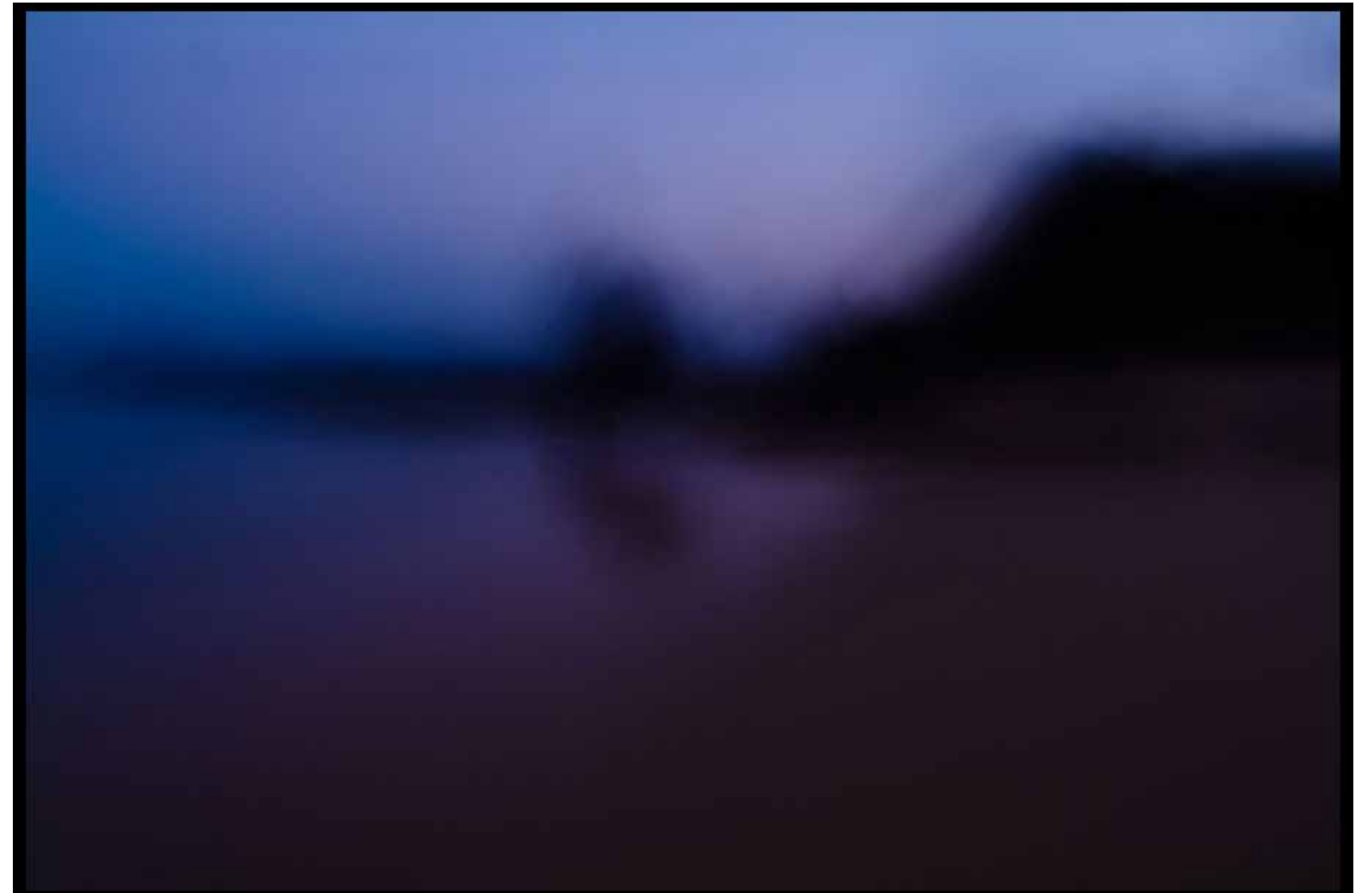
Gathering Falling Light, Mystery Bay, NSW, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, Mystery Bay, NSW, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



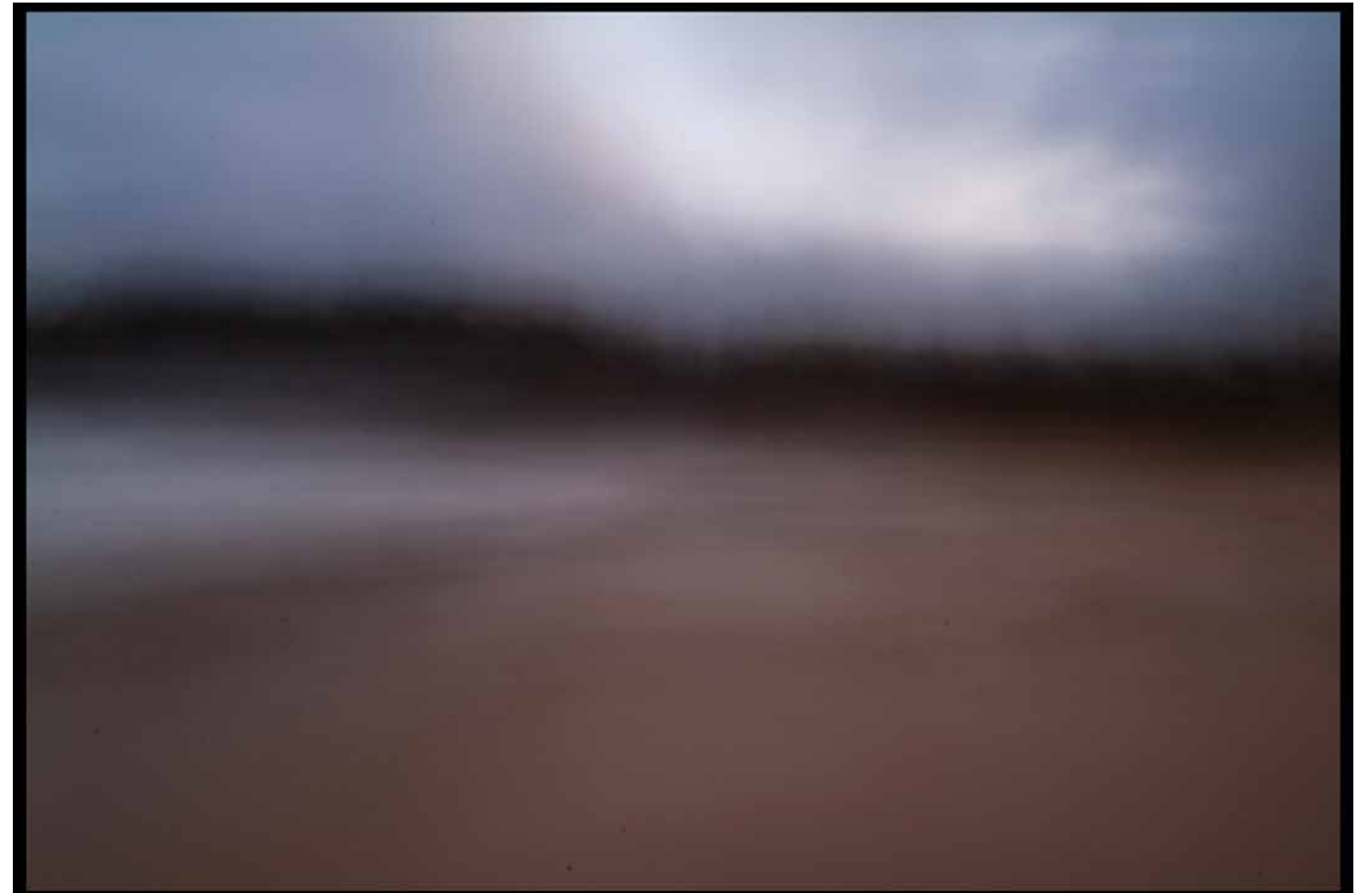
Gathering Falling Light, Mystery Bay, NSW, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



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Gathering Falling Light, Mystery Bay, NSW, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, Otways, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



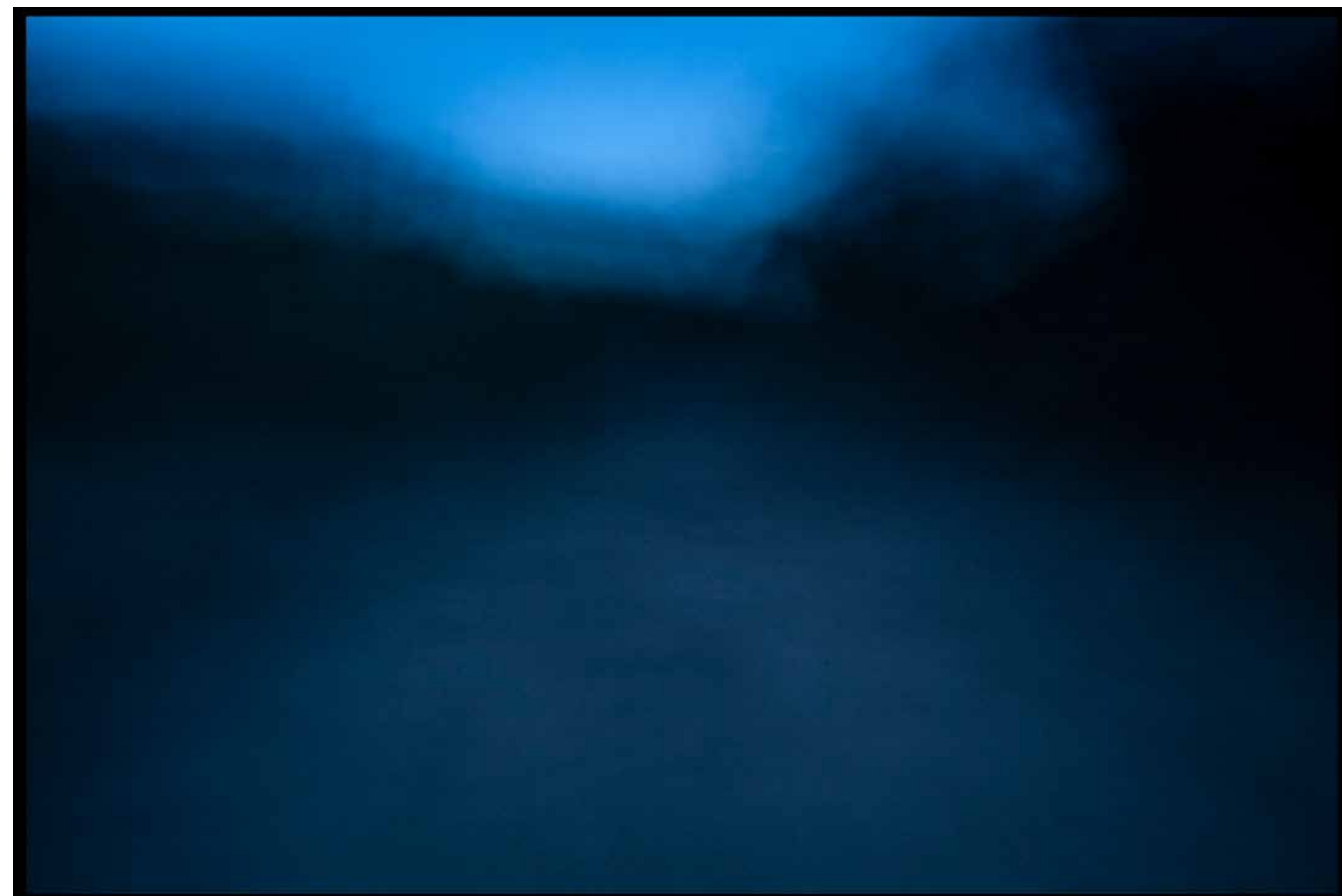
Gathering Falling Light, Otways, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



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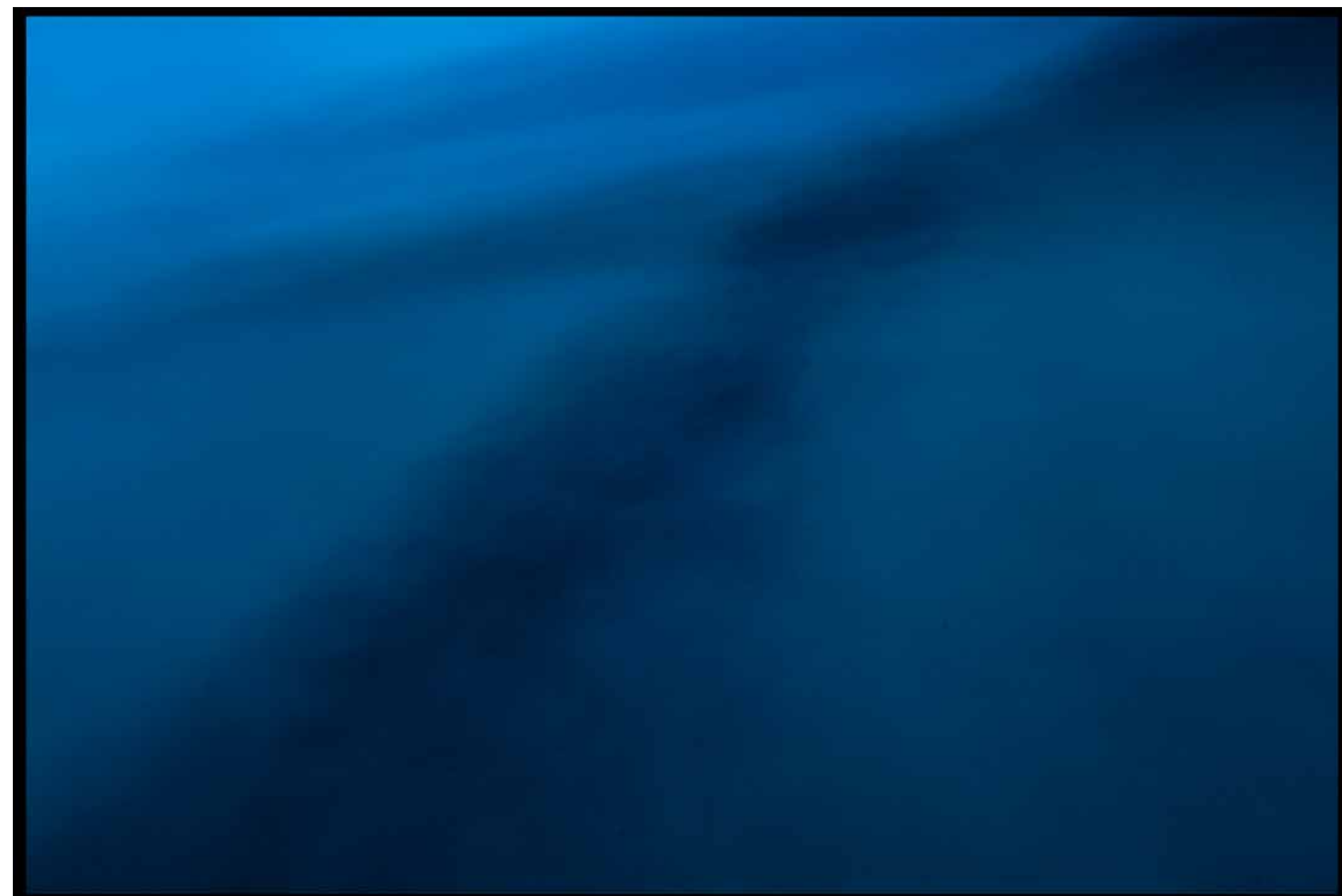


Gathering Falling Light, Otways, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest





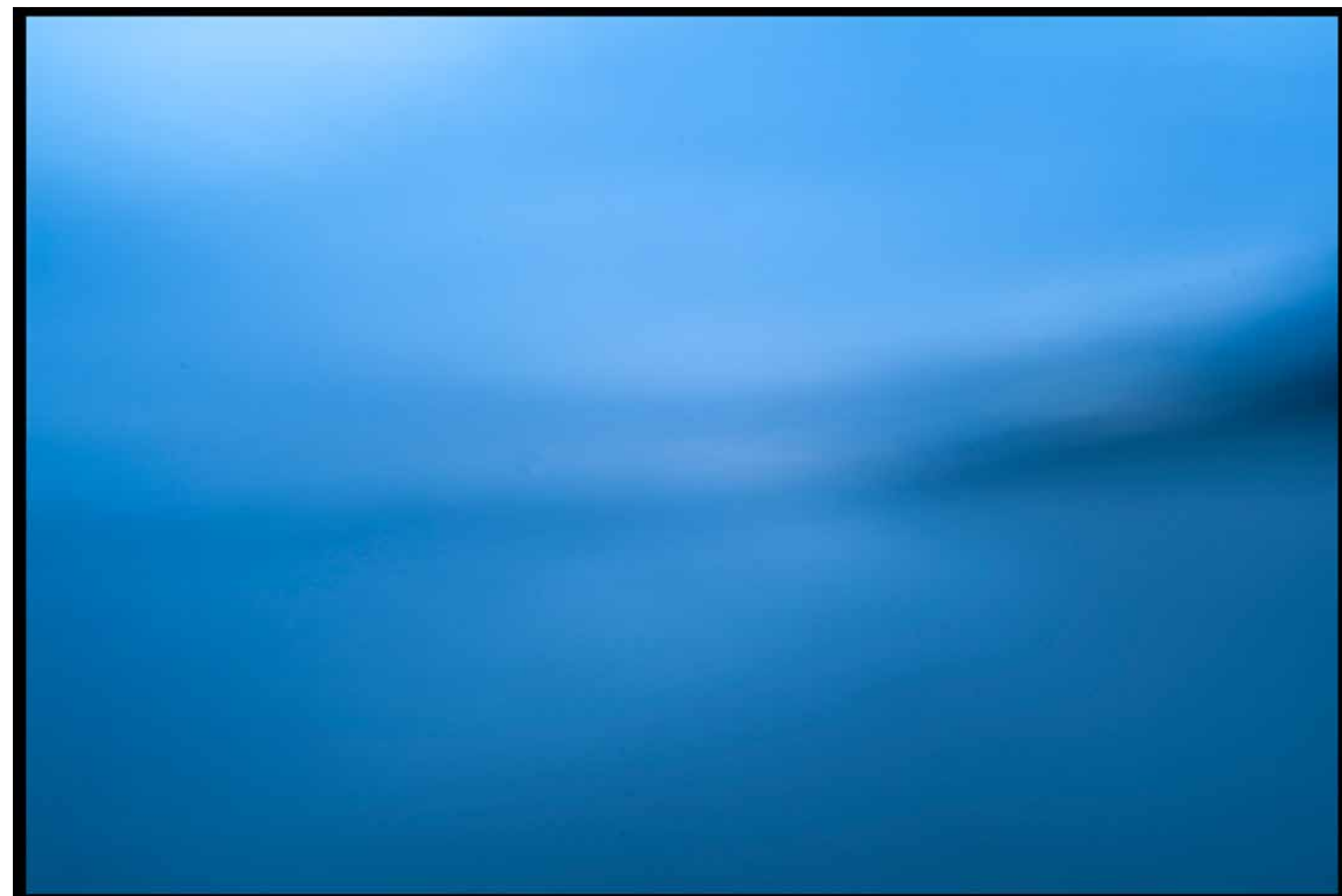
Gathering Falling Light, Otways, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



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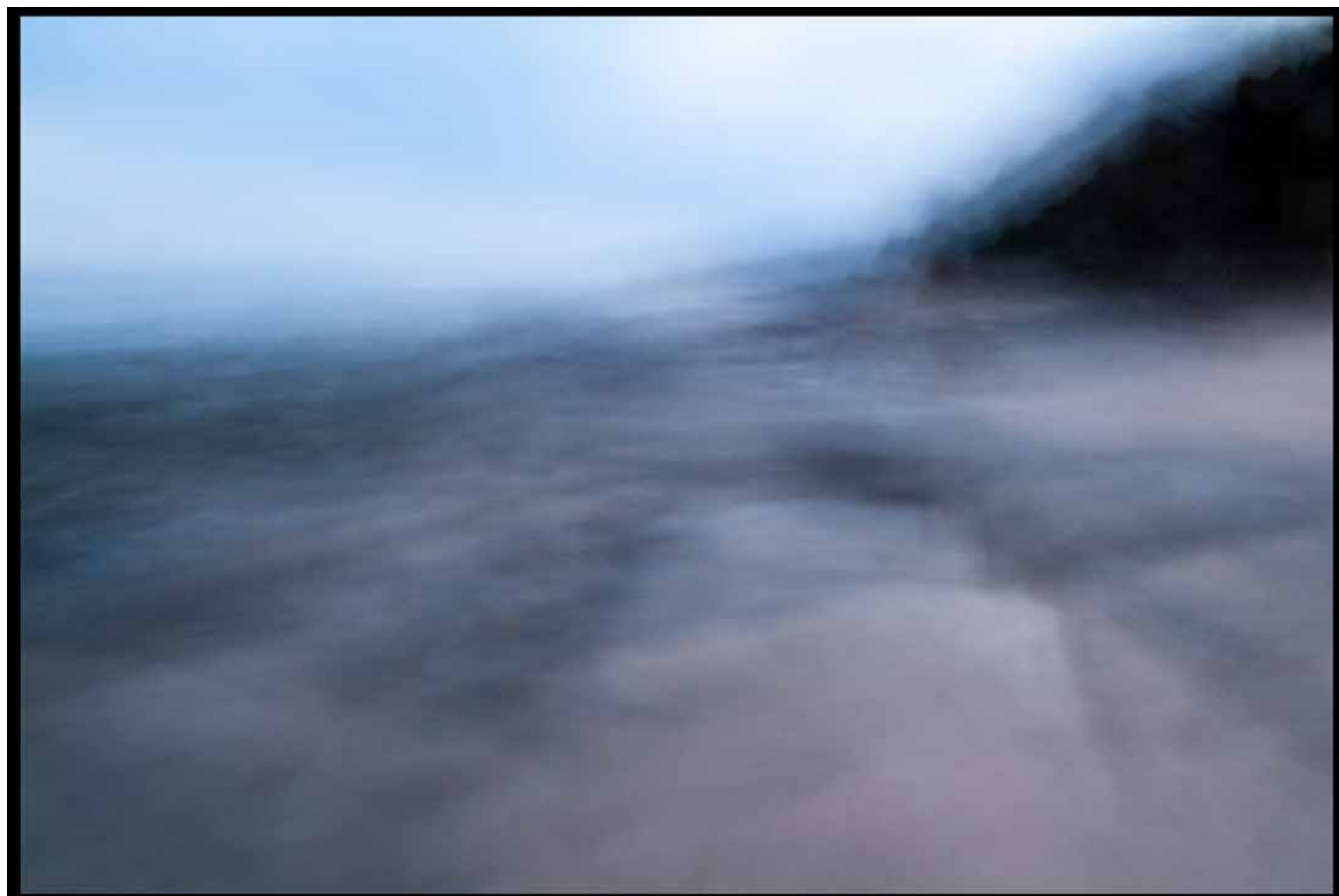
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Gathering Falling Light, Otways, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



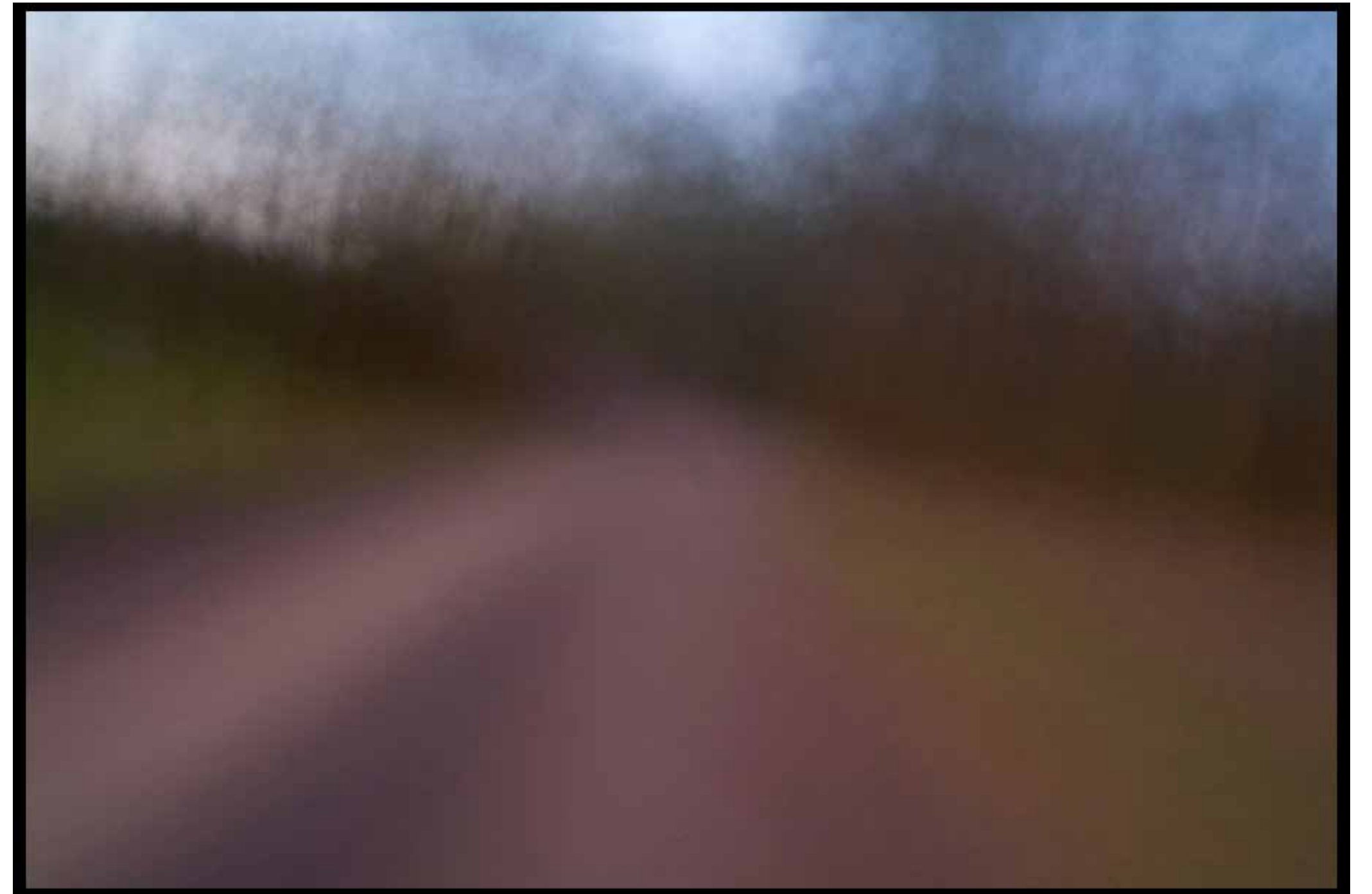
Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



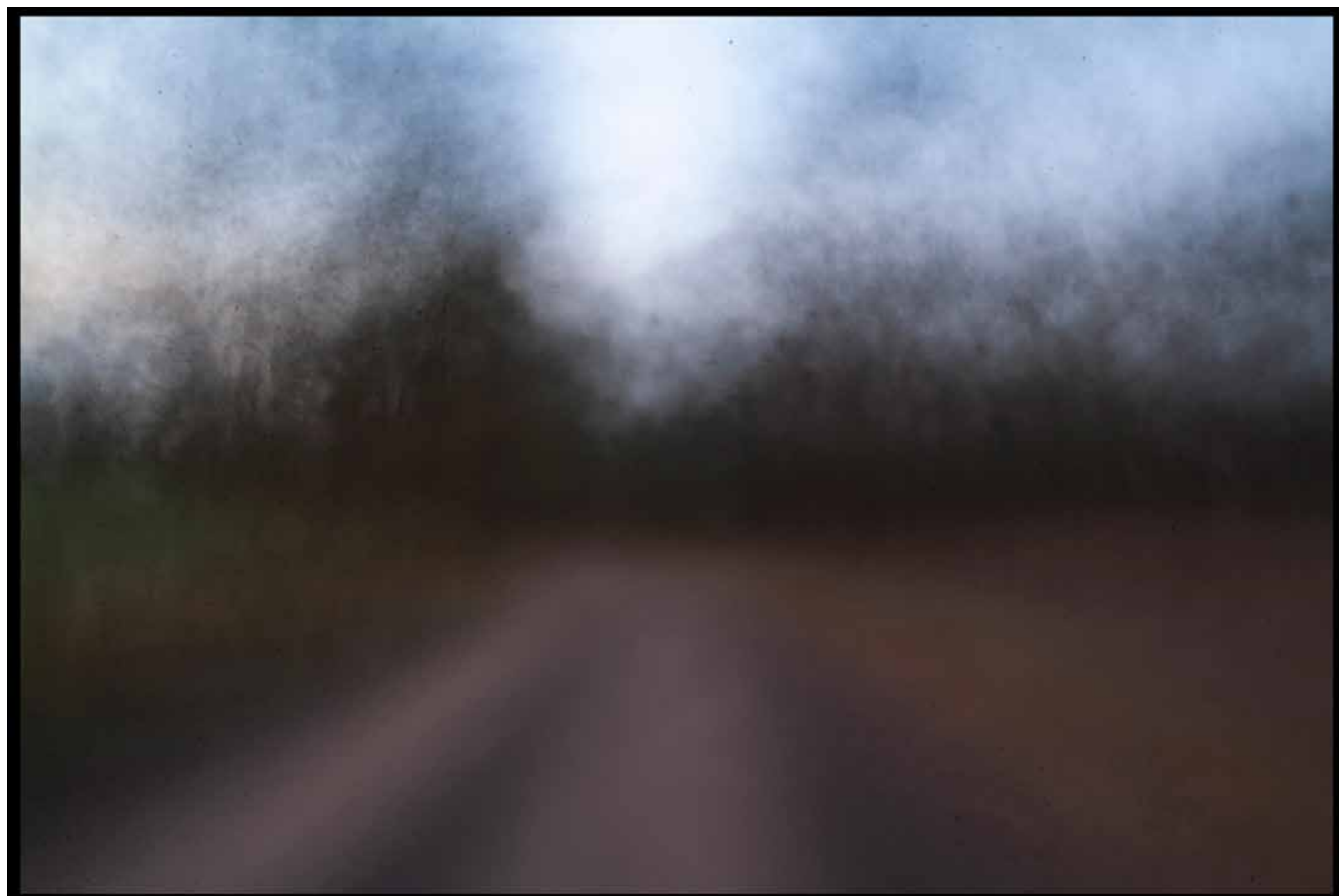
Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



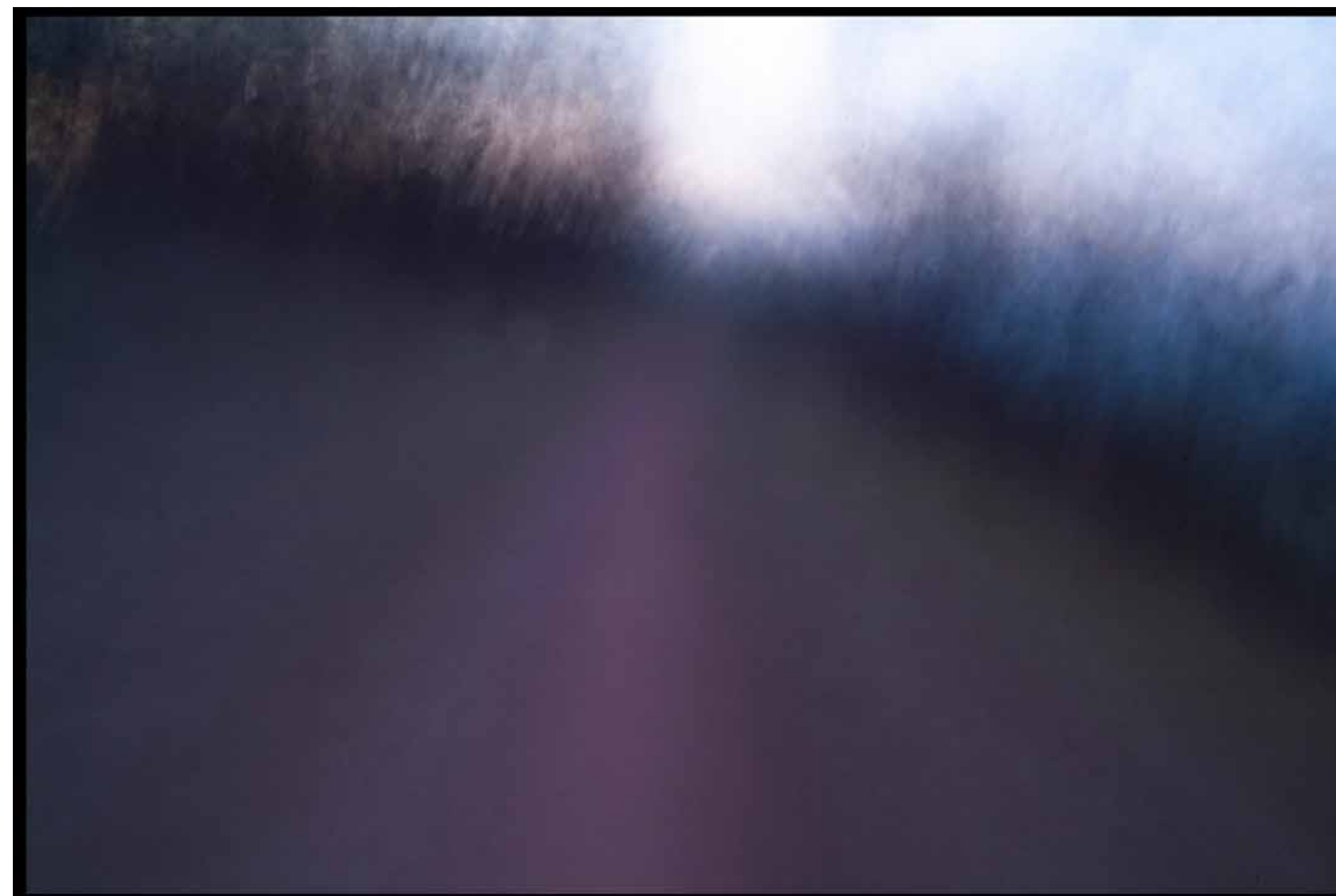
Gathering Falling Light, St Andrews, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, St Andrews, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, St Andrews, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest

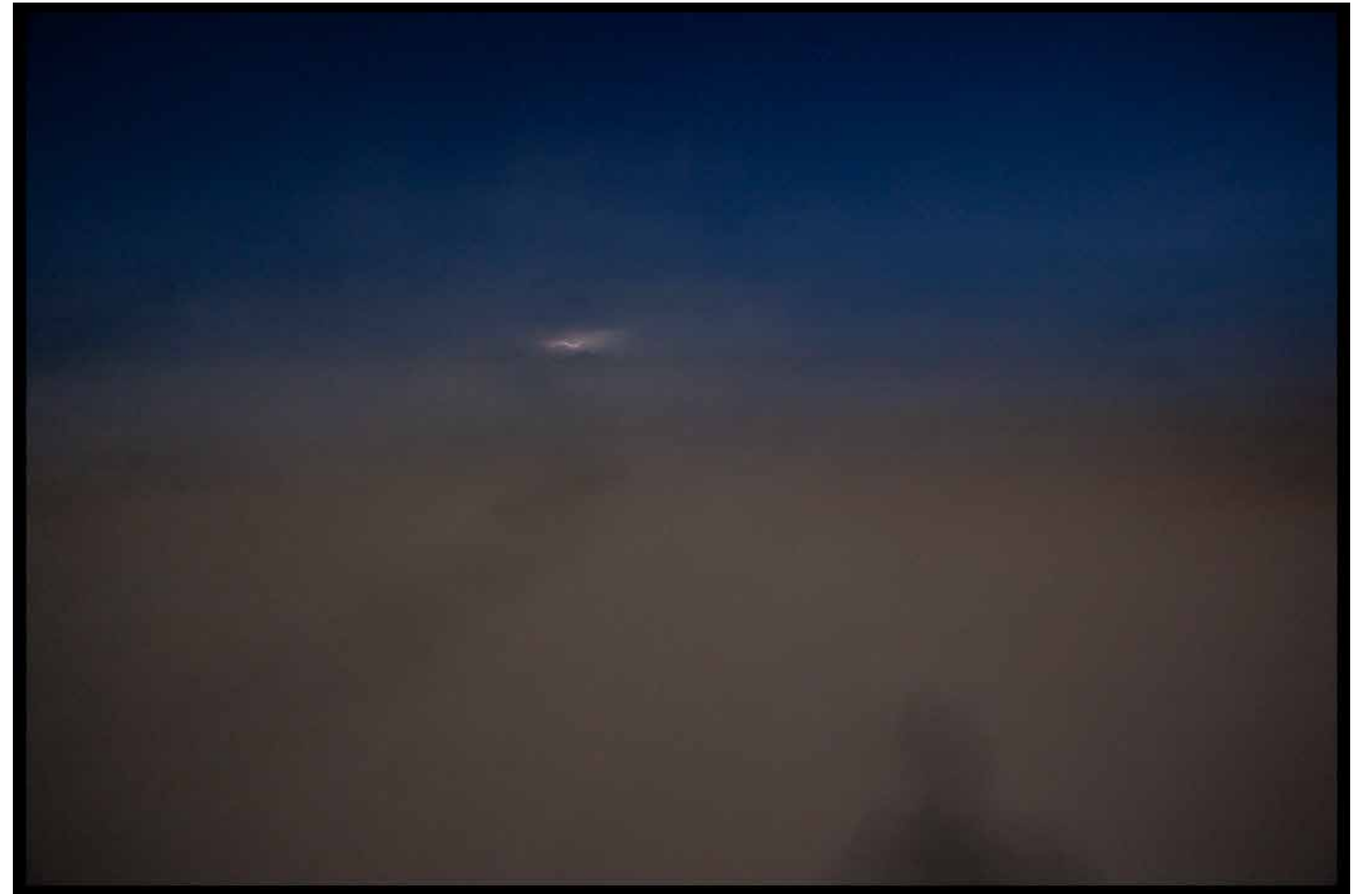


Gathering Falling Light, St Andrews, Victoria, Australia, 2008 - 30 second exposure while walking with camera mounted on chest





Gathering Falling Light, Lake Mungo NSW, Australia, 2009 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, Lake Mungo NSW, Australia, 2009 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, Lake Mungo NSW, Australia, 2009 - 30 second exposure while walking with camera mounted on chest



Gathering Falling Light, Lake Mungo NSW, Australia, 2009 - 30 second exposure while walking with camera mounted on chest

the art of:

Light  
Painting

Photographs



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Light trail with torch



Gathering Falling Light, Lake Mung, NSW, Australia, 2009 - Light trail with torch in full moon



Gathering Falling Light, Lake Mung, NSW, Australia, 2009 - Light trail with torch in full moon



Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - Climbing Tree



Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - Artefact light painting



Gathering Falling Light, Pink Lake, Victoria, Australia, 2009 - light painting and flash



Gathering Falling Light, Lake Mungo, NSW, Australia, 2009 - Artefact light painting



Gathering Falling Light, Pink Lake, Victoria, Australia, 2008 - light painting and flash



Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - Artefact light painting



Gathering Falling Light, Pink Lake, Victoria, Australia, 2008 - light painting and flash



Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - Artefact light painting





Gathering Falling Light, Pink Lake,



Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - Artefact light painting



Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - light painting



Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - light painting



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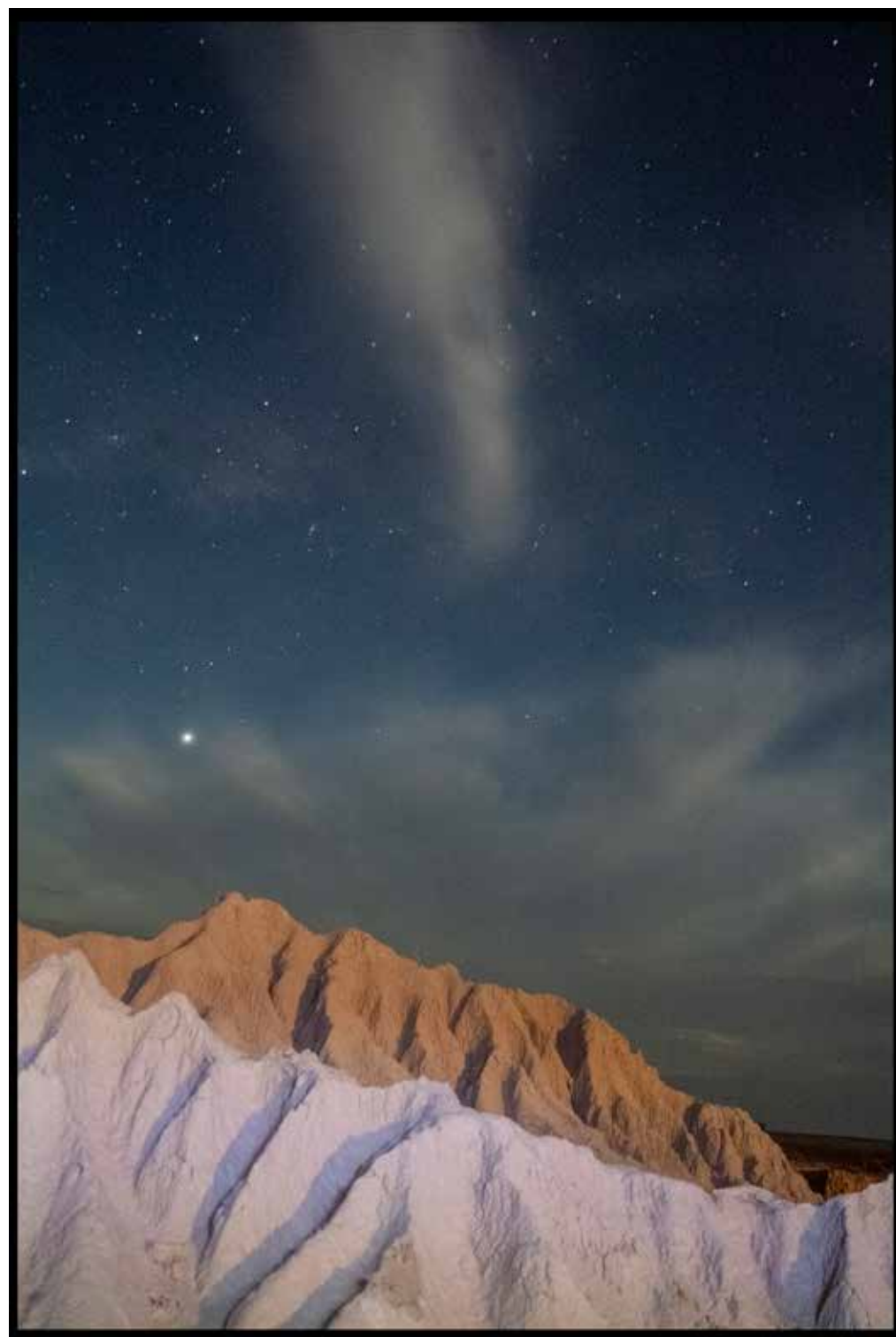


Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Figure and white garment flash painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Figure and white garment flash painting





Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Figure and white garment flash painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Figure and white garment flash painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Light painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - flash



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Light painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Light painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Light painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Light painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Light painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Light painting

the art of:

# Moonlighting

# Photographs



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Moonlight painting

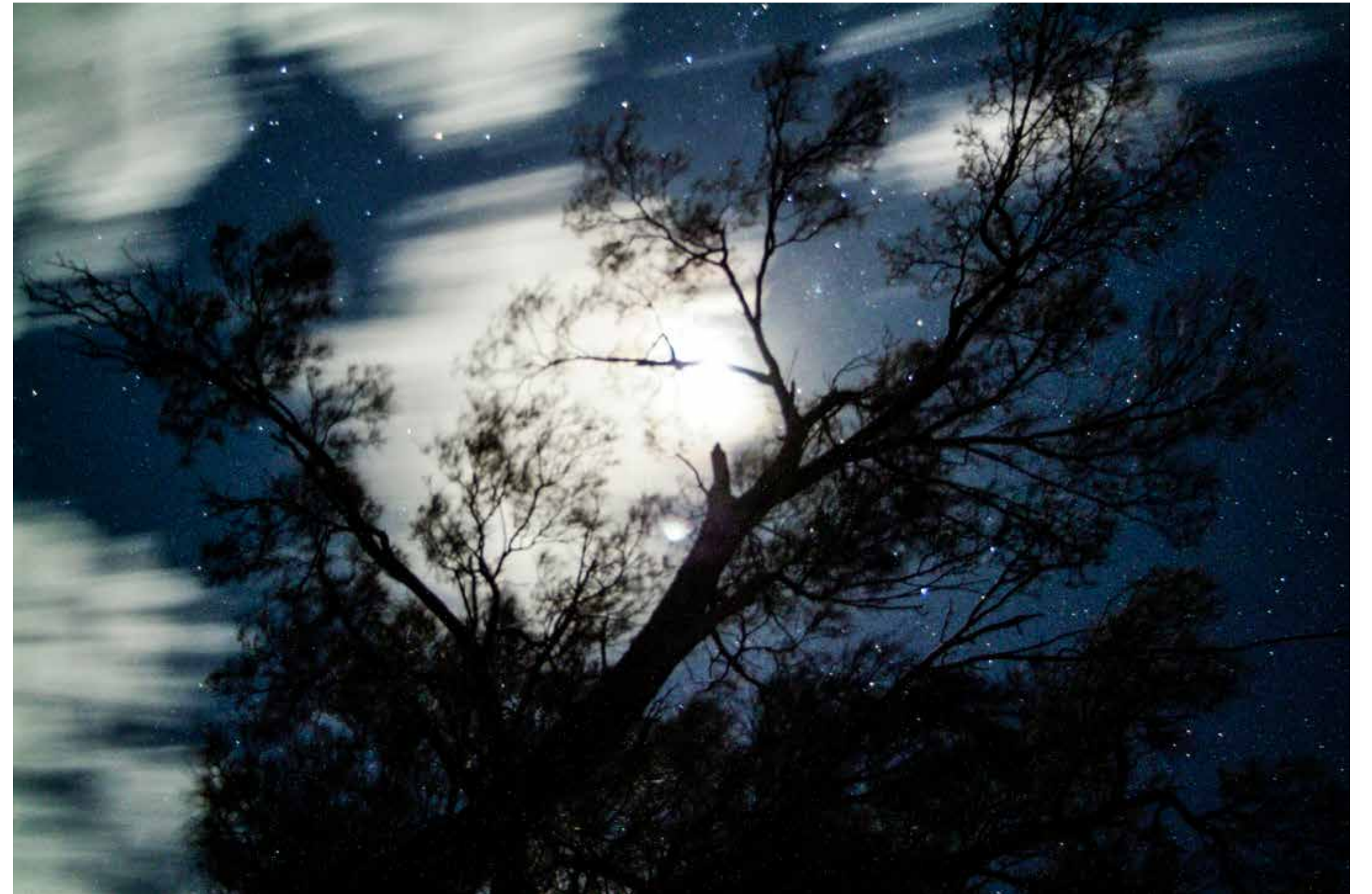


Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - Moonlight painting





Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - Moonlight painting







Gathering Falling Light, Lake Mungo, NSW, Australia, 2008 - Moonlight painting





Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Figure and white garment flash painting



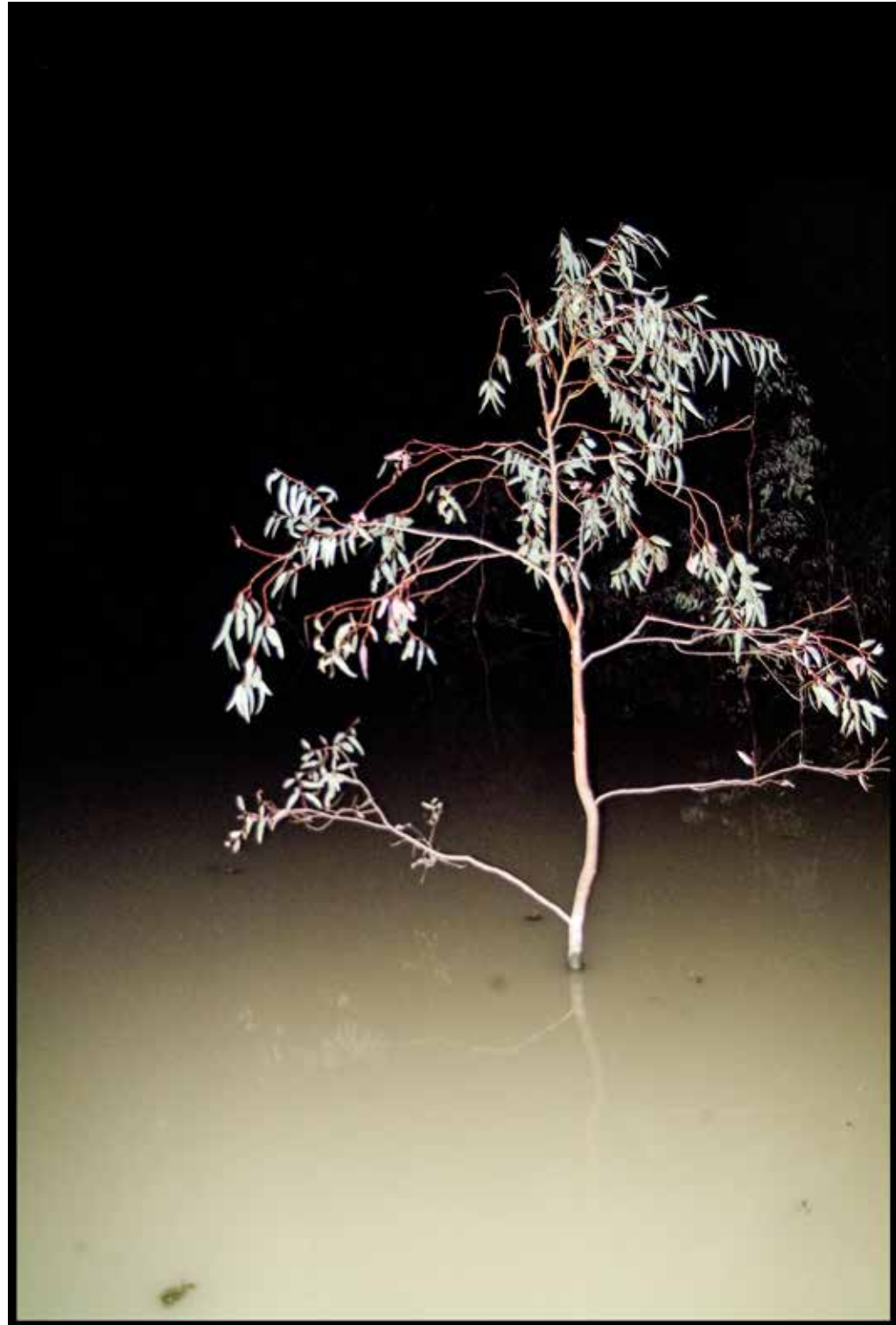
Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Figure and white garment flash painting



Gathering Falling Light, Wilsons Prom, Victoria, Australia, 2008 - Figure and white garment flash painting



Gathering Falling Light, Lake Hatta, Victoria, Australia, 2008 - flash painting



Gathering Falling Light, Lake Hatta, Victoria, Australia, 2008 - flash painting



Gathering Falling Light, Lake Hatta, Victoria, Australia, 2008 - flash painting



Gathering Falling Light, Lake Hatta, Victoria, Australia, 2008 - flash painting



Gathering Falling Light, Lake Hatta, Victoria, Australia, 2008 - flash painting



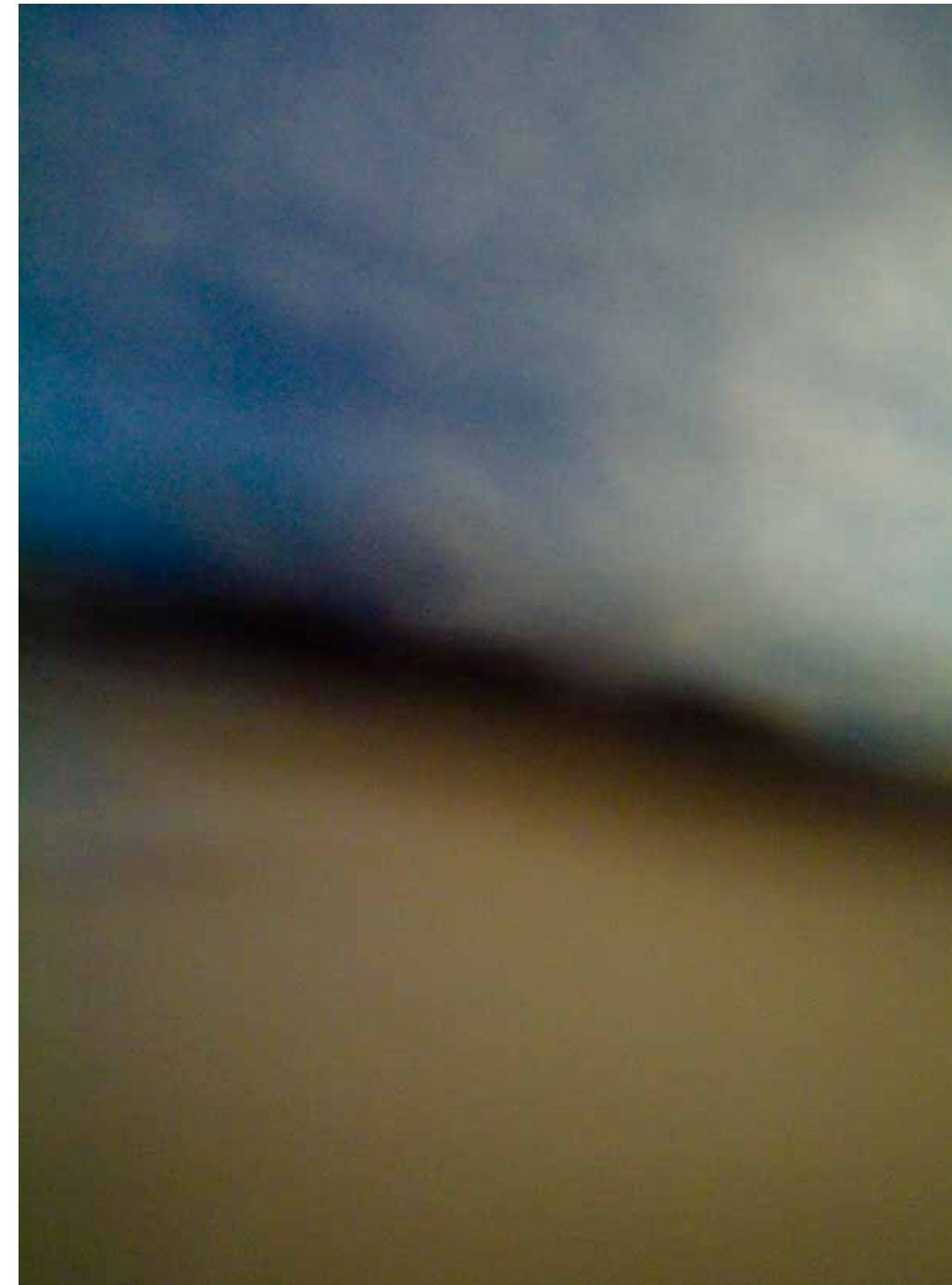
Gathering Falling Light, Lake Hatta, Victoria, Australia, 2008 - flash painting



Gathering Falling Light, Lake Hatta, Victoria, Australia, 2008 - flash painting

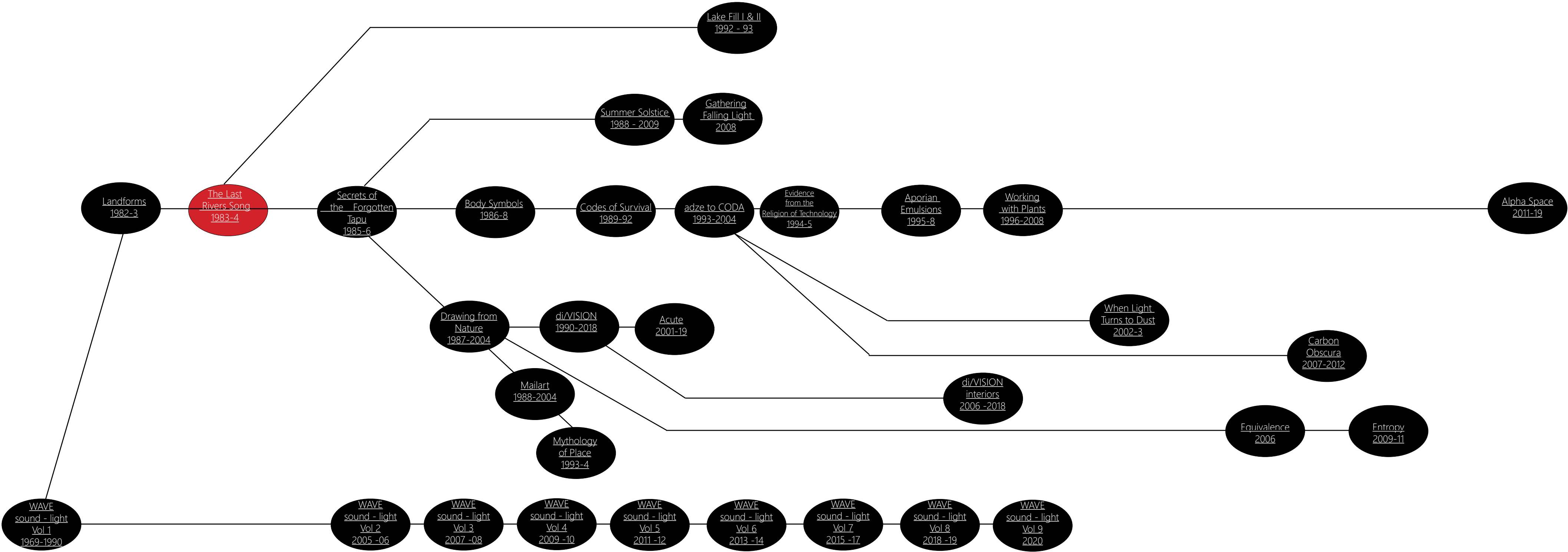


Gathering Falling Light, Self portrait, Pink Lake, Victoria, Australia, 2008 -



# Lloyd Godman Project Ebooks

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





Lloyd Godman began his creative work in photo based projects which inspired an interest in light and later photosynthesis . He is now described as an ecological artist and Avant gardener. Lloyd has an MFA from RMIT University Melbourne (1999). He has had over 45 solo exhibitions and been included in more than 270 group exhibitions. He established and was head of the photo section at the School of Art Otago Polytechnic New Zealand for 20 years before moving to Melbourne in 2005. He now lives with his partner Tess Edwards at St Andrews where they help run the Baldessin Press.

*"Lloyd Godman is one of a new breed of environmental artists whose work is directly influencing 'green' building design....."Godman's installations are the result of a unique blend of botanical science, environmental awareness and artistic expression. All three elements are intrinsic to the practical realisation of his polymathic vision".*

John Power - Editor of Facility Management Magazine Aug 2011

Many of his projects have been published as [E books](#)

<http://lloydgodman.net/Publications/books1.html>

## Ebook selection

Explore the [full selection of Ebooks](#) by Lloyd Godman

## E book WORKSHOPS

These publications are designed in Adobe InDesign by Lloyd Godman. From time to time Lloyd offers workshops at the Baldessin Press where he lives on using InDesign to design and publish interactive E books. If you are an artist with a project you would like to publish the workshops provide a wonderful opportunity.

You can find information on this at the [Baldessin Press web site](#).

# Fine Art prints

With an extensive background in fine arts (over 40 solo exhibitions and 200 group exhibitions) Lloyd is able to offer limited edition fine art prints of many of the photographs in this publication. You can check out other art projects by Lloyd Godman [here](#)

**Edition number:** The archival prints are limited to an edition of three signed and numbered - once the edition is complete **NO** other prints are available. There is also one artist copy for exhibition purposes.

**Paper:** All prints are printed on high quality archival rag paper

**Pigments:** The finest Epson pigments are used for all prints

**Size:** The image is printed on A2 paper (420 x 594 mm 16.5 x 23.4 in) with a suitable paper boarder to allow for framing

**Framing:** While framing for wall mounting can be arranged it is easier to transport the print unframed and offer instructions on framing at your locality

**Cost:** The prints are offered at **\$390 Au per print unframed** plus postage and handling

**Time:** Depending upon demand, your location and the availability of the expert printer, expect 2-3 weeks for delivery.

**CONTACT:** inquires to [lloydgodman@gmail.com](mailto:lloydgodman@gmail.com)

Lloyd has works in the following collections

Tate Modern, London, England 2019  
The Friends School, Hobart , Australia 2016  
Deakin University Art Gallery - Melbourne, Victoria, Australia - 2014  
Albury Art Gallery, NSW Australia - 2010  
Nillumbik Art Collection, Victoria, Australia - 2010  
Glenbow Museum. Gift of Chuck Stake Enterprises (A.K.A. Don Mabie), 1999  
MOCA, Ga Atlanta, USA 2005  
Te Papa Tongarewa - Museum of New Zealand  
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.  
Versorgungsaamt, 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.

# E publications



**Tillandsimania** **\$30 Aust**

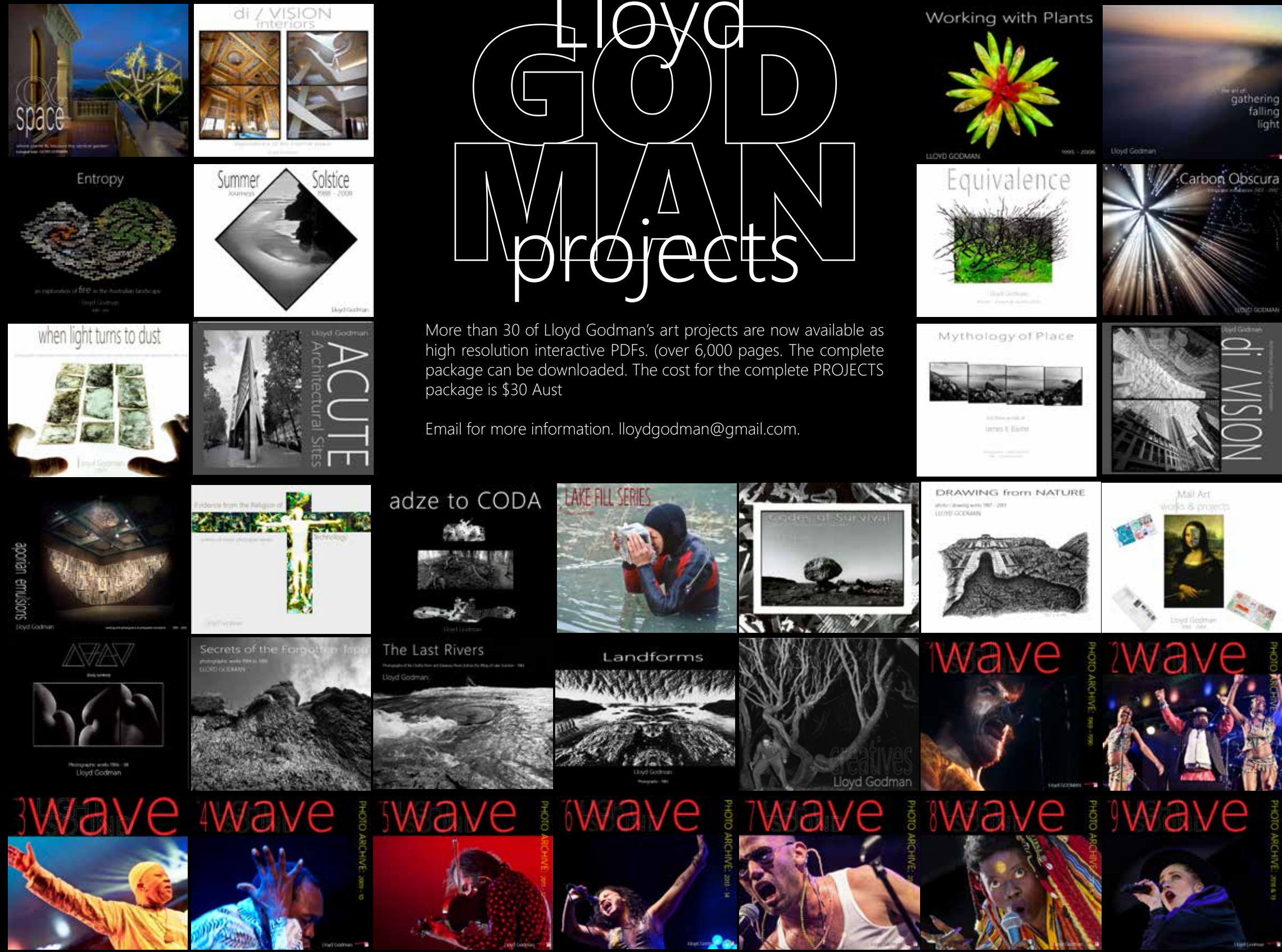
This is a series of interactive PDFs and a work in progress which is updated annually. This means key words are linked to relevant information on other pages, so the document is easy to navigate and find information.

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).



# Lloyd GODMAN projects

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).