

SYDNEY COLLEGE OF THE ARTS

THE UNIVERSITY OF SYDNEY

MASTER OF VISUAL ARTS

2005

RESEARCH PAPER/DISSERTATION

THE ELEPHANT AND THE JOURNEY

A mural in progress

By

Phaptawan Suwannakudt

Painting

OCTOBER 2005

CONTENTS

Acknowledgements	III
Summary	IV
List of illustrations	V
INTRODUCTION	1
CHAPTER I	7
CHAPTER II	15
CHAPTER III	22
CONCLUSION	32
Endnote	38
Bibliography	42
List of CD files	44
Catalogue of works	45

ACKNOWLEDGEMENTS

This dissertation is dedicated to Paiboon Suwannakudt, my late father and first teacher who inspired and taught me by letting me learn. I would like to thank Lindy Lee and Mirabel Fitzgerald, my supervisors who both opened their hearts to listen and encouraged my thought. Mirabel also introduced me to the art of etching. Also my thanks go to studio supervisor Terry Burrows, Claude Jones, Paul Donald, Paul Ogier and computer lab supervisor Cameron Fargo. (Jarudhaya) Jenny Carter and Ann Elias kindly read my draft and made some suggestion. I wish to thank all staff at Gunnery studio from where I completed the work *The Elephant and the Journey*. To Simryn Gill, I owe her support of many conversation in which we came upon the idea of the work. I admired friends who shared knowledge and experiences at the MVA Research courses in Sydney College of the Arts. Special thanks with much love to John Clark, who stands by me and endures all endeavours that support my studio works, also to Cantrachaaysaeng and Yenlamtarn, who are my love and joy. The last three people have played important roles which relate me to my new home in Australia and therefore are the sources of inspiration and imagination to the work.

SUMMARY

The Elephant and the Journey is about what and how people see in the land and how this is expressed through art forms. The dissertation consists of three main parts. The first in the introduction explains the use of the narrative figuration form in Thai temple mural painting in my practice, and how I used it to apply to the contemporary context in Australia. The second concerns three main groups of work including Australian landscape paintings in the nineteenth century, aboriginal art works and Thai mural painting, which apply to the topic of landscape. The second part in Chapters I and II, examine how significant the perspective view in the landscape was for artists during the colonial period in Australia. At the same time I consult the practice in Aboriginal art which also concerns land, and how people communicate through the subject and how both practices apply to Thai art, with which I am dealing. Chapter III looks at works of individual artists in contemporary Australia including Tim Johnson, Judy Watson, Kathleen Petyarre Emily Kngwerreye, and then finishes with my studio work during 2004-2005. The third part, the conclusion refers to the notions of *cultural geography* as suggested by Mike Crang, Edward Relph and Christopher Tilley, which analyse how people relate to a location through their own experience. I describe how I used a Thai narrative verse written by my father to communicate my work to the Australian society in which I now live.

LIST OF ILLUSTRATIONS

- i. Eugene von Guerard, *Mount William from Mount Dryden*, Victoria, 1857, Oil on canvas, 61.9x91.4 cm, Art Gallery of Western Australia, Perth.
- ii. Louis Buvelot, *Winter morning near Heidelberg*, 1866, Oil on canvas, 76.2x118.2 cm, National Gallery of Victoria, Melbourne.
- iii. Louis Buvelot, *Survey Paddock*, oil on canvas, 84x34 cm, National Gallery of Victoria, Melbourne.
- iv. Hans Heysen, *Droving into the light*, 1921, oil on canvas Art Gallery of Western Australia, Perth.
- v. Mick DAYPURRYUN, Liyagawumirri *Djang'kawu ancestral landscape*, 1982, Ochres on eucalyptus bark, 127 x 57 cm, Australian Gallery Collection.
- vi. Tim Johnson, *Australian landscape*, 1999 Synthetic polymer paint on canvas, 153 x 183 cm, Australian National University Art Collection.
- vii. Judy Watson, *black soil plains*, 1991, Pigment and pastel on canvas, 187 x 129 cm, Macquarie Bank Collection.
- viii. Emily Kngwarreye, *Mourning Story*, 1990 Synthetic polymer on canvas, 120 x 90 cm, The Holt Collection.

Phaptawan Suwannakudt

- ix. *Mahajanaka Jataka*, Wat Tha Sutthawat mural, Acrylic on concrete wall 160 square-metres
- x. *Buddha lives and his Enlightenment*, 1997-8 Acrylic on canvas, 180 x 430 cm
- xi. *Earth Wind Water Fire* series, Fish & Turtle, Tree, Acrylic on canvas, 120 x 90, triptych
- xii. *Earth Wind Water Fire* series, Ship, House, Acrylic on canvas, 120 x 90, triptych
- xiii. *Under the Lotus Shelter*, 2001 Acrylic on Canvas, 60 x 150 cm
- xiv. *Walking Home in the Dusk*, 2001, Acrylic on Canvas, 60 x 150 cm
- xv. *The Elephant and the Bush*, 2003, Acrylic on canvas, 120 x 180 cm
- xvi. *The Elephant and the Bush*, Ink on paper, 28 X 46 cm.
- xvii. *An Elephant Journey*, 2005, Acrylic on Canvas, Ink on perspex, 250 x 500 cm



Eugene von Guerard, *Mount William from Mount Dryden, Victoria, 1857*
Oil on canvas, 61.9x91.4 cm, Art gallery of Western Australia, Perth



Louis Buvelot, *Winter morning near Heidelberg, 1866*
Oil on canvas, 76.2x118.2 cm, National Gallery of Victoria, Melbourne



Louis Bulevot, *Survey Paddock*, 1871, Oil on canvas, 84x34 cm, National Gallery of Victoria



Hans Heysen, *Droving into the light*, 1921, Oil on canvas, Art Gallery of Western Australia, Perth



Mick DAYPURRYUN, Liyagawumirri
Djang'kawu ancestral landscape, 1982
Ochres on eucalyptus bark, 127 x 57 cm,
Australian Gallery Collection



Tim Johnson, *Australian landscape*, 1999
Synthetic polymer paint on canvas, 153 x183 cm
Australian National University Art collection



Judy Watson, *black soil plains*, 1991
Pigment and pastel on canvas, 187 x 129 cm
Macquarie Bank Collection



Emily Kngwarreye, *Mourning Story*, 1990
Synthetic polymer on canvas, 120 x 90 cm,
The Holt Collection



Phaptawan Suwannakudt,
Buddha lives and his Enlightenment, 1997-8
Acrylic on canvas, 180 x 430 cm



Phaptawan Suwannakudt
Earth Wind Water Fire series, Fish & Turtle, Tree
Acrylic on canvas, 120 x 90 triptych



Phaptawan Suwannakudt
Earth Wind Water Fire series, Ship, House
Acrylic on canvas, 120 x 90 triptych



Phaptawan Suwannakudt
Under the Lotus Shelter, 2001
Acrylic on Canvas, 60 x 150 cm



Phaptawan Suwannakudt
Walking Home in the Dusk, 2001
Acrylic on Canvas, 60 x 150 cm



Phaptawan Suwannakudt
The Elephant and the Bush, 2003,
Acrylic on canvas, 120 x 180 cm



The Elephant and the Bush
Ink on paper, 28 X 46 cm.



Phaptawan Suwannakudt
An Elephant Journey, 2005
Acrylic on Canvas, Ink on perspex, 250 x 500 cm

INTRODUCTION

In 1982, Thailand has lost the prominent artist Paiboon Suwannakudt or as known among artists, Tan Kudt, who died of kidney disease. He was an artist who revived the art of mural painting in Buddhist templesⁱ. As a daughter of Tan Kudt, I took over the team of twenty painters whom my father left behind. At twenty two years of age, I then led the team and completed the mural project of one thousand square metres wall and ceiling depicting Buddhist cosmology and scenes from Thai history for the then Bangkok Peninsular Hotel. The mural was half way through the process when my father was admitted to the hospital and passed away. It had never been the plan but after the work was completed, I continued the group and worked extensively on murals for Buddhist temples and public spaces throughout Thailand for the next fifteen years.

A young novice from Ubonratchanee, Paiboon was among the first group of students trained by Corrado Feroci, also known as Silpa Bhirasri in Thai. Bhirasri was a talented Italian sculptor who came from Florence to work for the Thai government and stayedⁱⁱ. He was also responsible in the establishment of the Silpakorn University, the first fine art school in Thailand.ⁱⁱⁱ Bhirasri saw talent in Paiboon and urged him to go and explore the Thai mural painting from old temples. After extensive field researches in most mural temples, my father formed a school of his own practice in late 1960s. He set up a group of young apprentices comprised of art students; men and women, craftsmen, novices and young monks, who disrobed and joined him. Paiboon conducted his first mural at Wat Teppon, a remote temple in the outskirts of Bangkok. He took his young children along and lived in the temple for food and keep. It was in the Wat Teppon temple, that I grew up.

In the past all the Thai mural artists were men. Traditionally, a man should get ordained and stay in the monkhood for at least one term (three months in a Buddhist lent), to be counted as a respectable mature person before getting married and settling a family of his own. Most boys start as a novice earlier in childhood and

stay in temples to learn to read the Pali text for preparation to be monks at the age of twenty. Artists were supposed to be able to read and have a thorough knowledge in Buddhism. There is no evidence that women got involved in temple painting. A girl can neither become a novice nor can she get ordained as a monk. In fact a girl cannot be part of a temple whatsoever. Until the establishment of modern education around 1860s, girls were excluded from the school system which was temple based in the past. Because I was a girl I could never be a member in a temple, neither could I be one of the apprentices of a mural master. Being a daughter of a mural master, I endured having to do the cleaning routine in several mural projects for ten years before I was allowed my first touch on painting and only when I insisted, even though I had lived it day and night since I was eight. When my father passed away, I contradicted the tradition by becoming one of the first women to paint Thai temple murals.

My works in Thailand mainly involved large scale mural projects in temples and other public spaces. The subject matter mostly concerned religious themes based on Theravadin Buddhist and Thai folklore and belief. The form is adopted from the Thai ancient techniques in Ayudhya period and Early Rattanakosin period in the early nineteenth century. I started with the attraction to its aesthetic aspects and the serenity in the work environment. I later developed interest in Buddhist philosophy in a deeper sense which combined with beliefs and history specific to the localities as I worked from one community to other communities across Thailand. I also learned how complex and various it was and understood how deep seated these beliefs were which affected everybody's daily life, as my practice required me to live at the work site within the community for lengthy periods of time. Sometimes it took years to finish one mural project. The language of Thai mural painting in my practice has thus become a tool for me to find out and explain and communicate to how people live and think, as to how it relates to the roots and the mentality of Thai society.

The Thai society also saw many social and political changes as the country adapted itself to the modern world. The traditional painting was a dead practice, and was only the art form of the past and existed only in the tourism industry. When my father went back to it, he reopened the new era of mural paintings. It was even new to some temple communities.¹ I had experienced challenges simply by being a young

¹ My father once was verbally abused by a local accusing him of staining the temple new wall.

woman leading all men and working in temples. The part that I have taken by breaking into the male domain and taking up the practice has also put me into the context of Thai contemporary art. Nevertheless, having inherited traditional practice through the family line, and coming from outside the art academy in Thailand has distanced me from everyday art fashions despite my active involvement in the Thai contemporary art circle. Needless to say that in the world arena, I found there was nowhere in the structure of the art world to which I belonged. When I went to Paris in 1989 and looked for galleries to show my works, I was sent first from a gallery dealing in contemporary practice, to an oriental gallery, to a naïve art gallery, to an antique dealer and then back to the beginning again.

At the same time I acquired the skill and used this language to communicate with the world, the Thai contemporary art world had adopted the language of contemporary art in western civilization as the language to communicate and interpret what they thought and how they lived. As a person who grew up in a Buddhist temple and lived with temple communities for all my life, I understood the world by the language of the Thai mural painting practice. Although I finished my degree in English and German language, that did not permit me to switch on my longstanding imaginary connections with Lewis Carroll's *"Alice's Adventures in Wonderland"* or Fitzgerald, Dickens, Henry James, not to mention Shakespeare, Brecht, or even Milan Kundera. Naturally, English and German would not be the languages I use to clarify things I have encountered in my life. Likewise Thai contemporary art did not make me comprehend the language of western civilization which Thai society used to interpret its own culture. The use of the narrative figuration of Thai painting in my work is symbolic for my life in that sense.

Another major change of my life has twisted its turn to my situation in 1996, when I married an Australian and moved to Australia after fifteen years of my professional practice in Thailand. Australia is the culture I now live in and is necessary for me to understand. In Thailand I used the forms in my practice to understand the society I was in, my roots and myself. My intention is to continue using it as my own language to apply to the new environment and society I wish to understand. The question is how, after all the years of painstaking labour with my practice, am I going to continue working as a mural painter and more importantly to carry on this unique practice in a foreign country. The move to Australia has limited my physical space in the studio. I have changed from going up and down scaffolding

covering hundreds and sometime a thousand square-meters, to pacing around within one square box. My works now are done on individual canvases and without an assisting team.

I did not anticipate it, but there has for the first time been an absence of figures in my work. The Thai narrative figurative painting which I used in my work came to the point where there were completely no figures when I started approaching the Australian subject matter. The evidence of this was the set of works in which I intended to approach Australian culture but which did not contain any figures [see *Earth Wind Water Fire* 2002.] It has brought into my work the view of looking through the windows. The departure of figures significantly communicated to me that I could not relate myself to the society in which I now lived. The change of circumstance of studio space now has created the absence of the whole interior wall on which I normally worked. Was I looking out through the wall but could not relate to what I saw? This was seven years after I had moved to Australia. The earlier works in Australia however, show the pattern of my two lives intertwined back and forth, but I could not read them until I looked at them retrospectively. When I look at the pattern of my work, I see the journey of my life.

My work in the series *Karma Women Buddha*, 2002 saw three triptych sets, each of which presented the main figure pieced together from different canvases, or in other words, with the main figure broken apart. *The Buddha descending from Tavatimsa Heaven* was pieced together from three vertical paintings, while *Walking Home in the Dusk* shows my self-portrait with a break in the face as it confronts three animal-like demons. My daughter's face is also cut in the middle in *Under the Lotus Shelter*. All works in *Earth Wind Water Fire* series and the *Karma Women Buddha* series were done to comprehend a robbery which happened to me and my infant at the back streets near my house in Sydney. The work depicted the scene from Vessandara Jataka Tale in which the Bodhisatva sacrificed his own children and his wife.

My further interrogation then was on which subject matter I will apply with the language that I use. I look at the landscape as a proposition to begin with. The landscape here is not the landscape by its meaning or its being, but the landscape as a symbol of what the society is and of how I respond to it. I am interested to use this pattern of correspondence between the language and the subject matter I am dealing with, as part of my interpretation of the new culture and my place in it. I intend to continue using this metaphor to approach other subject matter created by the use of

the language of Thai mural painting. At the same time I attempted the use of Thai form in my practice to investigate the physical conflict I had in the process of making *The Elephant and the Bush*, 2003-2004. This was the first time I had used a grid with my outline drawing, this was to stop the gum trees from being Thai trees to which my free hand drawing always led. The physical pain I went through calculating the isometric forms and perspective of the Australian house in my next work *An Elephant journey*, was in fact set up by this pace of the learning process of the new space I live in. The work however was read by one curator, as the cross cultural product perhaps with the identity crisis which focuses on what was called '**the wrongness**', '**the mismatch**', and '**the wrong sense of perspective**' in the representation. The language of Thai mural painting in the work was only the language of naivety in the empirical sense. If the work does not permit two-way reciprocation by empty minds, then it would only be read as a transitional period in the self-integration of an artist's life.

My father could only encourage me in my learning by 'stop-guiding'. He stopped me from going to art school, having been a rebel at art school himself. I learned by persisting and moving on with his painting team. When my father learned from my school report that I had come first in my primary class, he sent a note to the school that his daughter went to school to learn, not because of the reward. In the classroom of my secondary school year, the students were taught by the monk teacher, Phra Krue Thepsophon from Wat Poh temple. One day he taught us the Buddha's teaching, which were the ten things not to believe in. One of those was, not to believe in the Buddha himself.^{iv} The Sutra says not to rely on teachers even the Buddha, but question everything and find the truth for oneself through one's own experience. I set sail on the voyage of my journey with the teaching of the two teachers of my life. They had taught me one most important thing, which was how to empty the mind. As an author, I use the process of making my work to follow the sense of awareness in a new situation. This paper tells how the Buddhist Element and living in the Thai Buddhist world are integrated in the form of visual language I use, and how essential the use of this practice is for me to understand the world I live in.

CHAPTER I

When one looks at nature, one can see one's self.

Western culture has approached the experience of nature as if landscapes, for example, were the expression of activities beyond the control of human beings. Nature is the innocent precursor to what humans do to it. Yet, the pristine look of the land, the majesty of the Rocky Mountains exists in relation not only to the use of it but to the transformation of the viewing experience through language and the senses.^v

I use the comparison of the form of cultural representation of landscape as a tool to investigate the connection and the breaking apart between cultures. Each representation of the land would relate how one lives with the world. This paper investigates the visual culture of the land by people in Australia. My wish is to explore the history of seeing (rejecting) and representing (*who* sees, *what* and by *which* language of representing.) The exploration of the history of seeing helps us to explore ourselves and understand who we are. It is also essential that the subject concerns the history of European tradition of landscape as the origin of representational art in the history of Australia. I look at Australia as the space I share and look at it through the representation of people who share the same space and look at the same subject. How do we see the Western representation of landscape in the colonial period and indigenous art in relation to each other? Each representation of the same land shows how each culture tries to make a sense of self with the world to which they belong. The different sets of representations put together would associate how we live with and think about one another.

Landscapes can mediate the representational and non-representational or in another word can render matter and subjectivity.^{vi}

The catalogue for the conference in Edinburgh about landscape; *Deterritorialisations...Revisioning Landscapes and Politics* includes papers from different disciplines, and refers to 'landscape' as a term in the West. The broad range of disciplinary locations includes anthropology, archaeology, architecture, art history, cultural studies, English, American and Russian literature, film studies, geography,

history, landscape architecture, philosophy, political science, and religious studies. It results in an extended reflection on landscape and forms of visibility. Mark Dorian states that the topic can bring out tension between the material and the subjective. The inside view, as of those within the landscape and the outside as the observers, those who separate from it, create the politics of landscape through the question of who or what can see a landscape and who is permitted entry or exclusion. He states further that:

landscapes can also hold together the past, present and future together but are always perceived in a particular way at a particular time.

That is how landscape links with the recent condition of globalization which contains the issue of displacement due to migration, the post-colonial context, environmental destruction, and the present condition.

There are recent studies in geography and sociology including those by Jay Appleton, Denis Cosgrove, Yi-Fu Tuan which include the topic of Landscape with a new comprehensiveness.^{vii} The cultural approach needs to be included because of the present situation of movement of the world's population.

No group sets out to create a landscape. What it sets out to do is to create a community, and the landscape as its visible manifestation is simply the by-product of people working and living sometimes coming together, sometimes staying apart, but always recognizing their interdependence.^{viii}

However places are fusions of the human and natural order and are the significant centres of our immediate experience of the world. They are defined less by unique locations, landscape and communities than by the focusing of experiences and intentions onto particular settings. Places are not abstractions or concepts, but are directly experienced phenomena of the lived-world and hence are full with meanings, with real objects and with ongoing activities.^{ix} Representations of land are related to the intensity of experience of a place. A deep human need exists for associations with significant places. Different groups are marked by lifestyles and are also guided by different 'worldviews', different priorities, different belief systems, different ways of making sense of the world.^x

Why is landscape such a dominant subject in Australian art, so central to national symbolism, and so ubiquitous a presence in our personal efforts to shape a sense of self?^{xi}

These questions are set out together by Terry Smith in *Transformations in Australian Art*, as related to artistic practices, the formation of official culture and the work of individuals to one another. He goes on to examine the history of the landscape genre

as significant to the heart of the Australian nation. Smith later includes Aboriginal art practice in his three decade studies of Australian art history. He mentions that Aboriginal art entered the world art arena telling the stories of the land and its people but was only recognised by the universal language of abstract art. The stories attached are necessary, because they are the essence of Aboriginal works. The stories are indeed part of the ritualistic practice of Aboriginal people who communicate with their ancestors through the land.^{xii} Indigenous Art tells how indigenous people represent the land and the life they live, and how their rituals and ancestors play a part in representation. If the abstract in the sense of Western art means the exclusion of stories, then how would we relate to an aboriginal work? When attention is focused on the attached stories, the works would belong more to anthropological materials and be less concerned with creativity. Because of the religious obligations inherent in their art, traditionally all Aboriginal people are expected to participate in some form of art, and artistic originality, which is so much prized in Western culture, would be considered irrelevant.^{xiii} The works will lose their *aura of authenticity* as a piece of art and the entire phenomenon of Aboriginal 'art' would not exist, but rather only function as a desire for it on the part of a white audience.^{xiv}

Martin Warnke describes landscape as the product of a pictorial, representational practice which ideologically stages nature, estates, and surroundings in relation to a viewing subject.^{xv} It instils a '*way of seeing*' that comes to extend beyond the immediate relations with the artwork itself. On the other hand, there is a 'landscape' which is used in a more general way to describe the socio-cultural moulding of the physical environment by collectivities and individuals.

Here it usually implies something like organisation or system and tends to be used in a para-aesthetic sense.^{xvi}

The Aboriginal works of art, together with ceremonial songs and dances, embody the Aboriginal people's knowledge of their place in the world, stories of the creation of the land and the seasons, or of their relationships with nature and with each other. The paintings were made and maintained, both to get what was needed from the Ancestral Beings and to pass on essential knowledge to future generations. They are most prized aesthetically if the images shimmer and glitter with the radiance of cross-hatching or dotting to match the shimmer of serpent-skin, of water, or of rainbows.^{xvii} Obviously the dot-and-line painting without people or animal figures, in the Central and Western Desert Aboriginal art as in the work of Kngwarreye, Petyarre and the

Warlpiri artists without stories, would not share this 'para-aesthetic sense' of landscape.

In Aboriginal terms, all landscape is home, land, country, camp, which means someone's home and are represented as 'Dreamings'. Aboriginal images of landscape are not attempts to capture appealing views of nature. Aboriginal art does not marvel on the appearance of nature and the aesthetic is not a matter of beauty. To Aboriginal thought, there is no nature without culture, neither is there contrast of domesticated landscape with wilderness, nor of interior scene with an expansive outside beyond four walls. The focus of Aboriginal art is on specific sites in the landscape and is centred on linked points marked by their social and religious significance in human affairs. Site-based, mythic representations in the art are landscapes of landscapes, or conceptual maps of designs already wrought, not views of nature.^{xviii}

It is true that nowadays the contemporary Aboriginal art movement is active and concerns nationality and selfhood of Australia but this is only nearly two centuries after first contact with Europeans.

The bush/outback is acknowledged to be the true Australia, and Aborigines the original Australians, but there seems to be little accompanying compulsion to act on this knowledge.^{xix}

Landscape in Australia is, as Terry Smith put it

a mixture of contradictory emotions: the dream of an essential Australianness, the desire to be stitched to place, and the deep sigh of a sociality deferred elsewhere, onto signs of otherness.^{xx}

The argument is why Australianness should depend on non-European landscape, with the exception of the Red Centre and the co-habitants who culturally exist in the same land.

For almost five hundred years Western artists have been applying their skill to the imitation of nature. During this time numerous methods of representation had been mastered and refined, culminating with a method which rendered light by a new combination of science and subtlety of vision. Landscape painting was like an act of faith when in the early nineteenth century, more orthodox and systematic beliefs were declining, and faith in nature became a form of religion.^{xxi} This representational ability evolved as people were freed from a nature dominated by magic and superstition. Nature was no longer overlaid and obscured by alien connotations, by the imposition of religious or moral meanings. At the beginning of the nineteenth century, still in the earliest stage of a new nation, landscape painting occupied art

practice and formed a market for art among the settlers in different parts of Australia. Although largely unaware of each other, the artists in different parts of the settlement uniquely shared the artistic expression of European traditions to reflect the land in the new country.^{xxii} During the time before the settlement, most works were landscape in picturesque form, one of the visual cultures which were brought with Europeans to the Australian continent. It was the viewpoint of a seafaring and boat-going people directed toward land and they were actively employed throughout the next hundred years. The other European culture, from within which the dialectic of colonisation produced the category of landscape painting was sixteenth century Netherlands. This was the style of Dutch paintings of scenery or *Landschap*. The word entered the English language in the late sixteenth century along with the imported paintings from Holland.^{xxiii} Landscape was first used to describe countryside as the background or representation of pictures, later it came to mean a piece of extensive actual countryside which could be seen from a fixed point of view as seen in paintings. It was only in the seventeenth century that great artists took up landscape painting for its own sake, and tried to systematise the rules. In the nineteenth century it becomes the dominant pictorial subject, creating a new aesthetic of its own, at course of this development of the concept of landscape changed from things to impressions.^{xxiv} The piece of land and different effects of nature in this new topography responded to by the artists were the key elements that represented the culture of Australia.

Landscape is a matter of politics in virtue of its cultural and socio-economic context. Whether we have in mind actual or imaged landscape it always comes into being and exists within a nexus of a power relations whose influence it bears.^{xxv}

Since the seventeenth century Europeans have been taught to look at the world around them as a set of material objects. The primary sense of investigation, sight, is used to define, objectify and separate what is observed from the observer. Dutch paintings in the seventeenth century depicted the landscape more observantly than any from an earlier period. Dutch artists perceived their role as capturing or receiving what is seen, and re-presenting it just as the eye does, because vision was thought of as mechanical process whereby a “representation” of the world is reproduced on the retina. During the seventeenth century the British aristocracy collected Dutch landscape because they saw in it much of relevance to their own situation. Many of the landscape paintings during the 1660s were at the service of a social process in Holland which produced the Dutch landed gentry. Evidently, these paintings were highly esteemed

and collected by the English elite in the eighteenth century who were involved in the same process. This category of painting which emerged in the sixteenth century in the Netherlands came, two centuries later, to dominate artistic practice in the distant colonies of a rival power, and eventually, when those colonies became a nation-state *lodged at its symbolic heart*, as Smith points out in his question.^{xxvi}

As for the answer to why the desert offered so little interest to nineteenth century artists in Australian history, Roslynn Haynes refers to the popular notion of the Australian desert as unchanging, as the land that time forgot, conveniently accorded with and embellished by the British political myth of *terra nullius*:

...before 1788 Australia had been not only a land of no people but a place where nothing of significance had happened, a Sleeping Beauty land passively awaiting the arrival of its princely [and pre-ordained] colonists.^{xxvii}

She comments further that it indeed represented a classic example of the rejection, even the invisibility, of a landscape that fails to conform to prevailing aesthetic expectation. Desert represents a land of absences, it is nowhere near heaven, has no reference to religion, and thus has no aesthetic appeal. Visual imagery during the settlement had some quite specific purposes within this framework of colonisation through seeing and using the land in particular ways.^{xxviii} Effacing the Aborigines was a primary step. Views of towns, countryside, farmland and wilderness without Aborigines somewhere in them were made during early settlement. Then Aborigines quickly diminish, even as identifying and decorative features, until they nearly disappeared from the landscape altogether.^{xxix}

During the gold rushes in 1850s and until the end of the century, a popular theme many Australian artists dealt with was the pioneer in the landscape. The technique of *plein-air* was first introduced by Louis Buvelot in *The Yarra Valley* 1866 which shows the growth, expansion and urbanisation of Melbourne that came with the gold rushes. Although his *gumtree* in *Survey Paddock*, 1871 was like a windswept European oak, the colour shows his attempt to capture the quality of Australian light and this was intrinsic to the art of the later Heidelberg School painters.^{xxx} By 1901, the year of Federation, the discussion of the national identity of the new nation revolved around differentiation from Britain but at the same time avoided alignment with its Asian neighbours. The native born white Australians equalled the number of immigrants and were in a position to redefine the society so as to privilege their own values and concerns. At the same time, the idea of nationalism became common in

Europe. Australian national identity was paradoxically a case of using European concepts to proclaim difference from Europe.^{xxxii} The sentiment of the national was reflected in all areas of the arts. Writers like Henry Lawson and Banjo Patterson wrote romantically of the outback, of the shearer, and created the notion of the bushman as the true Australian. This theme also spread among the group of painters led by Tom Roberts known as the Heidelberg School who wanted to paint views of national life and the landscapes. In their quest to do so they made the break from traditional academic English painting. They aimed at developing an all-Australian school of landscape painting. In order to be aware of the unity of light and colour they painted the works quickly and completely out of doors. They focused on entire views rather than on detail. Previous painters would only sketch outside and complete the finished product in the studio.^{xxxiii}

Although many painters prefer to express themselves through realistic, figurative descriptions of the bush, the last three decades of Australian art have produced a great variety of new pictorial languages, abstract, conceptual and minimal art- to name only a few. However, as the Heidelberg painters saw new pictorial qualities in the landscape, so the present generation of artists is extending both our vision and our understanding of the native bush.^{xxxiii} As John Slater points out, between 1919 and 1945 Australian art was dominated by pastoral and bush images by artists who lived in the cities, only five percent of over the 13,000 images exhibited by the Victorian Society showed cities and suburbs. Some prejudices against cities were held by those who saw in the uniquely non-European landscape of the bush and outback a particularly significant manifestation of Australianness.^{xxxiv} Compared with British cities, Australian streets and building in the cities, with their urban poverty and disease, along with judgements on social behaviour, would be relatively aesthetically and historically insignificant. The association of the outback with the search for a national identity makes it stand for the realm of an emerging future with aspiration and faith.

The Aborigines' perception of their environment is entirely different. It is a profoundly respectful and religious relationship, not with objects but with spiritual entities. It also carries a permanent responsibility to observe the law and to act as co-creators with the Ancestors in the ceremonies prescribed to renew the land. The inseparable trinity in Aboriginal culture are the ancestors, the biological species, including humans that the ancestors created, and the living land. Unlike the myths of

origin of most religions, Aboriginal creation stories locate the creative power not remotely in the heavens but deep within the land itself. The land is the vital nexus between the physical and the spiritual, between temporal and the eternal, for, as the continuing dwelling place of supernatural beings, it participates in both realms. Aboriginal culture recognizes two spheres of being, one approximating the physical world and the other to an invisible realm inhabited by spiritual beings, these are not separate but coexist in continuous communication. All Aboriginal peoples are individually linked to a particular geographic site which remains their spiritual home and provides their identity.^{xxxv} It is significant, in this regard, that they, possibly alone among indigenous peoples, have no myth of alienation from nature. A complex teleological framework that can never be deduced from observation, but only by initiation into the traditional lore is what provides the contextual key. If the past is where we, both as a culture and as individuals, come from, then to lose access to it would be such a drastic truncation of identity as to threaten identity entirely. When the traditional owners of the stories were forcibly relocated to alien places, the ceremonies and songs could not be performed. The art works were not made as commodities for art-collectors' private houses or art museums. They were made for their own people's very immediate social and religious purposes: they were made to maintain social life, and to push their world into the future.^{xxxvi}

CHAPTER II

The form of narrative figuration of the Thai mural painting is the practice used in Buddhist temples in Thailand based on Theravadin Buddhist ideas. The painting covers the interior wall of the main halls, pagodas, and ceremony halls, telling stories of the historical Buddha, Jataka tales, or Buddhist cosmology. The Thai learned the technique of fresh wall fresco painting from the Chinese and the evidence is found in the narrative painting of Jatakas as early as the fifteenth century. The early Bangkok period between the eighteenth century and nineteenth century was the period of greatest development in Thai mural painting. The style of the later nineteenth century seems to be richer in the chromatic and pigment resource than the earlier period as seen in the temples of the Thonburi-Bangkok region.^{xxxvii}

The paintings portrayed religious scenes in the history or Jataka tales and stories from Buddhist texts and were usually executed by an anonymous monk or a lay-devotee. This to be the subject of craftsmanship was passed on from a Krue(master) to apprentices. The intention was to communicate and inspire Buddhist ideas as people rested their eyes on the wall full of the stories and themes they were already familiar with. Elements of composition, style, the content of Buddha's life, Jataka tales, and rows of Buddhas, Hell, Mara, are commonly used and known in the tradition and are part of Thai daily life since the temple is a community centre around which life revolves from birth to death. The stories and themes are learned from childhood. The style and composition can be rendered according to the artist's interpretation but with a limited number of representative scenes.

There is no *landscape* in Thai painting. Rita Ringis, in her book *Temples and Temple Murals* quotes Carl Bock's *Temples and Elephants: Travel in Siam in 1881-1882*, comments how Europeans observed Thai painting as:

Painting is on a low level in Siam. A few so-called artists are to be found, and their talent is employed in making fresco designs in the wats. These are of a perspectiveless character...^{xxxviii}

Thai painting is composed from trees, mountains, water and buildings without a spatial relation as in the linear perspective of art in the West. This could be seen as like the primitive or naïve in the antique or medieval period which represents objects without modern world's spatial relationship between one another. Panofsky quotes Goethe who called this Antique perspective:

Such a precarious, even false" rendition of the impression of space, in his theory of Perspective as Symbolic Form.^{xxxix}

Landscape painting in the modern world may represent a truly exact and systematic construction of space. The architect Brunelleschi's demonstration in front of the Baptistery in Florence illustrated how the illusionistic power of linear perspective worked. Brunelleschi saw through the pinhole in the painting of the Baptistery its reflection on the square mirror held up blocking the view of the Baptistery and saw, the precise visual image of the building in front of the eyes.^{xi} The experiment showed that if the depiction was carried out according to a certain systematic procedure, subsequently codified as the rules of artificial or linear perspective, then indeed there was a position on the canvas for a pinhole through which the required illusory mirror image could be seen. Subsequently this demonstration was theorised into a system by Alberti, and then, clarified, developed, extended, and modified by Piero della Francesca, Uccello, Leonardo in Italy, and by van Eyck, Durer and de Vries among others. The result was the emergence of a code of visual depiction that has dominated all subsequent Western attempts to represent the look of solid, occupiable space by means of a two-dimensional image.^{xli}

However Panofsky suggests in his theory of the 'objectification of subjectivity' that the visuality of linear perspective is only seen through the eyes of those who behold from one fixed point of view. Panofsky states that in the earlier antique period, the feeling for the space which was seeking expression in the plastic arts did not demand a systematic space. Furthermore it was also as unthinkable for philosophers as it was unimaginable for artists. Panofsky argues that the form of perspective is in fact the form that the Renaissance period uses to tell how they perceive the world differently from the old world. He reminds us that it should be questioned if antiquity has *our* perspective, rather than questioning if antiquity has perspective at all. If painting uses linear perspective to catch a glimpse of nature, or directs us to see the picture from one view, which is from the view of the painter, the perspective point of view is no different than any other point of view, in which the

painter sees the world. Panofsky admits a distinction between artistic perception and cognition in general:

The laws which the intellect “prescribes” for the perceptible world and by obeying which the perceptible world becomes “nature,” are universal; the laws which the artistic consciousness “prescribes” for the perceptible world, and by obeying which the perceptible world becomes “figuration” must be considered to be individual - or “idiomatic.”^{xlii}

To Panofsky, linear perspective is just another artistic style although it can be proved as science. In this relation, both ancient art and perspective art can not be proved as homogenous, in which case these can not be related to Thai form with the meaning of universality.

The elements in Thai painting: trees, mountains, rocks, birds and humans without a perspective spatial relationship would have to be seen by different viewers at the same time or one viewer from different points of view at different moments. How is the subject viewed? Is it from the gaze of one individual or an object representing itself as part of the whole? Is it represented from individual subjectivity or is it represented as an individual component of the whole objectivity? Ringis notes that unlike the ‘vanishing point’ perspective of European traditions, Thai traditional painting has a distinct ‘aerial perspective’, a convention that allows multiple points of view to the observer. Characteristic in Thai painting are the figures of characters, forms of nature, architectural structures, which in individual scenes are comparatively small, almost miniature to the size of wall space. The multiplicity of these small scenes and figures without diminution to distinguish distance between scenes, creates vast panoramas of palaces, towns and country landscapes, the details of which are all clearly visible to the beholder. It is as if the viewer were looking down from the sky.

When you start on a long journey, trees are trees, water is water, and mountains are mountains. After you have gone some distance, trees are no longer trees, water no longer water, mountains no longer mountains. But after you have travelled a great distance, trees are once again trees, water is once again water, mountains are once again mountains.^{xliii}

Thai mural painting is the practice which contradicts the practice of art in the West. The Thai practice has a different approach to subjectivity in representation. If I learned the method of art practice in the West, I would be prepared to express much of the self. A painter in the tradition of Thai art practice is not supposed to possess or express a subjective sense, but the opposite, to lose one.

At fourteen when I asked a question about the form of water which my father drew on the mural, he sent me out to look at the river nearby. I told him when I came

back that I did not see that line and that form in the water. He sent me back to look again but this time with my eyes shut. This time I could only see darkness. He then told me to empty the visual from eyes of flesh and see again. Now that I could see my mother back at home, sense the touch of her soft palm and smell the warm clothes she brought in from baking under the sun, which lingered in the air and that was when the flowing of that river touched me. At the time my father was dying, he asked the family that his body after death be scattered for the fish to feed in the Mekhong River. We did not think it was an unusual request. In Buddhist belief the mind is the body and the physical is a vessel. It is believed that when someone dies is when we leave the vessel. As for me, the form in Thai Buddhist painting is a vessel, in which the mind of the painter dwells. The mind dwells on the work during the process of the painting, and when it departs, I leave the vessel behind. My work moves on from one vessel to another. There is always reference in Buddhism to the way of Thai life and it is not necessarily a religious practice in itself.

I was eight years old when I began meditation with my father. It was the regular practice in our family. My father went to practice with Ajarn Pleng a venerable monk in meditation practice. I went along with my father through to my teenage years. I used the meditation process in the practice of line drawing when I first started working in Thai mural painting. As the author of my work now, the process of making a picture is the process of watching with the mindfulness I learned during meditation practice. The watchful mind, which follows the process, permits you to observe every state of an entering and the state of a departing. When you arrive at the departure, is when you catch the moment of the unattached mind. The watching of your mind will carry you through several enterings and departures and over again. My work in progress is indeed the routine of observing the moment. The outcome is only another product from the process, therefore another vessel. The subject in my work is the matter, which I observe by watching the mind.

I have encountered numbers of enterings and departings, attachings and detachings as my life evolved. This pattern is revealed in the narrative of the work. Now in Australia, I observe with the form of Thai painting and the form of art practice in Australia on the other side, both of which are the form of languages people use to communicate with the world. My skill in Thai mural painting, although not individual, is the subject I am. I use this subject to perform the function of watching with mindfulness. I now experience yet another entering. I participate in the new

society by perceiving, and acquainting with it through physical encounter in the process of painting. I used the grid outline in *The Elephant and the bush* to conform to the Australian tree trunks. In the work '*An Elephant Journey*,' I constantly changed and corrected the figure of Australian houses and buildings over and over. Every time I went back to see the buildings' form, the perspective changed. The fact that I did not stay at the same spot I had perceived the last time, meant that the perception changed. The moment I thought I have caught the character of the object is the moment I lose it. I move myself around to understand the object better and that is when the perspective changes. Indeed I have observed the mind through the physical conflict, the eye which was twisted, the drawing with grid which disrupted the flow of my hands and the rhythm of routine, and that is the moment I observe when the mind attaches and detaches the object. I set out the task in order to get to know the society in which I now live. In fact what I found was the self when I was attached to the new environment. This is the approach of my art which I use in the quest of putting myself into position in this society. Although I participated in it, and I perceived it, I do not necessarily possess the perception. I observed. It may produce a false impression, but the mind distinguishes it by dispossessing it. The product is a symbolic outcome of the process. They are the vessels full of marks of the journey I have left behind. This explains the intertwining pattern of my work during the nine years I have lived in Australia. After I have observed each moment of the process, the product of the work does not own a subject any longer. To every Buddhist, it is important to live every moment killing one self.

There is no landscape painting in traditional, non-urban aboriginal art. For the aboriginal people, the whole land is semiotic, a complex web of signs, pointing beyond themselves to a spiritual meaning. The reception and response from the world to indigenous art works is abstract and modern because it can be perceived as part of the universality in the language of contemporary art. While those paintings full of figures without perspective as in the Thai temple painting would fall into the category of primitive art. The perception and representation in the aesthetic sense may be recognised and welcomed as universal. What this universality has left unspoken is what language we use to determine and perform this universality. The tradition of Aboriginal art is a practice of ritual which may have transferred from the ritual of sand painting or skin painting onto canvases.^{xliv} In the West, artists can paint whatever they see, but indigenous artists are strictly limited in what they can represent.

In the sense of the Western art world, works that are reproduced by the social code whose style are repeated and passed on through generations would be treated like a legacy of the past and could only belong completely to the past. Although aboriginal art work relates to the abstract form of universal aesthetics in the contemporary world, work that repeat itself is committing a sin for its lack of originality. It is even more complicated by the fact that the aboriginal art form is owned by community, in which one performs the duty of protecting the land through the communication with the ancestors.

Djambawa Marawili, Yolngu, Wakuthi Marawili, Yilpara, all these words are underlined with red in the Microsoft auto-correct spelling program in English. This is a computer program, which will mark a red underline when misspelling a word or misplacing grammatical order. It is acceptable to get red underline for non-English specific names above. However if another group of specific names is keyed in such as, Roberts, Van Dan Burge, Von Karajan, Lee, Sartre, Cola, Sushi, Coppola, and Suwannakudt you will come across a selective red. In fact Suwannakudt is the only word in this group with red line turns up on the program I use. This suggests that the rest of the non-English names must have been universalised in English and performed by the function of computer program, which utilises it. I have learned how to use a computer program recently and I was fascinated by the program as it corrects my English as I go. It was an amazement to see how the computer functions to fulfil the use of one language. As I used a computer to write more often, I was pleased to see less and less red marks underline the words I write down. However when I started writing about my life and the work I have been involved in during three decades, I found more and more red marks in the writing. Paradoxically, this is how the universal aesthetic sense in the art world permits entry to form that is universalised. Is there only the one uniform of universality? Can it be that universality need include all forms of each individual? Then how many individuals do we need to account for?

The process of my work communicates with the world through my own language. The form of Thai painting is the subject I am. I invite the world to play its part in this language. I identified my non-existence in the universality by declaring that I acknowledged the existing through the process of my working. The necessity to recognise this non existence is significant in that it is the answer to how we live with one another. The main idea is how you see *through the process*, the connection between the non-existing and the existing. I actually participate in and study the

society by painting it; Australian trees, buildings and this is ultimately how the communication begins.

CHAPTER III

Cultural meanings are only unimportant for those who choose to make them so.^{xlv}

With this statement, Christopher Tilley proposes retheorisation of the science of human geography and archaeology by a phenomenology of landscape, which concerns the understanding and description of things as they are experienced by a subject. In other words human space is about the relationship between Being and Being-in-the-world. Tilley questions the modern approach of geography as spatial science and archaeology as a science of the past since the approach is a 'scientific' conception of space abstracted from human affairs and one superimposed by the modern myth when everything was brought together as a whole. To this approach, space is nothingness, a simple surface for action, lacking depth. It is universal, everywhere and anywhere the same and has cross-cultural impact on people and society.

Tilley proposes replacing *spatial science* into *humanized space* by an alternative view regarding place. Space has to be viewed as a medium rather than a container for action, something that is involved in an action and cannot be divorced from it. Space in itself no longer becomes a meaningful term. There is no space, only spaces, These spaces, as social productions, are always centred in relation to human agency and are amenable to reproduction of change because the constitution takes place as part of day-to-day practical activity of a group or individuals and a group of the world. Socially-produced-space combines the cognitive, the physical and the emotional into something that may be reproduced but is always open to transformation and change.

A social space, rather than being uniform and forever the same, is constituted by differential densities of human experience, attachment and involvement. Space has no substantial essence in itself, but only has a relational significance, created through relations between peoples and places. Tilley also recognises a significant part of space as a 'dwelling', which is rooted in the natural and non-humanly created

environment, into the textures of humanly created space. A centred and meaningful space therefore involves specific sets of linkages between the physical space of the non-humanly created world, somatic states of the body, the mental space of cognition and representation and the space of movement, encounter and interaction between persons, and between persons and the human and non-human environment.

An 'Intelligible landscape' is the word Tilley identifies as a spatialisation of Being and is the beginning of how to think about the relationship between people and landscape in a fresh manner. Intelligible landscape is the connection of subjectivity and objectivity in a dialectic producing a 'place' for 'being' in which the topography and physiography of the land and thought remain distinct but play into each other.^{xlvi} Perhaps this concerns the same issue we are dealing with in the art which represents land. Each artist from various points of view, with interpretations from different cultural backgrounds, all of whom dwell interdependently in the same space, create spaces and the links through them. We may experience these intelligible spaces within the particular area where we live, but perhaps this is reflected in the present situation of how one communicates with one another and the way we deal with art in the scale of the world.

Howard Morphy raises concerns in the conclusion of his book *Aboriginal Art* that 'Aboriginal art' which appears to the global view as included in an ethnically-defined category of works, should be dissolved into a general inclusive category of Australian art. He quotes the art critic John Macdonald that, with Aboriginal art included in one category, it accepts that different arts have different local histories, but it does not organize them into a hierarchical structure that reflects only the European perspective on world art.^{xlvii} The question should be how Australian art appears to world art and if there is Australian art at all in the world view? Perhaps we should look at how Australian art should play its role in the world art structure as a complex entity, which lives interdependently with the other complex entities in the world. Perhaps there could be no world art after all if world art means something not 'us'. I would like to examine the multiplicity of a multilayered-culture within the intelligible landscape of this space I share. I am now looking at artists in practice and how the practice of each artist concerns this topic.

Tim Johnson (b1947)

Johnson was raised in Sydney by an English mother who came to Australia as a 'war bride' after World War II and an Australian father of Irish descent.^{xlvi} Johnson sometimes paints collaboratively with Western Desert artists and his work is heavily influenced by their traditions as well as by Asian art. His experiment in collaborative art with artists from different cultural backgrounds includes Aboriginal, Native American, Tibetan, and Vietnamese. Morphy states in *Aboriginal Art* that Tim Johnson borrowed aboriginal motifs and even participated with Aboriginal artists in the co-production of paintings such as with aboriginal artist Turkey Tolson Tjupurrula, Michael Nelson Jagamarra and Clifford Possum Tjapaltjarri.

According to Roger Benjamin, Johnson referred to the characteristic of the 1970s as a decade of avant-garde art-making, the idea of merging the energies of disparate individuals in a common endeavour was an idea of the 'counterculture' in politics as well as art.^{xlix} At the time Johnson was at the forefront of experiment in collaborative art in Australia, as a practitioner of the new 'post-object' conceptual art that involved orchestrated performances with multiple participants in the artist-run spaces of inner Sydney. He was also an art teacher, but returned to painting before he visited Papunya in the Western Desert and became enamoured of the new Aboriginal art emerging there. Johnson wrote in a statement of 1988 about his own three-way painting practice:

Painting with Papunya artists as an assistant or collaborator
Painting about Papunya
Painting in a style that is influenced by Papunya artists

He wrote:

Painting with Papunya artists is one of my most meaningful experiences...I was taught how to paint dots, ideas about painting in Plan view, new ways of using scale, narrative and colour...I was given the go-ahead to use dots and my interest was taken as an acknowledgment and respect for their culture'.^l

Michael Nelson Jagamarra talked in an interview about the interaction with Johnson:

I gave him permission to try that painting out. I gave him permission to do the Snake Dreaming. I didn't give him the story. I did the drawing for him and said: well, its up to you now, you do what you like. I didn't give him the story-I gave him design. I can do that between black and white you see'.^{li}

Johnson's earlier collaboration includes work of Western perspective landscape which was painted by Kaapa Tjampitjinpa, then was painted over on top in the style of dot painting, as instructed by Tjampitjinpa.

Benjamin comments that many Australian postmodernists relied on arriving at art as a kind of cultural critique, Johnson relies on a more 'organic' painterly

exchange. Willing to submerge his personality as one voice among others, Johnson has acted as, Benjamin describes, a kind of ‘orchestrator’ of pictures. Johnson states in *Synergies*:

The collaborative aspect of the work, besides being just two people sharing an activity, is a way of crossing the cultural barrier, Karma Phuntsok), My le Thi, Edward Johnson...have all added to the paintings with ideas and imagery from their own cultural background.^{lii}

Johnson also uses his status as a professional artist to exhibit and sell the works, distributing the exchange with artists he admires. He has established his longstanding relationship with the great Anmatyerre artist, Clifford Possum Tjapaltjarri. *Clifford (at Ungbungara)*, 1983 depicts vast area of desert landscape with Clifford Possum Tjapaltjarri as the main figure in the centre with other figures of his extended family in the distance around in the same picture. Benjamin further comments about the work *Reincarnation*, 1994 which is a collaboration work with Clifford Possum that Johnson prepared the canvas and painted the motifs of Tibetan deities, gold-robed monks, willow trees and clouds that float in an indefinite atmosphere, he then sent the canvas to Tjapaltjarri who completed it with areas of crisp dots of red and blue paint and the yellow sunburst motifs that symbolise the desert yam. The work forms that visual proposition of a link between Tibetan and Aboriginal religiosity—a proposition compounded by the title, reincarnation being a concept important to both cultures.

Kathleen Petyarre (c.1930)

Petyarre’s paintings are characterized by a detailed dotting technique which creates a moving surface where patterns emerge and blend in with each other. The optical effects created are reminiscent of Op art, a characteristic shared with paintings from other regions of Australia.^{liii} The underlying geometric structures of the painting are similar to those of the earlier work of Emily Kngwarreye. Almost all of Petyarre’s canvasses are artistic expressions of the journeying of her Dreaming Ancestor, Arnkerrth, throughout the physical and spiritual geography of her birthplace, Atnangker. Kathleen Petyarre developed her expertise with her knowledge of the behaviour patterns of Arnkerrth the Old Woman Mountain Devil, her Dreaming Ancestor. The invocations of large stretches of ‘country’ constitute ‘aerial views’ of particular tracts of land. Anmatyerr and other Central Australian Indigenous representational practices are spatially specific reconstructions of this knowledge. Arnkerrth is not represented figuratively, but conceptualised spatially. In Anmatyerr art, all living creatures including human beings, are depicted as predominantly spatial

rather than psychological beings interacting in natural and cultural landscapes that occupy space over time. These paintings offer an *integrated* spatial, environmental, economic, spiritual and moral ‘reading’ of the land, of Anmatyerr spatial history. Abstract spatial features such as socio-political units and boundaries, temporal events that can be linked to spatial features, organisational events, for instance initiation ceremonies, are also incorporated into the paintings, in a condensed fashion. Each work is accompanied by an elaborate and lengthy oral narrative, the retelling of which can take hours, and which custodians may sing, dance and paint. The paintings are visual, iconic metaphors for these longer narratives, which may be re-created via a variety of different art forms.^{liv}

According to Howard Morphy, Petyarre^{lv} won the 1996 Telstra National Aboriginal and Torres Strait Islander Art Award and was subsequently embroiled in controversy when her non-Aboriginal former de facto husband, Ray Beamish, claimed authorship of it. However, an official enquiry established Petyarre as owner of the design and creator of the work, although it was not disputed that Beamish had assisted Petyarre, which is consistent with the collaborative nature of Aboriginal art.

Judy Watson (b1959)

Watson was born in Mundubbera, her ancestry is Aboriginal and Scottish/English. She was raised in the urban environment of Brisbane, and conventionally educated and trained from art school as a printmaker, her practice remains connected to her Aboriginal heritage and identity. She is descended from Waanyi people from northwest Queensland. In 1990, Watson went with her relatives to visit her grandmother’s country around Lawn Hill Gorge and Riversleigh Station, listened to their stories and became immersed in the land.^{lvi} Her grandmother Grace Isaacson was separated from her family at the age of five or six. Her country is her grandmother’s land. The painting is landscape;

by placing the female form within the landscape I am making a connection between my grandmother and myself and that country.

Her personal vision of the land is the effect from both physical and conceptual of her own sensory interactions with the land.^{lvii} Watson’s series of paintings and prints during 1990-1991 have been inspired by her journey to her grandmother’s land. The landscape may be familiar but the history is generally unknown. Her work has the reference of Aboriginality through her autobiography as well as evokes the sensation of having rediscovered “country” through the visit she made to her grandmother.

Victoria Lynn thinks that in the works made during this period: “Watson broaches new questions by allowing the past to orient the future”.^{lviii} Lynn also compares the works of Watson and Emily Kame Kngwarreye, both of whom share the Aboriginal tradition of depicting the landscape as if one were above it. However, where Watson’s imagery floats above the ground of her paintings, Kngwarreye’s is hidden below the dots, at times completely obscured. While Kngwarreye’s is a method of preserving secrets, Watson’s is one of revealing that which had been suppressed. Julie Ewington thinks that Watson’s canvasses act as the ground for her painting in a sense that is more than merely metaphorical. Physically, in the manner of their making, they are an analogue of country, rather than a representation of it. It is a contemporary fragment of country, a past and future dream of it.^{lix}

Since 1990 Watson has been working in different locations including Italy Norway, Canada, India, Western Australia, France and more. Her works could be records of the journey through space and time. There was the work which was a response to an earthquake at Tennant Creek in 1999. Her documentation of the sound of the earth, the rising smoke and the obscuring dust haze has become multi-layered and open to many interpretations. However some works refer to specific events, such as *Evidence* which refers to the massacres of Aboriginal people in Australia. *Our bones in your collections* 1997, a series of etchings reflects the incorporation of Aboriginal material objects and skeletal remains in the collection of European museums.^{lx}

Emily Kame Kngwarreye (c.1910-96)

Emily was born at Alhalkere Soakage on the edge of Utopia cattle station in Anmatyerre country. She was based at Utopia in central Australia but her desert family extended throughout the region, as language links people culturally over time and place. The Anmatyerre people and their closely related neighbour, the Alyawarra, speak languages that have linguistic similarity to Arrernte and Kaytatye, in what has been termed the Arandic group and it was therefore possible for her to move large distances knowing kin and relatives along the way. She was a senior respected elder, caretaker of important religious knowledge and co-caretaker with relevant kin of special and important sacred places along the religious pathways of the ancestral beings from which the people themselves draw their life being.

Her early life was spent on cattle stations and she did not begin working as an artist until she was in her seventies. She began making batiks, but it was not until she

started to paint on canvas in 1988 that her work gained recognition. She was the Holmes à Court Foundation artist in residence at the ICA in Perth in 1988 and in 1992 she was awarded an Australian creative arts fellowship. In 1998, the Queensland Art Gallery curated a major retrospective of her work, which travelled to the Art Gallery of New South Wales and the National Gallery of Victoria. She began late, but her work had an immediate impact. Her first paintings consisted of an underlying structure of geometric forms, often including plant and animal representations, which were then painted over with lines of dots which followed and overlapped the contours of the outlines.^{lxi} Emily Kngwarreye knew a life before European presence, a time of seasonal movement, of harvesting wild seeds, fruits, vegetables and animals on her own country. The coming of the rains represented the imminent full growing time, 'green time'. She frequently called her subject matter 'merne', referring to an abundance of plants, especially seeds and fruit. The skill of hunting wild foods was part of life.^{lxii}

Working in a remote, north-west corner of the Simpson Desert, on land annexed by pastoral leases during the 1920s, Kngwarreye became, in the final decade of her life, perhaps the most celebrated and sought after Australian artist of her time. A leading figure in eastern Anmatyerr ceremony, Kngwarreye was also the artist in whose work many white Australians first felt the force of an Indigenous art that could be seen to negotiate a space both within the aesthetics of Western abstraction and the timeless precepts of Aboriginal cultural traditions. Kngwarreye's *Untitled (Alhalker)*, 1992 has been perceived as a mapping of country, or simply as a spectacular abstract painting. Alhalker, the desert country of Emily's birth is anchored by a sacred rock in the form of a spectacular arched monolith, and shaped by the vagaries of the harsh desert environment. From the beginning, Alhalker remained the means and end of Emily Kngwarreye's art.^{lxiii}

Emily attained artistic maturity as a woman in her seventies, and soon converted to the techniques of painting on canvas, but with decades of painting in a ceremonial context and activity with the utopia Women's Batik group behind her -as well as life as a camel handler and stock -hand. In eight years of professional painting, she produced magnificent canvases in which she appears to have aimed for visions of the multiplicities and connectedness of her country, as imaged in terms of its organic energies. Emily Kngwarreye's vital tracteries both conform to, and seem to expand beyond, her clan codes, in abstractions of ceremonial markings and imagery of her

country's flora and fauna. During the early 1990s, she developed a painting technique that literally embodied her sense of the explosive, yet ordered rhythms of the natural world: her canvas was worked with fluid dots or blobs of colour that formed a pulsing layer over the 'mapped-out' underpinnings of her paintings. Later, she embraced the stripe compositions in works such as *Untitled (Awely)*, 1994 and in seething, linear 'Yam Dreaming' paintings, before she created the remarkable gestural abstractions of 1996 the final year of her life. Roger Benjamin comments on her art that Kngwarreye's paintings *tap this Western cultural propensity* to a powerful degree. Not only is her work the most abstract, the least descriptive of all Aboriginal painting, but she has also been amongst the least forthcoming of all artists as to its meaning. She has refrained from dictating stories to art advisers. "...her works stood like an enigma-an empty vessel into which the audience could pour its speculations." The artist's rigorous insistence on maintaining her traditional outstation lifestyle add to the perception that she held fast to her law, her religion, and the seriousness communicated to the outside world by her art.^{lxiv}

How do works of art represent what people think of themselves? How does it evolve through time and space? And how does it answer the question of being in the world?

Phaptawan Suwannakudt: my studio works in 2004-2005

The Elephant and the Bush, 2004 *An Elephant Journey* 2005 and the sequence *The Elephant and the Journey* 2005 were the exploration with the question of how I apply the language of Thai temple mural painting to the context of the society in which I now live. With the concern that this is the language I am most comfortable with, the result shows how I see and how I express what I see. I have built up my work in a form of re-constellation of components in mural painting, depicting the new environment I now live in. They are a group of paintings on panels of canvas and drawing on paper in the first series *The Elephant and the Bush*. The next series *An Elephant Journey* was a group of transparent perspex sheets hung up as a layer in the front, and see through paintings which were hung on the wall at the back. Panels of canvases are the continuity of the mural painting I still keep up in my practice. The drawing part is crucial as the layout of the pattern how I think and visualise the whole work as a mural at the beginning of each work. However it was indeed the method in the process of the work that identified the use of the language of Thai mural painting.

The main elements in the work *The Elephant and the Journey* are the elephants, the flowers names in Thai and the Australian suburb lay over each other. The subject matter I approached however was used as my interpretation as a body-mind in the Buddhist context. The body of the subject matter you approach is in fact the mind you carry. Houses, buildings, trees, flowers, leaves and elephants are vessels I now occupy with my mind and not the substance of its own body. In the process of drawing and painting the subject in my work, I acknowledged how the mind played its part by observing each moment of the mind during the whole process.

The different shape and colour of gum trees, the figure of houses and buildings and the light, all of which created a kind of physical conflict that I acknowledge as I observed with mindfulness during the process of drawing and painting. Within the process there was time when I used grid and measurement of the proportion of architectures. I need to rely on the technical method, I have never used in my practice in order to closely observe this conflict. This method however is not meant to create a realistic result but indeed it was a method I intentionally used to slow my pace down in order to observe my mind. I occasionally changed what I have achieved earlier after I went back to have another look at the subject. The tracks of the changes had been painted over and over without revelation. This is like the tracks of the mind. They were left behind and meant as only vessels of something my mind used to occupy. They have no bodies without the mind that occupied them. In another word, the body is in fact your own mind. What my mind was doing at the very moment I painted, was what counted as the body of the subject.

The matter in my art is the body of my mind when I went through the process of painting and drawing. When I painted leaves I observed my mind that occupied the leaves which at the same time related to other people whose minds also occupied the body of the same leaves, and so with flowers, trees and buildings. The method I used explained how the language of mural painting I used, functioned in my work. It is also the medium I used to relate to the world that I am part of. At the same time they are parts of people who occupied the same space I share. The use of mural painting identified how I understand the world I lived when I was in Thailand and for the same reason it identified the world in Australia, I now live with.

CONCLUSION

Everyone may relate to the same stories and arguments, the same heroes and villains, but how do we relate to our co-nationals-the people we will not only never meet but those whom we will never see or hear? This is where the ‘imagined’ part of the community comes in.^{lxv}

I am now going to tell you a story in Thai: you will not understand it, but you will understand why later.

ลอคกิ่งลอคก้าน คือก้าน คือกิ่ง ป่าข่อมเป็นป่า ทั้งรกทั้งสะอาด

ป่านาคอนหินแดงพิมูลโขงเจียม ป่าเพ็กสันเขา หนองบัวลุ่มภู ป่าไผ่ลาดไหล่เขา ลำธารบ้านมอญ

ต้นน้ำลำแควน้อยทองผาภูมิ แดนทอง ทอง ต้นตองกุง ตองซาด ลำน้ำสวย น้ำสวย สวยจนลายตาเหลือง

ป่าดงรัก ดงรัก ดงจางพิช เมืองขุนันธ์ ป่าเหล่านั้นล้วนป่าดิบ ดิบ ป่าดงดิบ

ดิบจนหนีไม่พ้นจากป่าฝางหลงป่า ชั่วชีวิต ชั่วระยะเวลาเดินทาง ชั่วความคิดคำนึง ของ คน

คน นี้แหละจึงต้องคนให้หลง คนให้ทั่ว คนแต่ปลายเส้นผม จนถึงปลายเล็บตีน ถึงเรียกว่าคน

เมื่อไม่มีหนึ่งสองข่อมไม่มี

ป่าจึงคณานับเหลือสักพันสักกว้างใหญ่ไพศาล เท่าป่า

ป่าทั้งหลาย ร้อยป่าพันป่าเหล่านั้น

ตัดตอนจาก “เขี้ยวหมูป่า” โดย โพนุลย์ สุวรรณภูฏ (๒๔๖๘-๒๕๒๕) คัดจากหนังสือ *กัณยาน นรินทร* ของ สำนักพิมพ์ฟ้าเมืองไทย ๒๕๑๒ TP^{lxvi} PT

The Thai excerpt is from a short story titled *Khiew Moo Pa* written by my father which was included in “*Ganyayon Narintra*” one of a series of well-known short-story series published during the 1970s in Thailand. My father often read this verse to his close friends, artists, poets and writers among contemporaries. He also read it occasionally to the followers and apprentices in his team of Thai temple mural painting. It was during that time in my childhood that I first heard the story. There were also times when my father sat and listened to me reading. I learned this version by heart and it has become a special musical tune staying within me. Indeed it has become my blood which contains everything that identifies me. But would it mean anything to my co-nationals in Thailand, let alone my other co-nationals in Australia? The prose contains various place-names of the already-vanished forests in the Thai jungle located mostly in E-Sarn, in north east of Thailand. They were places where

my father had spent some time in his youth. Most of these names are quite unfamiliar even to Thai people. Nevertheless it may have been the answer of the life I have lived, and may have responded to most of what I have chosen to do. However I only recognised how significant it was for me, when I moved to and had spent some time in Australia. This secret tune is a kind of boundless entity that has connected me with the world in which I now live.

เมื่อไม่มีหนึ่ง สองย่อมไม่มี *Where there is none, there is no two*

The work, *An Elephant Journey* belongs to any individual who relates to this boundless entity. The Australian Bushland with its geographical identification, and the elephant with a very significant nature, both of which are like containers carrying something. Although they do not belong to each other, they look into one another and see the reflection of each other. What elephants see and what the landscape reveals, is the way I see myself attached to my new home. *Chang* (Thai word for elephant) was the nickname that my father gave me on the day I was born. It was also my father's nickname, known from the way he mimicked the elephant walk. At fourteen he left his home in Ubon Rajathani, in order to find his own path. That was during the time when he stayed with his uncle who kept elephants for work in the E-sarn jungle of north-east Thailand. This part of his youthful experience is reflected in my father's works; the plays, writings, poems and paintings. I am most comfortable when thinking about myself being an elephant. I carry my name as my totem. The tune in the *Khiew Moo Pah* may echo forever in me and the elephant may never depart. While it may remain personal, it is my utmost emotional contact with the world and how the world makes sense to me. *An Elephant Journey* observes how this secret tune plays its part with the place I am in. I use it as a language to communicate with other people, and how I would see myself attached to the other secret tunes, that are mingling in the shared space.

My father was a mural painter who set up his own group working in Thai Buddhist temple murals and hotel projects in Thailand during late 60s through early 80s. When he died in 1982, I took over the team and carried on the mural painting works for fourteen years until 1996 when I moved to Australia. It was during the years of painstaking training that I have acquired my skill. However, it was the part related to how I lived the world in my childhood, being the daughter of Paiboon Suwannakudt who raised his children in Buddhist temples along with his painting

team, that has made me into who I am. *An Elephant Journey* reveals a visual interpretation of how I see myself in the world and it is dedicated to my father.

At Wat Theppon temple, I stayed in a wooden house provided for nuns. It was a remote temple situated among vegetable gardens and orchard in Talingchan, then in outer Bangkok. There was no road and everything was reachable only by small rowing-boats or on foot. My father and brothers normally slept in the main ordination hall where the mural painting took place. Girls were not allowed in overnight. My mother stayed at home with my elder sister to look after the house. Sometimes my other younger sister stayed in the temple with me, but at five years of age she was too young to be involved much. The nun's house rarely had nuns around. It was isolated from the living quarters where all the monks stayed. This wooden house stood by a small canal and was surrounded with a row of little pagodas filled with bone and ashes from the deceased patrons of the temple. Next to the pagodas was an abandoned sandpit left over from the construction of the ordination hall. There were jackfruit trees between the sandpit and the ordination hall. This was my perfect play ground, where I played pretend cooking with the ingredients from trees. Sometimes I buried dead squirrels or birds I found killed by cats or dogs from the temple. I gave them chanting, the same way monks did during cremations. I would write down each name I gave for each burial the same way the pagodas contained persons' names. During the day I could go in the ordination hall where I did cleaning for the team.

Sometimes I had to read to my father when he drew his sketches for the mural. They were Jataka stories about the life of Buddha and the other five hundred lives of the Bodhisattva reincarnations. The Bodhisattva monkey, the Bodhisattva deer, worm, bug, bee and all kinds of animals you could name. One day I found a whole group of many little snails just hatched from eggs. One by one I lined them up on a log and gave each name a Bodhisattva name from the Jataka. They looked like monks who sat up in line, chanting before and after each meal time. When I was eight I looked up at a tree and wondered what life after death would be like. The tree had butterfly shaped leaves with delicate white petals. I thought that in life after death, the tree would be a butterfly and I would very much like my reincarnation to be a female elephant.

The routine in *Wat Theppon* temple revolved around bell chimes. At four in the morning my routine chores started with sweeping the courtyard around the ordination hall. My two brothers were able to go with the monks to help carry food

that they took as alms which were offered daily from the villagers nearby. As usual, being a girl I was not allowed to do the job. My father stayed behind sweeping the temple yard with me and that was how we began the day. He taught me the basic breath in and out meditation through this routine. It was years later before my father let me start practising by drawing individual leaves. I used the same meditation method while drawing hundreds of thousands of leaves and just that, day in day out, for years. During school days, when we were not at the temple, the day began at four with a morning walk through the village and orchard. We talked along the way and stopped occasionally to observe how different lives began their days at dawn. Going to school was another journey. The school we went to was newly opened in the area. In order to encourage enrolment, during the first years of the establishment the school daily offered the teachers to come and pick up children from home and school from different directions. With the distance our family were picked up first and dropped off last. We walked through vegetable gardens, markets, temples and orchards each day picking up other families en route and the same on the way back home each day. That was the most memorable part of my school year. However I lost my visual imagination and its stories to the school years where the world did not practically move the same way it was in the temple. Somehow within days after arriving Sydney, I found myself strolling along the lane and started giving name to trees around the suburb where I lived. I counted the trees that looked familiar to me and gave them a Thai name each. I collected about seventy names or so which matched the trees. The tune in *Khiew Moo Pah* resonated as ever.

What space is depends on who is experiencing it and how.^{lxvii}

In my childhood I also saw that everyone in Thailand knew The Beatles and Elvis Presley. Every child in our neighbourhood could sing the title song from Japanese T.V. movie *Ultra Hero*. Our family did not own the first T.V. until I was fifteen but I could sing these songs long before that. The government of the day's motto was *งานคือเงิน เงินคืองาน บันดาลสุข* "*Work is money, money is work, our Happiness*. There were placards and posters everywhere even in the local public health units or at schools which illustrated communism in the forms of demons, skeletons and other mean spirits. Having lived in the world where one lived from alms offered from others and having had to watch every breath you take while working, I felt myself totally a stranger in my own country. It reminded me of the Thai posters when I first

came to Australia and was told that the singing of Christmas carols was being threatened or that the country was being swamped by others. Somehow the tune in *Khiew Moo Pah* had played its part in my settling in the new home.

I have connected myself to my new home in this country through trees. Three years after I arrived in Sydney I had one daughter and was then pregnant with another child. We moved into a bigger house. An old Korean couple decided to sell the house after living there for thirty years raising three sons. I went in at the back and saw the garden filled with vegetable and jars of *kimchi* and I felt like I was at home. I watched that same garden turning into a Thai garden with lemongrass, kaffir-lime, basil, galangals and chilli within weeks. Looking through the window where mango and banana leaves were dancing in the wind in my back garden, I was tempted to think that I had never been away from Thailand. It was when a Malaysian friend asked me for a mango branch to hang in front of her house to bring luck that I thought no more of being an insider or outsider. For the first time I could feel intimate with my co-nationals. We can relate with other people only through how we associate with the world that itself associates with others.

ลอดกึ่งลอดก้าน คือดก้านคือกึ่ง
ป่าข่อมเป็นป่า ทั้งรกทั้งสะอาด

The Thai phrase from *Khiew Moo Pah* plays its tune over and over in me. When the world is smaller with the fast forward technology of transportation and communication, people are more alienated and have more than ever become strangers to one another. I did not feel settled at first when I moved to Australia. It was the climate, food, language and so on and so forth you could blame. Above all it was the frustration of my studio practice that I felt like a fish taken out of water. Who would care for Thai mural painting anyway? The routine in which I observed the trees and gave them Thai names soothed my homesickness that I was able to express with the language that I am most comfortable with. This language is not Thai, is not even my skill in Buddhist temple painting, and is not the secret tune in me I inherited from my father, but it is the seeing the world with all that made me who I am. I use it to explore the world. The reward was, no matter how personal and how secret, that as I walked and looked up at the trees, all of a sudden people in the streets were not strangers to me anymore.

ENDNOTES

ⁱ Poshyananda, A., *Modern Art in Thailand: Nineteenth and Twentieth Centuries*, Singapore, Oxford University Press, Oxford New York, 1992. P.181-2

ⁱⁱ Ibid. p.21

ⁱⁱⁱ Ibid. p.31

^{iv} *Kalama Sutra The Buddhist Charter of Enquiry*, Copyright 2000-2001, Melbourne University Buddhist Studies Society.

It is in the Pali text that the Buddha said:

Do not accept anything on mere hearsay (thinking that thus we heard it for a long time)

Do not accept anything by mere tradition (thinking that it has thus been handed down through many generations)

Do not accept anything on account of rumors

Do not accept anything just because it accords with your scriptures

Do not accept anything by mere supposition

Do not accept anything by mere inference

Do not accept anything merely because it agrees with your preconceived notions

Do not accept anything merely because it agrees with your preconceived notions

Do not accept anything merely because it seems acceptable

Do not accept anything thinking that the ascetic is respected by us (and therefore it is right to accept his word)

^v Burnett, R. *How images think*. Cambridge, Massachusetts; London, The MIT Press. 2004. p.75

^{vi} Dorrian, M. a. R. G., Ed. *Deterritorialisations...Revisioning Landscapes and Politics*. London, Black Dog Publishing. 2003.p.9

^{vii} Mitchell, W. J. T. Gombrich and the rise of landscape. *The Consumption of Culture 1600-1800*. J. B. Ann Bermingham. London and New York, Routledge: 1995. pp.103-117

^{viii} Crandell, G. *Nature Pictorialized: "the view" in landscape history*. Baltimore and London, John Hopkins University Press. 1992.

^{ix} Relph, E. *Place and Placelessness*. London, Pion Limited. 1976

^x Crang, M. *Cultural Geography*. New York, Routledge. 1998

^{xi} Smith, T. *Transformations in Australian art: the Twentieth Century-Modernism and aboriginality*, Craftsman House. 2002.p.14

^{xii} Biddle, J. "Country, Skin, Canvas: The Intercorporeal Art of Kathleen Petyarre." *Australian and New Zealand Journal of Art*: 2004. pp. 61-76.

-
- ^{xiii} Haynes, R. D.). *Seeking the Centre; the Australian desert in literature, art and film*. Melbourne, Cambridge University Press, 1998, P.16
- ^{xiv} Butler, Rex, 'Bright Shadow; Art, Aboriginality and Aura', *A Secret History of Australian Art*, Sydney, Craftsman House, 2002, pp. 129-140
- ^{xv} Warnke, M. *Political Landscape*. Massachusetts, Harvard University Press. 1995. p.9
- ^{xvi} Dorrian, M. a. R. G., Ed. *Deterritorialisations...Revisioning Landscapes and Politics*. London, Black Dog Publishing. 2003. p.13
- ^{xvii} Daniel Thomas, R. R. *Creating Australia*, International Cultural Corporation of Australia limited in association with the Art Gallery Board of South Australia. 1988. p.12
- ^{xviii} Sutton, P. *Dreamings. Dreamings: The Art of Aboriginal Australia*. P. Sutton. New York, Viking, in association with The Asia Society Galleries: 1988. pp. 13-32.
- ^{xix} Smith, T. *Transformations in Australian art: the Nineteenth Century-Landscape Colony and Nation*, Sydney, Craftsman House. 2002, p. 46.
- ^{xx} Ibid. p. 46
- ^{xxi} Warnke, M. *Political Landscape*. Massachusetts, Harvard University Press. 1995
- ^{xxii} Bonyhady, T. *Images in Opposition*. Melbourne, Oxford Universities Press. 1985. p.2
- ^{xxiii} Crandell, G. *Nature Pictorialized: "the view" in landscape history*. Baltimore and London, John Hopkins University Press. 1992. p.102
- ^{xxiv} Friedlander, M. J. *Landscape Portrait Still-life: their origin and development*. 1965. p.16
- ^{xxv} Soper, K. 'Privileged Gazes and Ordinary affections: Reflections on the Scope of the Nature Aesthetic'. *Deterritorialisations... Revisioning Landscapes and Politics*. G. R. Mark Dorian. London, Black Dog Publishing: 2003. pp. 338-348.
- ^{xxvi} Smith, T. *Transformations in Australian art: the Twentieth Century-Modernism and aboriginality*, Craftsman House. 2002. p.45
- ^{xxvii} Haynes, R. D. *Seeking the Centre; the Australian desert in literature, art and film*. Melbourne, Cambridge University Press. 1998. p.5
- ^{xxviii} *ibid.* p.136
- ^{xxix} Smith, T. *Transformations in Australian art: the Twentieth Century-Modernism and aboriginality*, Craftsman House. 2002. p.53
- ^{xxx} Williams, D. *In our own image : the story of Australian art 1788-1968*, McGraw-Hill Book Company Australia Pty Limited. 1987. p.29
- ^{xxxi} Walker, R. *Painters in the Australian landscape*. Sydney, Hale & Iremonger Pty Limited. 1988. p.110
- ^{xxxii} *Ibid.* p. 4

-
- xxxiii Bruce, S. *A Treasury of Australian Bush Painting*. Victoria, Penguin Books Australia ltd. 1987.p.45
- xxxiv Slater, J. *Through Artists' Eyes : Australian Suburbs and their cities, 1919-1945*, 2004, p.6
- xxxv Haynes, R. D. *Seeking the Centre; the Australian desert in literature, art and film*. Melbourne, Cambridge University Press. 1998. p13
- xxxvi Thomas, D. R. R. *Creating Australia*, International Cultural Corporation of Australia limited in association with the Art Gallery Board of South Australia. 1988. p.12
- xxxvii Matics, K.I., *Introduction to the Thai Mural*, White Lotus, Bangkok, 1992
- xxxviii Ringis, R., *Thai Temple and Temple Murals*, Singapore, Oxford University Press, 1990. p.90
- xxxix Panofsky, E. *Perspective as Symbolic Form*. New York, Zone Books. 1991. p.43
- xl Rotman, B. *Signifying Nothing: The Semiotics of Zero*. London, Macmillan Press. 1987. p.14
- xli *Ibid.* p.16
- xlii Mitchell, W. J. T. Gombrich and the rise of landscape. *The Consumption of Culture 1600-1800*. J. B. Ann Berminham. London and New York, Routledge: 1995. pp. 103-117.
- xliii From a conversation with Teong, a fellow artist at Sydney College of the Arts, who quoted Bale, D and Orland, T (eds), *Art & Fear*, Santa Cruz, CA: Image Continuum Press Edition, 2001. p109
- xliv Biddle, J. "Country, Skin, Canvas: The Intercorporeal Art of Kathleen Petyarre." *Australian and New Zealand Journal of Art*: 2004. p.51
- xlvi Tilley, C. Y. *A phenomenology of landscape : places, paths, and monuments*. Oxford, UK; Providence, R.I., Berg. 1994. p.2
- xlvii *ibid.* p.14
- xlviii Morphy, H. *Aboriginal Art*. London, Phaidon Press Limited.1998. p.378
- xlix Carruther, A. O., Rilka; Thi,My Le. *Isle of Refuge*. NSW, Ivan Dougherty Galler, UNSW COFA. 2003
- l Benjamin, R. *Radiant Cultures: Tim Johnson's Art. Synergies*. N. L. Howard Morphy. Canberra, The Australian National University. 2003. p.9
- ¹ *Ibid.* p.10
- ^{li} *Ibid.*
- ^{lii} *Ibid.*
- ^{liii} Morphy, H. *Aboriginal Art*. London, Phaidon Press Limited. 1998.p.308
- ^{liv} Nicholls, C. I. N. *Kathleen Petyarre: genius of place*. South Australia, Wakefield Press. 2001. p.10
- ^{lv} Morphy, H.. *Aboriginal Art*. London, Phaidon Press Limited. 1998. P.378

^{lvi} Ibid. p.383

^{lvii} Snell, T. Country. *Sacred ground beating heart: works by Judy Watson 1989-2003*. K. Hamersley. Western Australia, Curtin Gallery: 2003. pp. 6-18.

^{lviii} Lynn, V, *Judy Watson*, Moet & Chandon Australian Art Foundation. 1996. pp 5-17

^{lix} Ewington, J. Water. *sacred ground beating heart: works by Judy Watson 1989-2003*. K. Hamersley. Western Australia, John Curtin Gallery: 2003. pp. 44-54.

^{lx} Morphy, H. *Aboriginal Art*. London, Phaidon Press Limited. 1998. p.383.

^{lxi} Ibid. p.315.

^{lxii} Isaacs, J. Anmatyerre Woman. *Emily Kngwarreye Paintings*. New South Wales, CraftsMan House, G+B Arts International: 1998, pp.12-16

^{lxiii} *Tradition Today: Indigenous art in Australia*. Sydney, Australia, The Art Gallery of New South Wales. 2004. p.58.

^{lxiv} Benjamin, R. A. new modernist hero. *Emily Kame Kngwarreye Alhalkere: Paintings from Utopia*. J. Zimmer. Melbourne, Queensland Art Gallery, Macmillan Publishers Australia Pty. Ltd.: 1998. pp. 47-54.

^{lxv} Crang, M., *Cultural Geography*. New York, Routledge. 1998. p.164.

^{lxvi} Panjapan, A., Ed. *Ganyayon Narintra*. Bangkok, Fah-Mueng-Thai, Bangkok Publishing. 1969. p.24.

^{lxvii} Tilley, C. Y. *A phenomenology of landscape : places, paths, and monuments*. Oxford, UK & Providence, Rhode Island, Berg. 1994.

BIBLIOGRAPHY

1. **Bale, D. and Orland, T. (eds.),** *Art&Fear*, Santa Cruz, CA: Image Continuum Press, Edition, 2001
2. **Benjamin, R.** new modernist hero. *Emily Kame Kngwarreye Alhalkere: Paintings from Utopia*. J. Zimmer, Melbourne, Queensland Art Gallery, Macmillan Publishers Australia Pty. Ltd.,1998
3. **Benjamin, R.** 'Radiant Cultures: Tim Johnson's Art', *Synergies*, Lendon, N., Morphy, H., Canberra, The Australian National University, 2003
4. **Biddle, J.** 'Country, Skin, Canvas: The Intercorporeal Art of Kathleen Petyarre', *Australian and New Zealand Journal of Art*, 2004
5. **Bonyhady, T.** *Images in Opposition*, Melbourne, Oxford Universities Press, 1985
6. **Bruce, S.** *A Treasury of Australian Bush Painting*, Victoria, Penguin Books Australia ltd., 1987
7. **Burnett, R.** *How images think*. Cambridge, Massachusetts; London, The MIT Press, 2004
8. **Butler, R.** 'Bright Shadow; Art, Aboriginality and Aura', *A Secret History of Australian Art*, Sydney, Craftsman House, 2002
9. **Carruther, A. O., Rilka; Thi,My Le.** *Isle of Refuge*, NSW, Ivan Dougherty Gallery, UNSW COFA, 2003
10. **Christine Nicholls, I. N.** *Kathleen Petyarre: genius of place*, South Australia, Wakefield Press, 2001
11. **Crandell, G.,** *Nature Pictorialized: "the view" in landscape history*, Baltimore and London, John Hopkins University Press, 1992.
12. **Crang, M.,** *Cultural Geography*, New York, Routledge, 1998
13. **Daniel, T. R. R.,** *Creating Australia*, International Cultural Corporation of Australia limited in association with the Art Gallery Board of South Australia, 1988
14. **Dorrian, M. a. R. G., Ed.,** *Deterritorialisations...Revisioning Landscapes and Politics*, London, Black Dog Publishing, 2003
15. **Ewington, J.** 'Water', *sacred ground beating heart: works by Judy Watson 1989-2003*. K. Hamersley, Western Australia, John Curtin Gallery, 2003
16. **Friedlander, M. J.,** *Landscape Portrait Still-life: their origin and development*, 1965
17. **Haynes, R. D.** *Seeking the Centre; the Australian desert in literature, art and film* Melbourne, Cambridge University Press, 1998.
18. **Isaacs, J.** Anmatyerre Woman. *Emily Kngwarreye Paintings*, New South Wales, CraftsMan House, G+B Arts International, 1998
19. *Kalama Sutra The Buddhist Charter of Enquiry*, Copyright 2000-2001, Melbourne
20. **Lynn, V.** *Judy Watson*, Moet&Chandon Australian Art Foundation, 1996
21. **Matics, K.I.** *Introduction to the Thai Mural*, White Lotus, Bangkok, 1992

-
22. **Mitchell, W. J. T.** Gombrich and the rise of landscape. *The Consumption of Culture 1600-1800*. J. B. Ann Berminham. London and New York, Routledge, 1995
 23. **Morphy, H.** *Aboriginal Art*. London, Phaidon Press Limited, 1998
 24. **Panjapan, A. Ed.** *Ganyayon Narintra*, Bangkok, Fah Mueng Thai, Bangkok Publishing, 1969
 25. **Panofsky, E.** *Perspective as Symbolic Form*. New York, Zone Books, 1991
 26. **Relph, E.** *Place and Placelessness*, London, Pion Limited, 1976
 27. **Ringis, R.** *Thai Temple and Temple Murals*, Singapore, Oxford University Press, 1990
 28. **Rotman, B.** *Signifying Nothing: The Semiotics of Zero*, London, Macmillan Press, 1987
 29. **Slater J.** *Through Artists' Eyes: Australian Suburbs and their cities, 1919-1945*, Carlton, Vic.: Miegunyah Press, 2004
 30. **Smith, T.** *Transformations in Australian Art: the Twentieth Century-Modernism and Aboriginality*, Craftsman House, 2002
 31. **Snell, T.** *Country. sacred ground beating heart: works by Judy Watson 1989-2003*, K. Hamersley, Western Australia, Curtin Gallery, 2003
 32. **Soper, K.** 'Privileged Gazes and Ordinary Affections: Reflections on the Scope of the Nature Aesthetic'. *Deteritorialisations... Revisioning Landscapes and Politics*, G.R. Mark Dorian, London, Black Dog Publishing, 2003
 33. **Sutton, P.** 'Dreamings', *Dreamings: The Art of Aboriginal Australia*. P. Sutton. New York, Viking, in association with The Asia Society Galleries, 1988.
 34. **Tilley, C. Y.** *A phenomenology of landscape : places, paths, and monuments*. Oxford, UK; Providence, R.I., Berg, 1994
 35. *Tradition Today: Indigenous art in Australia*. Sydney, Australia, The Art Gallery of New South Wales, 2004
 36. **Walker, R.** *Painters in the Australian Landscape*, Sydney, Hale & Iremonger Pty Limited, 1988
 37. **Warnke, M.** *Political Landscape*, Massachusetts, Harvard University Press, 1995
 38. **Williams, D.** *In our own image : the story of Australian art 1788-1968*, McGraw-Hill Book Company Australia Pty Limited, 1987

LIST OF CD FILES

- i. Phaptawan Suwannakudt, *Mahajanaka Jataka*, 1995, Wat Tha Sutthawat, interior mural, acrylic on concrete wall, 160 square-metres
- ii. Phaptawan Suwannakudt, *Buddha lives and his Enlightenment*, 1997-8 Acrylic on canvas, 180 x 430 cm
- iii. Phaptawan Suwannakudt, *Earth Wind Water Fire* series, Fish & Turtle, Tree, Acrylic on canvas, 120 x 90, triptych
- iv. Phaptawan Suwannakudt, *Earth Wind Water Fire* series, Tree, Acrylic on canvas, 120 x 90, triptych
- v. Phaptawan Suwannakudt, *Earth Wind Water Fire* series, Ship, Acrylic on canvas, 120 x 90, triptych
- vi. Phaptawan Suwannakudt, *Earth Wind Water Fire* series, House, Acrylic on canvas, 120 x 90, triptych
- vii. Phaptawan Suwannakudt, *Under the Lotus Shelter*, 2001 Acrylic on Canvas, 60 x 150 cm
- viii. Phaptawan Suwannakudt, *Walking Home in the Dusk*, 2001, Acrylic on Canvas, 60 x 150 cm
- ix. Phaptawan Suwannakudt, *The Elephant and the Bush*, 2003, Acrylic on canvas, 120 x 180 cm
- x. Phaptawan Suwannakudt, *The Elephant and the Bush*, Ink on paper, 28 X 46 cm.
- xi. Phaptawan Suwannakudt, *An Elephant Journey*, 2005, Acrylic on Canvas, Ink on perspex, 250 x 500 cm

CATALOGUE OF WORKS

- 1.** The Elephant and the Bush
- 2.** An Elephant Journey
- 3.** The Elephant and the Journey