Photographing the Altered Landscape

A Project submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

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December, 2011
Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the exegesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Shane Hulbert, 2011
Acknowledgements

I would like to thank my supervisors, Dr Keely Macarow and Professor Elizabeth Grierson for their encouragement and support throughout the project.

I acknowledge the following people and organisations for their assistance in this project:

Susan van Wyke, Curator of Photography at the National Gallery of Victoria; Naomi Cass, Director, Centre for Contemporary Photography (CCP); Judy Annear, Senior Curator of Photography, Art Gallery of New South Wales; Mike Collette, President, Betterlight Inc.; Grace Hoon, Academic, Sangmyung University, South Korea; South Australian Climate Services Centre; Christine Thomas, Perth Centre for Photography (PCP); Sandy Edwards, Arthere; Siobhan Murphy; Alan Davies, Curator of Photographs, State Library of New South Wales; Bureau of Meteorology, Australia; Kayell Australia and Professor Linda Brennen.

I would like to gratefully acknowledge the support and assistance of my friends and colleagues from the School of Art, Fine Art Photography studio area – Kellyann Geurts, Steph Neoh and especially John Billan for his ongoing contribution to my practice, through conversations, equipment advice, encouragement and friendship.

I would like to sincerely thank Dr Les Walkling for his early supervision, generosity, commitment and advice.

Finally, I would like to thank my family, my wife Tammy and friends for their continued and ongoing support.
Landscape is not merely an aesthetic background to life, rather it is a setting that both expresses and conditions cultural attitudes and activities, and significant modifications to landscapes are not possible without major changes in social attitudes… Landscapes are therefore always imbued with meanings that come from how and why we know them (Relph 1976, p. 122). (emphasis added)
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Abstract

This practice–led research project is a visual investigation into the artistic, cultural and technological status of altered landscape photography in Australia. The outcome of the research is an exhibition of twelve digital photographic prints that consider the capabilities and limitations of contemporary digital technologies in the practice of altered landscape photography in Australia.

An altered landscape is positioned, for this research project, as one that evidences irrevocable change, the crafting of the land through construction and intervention, a system or process that modifies and results in the making of something new or different from the pre–existing state. This is the land that has been disrupted, been made artificial and different from what is on or above it. Humans mine for the resources needed to create new constructions, settlements and cities, shift the borders of the bush through removal and addition, and alter the environment to change its purpose to suit the expansion of civilisation and the needs of our cultures and economies.

The research investigates fine art landscape photographers from the mid nineteenth century to contemporary times, and aims to identify the conditions under which they photographed, their choices for subject matter, the type of equipment they used, and to assess their influence on the practice of landscape photography. The research also investigated the relationships between certain Australian sites and how these places are situated within ideas of nation, both historical and contemporary. From this, the research established a series of categories for contemporary altered landscape photography in Australia, as a way of seeing the land, and as a way of exploring the land to produce this body of photographic artwork.

Throughout this project it was always my intention to ensure that every fine art photographic print I made responded to the deepest traditions of the photographic medium, while exploring the capability and suitability of digital devices and processes for photographing the Australian altered landscape. As an artist and researcher I am consciously positioning myself and this research from the perspective of the producer, rather than the
consumer, from the perspective of reflection on the altered landscape as subject matter, and the ways these technologies are suited to contemporary landscape photography and situated in my practice.

The project was ultimately a photographic study of human geography, of place and of landscape and through the lens of discovering, uncovering and revealing how the landscape is altered by human intervention, it contributes to a new body of knowledge in the field of Australian landscape photography, and a way of approaching and understanding the Australian altered landscape.
Photographing the Altered Landscape

The Exhibition

School of Art Gallery
RMIT University
February 2012
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…all human landscape has cultural meaning, no matter how ordinary that landscape may be … our human landscape is our unwitting autobiography, reflecting our tastes, our values, our aspirations, and even our fears, in tangible, visible form (Salvesen 2010, p. 52).

(emphasis added)
Introduction to the Project

This research project culminated in the exhibition *Photographing the Altered Landscape*, consisting of thirteen photographic artworks, presented at the RMIT University, School of Art Gallery, in Melbourne, Australia, in 2012, with altered landscape as the core theme. The exhibition photographs are the outcome of theoretical and practice-led research on the traditions and history of altered landscape photography in Australia, benchmarked internationally against similar interests and environments. Embedded in this was an analysis of the notion of landscape as it relates to human experience, and the genre of altered landscape as a contemporary way of exploring and photographing land use in Australia.

The exhibition *Photographing the Altered Landscape* was informed by a range of exhibitions that occurred throughout the course of this project, including *Expedition* a solo exhibition at the Centre for Contemporary Photography (CCP) in 2010, Melbourne, Australia; *Altered Landscapes*, a solo exhibition at 69 Smith Street, in 2008, Melbourne, Australia; *Territories*, an international group show in which I was both the curator and a contributing artist, which included artists from Australia and Hong Kong, at Project Space, RMIT University in 2009, Melbourne, Australia; *Contemporary Landscapes in Photography* national prize show at the Perth Centre for Photography in 2007 and 2008, Perth, Australia; *24 Hours*, a group show at Sangmyung University's JeJu Island campus in 2006, JeJu Island, South Korea.

These exhibitions collectively form a trajectory of practical research with visual outcomes, investigating the land in Australia, culminating in the compilation of a photographic typology of altered Australian landscapes, a taxonomic classification of characteristics that relates to the impact of humankind on the land. The etymology of typology is from the Greek *typos* (type), and taxonomic, from the Greek *taxis* (arrangement) and *nomin* (method), meaning to classify, collect and catalogue. The premise is that somewhere in Australia, whether in the major cities, towns, regional centres, or in the remote outback, the surface of the Australian continent has been altered via human intervention. This project sought to discover, explore and photograph that intervention, to contribute to the body of knowledge and scholarly understanding of the Australian
altered landscape.

The views in these areas are eclectic, from mining sites to dams, military territories and testing areas to agricultural sites, from playing grounds to community places, with the common connection being that they all represent an altering of the land through the interests of economic or social pursuits.

Central to this research project and the exhibited photographic artworks is the notion of landscape. The research positions landscape is a cultural phenomenon based on human experience and the interpretation of land and place (Cosgrove 1984; Schama 1995; Tuan 1990). More than a reproduction or rendering of a natural scene, more than photographic scenery, landscape refers to a complex set of cultural, political and economic systems that deals with places, people, myth and histories. A culturally embedded concept not belonging to any particular discipline, landscape has an extensive presence in the lexicon of art practice and cultural theory.

An Altered Landscape is the culmination of the culture (that 'owns' it) to this point in time. An Altered Landscape is predominately, and above all else, a human landscape, constructed from our experience of the place, its history, our history, our culture and our beliefs. An altered landscape attests to the idea that:

…all human landscape has cultural meaning, no matter how ordinary that landscape may be … our human landscape is our unwitting autobiography, reflecting our tastes, our values, our aspirations, and even our fears, in tangible, visible form (Salvesen 2010, p. 52).

For this project, the notion of the Altered Landscape is directly related to the imprint and impact of human civilisation on the planet. ‘Thus, whatever its aesthetic merits, every representation of landscape is also a record of human values and actions imposed on the land over time’ (Bright 1989, p. 27). This definition is important as imprint and impact defines the difference between landscape and altered landscape. It is a distinction worth exploring, because an altered landscape, by definition, could be considered a tautology. Landscape is a human experience, but in so being it is predominately a condition of seeing the world, coupled with our
memory and experience of being projected onto the land to categorise and establish a mappable location. The altered landscape is an imposed construct – an action based intervention into and onto the landscape. This changes the landscape, it constructs over the landscape, and ultimately it makes the landscape a result of visible and clear human intervention. It becomes a physically constructed space, from wood, stone, steel and concrete, or a physically reduced space – the result of extracting wood, stone and the minerals that form steel or concrete. Thus the notion of an altered landscape, by its inherently constructionist definition, deconstructs the Enlightenment narrative prioritising the landscape as a natural phenomenon.

For the purposes of this research project, the term altered landscape is also positioned within contemporary photographic practice, beginning in 1975 with the exhibition New Topographics: Photographs of a Man-Altered Landscape at the George Eastman House International Museum of Photography and Film, US. This exhibition, discussed in more detail in Chapter Three: The Land and the Altered Landscape, bought together the work of ten photographers whose photographic images challenged notions of beauty and landscape, and defined the altered landscape as a key contemporary concept for photographic artists. The concept and term altered landscape is also central to the Nevada Museum of Art’s signature curatorial focus, The Altered Landscape Collection, designed to bring together photographic works from US and international artists whose images reference notions of the altered landscape.

Altered landscape, landscape, place and experience are key concepts revealed in the photographic art works that form the practice-led aspects of this research. Their meanings overlap, and the context of each term is dealt with in more detail in the chapters that examine the photographic images that respond to the outcomes of this research.

The Research Questions

The project ultimately sought to investigate three questions about the artistic and cultural influence of the altered landscape in Australian photography.
1. *What influences on the practice and aesthetic of landscape photography can be attributed to the photographic technology employed at the time?*

This question framed the historical context of the project. To answer this question the research explored and investigated the relationship between photographic technology and landscape photography in Australia. The hypothesis for this aspect of the research is that if much of the Australian landscape photography from the nineteenth century can be linked artistically and culturally, in various ways, to the imaging technology used to produce it, then the current movement to electronic based photography will imply a different set of imaging criteria and result in a different set of artistic outcomes. In responding to this question, the project sought to identify these imaging criteria and artistic outcomes and determine their relevance to altered landscape photography that uses digital hardware and software.

To answer this question the research undertook a historical trace of landscape photography from the nineteenth century through analysis and a review of the artists, studios, and key photographic works that appear in texts on Australian photographic history. This research process was designed to provide links between the nineteenth century development and availability of photographic technology with the concurrent process of European colonisation and expansion of the nation’s cities and towns, and the subsequent effects this had on the landscape.

2. *What is the artistic and cultural significance of altered landscape images in Australia’s photographic history?*

This question framed the positioning of altered landscape photography in Australian artistic and curatorial interests. Research was undertaken to compare the cultural and artistic concerns in altered landscape photography with curatorial interests, in Australian and international museums and galleries. My research sought to identify whether there were contemporary investigations into the altered landscape by Australian artists and photographers, and how this concern is replicated by curators, and the relevance of this replication to the
3. What are the artistic capabilities and limitations of digital photographic technology and processes in relation to the photographing of altered landscapes?

This question framed the key production based research for the project. Parallel with the historical research undertaken in response to Question 1, the project responded to an investigation into contemporary imaging technologies and the suitability of these technologies for the production of digital photographic images. Landscape photography is positioned within a strong formal photographic tradition of detail and scale, derived from the use of large format cameras and film. As I sought to position my work within this tradition, I investigated the type of contemporary digital photographic equipment available and devised a series of criteria to measure its suitability for landscape photography.

To organise this aspect of the research within this genre, I investigated how I would determine what an altered landscape was. I devised a series of categories to identify the context of an altered landscape, through which I could draw connections between the categories and concepts of the Australian landscape.

These categories were:

- Construction Sites
- Industrial Sites
- Mining Sites
- Recreation Sites
- Worship Sites

These categories, devised during the course of the project, were linked intrinsically with the methodology for my practice-led research. They enabled me to further investigate the altered landscape in Australia, to sort and analyse my data, and to determine a way of identifying what constitutes an altered landscape.

About the Exegesis
The exegesis presents concurrent research activities:

- practice–led research, evidenced through the visual outcomes and descriptive interactions; and
- contextual research, evidenced through connecting artists, histories, theories and ideas to my artworks

The idea of collecting, cataloguing and devising a typology was a core component of the research, and is reflected in the construction of the exegesis and Appropriate Durable Record (ADR). Rather than separate the exegesis and ADR into two documents, these are combined to present the research and creative findings as an integrated whole.

Chapter Two – Project Methodology maps the various methodologies used to undertake the theoretical and contextual research and to ensure the ideas and concepts informing the research connect with the practice–led aspects of the research. The chapter outlines and discusses the various methodologies through which the research was undertaken.

This chapter connects the observation of the landscape and the experience of landscape as a methodology for this project. Travelling vast distances in the relative comfort of 4x4 and Sport Utility Vehicles (SUVs), I visited remote Australian towns and regions. Along the way I encountered geographic vastness and isolation, extreme heat and violent weather conditions, outback settlements built on the allure and optimism of the discovery of minerals, and in the process I observed and photographed how humanity constructs, manufactures and intervenes into the environment. During the period of research (2005 – 2011), I travelled over 9,000 kilometres through the outback and country regions, made 476 film captures, 1883 digital captures and 439 on location digital scans. These captures and scans comprise the raw data for the project, and they were gathered through a series of research trips.

The chapter on methodology determines my selections of locations and reveals the various approaches to
photographing the altered landscape throughout the project. It discusses how specific locations, towns and routes were chosen, and explains the altered landscape categories that inform the final choice of images for the examination exhibition.

Chapter Three – *The Landscape and the Altered Landscape* investigates the meaning and use of the terms landscape and altered landscape in fine art photography and how these terms informed this research project. Landscape is defined as a human experience or constructed perspective, and this chapter charts the trajectory of that term and how my research of landscape led me to investigate the areas of Australia that reveal this meaning. Altered Landscape is explored as a genre of landscape photography, and as a more specific aspect of my research and photographic practice.

There is a long list of authors, artists, photographers and curators who have investigated the landscape in Australia, and Chapter Four – *Terminal Status: Altered Landscape and Photography in Australia* provides an analysis of the major books and exhibitions with altered landscape either as a direct theme, or as an area of interest. This chapter positions my research into this body of knowledge, exploring the connection between cultural and artistic concerns in landscape and altered landscape photography, and mapping these against curatorial interests. The chapter also provides an overview of the artistic and cultural history of altered landscape photography in Australia. From this analysis, the chapter outlines the influence of this cultural and artistic interest on my own practice-led research, and discusses how I identified the places, sites and territories that categorises the altered landscape in my project.

The identification and classification of sites and categories of altered landscapes were devised during my research trips throughout Victoria, South Australia and New South Wales. Chapter Five – *From Field Trips to Road-Trips* charts the early photographic journeys to different locales as a way of investigating the kind of constructions and incursions within the landscape that might qualify as altered. This chapter also identifies the research methodologies I undertook during these trips, and the contribution of these methodologies to the practice-led research for the project. The project began with the field trip as a way of identifying and pho-
tographing specific places within Victoria. This method transformed into the road-trip, as a more succinct way of investigating the role of the journey to a specific place and including this enquiry into my core method of photographing the landscape. The chapter highlights the strengths and weaknesses of these different kinds of trips involving different methodological approaches, and ultimately identifies the expedition as the most suitable methodology for photographing the Australian altered landscape for this project.

Chapter Six – *Neither Here nor There: Expeditions and the Photographing of the Australia Landscape* introduces the concept of the expedition into the project as a way of thinking about the practice-led research. The chapter then charts the significance of this methodology through an exploration of the two expeditions that defined the final stages of the project. Key images from the final project exhibition are explored in detail, outlining the connections between the photographs and the key research themes of the project.

Two international trips were also undertaken during the course of the project, one to South Korea and one to the US, primarily as a way of benchmarking the altered landscape in Australia to expand how I would answer the research questions.

Landscape, place, belonging and the relationship between the land and Australian national identity are the core principles, theories and ideas informing this research project. While these are broad contemporary concerns, they are not all inclusive. Issues of ecology, environmentalism and sustainability are implicit in this research, however the politics and principles of contemporary debates in these areas do not constitute the core focus or thrust of this project.

The parameters of the project and personal positioning of myself as the artist were determined through the research and practice. The project makes considered and deliberate use of standpoint theory1 as a way of positioning myself as the researcher. Standpoint theory refers to how I am photographing and representing the

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1. For further information on standpoint theory see the Stanford Encyclopaedia of Philosophy, available online at http://plato.stanford.edu/entries/feminism-epistemology/#standpoint, accessed 17 December 2011.
landscape from my specific socially situated perspective. This perspective is predominately from the voice of the settler, with a cultural and genealogical heritage linking back to Western Europe. Intersecting with this are perspectives of the meaning of landscape derived from the Indigenous history of Australia, as well as references to the historical differences in interpretations of landscape between the original Australians and the settlers.

The researchers voice is implicitly gendered by association with historical antecedents of exploration in Australia; the methodology of travelling vast distances into isolated areas of the country, alone, links into the traditions of landscape photography and the Australian explorers; traditions which are inherently male in their undertaking. The theories of the male gaze in the landscape is not a topic for the research, however there is a recognition of an explicit methodology – the act of inserting myself into harsh and isolated landscapes, via the act of exploring the landscape in off-road vehicles.

Finally, the project outcomes are those of a fine art photographer. The photographic images are based on observations of the landscape, and from the experience of being in the landscape, an experience that translates into the photographic artworks through the use of the language of photography – the mechanical operations connected to the visual interpretations of a scene or view through the optics of the camera. The camera is a crucial tool for investigation, the technology of photography, both the hardware and software, define how I work as an artist, and as such form an integral part of this research project.
Photographing the Altered Landscape

Chapter Two: Methodology

This is not a question of art. The land itself is in question. Power and politics trail in landscape’s wake, because land itself is never un–ideological – at least not once humans begin to take its measure. Before long it is not even natural (Strand 2008, p. 82).

(emphasis added)
Practice–led Research

Photographing the Altered Landscape is a creative arts–based and practice–led research project. Through a range of connected research methodologies the project investigated, explored, observed, considered and responded to specific sites, towns and locations within Australian that revealed the altering of the landscape through human intervention. The project was also, in a sense, biographical, as an ontological account of an Australian artist with European ancestry, investigating the experience of landscape, and testifying to a growing awareness of what being in, and of, the Australian landscape meant for the development and expansion of a fine art photography practice.

The objective was to create a body of photographic artwork investigating the altered landscape in Australia, and through a series of trips exploring sites, locations and areas of Australia, to identify, categorise and photograph sites that responded to the notion of the altered landscape.

The development and use of specific methodologies was not linear, and my approach to the project was not entirely systematic – I did not define my parameters for research and enquiry, then execute a series of works within those parameters. Instead, I began with a search for the most comprehensive way to visualise the landscape through contemporary photographic devices, and a way to interrogate photographic hardware and software in connection with the photographing of my subject, the altered landscape.

There were two key aims to the project that became fundamental to the way I conducted the research and created the final photographic artworks:

- The defining of what an altered landscape is, or could be, and how this informed the identification of sites that respond to this notion of being an altered landscape; and
- The relationship between contemporary photographic devices, software, hardware and processes, and the photographing of the altered landscape.
The project was ultimately a photographic investigation of the altered landscape in Australia, and as such a number of methodologies were utilised within this framework of creative practice.

To investigate the topic of the altered landscape and to answer the research questions, I responded to the project through three specific creative arts–based and practice–led research methodologies:

1. Heuristic enquiry
2. Critical discourse analysis
3. Phenomenological process

These methodologies were supported by empirical data gathering and analysis to determine locations and the most appropriate time of year to photograph specific sites.

The methodologies ultimately carried how I approached the research, culminating in an exhibition of digital photographic artworks investigating the altered landscape in Australia.

The most widely utilised methodology was heuristic enquiry. From the Greek word find or to discover, a heuristic methodology positions the research within a cyclic process of investigation, practice, reflection and information, with the intention of discovering a new or revised way of doing. This approach is most evident in Chapter Five – From Field Trips to Road Trips and Chapter Six – Neither Here nor There: Expeditions and the Photographing of the Australian Altered Landscape. These chapters outline a reflective approach on how the practical aspects of the project unfolded. They chart a lineage of choices around the most suitable approach for linking the development of ideas about what an altered landscape in Australia was, with the practical aspects on how to photograph sites that evidence such a landscape.

Through this cyclic and reflective methodology, a series of tasks were devised as a way of organising and interpreting the practice led aspects of the research:
1. The determining of specific sites to explore and photograph. There are two types of sites evident in this project:

   • Destination sites: those that were targeted as specific destinations during the various trips undertaken during the project. These included towns that formed part of the journey, as well as the ultimate end point of the trip. These towns were always identified before departure.
   • Discovery sites: those that were discovered by chance during the journey. These included sites that were observed during driving, such as views or objects of interest on the side of the road, or small towns that were encountered on the journeys.

2. The exploration of towns to target specific sites that represented the altered landscape. This was a common process that I repeated in every destination site. It involved initial reconnaissance of the town to identify views and areas of interest, which were then photographed as target locations. These location shots were then reviewed in the evening to determine the following day's sites. Once determined, a list of sites was constructed taking account of the direction of the sun and weather predictions, to then schedule the next day's shoots.

Using these research methodologies, I investigated three specific approaches to identifying and photographing selected sites:

   • The Field trip
   • The Road trip
   • The Expedition

The field trip proved ineffective as it was too singular for an expanded investigation, however this realisation then led to the road trip. Through the road trip approach I was able to guide the research into a more consolidated direction by investigating multiple locations and more expansive areas of the country. However, the
road trip became too biographical and personal, and led to the decision to utilise the concept of the Australian expedition to frame my photographing of the altered landscape. As a consequence, the final two research trips were framed as expeditions.

Complimenting this heuristic enquiry methodology was critical discourse analysis (Grierson & Brearley 2009). This methodology was utilised as a way of assessing the historic and contemporary influence of photographers, artists and writers, and the appropriateness of their visual and / or theoretical contributions to altered landscape photography. This awareness helped inform my identification of altered landscape sites and categories.

Through the analysis of key historical and contemporary texts on Australian and international photography, artist monographs, landscape theory texts and exhibitions that reflect artistic and curatorial concerns in landscape and altered landscape photography, the research identified significant debates and theories currently being explored in contemporary fine art photography, which ultimately informed the final selection of images for the examination and exhibition. This included texts that defined the history of landscape photographic practice in Australia, as well as identifying key exhibitions that would validate and position my artwork within a national and international lineage of fine art photography.

Critical discourse analysis was used to determine the major sites for exploration. Through both textual and visual analysis I identified Broken Hill, Roxby Downs, Coober Pedy and the outback towns along the Oodnadatta Track as the most accessible and relevant sites for this research project. These major sites, as destination sites, were complimented by discovery sites. In order to take full advantage of discovery, a phenomenological methodology was included. To utilise the senses before the mind, to be open to the chance encounter of discovery, and to consciously experience a place prior to knowing the place through theories or geographic knowledge, is to enable a phenomenological way of researching. From the Latin *phaenomenon* that which appears or is seen, a phenomenological research methodology considers self awareness as a way of responding to sights, locations and experiences during the numerous trips undertaken as practice–led research.
This phenomenological approach underpinned the core aspects of the research, and was particularly evident in the various photographic journeys undertaken throughout Australia. These journeys became central to the interpretation of the landscape, and directly contributed to the evolution of the practice-led approach on photographing the altered landscape.

The awareness of a compelling methodology became a crucial component of the research project, and fully informed how the sites and locations were investigated, as a way of both determining what was to be photographed and how the sites and locations would be visualised.
In other words landscape denotes the external world mediated through subjective human experience in a way that neither regions nor area immediately suggest. Landscape is not merely the world we see, it is a construction, the composition of the world. Landscape is a way of seeing the world (Cosgrove 1984, p. 13). (emphasis added)
Landscape Origins

The origin of the word landscape is a combination of Latin, Celtic, Germanic, Slavic and Greek. Introduced into Britain by the Angles, Saxon, Jutes and Danes around the fifth century A.D., (landskipe, landscaef) the word has various German (landschaft (region) and lantschaft) and Dutch expressions. Throughout this history the term refers consistently to the human interpretation of a physical place – territory, the borders of a village or other boundary, a mapped location clearly defined through demarcation, a plot of ground, a field, a forest, the bush, earth or farming soil. These origins consistently refer to the natural environment and the relationship to human experience or uses of that environment. These are meanings that trace through this project as ways of considering the land and the landscape.

Landscape is the experience of a relational space between people and nature. It is an area on the surface of the earth that can be viewed from a single position (Cosgrove 1984) and is a combination of ‘material topography of a portion of land (that which can be seen) with the notion of vision (the way it is seen)’ (Cresswell 2002, p. 10).

In European art, the historical evolution of the term, landscape, has its roots in the transition of a depiction of the land being a background in a painting to a specific category or genre during the Renaissance. In art historian E.H. Gombrich’s classic essay, The Renaissance Theory of Art and the Rise of Landscape (1966) he claims that the category of landscape was given first to a painting in 1521 by Venetian writer, Marc Antonio Michiel and that by the mid-sixteenth century, landscape was an acknowledged subject matter for both paintings and prints (Gombrich 1966, p. 107).

Bibliographic research on the notion of landscape being a cultural construct, rather than a physical space,
revealed a number of key texts that became crucial to the research in this project. An investigation into the idea of landscape, and what it represents, also informed my methodology on how I planned the photographic trips, and the way I interacted photographically with the landscape. Thus the scholarly research informs the photographic works made during this project. I also focused specifically on the notion of landscape as it relates to photographic practice, and ideas and theories that inform the genre of landscape in photography. I therefore have not investigated other interpretations of landscape, such as the sublime, or the relationship between landscape and painting as a research topic in itself, as a full analysis of these areas falls outside the scope of my research as a fine art photographer, and the parameters of this project. However, there is an acknowledgement that these relationships do exist, and are noted, where appropriate, in my analysis of specific photographic works produced during the course of this project.

Landscape and Experience

In his seminal work on landscape theory and experience, *Landscape and Memory* (1995), writer and historian Simon Schama considers landscape to be a repository, the accumulation of the memories and experiences of humanity. Schama defines landscapes as being ‘…culture before they are nature; constructs of the imagination projected onto wood and water and rock’ (Schama 1995, p. 61).

Schama succinctly and eloquently traces the relationship between iconic aspects of the environment: river systems, mountains, valleys and forests, and the social systems that developed around them. He predominately investigates the psychological conditions of European cultures that gave rise to landscape, suggesting that they were not always associated with happiness, and that these projections of experience onto the landscape are informed by the lineage of cultures and civilisations.

This psychological connection is well defined in *Part Three* of Schama’s work, with chapters falling under the umbrella title of *Rock*. Here, Schama contrasts the Christian (Western) and Chinese (Eastern) attitudes to mountain ranges and their subsequent belief in dragons. In western Europe, dragons were the serpents of
Satan, inhabiting mountains as an affront to God, a sign of ‘diabolical contamination’ (Schama 1995, p. 411) and a battleground for sacred knights and valiant kings. In contrast, Chinese mountains were seen as a place of celestial transcendence, and dragons (the only sign of the Chinese zodiac that is mythical) considered a sign of power and good luck (Schama 1995, p. 411). Thus Schama’s interpretation of landscape is embedded crucially in its cultural context.

Landscape as a cultural construction is also reinforced by the human geographer, Denis E. Cosgrove, who, in his book *Social Formation and Symbolic Landscape* (1984), defines landscape as an idea. He writes that landscape is:

… the active engagement of human subject with the material object. In other words landscape denotes the external world mediated through subjective human experience in a way that neither regions nor area immediately suggest. Landscape is not merely the world we see, it is a construction, the composition of the world. Landscape is a way of seeing the world (Cosgrove 1984, p. 13).

This process of seeing the world is also at the core of how art historian, W.J.T Mitchell considered landscape in his book *Landscape and Power* (1994). In his essay from *Landscape and Power*, titled Imperial Landscape, Mitchell proposes a nine part thesis on landscape as a way of making connections between place and human experience, imposing a set of principles to define this connection. In this thesis, Mitchell defines landscape as a medium, a way of relating culture and place, and a way of understanding the relationship between landscape and the process of forming identity, in particular in thesis number four:

4. Landscape is a natural scene mediated by culture. It is both a represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package (Mitchell 1994, p. 5).

This resonated with how I approached the research for this project as it discusses an opposing construct of a
landscape, a binary representation considering the experience of landscape framed by a cultural relationship with it.

Landscape is connected intrinsically to place, a physical location made meaningful through emotional attachment. Author Tim Cresswell, in *Place: A Short Introduction* (2004) defines landscape as a location the viewer is outside of and external to, while a place is something to be attached to, or inside of (Cresswell 2004). In *Space and Place: The Perspective of Experience* (1997), human geographer and philosopher Yu–Fi Tuan outlines this relationship between humans and the spaces we inhabit as personal experience and constructed realities:

> When we look at a country scene we almost automatically arrange its components so that they are disposed around the road that disappears into the distant horizon. Again, almost automatically we imagine ourselves travelling down that road; its converging borders are like an arrow pointing to the horizon, which is our destination and future (Tuan 1997, p. 123).

These concepts of both landscape and place extend beyond the simple idea of viewing, to a phenomenological approach, a complex understanding of existence and experience – how we see, know, perceive and understand our world. Thus, being in the world, being in ‘a place’ is an acknowledgement of being human, our perceptual connection to that place, and that place’s extrinsic connection to us.

**Landscape as dialogue exchange**

The other way that I have considered landscape in this project is through the concept of an exchange. My experiences of being in the Australian outback, of travelling vast distances through desert environments and of seemingly uninhabited terrain, became a discussion between myself and the landscape.

In developing the scope of this project the idea of a dialogue with the landscape became an initial way for me
to consider how I would interpret the places I was photographing, and more importantly – what I chose to photograph, and ultimately what I would include in, or edit out of, the final examination exhibition. Early in the project I began investigating landscape sites that clearly reflected a cultural dialogue, not just between myself and the landscape, but between the historical and social development of places. Cultural landscape geographies author, Karl Benediktsson, and anthropologist Katrin Anna Lund, both Icelandic, provide an interesting insight into the idea of the landscape as a discussion between the place and the viewer in *Conversations with Landscapes* (2010). In their introduction to this text, they define the relationship between the environment with the viewing and experience of landscape as a conversation, where the landscape is considered as a mediated dialogue between place and human experience. Benediktsson and Lund refer to the Australian Aboriginal belief that the ‘land itself is imbued with the ability to transfer meaning to humans, who interpret its will through stories of the Dreaming’ (Benediktsson 2010, p. 02) as an example of this dialogue.

In the same book Edda R.H. Waage, also outlines the condition for this conversation as a performative relationship between humans and nature:

… in the sense that it exists only by means of the two, and at the same time through their relation the two acquire the form they have within the network. And thus from within their hybrid network of humans and nature emerges a relational space; a space called landscape (Waage 2010, p. 49).

Waage uses the simple example of a mountain being in the environment, but not being part of the landscape until gazed upon by a human, ‘Consequently there is no landscape without humans, as there is no landscape without nature’ (Waage 2010, p. 49).

While the idea of the conversation clearly defines the context of the relationship between the viewer and the landscape, this concept was limiting in terms of expanding beyond my experience of the landscape. I wanted to investigate the idea of my relationship with the landscape as an Australian, but I also wanted to explore the role of the landscape in the identity of the nation. Thus in this research project the perceptions and framing
of landscape have both a personal or intrinsic, and a cultural or extrinsic value to them, and both of these are to do with factors of identity.

To explore this further I investigated the idea that, for this project and my research, landscape is a culturally determined, mediated space defined by the presence of humanity, a ‘man–made artefact with associated cultural process values’ (Taylor 2008, p. 02). To think about landscape like this, to examine and to respond to the relationship between landscape, culture and identity, I investigated a more specific type of landscape classification, the notion of the Altered Landscape. This category of landscape formed the primary theoretical context for the project, and informed the selection of sites, places and areas of the Australian landscape that became the principle focus of my photographic research for this project.

The Altering of the Landscape

The etymology of the term Altered needs exploring. In contrast with the complexity of the term Landscape, altered is a relatively neutral word. Its use as an adjective can describe something in either a positive sense (a landscape that has been remodelled, reshaped, improved, made habitable), or a negative sense (destroyed, unsustainable, castrated, uninhabitable). Author Patricia Nelson Limerick, in Paradise Altered, eloquently suggests how the word altered can be applied to summarise the colonisation of the American West:

What has American colonization done to the West? The West has been… ‘degraded’ and ‘improved’; ‘reduced’ and ‘developed’; ‘devastated’ and ‘settled’; ‘damaged’ and ‘put to good use’; ‘raped’ and ‘made profitable’… After two hundred years of American colonization, the west has indeed been altered (Limerick 1999, p. 01).

To record, analyse or acknowledge an altered landscape, a measurable before and after state is required. In the Australian landscape, the before state refers to the condition of the landscape prior to European settlement. For most of the continent’s history the Aboriginal inhabitants have been hunters and gatherers. While the use
of fire, and local tribal populations, may have altered and impacted on the environment, the consequences of these actions were culturally measured out of the need for survival, both for themselves and the land. To ensure a continued abundance of food the Aboriginal people led a nomadic existence. The arrival of the Europeans, also meant the arrival of sedentary agriculture, and the settlement status this supports. Agriculture transforms the land, seasonal crop production requires the removal of natural vegetation and grazing condenses animal populations, which has a significant effect on the land. This rapid expansion of cultivation has significantly reduced the forests and bushlands. Thus, via the economic needs of agriculture, as one example, European human settlement has ordered and controlled the Australian land to make it manageable for the needs of production, consumption and economic advancement.

This terminology, and the idea of a landscape shaped by human intervention was iconically and curatorally defined in 1975 by William Jenkins, then assistant curator of twentieth–century photography at George Eastman House International Museum of Photography and Film in Rochester, New York, US, where he bought together the work of ten artists that redefined notions of landscape in contemporary photography. Including photographic images spanning the entire US, from west coast to east coast, New Topographics: Photographs of a Man–Altered Landscape charted an orderly terrain, depicting idealised treatments of the presence of nature in the built environment. This exhibition has become an iconic reference for post 1970s landscape photography. The exhibition included work by ten contemporary fine art photographers; Robert Adams (b. 1937 US), Lewis Baltz (b. 1945 US), Bernd (1931–2007) and Hilla (b. 1934) Becher (Germany), Joe Deal (1947–2010 US), Frank Gohlke (b. 1942 US), Nicholas Nixon (b. 1947 US), John Schott (b. 1944 US), Stephen Shore (b. 1947 US) and Henry Wessel Jr. (b. 1942 US).

3. In 1860 2,851,876 hectares of land in Australia was used for crops, by 1906 that had increased to 22,910,054 hectares, and in 2009 the total area of land used for crop farming was 769,202,000 hectares. (Source, Australian Bureau of Statistics website, catalogue 7106.0, accessed 20 March, 2010)

4. New Topographics: Photographs of a Man–Altered Landscape was a seminal exhibition for landscape photography. The show is well considered in this way, and is referenced in major survey books on 20th century photography, including The Photograph as Contemporary Art by Charlotte Cotton (2004, p. 83), Art Photography Now by Susan Bright (2005, p. 49) and The Genius of Photography: How Photography has changed our Lives, by Gerry Badger (2007, p. 150).
Responding to the traditions of landscape photography; medium and large format cameras, precise detail and resolution, focus clarity and intimate 8x10’ fine prints, the works in the exhibition combined the familiar landscape elements of nature with the icons of human progress, recognising the ‘…origins, utility, and appeal of such everyday features as parking lots, motels, mobile homes, gas stations, and billboards’ (Salvesen 2010, p. 20).

Without passing judgement on mid–1970s America, ‘without glorifying or condemning it’ (Salvesen 2010, p. 17) through serial imagery and photographic convention, the artists featured in this exhibition presented a survey of land–use practices in the US – expanding cities and the development of the suburbs, country towns, the fringes of civilisation and the extensive interstate highway systems. The exhibition was a survey of landscape to represent the exhibiting photographer’s own time – on the surface cool, calm and deadpan – disinterested documentation of altered landscape topography, yet hinting at the social effects and concerns of the cold war paranoia, and the developing 1970s attitude of social equity and individual responsibility.

Joe Deal’s series Albuquerque, all titled Untitled View, from 1973 presents a sequence of images that reference the altered landscape as a site of placement, where outer suburbia is constructed on top of the land. The photographs are repetitious and indexical – all black and white, all square and all taken from an elevated vantage point that provides a detached position for the viewer to take in the scene without having to be apart of it. The distance in each of the fourteen photographs is similar – setting up a consistent topographical view of the outskirts of Albuquerque. Untitled View (Albuquerque) 1974, (figure 15) (Salvesen 2010, p. 142) shows an area of development with a small number of homes interspersed throughout the desert landscape. The contrast of the development against the natural environment is pictorially highlighted by the design of the frame. The frame edges in the bottom half of the image are all natural, offset by the dominance of the large house. The top half is the opposite; all the homes near the frame edge are clipped out of the image. The balance is reinforced by the directions and angles of the roads. The composition appears loose, yet the meanings are ordered and structured, providing a clear contrast between the suburban sprawl and the desert, a new environment in the making, a clearly altered landscape.
The lineage of the altered landscape that was established as a curatorial concern through the *New Topographics* exhibition has continued to be a conceptual focus for fine art photographers. For instance, the Nevada Museum of Art, in Reno, Nevada, US established its signature collection as Altered Landscapes. Sitting at the crossroads of the expanding western American civilisation and the natural environment, the collection’s photographs ‘were made within the parameters of aesthetics and history. They were not made solely for the sake of art, isolated from the context of culture’ (Pool 1999, p. xvii). This collection visually catalogues the historical and contemporary relationships between the need for cultural expansion and physical land use development, with the ongoing social interests in the preservation, conservation and protection of the land.

The collection includes work by key landscape photographers whose work explores the altering of the landscape. As author Patricia Limerick notes, ‘All the exercises of power recorded in these photographs, exercises in earth-moving, dam-building, house-construction, road-making, and power-distribution have trashed landscapes that someone loved’ (Limerick 1999, p. 09). Included in the collection are works by Robert Adams (b. 1937 US), Terry Evans (b. 1944 US), Richard Misrach (b. 1949 US) and Patrick Nagatani (b. 1945 US). Each of these artists present an interest in humanity’s relationship to the land. Robert Adams *Burning Oil Sludge, Boulder County, Colorado, 1974* (Pool 1999, p.54) (figure 16) emotionally presents the negative effects of drilling for oil, the billowing black smoke drifting over the expansive, clean desert, the pristine snow covered mountain range in the background. In *Star of David, Smoky Hill Bombing Range, Saline County, Kansas*, 1990, Terry Evans makes connections between the icon of the religious symbol being gouged out of the landscape to provide targets for bombs, while Richard Misrach questions the permanence of civilization through derelict structures from the Nevada nuclear test ranges in *Office, Project Support Hanger, Wendover, Nevada*, (1986). Patrick Nagatani’s collage work *Kweo / Wolf Kachina, United Nuclear Corporation Uranium Tailings Spill, North Forke of Rio Puerco, Near Gallup, New Mexico*, (1989) manufactures a radiation poisoning protest with dead cows and an angry tribal chief collaged into a mine site. These photographs, while using different methods to explore the landscape, deliver similar messages whereby damage, disaster, disuse and disease have become the by-products of an American west that has been affected by the humanising of the landscape.
In 2008 the Massachusetts Institute of Technology and the Massachusetts Museum of Art published *Badlands: New horizons in landscape*, an exhibition of artists whose work ‘serves as an extension of an art historic lineage’ (Markonish 2008, p.13). The lineage in this exhibition is the altered landscape. Intended as an exhibition that explores the human landscape, the concept of this exhibition is rooted in the results of human intervention. As author Ginger Strand observes, ‘The closer we look at the land, the more it appears to be a human sandbox, cluttered with our construction toys and sculptured by our ongoing efforts’ (Strand 2008, p. 82).

Perhaps the most interesting curatorial aspect of this show is the division of the artists into four distinct categories: As such, *The Historians*, which includes photographers, Robert Adams and Ed Ruscha (b. 1937 US) deals with the pictorial traditions of the landscape and its relationship to beauty, and includes work which demonstrates an awareness of the shift in the 1960s with the beginnings of the Earth Art Movement. The *Explorers* denotes humanities quest for political and geographic knowledge of the world, and this category of artists ‘start with the latitude of their own backyards and move onto more vast terrain, finally ending up at the North Pole’ (Markonish 2008, p.91), and includes photographic works by Marine Hugonnier and Jane D. Marsching and Terreform. *The Activists & The Pragmatists* explores the artist as the activist, recognising current environmental debates into toxic ecosystems, mining and global warming, and includes aerial photographs by J. Henry Fair and project documentation by the non–profit organisation – Centre for Land Use Interpretation (CLUI). The final category, *The Aestheticists*, explores the ‘language and history of nature’s beauty’ (Markonish 2008, p. 187), and features photographic work by Anthony Goicolea, Nina Katchadourian, Jennifer Steinkamp and Mary Temple.

These categories highlight an important aspect of *Badlands*, that the altered landscape is a historical and contemporary concern of photographic artists, and that it can be viewed from an eclectic range of categories

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5. Earth Art, also known as land art, was a movement that emerged during the 1970s and intrinsically links the land or landscape, with the actual artwork, often ephemeral in nature, the work is constructed from the land (Harrison 2003, p. 877). Artists from this movement include Robert Smithson (1938 – 1973 US), Andy Goldsworthy (b. 1956 UK) and Richard Long (b. 1945 US).
surveying the use, history and thinking about the land. Interestingly, the category of Explorers resonated with the way I would position my research into the altered landscape, and informed my thinking about how I would investigate the altered landscape in Australia.

The altered landscape in Australia has a history within curatorial projects, for example, in 2005 the National Gallery of Victoria developed The Altered Land Environmental Trail. The trail is a marked educational walk through the Australian painting rooms of the Ian Potter Centre: NGV Australia at Federation Square. The trail defines environmental change and highlights the consequences and resulting damage of this change. The catalogue for the trail statistically confirms that:

seven of Victoria’s 28 native vegetation types have been substantially reduced in area since European settlement, and less than 1% of the original grasslands remain ... With good intentions but disastrous results, settlers introduced exotic flora and fauna species…Many are still recovering from previous uses of the land and continue to be effected by introduced plant and animal species (NGV 2005).

Beginning with John Glover’s painting The River Nile, Van Diemen’s Land, from Mr Glover’s Farm (1837), the trail continues by presenting views of Victoria, categorised into three major National Parks; Dandenong Ranges National Park, Gariwerd – Grampians National Park and Mount Buffalo National Park.

Highlighting works by Australia’s iconic landscape painters, including Fred Williams (1927–1982), Russell Drysdale (1912–1981), Eugene von Guerard (1811–1901), Frederick McCubbin (1855–1944), Aurthur Streeton (1867–1943), Charles Conder (1868–1909) and Tom Roberts (1856–1931), the trail covers a range of altered landscape Australian themes that reference the search by Australian painters working in the 1880s who can ‘convey a sense of national identity and themes like heat and drought were associated with the pioneering spirit’ (NGV 2005), including:

• Evidence of the nations history of land clearing for agricultural practices and mining, including farming,
sheep and cattle crazing, gold fields and mine shafts;

- Changing landscapes in response to settlement and settler needs, including examples of areas that were originally meeting places for local indigenous people, converted into cleared spaces for street traffic and plantations of exotic, European plants;
- The landscape as a site for leisure activities;
- Settlement incursions into pristine alpine regions; and
- The threat of bushfires and land clearing through the use of fire.

Of the contemporary work included in the trail, Fiona Hall’s (b. 1953 Australia) *Paradisus Terrestris Entitled (Miwulngini (Ngan’gikurunggurr) / Nelumbo nucifera / lotus)* 1996, (figure 17), considers the idea of the landscape as being claimed, providing a testament to the European settler desire to catalogue and name the species of the land. The artwork ‘uses the juxtaposition of the human body and native flora to suggest the impact of human culture on natural environments and ecosystems’ (NGV 2005) Through the combination of Aboriginal names and common English plant names, Hall is making reference to the ‘colonial appropriation of land and of laying claim to land through naming and classification’ (NGV 2005).

While there is no category of the Altered Landscape in texts about Australian photography, there is an awareness and acknowledgement of the context of the landscape being altered. For instance, Helen Ennis has observed in *Photography and Australia* (2007) that:

*The approaches developed by landscapists have proved remarkably consistent. The predilection has been for the settled, humanised landscape above all else, and inland areas rather than the coast (Ennis 2007, p. 54).*

Ennis’s observation was reinforced recently by the artworks presented in *Stormy Weather: Contemporary Landscape Photography at the National Gallery of Victoria* (24 September 2010 – 20 March 2011). The exhibition presents the work of eleven Australian artists who ‘reveal history in a landscape; provoke ecological concerns;
use the landscape as a site of performance; or reveal the distinctive beauty of a place’ (Crombie 2010, p. 05) and through their work investigates both an indigenous autochthonous view of the contemporary landscape, as well as the land use experience of settlement Australia. A sense of history and cultural memory is evident in some of the works, including Ann Ferran’s (b 1949 Australia) series *Untitled*, 2008, demonstrating a subtle yet powerful concern with the layers of memories and history that a place can hold, in this case the demolished site of the female convict prison at Ross in the Tasmanian midlands.

The history of the land is also evident in Rosemary Laing’s (b 1959 Australia) *Brumby Mound #6*, 2003, (figure 18) where she makes use of the landscape as a stage, playing off the vastness and unconfined natural and ancient landscape of outback Australia with the unnatural inclusion of red domestic furniture ‘symbolising the way European culture has often been uncomfortably imposed on an ancient land’ (Crombie 2010, p. 10).

The other artists from the exhibition, Nici Cumpston (Barkindji born 1963, Australia), Murray Fredericks (b 1970, Australia), Siri Hayes (b 1977, Australia), Harry Nankin (b 1953, Australia), John O’Neil (b 1951, Australia), Jill Orr (b 1952, Australia), David Stephenson (b 1955, U.S), Stephanie Valentin (b 1962, Netherlands) and Richard Woldendorp (b 1927, Netherlands), all investigate aspects of the environment, either through the context of the ‘ecological gaze’ (Nankin 2010) or trading on the vastness of the environment.

Within the show, there is a clear contrast between the natural environment and the altered landscape. ‘This is an altered terrain largely cleared of native vegetation and with introduced pine plantations’ (Crombie 2010, p. 17).

The altered landscape is central to ideas of landscape, place and human experience (Cosgrove 1984; Schama 1995; Tuan 1997). This centrality of the altered land is reflected in key cultural theory texts, as well as significant national and international exhibitions and collections of photographic artworks. The next chapter investigates the history of altered landscape photography in Australia, and determines the impact this has had on Australian artists, museums and collections.
For most of the last two centuries we have believed that we could remake the continent in the image of Europe – turn the rivers inland and force the truculent soils to yield. We even knowingly introduced pests – from starlings to foxes and rabbits – in our efforts to transform this vast *Austral* realm into a second England (Flannery 2002). (emphasis added)
The previous chapter presented the notion of landscape as experience, as a way of understanding place. The intention of this research project was to identify and categorise sites within Australia that represent an altered landscape, and to develop a series of images that pay tribute to the traditions of this genre of landscape photography, while extending the awareness of altered landscape photography in Australia through the exhibitions and final outcomes of this project.

To achieve this, the first step was an analysis of landscape photography in Australia, the curatorial decisions that underpin collections of landscape photography in museums and galleries, and the photographic artists who have contributed to this genre through images that deal with the Australian landscape and the relationship between the land and human intervention.

**The Australian Landscape**

After over two hundred years of European colonisation the landscape of the Australian continent has been altered by human intervention. The land has been settled, colonised, built on, dug into, removed and irrecoverably changed. The bush has been cleared for sheep and cattle grazing, big holes have been cut into the earth to mine the resources needed to build settlements and cities, the river systems have been changed permanently and drained for agriculture, and the frontier of the bush has been pushed back to meet housing needs and ownership. In short, the Australian land has been occupied and the environment altered to respond to the technological, social, economic and agricultural requirements of society.

The Australian landscape and its relationship to the culture of the country has been a central and ongoing artistic theme in Australia. ‘Because it has been presented as so tantalising and so essentially unknowable—yet—lovable, the land has become the structural centre of the nation’s myths about belonging’ (Gibson 1992, p. 67). The uniqueness of flora, the dryness of the bush and the expansiveness of the deserts feature prominently in photographic images of the continent. Artists, explorers, commercial photographers and amateur hobbyists all present a diverse picture of the country; a place of beauty and a place of strangeness. In this sense, Australia
has been represented photographically in a binary way; it has been represented as irresistible, sublime, majestic and surreal, and it has been imaged also as dangerous, melodramatic, haunting and confusing. In this chapter I will investigate the relationship between the Australian landscape and photography, the exploration of the altered landscape as a genre of landscape photography, the contribution of key artists and photographic technologies to this genre, and how it is represented in Australian museums and galleries.

Through these investigations and identifications, I will explore how this connection between photography and the Australian landscape has informed my practical research, in particular the conceptual awareness of sites which I have categorised as altered landscapes. Also central to this research is an analysis of the technological innovations of photography and the influence this has had on landscape photography in Australia. The intention of this is to identify the historical connections between photographic technology and landscape photography, as a way of considering how these relationships have informed my own research.

I have limited my field of enquiry to areas within Australia, within Terra Australis, that emphasise aspects of western heritage, the cultural origins, and the way this informs relationships with the land. While coastal regions, and the cities that have developed in these locations, play an important role in the constructive development of the nation, I am concerned predominately with the inland regions, the deserts, the country towns and the isolated regions, as these territories represent the historical and cultural 'backbone' of our relationship with land.

I emphasise that I am not basing this on any one specific expedition or cartographic exercise, but rather a consideration of the internal and intentional spaces within the continent and 'country', and how these act as historical and contemporary markers for defining aspects of land use in Australia.

The territory for discussion is enormous, the land has been a continuing theme in photographing the nation's development, while also figuring prominently in other forms of Australian art, notably painting and cinema, which have added to the cultural narratives and mythologies of Australia as a frontier land. I will therefore
scrutinise two key points:

- That the photographic documentation of altered landscapes has been central to the technological, political and social development of photography in Australia, and is a significant ongoing curatorial and artistic interest in fine art practice.
- That the way we as a society and nation view our country has an important relationship with the way it is photographically represented.

*Terminal*, the title of this chapter, is traced from the Latin *terminals, terminus*, and in common usage suggests that something is situated at an end, that there is no real sense of longevity, or an implication that something, or some condition, is without hope of recovery. A resolute word to use when talking about representations of Australia’s landscape, but what makes it appropriate is that it also suggests a sense of loss, a sense that in order for us to settle on the land, something had to give: it is the lynchpin here, the end of the line, the refusal to pioneer beyond our expectations of what we need to make of the land. Thus its usage suggests we are in constant terminal status. This, however, does not imply we are in stasis, far from it, we are in a constant process of flux and change within the terminal condition.

For the new Australian settlers, arriving on the coastline and looking inland and inward, the interior region of the country was the antithesis of their ‘known’ safety. The European experience of vast spaces and deserts consisted of North Africa and the Orient, complete with centuries of recorded history and recognisable culture. In contrast ‘… the Australian desert offered no regular oasis, no paradisal walled gardens, … Worse, it offered no human monuments analogous to the pyramids, to indicate occupation by an ancient civilization’ (Haynes 1998, p. 25). This absence of recognisable evidence of a previous known and understood civilisation increased the need to find a commonality with the land, and a need to remake the new land for familiarity and prosperity, and to order it according to familiar protocols of what was understood by Europeans as ‘civilisation’.
This is a view supported by cultural theorist and artist Ross Gibson, in his book *South of the West: Postcolonialism and the Narrative Construction of Australia* (1992). There he acknowledges the importance of landscape, framed within the reflective context of the newly discovered and developing nation, the challenge of the antipodes and the inconsistencies of a struggling colonial society. He comments that:

Comparatively, the ongoing discovery and settlement of Australia offered a very different experience to that of the Middle East, Asia and the Americas. *Terra Australis* was not settled as a new world on the basis of freedom and opportunity, but rather as a form of purgatory (Gibson 1992, p. 11).

Purgatory, in this case the Christian notion of punishment, defined the settlers early relationship with the land, and the ongoing practice of changing the landscape to redefine the areas of the continent that were settled, against those that were wild. Australian scientist and conservationist, Dr. Tim Flannery, in his 2002 Australia Day address, summaries the way this history of European based practices has influenced the nation’s contemporary relationship with the land:

For most of the last two centuries we have believed that we could remake the continent in the image of Europe – turn the rivers inland and force the truculent soils to yield. We even knowingly introduced pests – from starlings to foxes and rabbits – in our efforts to transform this vast Austral realm into a second England (Flannery 2002).

In Flannery’s statement, this expectation for a need to recreate a European environment suggests that the history of white settlement in Australia has been the reason for determining a constant state of change for the land. It also highlights an ongoing intent to make the land something different from what it is, to continually alter it from its current state in order to have human agency over what it may become.

Knowing that ‘There is a long relationship between large scale, officially sponsored art exhibitions and ideas of nation in Australia’ (Millner 2002, p. 41), and that ‘It would be easy to assume that landscape photography in
Australia has followed an unbroken line from the 1840s to the present because of the centrality of landscape in the national consciousness’ (Ennis 2007, p. 51), what role have photographs of altered landscapes played in this? Through a survey and review of artists, literature, publications and gallery exhibitions I will outline the relationships between landscape and the ideas of nation in Australia, and present an overview of photographic concerns in this area. From this, I will establish the basis for my research on altered landscape photography.

Like the binary descriptions of altered, the land being damaged or being improved, the same approach can be considered for the Australian landscape. On one hand there is the reshaping of the land to accommodate the need for geographical, economic and social expansion. This is contrasted with the negatives: the struggle for a sense of place and belonging amidst the dangerous, melodramatic, haunting and confusing. This struggle, the fight to claim a place on the continent, forms part of the Australian history of the land, and the cost of the victories. As academic and art critic for Melbourne newspaper, The Age, Associate Professor Robert Nelson suggests:

Never quite accepted by the land, the white settlers tried to change it; and the land in turn took their children, symbolising one of the most painful sacrifices made by them in trying to make this land a home away from home (Nelson 2006, p. 10).

While there is an extensive list of artists and photographers whose work highlights an ongoing interest in the landscape and settlement of Australia, for this project I have identified a key set of photographers, who, for the purpose of this research, have each photographed different aspects of the landscape, and have each utilised a range of technologies and photographic equipment. Also, I have purposefully chosen to leave out the commercial photographers whose interest is solely on the natural environment, as this falls outside the framework of this research project.

6. The term commercial refers to those photographers who photograph Australia for the tourism, advertising and media industries, for example Ken Duncan (b. 1954 Australia) and Peter Lik (b. 1959 Australia).
Rather than a chronological history of landscape photography in Australia, what follows is an investigation into specific photographers’ contributions, and the role of technology in determining and influencing the choice of landscape subjects.

The Australian Landscape – Considered and Curated


These authors collectively outline the story of photography in Australia, beginning with the new colony, which was remotely distanced from the political and economic powers of Europe, and whose observational and photographic interests were fixated on the development of a new nation, and the documenting of modernist formalism, social events, political developments, explorations, people, cultures, industries and technologies.

Photographs of the landscape, of new settlements claiming territory over the bush, of mining sites, gold fields, deserts and explorations of the Australian interior all feature prominently in these books. Of course these kinds of images have to appear in any publication about the history of photography in Australia, after all, also integrated into these texts is the acknowledgment that ‘Australia has grown up side by side with photography’ (Burke 1973, p. 07) and that the development of photography ran parallel with the development of

^7. At the time of writing Anne Marsh’s *Look: Contemporary Australian Photography since 1980* was a recent publication and late addition to the list of references for this project. The text is included here as a reference, however it has been excluded from a full analysis.
the nation. Writer and photography critic Geoffrey Batchen wrote, ‘In this sense one might say that Australia is one of the few national entities that has been from its outset framed by a photo–scopic episteme’ (Batchen 2002, p. 29). This photo–scopic episteme enables almost all of Australia’s settlement history to be photographically viewed, which includes not only the geographic development of the country, but also the social and cultural development of the nation.

What is also evident in these books is the dominance of technology in determining the role of landscape photography in nineteenth century Australia. ‘Photography has always been about the highest technology of its time’ (Johnson 2006, p. xiii) and in the 1850s that technology was optics and chemistry. Following the commercial availability and success of the world’s first photographic process, the daguerreotype, invented by Louis Jacques Mandé Daguerre (1787–1851) in 1839, photographic processes and methods for capturing light progressed quickly. Two major processes dominated photography in the nineteenth century, the wet–plate collodion and the dry–plate.

The first of these, the wet–plate collodion, invented in 1851 by Englishman, Frederick Scott Archer (1813 – 1857) (Cato 1955; Schaaf 1992) opened up new possibilities for non–studio photography. Not only was the wet–plate faster than previous processes, it introduced a new option in photography that the uniqueness of the daguerreotype process could not – reproducibility. Wet–plate collodion glass ‘negatives’ could be reprinted on paper multiple times, resulting in a more commercially viable enterprise, and in Australia this translated to the ‘view trade’, the photographing of public views of settlements and natural landscapes in greater numbers than was previously possible (Willis 1988).

There was, however, a significant limitation in the wet–plate technology and process for on–site landscape photography. In order to be able to expose the plate in a reasonable timeframe, the emulsion had to be wet, which meant the plate had to be coated, exposed and then processed, within a timeframe of approximately fifteen minutes. Photographers using this method, therefore had to transport and erect ‘darkrooms’, usually tents lined with black cloth, on location (Willis 1988).
The other dominating process of nineteenth century photography was the Dry–Plate. Invented in 1878, by Englishman, Richard Maddox (1816 – 1902), the dry–plate ‘created modern photography’ (Cato 1955, p. 62). The process used gelatin to suspend the silver crystals, and plates were able to be pre–made either in a factory for sale or by the photographer, and transported ‘dry’ to locations for capturing views (Cato 1955; Schaaf 1992). In Australia:

This new technique came at the right time in our national history. By 1885 Australia had developed its own distinctive character; its cities were set in their lasting pattern; the cast majority of its people were now Australian–born, owing no allegiance to a distant soil but full of conceit in their own land (Cato 1955, p. 63).

The new process was adopted quickly in Australia, as Davis wrote, ‘Dry–plate photography had a major effect on photographic studios, achieving universal adoption within a few years’ (Davies 1985, p. 213).

The first major publication on photography and Australia, Jack Cato’s *The Story of the Camera in Australia* (1955) sought to provide a descriptive account of the role of photography in recording the ‘moving spectacle of a growing nation’ (Cato 1955, p. V). Intent on uncovering the ‘story hidden away in dusty files of our libraries’ (Cato 1955, p. 01), Cato systematically chronicled the events, technologies, people and locations, categorising these into a classic historical discourse of photographers and their origins, working practices, successes, studio locations and significant images. Attempting to locate photography within the development of the nation, Cato presented not an argument on the relevance of photography, but rather a comprehensive account of the many photographers who contributed to the visual language of how the nation grew and developed. Presenting no less than 138 photographers, Cato wove an informative picture of the complexities of how photographers dealt with uncovering and visually constructing the colony and development of Australia as a nation.
Cato’s classification method and adherence to historical chronology made it difficult for him to separate culture from events and technology. Any mention of landscape\textsuperscript{8} is intrinsically tied to either technology, commerce, a particular photographer or historical events. In the section Cato devoted to discussing landscape photography, he categorised it under the technology subheading of \textit{The Dry Plate}. This connection of landscape photography with technology is a running theme throughout the book, and highlighted the emphasis on technology in relation to the photographic practices of the nineteenth century, rather than concentrating only on the social and cultural imperatives of the medium.

Cato highlighted the work of Charles Nettleton (1826–1902) and Charles Bayliss (1850–1897) as two leading photographers whose relationship with the Australian landscape dominated their contributions to landscape photography in Australia. Known as a ‘view photographer’ (Newton 1988, p. 40) English–born, Nettleton was a prolific photographer, arriving in Melbourne during the gold rush in 1854, and quickly establishing a reputation ‘as an outdoor photographer, in the urban rather than natural environment (Ennis 2004, p. 42), with an interest in the ‘material or physical manifestation of progress’ (Ennis 2004, p. 42). As an outdoor photography specialist, he systematically photographed the growth of Melbourne from a small town to a developing city and ‘reported an age. He saw an Australian settlement grow from a small town to a great city in his lifetime, and daily he took his camera forth and recorded every phase of it’ (Cato 1955, p. 33).

Nettleton’s photography consisted of public works projects to improve the city, including water and sewage systems, bridges, roads, docklands and buildings. He photographed the gold fields and country towns, the surrounding bush lands and famous (as well as infamous) persons, including the bushranger, Ned Kelly.

‘Charles Nettleton was a master of structure who responded particularly strongly to the physical forms of architecture and industry, organising them into architectonic compositions’ (Ennis 2004, p. 71). Nettleton’s

\textsuperscript{8} The term landscape as a category appears only once, as a subcategory within a chapter on \textit{The Dry Plate}, and not at all in the image chapters: Image sections dealing with landscape are categorised as: \textit{The Home}, \textit{Documentary Photography}, \textit{The Streets and Transport}, \textit{The Studio in the Forest}, \textit{The Panorama}, \textit{Expedition Photography} and \textit{The Scenic View}. 

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image1.jpg}
\caption{Charles Nettleton (1862–1902) Fern Tree Gully Hotel, 1878 albumen silver photograph; b&w 37.2 x 52.5cm National Library of Australia nla.pic-an6589392–139}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image2.jpg}
\caption{Charles Nettleton (1862–1902) Stawell, 1878 albumen silver photograph; b&w 37.2 x 52.5cm National Library of Australia nla.pic-an6589392–147}
\end{figure}
work ‘affirmed a sense of Melbourne as a prosperous, growing metropolis. For overseas audiences they functioned as visual proof that civilisation was flourishing in the antipodes’ (Willis 1988, p. 58).

In Figure 19, *Fern Tree Gully Hotel*, (1878) and Figure 20 *Stawell*, (1878) each demonstrate Nettleton’s ‘classical approach to photographs of construction’ (Newton 1988, p. 40). The foreground space is extensive, acting as a grounding for the buildings and as a formal compositional design. The space is not designed to create atmosphere, it is not panoramic or suggesting grandeur, the space is framing the structures. The emphasis is not on the natural landscape, but on the peopled, manufactured and altered landscape. The topic is the colonising of the land, not the land as an objective entity.

In discussing the work of Charles Bayliss, Cato refers to him as ‘one of the finest outdoor photographers of his age, with no superior in this or any other country’ (Cato 1955, p. 53). Bayliss excelled at photographing the Australian landscape, and his mastery of the wet-plate collodion process positioned him as a significant figure in the history of Australian landscape photography (Cato 1955; Newton 1988; Willis 1988; Ennis 2004).

The altered landscape is also evident in the work of Bayliss, and all his landscapes, whether peopled or unpeopled, settled or ‘natural’ – share one essential element, ‘They are representations of the colonised landscape, and as such are underwritten with assumptions about Empire, race and nature’ (Ennis 2007, p. 13).

These assumptions are evident in Figure 21, *Government House, Sydney, New South Wales* 188? and Figure 22, *In the bush, Queensland*, 188?. Bayliss uses the natural environment, the trees, to frame the images, yet the focus is on the civilization, either the construction itself, or the evidence of construction. In both images the trees dominate the edges of the frame and the foreground, acting as markers to surround the landscape, setting up a clear connection between the land, the bush, and the colony.

Alan Davies’ book *The Mechanical Eye in Australia: Photography 1841 – 1900* (1985) provides a historical and descriptive account of the studios, photographers and processes that systematically recorded the development
of the Australian colony, beginning with the first daguerrotype, then tracing the processes and studios, providing commentary on each studio’s role and significance. For Davies, a link can be found between the relationship between the development of photographic technology and the development of the medium in Australia. Like Cato, Davies categorises and chronicles the artists and studios in Australia, beginning in 1841, and throughout the book discusses the uses of technology, and how this informed the studio or photographer’s social, cultural and economic relationship with photography. Davies also includes a description of the photographic processes used by each photographer and / or studio, their use in Australia, and relative popularity amongst purchasers and collectors.

While both Cato and Davis’ historical categorisation methods, although informative, remain somewhat clinical, Gael Newton’s *Shades of Light: Photography and Australia 1839 – 1988* (1988) provides a far more accurate cultural study of the role photography has played in the formation of the nation. Produced to accompany the National Gallery of Australia’s exhibition of the same name, and running alongside two other National Gallery of Australia photographic exhibitions during the bicentennial celebrations of 1988, the book seeks to present an overview of the cultural significance of photography, its role in critiquing and reflecting on how photography has represented the nation.

In Newton’s book, landscape is well represented in an historical context, but not in a contemporary one. The early chapters detail the role pioneering photographers played in promoting the beauty of Australia, and in the recording of events and people, bringing the culture of Europe to the colony through portraiture and event documentation. In the preface, Newton claims:

Shades of Light does not seek to tell the story of Australia through pictures, nor the history of

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photography as the successive arrival of a number of processes. Its nucleus is fine photographs and their makers, and the reasons behind the changing subject matter and physical appearance of photographs in different periods (Newton 1988, p. VI).

Newton presents a broad range of works from photographers, amongst them Nicholas Caire’s (1837–1918) Fairy scene at the Landslip, Black’s Spur, Victoria 1878 (Newton 1988, p. 68) (figure 23). The photograph is of a dense fern gully, with a person, looking like a pioneer, integrated into the landscape as a scale marker or as part of a simple, yet powerful statement – despite the denseness of the bush, and the seemingly inaccessible environment, the landscape is not beyond the reach of humans, the landscape is a human landscape.

The use of people as a marker is evident in other photographs by Caire, not represented in Shades of Light, but important as a way of considering the photographer’s strategy for making images. In Miss Kirkwood’s Gully, Gilderoy, c1900 (Ennis 2004, p. 90) (figure 24), Caire also places a person, this time a woman sitting on a log next to a calm stream, looking leisurely at her surroundings. The subtle message of a human landscape is evident in this photograph. Both these images represent the social role of the landscape, as a place of activity, whether enjoying the pleasures of a picturesque landscape, or sizing up the land for prosperity or settlement.

While more comprehensive, the text’s treatment of landscape and altered landscape photography is not a significant improvement on Cato. In particular, from the perspective of informing this project, there is a limited acknowledgement of the significance of contemporary photographic interests in this area.

In his book Each Wild Idea (2001), Batchen provides a wonderful summary of the historical texts dealing with
photography in Australia. In his somewhat critical observations of the Newton book, Batchen points out that she:

makes a brief reference to the New Vision style of Australian landscape photography produced during the 1920s and 1930s, but reproduces no examples and provides no explanation of its development, dissemination, meanings, or continued popularity (Batchen 2002, p. 32).

This approach is problematic given that the landscape was an artistic interest for photographers\(^{11}\) during the 1980s, and became a significant cultural interest within Australia, in particular through cinema, the growth of the conservation movement, and through the changes to the Native Title Act 1993.\(^{12}\)

Anne–Marie Willis plots a similar trajectory to that of Newton, establishing links between the cultural, economic and social developments of the country, and photography. *Picturing Australia: A History of Photography* (1988) attempts to map the practice and position the multiple conditions of photography, including the artistic, social, cultural, technological, vernacular and documentary. Willis categorises the book socially, choosing chapter headings that define photography’s relationship to social developments throughout the nation’s history, including a chapter titled, *Fine Art Photography* that traces the development of key artists, galleries and institutions as photography developed into a recognised art practice in Australia through the 1970s. Landscape, landscape photographers and the relationship between land, place and country are all explored throughout the book, however, as with the previous books, there is no defining chapter addressing the photographing of the nation’s developing relationship with land and landscape. Also, as with previous books, the relationship between landscape photography and technological innovations is well established. Any mention of the wet–

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\(^{11}\) Photographers with an interest in landscape from the 1980s includes Steven Lojewski (b. 1952), Ian Lobb (b. 1948), David Stephenson (b. 1955), Stephanie Valentin (b. 1962) (Ennis 1988; Crombie 1992)

\(^{12}\) A landmark High Court of Australia ruling in favour of Eddie Mabo in Mabo V Queensland, a case that began in 1982, and recognised that native title can legally exist in Australia, challenging the assumption that all land was owned and claimed post colonisation.
plate or dry-plate process is often connected to the photographing of landscape (Willis 1988, p. 12–15).

However, in the chapter on Portraits and Views the landscapes are predominately ‘peopled’. This chapter highlights the work of Antoine Fauchery (1827–1861) and Richard Daintree (1832–1878), and their collaboration on a project titled Sun Pictures of Victoria that covered ‘Melbourne's new buildings, scenic views, notable colonists, scenes of gold mining…’ (Willis 1988, p. 51). Daintree was also a geologist, hence his interest in photographing mining operations. One such image Swiss tunnel at Jim-Crow diggings, 1858–59 (Willis 1988, p. 53) (figure 25), represents a gold digging near Daylesford. The construction of the settlement and the infrastructure for the mine are in clear contrast with the land. The land has been cleared, re-formed and re-made into a barren scene, with only the out of focus rocks in the immediate foreground providing any indication of a natural environment. Even the hills are scarred and damaged.

Max Pam’s Visual Instincts: Contemporary Australian Photography (1989) contains works by photographers dealing almost exclusively with social documentary photography. Aside from a mention of Fiona Hall’s and Grant Mudford’s interest in landscape, the book practically excludes any mention of the significance of the land in Australian photography during that period.

The one book that identifies landscape as a key theme in the development of nation and photography is Intersections: Photography, History and the National Library of Australia (2004), written by Australian National University Associate Professor, Helen Ennis. The book contains the first category of landscape from any of the major books on photography and history in Australia. From this book, the chapter, The Peopled Landscape presents ‘a knowledge of, and sensitivity towards, the conventions of representing the landscape’ (Ennis 2004, p. 83). The title also suggests an acknowledgement of the altered landscape as a tradition in Australian photography – peopled, meaning occupied, suggests that the landscapes presented in the book have been changed and altered for the purposes of the expanding colony and nation.

Ennis’ book presents a range of works by nineteenth century photographers and explores a range of subjects,
from trees and rocks to caves and waterfalls. Her choice of photographs for specific photographers also highlights strategies for dealing with the peopled landscape.

In a more recent publication, *Photography and Australia*, also by Ennis, she again provides a chapter and category of landscape and photography in Australia. From this book, the chapter titled *Land and Landscape* investigates the history of landscape photography through the nineteenth century to its rise in contemporary landscape photography through the 1970s. Ennis makes consistent and insightful commentary on the relationship between landscape photography, the environment, fine art photography and commercial photography. Acknowledging that there are many different types of photographic practices ‘within which landscape photography can be found (these encompass amateur photography, the view trade in the nineteenth century, photography for the tourist industry, art photography and wilderness photography)’ (Ennis 2007, p. 51), Ennis provides clear evidence in the interest of fine art photographers to work within this subject matter.

One such artist from *Photography and Australia* that provided a contemporary perspective on altered landscape photography in Australia for this research project was Richard Woldendorp (b 1927 Netherlands). His colour photograph, *Agricultural runoff: the salt lakes at Lake Grace, Western Australia* serve as a ‘litmus’ test on land use, 1992 (Ennis 2007, p. 70) (figure 26), presents an aerial view of a vast area of land, appearing as abstract shapes more than geographic features, the image exposes the effects of human mining activity on the land. The slight curving of the horizon line ‘grounds’ the image, making it recognisably earth-bound, yet the contrasting colours of the water and lake give it an other-worldly appearance.

These books all successfully present an overview of landscape photography in Australia, from the 1840s through to contemporary times. The social, cultural, political, economic and technological narratives they present identify landscape as an important genre of photography in Australia.

Ideas of nationhood and the role of the museum and gallery in the active construction of national identity is a key aspect of our state and territory institutions in the promotion of history and civic life. Cultural critic,
Jacqueline Miller, in her paper, *Curating Australia for the Centenary of Federation* (2002) argues that:

…governments, in promoting national culture, generally tend to favour ‘quality’ high culture over other forms of visual culture that also contribute to ‘nation building’, despite the narrower audiences who will directly witness such events (Millner 2002, p. 41).

Designed to ‘capture the essence of Australian experience’ (Millner 2002, p. 41), these exhibitions form the framework of promoting ways that Australia reflects on itself culturally and visually.

If the role of these galleries and institutions is to present an Australian experience, how has this translated photographically into exhibitions about the land, landscape and the altered landscape?

The National Gallery of Australia, since opening its doors in 1982, has held 73 shows devoted specifically to Photography. Of these, 37 were held during the 1980s, 28 during the 1990s and only ten between 2000 and March 2009, showing a clear decline in curatorial interest in photography. In terms of promoting public interest in landscape and altered landscape photography, only five exhibitions during the 27 year history of the gallery have been dedicated to landscape photography, with four of these being devoted to American landscape photography.

Since the foundation of a separate photography department at the National Gallery of Victoria in 1969 there have been a total of ten exhibitions with landscape as a central theme and no exhibitions with the altered landscape as a central theme. However, the concept of the altered landscape is well established within the gallery, evidenced by the previously mentioned *The Altered Land Trail*, outlining works by painters that follow the theme of an altered landscape. A similar picture emerges with the other national galleries. The Art Gallery of


For this project, research question two asks: *What is the artistic and cultural significance of altered landscape images in Australia’s photographic history?* This chapter, in responding to that question, has highlighted a clear artistic interest in altered landscape photography, both historical and contemporary, that is being acknowledged and represented in the major galleries, history and survey books on Australian photography. The chapter also provides evidence of the artistic interest being defined as landscape, yet the sub-genre of altered landscape, while prevalent in the choice of subjects, the locations photographed and the conceptual interests of the artists, is not being curatorially recognised in Australia. However, the interest in altered landscape internationally, particularly in the US, is prominent in publications and collections.
Technical innovations emerge autonomously and create new social and cultural potentials (Mitchell 1992, p. 20). (emphasis added)
The Photographic Image ‘Born Digital’

Photographically, we have been in the digital age for some time now – the discovery and development of technology to convert a shade of light into binary data can be traced back to the mid 1950s, when scientist Russell A. Kirsch developed the principles for the digital scanner (Mitchell 1992). Fifty years later digital photographic technology dominates all areas of photography, from the consumer through to the professional. Image structure is no longer recorded through chemical reactions to light; it is electronically translated, and the tangible, physical aspect of film has been replaced, not with the subtle advances in similar technology that outlined the first 150 years of the medium, but with completely new devices for capture, distribution, display and storage.

The digital image can be transformed, combined, changed and appropriated through software algorithms that process data and change the mapped positions and values of single pixels or clusters of pixels. The digital image shifts through multiple mediums, and as such photographs can be combined with videos, paintings, and data constructed purely from within the virtual space of the computer. The resulting image can be constructed and shared world–wide at the ‘speed of your imagination’.

Massachusetts Institute of Technology Professor of Architecture and Media Arts and Sciences, William J. Mitchell (1944–2010), in *The Reconfigured Eye: Visual Truth in the Post–Photographic Era* eloquently asserts that:

> Digital imaging dramatically changes the rules of this game. It creates a condition in which the image

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14. Canon and Nikon, two major camera makers, with long histories dating back to 1917 (Nikon [http://imaging.nikon.com/history/nikoncamera/1960.htm], viewed 12 May 2011) and 1933 (Canon [http://www.canon.com/about/history/01.html], viewed 12 May 2011) have not introduced new professional film cameras since 2000 (Canon with the EOS 1v) and 2004 (Nikon with the F6).

15. *Imaging at the speed of your imagination* was the boxed slogan for Live Picture 2.6, the 1998 final release version of Live Picture, an early professional photographic software application. See Leggett (2000).
maker may choose among many different devices and procedures for mapping from intensities in a scene to intensities in a display or print, in which image fragments from different sources may quickly and seamlessly be combined, and in which arbitrary interventions in the image-construction process are easy to introduce and difficult to detect (Mitchell 1992, p. 31).

This changing of the rules applies firmly to the photographic arts, in particular the type of equipment used, how it is used, the quality of the images and the relationship between equipment and the traditional image making values of photography, such as exposure, lens choice and framing. Anne-Marie Willis, in Digitization and the Living Death of Photography, 1990, claims that ‘The means of production of ‘naturalistic’ visual imagery is undergoing a mutation as significant as the invention of photography itself’ (Hayward 1990, p. 197).

When a photograph is ‘born digital’, the image drawn by the lens is captured directly onto a digital sensor. The digital photograph is more than an elaboration on the analogue photograph, it uses completely new methods of capture, storage and output. The data that forms the image is code, individual values numerically represented that can be infinitely repeatable, making the original and the copy identical, enabling a situation where there is no such thing as a unique digital photograph, and therefore no such thing as an original. The technology of the photographic image is no longer chemical, no longer physical, it can be faked, copied and endlessly reproduced and transmitted. Professor of Photography at New York University, Fred Ritchin, in his book After Photography (2010), considers this an abstraction, in which the:

...original and its copy are the same; analog ages and rots, diminishing over generations changing its sound, its look, its smell. In the analog world the photograph of the photograph is always one generation removed, fuzzier, not the same: the digital copy of the digital photograph is indistinguishable so that ‘original’ looses its meaning (Ritchin 2010, p. 17)

The digital image is not an image but rather a collection of information, stored as data, and retrieved, distrib-
uted and opened as a *File*. The file can be copied and transmitted, and in doing so becomes indistinguishable from the original. Artist, writer and Professor of Digital Media, Jonathan Lipkin, in his book *Photography Reborn* (2005) refutes the notion of the original through changes in the way that these photographic files are distributed, ‘Digital files are moved through an entirely different process, that of duplication … Because digital information can be copied without error, the new file is a perfect replica of the original’ (Lipkin 2005, p. 25).

In Batchen’s article Ectoplasm: Photography in the Digital Age, 1999, he discusses this culture of the copy in relation to the ongoing death of photography, and identifies this lack of the original as one of the causes for anxiety surrounding these changes to photography. ‘As a practice that is known to be capable of nothing but fabrication, digitisation abandons even the rhetoric of truth that has been such an important part of photography’s cultural success’ (Batchen 1999, p. 15). Batchen highlights the ongoing expectation that photography and truth are technologically and epistemologically linked, and that digital imaging, in challenging this assumption, is contributing to this ongoing death of photography.

**Stage 1: Equipment, Camera Devices and Early Testing**

During the foundation stages of the research, specifically 2005 and 2006, defined here as *Stage 1: Equipment, Camera and Early Testing*, I investigated the migration of systems and processes from analogue technologies to digital technologies, with the specific application of the equipment to the practice of photographing the altered landscape. In Chapter Three, *Terminal Status: Altered Landscapes and Photography in Australia*, I discussed how the landscape photography of the nineteenth and twentieth centuries was artistically and culturally linked to the photographic technology of those periods, and identified the parameters for my practice of landscape photography using contemporary technology. In order to respond to research question three: *What are the artistic capabilities and limitations of digital photographic technology and process in relation to the photographing of altered landscapes* an investigation into the availability and suitability of digital photographic equipment was required. What follows is an overview of my testing and choices for determining how, and with what photographic equipment, I commenced this project.
My intention was to design a photographic system hierarchy, develop a range of capture processes, and to identify the most suitable contemporary photographic equipment for photographing the altered landscape. The first phase of this stage was to develop a set of criteria to measure results from the photographic equipment in relation to landscape photography, and parameters for testing different equipment to determine the suitability of specific photographic technology. For this stage I worked within the parameters of my project that aimed to explore the connection between photographic imaging technologies for altered landscape photography and artistic outcomes.

Initial criteria for equipment selection:
1. Scene Translation
2. Data Generation
3. Processing

**Criteria 1: Scene translation.** This includes the drawing of the image, framing, viewing clarity and the connection between these elements and the operation of the photographic device.

The quality and clarity of the image that is projected through the viewfinder or onto the ground–glass is the most important connection between the camera and the photographer, and fundamental when visually engaging with the subject. The compositional structure of the image is dependent on how the camera translates the scene. This is the most significant parameter to consider when choosing a device. As photographer and academic Stephen Shore notes:

...a photographer starts with the messiness of the world and selects a picture. A photographer standing before houses and streets and people and trees and artefacts of a culture imposes an order on the scene
– simplifies the jumble by giving it structure (Shore 2007, p. 37).

The act of photographing places a frame around a scene; it translates a scene without an edge into one with borders, corners and a contained pictorial structure. During the framing process, the photographer makes sense of the way three dimensional space is projected onto a flat plane and reinterprets those relationships. All the moves and considerations a photographer makes when deciding on a subject and location for setting up the equipment are realised only when looking through the viewfinder or ground–glass. During an interview with artist and author Michael Torosian, artist Frederick Sommer (1905–1999) discussed composition as the drawing of the image and stated that photographic composition ‘is the conjuncture of how elements want to come together. To what degree they interact positionally’ (Sommer 2005, p. 211).

Criteria 2: Data Generation. This includes how the photographic data is constructed, either directly within the camera, or through a post–processing scanning option. In 2005 there were two primary ways to generate photographic data, either through the scanning of film, or through direct digital capture. For this research, both options were investigated and considered in relation to the following parameters:

• Maximum print size: The greater the number of pixels the device was able to produce, the greater the flexibility in terms of print sizes.

• Image quality: I related this directly to the capacity of the device to produce a landscape photograph that contained quality that was measurable against the values of traditional landscape photography. This meant low noise, distinctive separation of tone and colour, clarity in objects that were close to the lens and further away, as well as the option for full image sharpness and high detail.

Criteria 3: Processing. This included operational Software, computer equipment requirements and digital post processing.

It is also worth noting here the specifics of software, hardware, version numbers, and how these ultimately
relate to the process of defining testing parameters and choosing the digital technology. The shift within photography, from a physical medium to circuit board signals, requires a shift in the choices that the artist makes, and a shift in the reasons for making those choices. When once it was film type, emulsion sensitivity and chemistry mixtures, it is now menu commands and mouse movements. Information processing machines, the computers that run the software, also determine access to photographic editing options, editing speed, print size and productivity. The ‘equipment’ of the photographer in 2005 was significantly different from the equipment of the photographer ten years earlier.

Software is the core processor of digital photographic images. The shifting of data values to the visual relationship of and between pixels is defined through the capability of software to realise the artistic vision, sometimes through user input, sometimes through algorithms unknown to the user. In 2005, I began investigating software for image capture and scanning, and software for image processing. Rather than undertake an extensive review of available digital imaging software, I limited my enquiry to professional photographic software, specifically Adobe Photoshop, Phase One Capture One Pro, PanoTools and PTGUI.

**Altered Landscape Category One: Construction Sites**

My initial research into international photographers working within the concept of the altered landscape, (discussed in chapter three), identified the Construction Site as a category to include in this project. The construction site is a clear response to the idea of an altered landscape, and is embedded within the lineage of landscape photography from the *New Topographics: Photographs of a Man–Altered Landscape* exhibition, at the International Museum of Photography, George Eastman House. The construction site category was initially defined as major building works of national significance, for example, the new Southern Cross Station in Melbourne, major freeway constructions and small scale suburban housing developments. During the initial equipment testing stage, the Eastlink Deep Creek Tollway construction, in Ringwood, Victoria, and the Southern Cross Station, in central Melbourne were selected as representations of construction sites, as they provided evidence of significant altering of the landscape.
Test Device Option A – Large Format

Interestingly, the technological traditions of fine art landscape photography are rooted in the large format. Beginning in the US in the early twentieth century with the work of artists Ansel Adams (1902–1984, US) and Edward Weston (1886–1958, US), following a trajectory through the decades with the work of Frederick Sommer (1905–1999, US), Eliot Porter (1901–1990, US), Emmet Gowin (b. 1941, US), Joel Sternfeld (b. 1944, US), Stephen Shore (b. 1947, US), Andreas Gursky (b. 1955, Germany) and Edward Burtynsky (b. 1955, Canada), the dominance of large format cameras for landscape photography is well established (Adams 1980; Bialobrzeski 2004; Shore 2007).

Celebrated for its control of depth and perspective, large surface area and fully manual controls, the large format camera has continued its dominance of the landscape photography tradition right throughout the history of the analogue medium, and into the twenty–first century with the attachment of digital capture devices. This camera system was an obvious choice for my early investigations, and would require capturing with film for later scanning and converting to digital format, for example, *Deep Creek South Side*, 2005 (figure 27).

Test Device Option B – 35mm Stitching

The 35mm digital Single Lens Reflect (dSLR) camera system, while portable and easy to use, offers none of the sophisticated image controls of the large format, nor the benefits of working with a significantly larger negative. However, compared to scanning film, using direct digital capture provided the most beautiful pixels in terms of tone and colour clarity, definition, luminance and image sharpness, as well as a reduced signal to noise ratio, all of which results in ‘cleaner’ pixels. The quality of the pixels was therefore not an issue, but the number of pixels that the 35mm dSLR was capable of capturing was simply not high enough. A single frame capture from the Canon 10D provides 2,048 x 3,072 pixels, or a print size (without borders) of 30 x 40cm. A single frame capture from the Canon 1Ds MII provides 3320 x 4992 pixels, or a print size of 35 x 52cm.
The solution was to use a specialised tripod and complementing software that would enable the stitching together of multiple frames from a dSLR into one larger image, for example, *Deep Creek Excavation*, 2005 (figure 28), a 81 frame stitched image. The stitching option was important due to the capability of addressing Criteria 2: Data Generation, where the need for quality pixels meant that the direct digital capture enabled a way of achieving this.

The results of these tests highlighted that while the technical photographic image quality outcomes were different, the experience of using the different cameras became the most crucial factor in how I established my equipment preference and hierarchy. For the outcomes I sought to achieve, the most important aspect of the photographic process was how I visualised the scene and this relationship to the camera viewing mechanism.

Seeing the image on the ground–glass of a large format camera is a more precise way of drawing an image, than through the viewfinder of a 35mm camera. The camera acts as the intermediary between the photographer and the landscape scene, and with the large format camera this relationship was easier to realise – the image was projected through the lens onto a surface. In contrast, the 35mm viewfinder is placed directly to the eye, looking through the camera and into the landscape. This is an important distinction – the way I wanted to photograph the altered landscape was as an observer, not a participant.

I therefore chose to privilege the large format system as the first option in my equipment hierarchy.

<table>
<thead>
<tr>
<th>2005 – 2006 Camera System Hierarchy</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>System 1</strong></td>
</tr>
<tr>
<td>Camera(s)</td>
</tr>
<tr>
<td>Cambo 5x4 monorail view camera</td>
</tr>
<tr>
<td>Toyo View 5x4 field camera</td>
</tr>
<tr>
<td><strong>Medium</strong></td>
</tr>
<tr>
<td>Kodak 160NC Colour Negative Film, 5x4”</td>
</tr>
<tr>
<td>Fuji Velvia 50 Colour Transparency Film, 5x4”</td>
</tr>
<tr>
<td><strong>System 2</strong></td>
</tr>
<tr>
<td>Camera(s)</td>
</tr>
<tr>
<td>Canon 10D, digital SLR</td>
</tr>
<tr>
<td>Canon 1Ds MII digital SLR</td>
</tr>
<tr>
<td><strong>Tripod</strong></td>
</tr>
<tr>
<td>Manfrotto 303QTVR Panoramic Head, with 338 QTVR Leveling plate</td>
</tr>
<tr>
<td><strong>Medium</strong></td>
</tr>
<tr>
<td>Direct digital capture, software stitch</td>
</tr>
</tbody>
</table>
Geographic Data / Field Trip 1: Lake Eildon

Melbourne to Lake Eildon, return via Yarra Glen
| 19.09.2005 |
Total Distance = 331km

Figure 31 | Geographic Data / Field Trip 1: Lake Eildon
Landscape, Construction and Scale – Eildon Dam

Following *Stage 1: Camera Devices and Early Testing*, my next task was to develop a methodology for identifying, locating and visiting sites of altered landscapes in Australia. In the practice of photography, one term and methodology commonly used by landscape photographers is the field trip, where the intention and target of the trip is the destination. A field trip is a journey undertaken to a specific place to capture and collect data for later analysis. Given that the work from Stage 1 of the project was about experimenting with equipment and setting up my preferences for photographing specific sites, and that these sites would be ‘landscape’ sites, field trip research seemed most appropriate to this stage of the research. The idea of the field trip methodology was considered out of a desire to catalogue, through topography and serial investigations, places in Australia that could be construed as an altered landscape.

In August 2005 I began what I considered then to be the first of many planned field trips to sites outside Melbourne. Through online pictorial research from the National Library of Australia’s *Digital Collections: Pictures Catalogue* I searched for altered landscape photographs of areas around Melbourne. This investigation revealed Eildon, Victoria as a location that had attracted Australian and international photographers, specifically German migrant, Wolfgang Sievers (1913–2007) and Australian expedition photographer, Frank Hurley16 (1885–1962). Eildon was a 300 kilometre return day trip from Melbourne.

**Altered Landscape Category 2: Industrial Sites**

For this project, the Industrial Site category is defined by locations and sites that represent significant evidence of the industrialisation of Australia, either through specific projects, such as the Eildon Dam, or districts, such as Dandenong (on the outskirts of Melbourne), and regional cities such as Geelong (Vic) and towns that are

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16. Both Hurley and Sievers made significant contributions to the photographic history of a modernising Australia, Hurley as a nationalistic champion of the heroic man facing the adversity of nature, and Sievers highlighting an Australia moving away from its sheep grazing roots and towards an industrialised, international country.
reliant on agriculture as the primary industry, such as Mildura (Vic) and Albury (NSW).

A photograph of the Eildon Dam site from 1951 by Sievers, *Single British migrant accommodation, Utah Constructions from Eildon Dam, Eildon, Victoria, 1951* (figure 33) depicts an industrialised landscape in the making. The mass clearing and construction of the accommodation huts defiantly contrasts the otherwise dense bushland of the surrounding hills. Industrialisation is subtle and clearly evidenced through the powerlines and construction vehicles, however the sentiment is clear – the environment may be isolated and removed from civilization, but the landscape is a human one. This humanising is achieved through the pictorial device of framing foliage on the left front picture plane, layering into the distance. This pictorially references the constructive framing of eighteenth century European landscape paintings, such as Claude Lorraine’s *Landscape with the Marriage of Isaac and Rebekah (The Mill)*, 1648 (figure 34). There is a pervading sense of order and calm in this constructed view of the land in spite of the might and power of the water and dam.

Modernist photographers ‘were acutely aware of the power of nature and natural forces but only insofar as human beings were implicated’ (Ennis, 2007. P.65). Another photograph of the site, *Eildon Weir with tower and dam wall, 2* (figure 32) by Frank Hurley, depicts a landscape dominated by the concrete mass of the dam. The image is a consideration of two opposing elements, and Hurley constructs, maps and orders a new Modernist landscape – Australia as an industrialised nation, and the photograph a construction of the changing landscape. Hurley, eloquently categorised by Helen Ennis as a ‘Making History’ photographer (Ennis 2004, p. 113) epitomises the photographing of locations, events and large scale constructions that define these significant periods in the growth of Australia as a nation. Hurley’s image suggests an attitude that views industrial innovation and nature as being in conflict, rather than complimentary. In this image, the landscape surrounding the dam is still, almost inconsequential against the raging power of the river. Yet the river is not raging against the dam, it is being controlled by it, and the act of escape is not so much defiant, as it is permitted.

For my photograph of the site, *Eildon Dam* (Figure 35) I was not particularly interested in the general vista
views of the lake and dam that were offered by the numerous scenic lookout points. However, these physical markers were able to support my overall familiarity with the site, and after analysing the area from several lookout points I decided on a location near the river in front of the dam. Familiarity of the location is an important tool for photographic exploration, and time spent scouting a particular location enables a degree of intimacy with the site that encourages reflection, viewing and the ability to begin constructing compositions.

In contrast to Hurley’s image there was no rush of water pouring from the dam, no surge of power condoning the utility of the structure, only the wall of the dam and a receding waters edge. The lack of water was a combination of the Victorian drought in 2005, and the presence of the dam wall which limited the movement of water. The dam was a structure that had become a familiar part of the landscape. In fact, it had embedded itself in the landscape for over fifty years, and while the environment of the surrounding site is shaped by the natural forces of geography, the landscape I photographed was one that had been shaped by human intervention.

In keeping with the traditions begun by Robert Adams and the other artists from the New Topographics exhibition, I envisaged Eildon Dam (figure 35) to be my point of departure for an extended anthropological and topographic approach to image making. This image was going to be the first photograph for the research that was not a test shot. I wanted the riverbed and natural bushland to be in direct conflict with the monolithic scale of the concrete and steel of the dam.

In creating this photograph, I was also informed by the Robert Frank (b. 1924, Switzerland) photograph Hoover Dam, Nevada, (figure 37), taken in 1955 during his extensive travels across the United States. A photograph of the postcard stand outside a gift shop at the dam site, the image is an insightful commentary on the relationship between the commodity of place, the value of the dam, and the natural environment. In Frank’s photograph, three postcards populate the stand. From top to bottom, the first is a vista view of the natural canyons and a classic view of the Arizona / Nevada environment; the second is of the majestic man-made constructed dam and testimony to the constructive ability of a civilisation, (complete with American
flag); and the third a mushroom cloud from a nuclear test. Sarah Greenough, senior Curator of Photographs at the National Gallery of Art, Washington, US, has commented on the image’s relationship to the ‘allegory of modern man’ (Greenough 1994, p. 96) and how the sequence of images, read together as a multilayered story:

‘allude to the megalomania of modern man, to his compulsion to conquer and control his environment, and to his new–found ability to harness nature both as powerful force for positive change and as an agent of utter annihilation’ (Greenough 1994, p. 97).

Robert Frank, born to Jewish parents in 1924 in Zurich, Switzerland, migrated to the United States in 1947 to pursue a career as a photographer. Frank subscribed to the beat generation ideals of the wanderer, choosing not to conform to the social norm, resulting in a search for something more that took him across the world, from New York, South America, Paris, Spain and London, culminating in a return to the United States in 1953. It was then that he began a photographic project ‘…with epic proportions and far reaching consequences: he sought no less than to document a civilization’ (Greenough 1994, p. 24). This project resulted in the series, *The Americans* (1958), which peered beneath the surface of American culture, and exposed the ‘…profound sense of alienation, angst and loneliness’ (Greenough 1994, p. 24).

The Americans was one long road–trip. Funded by a grant from the Guggenheim Foundation, Frank travelled across the country, in search of locations and places that defined the North American culture. Despite being a migrant, the trip was as much a way for him to document the nation as it was for him to discover his own identity within it. With these prescient images Frank redefined the icons of America, noting that cars, juke boxes, diners, gas stations, even the road itself formed a far more truthful index of contemporary life than the majestic landscape that had once symbolized the nation (Greenough 1994, p. 19).

Frank’s photograph, *Hoover Dam, Nevada*, (figure 37) was not about the dam as an object, it was about the dam’s place in American history and was a cultural reflection on the cost of responsibility – that having the power to construct something of that scale came with a cost. Following Hurley, Sievers and Frank, I intended
my photograph of Eildon Dam to reference the capability of a civilisation, the triumph of human ingenuity to be able to move the earth, alter the geography, and construct a truly awesome object.

Upon reflection of *Eildon Dam* (Figure 35) and the field trip methodology, I realised I needed to incorporate methods such as Frank’s journey with no pre–determined destination into my project, thus including a methodology where the destination is only part of the process. I was interested in creating a series of images of and about the altered landscape, which would be more than simply a range of destinations. My methodology needed to reflect this, and needed to be defined by a serial practice of multiple destinations and places, rather than multiple shots of a singular destination. I decided to abandon the field trip, and, inspired by the methodology of Frank, embarked on road–trips for the next stage of the research.
Geographic Data / Road Trip 1: The Great Ocean Road

Melbourne to Warrnambool, return via Colac
| 16.04.2006 - 17.04.2006 |
Total Distance = 527km

Figure 38 | Geographic Data / Road Trip 1: Great Ocean Road
The Road Trip as Research

The idea of establishing the typology, and continuously adding to this, was connected to the methodology of collection. My previous methods of field work were empirical and scientific in nature – identifying and photographing a location worked well for individual images, and for images that were isolated to a particular site, such as the Industrial Site or Construction Site. However, the field trip methodology was too rigid, too locked into a particular site, and ultimately too limiting in terms of an interrogation of the Australian landscape – particularly the categorising of it. In 2006 I had a limited range of images, and as such I moved away from singular sites, and turned to extended journeys as a way of establishing a collection and categorising altered landscapes in Australia.

*The Great Ocean Road* photographic road–trip, undertaken in April 2006, was modelled consciously on the concept of the road–trip, inherited from the photographic experiences of Robert Frank, where the destination was deferred endlessly in favour of a sense of freedom and self discovery. Photographically, the road–trip can be considered as a self portrait – a metaphysical event internalising the experience of the journey as a way of defining self–knowledge. The act of being ‘on the road’ becomes a reflection on how locations, sites, sounds, smells, people, culture, buildings and events contribute to this understanding.

As I commenced investigating roads to travel, places to photograph, and various towns, highway sites and regions to visit, I also examined other photographers who used the road–trip as a way of defining their methodology. Through this I became aware of ways that I could use this methodology to ‘filter’ my investigations and the identification of sites.

Through further investigations of the road–trip concept I identified German film maker and photographer, Wim Wenders, as a key artist whose methodology and practice utilises the road–trip. His extensive wanderings around the world, including Australia, became a significant influence on the way I considered the road–trip for my research.
Wim Wenders (b. 1945) is a film maker and photographer who makes road movies. Born in Dusseldorf, West Germany, he has directed over 30 films, including *Kings of the Road* (*Im Lauf der Zeit*) (1976), *Paris, Texas* (1984), *Wings of Desire* (*Der Himmel über Berlin*) (1987), *Until the End of the World* (*Bi sans Ende der Welt*) (1991), *The End of Violence* (1997) and *Buena Vista Social Club* (1999). The road–trip is a central theme in his films, in particular the three films that influenced me the most; *Kings of the Road, Paris, Texas and Until the End of the World*.

Wenders, himself a wanderer, utilises the methodology of the road–trip to scout settings for his films. Locations in his filmography span the globe, from central Europe, the American West, South America, Japan, Israel, Cuba and the Australian outback, all of which Wenders has photographed extensively. In doing so, he has amassed a significant body of photographic work of landscapes that evidence the footprint of humanity on the earth. These photographic images culminated in a touring exhibition titled *Pictures from the Surface of the Earth*.\(^{17}\) Through his photography, Wenders has developed a different relationship with the locations than that established through the films alone. In the early 1980s Wenders embarked on a road–trip through California, New Mexico and Arizona that would be replicated by the wandering character Travis in *Paris, Texas* (1984).

These early photographs allowed him to be immersed in the same vast desert landscape and urban fringe that Travis would eventually cross… The loneliness and alienation of freeway fly–overs and downtown drive–through banks resonate just as strongly (Hennessy 2003).

The road–trip for Wenders became a way for him to live the same reality that the characters of his films would also live, to have similar experiences of the landscape.

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Wenders’ films and photographs are often critical of the peopled landscape. *Kings of the Road (Im Lauf der Zeit)*, 1977, makes exceptional use of this landscape, embedding historical references of post-war Germany into the lives and reflections of travellers. The film follows the wanderings of Bruno Winter, (played by Rudiger Vogler) and Robert Lander, (played by Hanns Zischler), as they search for cultural familiarity along the border towns of West Germany as a way of understanding their own German heritage and roots. The film also makes insightful and repetitious connections between Wenders’ idea of the road-trip, ‘the movement of his characters over the course of time and across the expanse of the road, as they search for self and a usable identity’ (Kolker 1993, p. 59), and the post-war German geopolitical area, represented by the frontier ‘countryside and marginal small towns along the East German border’ (Kolker 1993, p. 64). Through this connection the film defines the idea of the road-trip as an adventure, a physical and psychological journey that the characters undertake as a way of discovering their own place in the landscape that defines their nation, and connection to something other than the moment or the single location.

The notion of the road-trip defines all Wenders’ films, but the one that most influenced me in the early stages of the project was his 1991 film *Until the End of the World (Bi sans Ende der Welt)*, in which the concept of the road-trip spans continents. The film (and journey) begins in Europe, moves through seven countries and fifteen cities, and eventually concludes in the Australian outback. This is the ultimate road-trip: Sam, an American, searches the world for images to record on a new sight device, stolen from the US government, that will enable his blind mother to see again. His journey is interrupted and infiltrated by various characters, each on their own journey, including government agents and detectives, bounty hunters, Sam’s father, his girlfriend, her boyfriend, a writer and various others. In the end they all wait for the nuclear blasts that will end the world. The blast never comes, and the characters become addicted to using the stolen device to replay images from their dreams. The irony is that the wanderers, trapped on the other side of the world, become imprisoned through their own dreams.
The Great Ocean Road

In April 2006, I began my first road–trip for this project, targeting the iconic Great Ocean Road from Geelong through to Portland, via Apollo Bay and Warrnambool (Vic). This route was taken as an extension of the field trip, as I wanted to travel further than the perimeter of Melbourne. In terms of methodology, there was a phenomenological approach for this road trip, as I wanted to extend my investigation of altered landscape sites beyond the suburbs of Melbourne, and through multiple locations. I was also aware that the Victorian settlements to the west of Melbourne were more industrial, and therefore more suitable for investigating industrial and construction sites at this stage of the project.

The purpose of this trip was to drive, be on the road, photograph and return to Melbourne. Of interest to me were the coastal towns, surf beaches and national parks, combined with coastal mines and sites of industrialisation. I had an awareness of these things existing, but was also relying on being able to respond to the discovery of sites while ‘on the road’.

During the road–trip I felt an emotional and creative allegiance with Wenders, and was informed by his visual references to space and movement, and the way the audience journeys through his landscapes. I was concerned with creating photographic images that would allow the viewer to become involved in the scene, and be an active participant in the location and the landscape. I aimed to enable the observer to bring their own experience of landscape to the image. I planned to make iconic images that would address the idea of the place, rather than simply a reference to a specific place.

My photograph, Sandmine, 2006 (figure 39) was captured on the outskirts of Warrnambool, best known for its shipwrecks, and savage coastline.\(^\text{18}\) While I had no intention of photographing a shipwreck, or a tourism site documenting the town’s history, I was interested in the formation of the town around the coastline.

Initially time was spent exploring locations and investigating the surrounding environment, specifically a region just beyond the western most area of development. I discovered a specific site I was interested in exploring: a fully operational sandmine.

Altered Landscape Category 3: Mining Sites

The mining site became my second altered landscape category and was defined by a location that evidenced the removal of minerals or natural resources.

The mining site has a long history in landscape photography, both in Australia and overseas. Locally, the work of Richard Woldendorp and Peter Elliston (b. 1940), whose political landscapes ‘dealt with competing and contested interests over land, for example, between the mining industry and traditional Aboriginal owners’ (Ennis 2007, p. 65). Elliston photographs the incursion of intent – specifically the intent to mine the landscape or the intent to claim territory. View south–west from Gosse Bluff, Northern Territory, 1984 (Ennis 1988, p. 57) (figure 40) subtly evidences Elliston’s claim that ‘...it seems to me from the evidence available that planet Earth is on a roller–coaster ride to environmental disaster’ (Ennis 1988, p. 54).

Internationally the list of mining site photographers is extensive, with Robert Adams (US), Frederick Sommer (US), Emmet Gowin (US), John Deal (US), and most recently the work of Canadian, Edward Burtynsky (b. 1955). The industrial, manufactured landscape is a common theme in Burtynsky’s work, with the initial motivation for this interest stemming from an observation of Toronto connected to Newtonian Law:

I found myself looking up at skyscrapers sixty and seventy stories high. I was bowled over by the scale, I thought, there has to be something equally monumental in the landscape where we have taken all this material from. I felt that Newtonian law implied a reciprocal action in nature – a hole in the ground that meets the scale of the rising of the skyscrapers – and my task was to go in search of the evidence of that reciprocal action, to see what the residual world looked like (Pauli 2003, p. 38).
The idea of photographing a mine site seemed an obvious inclusion in my project, as it has such a strong representation as an altered landscape. I also considered it a necessary part of any topographic study of altered landscape sites in Australia, given the number of operational mines that exist.19

Burtynsky was a strong early influence on my project. His photographs of Western Australian mining sites and ruined landscapes are neutral and non-critical, ‘serving more as emblems of our times than as a clarion call for social change’ (Pauli 2003, p. 10), as Burtynsky ‘consciously avoids defining his work narrowly in terms of the moral and political implications of industrial encroachment on the land’ (Pauli 2003, p. 11). Categorising his work through serial imagery and anthropologically repetitive arrangements: railcuts, mines and tailings, quarries, urban mines, oil fields and refineries and shipbreaking,20 Burtynsky presents the Newtonian reaction of humanity’s impact on the world, the holes in the ground, the networked pipelines and the oil refineries.

Interestingly, Lori Pauli, the Associate Curator of Photographs at the National Gallery of Canada, when referring to the manufactured landscape photographs of Edward Burtynsky, summaries his work in relation to the landscape as ‘revealing the imprint of humanity on the environment’ (Pauli 2003, p. 10). However, Burtynsky claims that his photographs are not ‘overtly political… They do not assign any blame – neither on society as a whole, nor on the companies that operate mines or refineries. The images force us simply to contemplate our imprint on the land’ (Pauli 2003, p. 22). Burtynsky’s claim of contemplation seemed like an easy way to justify not taking a political position in his work, and was not something I was interested in. I did not want to enable contemplation, I wanted to present the incursion of humanity into the landscape.

In my photograph Sandmine (figure 39) I wanted to choose a frontal perspective for the sandmine, offset...
by the strong angular positioning of the pipes to reinforce the unnatural, human made objects. Like the backdrop of a stage, the mine towers high into the sky, blocking the view of the unseen ocean behind it. The foreground, clear and in precise focus, places the viewer directly into the location. This treatment of the foreground seemed like a logical decision at the time, but makes the image too comfortable, too easy to forgive, the ease with which the viewer is able to 'step into' the site ultimately makes it an easy image. How to deal with the foreground, its relationship to the photograph and the viewer, became a crucial part of the project and my framing compositions, and something I paid significantly more attention to in future photographs.

The sandmine presented a clear imprint – a massive hole cut into the side of the sand dunes, an indictment of the industry’s appetite for materials, but also inflicted by the beauty of the industrial landscape. The beach lay on the other side of the cut dunes, and the view of the dunes from the beach revealed no traces or hints of the mining site on the other side. The beach view was the standard experience of the place, my view was the environmental degradation that exists in the same place, the chaos of industry offset by the beauty of nature.

In contrast to Burtynsky, American photographer, artist and academic from Princetown University, US, Emmet Gowin (b. 1941) abandons neutrality and makes significant claims about his affinity with the land and environment, and that the connection between humanity and the land is a precious one.

Gowin photographs sites and scenes similar to Burtynsky: mining sites, bomb craters, industrial landscapes and farming sites. Throughout the 1990s Gowin undertook a series of aerial projects over America, Eastern Europe and the Middle East, documenting the effect of humanity on the planet. The resulting exhibition Changing the Earth is an emotional investigation of beautifully composed photographs of our scarred, damaged and abused planet.

That they are aerial images is not designed to impart distance or detachment, rather it presents a symbol of how we are treating our environment, presenting a view of the Earth that might shock or surprise us, the work of our species – we don’t see what we have done from our grounded perspective because we physically and
metaphorically have our eyes:

…locked on the horizon. We look ahead, always ahead, searching for what is to come, where we will go, rarely turning around to see where we have been or stopping long enough to witness where we stand now (Reynolds 2002, p. 126).

For my photograph *Sandmine* (2006) (figure 39), I favoured the emotion and decisive positioning of Gowin over the neutrality of Burtynsky. The photograph was composed to reflect on the treatment of land and environment in the same way that Gowin’s aerial photographs implicitly highlight the impact humanity has had on the planet. My photograph was not a neutral framing of a mining scene, it was purposely positioned to comment on the damage and incursion of human–kind on the land. Thus a measure of social commentary is implicit with the image selection and construction.

**Reviewing and Updating the Equipment Hierarchy**

*The Great Ocean Road road–trip is the first time I am working exclusively with the Betterlight camera system, marking this image (Sandmine) as an iconic photograph in the trajectory of this project* (Hulbert, Journal Entry, 17 April, 2006).

For this research project it was always my intention to ground the project within the traditions and language of landscape photography. The use of a large format camera is one constant element of this tradition (Adams 1980; Johnson 2006; Pauli 2003) and was therefore an important technology to include in my practice. As Adams has noted, ‘...I believe that the greater effort and restrictions of the large camera lead to precision of seeing and a higher level of mechanical perfection’ (Adams 1980, p. 29). However, the mechanical perfection of the large format camera was initially not enough, there also needed to be a degree of digital capture perfection. If I was truly going to consider the capabilities and limitations of digital photographic technology then I needed to use digital technology at the point of capture.
In 2006 I examined the work of photographer Stephen Johnson, through his book, *Stephen Johnson on Digital Photography* (2006). What was most interesting about Johnson and his photographic work was the devices he used to create his images. Through the work of Johnson I was introduced to the idea of using a digital scanning back on a large format 4x5 camera. This was appealing as it meant I was able to shoot directly with digital capture, but also retain the precision of using a view camera with a ground–glass to compose the image.

The inclusion of this capture method began the practical response to the third research question: *What are the artistic capabilities and limitations of digital photographic technology and processes in relation to the photographing of the altered landscape?*

The choice of capture device is crucial in responding to this question. In early 2006 I made two additions to my equipment repository:

- A Sinar P1 precision Mono Rail View Camera
- A Betterlight Super 6K–HS 48MP Digital Scanning Back

The Betterlight digital scanning back combined with the Sinar P1 large format camera became my preferred photographic system. The precision of the large format camera, combined with the image quality of the scanning back, meant that by March 2006, photographic film was a redundant medium for my research, and that my first preference for all captures would be this scanning back system.

During the time frame of this project, the limitations of digital technology for altered landscape photography were directly related to two core aspects of the photographic process:

1. **Seeing the Image**

   The commercially dominating 35mm cameras use a prism or rangefinder to enable the photographer to see *through* the camera. The mirrors or rangefinder mechanism divorces the photographer from the scene. The
inclusion of LCD screens in smaller cameras as a method of seeing and composing the image addressed this, however the size and number of the pixels on the camera screen meant a significant reduction in quality, when compared to large ground glass.

The large format camera enables the photographer to see the image on the ground glass, in exactly the same location, without the inclusion of mirrors, as the capture device that will record the image. The ground glass therefore exists as its own photographic depiction of the scene or view, that is directly composed through the same lens that will render the image on the recording device. As Adams observes, ‘The ground–glass image thus exists as a thing in itself, specifically photographic and not merely a simulation of the ‘view’ before the camera (Adams 1980, p. 30).

The Betterlight system required a portable laptop computer, tethered to the camera, as a controller for the device, and also as a way of determining the pictorial and technical results of the scan. This practical technological requirement, considered as either a capability (enhanced and refined viewing experience) or a limitation (the lack of portability) provided an interesting connection between contemporary photographic technology and capture methods with historical methods of capture. This led to an extension of my project investigation to question three, What are the artistic capabilities and limitations of digital photographic technology and processes in relation to the photographing of altered landscapes? The connection here is with the capturing methods of the mid–nineteenth century wet–plate process, where the ‘seeing’ of the image happened in two parts; one, the framing and composing of the image with the camera; two, the development and revealing of the image, on site, at the time of the capture. Figure 44 demonstrates this process whereby the camera is set–up completely and directed towards the subject and is ready for ‘capture’. The photographer (me), having completed the ‘set–up’ is now physically removed from both the camera and the scene, the darkroom is the car and computer (rather than a tent), and the resulting photographic image is being processed, revealed and reflected on.
2. **Perceived Image Quality**

For direct digital capture there are some key measurable targets that determine the quality of the device and resulting photographic image:

- The scanning back contains a trilinear sensor, where three rows of photodiode cells are each covered by a red, green or blue filter. This means that every pixel at every spatial location in the capture contains its own red, green and blue value. By comparison, the bayer filter pattern, found in all single shot digital cameras, interpolates colour information because each pixel has either a red, green or blue filter. This provides more clarity, refined sharpness and better colour fidelity in images created with the Betterlight scanning back.

- The number of tones a device can capture between the lowest discernible light level and the highest discernible light level is the ‘dynamic range’ of a device, photographically measured in f–stops. Under normal lighting conditions, such as daylight with minimal cloud cover, the Betterlight is capable of over thirteen f–stops, compared to five stops for colour transparency film. This provides more tones, smoother transitions between tones, and better acutance in shadows and highlights.

- The camera captures 144 megapixels of data, translating to 48 megapixels of image size (6,000 x 8,000 pixels).

- The camera scans the scene, rather than freezing a moment, taking between three to eight minutes for a single scan.

In relation to the project, all of this translates into the ability to maintain the degree of the precision viewing experience provided by the large format system, with the quality of direct digital capture.

There was one more incidental advantage of the scanning back. The Sinar P1 has one interesting feature on the ground–glass that removes the exact corners of the frame, the reasoning being that this enabled the air to escape when closing the bellows, or the photographer could see the lens coverage by peering around the ground–glass. Frederick Sommer, in *The Constellations that Surround Us*, 2005, comments on the inadequacies of this, highlighting that the corners are the longest levers in the visual field. Unless you really know
what is happening in those corners, you don’t have any idea what is going on in the picture’ (Sommer 2005, p. 211). However, the Betterlight sensor is smaller than the full 5x4” ground–glass, requiring a masking plate to define the edges of the frame, cutting off the missing corners of the Sinar, therefore re–enabling the inclusion of the framing corners.

The Great Ocean Road road–trip set up the next stage of the project with a movement away from the coast and towards the centre of the country, towards the Australian outback.
Geographic Data / Road Trip 2: Broken Hill

Melbourne to Broken Hill via Mildura
26.06.2006 - 30.06.2006
Total Distance = 1639 km

Figure 45 | Geographic Data / Road Trip 2: Broken Hill
The Desert as a Site of Enquiry

The aim of Road–Trip 2: Broken Hill was to explore the periphery of the outback, the edge of the settled regions, and the Australian desert. The coastal road–trip was aimed at extending my field of enquiry away from the high density population areas of the city, and outwards toward less populated areas of the country. I also explored connections between landscape and the experience of nation, with my working hypothesis being that the geography of the desert and outback areas of the land is central to the history of Australia. The edge of the outback road–trip was designed to address my interest in expanding the project away from the towns and cities, and journey through the more isolated regions of the country's interior regions.

Repeating the methodology of the road–trip along the Great Ocean Road, the decision to target Broken Hill as the destination was based on its location, history and pictorial representations in Australian cultural history, ensuring it would offer a rich and vibrant site for photographic exploration.

There were two dominating reasons for my choice of Broken Hill:

1. The town is contained within its isolation and there are no surrounding ‘suburbs’ or towns close by. It is not an expanding country town like Mildura, and it does not bleed into another town. It is a singular town on the very edge of the Australian outback – the junction between settlement and the desert.
2. Broken Hill developed as a result of the mining industry. This meant I was able to extend my typology of the Mining Site category, but also meant I was able to investigate and identify other categories of an altered landscape that developed through the influence of the mining industry on the town.

Prior to this trip, I was aware of the desert as it was represented in Australian cinema, a place where diseased razorback pigs eat tourists (Mulcahy, Razorback, 1984), and visions of a post–apocalyptic future (Miller, Mad Max II, 1981) offer despair and isolation. These were the cultural visions that I was interested in exploring and cataloguing as altered landscapes; this was the outback of Broken Hill.
During *Road-Trip 1: Melbourne to Warrnambool* I selected Mining Sites as one of the altered landscape categories. As such, a road-trip through to the edge of the outback would enable me to extend my collection of mining site photographs, and expand my categories to include cultural investigations in more remote areas of Australia.

In June 2006 I embarked on my second road-trip, from Melbourne, through the Victorian gold fields, Horsham, Sea Lake, Ouyen, Mildura and into Broken Hill. During the early stages of this road-trip I photographed a number of images investigating the changing landscape between the green, lush bushland of the coastal area and the increasing sparseness of the arid desert regions, particularly along the highway through the Hattah–Kulkyne National Park and into Mildura.

Departing Mildura and driving to Broken Hill along the Silver City Highway the landscape changes dramatically 45km north of Mildura, from farm land irrigated by the Murray River, into flat desert. There is a clear and concise demarcation of the landscape from altered to natural. It is not even a subtle change as the farm land is manufactured and imposed on the landscape by humans, clearly altered, clearly defining a boundary of separation between what is hospitable and usable, to what is hostile and unusable.

*The wonderful Australian colloquialism ‘dry as a dead dingo’s donga’ seems wholly appropriate for a place like this* (Hulbert, Journal Entry, 26/06/06).

*Outback Driveway*, 2006 (figure 46) was photographed approximately 50km north of Mildura, in New South Wales. The driveway highlighted a compelling aspect of this desert region – remove the surface, peel away the top layer, and what lies underneath is still the same. Make a road, structure a path where there was no path, and what you get is the same relentless sand. Build a fence, and what is being kept out and what is being contained is the same thing. The desert was presenting itself as the awesome opponent I always believed it to be. The colour was also amazing, the earth was rich and luminous, intense and iconically red. Upon reflection, the content and ideas of *Outback Driveway* seemed interesting, but the pictorial design of the
composition did not portray the sense of magnitude that I was seeking. Like my photograph, *Sandmine*, 2006 (figure 38), the foreground was too stable and relaxing for the viewer, the open fence almost inviting; the desert content of what I wanted to photograph was there, but the complexity and scale of the scene was absent.

At several points along the Silver City highway between Mildura and Broken Hill, (NSW), vast dirt roads turn off to unmarked destinations. These kinds of random discoveries responded to the objective of my methodology, which was to enact selection through phenomenology, and appealed to my sensibility of being on a road–trip. *Outback Watering Hole*, 2006 (figure 47) was photographed as one of these random discoveries, and seemed an appropriate inclusion for my *Mining Sites* typology. The site was clearly constructed, as a watering hole for irrigation or cattle. What seemed unusual was that there were no crops or cattle nearby. The elevated position of the track made it difficult to visualise this site as a photograph, however I decided on a view that would emphasise the size of the hole and the lack of water in it. Like *Outback Driveway*, there was a lack of pictorial contrast between the constructed and the natural; there was very little evidence of an opposing force. Thus the evidence of the altered was minimal.

**Broken Hill**

Pictorial research from the Broken Hill Library and the Australian National Library revealed an abundance of historical photographs referencing the ongoing development of the town, depicting the construction of landmark buildings, mining sites and early altering of the landscape. The gradual development and building of a new habitat concurrently with the incursion of the man–made into the natural environment is evident in several of these early photographs. For his photograph *Mine heads, ventilation chimneys and slag heaps, Broken Hill, New South Wales*, (c.1886) (Figure 48), Sydney photographer Henry King chose a vantage point within the site that positioned the viewer slightly elevated yet still engaged in the site, and still a part of the mining process. In *Jamieson’s Shaft* (1886) (figure 49) (photographer unknown), there is a clear sense of scale and dominance, the miners triumphantly posed for the photographer on the side of a disappearing hill.
Also evident in these historical photographs from 1886 is an approach by the photographers to utilise lighting conditions that flood the scene. There is no sense of drama or mood. Instead, this is all evidenced by the content of the frames and the activity that is happening in the photographs. Despite the technology of the time, there is a real sense of clarity in the reproduction of the sites and locations and the images attempt to be detailed reproductions of a location or event.

During the planning stage of this road trip I investigated weather averages, specifically wind speed and visibility conditions suitable for photography, as well as potential sites of interest. Ultimately I chose Broken Hill for two reasons:

- It is remote enough to be considered the outback, with a strong Australian cultural history and reputation;
- The drive through the Victoria gold fields and into NSW would provide an interesting visual transition from coastal scenery through to desert scenery, suitable for the kinds of photographs I was interested in taking.

Broken Hill is the ‘classic Australian country town’, complete with iconic pubs, a local pride for the many sports clubs, Chinese restaurants. Broken Hill is Australia’s longest continuously populated mining town. Initially named by Charles Sturt as the Barrier Range during his 1844 expedition, it was later settled in 1883 and named the town of Broken Hill. With the discovery of silver, lead and ore, the site became, at the time, the largest and richest of its kind in the world, leading to the formation of the Broken Hill Proprietary Company (BHP, later BHP Billiton). It is also the physical and cultural location of many Australian films and television series that investigate the land, including Mad Max II (1981), Razorback (1983), Ricky and Pete (1987), Royal Flying Doctor Service (1991), Reckless Kelly (1991), Minder (1993), and the Adventures of

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21. This is evidenced through the quantity of memorabilia on display in the local pubs and the number and quality of the sporting clubs and grounds.
From Field Trips to Road Trips

**Priscilla, Queen of the Desert** (1993) (Film Broken Hill 2009, Features section). These films collectively present the land as an obstacle to overcome, an opponent and contributing part of a characters tough and dangerous personality, as is the case for Max in *Mad Max II* (1981). Broken Hill features prominently as a location for car companies advertising off road 4x4 vehicles, and their suitability to the Australian outback, including Range Rover, Ford, Subaru, Toyota, Honda, Nissan, Hyundai and BMW. Advertisements for King Gee tough clothing feature Broken Hill, as well as international ads promoting Australia as a tourism destination, specifically the 2006 *Where the Bloody Hell Are You?* campaign. In total 80 television ads have been made in, or used locations within Broken Hill, since 1990 (Film Broken Hill 2009, Commercials section).

Broken Hill also features prominently in the work of several of Australia’s landscape artists. Fred Williams’ (1927 – 1982) painting *Broken Hill*, 1974, (figure 50) features impressionistic markings of barren geographic features indicative of the rural, desert landscape. With its blank sky and flat horizon, Williams’ *Broken Hill* is a damaged landscape, an environment that is ‘broken’. The features of the painting are natural, yet the straightness of the ground’s contours running parallel with the straightness of the horizon line suggest evidence of intervention into the landscape. The flatness is a natural feature, but it looks un–natural, it looks manufactured. Russell Drysdale’s (1912–1981) *The Drovers Wife*, 1945, (figure 51) painted during the drought period just south of Broken Hill, depicts the Australian struggle against the land. As in Williams’ painting, the land is presented as harsh, barren and hostile.

In 1974 English artist Richard Long chose Broken Hill as the site of his Kaldor Public Art project24 A straight hundred mile walk in Australia, December 1977, Broken Hill, where he investigated the inversion of scale and space in the landscape by creating a line of red stones as ‘grains of sand in the vast space of the landscape’.25

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Other international artists have utilised the iconic nature of the Broken Hill desert in their work, including the 2002 eight week long International Sculpture Symposium, that included artists from Mexico, the US, Syria and the UK. Work from this symposium is now a permanent part of the Broken Hill Living Desert park, and is a 'symbolic link between this sculpting in the sky and a century of local miners sculpting in the stone underground' (Eccles 2002, p. 25). Broken Hill was also the home of the entrepreneur Pro Hart (1928–2006), whose ‘…blend of quality and kitsch is a genuine tourist attraction’ (McDonald 1998). Pro Hart, a prolific local artist, utilised crass commercialism as a way of making and selling his art, including an iconic 1973 Silver Shadow Rolls Royce, painted with scenes from Australian history (Groves 2007).

My photograph, *Broken Hill*, 2006 (figure 52) was captured during the middle of the afternoon, when the June winter sun was relatively low in the sky and the entire coal face was fully lit without the interference of long shadows. I was not interested initially in creating another large scale photograph of a mining site in the manner of Burtynsky, but wanted to create an image which referenced the name of the town and its origin. I was inspired by the fact that the name of the town references such a destructive and manufactured act: the breaking of a hill. I sought to capture the feeling of damage and misuse, but also the sense of insolence – that despite the best efforts of the mining industry, despite carving a massive hole in the side of a hill and breaking it, something of the original landscape remained. For this photograph I was interested in depicting a wall staring back in defiance. In researching historical and contemporary photographs of Broken Hill, I continuously identified a preference for celebrating the dominance of industry over the environment. My interest was in celebrating the structure of the hill that remains.

Photographically, the conditions on the date of the capture (28/06/06) were close to perfect. There was very little wind and no clouds in the sky, which meant no breaks in consistent light, and strong illumination of the coal wall enhancing the iridescent reflection of the coal, as well as the density and separation between it and the rest of the elements in the frame.

In framing *Broken Hill* (figure 52), the coal face needed to dominate the pictorial plan, to emphasise a sense
of disruption and dislocation, similar to the sheer presence and scale of the wall. The frontal approach meant I was able to extend the hill outside of the image, and make what was absent from the frame restrict and contain the composition. For instance, the existence of the hill outside the frame gave a sense that there are even larger elements of the hill remaining in the landscape.

This was also the first photograph where I had fully translated the pictorial design of the foreground with my conceptual intentions of how I wanted the viewer to position themselves in the image. In a framed landscape photograph, distance functions as a visual device to open a way through the world. It places the viewer at the beginning of the landscape, and at the start of a journey or quest, providing a means to begin. There is no journey or quest in *Broken Hill* (figure 52), only an obstacle, a flat, unscalable wall cut into the hill. The middle ground is calm and flat, the hill rising out of the ground is accessible, yet the roughness of the foreground, the destabilising of the rocks, broken glass and rubbish make for a difficult and uncomfortable entry. For this the foreground needed to be disruptive and to set up discomfort. It was composed to question the validity of the ease with which humanity can be so destructive.

The unsettling of the foreground is increased by the lack of anything of ‘nature’, in a pictorial and romanticised sense; no trees, no softly moving shrubs to indicate familiarity or provide natural comfort. The intention of the framing was to destabilise the viewer, so there was no firm footing or firm ground: only stark defiance. Emmet Gowin spoke of humanity never fully seeing the damage they have wrought (Reynolds 2002, p. 126) – I wanted to make sure this was clear and undisputed in *Broken Hill* (figure 52).

The Broken Hill road–trip was ultimately successful in contributing to my topographic collection of altered landscape sites and photographs. However, as I ventured further into the outback the methodology of the road–trip did not seem expansive enough. It simply seemed too idealistic, and too focussed on my journey through the landscape, rather than on the Australian–ness of the landscape. But the Australian outback that I aimed to travel through was not a romantic, idealistic place, it was a tough, hard, ‘real’ place. The place of the road–trip in the lexicon of photographic history also did not seem to fit – the trips were not about self
discovery; nor did I fully subscribe to the ideas of relying only on random site selection. I intentionally went to Broken Hill after identifying it as a location of interest, and systematically investigated and photographed the location in an exploratory way.

While I knew I wanted to explore multiple sites between a point of departure and a destination, I wanted to be more methodical in the way I defined places and identified sites for exploration and photographing. Yet a more methodical approach seemed disconnected from the road-trip, and more like a return to the parameters of the field trip, which was too limiting for an expansive photographic study. I intended for the research to also be an adventure, so I could investigate and experience the land, and undertake an examination of spatial phenomenology related to the altered landscape, to categorise each place and location accordingly, and build a body of work that expanded my investigations into the interior of the country. In order to respond fully to my research questions, I redefined the framework of my travels with a methodology that was more scientific, yet more rugged, adventurous, dangerous and exploratory – I needed to go on expeditions.
In front of them, immediately, was an enormity with which they felt compelled to relate. And because Australia is an island, regardless of where on the coastline the settlers stood when they pondered the island, they all looked toward one ultimate point of convergence – towards the centre… (Gibson 1992, p. 09). (emphasis added)
Seeking the Centre

In this chapter I explore the significance of the expedition in Australian culture and mythology, and the impact expeditions have had on the historical and cultural relationship with land and country. Rather than a one dimensional chronological history, I will draw parallels with the concept of the expedition and the adventurer’s determination to lay claim to sites, locations and territories, and my methodology for cataloguing and photographing altered landscape sites.

Finally, I map and chart two key expeditions to Coober Pedy, South Australia and Lake Eyre, South Australia, that I undertook between 2007 and 2009 to a range of cultural and geographical places within Australia, to investigate and photograph sites of altered landscapes. In detailing these expeditions I will discuss how various towns and locations became representations of the altered landscape in Australia for this research project, and how my photographs from these expeditions revealed new directions in the project in terms of how I classified, catalogued and considered the contemporary, Australian, altered landscape.

Expeditions & Australia

The expedition is not an internal act, but a geographic exploration between a point of departure and a destination, with progressive observations based on empirical scientific methodology where the researcher collects, categories and defines places and experiences, to further understand the location, site or region, geographically or anthropologically.

In European Australian history, the expedition became a defining way of discovering the continent, claiming the land and opening up the interior to development and industry. Australian expeditions to the central areas of the continent contributed to the discovery of river systems and mountain ranges, laid claim to farming lands and new settlements, and continuously pushed the frontier region of the country. Expeditions charted the unknown geography of the country, promoted the potential for expansion, while also reinforcing the
belief of its hostility. These expeditions, and the geographic, regional, anthropological and cultural discoveries attributed to them, can be closely linked to the formation of national identity and the relationship with the land. Ross Gibson’s *South of the West: Post Colonialism and the Narrative Construction of Australia*, (1992), provides a provocative analysis of different systems of cultural representation through the land, and the desire to explore away from the coast and towards the centre:

> In front of them, immediately, was an enormity with which they felt compelled to relate. And because Australia is an island, regardless of where on the coastline the settlers stood when they pondered the island, they all looked toward one ultimate point of convergence – towards the centre… (Gibson 1992, p. 09).

John Carroll in *Intruders in the Bush* (1982) outlines the influence of the explorers in establishing myths about the land, and the relationship these have with national identity, and Roslyn Haynes, in *Seeking the Centre: The Australian desert in literature, art and film* (1998) argues that ’People’s view of the land is conditioned by the cultural myths that have come to surround groups of natural features and the connotations they carry for us’ (Haynes 1998, p. 01).

The concept of the expedition, as a method of discovery and collection, developed as the primary way of defining my photographic trips. Expeditions referenced my experience of the land rather than a response to the land. The expedition, while never intended as the actual subject of my project, provided a lens through which I was able to categorise my work, and ultimately defined the method of my investigations.

Expeditions became the crucial methodology of the project for two reasons:

1. They enabled me to relate my experience and categorising of the altered landscape sites, within an historical context of Australian exploration and land-use;
2. They provided a framework for me to reflect on my process, and to better address the research questions
in relation to developing my photographic relationship with place and territory.

The idea of using expeditions as a methodology for my research was informed by my investigation of the history of expeditions in Australia and how they were related to the formation of national identity, and ideas about landscape.

Australian expeditions through the centre of the country helped to define the nation culturally, as well as map it geographically, and were an attempt to ‘lead the path of civilization into a part of the interior’ (Clarke 1978, Vol. IV, p. 144) and lay claim to sites, locations and territories. They were typically scientific journeys rooted in the belief that humanity should:

lay the foundations of science: works of art, statues and the adornments of civilization would come after man had established his domain over the earth. … The time was ripe for man to establish his mastery over the earth in Australia (Clarke 1978, Vol. IV, p. 145).

This Australian obsession with the discovery and charting of the entire country was compounded during the 1850s as exploration fever set in for the expanding British Empire. In the United Kingdom, public attention was focused on British expeditions throughout the Empire and colonies, in particular those that charted and uncovered the geographic, scientific and anthropological systems of the world. This imperialist endeavour was part of the economic and cultural expansion of Empire. In Egypt this was discovering the source of the Nile River, in Canada it was the exploration of the Arctic Sea, and in Australia it was mapping the interior and charting a route from the south to the north, straight through the centre (Ryan 1998). These efforts were further fuelled by the desire to connect the Empire with the colonies using the relatively new telegraph system, which had already connected England to the colony of India.

Within the first twenty years of European settlement, the entire coastline of Australia had been successfully charted by several voyages, culminating with Matthew Flinders’ (1774–1814) 1803 Voyage to Terra Australis.
Expeditions and the Photographing of the Australian Landscape / Page 107

Flinders’ 1814 journal\(^{25}\) speaks of a voyage that fully circumnavigated the Australian continent, mapping the land mass, its position in the Southern Ocean, and global location in relation to England. There are accounts of lunar distances and nautical bearings, of correcting atlas deviations, of longitudes and latitudes, and of geographic coastal dangers. The interior regions, complete with popular myths of inland seas and fertile farming areas, remained open for discovery and exploration.

The unmapped, interior vastness provided both a mystery and a challenge for men seeking adventure and fame. These were the colonial aims of European explorers, becoming a ‘vision for domination – the demand for identity...’ (Bhabha 1994, p. 122), and defined the ‘difference between being English and being Anglicized’ (Bhabha 1994, p. 128). In Anglicising the indigenous population, the colonists were able to impose their values of land and belonging onto the entire continent. The colonial belief of the explorers was in a country that was unclaimed, a country that was considered *terra nullius*, latin for ‘land belong to no one’ (no man’s land) and that through their actions the land would become ‘claimed’.

Initial expeditions were searching for answers to the location, direction and ultimately the outflow of the colony’s known river systems. The 1824 expedition by Hamilton Hume (1797 – 1873), a currency lad\(^{26}\) known for his skills as a bushman, and the first European Australian born explorer, and William Hovell (1786 – 1875), British born and trained in ocean navigation, was commissioned by the colony’s government to explore the river systems in an attempt to discover pastoral areas for the expansion of the colony.

The expedition contributed to the establishment of the settlers’ mythical beliefs about the country – that the

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25. Full Title: *A Voyage to Terra Australis undertaken for the purpose of completing the discovery of that vast country, and prosecuted in the years 1801, 1802 and 1803, in His Majesty’s ship the Investigator, and subsequently in the armed vessel Porpoise and Cumberland schooner. With an account of the shipwreck of the Porpoise, arrival at the Cumberland at Mauritius, and imprisonment of the commander during six years and a half in that island. By Matthew Flinders Commander of the Investigator.* In 2 volumes with an Atlas. Volume 1. London: Printed by W. Bulmer and Co. Cleveland Row, and published by G. and W. Nicol, booksellers to His Majesty, Pall–Mall. 1814.

26. Currency lad is a term used to describe someone who was native born, or born in Australia, rather than an ex–convict or someone born in England who migrated to Australia (Clarke 1963).
mountain ranges were impenetrable, there was little access to water and that undiscovered wild animals and hostile natives would make any journey a rigorous test of stamina and spirit.

During the expedition Hume discovered an extensive river system which he named the Hume River, as a testament to the abilities of the new local born European Australians. Six years later Charles Sturt (1795 – 1865) re–discovered the same river and inadvertently named it the Murray River, after the British Secretary of State for War and the Colonies, Sir George Murray. ‘Once again, chance, rather than spite or malice robbed the native–born of immortality and conferred it instead on an English official’ (Clarke 2006, p. 64). Sturt, in his journal, *Two expeditions into the interior of Southern Australia during the years 1828, 29, 30, 31 with observations on the soil, climate and general resources of the colony of New South Wales*, (1833) wrote of beautiful views and mountain ranges, reinforcing the accounts of Hume and Hovell, and continuing to document stories of a bushland that, while difficult and nothing like the European equivalent, was manageable and capable of sustaining life (Sturt 1833).

Sturt, born to English parents in the British colony of India, arrived in Australia in 1827 as an enlisted Captain in the British military, but quickly shifted his focus to exploring uncharted regions of the country. His journeys followed the Darling, Murrumbidgee and Murray rivers, ultimately tracing the Murray River all the way to the Southern Ocean, finally resolving the mysteries of the inland river system for the colony, and locating where they ultimately ran into the sea.

Once charting of the river systems was complete, attention was drawn to the more remote areas of the country that were open for exploration and discovery. During overland deviations from the main rivers, Sturt discovered areas of the country that confirmed the hostility of the remote inland environment and climate. This hostility is related to the lack of available resources and suitable locations to support colony expansion.

There is no life upon its surface, if I may so express myself; but the stillness of death reigns in its brushes, and over its plains, … but its deserts are of great extent, and its productions are of little value.
The opening up of the interior was driven by the need for discovery and knowledge of the country, but also to establish the usefulness of the land. Roslyn Haynes (1998) relates this to a religious history and conditioning by cultural myths relating to natural features: “… the Australian desert has been the target for numerous modern variations on the theme of global reconstruction inherited from the Enlightenment and its underlying theology of utility’ (Haynes 1998, p. 27). This utility of the desert and ongoing discovery of minerals and natural resources further fuelled the desire to explore more of the country.

The European explorer credited (Clarke 1955) with the first cross continent expedition of Australia was John McDouall Stuart (1815 – 1866). Beginning with his first expedition in 1858, it took him five failed attempts before he fully charted a route across the country in 1862. His journal, *Explorations in Australia* plots a long story of multiple attempts to find the route from the south to north, referring to a lack of water, hostile ‘natives’, boomerang attacks, scurvy, low moral, mutinous team members, shoeless horses and half rations.

At around the same time as Charles Sturt departed for his defining expedition into central Australia to finally validate the existence and location of an inland sea, and Thomas Mitchell located the rich pastoral areas of central Queensland, photography had become a well established medium for the recording of the social and physical development of the nation.

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27. Full Title: *Explorations in Australia. The Journals of John McDouall Stuart during the years 1858, 1858, 1869, 1861, and 1862, when he fixed the centre of the continent and successfully crossed it from sea to sea. Edited from Mr. Stuart’s manuscripts by William Hardman, M.A., F.R.G.S., etc. With maps, a photographic portrait of Mr. Stuart, and twelve engravings drawn on wood by George French Angas, from sketches taken during the different expeditions.*
Expeditions and Photography

Several other expeditions after 1840 covered extensive journeys intent on discovering and claiming the entire region of the continent, most notably those of Burke & Wills from Melbourne to the Gulf of Carpentaria in 1860 and Ludwig Leichhardt’s 1844 expedition from Moreton Bay in New South Wales to Port Essington in the Northern Territory, and his fateful expedition in 1848 from Condamine River in New South Wales to the Swan River in Western Australia. Yet despite the existence of photography, and its known use as a highly descriptive method of documenting events, people and places, not a single expedition took advantage of the new medium of photography.

In author Paul Foss’ 1988 book Island in the Stream: Myths of Place in Australian Culture cultural critic Paul Carter’s essay Invisible Journeys: Exploration and Photography in Australia 1839–1889 explores the reasoning behind the lack of photographic evidence from early Australian expeditions:

Among Australian explorers, resistance was even more marked: in the first fifty years of photography, not a single expedition was photographed. Sturt, Mitchell, Kennedy, Stuart, the Gregory brothers, Giles, Burke and Wills and other explorers continued to confine their records to maps, journals and sketches (Carter 1988, p. 48).

Carter claims the main reason for the lack of photographic evidence contributing to the documentation of these expeditions was not the limits of the technology, but rather the need for the Royal Society to gather evidence that was not simply representational (photographically), but the requirement for absolute accuracy of the place and location, as well as the experience. The images had to become collectable objects of scientific significance, journals, mapping, drawings and diagrams were the established method of achieving this. ’But the photographic accumulation of empirical detail, the catalogue of minutiae so comprehensive as to command belief, revealed nothing about the lie of the land, its weather, its colours, it sounds’ (Carter 1988, p. 50).
Despite photography lacking this extended empirical data for scientific evidence, it was used extensively for the purposes of documenting the growth of areas of the nation that already existed, or had already been developed. One such example would be the photographic album *Views of scenery on the Darling and lower Murray rivers during the flood of 1886*, by Charles Bayliss. Bayliss, already well known by that time for his work on landscape photography and in particular the Holtermann Panorama, was part of a commissioned expedition by the then New South Wales government to document and report on the devastating floods that occurred in that region during 1886. The album contains an extensive photographic portrayal of life on the river, and highlights a number of towns and homesteads that were affected by the floods, including Bourke (NSW), Wilcannia (NSW), Menindie (NSW), and Wentworth (NSW). Images of the rivers overflowing and settlers making use of the situation through recreation activities such as boating, workers going about their general tasks, as well as the local indigenous people (referred to in image titles as ‘blacks’) provide a thorough and well documented expedition (Bayliss 1886). All of these images demonstrate a clarity in Bayliss’ claims: here is our place in the new land, how we respond to the challenges of the land, and our new nation’s identity. The images present icons that have become uniquely Australian; the realities of isolation, the barren and empty landscape, and a desire to idealise the frontier as something that the endurance of man can claim as his own.

The men who embarked on expeditions were drawn to the activity by a desire for fame and glory. Monuments in towns and cities suggest that these acts were selfless and for the greater good of the country. However, in Manning Clarke’s *A History of Australia* he describes each explorer’s aims as stemming from a ‘private ache in the heart driving him to seek glory’ (Clarke 1978, Vol. IV, p. 147), and a suggestion that Sturt was driven by a need to impress his wife ‘so that he might win just one word of approval from her’ (Clarke 1978, Vol. IV, p.

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28. The Holtermann Panorama was at the time the largest photographic negative in the world, measuring 95 x 175cm. The project was devised by Bernard Otto Holtermann (1835–1885), a German immigrant, who built a tower at his Sydney home, which was converted into a camera specifically for the panorama project. The purpose of the images was to promote the new colony of Sydney to the world (Willis 1988, p. 70).

29. The use of the gendered term ‘his’ results from the exclusion of women from the activities of exploration in the nineteenth century. The role of women in scientific activities was generally limited to biological specimen documentation, or was socially circumscribed as being connected to the home and raising children, rather than the adventures of expeditions.
147), while Eyre ‘believed he would find out something about himself in the battle with those dreary wastes’ (Clarke 1978, Vol. IV, p. 147). Leichhardt ‘had a mystical longing for communion with the heart of the dark continent, a longing for death’s embrace’ (Clarke 1978, Vol. IV, p. 147), and Burke wanted ‘men to recognise him as a mighty man and a remarkable spirit’ (Clarke 1978, Vol. IV, p. 147).

I had no intention, for this research project, of being a hero, nor was I seeking fame and glory, only a way of expanding my photographic practice to include a more suitable methodology for the terrain and territory I wanted to photograph. Inherently masculine, the expedition became a focus for my research and how I would engage with the Australian landscape.
Geographic Data / Expedition 1: Coober Pedy

Melbourne to Coober Pedy, via Port Augusta


Total Distance = 3,455km
The Back of Beyond

Broken Hill was a successful road-trip. The destination dominated the trip, as the journey was directional and the photographic results were exclusively of Broken Hill. For the next stage of the project, I devised a trip in which I would visit multiple locations, journey from place to place, and interrogate a geographic region, rather than a single town. The expedition was the methodology that would ultimately achieve this.

As the ‘back of beyond’, the region north of Port Augusta symbolises the Australian myths and stories as the frontier and ‘awesome opponent’ (Gibson 1992, p. 69), with consistent temperatures exceeding 47ºC, vast highways, bullet ridden road signs, huge and intimidating road–trains and dead kangaroos by the side of the road – the towns of Woomera (South Australia), Roxby Downs (South Australia) and Coober Pedy (South Australia), epitomise the Australian outback, desert experience.

Maps label the region a ‘Department of Defence Zone’ and road signs warn travellers that ‘… this road is part of a prohibited area under defence forces regulations – travellers on this road are not permitted to deviate’ (Australian Government, Department of Defence 2007, p. 01). The Australian government and Defence Force openly declare the area prohibited ‘… for the purposes of the testing of war material’ (Australian Government, Department of Defence 2007, p. 01). Certain stretches of the Stuart Highway between Woomera and Coober Pedy are designed to act also as emergency airstrips for planes, with signs warning drivers to be alert for landing aircraft.

The purpose of this expedition was to venture further into the outback, to travel the long and lonely roads through the centre of Australia, and identify sites that presented as altered landscapes and could add to my developing typology. My interest was in the outback as a place and a myth – the way it is iconically representative of Australian identity, and the relationship between this identity and the land. I was aware also, following the road-trip to Broken Hill, that the ‘outback’, the desert and the isolation, is closer to the edge of the continent than I had thought initially before the project began.
My expedition was planned as a mapped travel through the centre of Australia, via Woomera, Roxby Downs to Coober Pedy, and return to Melbourne via Broken Hill. The intention was to finalise the categories that would inform my developing typology and to fully resolve my research questions.

**Woomera**

… now Woomera is one fucked up town, there’s a lot of houses here, there’s a school, a community centre, there’s a bowling alley, there’s a swimming pool, there’s one grocery shop, there are no chain supermarkets, there are no…. well, there’s not much of anything actually… Its 5:30 on Sunday night, there’s gotta be enough houses for maybe a couple of thousand people, but I saw no one. The only people I saw were the other travellers passing through. There’s signage for a hotel, I don’t see one, there’s a main street, oh – there’s someone walking, ok so that’s one person – there’s a main street, but there’s nothing in it. There’s an airport, there are a lot of facilities, but there are few signs of life. Actually, it reminds me of a scene out of a vampire film, I was taking a photo as the sun went down, and it dawned on me, like all good horror films, I need to get out of here before the sun actually does set – this is not somewhere that I wanted to be after sundown (Hulbert, Journal entry, 23/09/2007).

The township of Woomera felt weird. Primarily a research facility for rocket technology testing, the name of the town in the local Aboriginal dialect refers appropriately to a stick used to throw a dart or spear with more force. Woomera is also the division between the borders of the town and the desert. There is a clean break; it is clearly evident that the town was geographically forced to be here, as there is no central river or creek around which it has been constructed and no physical feature that could be used to explain why the town was built.

**Altered Landscape Category 4: Recreation Sites**

As a way of exploring topography (the elements that come together on the surface of the land) landscape
images can act like a map and as a way of referencing a place that both defines direction and contains it. *Dirt Bike Race Track*, 2007 (figure 57) is a topographic image, containing a race track, yet at the same time it acknowledges the elements contained within the frame of the photograph that happen outside the track.

The image is divided into three zones. At the top, the external landscape naturally flattens off into the distance, taking up the smallest area of the image. In the central zone, a mix of old tyres mark the direction of the race track, footprints, and bike tracks. Completing this are the burnout circles, isolated from the actual track like other worldly crop circles. The whole zone is connected by an angry, burnt, red ochre.

The critical issue of where the viewer stands in the image is addressed in a way that is intended to act concurrently as a condition of discomfort and stability. The foreground is scarred, gouged and mistreated. All tracks lead to the centre, to outside the racetrack, where the activities are non-directional. The intention for this was to establish an emotional sense of discomfort for the viewer and a scene in which they can stand, but a stance that is not easy to maintain. It also marks a conscious separation between the position of viewing the race track, and the idea of being a part of it. My intention was to divide the sense of place between myself as being detached from the location, and the idea that as part of the Australian outback landscape, there is a sense of ownership for the locals, but not being a local meant for me it was a not 'my place': I had no experience of being in the location, only a distanced view as the visitor. The viewer would have a similar experience as they would be attached to the idea of being part of the 'place', but also sensing that they do not belong to the place. This is reinforced through the intentional tonal and colour contrast between the foreground and middle zone creating a metaphorical and visual split.

Recreation Sites became the fourth category of altered landscape sites, predominately due to the volume of sites and locations that were constructed for this purpose. A clear observation that I made throughout this trip is that the physical isolation of the desert is consistently combated by the inclusion of sites for community activity. Dominant in the towns that I visited was a sense that sport and recreation was an important part of the local communities. There was also a consistency about the type of sports – motor-cross racing tracks.
were common, as a site that embedded the activity into the land, making tracks and markers as a form of navigation. Opposing this are the manufactured fields and playing grounds, such as *Lawn Bowls* 2007 (figure 62). The contrast between the sporting field, complete with artificial 'lawn' and the desert environment it is sitting on, presented as clear evidence of a need to construct the reality of the town.

**Roxby Downs**

Five hundred and seventy kilometres north of Adelaide, Roxby Downs was initially a cattle grazing station until the construction of the Olympic Dam mining site was established in 1956. The constructed mine site and township were officially opened in 1988. The median age of the residents is 29, and Roxby Downs has one of the highest birth rates in the country, with 38% of the population under the age of 15. It also has one of the highest take up rates of internet broadband in Australia.\(^{30}\) Perhaps the geographic isolation and single-industry focus indicates a lack of local leisure options, resulting in more procreation and a greater reliance on online connections.

*Roxby Downs is a very interesting town – built by BHP, built for BHP – it’s a mining town, and everyone works at the mine, and if you don’t, then you offer services to people who do. There’s a shopping centre, the streets are all paved, its eroded onto red desert, there’s no reason for a town to exist there what so ever, other than for mining. The town is clean, it’s like a little desert oasis, there is no evidence of history here, everything looks new, and it has a very clear demarkation line between the town and the desert. On one side is a paved road lined with wide, crack free footpaths, on the other side is rich red desert sand – no transition, no subtle difference* (Hulbert, Journal entry, 24/09/2007).

In composing *Roxby Downs Quarry*, 2007 (Figure 58), I intentionally framed a contrast between a vista viewing foreground and a chaotic, constructed middle-ground. I had wanted to create an image that traded on

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the abundance of existing tourism photography (Ennis 2007, p. 51) of the Australian desert, and was looking for a subtle and humorous way of playing this off against the dirty, non–tourist view of the industrial vista–views that are so numerous. Ironically, I only found this particular site by following the trail of billowing dust extending high above the ground.

The expanse of rich blue sky, typical of the vista view, is complimented by the long foreground, complete with iconic Australian desert colours. The horizon line, often the central point of the vista, disrupts the calmness of the scene. The entire line, from right to left, is made of either constructed materials, fencing, machinery, or damaged, dumped earth. Also, the line is not straight; it continuously rises and lowers with the piles, trucks, drills or buildings. Set against this chaotic horizon line is the dust, escaping beyond and into the sky. Visually dynamic, the converging points of the vista disrupt the scene.

**Altered Landscape Category 5: Worship Sites**

*Jesus is the Truth*, 2007 (figure 60) contrasts the absoluteness of the desert, with the metaphysical meaning of the notice board. Photographed in Roxby Downs, the central emphasis of the image is on the noticeboard. Reading ‘Jesus is the Truth – not an opinion’, and quoting John 14:6, ‘Jesus is the way, the truth and the life. No one comes to God except through Him’, the board advertises the way of worship through an external source. There is no attempt to recognise where they are, no sense of being in a spiritual place, or a place barren of spirit, only the notion that the connection to spirituality is imported, through an external, spiritual belief, in this instance, a belief in Christianity, with no connection to the physical place in which the church is located.

The Worship Site became the fifth and final category for this project. Defined as both a place that can be embedded into the land, through indigenous stories of the Dreaming, or placed onto the land, such as a church or symbol of religion or worship. The Worship Site category, despite being the final addition to the typology, is one that spiritually, in the sense of all Australian landscape sites have a history that is spiritual and perme-
ates through all of the photographs in this project. Therefore, for this project, a worship site references direct evidence of a European spiritual or religious relationship to a particular site or location, and does not include sites of spiritual importance to indigenous communities or cultures.

**Coober Pedy**

When people say this is a remote area they're not wrong. And by remote, there is nothing. I mean there is a road, and some reflector poles, dead kangaroos every 10 km or so, occasionally there's a car, and the rest of it just looks like a flat view of a Fred Williams painting. Red sand, green shit, grass, if you'd call it that. Flat, ranging from flat to undulating hills – oh, there's another dead kangaroo – for as far as you can see. It's pretty scary actually, you wouldn't want to be driving out here at night time, certainly wouldn't want to break down – it's 1,000 km to Alice Springs, 360 km to Coober Pedy. Not quite sure why anyone would actually want to live out here, there seems to be no logical reason. Just waved to a car as I drove past, seems to be the polite thing to do, not quite sure why, I'm going 140 km/h (Hulbert, Journal entry, 25/09/2007).

At one point, about 180kms south of Coober Pedy I pulled off to the side of the road to photograph the desert. Isolation has new meaning in a place like this, the geography of vastness, the heat and the desolate landscape get inside your head, makes you think of things you would not normally think of – like who would find me if my car did not start up again, or if I was bitten by a snake, if a car stopped would their intention be to help me or harm me, what if I stick my head under the camera dark cloth and someone sneaks up on me. Fear becomes a very real emotion as the visual distress of the landscape seeps into you and becomes your own emotional distress. Ross Gibson, in *Seven Versions of an Australian Badland* (2002), weaves an enthralling tale about the myths and brutal history of the Australian frontier territory:

... A landscape composed of devolving ecologies; the mind-altering pressures of isolation; nervous, nocturnal predation; prejudice and violence visited upon Aborigines; sex grabbed perfunctorily and illicitly; regionalist resentments; migrations impelled by the shove of hopelessness and bitterness rather
than the allure of optimism (Gibson 2002, p. 49).

Here, Gibson is writing about an isolated stretch of road in Northern Queensland, yet the description of the frontier fits well. The desert is hostile and the environment unsettling. *Expedition Topology #26, 2007* (figure 61) was initially going to be my response to the extremes of being in the middle of what felt like nowhere, and while the composition was clearly forming in my mind (a tight foreground to suggest hostile surroundings), the actual location was too ominous. The idea of putting the dark cloth over my head and visually isolating myself from the terrain was not appealing. Fear had crept in, so I remained enclosed in the car, wound the electronic window down, shot a reference place marker image with the dSLR, and left, in the hope that I would revisit the site on my return journey.

When you drive into the central, South Australian, outback town of Coober Pedy, bullet ridden road signs and an old car perched perilously on top of a pole greet you with a sense of strangeness and uncertainty. The simple question of why is there a town out here does not go away. After the endless stretch of road from Pimba, 366km and nearly four hours to the south, the BP petrol station is the first sign that someone lives there. The town is not neat, and it is not tidy – there is a sense that the fight to stay here is not worth it, that the desert will win out in the end. The roundabout appears ‘landscaped’, but it has been some time since any maintenance was attempted. The place does not feel ‘settled’, it does not feel like a cosy rest stop.

There is also no real connection between the present topography and the natural geology – big and small holes litter the open plains, houses and shops are built into the side of the hills, the roads do not follow the terrain, as they force their own way through the landscape, and the footpaths look worn and over used, ‘*which is odd, because no one seems to be walking anywhere*’ (Hulbert, Journal entry, 25/09/07).

It is difficult not to be mesmerised by a place like this, and easy to see why it has become a pivotal location for a post-apocalyptic landscape, as the backdrop in films like *Mad Max Beyond Thunderdome* (1985) and the desolate sporting arena in *Salute of the Jugger* (1989). It is also easy to see why it pictorially represents...
the other world, as Mars in *Red Planet* (2000) and as the barren, isolated, edge of the galaxy ‘death planet’ in *Pitch Black* (2000). INXS filmed their 1986 *Kiss the Dirt (Falling Down the Mountain)* film–clip here, and it is a featured town in the Australian film, *Adventures of Pricilla, Queen of the Desert* (1994). The town and surrounding region was also the pivotal location to wait out the impending nuclear apocalypse in Wim Wenders’ *Until the End of the World* (1991).

Coober Pedy is also a site utilised by international artists, including Slovenian artist Matej Andraž Vogrinčič, whose 2002 installation work at Moon Plain, along the Oodnadatta Track, *Rainforest for an Australian Desert*, consisted of 1800 watering cans arranged over an area the size of a football field, utilizing the sheer space of the desert, making a spatial sculptural installation that references the visual trickery of the outback desert, ‘all the scourge of many a colonial explorer’ (Thomas 2002, p. 26).

The isolation, fear and paranoia of the desert is also represented in the Judaeo–Christian spiritual interpretation of the desert wilderness. It is presented in the Old Testament as the antithesis of the Garden of Eden, as the site of banishment for Abraham’s mistress Hagar, and her illegitimate son Ishmael, and as a site of punishment, abandonment and purgatory. But the spirituality of the desert is a binary concept, ‘precisely by virtue of its material desolation, the desert also offers, in Judaeo–Christian tradition, a means of spiritual purification and salvation (Haynes 1998, p. 28). The Israelites spent forty years wandering the wilderness, as a form of punishment, but also as a way of attaining the right level of spiritual awareness to gain access to the promised land. Christian prophets consistently returned to the desert wilderness for spiritual growth, for both consolidating their beliefs, and preparing for their ministry. The requirement for abstinence – from sex, talking, and from distraction, made the desert wilderness the ideal place for meditation and enlightenment.

For the Australian Indigenous people, the relationship between the desert and spirituality is physically and culturally linked: ‘All Aboriginal peoples are individually linked to a particular geographic site which remains their spiritual home and provides their identity’ (Haynes 1998, p. 14). ‘The desert is a site of spiritual meaning and richness, every shrub, every tree, every hill belongs to the myth and history of the site. ‘Traditional
Aboriginal myths are all told with a reference to the land, or a specific stretch of country where the incidents it narrates were believed to have taken place' (Berndt 1994, p. 05). These living myths, these Dreamings, defined the relationship between the Aboriginal peoples and their place. Unlike the origin stories of the Judaeo-Christian colonials, where the power of the spirit exists in the heavens above, the Aboriginal people’s creation stories are embedded in the land.

The abandonment of a god, in a god forsaken place, is a familiar theme in representations of the Australian outback and interior. John Hillcoat’s 2004 Australian outback film The Proposition, charts the hunting, betrayal and ultimate death of the outlaw rapist, Arthur Burns (Danny Huston) at the hands of his younger brother, Charlie (Guy Pearce): like Cain and Abel, brother against brother, in a desolate land, seemingly abandoned by spirituality. Cain’s punishment for the murder of his brother is banishment to a place where the soil will not yield produce, and his own safety is compromised – ‘…Today you have driven me from the soil, and I will be hidden from Your face. I will be a fugitive and a wanderer on the earth, and anyone who finds me will kill me’ (Genesis 4:13–14).

During the hunt for his brother, Charlie encounters the bounty hunter, Jellon Lamb (John Hurt) in the pub of a deserted town. While drinking together, Lamb laments on the evaporation of his religious conviction as a result of ‘this beleaguered land’:

Good lord son, no I do not [pray]. I was in days gone by a believer, but alas I came to this beleaguered land and the God in me ... evaporated. Let us change our toast sir, to the God who has forgotten us (The Proposition 2004).

This connection between spirituality and place was revisited in Coober Pedy through another site, at the location of a Serbian Orthodox Church, which was built into the side of a mountain. Investigating the category of worship sites, and the idea that spirituality can be accessed through isolation (but that desolation is also evidence of God’s wrath), I began extensively photographing the site and the surrounding area. The idea of
a place having a sense of sacred, and of the spiritual, is easy when it is a beautiful place, but the environment around this church was ugly, damaged and disrupted. It seemed to epitomise the idea of a God forsaken land, and a land without God.

Through an investigation of the site I decided that an image of the actual church would not convey the sense of land and place. The church was built into the side of the mountain, with a car park in front, and while the skyline of the mountain was visually and compositionally interesting, there was no vantage point that enabled me to photograph both the church and the surrounding landscape. In contrast to this, the sign providing directions to the church was isolated within the landscape, and also contained the added humour of the labelling; Underground Serbian Orthodox Church. The sign became a signifier for what was both present and absent at one and the same time: a sense of spiritual foundation or belief that was forsaken by the land. The other absence, of people, makes it an empty landscape, marked only by signs reminding one of their absence.

_Underground Serbian Orthodox Church_, 2007 (figure 66) is a photograph about religion on the edge of nowhere. There is no salvation from this landscape, and ultimately no sense of the spiritual in the place, only a scarred terrain, marked by damaged earth and evisceration. Philosopher Yi–Fu Tuan (1977) classifies habitats into two categories; carpentered, with straight lines and a prevailing rectilinearity, or non–carpentered, natural environments lacking any order. Yet the order and rectangular nature of this habitat does not provide a sense of order, only a sense of intrusion, or of not wanting to be there. In such an analysis, the desert functions as a strategic post apocalyptic backdrop rather than a realistic place to photograph.

I visited this site three times before photographing _Underground Serbian Orthodox Church_ (figure 66). During these visits the weather was changing, a storm was coming, and I was not interested in more expansive, heavenly blue sky, instead my concern was in constricting the entire frame with no escape upwards, only an atmosphere that reflected the desolation of the landscape. I waited until the sky appeared to be weighing down the site, completely taking any comfort out of the scene. The rolling thunder clouds approached like an impending apocalypse.
The photograph works with comfort and discomfort in the same binary way that the desert offers purgatory and paradise. The foreground is stable and flat, a maintained road that is obstacle free and easy to navigate. Precisely one third of the way into the frame, this foreground is disrupted by the first barrier – a line of rocks, and the side of the road, separating the flat road with the unkept middle ground of the frame.

Perceptual acuity, the ability to be able to perceive the surroundings, is disrupted by the chaos of the horizon line. The lack of grounding in the image, the destabilising nature of the space in front of the sign, intentionally evokes a lack of assurance in the image – there is a hint of refuge and comfort, but ultimately the landscape is in direct contrast with the salvation offered by the sign. My intention was for the viewer to feel a sense of impending doom, and to look for a way out of this place. While the refuge of the church might offer salvation, they would have to retreat from the surface of the land to escape the landscape – they would have to go underground to find it.

The expedition to Coober Pedy consolidated my practice-led research methodology, and defined the parameters for the remainder of the project. However, to respond fully to the research questions, expand my collection of photographs for each of the categories, and to address the conceptual connections between expeditions and my practice, I ventured further into the outback, away from the towns and established communities that I had been exploring – to complete my collection of photographs and to finalise the body of work for the final exhibition, I also moved away from the highways. To be able to interrogate a broader experience of Australian landscape, I ventured further into the landscape beyond the towns and settlements, and went off-road, in order to fully immerse myself in the outback desert expedition experience.
Geographic Data / Expedition 2: Oodnadatta Track

Melbourne to Lake Eyre South, via Port Augusta
| 01.07.2009 - 07.07.2009 |

Total Distance = 3,196km
The Adventure as Research

The typology for the project was complete, and the categories finalised from the previous Field-Trips, Road-Trips and Expedition. The purpose of this final expedition was to partake in one last practice-led research trip, and throughout the course of the expedition, respond to each of the five categories: Construction Sites, Industrial Sites, Mining Sites, Recreational Sites and Worship Sites.

The achieve this goal, the expedition was charted to revisit places in the centre of South Australia, including Woomera and Roxby Downs, and to then leave the highway at Olympic Dam and travel along the Oodnadatta Track to Lake Eyre, then south through Marree and the Flinders Ranges, returning to the highways of New South Wales into Broken Hill. This was a result of wanting to cover the remote outback, signified not only by distance, but by road type. This expedition was a combination of familiarity and the unknown. I knew what to expect from Woomera and Roxby Downs, but had not ventured off the main highways and roads. The purpose of this expedition was to combine both.

A recurring phenomenological research strategy in several photographs in this project is the notion of discovery. I locate the images, frame them, thereby extracting them from the surroundings and they become my perceptual discovery. As I travel further into the land, and move away from the edges of the continent and penetrate into the outback, the uniqueness of the sites becomes a discovery.

This translates into the photographs as there are little aspects of discovery to be made within the frames, observations of a place, highly detailed, containing little subtleties that can be drawn out to form part of a longer conversation with the image. In Spud’s Roadhouse (figure 68) it is the surveillance camera held in place by gaffa tape, the instructions for refilling LPG gas and the price per litre on the diesel pumps. The discoveries I make on my expedition and my experience of the landscape, becomes accessible through the details in the images. All of this is contained within a broader site of expansive desert, framed by powerlines in the distance.
Central to my research was an investigation into the way new technologies inform and influence the process of landscape photography. Part of this investigation was to see whether the massive shift in photographic equipment from analogue to digital technology translated into a shift in the visual outcomes of photographic landscape images. The technology has changed, therefore the perception, reading and viewing of photographic images also changes.

The tyranny of the digital image is the artifact. The artifact is a perceived error in the representation of visual information, introduced either by a specific piece of equipment, or through signal processing methods. Such errors are anomalies, considered as a failure or malfunction of a device or process, a bug in the encoding / decoding algorithms or through data compression, either intentional or accidental.

The most common type of artifact is the imperfection generated through the process of conversion. This conversion is a translation of the continuous, the materiality of an analogue transcription, into the discrete, abstract signal of digital information.

Artifacts are important to me as a photographer. The capture device of choice for this research project, the Betterlight scanning back, introduced artifacts in every image I captured. The scanning back is a studio camera, primarily designed to be used in a controlled environment, where there is an absence of wind, and stable lighting conditions that do not change. In order to use the camera in the field, and as a device for capturing landscape photographs, there needed to be a degree of acceptance in the presence of digital artifacts, which form part of the image structure, and are not always aberrations to be removed. Figures 69 and 70 demonstrate the visual ‘effects’ of these artifacts. Figure 69, Digital Artifact #1 references the effect of wind movement, where the degree of wind is strong enough to shake the camera. The shake is translated into the capture, with striated lines capturing the shaking of the camera. Figure 70, Digital Artifact #2 also references the effect of wind movement, however the movement is recorded on the subject. Of the two types of artifacts, Figure 67 is more visually disruptive to the photographic integrity of the image, therefore this type of artifact determined the ranking of my system hierarchy and the choice of camera I would use for a certain capture.
Wind was a significant issue, and more than a light wind would render the Betterlight system unusable. Subject movement made the device unusable, as the movement of the object would render against the movement of the camera sensor, creating areas in the image that, while recognisable, needed a degree of post production editing to maintain the integrity of the image. For this expedition I reviewed my camera system hierarchy and only equipped myself with digital devices, fully abandoning film as a medium for capture.

During an artist talk I presented at the Centre for Contemporary Photography (CCP) in Melbourne, Australia, to discuss work in my 2009 exhibition Expedition, I spoke about recognising the process as being the process, and that I did not overtly edit my images to disguise the visual difference between analogue and digital prints (Hulbert 2009). This was raised during an interview by Australian photographic critic Dr. Daniel Palmer with UK artist Trish Morrissey, where she comments on my prints being ‘overly digital’, and that she ‘wouldn’t tolerate those artifacts… it was the halos I was particularly troubled by, because it just looks so fake’ (Palmer 2010). In my research and photographic work I defend the digital artifact as a pure part of the photographic technology used to capture my images. The artifact is an authentic part of the digital photographic image.

The photograph being referred to in the interview, Broken Hill Speedway, 2009, (figure 71) was captured during the middle of a severe dust storm, making the Betterlight camera unusable. The photograph was made...
using System 2, the single shot Phase One back. The ominous dust is a key feature of the photograph, and provides contrast against the mistreated foreground. The foreground acts as the anchor for the image, and the viewer is freely able to access the entire foreground, yet the speedway, the reason for being there and the point of recreation, is closed off, inaccessible and unused. The sign, sky, foreground and entire site is damaged.

Fort Silverado, 2009, (figure 73) represents a disjoined and confused history. The site of the fort is part of the Broken Hill gun club, and playfully presents a ‘wild west’ shoot–out site, a theme park for gun enthusiasts. Silverado as a name is iconic here. It references the name of an American west town, a country and western film (Silverado 1985) and the oversized American pick–up truck, the Chevrolet Silverado. Historically, Broken Hill is infamous for being the location of the only attack on Australian soil during World War I, when on New Years Day in 1915 two Muslim Indian nationals, an Ice–cream vendor and butcher, armed with rifles, shot into a crowded Silverton Tramway carriage full of picnickers (Broken Hill City Council 2009). In the initial attack a young local girl was killed, along with two others. Once the alarm was raised the attackers retreated to the hill near their camp for the ongoing shoot out. Another six military men were hit and wounded, as well as the local hotel owner who was shot and killed by a stray bullet whilst chopping wood. Following the bloody battle the two attackers were shot dead, both leaving notes linking their attack to developing hostilities between the Ottoman Empire and the British Empire. Broken Hill has its own shoot–out history, its own wild west, yet the site of Fort Silverado is a transplant – the American wild west come to country Australia.

This final expedition consolidated all aspects of the project, culminating with a solo show at the Centre for Contemporary Photography (CCP) in February 2010<sup>31</sup> that included ten images from this expedition.

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<sup>31. See Appendix One: Curating the Altered Landscape: Project Exhibitions, page 158 for further details on this exhibition.</sup>
Even when the landscape is greatly disfigured or brutalized, it is always deeply animated from within. When one really sees an awesome, vast, and terrible place, we tremble at the feelings we experience as our sense of wholeness is reorganized by what we see. The heart seems to withdraw and the body seems to diminish. At such a moment our feelings reach for an understanding.

This is the gift of a landscape photograph, that the heart finds a place to stand (Gowin 2002, p. 04). (emphasis added)
RMIT School of Art Gallery

Size = 111m²

Ceiling height = 360cm

Wall B (4 prints)

Wall C (4 prints)

Wall D (2 prints + exhibition title)

Figure 74
RMIT School of Art Gallery Floorplan and exhibition layout
(additions in red added)
Photographing the altered landscape
Shane Hulbert

Figure 75
Exhibition layout, Wall A

Figure 76
Exhibition layout, Wall B

Figure 77
Exhibition layout, Wall C

Figure 78
Exhibition layout, Wall D
Designing the Altered Landscape Exhibition

The exhibition *Photographing the Altered Landscape* includes thirteen digital photographic prints, selected from over 2,700 exposures, using twelve different photographic devices, ranging from small format digital SLRs, through to large format 5x4 view cameras.

Nine practice–led research trips were undertaken between 2004 and 2009 to photograph the social, political and environmental landscape, culminating in an exhibition of photographic prints. These research trips were designed to investigate the Australian landscape, and identify and photograph categories that represented the altering of the land. The Australia journeys were supported by several international trips to South Korea, Hong Kong and the US, either as benchmarking to make comparisons between the Australian landscape and international landscapes, or to consider how the altering of the landscape exists internationally.

The selection presented in this exhibition represents the most successful images that evidence the outcomes of the research. These research outcomes, combined with the artistic decisions of designing the exhibition, involved consideration of the following key factors in deciding how the show would be presented:

- The rationale for choosing specific images for inclusion in the exhibition
- How the viewer intimately and collectively engages with individual works in the exhibition, and the entire exhibition as a whole
- The presentation of a typology of altered landscapes
- The relationship between the spaces in the prints and the space within the gallery
- The inclusion of international images into the exhibition

The layout of the exhibition is designed to immerse the viewer into an altered landscape. The positioning of the prints, the spread and use of the walls, the scale of the prints and the spacing between prints is constructed in such a way as to engage the viewer not only in the individual images, but within the entire exhibition.
decision not to divide the work into the devised categories supports this intention, the experience of the altered landscape through the exhibition is encompassing from all points in the gallery.

Scale, Space and Boundaries

No one print is conceptually or visually more significant that another, therefore all images are identical in physical height, none are more diminutive, and none are more personal, they are all equalised. Once a group of photographic images are all presented at the same size, any differences between the images is dealt with from within the image. The distance between objects in the individual prints varies from print to print, defining boundaries and setting the spatial relationships between subject matter. The intention is to provide a viewer experience that is both all encompassing, the viewer experiencing the entire print, and personal, the viewer engaging with details in the prints.

The scale also enables a more detailed exploration of the image, signifying the connection between the practice of exploration in making the work, and the experience of the viewer in navigating the work. In close proximity there is a revealing of detail that is not evident when viewed from a distance, enabling a sense of discovery for the viewer.

The lens perspective reinforces this. Each of the prints is presented through a wide lens, encompassing the space, making it expansive, making the prints both physically and metaphorically bigger than the viewer.

The inclusion of space in the images is important to the reading of the works. The space appears never ending, yet it is subdivided culturally, socially and physically. The boundaries represent this division, for example, in *Lawn Bowls* the manufactured grass is the playing boundary for the game, in play within the lines, out of bounds when outside the lines. Similarly, the game landscape is an altered space differing significantly from the desert landscape while at the same time sharing the space with the desert.
The space within the prints is replicated in the spacing of the prints on the wall. The distance between the prints sets up a rhythm in how the viewer navigates single images and multiple images – total concentration on a single image, or glimpses of multiple images of similar subjects, all designed to reinforce the same message, that the landscape is altered by intervention, an environment built into the ground or onto the ground.

Where the viewer stands, and how the viewer reacts with and to the image is reflected in the sequencing and narratives of the presentation. Some images allow for an entry, some images disrupt the foreground and make it difficult to find comfort.

Wall A (figure 75) is positioned opposite the only entrance to the gallery, therefore it has to address the first impressions of the visitor. It also has to entice people to engage with the subject of the altered landscape, and to that end I strategically positioned Broken Hill as the most visible, and first image, the viewer sees. Moving through the gallery, there is an intended, consistent push / pull relationship between the images – some images, such as Lawn Bowls place the viewer in a comfortable location, easy to stand, positioned on solid ground, while other images, such as Coober Pedy Opal Mine are completely fractured. The effect of this is a disrupted space within the gallery, and designed uncertainty for the viewer of where to position themselves.

**International Works**

The project was predominately investigating the Australian Altered Landscape, however the inclusion of two images, Golf Driving Range, photographed in South Korea in 2006, and Fast Food, photographed in the Nevada desert, US, in 2007, sought to expand the parameters of the project to include international examples of altered landscapes. Throughout the PhD I researched international artists, photographers and museum collections that explored the altered landscape as a subject, and therefore investigated this in my practice–led research.
There were two aspects to the internationalisation of this project, and the inclusion of images photographed in the US and South Korea in the final exhibition:

1. Benchmarking the Australian altered landscape against international altered landscapes, as a way of expanding my approach to answering the research questions.
2. Knowing that the categories of an altered landscape would not be exclusive to Australia, I wanted to explore these in an international context.

The position of Golf Driving Range on the far left of Wall B (Figure 76) was designed to offset the disruptive landscape of Broken Hill on Wall A (Figure 75). By positioning these images in proximity to each other, the contrast of the grounds, and the opposing colours of each image reinforce the eclectic diversity of the project. It also acts as a balance, Broken Hill is nature staring back in defiance, Golf Driving Range is nature reclaiming the space.

As an outcome of practice–led research, the exhibition Photographing the Altered Landscape presents a series of photographic prints exploring modes of contemporary photographic production, and producing a typology of the altered landscape.
A culture / nature binary was generally implicit, and ‘frontier’ was seen as civilisation advancing on nature, primarily for economic purposes (Wells 2011, p. 67).
Land, Place, Landscape and Photography

*Photographing the Altered Landscape* was a practice-led research project investigating the altered landscape as a genre of photography in Australia. The research outcome of the project was an exhibition of photographic artworks that categorised and explored the altered landscape, and investigated the relationship between landscape and country.

Central to the research was an awareness of the shifting nature of photographic technology and processes, and an investigation into the impact these changes have on landscape photography.

The land is central to our sense of place and belonging, and a major, undisputed theme in Australian art – a trajectory that continues today. The validity of landscape as a subject for photographic exploration is well documented throughout the exegesis, and an awareness of artists working within the tradition informed the outcomes of this project.

The project defined the altered landscape as a human landscape, one that is constructed and changed by human intervention and perception. It represents the autobiography of humanity – the landscape constructed. It represents the impact and imprint of human civilisation on the planet, the trajectory of progress, whether through industrialisation or recreation. The altered landscape is different from the landscape: it is the impact that separates the two terms, the impact of change being made to the landscape, the evidence of human intervention on the land.

The project sought to respond to three specific research questions:

1. What influences on the practice and aesthetic of landscape photography can be attributed to the photographic technology employed at the time?
2. What is the artistic and cultural significance of altered landscape images in Australia's photographic...
3. What are the artistic capabilities and limitations of digital photographic technology and processes in relation to the photographing of altered landscapes?

Question One was designed to investigate the historic relationship between photographic technology and the suitability of that technology for landscape photography. Early photographic processes, in particular the wet plate process, were limiting in terms of their suitability for remote working away from the studio, yet in Australia a number of photographers created work that included altered landscapes with this method. In responding to this question, the research identified a number of factors that influenced the subject matter of these nineteenth century photographers working in Australia, including:

- The cultural interest in exploring the development of the Australian nation, which by default, was dominated by photographs of the settlements, towns and expanding cities;
- The bush viewed primarily as the opposition to settlement and order, an environment to claim, to own and utilise, to dominate and control;
- The notion that the regional and interior areas of the country had not been discovered, and therefore remained unknown.

These were the primary factors that identified the altered landscape as the dominating subject matter for nineteenth century photography. Technology, and the limitations of the photographic process, were contributing factors in terms of the way photographers were working at the time.

More recently, the technological limitations of digital photography are more aesthetic than they are restrictive. The suitability of one device over another is more determined by the ways in which the artist views and frames the subject, rather than a limitation of what can be seen or framed. However, the desire for more pixels in an image requires bigger sensors and larger devices. The majority of photographic images captured for the
exhibition of artwork concluding this project utilised the large format scanning back. The limitations of this
device were environmental rather than physical – the only restriction in using the large format scanning back
was the weather, in particular wind speed.

Question Two investigated the significance of altered landscape photography in Australia’s photographic his-
tory. Chapter Three, *Terminal Status: Altered Landscapes and Photography in Australia* outlined a clear history
of artistic interest in the Australian landscape, and highlighted the connection between this interest and the
development of the nation. That the altered landscape has been an ongoing topic of photographic explora-
tion is clear, yet the acknowledgement of the term altered landscape does not exist in any of the historical or
contemporary books on Australian photography, nor is it recognised as a way of defining a curatorial position
in the major galleries or museums that present photography as a distinct discipline. The term altered land-
scape has its genealogical roots in North America, yet as a topic of interest in Australian photography, there
is an awareness of the altered landscape as a subject. This is particularly evident in the major survey texts on
Australian photography, including Helen Ennis’s *Intersections* (2004) and *Photography and Australia* (2007),
as well as in Gael Newton’s *Shades of Light* (1988) and Anne–Marie Willis’s *Picturing Australia* (1988). Curator-
ially, both of the recent landscape photography exhibitions, *Stormy Weather* (2010) at the National Gallery
of Victoria, and *Photography and Place – Australian Landscape Photography 1970s until now* (2011) at the Art
Gallery of New South Wales, included images that were altered landscapes.

In responding to the notion of what an altered landscape is in Australian photography, an analysis of the art-
ist’s curatorial interests was undertaken. The outcomes of this were a series of categories that informed how I
photographed the altered landscape. The categories responded to the way other artists had recognised the al-
tered landscape, but also as a response to how I, as a photographer, observed the altering of the sites and loca-
tions visited throughout the project. The categories were designed to develop a systematic typology of altered
landscape images from Australia, informed by two international benchmarking trips. The final project categories were:
**Construction Sites.** This category informed the project in the early stages, and encapsulated locations that were undergoing major changes to the environment or site, either through the construction of major roads, buildings or infrastructure.

**Industrial Sites.** This category became a way of exploring urban, sub–urban and peri–urban sites around Melbourne, specifically power plants, manufacturing sites, factory sites and dams.

**Mining Sites.** This category privileged the abundance of mining photography, and became a way of identifying and exploring regional areas of Australia, particularly Broken Hill and central South Australia. The Mining Site category enabled the project to explore more remote areas of the country, and through the identification of isolated and remote sites, informed, via observation, the final two categories of the project.

**Recreation Sites.** This became the most significant category for the project, through investigations of remote towns and sites, the idea of recreation was a dominating element within the landscape.

**Worship Sites.** This category informed a visual reaction to the spirituality of the land, and the integration of Christian religion in remote sites in the Australian outback. This category was only explored outside of the cities.

Question Three dealt with the practical aspects of photographing the altered landscape using contemporary digital technology. The way the landscape was photographed became a crucial aspect of the research, and culminated with the notion of the expedition being the most appropriate method for investigating, exploring, defining and photographing the altered landscape for this project.

A range of central themes emerged from the photographs during the course of this project, which highlight the effective relationship between the technology and the act of photographing the altered landscape. The altered landscape is shaped by human intervention, and the incursion of constructed objects into the environment.
The detail of these constructions is important, the notice boards and warning signs, the mechanical parts, the impact of machinery on the earth and the smaller hints at human inclusion, such as surveillance cameras or tracks. The vista view therefore became a meaningless interpretation of a landscape for the purposes of this project, as the altered landscape became more evident and more accessible when the viewer is able to immerse themselves into the image. To enable this, a high degree of detail is required as a photographic imperative to achieve my purposes. The recording of this detail is achieved through the formal qualities and precision of the large format camera combined with a high resolution camera back. That meant, for this project, the heaviest large format camera was required, with the attachment of the Betterlight scanning back. The combination of these two photographic devices became the primary way for me to photograph the altered landscape and address this need for detail.

The scale of the digital photographic prints in the final exhibition celebrates a simple reading of the relationship between the altered landscape and Australian culture. The land is big, open and expansive. The prints needed to match. The scale of the prints also responds to the recurring theme of presenting the foregrounds as spaces to enter but to never truly find a comfortable position on which to stand. The foregrounds are disruptive, they are damaged and they represent an emotional and decisive positioning, both culturally and politically. Each of the photographic prints in the final exhibition responds to the key theme of the project – that the altered landscape is a human landscape, created through cultural, economic, historical and perceptual intervention.

**Findings and Contribution to Contemporary Practice**

As a landscape project, as a way of interrogating the relationship between the experience of being and the experience of landscape, the project became a compelling way to expand my artistic and photographic vision of the Australian landscape, in particular the practice of addressing *how* to photograph an altered landscape in Australia. At the beginning of the PhD I knew what I wanted to photograph, but was unsure about the most appropriate way of identifying, exploring and photographing the altered landscape. I believe that from
my historical and contemporary research of landscape theory and photography in Australia, I have developed an epistemological connection between the cultural, scientific and adventurous imperative of the expedition, with the practice of photographing the Australian outback and desert. This concept of the expedition as the principle method for photographing the non–urban altered landscape in Australia has enabled me to fully develop a practice that couples the theoretical knowledge of the landscape with the practice of photographing in new ways – the scope of this for further creative work on the Australian landscape is extensive.

The other dominant factor of the research has been identification of the altered landscape as a key issue for historical and contemporary photographers in Australia. Through the extensive historical research I was able to identify the altered landscape as a key way that photographers imaged the cultural, social and physical development of Australia through the landscape. This awareness has come at a critical time for Australian photography as artists, curators and galleries become increasingly more interested in the landscape. This is most evident in the recent photographic exhibitions on contemporary landscape photography held by two of Australia’s major public galleries – *Stormy Weather: Contemporary Landscape Photography* in 2011 at the National Gallery of Victoria, and *Photography and Place: Australian Landscape Photography 1970s Until Now* also in 2011, at the Art Gallery of New South Wales. The findings from this research project will contribute to this awareness and body of knowledge, either through laying the foundation for an exhibition on Australian altered landscape photography, or as a research paper that documents and contextualises the historical, social and cultural connections between the altered landscape and Australia’s heritage and national identity.

*Photographing the Altered Landscape* is a practice–led research project that explores, identifies and consolidates the theories and practices of photographing the altered landscape in Australia. The exhibition of 13 photographic prints provides examples of the impact of humankind on the planet, and an identification of the way this is situated historically and ideologically. My aim is that this exhibition and project will play a role in the increasing interest in the photographing of the Australian landscape, and contribute to a revitalisation of contemporary debates and knowledge about the Australian landscape and environment.
My primary concern in travelling to unusual places was adventure – the opportunity to see new places that were dramatic... wherever I went I always took photographs because this was how I expressed the impression these places made on me (Porter 1987, p. 60). (emphasis added)
List of Project Exhibitions

2010  *Expedition* | Centre for Contemporary Photography (CCP)  [Solo exhibition]
      *Space to Space* | Perth Fotofreo Fringe Festival, Perth, Australia [Curated group exhibition]

2009  *Territories – Australian and Chinese Photography* | Project Space, Melbourne, Australia
      [Curated group exhibition]
      *Contemporary Landscapes in Photography* (CLIP) | Perth Centre for Photography, Perth, Australia
      [Nationally selected group exhibition]

2008  *Rolled Up, Rolled Out* | School of Art Gallery, RMIT University, Melbourne, Australia [Group exhibition]
      *Contemporary Landscapes in Photography* (CLIP) | Perth Centre for Photography, Perth, Australia
      [Nationally selected group exhibition]
      *Altered Landscape* | 69 Smith Street Art Run Space, Melbourne, Australia [Solo exhibition]

2007  *Recent Photographic work from Australia and China* | School of Art Gallery, RMIT University, Melbourne, Australia [Curated group exhibition]
      *Nova Sad Photography Biennial* | Nova Sad, Serbia [Selected international group exhibition]

2006  *24 Hours* | Sangmyung University, Jeju Island, South Korea [Group exhibition]

* Exhibitions listed in bold are key project shows and are therefore covered in more detail on the following pages.*
Exhibition Title
24 Hours

Exhibition Type
Group show

Gallery Details
Sangmyung University Exhibition Space
Sangmyung University, Jeju Island, South Korea

Exhibition Dates
10 August to 11 August 2006

Opening Event
10 August, 2006

Number of artworks
4

Type of artworks
Digital Photographic Prints

1. Figure 79, Shane Hulbert, Junk Yard, 2006 50 x 40cm
2. Figure 80, Shane Hulbert, Broken Hill, 2006 50 x 40cm
3. Figure 81, Shane Hulbert, Outback Road, 2006 50 x 40cm
4. Figure 82, Shane Hulbert, Highway Bypass, 2006 50 x 40cm
Summary of exhibition

24 Hours was the first project exhibition, and included work from the field trip to Broken Hill. The show was presented at the conclusion of an artist residency at Sangmyung University in July and August of 2006. The work presented addressed the ideas and themes that were developed from the Field Trips and Road Trips from 2005 and 2006.
Exhibition Title
Altered Landscape

Exhibition Type
Solo show

Gallery Details
69 Smith Street Artist Run Gallery
69 Smith Street, Fitzroy, Victoria, Australia

Exhibition Dates
10 September to 28 September 2008

Opening Event
13 September 2008

Number of artworks
11

Type of artworks
Digital Photographic Prints

1. Figure 85, Shane Hulbert, Sandmine, 2006 135 x 105cm
2. Figure 86, Shane Hulbert, Broken Hill, 2006 135 x 105cm
3. Figure 87, Shane Hulbert, Mine Field, 2007 135 x 105cm
4. Figure 88, Shane Hulbert, Opal Mine, 2007 135 x 105cm
5. Figure 89, Shane Hulbert, Roxby Downs Quarry, 2007 135 x 105cm
6. Figure 90, Shane Hulbert, Junk Yard, 2006 135 x 105cm
7. Figure 91, Shane Hulbert, Dirt Bike Race Track, 2007 105 x 105cm
8. Figure 92, Shane Hulbert, Lawn Bowls, 2007 135 x 105cm
9. Figure 93, Shane Hulbert, Golf Driving Range, 2006 135 x 105cm
10. Figure 94, Shane Hulbert, Fast Food, 2008 105 x 105cm
11. Figure 95, Shane Hulbert, Underground Serbian Orthodox Church, 2007 105 x 105cm
Summary of exhibition

Altered Landscape was the project’s first comprehensive solo exhibition of works. The show was designed to test the concept of presenting work in categories, and the gallery was chosen specifically to support this – four individual rooms with no joining sight lines meant that the works were able to be categorised and hung accordingly.
Exhibition Title
Territories

Exhibition Type
Curated group show

Curator
Shane Hulbert

Catalogue
Hulbert, S 2009, Territories, RMIT School of Art, Melbourne.

Gallery Details
Project Space & Spare Room
Building 94, 23 – 27 Cardigan Street
RMIT University, Victoria, Australia

Exhibition Dates
3 April to 1 May 2009

Opening Event
2 April 2009

Number of artworks
1

Type of artworks
Digital Photographic Prints

Figure 100, Shane Hulbert, Oak Park Swimming Pool, 2009 135 x 105cm
Summary of exhibition
Curatorial Statement (from exhibition catalogue, Hulbert, S 2009 Territories):

The images in this show all reflect on an exploration of intersecting territories within Australia and the Chinese Special Administrative Region [SAR] of Hong Kong. Central to this exploration are the cultural linkages between claimed and reclaimed territories, social territories and psychological territories and the way this in turn influences national identity. The claim is that these things of importance, and the way we respond to the notion of territory, have recurring similarities between different cultures.

Despite the broadness of the title, the notion of territories is becoming increasingly relevant in a global community, as the traditional borderlines and barriers that define who we are and what we stand for as a culture change in response to internal and external shifts.

Exhibition Essay
 Territories: Contemporary Photographic work from Australia and China (Grierson 2009).
Exhibition Title
Expedition

Exhibition Type
Solo show

Catalogue
Hulbert, S 2010, Expedition, Centre for Contemporary Photography and the artist. ISBN 978–0–9806922–0–4

Gallery Details
Centre for Contemporary Photography (CCP)
404 George Street, Fitzroy, Victoria, Australia

Exhibition Dates
22 January to 14 March 2010

Opening Event
22 January 2010

Number of artworks
10

1. Figure 104, Shane Hulbert, Broken Hill Speedway, 2009
2. Figure 105, Shane Hulbert, Calder Park Raceway, 2009
3. Figure 106, Shane Hulbert, LED Sign, 2009
4. Figure 107, Shane Hulbert, Pit, 2009
5. Figure 108, Shane Hulbert, Roxby Downs Community Centre, 2009
6. Figure 109, Shane Hulbert, Sculpture Garden, 2009
7. Figure 110, Shane Hulbert, Shooting Range, 2009
8. Figure 111, Shane Hulbert, Fort Silverado, 2009
9. Figure 112, Shane Hulbert, Spud’s Roadhouse, 2009
10. Figure 113, Shane Hulbert, Woomera Raceway, 2009
Summary of exhibition

Catalogue Statement:

Expedition investigates the significance of our ongoing relationship with the land and the identity of our nation. The exhibition is an exploration into the formation of our cultural psyche resulting from the Aussie adventurer determination to discover and lay claim to sites, locations and territories. It is not based on any one historical expedition, nor is it a cartographic exercise, but rather a reflection on the internal and intentional spaces within the country, and how these act as historical and contemporary markers for defining aspects of our national identity.

Of particular interest are areas within Australia, within Terra, that emphasise aspects of our western heritage, our origin, and the way this relates to our relationship with the land.
1. Figure 117, Shane Hulbert, *Print loading and preparation*, 2009
2. Figure 118, Shane Hulbert, *Print retrieval*, 2009
3. Figure 119, Shane Hulbert, *Broken Hill Speedway test print editing*, 2009
4. Figure 120, Shane Hulbert, *Pit test print editing*, 2009
5. Figure 121, Shane Hulbert, *Spud’s Roadhouse print comparison test*, 2009
6. Figure 122, Shane Hulbert, *Broken Hill Speedway sharpening interrogation*, 2009
7. Figure 123, Shane Hulbert, *Print trimming*, 2009
When someone says, go collect images of the evidence of man, it's almost like you've been beamed down from an alien space ship. It gives you the position of being outside the specifics, looking in at it to try to figure out the curious things they do. With the camera, this incredible tool for transcribing space, I could look for the evidence of how the world was transformed by the industrial workings of this species (Edward Burtynsky in Pauli 2003, p. 48). (emphasis added)
Figure 124
Project Capture Cadence, 2004 to 2011
1. Figure 125, Shane Hulbert, VFL Park Housing Estate, 2005 (Waverley, Melbourne)
   Fuji Velvia 50. Toyo View Field camera, 90mm f5.6
   Super Angulon XL

2. Figure 126, Shane Hulbert, Eastlink Construction Site, Deep Creek Northside, 2006 (Ringwood, Melbourne)
   Fuji Velvia 50. Toyo View Field camera, 90mm f5.6
   Super Angulon XL

3. Figure 127, Shane Hulbert, Southern Cross Station, 2005 (Melbourne)
   Fuji Velvia 50. Cambo monorail camera, 90mm f5.6
   Super Angulon XL

4. Figure 128, Shane Hulbert, Roxby Downs Pipe Site, 2007 (Roxby Downs, South Australia)
   Betterlight Super 6k–HS Scanning Back 6000 x 8000px.
   Sinar P1 monorail camera, 90mm f5.6 Super Angulon XL

5. Figure 129, Shane Hulbert, Eastlink Site, 2005 (Ringwood, Melbourne)
   Fuji Velvia 50, Hasselblad 503cx, 50mm Distagon f2.8 T∗

6. Figure 130, Shane Hulbert, Eastlink Site Equipment, 2005 (Ringwood, Melbourne)
   Fuji Velvia 50, Hasselblad 503cx, 50mm Distagon f2.8 T∗

7. Figure 131, Shane Hulbert, Hwy Cutting, 2005 (Hume Highway, Victoria)
   Fuji Velvia 50, Hasselblad 503cx, 50mm Distagon f2.8 T∗
1. Figure 132, Shane Hulbert, *Gas Works*, 2005 (Dandenong, Victoria)
   Fuji Velvia 50, Toyo View Field camera, 90mm f5.6 Super Angulon XL

2. Figure 133, Shane Hulbert, *Broken Hill Mining Railway 1*, 2006 (Broken Hill, NSW)
   Betterlight Super 6K-HS Scanning Back 6000 x 8000px.
   Sinar P1 monorail camera, 90mm f5.6 Super Angulon XL

3. Figure 134, Shane Hulbert, *Broken Hill Junk Yard*, 2006 (Broken Hill, NSW)
   Betterlight Super 6K-HS Scanning Back 6000 x 8000px.
   Sinar P1 monorail camera, 90mm f5.6 Super Angulon XL

4. Figure 135, Shane Hulbert, *Coober Pedy Junk Yard*, 2007 (Coober Pedy, South Australia)
   Fuji Velvia 50, Hasselblad 503cxi, 50mm Distagon f2.8 T*

5. Figure 136, Shane Hulbert, *Broken Hill Mining Railway 2*, 2006 (Broken Hill, NSW)
   Fuji Velvia 50, Hasselblad 503cxi, 50mm Distagon f2.8 T*

6. Figure 137, Shane Hulbert, *Broken Hill Tourist Mine 2*, 2006 (Broken Hill, NSW)
   Fuji Velvia 50, Hasselblad 503cxi, 50mm Distagon f2.8 T*

7. Figure 138, Shane Hulbert, *Coober Pedy Iron Yard*, 2007 (Coober Pedy, South Australia)
   Fuji Velvia 50, Hasselblad 503cxi, 50mm Distagon f2.8 T*
1. Figure 139, Shane Hulbert, *Sandmine View, 2006 (Warrnambool, Victoria)*
   Betterlight Super 6K–HS Scanning Back 6000 x 8000px.
   Sinar P1 monorail camera, 90mm f5.6 Super Angulon XL

2. Figure 140, Shane Hulbert, *Coober Pedy Opal Mine Site, 2007 (Coober Pedy, South Australia)*
   Fuji Velvia 50, Sinar P1 monorail camera, 300mm f5.6 Nikkor

3. Figure 141, Shane Hulbert, *Open Cut Mine, 2005 (Moe, Victoria)*
   Fuji Velvia 50, Toyo View Field camera, 90mm f5.6 Super Angulon XL

4. Figure 142, Shane Hulbert, *Mining Landscape 1, 2007 (Coober Pedy, South Australia)*
   Fuji Velvia 50, Hasselblad 503cxı, 50mm Distagon f2.8 T*

5. Figure 143, Shane Hulbert, *Mining Landscape 2, 2007 (Coober Pedy, South Australia)*
   Fuji Velvia 50, Hasselblad 503cxı, 50mm Distagon f2.8 T*

6. Figure 144, Shane Hulbert, *Mining Site Junk, 2007 (Coober Pedy, South Australia)*
   Fuji Velvia 50, Hasselblad 503cxı, 50mm Distagon f2.8 T*

7. Figure 145, Shane Hulbert, *Broken Hill Tourist Mine 1, 2006 (Broken Hill, NSW)*
   Fuji Velvia 50, Hasselblad 503cxı, 50mm Distagon f2.8 T*
1. Figure 146, Shane Hulbert, *Go-Kart Club, 2006 (Broken Hill, NSW)*
   Betterlight Super 6K–HS Scanning Back 6000 x 8000px. Sinar P1 monorail camera, 90mm f5.6 Super Angulon XL

2. Figure 147, Shane Hulbert, *Football Oval, 2007 (Olympic Dam, South Australia)*
   Phase One P25+. Hasselblad 503cxi, 50mm Distagon f2.8 T*

3. Figure 148, Shane Hulbert, *Sporting Complex, 2007 (Coober Pedy, South Australia)*
   Betterlight Super 6K–HS Scanning Back 6000 x 8000px. Sinar P1 monorail camera, 90mm f5.6 Super Angulon XL

4. Figure 149, Shane Hulbert, *Hong Kong Football Field, 2008 (Hong Kong)*
   Fuji Velvia 50, Linhof Technorama 612, 45mm f2.8

5. Figure 150, Shane Hulbert, *Icebergs Club, 2005 (Sydney, NSW)*
   Fuji Velvia 50, Hasselblad 503cxi, 50mm Distagon f2.8 T*

6. Figure 151, Shane Hulbert, *Football Field, 2006 (Broken Hill, NSW)*
   Fuji Velvia 50, Hasselblad 503cxi, 50mm Distagon f2.8 T*
1. Figure 152, Shane Hulbert, *Temple, 2007 (JeJu Island, South Korea)*
   Betterlight Super 6K–HS Scanning Back 6000 x 8000px. Sinar P1 monorail camera, 90mm f5.6 Super Angulon XL

2. Figure 153, Shane Hulbert, *Grave Yard, 2007 (JeJu Island, South Korea)*
   Betterlight Super 6K–HS Scanning Back 6000 x 8000px. Sinar P1 monorail camera, 90mm f5.6 Super Angulon XL

3. Figure 154, Shane Hulbert, *Serbian Orthodox Church, 2007 (Coober Pedy, South Australia)*
   Betterlight Super 6K–HS Scanning Back 6000 x 8000px. Sinar P1 monorail camera, 90mm f5.6 Super Angulon XL

4. Figure 155, Shane Hulbert, *Faith in God, 2007 (Roxby Downs, South Australia)*
   Phase One P20+. Hasselblad 503cx, 50mm Distagon f2.8 T*

5. Figure 156, Shane Hulbert, *Roxby Downs Church, 2007 (Roxby Downs, South Australia)*
   Fuji Velvia 50, Hasselblad 503cx, 50mm Distagon f2.8 T*
Making photographs has to be, then, a personal matter; when it is not, the results are not persuasive. Only the artist’s presence in the work can convince us that its affirmation resulted from and has been tested by human experience (Adams 1981, p. 15). (emphasis added)
Equipment, Location work & Exhibition Chronology

Equipment, Location

Figure 157 / Project Chronology
List of Australian Towns Visited

Adelong, NSW
Alexandra, VIC
Albury, NSW
Apollo Bay, VIC
Andamooka, SA
Anglesea, VIC
Bairnsdale, VIC
Ballarat, VIC
Barmera, NSW
Bass, VIC
Bateman’s Bay, NSW
Benalla, VIC
Bendigo, VIC
Bega, NSW
Berri, NSW
Black Rock, VIC
Blairgowrie, VIC
Bodalla, NSW
Braidwood, NSW
Broken Hill, NSW
Broulee, NSW
Burra, SA
Buxton, VIC
Calder Park, VIC
Campbellfield, VIC
Camperdown, VIC
Canberra, ACT
Cann River, VIC
Cape Patterson, VIC
Cape Woolamai, VIC
Cardinia Reservoir, VIC
Charlton, NSW
Christmas Hills, VIC
Cobargo, NSW
Colac, VIC
Coober Pedy, SA
Cooma, NSW
Coombabah, SA
Cranbourne, VIC
Creswick, VIC
Culgoa, VIC
Cullulleraine, SA
Dalmeny, NSW
Dandenong, VIC
Daylesford, VIC
Dixie, VIC
Dromana, VIC
Dunkeld, VIC
Eden, NSW
Eildon, VIC
Farina, SA
Footscray, VIC
Geelong, VIC
Glenrowan, VIC
Glenroy, VIC
Glendambo, SA
Glossop, SA
Hallam, VIC
Hallett, SA
Hamilton, VIC
Hattah, SA
Hawker, SA
Healesville, VIC
Holbrook, NSW
Inglewood, NSW
Inverloch, VIC
Kilcunda, VIC
Kyabram, VIC
Kyneton, VIC
Lake Bolac, VIC
Lake Eyre, SA
Lakes Entrance, VIC
Lavers Hill, VIC
Leigh Creek, SA
Leongatha, VIC
Lilydale, VIC
Little Topar Roadhouse, NSW
Lorne, VIC
Lyndhurst, SA
Lysterfield, VIC
Macedon, VIC
Malua Bay, NSW
Marree, SA
Marysville, VIC
Melbourne, VIC
Menindee, NSW
Merimbula, NSW
Mildura, VIC
Moe, VIC
Morgan, SA
Moruya, NSW
Morwell, VIC
Murrumbateman, NSW
Nagambie, VIC
Narooma, NSW
Olary, SA
### List of Australian Towns Visited

<table>
<thead>
<tr>
<th>Town</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olympic Dam, SA</td>
<td></td>
</tr>
<tr>
<td>Orbost, VIC</td>
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<tr>
<td>Orroroo, SA</td>
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<tr>
<td>Ouyen, VIC</td>
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<tr>
<td>Packsaddle, NSW</td>
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<tr>
<td>Pakenham, VIC</td>
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<tr>
<td>Pambula, NSW</td>
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<tr>
<td>Parachilna, SA</td>
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<td>Paringa, SA</td>
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<tr>
<td>Peterborough, VIC</td>
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<td>Pimba, SA</td>
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<td>Port Augusta, SA</td>
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<td>Port Campbell, VIC</td>
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<td>Portsea, VIC</td>
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<td>Pukapunyal, VIC</td>
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<tr>
<td>Queanbeyan, ACT</td>
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<tr>
<td>Quorn, SA</td>
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<tr>
<td>Red Cliffs, VIC</td>
<td>VIC</td>
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<tr>
<td>Renmark, NSW</td>
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<td>Ringwood, VIC</td>
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<td>Rowville, VIC</td>
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<td>Roxby Downs, SA</td>
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<tr>
<td>Sale, VIC</td>
<td>VIC</td>
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<tr>
<td>San Remo, VIC</td>
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<tr>
<td>Sea Lake, VIC</td>
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<td>Seymour, VIC</td>
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<td>Shepparton, VIC</td>
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<td>Silverton, NSW</td>
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<td>Sorrento, VIC</td>
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<tr>
<td>Sterling North, SA</td>
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<tr>
<td>Stratford, VIC</td>
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<tr>
<td>Taralgon VIC</td>
<td>VIC</td>
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<tr>
<td>Tarcutta, NSW</td>
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<tr>
<td>Terang, NSW</td>
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<td>Terowie, SA</td>
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<tr>
<td>Toolangi VIC</td>
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<td>Tooradin, VIC</td>
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<td>Torquay VIC</td>
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<td>Tumut, NSW</td>
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<td>Ulladulla, NSW</td>
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<td>Ulooloo, SA</td>
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<td>Venus Bay, VIC</td>
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<td>Violet Town VIC</td>
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<td>Wanganella VIC</td>
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<td>Wargan, SA</td>
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<td>Warradale VIC</td>
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<td>Warragul VIC</td>
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<td>Warrandyte, VIC</td>
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<td>Warrawong VIC</td>
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<td>Warrnambool VIC</td>
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<tr>
<td>Wedderburn VIC</td>
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<tr>
<td>Wilmington, NSW</td>
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<tr>
<td>Willowie, SA</td>
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<tr>
<td>Winchelsea VIC</td>
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<td>Winninowie, SA</td>
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<tr>
<td>Wodonga VIC</td>
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<tr>
<td>Woomera, SA</td>
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<tr>
<td>Wonthaggi, VIC</td>
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<tr>
<td>Wyreprent VIC</td>
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<tr>
<td>Yarra Glen VIC</td>
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<tr>
<td>Yass, NSW</td>
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<tr>
<td>Yatpool, SA</td>
<td></td>
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<tr>
<td>Yea VIC</td>
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<tr>
<td>Yunta, SA</td>
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</table>
## Small Format Camera Systems

<table>
<thead>
<tr>
<th>Camera System</th>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Canon EOS 10D Digital Camera</strong></td>
<td>2006 – 2007</td>
</tr>
<tr>
<td>Image Sensor</td>
<td>Type: 6.3MP [3072 x 2048 pixels], CMOS chip, 8 bit RGB colour filter array</td>
</tr>
<tr>
<td></td>
<td>Size: 22.7 x 15.1mm sensor size (3.42cm²), 1.8MP/cm² pixel density, 7.4µm pixel size</td>
</tr>
<tr>
<td>Viewing</td>
<td>Optics: 1.6 focal length multiplier</td>
</tr>
<tr>
<td></td>
<td>Screen: 1.8” LCD</td>
</tr>
<tr>
<td><strong>Canon EOS–1Ds Mark II Digital Camera</strong></td>
<td>2007 – 2009</td>
</tr>
<tr>
<td>Image Sensor</td>
<td>Type: 16.6MP [4992 x 3328 pixels], CMOS chip, 10 bit RGB colour filter array</td>
</tr>
<tr>
<td></td>
<td>Size: 36 x 24mm sensor size (8.64cm²), 1.9MP/cm² pixel density, 7.2µm pixel size</td>
</tr>
<tr>
<td>Viewing</td>
<td>Optics: 1.0 focal length multiplier</td>
</tr>
<tr>
<td></td>
<td>Screen: 2.0” LCD</td>
</tr>
<tr>
<td><strong>Canon EOS 5D Digital Camera</strong></td>
<td>2008 – 2009</td>
</tr>
<tr>
<td>Image Sensor</td>
<td>Type: 12.7MP [4368 x 2912 pixels], CMOS chip, 12 bit RGB colour filter array</td>
</tr>
<tr>
<td></td>
<td>Size: 36 x 24mm sensor size (8.64cm²), 1.5MP/cm² pixel density, 8.2µm pixel size</td>
</tr>
<tr>
<td>Viewing</td>
<td>Optics: 1.0 focal length multiplier</td>
</tr>
<tr>
<td></td>
<td>Screen: 2.5” LCD</td>
</tr>
<tr>
<td><strong>Canon EOS 5D Mark II Digital Camera</strong></td>
<td>2009 – 2011</td>
</tr>
<tr>
<td>Image Sensor</td>
<td>Type: 21.0MP [5617 x 3744 pixels], CMOS chip, 14 bit RGB colour filter array</td>
</tr>
<tr>
<td></td>
<td>Size: 36 x 24mm sensor size (8.64cm²), 2.4MP/cm² pixel density, 6.4µm pixel size</td>
</tr>
<tr>
<td>Viewing</td>
<td>Optics: 1.0 focal length multiplier</td>
</tr>
<tr>
<td></td>
<td>Screen: 3.0” LCD</td>
</tr>
<tr>
<td><strong>Canon Lenses</strong></td>
<td>2006 – 2011</td>
</tr>
<tr>
<td>EF 70–200mm f/2.8L IS II USM Autofocus Telephoto Zoom Lens</td>
<td></td>
</tr>
<tr>
<td>EF 85mm f/1.2L II USM Autofocus Lens</td>
<td></td>
</tr>
<tr>
<td>TS–E 24mm f/3.5L II Tilt–Shift Manual Focus Lens</td>
<td></td>
</tr>
<tr>
<td>EF 24–70mm f/2.8L USM Zoom Wide Angle–Telephoto Lens</td>
<td></td>
</tr>
<tr>
<td>EF 24–105 f/4L IS USM Zoom Wide Angle–Telephoto Lens</td>
<td></td>
</tr>
<tr>
<td><strong>Nikon D3s Digital Camera</strong></td>
<td>2009</td>
</tr>
<tr>
<td>Image Sensor</td>
<td>Type: 24.5MP [6048 x 4032 pixels], CMOS chip, 14 bit RGB colour filter array</td>
</tr>
<tr>
<td></td>
<td>Size: 35.9 x 24mm sensor size (8.61cm²), 2.8MP/cm² pixel density, 5.9µm pixel size</td>
</tr>
<tr>
<td>Viewing</td>
<td>Optics: 1.0 focal length multiplier</td>
</tr>
<tr>
<td></td>
<td>Screen: 3.0” LCD</td>
</tr>
<tr>
<td><strong>Nikon Lenses</strong></td>
<td>2010 – 2011</td>
</tr>
<tr>
<td>AF–S Nikkor 24–70mm f/2.8G ED Zoom Wide Angle–Telephoto Lens</td>
<td></td>
</tr>
</tbody>
</table>

### On Location Capture Systems

- **Canon EOS 10D Digital Camera**
- **Canon EOS–1Ds Mark II Digital Camera**
- **Canon EOS 5D Digital Camera**
- **Canon EOS 5D Mark II Digital Camera**
- **Canon Lenses**
- **Nikon D3s Digital Camera**
- **Nikon Lenses**
### Medium Format Camera Systems

<table>
<thead>
<tr>
<th>Camera Model</th>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hasselblad H4D 40MP Digital Camera</strong></td>
<td><strong>2010–2011</strong></td>
</tr>
<tr>
<td><strong>Image Sensor</strong></td>
<td><strong>Type</strong>: 40MP [7304 x 5478 pixels], CCD chip, 16 bit RGB colour filter array</td>
</tr>
<tr>
<td></td>
<td><strong>Size</strong>: 44.2 x 33.1mm sensor size (14.6cm²), 2.7MP/cm² pixel density, 6.0µm pixel size</td>
</tr>
<tr>
<td><strong>Viewing</strong></td>
<td><strong>Optics</strong>: 1.6 focal length multiplier, <strong>Screen</strong>: 3.0” LCD</td>
</tr>
<tr>
<td><strong>Hasselblad H3DII 50MP Digital Camera</strong></td>
<td><strong>2009</strong></td>
</tr>
<tr>
<td><strong>Image Sensor</strong></td>
<td><strong>Type</strong>: 50MP [8176 x 6132 pixels], CCD chip, 16 bit RGB colour filter array</td>
</tr>
<tr>
<td></td>
<td><strong>Size</strong>: 48 x 36mm sensor size (17.2cm²), 2.9MP/cm² pixel density, 6.0µm pixel size</td>
</tr>
<tr>
<td><strong>Viewing</strong></td>
<td><strong>Optics</strong>: 1.6 focal length multiplier, <strong>Screen</strong>: 3.0” LCD</td>
</tr>
<tr>
<td><strong>Image Sensor</strong></td>
<td><strong>Type</strong>: 22MP [5436 x 4080 pixels], CCD chip, 16 bit RGB colour filter array</td>
</tr>
<tr>
<td></td>
<td><strong>Size</strong>: 48 x 36mm sensor size (17.2cm²), 1.2MP/cm² pixel density, 9.0µm pixel size</td>
</tr>
<tr>
<td><strong>Viewing</strong></td>
<td><strong>Optics</strong>: 1.6 focal length multiplier, <strong>Screen</strong>: 2.5” LCD</td>
</tr>
<tr>
<td><strong>Hasselblad Lenses</strong></td>
<td><strong>2005 – 2011</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Hasselblad HC 80mm f/2.8</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Zeiss Distagon C 50mm f/2.8 T</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Zeiss Distagon CFE 50mm f/2.8 T</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Zeiss Distagon CF 60mm f/2.8 T</strong></td>
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<tr>
<td></td>
<td><strong>Zeiss Sonnar CF 150mm f/4 T</strong></td>
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### Large Format Camera Systems

<table>
<thead>
<tr>
<th>Camera Model</th>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cambo 4x5 Monorail View Camera</strong></td>
<td><strong>2005</strong></td>
</tr>
<tr>
<td><strong>Toyo Field 4x5 Technical Flatbed View Camera</strong></td>
<td><strong>2006</strong></td>
</tr>
<tr>
<td><strong>Sinar P1 4x5 Monorail View Camera</strong></td>
<td><strong>2006 – 2011</strong></td>
</tr>
<tr>
<td><strong>Betterlight Super 6K–HS Digital Scanning Back</strong></td>
<td><strong>2006 – 2011</strong></td>
</tr>
<tr>
<td><strong>Image Sensor</strong></td>
<td><strong>Type</strong>: 48MP [8000 x 6000 pixels], CCD chip, 16 bit trilinear RGB sensor</td>
</tr>
<tr>
<td></td>
<td><strong>Size</strong>: 72mm active width</td>
</tr>
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</table>

### View Camera Lenses

<table>
<thead>
<tr>
<th>Camera Lens</th>
<th><strong>2005 – 2011</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Schneider Kreuznach 90mm f/5.6 Super–Angulon XL Lens</strong></td>
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</tr>
<tr>
<td><strong>Rodenstock 210mm f/5.6 Apo–Sironar–S Lens</strong></td>
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</tr>
<tr>
<td><strong>Nikon Nikkor 300mm f/8.0</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Rodenstock 150mm f/5.6</strong></td>
<td></td>
</tr>
<tr>
<td>Portable Computers</td>
<td>Specifications</td>
</tr>
<tr>
<td>----------------------------</td>
<td>----------------------------------------------------</td>
</tr>
<tr>
<td><strong>Apple Powerbook G4 12”</strong></td>
<td><strong>Display</strong> 12” 12.1” TFT LCD display, 1024 x 768 pixels</td>
</tr>
<tr>
<td></td>
<td><strong>Processing</strong></td>
</tr>
<tr>
<td></td>
<td>CPU/GPU 867Mhz PowerPC G4 processor [512KB L2 cache] / Nvidia GeForce FX Go5200 (32MB VRAM)</td>
</tr>
<tr>
<td></td>
<td>RAM 512MB 333Mhz PC–2700 DDR SO–DIMM SDRAM</td>
</tr>
<tr>
<td></td>
<td>Storage / OS</td>
</tr>
<tr>
<td></td>
<td>Storage 60GB Ultra ATA/100 5400rpm</td>
</tr>
<tr>
<td></td>
<td>OS Mac OSX 10.3</td>
</tr>
<tr>
<td><strong>Apple Powerbook G4 15”</strong></td>
<td><strong>Display</strong> 15” 15.2” TFT LCD display, 1280 x 854 pixels</td>
</tr>
<tr>
<td></td>
<td><strong>Processing</strong></td>
</tr>
<tr>
<td></td>
<td>CPU/GPU 1.33Ghz PowerPC G4 processor [512KB L2 cache] / Nvidia GeForce FX Go5200 (64MB VRAM)</td>
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<tr>
<td></td>
<td>RAM 512MB 333Mhz PC–2700 DDR SO–DIMM SDRAM</td>
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<td></td>
<td>Storage / OS</td>
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<td></td>
<td>Storage 80GB Ultra ATA/100 5400rpm</td>
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<tr>
<td></td>
<td>OS Mac OSX 10.4</td>
</tr>
<tr>
<td><strong>Apple Macbook Pro 15”</strong></td>
<td><strong>Display</strong> 15” 15.4 Glossy LCD display, 1440 x 900 pixels</td>
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<tr>
<td></td>
<td><strong>Processing</strong></td>
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<td>CPU/GPU 2.16Ghz Intel Core Duo Processor [2MB L2 cache] / ATI Mobility Radeon X1600 [256MB VRAM]</td>
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<td>RAM 1GB PC2–5300DDR SDRAM (667Mhz)</td>
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<td>Storage / OS</td>
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<td>Storage 120GB Ultra ATA/100 5400rpm</td>
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<td>OS Mac OSX10.5</td>
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<tr>
<td><strong>Apple Macbook Pro 15”</strong></td>
<td><strong>Display</strong> 15” 15.4 Glossy LCD display, 1440 x 900 pixels</td>
</tr>
<tr>
<td></td>
<td><strong>Processing</strong></td>
</tr>
<tr>
<td></td>
<td>CPU/GPU 2.8Ghz Intel Core Duo Processor [6MB L2 cache] / Nvidia GeForce 9600M GT [512MB VRAM]</td>
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<tr>
<td></td>
<td>RAM 8GB PC2–5300DDR SDRAM (1066Mhz)</td>
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<td>Storage / OS</td>
</tr>
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<td></td>
<td>Storage 500GB Ultra ATA/100 7200rpm</td>
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<tr>
<td></td>
<td>OS Mac OSX10.6</td>
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<tr>
<td><strong>Apple Macbook Pro 15”</strong></td>
<td><strong>Display</strong> 15” 15.4 Glossy LCD display, 1440 x 900 pixels</td>
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<tr>
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<td><strong>Processing</strong></td>
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<tr>
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<td>CPU/GPU 3.06Ghz Intel Core Duo Processor [6MB L2 cache] / Nvidia GeForce 9600M GT [512MB VRAM]</td>
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<tr>
<td></td>
<td>RAM 8GB PC2–5300DDR SDRAM (1066Mhz)</td>
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<tr>
<td></td>
<td>Storage / OS</td>
</tr>
<tr>
<td></td>
<td>Storage 500GB Ultra ATA/100 7200rpm</td>
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<td></td>
<td>OS Mac OSX10.6</td>
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### Workstation Computers

<table>
<thead>
<tr>
<th>Computer Type</th>
<th>Specifications</th>
</tr>
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<tbody>
<tr>
<td><strong>Apple PowerMac G5</strong></td>
<td>2005 – 2010</td>
</tr>
<tr>
<td><strong>Processing</strong></td>
<td>CPU/GPU: 2 x 2.7Ghz PowerPC 64bit Processors [512KB L2 cache per processor] / ATi Radeon X850XT (256MB VRAM)</td>
</tr>
<tr>
<td><strong>RAM</strong></td>
<td>4GB PC3200 DDR SDRAM</td>
</tr>
<tr>
<td><strong>Storage / OS</strong></td>
<td>Storage: 250GB 7200rpm Serial ATA 3Gbps / OS: Mac OS9.2, Mac OSX 10.3, Mac OSX 10.4, Mac OSX 10.5</td>
</tr>
<tr>
<td><strong>Apple MacPro 8–Core Workstation</strong></td>
<td>2010 – 2011</td>
</tr>
<tr>
<td><strong>Processing</strong></td>
<td>CPU/GPU: 2 x 2.4Ghz Quad-Core Intel Xeon [Westmere] 64bit processors [12MB L3 cache / ATi Radeon HD 5870 (1GB VRAM)</td>
</tr>
<tr>
<td><strong>RAM</strong></td>
<td>12GB DDR3 ECC SDRAM</td>
</tr>
<tr>
<td><strong>Storage / OS</strong></td>
<td>Storage: 1TB 7200rpm Serial ATA 3Gbps / OS: Mac OSX 10.6, Bootcamp with Windows 7 Professional</td>
</tr>
<tr>
<td><strong>Apple PowerMac G3</strong></td>
<td>2005 – 2006</td>
</tr>
<tr>
<td><strong>Processing</strong></td>
<td>CPU/GPU: 1 x 266Mhz PowerPC [750] processor [512KB L2 cache] / ATi 3D Rage II (6MB SGRAM)</td>
</tr>
<tr>
<td><strong>RAM</strong></td>
<td>384MB PC66 SDRAM, upgraded to ATi Radeon 9200 (64MB VRAM)</td>
</tr>
<tr>
<td><strong>Storage / OS</strong></td>
<td>Storage: 6GB 7200rpm Serial ATA, upgraded to 250GB 7200rpm Serial ATA / OS: Mac OS8.0, Mac OS9.2</td>
</tr>
<tr>
<td><strong>RAID Storage</strong></td>
<td>2007 – 2011</td>
</tr>
<tr>
<td><strong>Drobo S 2TB Storage Robot, 7200rpm Serial ATA 3Gbps RAID 1 [Hardware Mirrored]</strong></td>
<td>(2009 – 2011)</td>
</tr>
<tr>
<td><strong>2 x LaCie d2 Quadra 500GB 7200rpm eSATA 3Gbps External Harddrives RAID 1 [Software Mirrored]</strong></td>
<td>(2007 – 2009)</td>
</tr>
</tbody>
</table>

### Studio Hardware

<table>
<thead>
<tr>
<th>Hardware Type</th>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Graphics Tablet input</strong></td>
<td>Wacom Intuos 3 Graphic Tablet</td>
</tr>
<tr>
<td><strong>Monitors &amp; Displays</strong></td>
<td>Apple 30&quot; LCD Cinema Display [2560 x 1600 pixels, 16.7 million colors, 350:1 contrast]</td>
</tr>
<tr>
<td></td>
<td>Sony Multiscan E500 21&quot; FD Trinitron CRT Monitor x 2</td>
</tr>
<tr>
<td><strong>Epson V700 Photo Flatbed Scanner with Transparency Adaptor</strong></td>
<td>2008 – 2011</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>Type: Matrix CCD with micro lens, 4800 x 9600dpi micro step drive, with white cold cathode fluorescent IR LED Lamp</td>
</tr>
<tr>
<td></td>
<td>Colour: 48bit colour, 4.0 DMax, ICE, Silverfast Ai6 Pro scanning software</td>
</tr>
<tr>
<td><strong>Epson Expression 1680 Professional Flatbed Scanner</strong></td>
<td>2010 – 2011</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>Type: Matrix CCD line Sensor, 1600 x 3200dpi with Xenon gas cold cathode fluorescent lamp</td>
</tr>
<tr>
<td></td>
<td>Colour: 48bit colour, 3.6 DMax, ICE, Silverfast Ai5 Pro scanning software</td>
</tr>
<tr>
<td><strong>Hasselblad X1 Film Scanner</strong></td>
<td>2008 – 2011</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>Type: Matrix CCD, 3200dpi (120 film), 2040dpi (5x4&quot; film)</td>
</tr>
<tr>
<td></td>
<td>Colour: 48bit colour, 4.6 DMax, Flexcolour scanning software</td>
</tr>
</tbody>
</table>
### Studio Hardware (continued)

<table>
<thead>
<tr>
<th>Specifications</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Epson 2400 Inkjet Printer</strong></td>
<td>Type: A3+ 483 x 329mm, 5760 x 1440dpi</td>
</tr>
<tr>
<td></td>
<td>Inkset: Epson 8 colour Ultrachrome K3™ pigment ink (Cyan, Light Cyan, Magenta, Light Magenta, Yellow, Photo Black or Matte Black, Light Black and Light–Light Black)</td>
</tr>
<tr>
<td><strong>Epson 2880 Inkjet Printer</strong></td>
<td>Type: A3+ 483 x 329mm, 5760 x 1440dpi</td>
</tr>
<tr>
<td></td>
<td>Inkset: Epson 8 colour Ultrachrome K3™ with Vivid Magenta pigment inks (Photo Black or Matte Black, Light Black, Light Light Black, Cyan, Vivid Magenta, Yellow, Light Cyan, Light Vivid Magenta)</td>
</tr>
<tr>
<td><strong>Epson 9800 Large Format Inkjet Printer</strong></td>
<td>Type: 44 inch wide (BO+), 2880dpi x 1440dpi Epson Variable–sized Droplet Technology</td>
</tr>
<tr>
<td></td>
<td>Inkset: 9 Colours pigment ink (Cyan, Magenta, Yellow, Light Cyan, Light Magenta, Light Light Black, Photo Black (Matte Black)) with 8 slots</td>
</tr>
<tr>
<td><strong>Epson 9900 Large Format Inkjet Printer</strong></td>
<td>Type: 44 inch wide (BO+), 2880dpi x 1440dpi Epson Variable–sized Droplet Technology</td>
</tr>
<tr>
<td></td>
<td>Inkset: Epson 10 Colours Ultrachrome K3™ with HDR pigment ink (Cyan, Magenta, Yellow, Photo Black (Matt Black), Light Cyan, Light Magenta, Light Black, Light Light Black, Orange, Green) with 11 slots</td>
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</tbody>
</table>

### Software

<table>
<thead>
<tr>
<th>Software</th>
<th>Versions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Photographic Imaging</strong></td>
<td>2005 – 2011</td>
</tr>
<tr>
<td>Adobe Photoshop CS, CS2, CS3, CS4, CS5</td>
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<tr>
<td>Adobe Lightroom 1, 2, 3</td>
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<tr>
<td>Adobe Bridge CS, CS2, CS3, CS4, CS5</td>
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<tr>
<td>Apple Aperture 1, 2, 3</td>
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<tr>
<td>Betterlight Viewfinder 7</td>
<td></td>
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<tr>
<td>Genuine Fractals 6.0 Professional Edition</td>
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<tr>
<td>Hasselblad Phocus 1, 2</td>
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<tr>
<td>Helicon Focus 4</td>
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<tr>
<td>iView Media Pro 3</td>
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<tr>
<td>Microsoft Expression Media</td>
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</table>
## Software

<table>
<thead>
<tr>
<th>Software</th>
<th>Versions</th>
<th>2005 – 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Data &amp; Measurement Software</strong></td>
<td></td>
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<tr>
<td>Adobe DNG Converter</td>
<td></td>
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<tr>
<td>Adobe DNG Profile Editor</td>
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<tr>
<td>Adobe Lens Profile Creator 1</td>
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<tr>
<td>Apple ColorSync Utility</td>
<td></td>
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<tr>
<td>Drobo Dashboard</td>
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<tr>
<td>X–Rite ColorChecker Passport</td>
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<tr>
<td>X–Rite ProfileMaker Pro 5</td>
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<tr>
<td>X–Rite EyeOne Match 3</td>
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<tr>
<td><strong>Page Layout, Illustration &amp; Design</strong></td>
<td></td>
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<tr>
<td>Adobe Illustrator CS, CS1, CS2, CS3, CS4, CS5</td>
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<tr>
<td>Adobe InDesign CS, CS1, CS2, CS3, CS4, CS5</td>
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<tr>
<td>Snapz Pro X</td>
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<tr>
<td><strong>Productivity Software</strong></td>
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<td>DevonThink Pro Office 1.5, 2</td>
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<td>Endnote X, X1, X2, X3, X4</td>
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<td>Filemaker Pro 8, 9</td>
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<td>Filemaker Pro Advanced 10, 11</td>
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<td>MindJet Mindmanager 8</td>
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<tr>
<td>OmniFocus 1</td>
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<td>OmniGraffle Professional 4, 5</td>
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<tr>
<td>OmniOutliner Professional 3</td>
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<tr>
<td>OmniPlan 1</td>
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<tr>
<td>Papers 2</td>
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<tr>
<td>Scrivener 2</td>
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<tr>
<td>Dragon Dictate</td>
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</table>
The principle of adventure allows me to make photography exist (Bartes 1994, p. 19).
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Filmography

*Breaker Morant* 1980, motion picture, South Australian Film Corporation, Adelaide. Distributed by Southern Star Group, Australia, and starring Jack Thompson, Edward Woodward and Brian Brown.


*Gallipoli* 1981, motion picture. Distributed by Twentieth Century Fox Home Entertainment, starring Mel Gibson and Mark Lee.


*Kings of the Road* 1976, motion picture. Distributed by Westdeutscher Rundfunk (WDR), Germany, starring Rudiger Vogler and Hans Zischler.


*Mad Max* 1979, motion picture. Distributed by Roadshow Entertainment, starring Mel Gibson.


*Paris Texas* 1984, motion picture. Distributed by Road Movies Filmproduktion, Germany, starring Harry–Dean Stanton and Sam Berry.


The End of Violence 1997, motion picture. Distributed by Buena Vista, starring Gabriel Byrne and Bill Pullman.


The Salute of the Jugger 1989, motion picture. Distributed by Kings Road Entertainment, starring Rutger Hauer and Delroy Lindo.

Until the End of the World 1991, motion picture. Distributed by Road Movies Filmproduktion, Germany, starring Solvieg Dommartin and William Hurt.

Wake in Fright 1971, motion picture. Distributed by NLT Productions, starring Donald Pleasence and Gary Bond.

Wings of Desire 1989, motion picture. Distributed by Road Movies Filmproduktion, Germany, starring Bruno Ganz and Solvieg Dommartin.

Exhibitions


*Australian Landscape Photographers: An exhibition of photographs from the collection of the National Gallery of Victoria*, National Gallery of Victoria, Melbourne, 18th July to 2nd November, 1985.


*Expedition*, Centre for Contemporary Photography, Melbourne, 22nd January to 14th March, 2010.


*In The Lucky Country: Panoramas by Jillian Gibb, Anthony Green and Merryle Johnson*, National Gallery of Victoria, Melbourne, 1st June to 18th September, 1983.


Smog from our history: Photographs from Chen Jiangang's third front series, Contemporary by Angela Li, Hong Kong, 8th April to 12th May, 2008.


Territories, Project Space, RMIT University, Melbourne, 3rd April to 1st May, 2009.

The Altered Land Trail, National Gallery of Victoria, Melbourne, 2005.

**Colophon**

The original layout for this exegesis was created in Adobe *InDesign CS5*, output as either a processed PDF file, e-book, or a printed hardcopy version.

The exegesis was written using *Scrivener 2* content generation, management and writing software. All images were edited in either *Adobe Photoshop CS5*, *Hasselblad Phocus 2*, *Phase One Capture One Pro 6* or *Apple Aperture 3*. Diagrams, charts and maps were created using *Adobe Illustrator CS5* or *OmniGraffle Pro 5*. The bibliography was managed by *Papers 2*.

The main text in this exegesis uses Garamond Pro as the primary Font. Named after the French printing type caster, Claude Garamond (c. 1480–1561), the type was created for the French King Francis I. The font was chosen specifically for its well balanced fluidity and consistency at all sizes and styles, and its legibility in both print and onscreen formats. Garamond is also noted as an eco-friendly font when measured on ink usage\(^\text{32}\). Other fonts used include Helvetica and Helvetica Neue.

The hardcopy version of this exegesis was hand printed by the PhD researcher using an Epson R2880 printer, on Epson Photo Quality Ink Jet paper, a lightweight, coated 102g/m\(^2\) paper that is suitable for both high quality photographic images and text. Exhibition images were printed on Illford Galerie Smooth Heavyweight Matte Paper, a 200g/m\(^2\) matte paper with strong colour saturation and an extensive tonal range.

Publication data: 209 pages containing a total of 35,400 words (excluding Table of Contents, List of Figures and the Bibliography), 13 illustrations and 145 photographic images.

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