

# NEW LANDSCAPES: PHOTOGRAPHS FROM TWO CONTINENTS

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# NEW LANDSCAPES: PHOTOGRAPHS FROM TWO CONTINENTS

Exhibition organised and Essay by David Stephenson,  
Tasmanian School of Art, University of Tasmania, Hobart.

## THIS EXHIBITION WILL BE SHOWN AT:

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University of Tasmania, Hobart.  
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**The Developed Image Gallery,**  
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## INTRODUCTION

*... millions of civilized Europeans are peaceably spreading over those fertile plains, with whose resources and extent they are not yet themselves accurately acquainted. Three or four thousand soldiers drive before them the wandering races of the aborigines; these are followed by the pioneers, who pierce the woods, scare off the beasts of prey, explore the courses of the inland streams, and make ready the triumphal march of civilization across the desert...*

Alexis de Tocqueville

*Democracy in America* (1835)<sup>1</sup>

In the latter half of the twentieth century, the appreciation of landscape by Western society has become conventionalised to the point of cliche. Natural spectacles, such as Australia's Ayers Rock or America's Grand Canyon, have been elevated to the status of icons through their ritualised appropriation by masses of snapshooting tourists. However, wild or uncultivated land was originally regarded with fear and antipathy in Western thought.

From prehistoric times, wilderness was the enemy of man who battled the forces of nature for his survival. Fire was an early weapon used to push back the threatening darkness and to make existence possible for humankind on a psychic as well as physical level. Dark was associated with evil, particularly in the Judaeo-Christian tradition. The Bible makes countless references to the necessity of combatting the dark forces of evil with the light of God. In Northern Europe, in pagan myth and Christian thought, dark forests were the abode of wild beasts and evil forces. The felling of trees and the cultivation of land were both necessary for survival and philosophically supported by religious thought. Man had been expelled from the Garden of Eden and thrust into the wilderness, a "cursed" land of "thorns and thistles";<sup>2</sup> by cultivating the land and eliminating the wilderness, man might recreate the Garden out of the world. The subjugation of wilderness thus cleared the way for the light of God and symbolized a return to the Garden of Eden.

Appreciation for cultivated land and loathing for wild land is evident in the earliest art that depicts the landscape. The traditional hierarchy of subject matter in art placed religious and historical sub-

jects at the top, and descended, through portraiture, to such lowly subjects as still life and landscape. The sixteenth century painter Pieter Brueghel was among the earliest artists to pay serious attention to landscape. His paintings of peasant life often integrate the figures into a cultivated landscape, a "middle" landscape that is a pastoral compromise between the decadence of civilization (such as the city) and the rawness of untamed nature.

The pastoral "middle" landscape was conventionalised by the seventeenth century French painter Claude Lorrain, whose work became for the following century the standard representation of nature. Claude's hazy atmosphere, carefully balanced framing foliage, and picnicking figures were the artistic models upon which the eighteenth century British aesthetician William Gilpin based his concept of the "picturesque". Gilpin's *Three Essays* (1792) made a distinction

*between those objects as are "beautiful", and such as are "picturesque" — between those, which please the eye in their "natural state"; and those, which please from some quality, capable of being "illustrated in painting".<sup>3</sup>*

The picturesque allowed the appreciation of nature as a work of art, and thus became a major factor in the development of landscape art. Gilpin and other British philosophers formulated such aesthetic categories as the picturesque, the sublime, and the beautiful, in order to describe the experience of both nature and art. By the eighteenth century, much of the land in Europe and England was settled and cultivated, and it became possible as a result to regard this no longer hostile or threatening nature aesthetically.

Edmund Burke's *Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) articulated the concepts of the sublime and beautiful in nature, and attempted to differentiate them as separate experiences. For Burke,

*The passion caused by the great and sublime in nature, when those causes operate most powerfully, is astonishment; and astonishment is that state of the soul in which all its motions are suspended with some degree of horror.<sup>4</sup>*

Burke identified power, greatness, and things which are terrific or terrible as sources of the experience of the sublime. "All general privations are great, because they are terrible: Vacuity, Darkness,

Solitude, and Silence.”<sup>5</sup> Sublimity is fundamentally different from beauty, which for Burke was “that quality or those qualities in bodies by which they cause love, or some passion similar to it.”<sup>6</sup> Burke’s Sublime was the philosophical underpinning of the appreciation of wild nature.<sup>7</sup>

Wilderness landscape assumed a special importance in American art of the nineteenth century, beginning with the painting of Thomas Cole. A close friend of the poet and wilderness advocate William Cullen Bryant, Cole concentrated on the woods, waterfalls, and lakes of his familiar Catskills and Adirondacks for images of nature untouched by man. Aspects of the sublime, including greatness, roughness, solitude, and silence, were important to the aesthetic foundations of Cole’s art, providing a framework for the appreciation of American wilderness landscape. Cole’s painting, along with that of his fellow Hudson River School artist Asher B. Durand, and their followers Frederic Church, Albert Bierstadt, and Thomas Moran, represented a fundamental change in the depiction of nature. Earlier European (and American) landscape, when painted at all, was cultivated. Cole’s painting signalled the emergence of a nationalistic American art form, the wilderness landscape.<sup>8</sup>

Nationalism was connected to both American subjugation of nature and its appreciation. Seventeenth and eighteenth century American thought had always regarded man and nature as antagonists. The pioneers subdued wild nature and cultivated the land, creating a garden out of the wilderness. It was suggested that this domination over nature strengthened the pioneer spirit and built the national character, while advancing the work of God. The transcontinental railroad, which connected East with West in 1867, was the supreme statement of the age of the control of nature by man and his technology. (Ironically, the building of the national character necessitated the destruction of the wilderness that made this strong national constitution possible). At the same time, from the settlement of the colonies onward, there existed a national feeling of insecurity about the complete lack of an American cultural heritage. America had nothing that could compare with the monuments, ruins, and cathedrals of Europe. Literate American city dwellers, distanced from the struggles of the pioneer, however, began to equate the unspoiled American wilderness with the impressive architecture of Europe. By the nineteenth century, it was possible to appreciate the American “natural garden”, with its ancient geological age and scenic wonders, as a national heritage equivalent to the cultural endowment of Europe.<sup>9</sup>

The growing interest in the natural landscape was related to a

fascination with geology, which was an important aspect of the scientific revolutions of the nineteenth century. Charles Lyell’s *Principles of Geology* (1830) extended the geological time scale into the distant past, profoundly influencing Charles Darwin, and contributing to the public fascination with science. The clash between the geological theories of catastrophism and uniformitarianism was one facet of the scientific controversies of the period. Catastrophism postulated that violent cataclysms, interspersed with periods of calm, were responsible for major changes in the earth. Uniformitarianism held that these changes were the result of gradual effects over a long period of time. Both theories testified to the ancient age of American natural monuments, which eclipsed even the ruins of antiquity by many millennia.

Religious thought was another aspect of the nineteenth century American’s new-found love of nature. Transcendentalism was perhaps the most articulate expression of a widespread belief in natural harmony as the visible manifestation of God’s wisdom. For Ralph Waldo Emerson and Henry David Thoreau, contemplation of nature led to transcendence and spiritual elevation. The unspoiled American wilderness could thus be viewed as a vast natural church, in which forest interiors and rock formations became temples of God. The painters of the Hudson River School often depicted rocky crags and tremendous waterfalls; the impressive American wilderness was seen as a place blessed by divine countenance.<sup>10</sup>

Niagara Falls was the most prominent American natural — and national — icon by mid-century. Frederic E. Church’s enormous painting, *Niagara*, first exhibited in 1857, was one of the most spectacular depictions of the Falls. The popularity of Niagara Falls was largely due to its function as a natural symbol of the national character, and of the great monumentality of the American landscape. One writer noted in 1855 that Niagara

*is now a type of grandeur and sublimity: and ... as the Alps, cold and motionless, and silent, are the grand natural features of Europe, and in some sort, express the immobility of the European spirit, so Niagara — eternal movement — is the grand, central characteristic object of American scenery, the majestic symbol of unceasing life and irresistible progress.*<sup>11</sup>

Niagara’s popularity, of course, contributed to its commercial viability as a photographic subject. In an era when photographs were

almost invariably portraits, Niagara's fame made it one of the earliest landscape subjects.<sup>12</sup> An aquatint after a Daguerreotype of Niagara was the only image of America included in the *Excursions Daguerriennes* (1840-44). Frederick and William Langenheim made a Daguerreotype panorama of Niagara as early as 1845. In 1853 the famous Falls were photographed by the Boston Daguerrean team of Southworth and Hawes. By 1854 Frederick Langenheim's stereoscopic view of "Niagara Falls in Winter" was available. The heightened sense of reality provided by the stereoscopic illusion of depth was gaining wide popularity in American homes by mid-century. The invention of the wet collodion glass plate negative and albumen print processes also made multiple copies of landscape views possible. The Falls were already a popular tourist attraction and visitors could recreate their experience at home through stereo views. With the wide distribution of stereographic views practical, and the newfound interest in untamed nature, American landscape photography was born.

As the Eastern American wilderness diminished in size and increased in familiarity, the West became the symbol of America's natural heritage. The appearance in the 1860's of the first major body of American landscape photographs, with California's Yosemite Valley as their subject, is therefore not surprising. Yosemite steadily gained popularity as a tourist attraction after its discovery earlier in the century. C.L. Weed, E.J. Muybridge, and C.E. Watkins competed fiercely in the 1860's to produce the best views of Yosemite's dramatic waterfalls and monumental geological formations.<sup>13</sup>

The Yosemite photographer, C.E. Watkins, also worked briefly on Clarence King's Geological Exploration of the 40th Parallel. Many of the finest landscape photographs of the nineteenth century (such as those made by T.H. O'Sullivan, who photographed for the King and Wheeler Surveys) were made as a part of scientific expeditions, and often seem to reflect the geological theories of the period with their dramatic revelations of geological "deep time". Their pictorial preoccupation with dramatic topographic features such as mountains, rock formations, canyons, and waterfalls reflect as well the influence of both the Burkean sublime and the artistic theories of the English aesthetician John Ruskin, who perceived the Swiss Alps as "monuments of moral grandeur".<sup>14</sup>

Such European aesthetic models were more difficult to visualise in the nineteenth century Australian landscape. Eugene von Guerard

and W.C. Piguenit were able to paint the mountains and waterfalls of Victoria and Tasmania within the artistic modes of the Romantic sublime, and the Tasmanian photographer Stephen Spurling catalogued seemingly every mountain and waterfall on the island. But in general the antipodean "topsy turvy" world of reversed seasons, strange flora and fauna and seemingly monotonous topography was difficult to reconcile with European artistic preconceptions. At best the European sensibility could compare the open Eucalypt forests to "gentlemen's parks". Marcus Clarke referred to "weird melancholy" as the dominant note of Australian scenery whose "mountain forests are funereal, secret, stern. Their solitude is desolation."<sup>15</sup> Desolation, solitude and silence were the characteristics of the Burkean sublime which were continually perceived in European encounters with the Australian landscape, particularly in the expeditions into the interior by early explorers such as Sturt, Mitchell and Eyre, but such qualities tended to be seen negatively and were difficult to render pictorially within the dominant European artistic modes.

In particular the Australian vegetation, as epitomised by the native Eucalyptus trees, were perceived by the European sensibility as grotesque in form, untidy, and monotonous in its lack of clearly delineated seasonal variation. Because of its difference to European vegetation, the depiction of the Eucalyptus tree has been a persistent preoccupation of Australian artists. Distaste for the native species is reflected by repeated efforts to introduce European vegetation and animals to the Australian environment throughout the nineteenth century, and create an English garden from the unwilling landscape.<sup>16</sup> By the end of that century, white society was well enough established that the Australian landscape could finally be appropriated by the first nationalistic group of Australian painters, the "Heidelberg School" artists, Tom Roberts, Francis McCubbin and Arthur Streeton, to be either transformed into genre paintings inhabited by mythologised pioneering or pastoral characters, or depicted in coloristic investigations of transplanted "impressionistic" styles. "The Sunny South" became conventionalised in the "characteristic" Australian colours of blue and gold in the painting of Hans Heysen and other followers of the Heidelberg painters.<sup>17</sup> With the industrialisation of England and its attendant flux of people from rural areas to the dirty and overcrowded cities, it was possible to idealise the largely pastoral societies of nineteenth century America and Australia.

The urge to escape from the pressures of civilisation to a simpler

way of life is the ancient pastoral dream of Western culture. It is the archetypal myth of the "new worlds" of America and Australia: a movement from the overcrowding of Europe to virgin lands. From their beginnings, America and Australia were attributed with the virtues of simple agrarian societies. Untouched by the excesses of Europe, the new continents could be seen as literal manifestations of the classic pastoral ideal.<sup>18</sup> The simple farmer of America is one embodiment of the pastoral ideal and was the basis for Thomas Jefferson's vision of an American agrarian society. His *Notes of Virginia* (1785) declared:

*Those who labour in the earth, are the chosen people of God, if ever he had a chosen people, whose breasts he has made, his peculiar deposit for substantial and genuine virtue ... Corruption of morals in the mass of cultivators is a phaenomena (sic) of which no age nor nation has furnished an example.* <sup>19</sup>

The mythology of heroic inhabitants of the landscape has continued to figure importantly throughout both American and Australian history. The native inhabitants of the landscape, the American Indian and the Australian Aborigine, were viewed as either being subhuman or a Rousseauian "noble savage". The "noble savage" was imbued with all the attributes derived from a simple relationship with nature, and unpolluted by the decadence of civilisation.<sup>20</sup> British colonisation of the "new" continents was characterised by eradication of the aboriginal peoples, either through the introduction of European diseases on systematic genocide. By the nineteenth century, the injuries inflicted on the original inhabitants could be justified ideologically through the evolutionary concept of "survival of the fittest".

Although an ironic nostalgia for the disappearing natives continued to support the mythology of the "noble savage", as white settlement expanded in the nineteenth century, it was gradually replaced by a mythology of stereotypical white heroes, characterised by a similar close relationship to the land. The virtues of the American frontiersman were codified in the "Leatherstocking" romances of the American writer James Fenimore Cooper. As the American frontier shifted ever westward, the pioneering farmer became a cowboy, later to be immortalised in countless miles of Hollywood celluloid (the cultural significance of this ideal is obvious in recent American politics). The Australian parallels are to be found in the bushman,

the squatter, the drover, the shearer and the digger. The American outlaw (Jesse James) and the Australian bushranger (Ned Kelly) often blended with the persona of Robin Hood, were more rebellious characterisations. These fictional inhabitants of the landscape possess the masculine virtues of strength and endurance, as well as the democratic rights of freedom, individuality, and equality. Although uneducated, they are skilled, clever, and imbued with a high moral sense which seems to stem directly from their close relationship with nature, and their alienation from the decadent city. It is ironic that in two societies as highly urbanised as America and Australia (the great majority of Australians live in Sydney or Melbourne), such heroic figures continue to predominate. One has only to look at the popular success in both Australia and America of the recent film version of A.B. "Banjo" Paterson's "Man From Snowy River" to realise the symbolic importance of these historical inhabitants of the landscape. Clancy, the drover, is contrasted with the city, where

*... the hurrying people daunt me, and their pallid faces haunt me.*

*As they shoulder one another in their rush and nervous haste,  
With their eager eyes and greedy, and their stunted forms and weedy,  
For townsfolk have no time to grow, they have no time to waste.*

*(Clancy of the Overflow)* <sup>21</sup>

In America, the apparent demise of the frontier by the end of the nineteenth century was attended by a nostalgic sense of loss and a burgeoning appreciation of wilderness. The conservation movement was born in the late nineteenth century with the creation of early national parks like Yosemite and the establishment of conservation organisations like the Sierra Club, which tended to emphasise both the recreational and spiritual values of wilderness as well as the capacity of man to destroy it. Conservation ideology has tended to position man in separation from nature, defining wilderness by human absence, and wilderness photographers associated with conservation organisations have invariably depicted nature devoid of human presence. Although nineteenth century wilderness photographers typically represented Man or his artifacts in the landscape, even if only as a tiny figural scale reference to denote human insignificance, twentieth century inheritors of the wilderness landscape like Ansel Adams (who started photographing in the 1920's and was associated with the Sierra Club)

generally have deleted human presence altogether. And, if twentieth century Modernist photographers like Paul Strand and Edward Weston have shied away from the grand operatic landscape of Adams and his nineteenth century precursors, they have turned instead to a similarly unpeopled intimate landscape of natural detail, which is perhaps more compliant with both formalist arrangement and symbolic or metaphoric connotations. The pristine "intimate" landscape has been conventionalised by colour calendar and coffee table book photographers such as America's Eliot Porter and Australia's Peter Dombrovskis. Because the work of photographers like Porter and Dombrovskis has been published and used politically by conservation organisations like the Sierra Club and the Tasmanian Wilderness Society, such imagery has come to signify environmental ideology.

The unwillingness of serious landscape photographers in the 1970's to adopt either the grandiose or the intimate forms of the uninhabited landscape also has its roots in the blossoming environmental consciousness of the 1960's, as well as an admiration for the perceived honesty of description to be found in the topographic landscapes of the nineteenth century expeditionary photographers. The "new topographers" (a term coined by William Jenkins who curated the exhibition *New Topographics: Photographs of a Man Altered Landscape* at the International Museum of Photography at George Eastman House) such as Robert Adams and Lewis Baltz felt compelled to direct the gaze of their cameras on just what the wilderness photographers had ignored: the visual evidence of "progress" — man's consumption of the landscape through uncontrolled development. New topographics work was characterised by its stylistic debt to the supposedly objective descriptive attitudes of exploratory photographers of the American West like T.H. O'Sullivan and C.E. Watkins, as well as the artificial "social landscape" as disseminated through the photographic tradition by Eugene Atget, Walker Evans, Robert Frank and Lee Friedlander.

Pluralism is the term often used to describe a seeming inability to make any cogent generalisations about contemporary art styles, and could be applied with equal accuracy to as narrow a field as contemporary landscape photography. One recent critic is convinced that two of the photographers included in this exhibition "are clearly engaged in oedipal rebellion against the documentary practice of the New Topographics photographers."<sup>22</sup> This is true to the extent that many of the "younger generation" of landscape photographers have withdrawn from the distanced "neutral" attitude of the earlier generation which dominated the 70's, to embrace a more personal and even autographic style which tends to allow either formalist investi-

gation or the narrative potential of the landscape to dominate physical description. It is also more difficult to extract a political interpretation from the recent work, which tends to suggest a more harmonious relationship between man and nature, often as represented by the remaining artwork of the land's aboriginal inhabitants. There is perhaps the hint of nostalgia for the idealised "noble savage" in this interest, but one cannot deny the continuing fascination that "primitive" art has held for modern artists.

Steve Fitch and Rick Dingus are involved in a group project called *Marks and Measures: Rock Art in Modern Art Context*, which aims "to discover a continuity that links the past with the present and future."<sup>23</sup> Fitch often walks into remote rock art sites with his heavy 8" x 10" view camera. Both the mode of travel and the equipment are reminiscent of the nineteenth century exploratory photographers, but Fitch works with modern colour materials rather than the early wet plate process. Some of the sites are photographed at night by the illumination of campfires (a light source which Fitch identifies with the original creation of the rock art), resulting in highly evocative pictures full of mystery and human presence. Fitch's rock art photographs reflect his continued fascination with human signs and mark-making activity, as in his longstanding photographic preoccupation with neon signs.

Rick Dingus also works with a bulky 8" x 10" view camera and black and white materials, depicting both rock art sites and areas of geological interest. The element of time figures importantly in Dingus' work, either in a sense of the history of the inhabitants of the land, or the history of the land itself. *Earth in Motion* titles one of Dingus' images, and his sensitivity to the forces which shape the landscape is rendered in subsequent drawing on the surface of the photograph.

Mark Klett and Rick Dingus were members of the *Rephotographic Survey Project*, which repeated with contemporary photographs the exact viewpoints of nineteenth century Western American landscape photographers. A fascination with nineteenth century imagery is still evident in Klett's current personal work. He works with a view camera and Polaroid positive/negative materials, a process resulting in an "instant" image which can be compared to the nineteenth century wet plate process which necessitated immediate processing of the negative in the field. Klett's addition of information to the photograph through hand-lettered captions across the bottom of the print refers to a nineteenth century convention as well, although his texts are often more diaristic and narrational than those of his predecessors which generally only identified place and photographer.

The great age of the Australian landscape is strongly felt in Ed Douglas' series *This Land of Time*. Douglas' large format colour photographs utilise long night exposures which give the landscape a mysterious "other worldly" presence.

Peter Elliston's detailed and tonally rich black and white images from 8" x 10" negatives convey the vast, "empty" space of much of the interior of Australia. His photographs alternate from the distant topographic view to more intimate images of Aboriginal rock art sites, which like the rock art pictures of Fitch and Dingus, suggest a more integral relationship between the land, man, and his art than is evident in our contemporary culture.

Kathryn Paul also integrates man with nature. Her inclusion of human figures in the landscape pays homage to the nineteenth century photographers. Rather than functioning as a scale reference in an awesomely inhuman geological scene, however, Paul's figures personalise a more hospitable space. Instead of the grand, expansive, idealised landscape of Ansel Adams, Kathryn Paul represents a rhythmically patterned, often spatially flattened, more intimate vision of nature.

Marion Hardman photographs in more intimate spaces as well. She has long been preoccupied with the particular qualities of the native Australian vegetation. Her photographs reflect a fascination with the continual cycles of decay and regeneration of the Eucalypt trees; a process often regarded as "untidy" and monotonous by the earlier European sensibility since it did not conform to the more familiar clearly delineated, seasonal changes of deciduous trees in the Northern Hemisphere. Her more recent plastic camera photographs, with their hazy atmosphere and lack of sharply focused detail, reduce spatial definition and suggest a questioning of the conventions of photographic description.

Tom Patton's colour photographs also deviate from pictorial conventions of a rationally articulated receding space. With inventive use of selective focus, Patton constructs highly formalistic images which almost voyeuristically peer through an uncomfortably close, out of focus and often transparent layer of foreground foliage to a more conventional deep space beyond.

Terry Husebye's colour desert photographs play with the rendering of foreground and distant space as well. Using a longer lens, Husebye compresses the space to create formally taut and extremely flat spatial illusions. Husebye suggests that "the once unfathomable space has been reduced to the dimensions of a stage", allowing "not topographic but formal description."<sup>24</sup>

John Delacour's colour photographs also play with the relation-

ship of topographic to formal description. Using an exaggerated topographic strategy, Delacour's series *On the edge of the city* reduce the scope of the aerial photograph to a small area of ground at one's feet. Although sometimes hinting subtly at the relationship between man and nature, the photographs are spatially flat formal arrangements. Like his earlier *Bay Window Project* which looked at the view out of the window of almost every house surrounding a Sydney bay, Delacour's photographs are "meta-landscapes" which explore the idea of looking at the landscape.

It has been suggested that meaning is located in art as much by the viewer's preconceptions as by the artist's intentions. It may, therefore, be useful to borrow from Keith Davis the following categories of landscape perception (first suggested by the cultural geographer D.W. Meinig), in the hope that they may enrich for us the meaning of the pictures in this exhibition:

*nature* (timeless, enduring, apart from man)  
*habitat* (domesticated and nourishing)  
*artifact* (conquered and forever altered by man)  
*system* ("mechanics" of nature analysed scientifically)  
*problem* (conditions, such as pollution, needing correction)  
*wealth* (land as commodity, real estate)  
*ideology* (symbol of freedom or identity)  
*history* (cumulative record of man and nature)  
*place* (uniqueness of particular localities)  
*aesthetic* (as scenery, or formal arrangement of colour, texture, symmetry)<sup>25</sup>

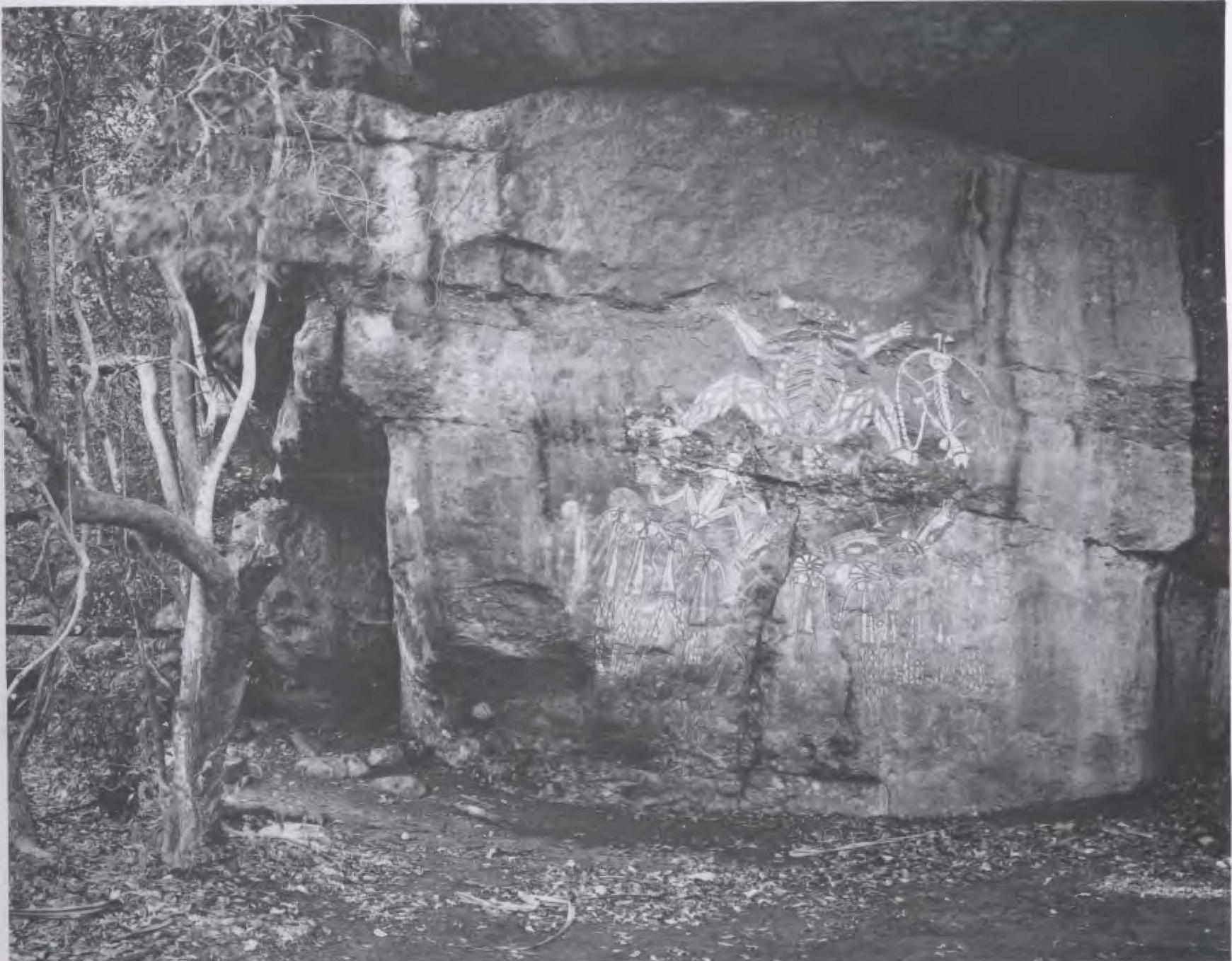
David Stephenson

## FOOTNOTES

1. Alexis de Tocqueville, *Democracy in America*, edited by Richard D. Heffner, New York, 1956, p.130.
2. Genesis 2:9, quoted in Roderick Nash, *Wilderness and the American Mind*, New Haven and London, 1967, p.15. See Nash for a detailed discussion of the development of wilderness appreciation.
3. William Gilpin, *Three Essays: On picturesque beauty; On picturesque travel; and On sketching landscape: to which is added a poem, On landscape painting*, London, 1792, Ann Arbor, 1980, p.3.
4. Quoted in Walter Hipple, Jr., *The Beautiful, The Sublime, and The Picturesque in Eighteenth Century British Aesthetic Theory*, Carbondale, 1957, p.89.
5. Ibid, p.90.
6. Ibid, p.92.
7. See also Marjorie Hope Nicholson, *Mountain Gloom and Mountain Glory: The Development of the Aesthetics of the Infinite*, New York, 1959.
8. See Barbara Novak, *Nature and Culture, American Landscape Painting 1825 - 1875*, New York, 1980.
9. Ibid. See also Nash, and Hans Huth, *Nature and the American, Three Centuries of Changing Attitudes*, Berkeley, 1957.
10. Ibid.
11. Charles A. Dana (ed.), *The United States Illustrated*, New York, 1855, East, Vol.1, p.13.
12. See Robert Taft, *Photography and the American Scene, A Social History, 1839 - 1889*, New York, 1938, and also Beaumont Newhall, *The History of Photography*, New York, 1964.
13. See Weston E. Naef and James N. Wood, *Era of Exploration, The Rise of Landscape Photography in The American West, 1860-1885*, New York, 1975.
14. Quoted in Richard White, *Inventing Australia*, Sydney, 1981, p.105.
15. Ibid.
16. See Ross Gibson, *The Diminishing Paradise*, Sydney, 1984.
17. See Geoffrey Searle, *From Deserts the Prophets Come*, Melbourne, 1973. Also Bernard Smith, *Australian Painting, 1788 - 1970*, Melbourne, 1971.
18. See Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America*, London and New York, 1964.
19. Quoted in Marx, p.125.
20. See Gibson, Chapter Five.
21. Quoted in White, p.102.
22. Deborah Bright, "Once Upon a Time in the West: New Landscapes by Terry Husebye and Mark Klett", *Afterimage*, December, 1984, p.16.
23. Rick Dingus, "Steve Fitch: Radiation Pines and Other Works", *Artspace, Southwest Contemporary Arts Quarterly*, Spring Vol.8, No.2, 1984, p.21.
24. Quoted in Bright, p.16.
25. Keith Davis, *The Lay of the Land* (catalogue) Kansas City, Missouri, 1984.



Peter Elliston, "View north from Olgas, Northern Territory, 1984"



Peter Elliston, "Main gallery, Nourlangie Rock, Northern Territory, 1984"



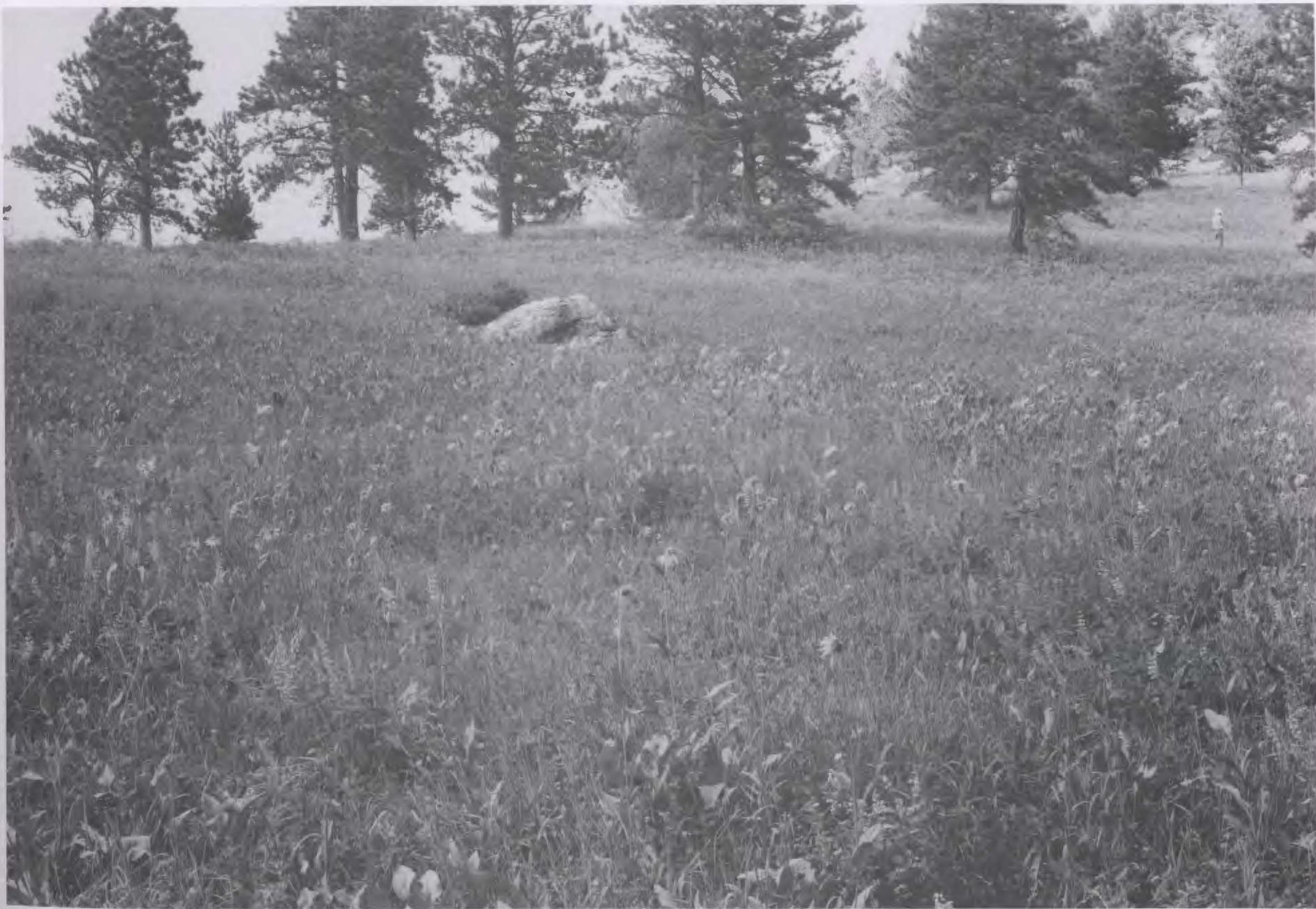
Mark Klett, "Tracks on arid land, Coral Sand Dunes, Utah, 7/21/84".



Mark Klett, "Longest day: Last light of the Solstice, Carefree, AZ, 6/21/84"



Kathryn Paul, "Man Above Cliff Lake, 1984"



Kathryn Paul, "Man at the Pole Gate, 1984"



Marion Hardman, "Bonnet Hill Bush Series, No.106, 1983/85" (two images)





**Tom Patton, "Ausable Lake, New York, 1982"**



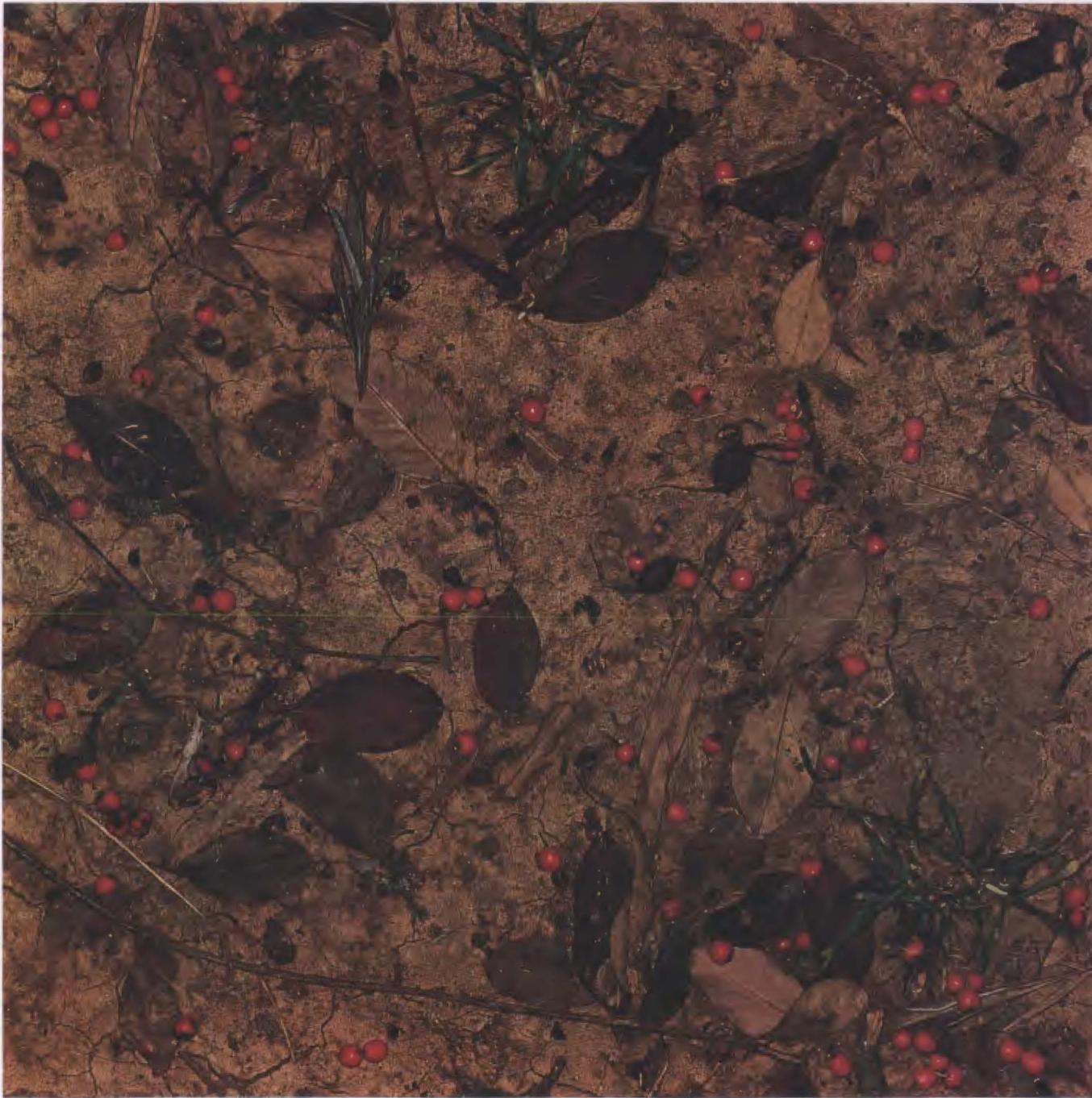
**Tom Patton, "Schuylerville, New York, 1982"**



Terry Husebye, Untitled from the series "Ocotillo Flat", 1981



Terry Husebye, Untitled from the series "Ocotillo Flat", 1979



John Anthony Delacour, Untitled from the series "On the Edge of the City"



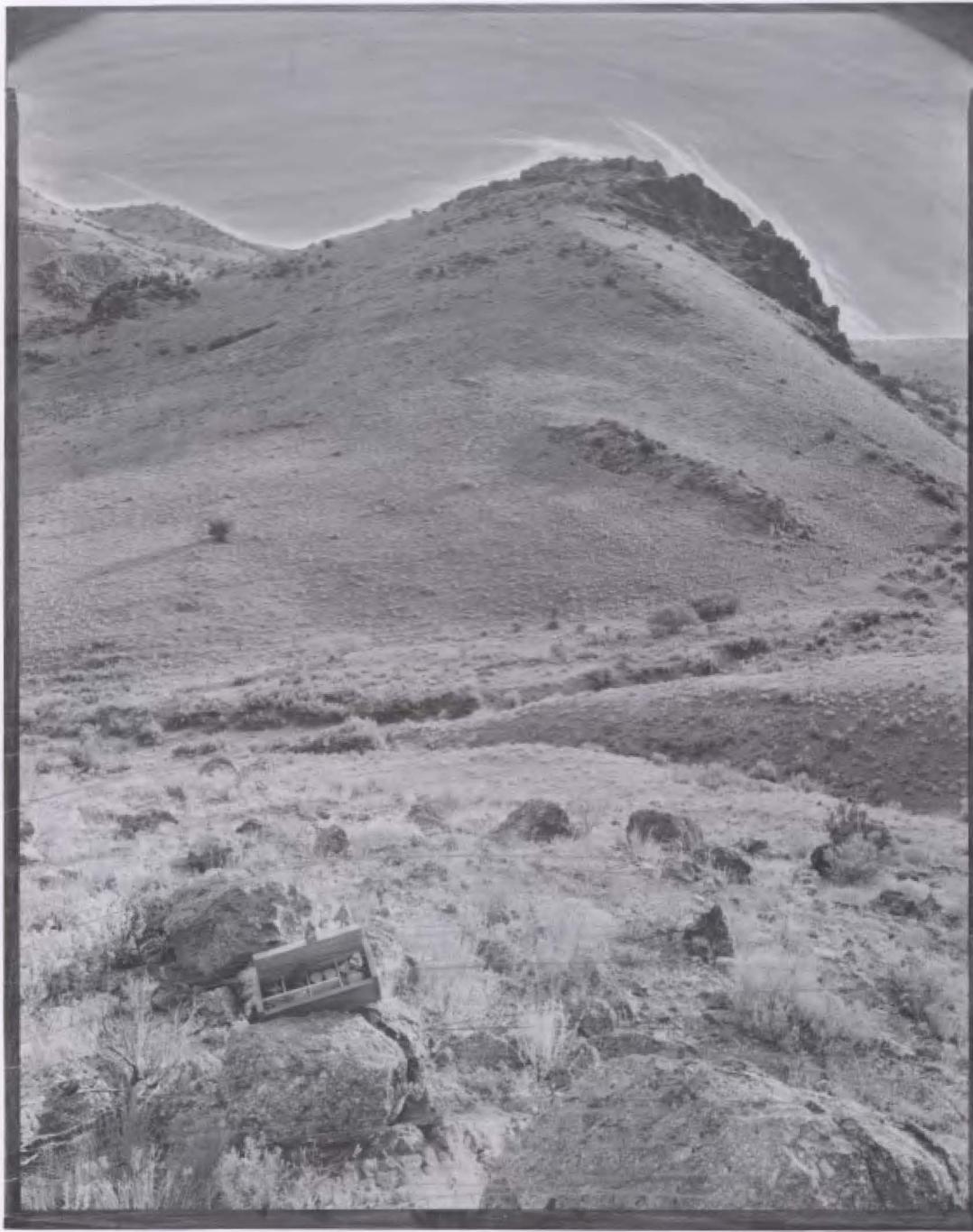
John Anthony Delacour, Untitled from the series "On the Edge of the City"



Steve Fitch, "View Toward the Sangre de Christo Mountains from atop Comanche Gap, New Mexico, 7/14/83"



Steve Fitch, "Fire and Petroglyphs at dusk near San Cristoball ruin, New Mexico, 7/28/83"



Rick Dingus, "Artifacts left Overnight then Scattered the Next Morning near Socorro, New Mexico, 1984"



Rick Dingus, "Tlaloc Petroglyph site near Cooks Peak, New Mexico, 1984"



Ed Douglas, Untitled from the series "This Land of Time", 1981



Ed Douglas, Untitled from the series "This Land of Time", 1981

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Born, 26th October 1940.

**Education:**

1962 B.Sc.  
1968 PH.D.

**Current employment:**

University of New South Wales 1974 - present. Teaching photographic workshops at Australian Centre for Photography since 1981.

**Selected public collections:**

Art Gallery of N.S.W., Sydney.  
State Government of N.S.W., Sydney.  
City of Waverley Art Collection, Melbourne.  
Albury Regional Art Centre.  
Bibliotheque Nationale, Paris.

**Selected one person exhibitions:**

1983 Australian Centre for Photography, Sydney.  
The Developed Image Gallery, Adelaide.

**Selected group exhibitions:**

1977 Hogarth Gallery, Sydney.  
1979 Australian Centre for Photography, Sydney.  
1981 Victorian College of the Arts, Melbourne.  
The Developed Image Gallery, Adelaide.  
Australian Centre for Photography, Sydney.  
1982 Art Gallery of N.S.W., Sydney.  
1983 The Developed Image Gallery, Adelaide.  
Images Gallery, Sydney.  
Art Gallery of N.S.W., Sydney.  
1984 Australian Centre for Photography, Sydney.

**Awards:**

1982 CSR Photography Project.  
1984 Visual Arts Board Travel Grant.

## MARK KLETT

Born, 9th September 1952.

### Education:

1974 B.S. Geology, St. Lawrence University, Canton, New York.  
1977 M.F.A. Photography, State University of New York at Buffalo, Visual Studies Workshop.

### Current employment:

Studio Manager/Printer, Photography Collaborative Facility, School of Art, Arizona State University, 1982 to present.

### Selected publications:

"Rephotographing Jackson", *Afterimage*, Summer, 1978.  
"Discovery and Recognition", Untitled 25, Friends of Photography, 1981.  
*Camera*, Portfolio published, December, 1981.  
*Aperture*, No.88, 1982.  
"Mark Klett, Pace/MacGill", by Charles Hagen, *Artforum*, May, 1984.  
"Touring Arizona", by Bill Jenkins, *Artspace*, Spring Vol.8, No.2, 1984.  
"Mark Klett: Present and Past in the American West" by Peter Galassi, *Close-up*, Spring, 1984.

### Selected public collections:

Center for Creative Photography, Tucson.  
George Eastman House, Rochester.  
Helen Spencer Foresman Museum, University of Kansas, Lawrence.  
Madison Art Center.  
Museum of Fine Arts, Boston.  
Museum of Modern Art, New York.  
Visual Studies Workshop, Rochester.

### Selected exhibitions:

1981 "Summer Light", Light Gallery, New York.  
"New Landscapes", Friends of Photography, Carmel.  
Blue Sky Gallery, Portland.

1982 "Words and Images", Los Angeles Centre for Photographic Studies, Los Angeles.  
Moore College of Art, Philadelphia.  
"Color as Form: A History of Color Photography", Corcoran Gallery of Art, Washington, D.C. and The George Eastman House, Rochester.  
1983 "Words and Pictures", Vision Gallery, Boston.  
Visual Studies Workshop, Rochester.  
Northlight Gallery, Arizona State University, Tempe.  
"Mountain Light", International Centre for Photography, New York.  
Etherton Gallery, Tucson.  
1984 Pace/MacGill Gallery, New York.  
"Mark Klett: Searching for Artifacts, Photographs of the Southwest", Los Angeles County Museum of Art, Los Angeles.  
Lightwork Gallery, Syracuse, New York.

### Awards:

1979 Emerging Artists Fellowship, National Endowment for the Arts.  
1980 Ferguson Award, Friends of Photography.  
1982, 84 Fellowship, National Endowment for the Arts.

## KATHRYN PAUL

Born, 16th April 1948, Kansas City, Missouri.

### Education:

1967-70 B.F.A. Photography, University of Florida.  
1973 M.F.A. Photography, Arizona State University.

### Current Employment:

Director of Graduate Studies, Department of Cinema and Photography, Southern Illinois University at Carbondale.

### Selected publications:

"New Photographics: Process and Paradox", by Ron Glown, *Art Week*, San Francisco, 1982.  
"Open Land: Photographs of the Midwest, 1852-1982", by Rhondal McKinney, The Art Institute of Chicago, and *Aperture*, 1983.  
"The Alternative Image: An Aesthetic and Technical Education of Non-Conventional Photographic Printing Processes", John Michael Kohler Arts Centre, Sheboygan, 1983.  
"The New Photography", by Catherine Reeves and Marilyn Swad, Prentice-Hall, New York, 1983.

### Selected public collections:

Arizona State University, Northlight Gallery, Tempe.  
Centre for Creative Photography, University of Arizona, Tucson.  
Art Gallery of New South Wales, Sydney.  
Australian National Gallery, Canberra.  
Houston Fine Arts Museum.  
National Gallery of Victoria, Melbourne.  
San Francisco Museum of Modern Art.

### Selected one person exhibitions:

1978 Centre for Creative Photography, University of Arizona, Tucson.  
1981 Macquarie Galleries, Sydney.

### Selected group exhibitions:

1979 University of Oregon Art Museum, Portland.  
1980 National Endowment for the Arts Purchase Show, Centre for Creative Photography, Tucson.  
"The Panoramic Image", The Photographic Gallery, University of Southampton.

1981 "Details of Van Dieman's Land", University of Tasmania, Hobart.

"Reconstructed Vision", Art Gallery of New South Wales, Sydney.

"The Photographer as Printmaker", Arts Council of Great Britain (travelled throughout England).

1983 "Open Land: Photographs of the Midwest, 1852-1982", Art Institute of Chicago (travelled).

"Platinum/Palladium Show", Camera Vision Gallery, Los Angeles.

"Landscape/City-Scape", Susan Spiritus Gallery, Newport Beach.

"The Year of the Tree", Art Gallery of New South Wales, Sydney.

1984 "The Lay of the Land: 20th Century Landscape Photographs from the Hallmark Collection" (travelled).

### Awards:

1978 Ford Foundation Allocation Grant.  
1979 Illinois Arts Council Completion Grant.  
1980 National Endowment for the Arts Photographers in Residence Program.  
1982 Illinois Arts Council Project Completion Grant.  
Unicolor Artists' Support Program Grant.  
1983 National Endowment for the Arts Artists' Fellowship.

## MARION HARDMAN

Born, 1951, Hobart, Tasmania.

### Education:

1973 Diploma of Art, Tasmanian School of Art.  
1985 M.A. (Thesis), N.S.W. Institute of Technology (currently enrolled).

### Current employment:

Workshop Co-ordinator, Australian Centre for Photography.  
Editorial Advisory Committee (Photofile), Australian Centre for Photography.

### Selected publications:

"Green Bans", by M. Hardman and P. Manning, Australian Conservation Foundation, Melbourne, 1975.  
*Camera*, Portfolio, Switzerland, 1976.  
*Creative Camera*, Portfolio, U.K., 1978.  
"New Vision of Australia", by Gary Catalano, *London Magazine*, U.K., November/December, 1980.  
"Australian Perspecta 1981" (catalogue), article by J. Holmes, Art Gallery of N.S.W., Sydney, 1981.  
"Strong Art and Timid Galleries", by J. Holmes, *Australian Art Review*, Sydney, 1981.  
"Practical Dreams", by Marion Hardman, Self-published, Sydney, 1981.  
"A Passionate Nearness: The Art of John Olson, John Wolseley and Marion Hardman", *Quadrant*, Sydney, July 1982.  
*Studio International*, article by J. Holmes, October 1983.  
*Art and Australia*, article by J. Holmes, Spring 1985.

### Selected public collections:

Art Gallery of N.S.W., Sydney.  
Bibliotheque Nationale, Paris.  
Burnie Art Gallery, Burnie.  
High Court of Australia, Canberra.  
National Gallery of Victoria, Melbourne.  
Swinburne Institute, Melbourne.  
Tasmanian Museum and Art Gallery, Hobart.  
University of Tasmania, Hobart.

### Selected one person exhibitions:

1975 "Green Bans", Arts Council of N.S.W.  
1978 "Photographs from Earth", George Paton Gallery, Melbourne, Melbourne University Union, Melbourne.  
1980 "Mirrors and Beads", Macquarie Galleries, Sydney.  
1981 "Measurements at Bonnet Hill", Macquarie Galleries, Sydney.  
1982 "Practical Dreams", Macquarie Galleries, Sydney.

### Selected group exhibitions:

1981 "Australian Perspecta", Art Gallery of N.S.W., Sydney.  
"Reconstructed Vision", Art Gallery of N.S.W., Sydney.  
"Land Marks", Victorian College for the Arts, Melbourne.  
1982 "New Art", University of Tasmania, Hobart.  
"Colour Photography", Newcastle Regional Art Gallery, Newcastle.  
1983 "From Another Continent: Australia. The dream and the real." Musee d'Art Moderne, Paris. Stucki Museum, Poland.  
"Decade of Australian Photography 1972-82", Australian National Gallery, Canberra.  
1984 Photographs from the Collection, Art Gallery of N.S.W., Sydney.  
10th Anniversary Exhibition, Australian Centre for Photography, Sydney.

### Awards:

1975 Visual Arts Board, Direct Assistance Grant.  
1980 Visual Arts Board Special Projects Grant.  
Tasmanian Arts Advisory Board Special Projects Grant.  
1982 Visual Arts Board Travel Grant.

## TOM PATTON

Born, 17th May 1954, Sacramento, California.

### Education:

1974-76 B.F.A. Photography, San Francisco Institute.  
1976-78 M.A. Photography, University of New Mexico.  
1981-82 M.F.A. Photography, University of New Mexico.

### Current employment:

University of Missouri, St. Louis, 1983 to present.  
Visiting Lecturer, Tasmanian School of Art, Hobart.

### Selected publications:

*Artweek*, Vol.7 No.15/January, 1976; Vol.8 No.34/October, 1977;  
Vol.9 No.33/October, 1978; Vol.10 No.6/February, 1979; Vol.10  
No.29/September, 1979.  
"The History of Photography in New Mexico", by Van Deren Coke,  
University of New Mexico Press, 1979.  
"The Isolation and Intrusion Series", by Tom Patton (Monograph)  
Lunar Press, San Mateo, 1979.  
"Space Invaders", by Michael Costello, *Afterimage*, Vol.7 No.9/April,  
1980.  
New Acquisitions: 1982, The Hallmark Art and Photographic Coll-  
ections, Kansas City, 1983.

### Selected public collections:

San Francisco Museum of Modern Art, San Francisco.  
St. Louis Art Museum, St. Louis.  
Oakland Museum, Oakland.  
Hallmark Collections, Hallmark Cards, Kansas City, Missouri.  
Art Gallery, University of Denver.  
Museum of Photographic Arts, San Diego.

### Selected one person exhibitions:

1981 Camerawork Gallery, San Francisco.  
1982 Blue Sky Gallery, Portland.  
1984 Brockton Art Museum, Brockton.

### Selected group exhibitions:

1976 Friends of Photography Gallery, Carmel.  
1978 Centre Culturel Americain, Paris.  
"Information and Involvement: Contemporary Photo-  
graphs of New Mexico", travelling to ... Copenhagen,  
Stockholm, Oslo.  
1979 "Recent Acquisitions", San Francisco Museum of Modern  
Art.  
Equivalents Gallery, Seattle.  
1982 San Francisco Museum of Modern Art, San Francisco.  
"New Acquisitions to the Hallmark Photographic Coll-  
ection", The Nelson-Atkins Museum of Art, Kansas  
City.  
1983 "Arboretum: The Tree as Symbol, Form and Object in  
American Photography", Schwader Art Gallery, Uni-  
versity of Denver; Boulder Centre for the Visual Arts,  
Boulder; Emmanuel Gallery, Denver.  
1984 St. Louis Art Museum, St. Louis.  
"The Lay of the Land: 20th Century Landscape Photo-  
graphs from the Hallmark Photographic Collection",  
travelled to ... Gallery of Art, University of Missouri,  
Kansas City; Gallery 210, University of Missouri, St.  
Louis; Museum of Art and Archaeology, University of  
Missouri, Columbia.

## TERRY HUSEBYE

Born, 1945, El Paso, Texas.

### Education:

1968 B.A. University of Wisconsin, Madison: American Institutions.  
1979 M.F.A. University of Wisconsin, Madison: Photography.

### Selected publications:

*Popular Photography Annual*, 1973.  
*Camera*, Lucerne, Switzerland, August 1974.  
"Terry Husebye: 'Ocotillo Flat'", by Dana Asbury, *Artspace*, Fall 1982.  
"Twentieth Century Photographs from the Museum of Modern Art", edited by John Szarkowski and Susan Kismaric, The Museum of Modern Art, New York, N.Y., 1982.  
"Once Upon a Time in the West: New Landscape Photographs by Terry Husebye and Mark Klett", *Afterimage*, Vol.12, No.5, December 1984.

### Selected public collections:

Art Museum, University of New Mexico, Albuquerque.  
Boston Museum of Fine Arts.  
Chicago Art Institute.  
Corcoran Gallery of Art, Washington.  
Dallas Museum of Fine Arts.  
Denver Art Museum.  
International Museum of Photography at George Eastman House, Rochester.  
Library of Congress, Washington.  
Madison Art Center.  
Minneapolis Institute of Arts.  
Museum of Fine Arts, Houston.  
Museum of Modern Art, New York.  
New Mexico Museum of Fine Arts, Santa Fe.  
Princeton University Art Museum, Princeton.

### Selected one person exhibitions:

1981 San Francisco Camerawork, San Francisco.  
1982 Arco Center for Visual Art, Los Angeles.  
Northlight Gallery, Arizona State University, Tempe.  
Etherton Gallery, Tucson.  
New Mexico Museum of Fine Arts, Santa Fe.  
1984 The Art Institute of Chicago.

### Selected group exhibitions:

1981 "Five American Photographers", Minneapolis College of Art and Design.  
1982 "Recent Photographs of the Western Landscape", Visual Studies Workshop, Rochester, New York.  
"Four Color Photographers", Friends of Photography, Carmel, California.  
"Color as Form: A History of Color Photography", Corcoran Gallery of Art, Washington, and the George Eastman House, Rochester, New York.  
"Summer Light", Light Gallery, New York.  
1984 "Color Photographs: Recent Acquisition", Museum of Modern Art, New York.

### Awards:

1981 National Endowment for the Arts: Emerging Photographer Fellowship.  
1983 Guggenheim Fellowship.

## JOHN ANTHONY DELACOUR

Born, 1948, Sydney, Australia.

### Current employment:

Full-time Lecturer in Photography, City Art Institute, Sydney.

### Selected publications:

"Julie Brown's Disclosures", by John Delacour, *Art Network*, No.7, 1982.

"Merlin and Bayliss: Work from the Hill End Studio", by John Delacour, *Art Network*, No.9, 1983.

"John Delacour: Rooms with a View", by Charles Hagen, *Camera Arts*, Vol.3, No.6, June 1983.

"Sydney Topography: The Photographs of Mark Johnson", by John Delacour, *Art and Australia*, Vol.21, No.3, 1984.

### Selected public collections:

Australian National Gallery, Canberra.

Biblioteque Nationale, Paris.

### Selected one person exhibitions:

1982 Watters Gallery, Sydney.

1984 Watters Gallery, Sydney.

1985 The Developed Image, Adelaide.

### Selected group exhibitions:

1976 Watters Gallery, Sydney.

1977 Pinacotheca, Melbourne.

1979 Australian Art Photography, Various Middle Eastern Countries for Department of Foreign Affairs.

1979-80 Upper Hunter Valley Environmental Exhibition, Muswellbrook, Scone, Denman, Singleton.

1981 "Sydney Focus/Melbourne Shift", Victorian College for the Arts Gallery, Melbourne.

1983 Tasmanian School of Art Gallery, Hobart.

"Australia Perspecta", Art Gallery of New South Wales.

1984 "After the Artifact", Wollongong City Gallery.

"La Photographie Creative", Le Pavillion Des Art De La Ville De Paris, France.

1985 "After the Artifact", Newcastle Region Art Gallery.

## PHILLIP RICK DINGUS

Born, 3rd January 1951,

### Education:

1973 B.A. University of California, Santa Barbara.  
1977 M.A. University of New Mexico, Albuquerque.  
1981 M.F.A. University of New Mexico, Albuquerque.

### Current employment:

Assistant Professor, Texas Tech University, Lubbock.

### Selected publications:

"Aesthetics of Graffiti", San Francisco Museum of Modern Art, San Francisco, 1978.  
"Photography in New Mexico", by Van Deren Coke, University of New Mexico Press, Albuquerque, 1979.  
"American Landscapes", Museum of Modern Art, New York, 1981.  
"The Markers", San Francisco Museum of Modern Art, San Francisco, 1981.  
"The Photographic Artifacts of Timothy O'Sullivan", by Rick Dingus, University of New Mexico Press, Albuquerque, 1982, p.158.  
"Steve Fitch: Radiation Pines and Other Works", by Rick Dingus, *Artspace*, Southwest Contemporary Arts Quarterly, Spring Vol.8, No.2, 1984, pp.22-22.  
"American Photography: A Critical History, 1945 to the present by Jonathan Greene, Harry Abrams, 1984.

### Selected one person exhibitions:

1979 Sun Valley Centre for the Arts and Humanities, Sun Valley  
1980 P.S. 1 Gallery, Long Island, New York.  
1983 Janet Lehr, Inc., Bertha Udang Gallery, New York.

### Selected group exhibitions:

1978 "Aesthetics and Graffiti", San Francisco Museum of Modern Art, San Francisco.  
1978-79 "Information and Involvement: Contemporary Photographs from New Mexico", Image Gallery, Copenhagen (travelled).  
1979 "Second View: A Rephotographic Survey", Clarence Kennedy Gallery, Cambridge (travelled).  
"The Altered Photograph", P.S. 1 Gallery, Long Island, New York.  
1981 "Marked Photographs", Robert Samuel Gallery, New York.  
"American Landscapes", Museum of Modern Art, New York.  
"The Markers", San Francisco Museum of Modern Art.

## STEVE FITCH

Born, 16th August 1949.

### Education:

1967-71 B.A. Anthropology Hons., University of California, Berkeley.  
1977-78 M.A. Fine Arts (Photography), University of New Mexico, Albuquerque.

### Current employment:

1979-85 University of Colorado, Boulder.

### Selected publications:

"Diesels and Dinosaurs", by Steve Fitch (Monograph), Long Run Press, Berkeley, 1976.  
"Beyond Color", San Francisco Museum of Modern Art, San Francisco, 1980.  
"Exposed and Developed: Photography Sponsored by the National Endowment for the Arts", National Museum of American Art, Washington, 1984.  
"Light and Substance", University of New Mexico Art Museum, Albuquerque, 1973.  
"American Photography: A Critical History", by Jonathan Greene, Abrams, New York, 1984, pp.92, 155, 178-8.  
*Artforum*, Exhibition Review, May, 1980.  
*Picture Magazine*, Photographs reproduced and discussed in the essay, April, 1979.

### Selected public collections:

Museum of Modern Art, New York.  
Museum of Fine Arts, Boston.  
Centre for Creative Photography, Tucson.  
Fogg Art Museum, Harvard University, Cambridge.  
Houston Museum of Fine Arts, Houston.  
Australian National Gallery, Canberra.

### Selected one person exhibitions:

1975 University Art Museum, Berkeley.  
1979 Blue Sky Gallery, Portland.  
Foto Gallery, New York.  
1980 Simon Lowinsky Gallery, San Francisco.  
1983 Northlight Gallery, Arizona State University, Tempe.

### Selected group exhibitions:

1978 "Color Photographs", Friends of Photography, Carmel.  
"The Aesthetics of Graffiti", San Francisco Museum of Modern Art.  
1979 "Information and Involvement: Contemporary Photographs of New Mexico", Gallerie Licht, Copenhagen, Denmark. Travelled to ... Stockholm, Oslo.  
1980 "Beyond Color", San Francisco Museum of Modern Art.  
1982 "Color as Form: A History of Color Photography", International Museum of Photography at the George Eastman House, Rochester, N.Y. Travelled to ... Corcoran Gallery, Washington.

### Awards

1973, 85 National Endowment for the Arts Fellowships in Photography.  
1981 National Endowment for the Arts Survey Grant.  
Member of the "Marks and Measures: Rock Art in a Modern Art Context", Survey Grant Project.

## ED DOUGLAS

Born, 6th May 1943, San Rafael (moved to Australia in 1973).

### Education:

1964 San Francisco Art Institute.  
1969 M.A., San Francisco State University.

### Current employment:

South Australian School of Art since 1977.

### Selected publications:

*Album*, London, 1970.  
*New Photography*, Sydney, 1974.  
*Australian Photography*, Sydney, 1976.  
Philip Morris Collection, Melbourne, 1979.  
*Australian Photography Yearbook*, Melbourne, 1983.  
*Photography Annual: International*, New York, 1983.

### Selected public collections:

Art Gallery of South Australia, Adelaide.  
Australian National Gallery, Canberra.  
Bibliotheque Nationale, Paris.  
George Eastman House, Rochester.  
Philip Morris Collection, Melbourne.  
C.S.R. Project Collection, Sydney.

### Selected one person exhibitions:

1975 Australian Centre for Photography, Sydney.  
1976 Sydney College of the Arts, Sydney.  
1978 Contemporary Art Society, Adelaide.  
1982 The Developed Image Gallery, Adelaide.  
1983 Christine Abrahams Gallery, Melbourne.

## EXHIBITION CHECKLIST

### Peter Elliston

1. "View North Olgas, Northern Territory, 1984" (35.5 x 46cm)
2. "Main gallery, Nourlangie Rock, Northern Territory, 1984" (35.5 x 46cm)
3. "View north-west from Obiri Rock, Northern Territory, 1984" (35.5 x 46cm)
4. "Nurrungar Joint Defence Facility, South Australia, 1984" (35.5 x 46cm)
5. "Rock paintings, kangaroos, Christmas Creek, Northern Territory, 1984" (35.5 x 46cm)
6. "View south-west from Gosses Bluff, Northern Territory, 1984" (35.5 x 46cm)

### Mark Klett

1. "Longest day: Last light of the Solstice, Carefree, Arizona, 6/21/84" (40.5 x 51cm)
2. "Track on arid land, Coral Sand Dunes, Utah, 7/21/84" (40.5 x 51cm)
3. "Picnic on the edge of the rim Grand Canyon, Arizona, 2/12/83" (40.5 x 51cm)
4. "Plywood Tee-Pees, Meteor Crater, Arizona, 5/30/82" (40.5 x 51cm)
5. "Campsite reached by boat through watery canyon, Lake Powell, 8/20/83" (40.5 x 51cm)
6. "Pausing to drink: Peralta Creek trail, Superstition Mountains, Arizona, 1/8/83" (40.5 x 51cm)

### Kathryn Paul

1. "Man above Cliff Lake, 1984" (24 x 34.5cm)
2. "Pena Blanca, 1983" (24 x 34.5cm)
3. "Man at the Pole Gate, 1984" (24 x 34.5cm)
4. "Man at Ramsey Canyon, 1983" (24 x 34.5cm)
5. "Man at Lusk Creek, 1982" (24 x 34.5cm)
6. "Big Horn Sheep, 1983" (24 x 34.5cm)

### Marion Hardman

1. "Bonnet Hill Bush Series, No.103, 1981" (29 x 29cm)
2. "Bonnet Hill Bush Series, No.104, 1981" (29 x 29cm)
3. "Bonnet Hill Bush Series, No.106, 1983/85' (2 prints, 24 x 24cm)
4. "Bonnet Hill Bush Series, No.107, 1983" (29 x 29cm)
5. "Bonnet Hill Bush Series, No.102, 1980/85" (29 x 29cm)
6. "Bonnet Hill Bush Series, No.109, 1983" (29 x 29cm)

### Tom Patton

1. "Ausuble Lake, New York, 1982" (30.5 x 46cm)
2. "Gallesteo, New Mexico, 1982" (30.5 x 46cm)
3. "City of Rocks, New Mexico, 1981" (30.5 x 46cm)
4. "Kansas City, Missouri, 1982" (30.5 x 46cm)
5. "Saratoga Lake, New York, 1982" (30.5 x 46cm)
6. "Schuylerville, New York, 1982" (30.5 x 46cm)

### Terry Husebye

Six untitled photographs from the "Ocotillo Flat Series" (43 x 43cm)

### John Anthony Delacour

Six untitled photographs from the series "On the Edge of the City", (courtesy, Watters Gallery, Sydney) (35.6 x 35.6cm)

### Rick Dingus

1. "Five Years After the Fire, Bandelier National Monument, New Mexico, 1982/83" (46 x 51cm)
2. "Earth in Motion near Bluff, Utah, 1983" (46 x 51cm)
3. "Artifacts Left Overnight then Scattered the Next Morning near Socorro, New Mexico, 1984" (46 x 51cm)
4. "Five Portraits Ceremonial, Davis Canyon near Canyonlands, Utah (Proposed Nuclear Waste Disposal Site), 1982/84" (46 x 51cm)
5. "Mythical Fragments: Cave Kiva near White Rock, New Mexico, 1982/84" (46 x 51cm)
6. "Tlaloc Petroglyph site near Cooks Peak, New Mexico, 1984" (46 x 51cm)

### Steve Fitch

1. "View toward the Sangre de Christo Mountains from atop Comanche Gap, New Mexico, 7/14/83" (35 x 44.5cm)
2. "Night fire at the Rochester Creek Panel, Utah, 10/14/84" (35 x 44.5cm)
3. "Fire and Petroglyphs at dusk near San Cristobal ruin, New Mexico, 7/28/83" (35 x 44.5cm)
4. "Petroglyphs (possibly Star Katchina's) near Albuquerque, New Mexico, July 23, 1983" (35 x 44.5cm)
5. "Looking north from the Three Rivers, New Mexico, 7/1/83" (35 x 44.5cm)
6. "Fire at the Pictographs, Horseshoe Canyon, Utah, 6/1/83" (35 x 44.5cm)

### Ed Douglas

Six untitled photographs from the series "This Land of Time" (25.5 x 32cm)

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**Tasmanian School of Art Gallery,**  
University of Tasmania, Hobart.  
8th July – 2nd August, 1985.

**The Developed Image Gallery,**  
Adelaide, South Australia.  
29th August – 22nd September, 1985.

**The Australian Centre for Photography,**  
Sydney, New South Wales.  
5th November – 1st December, 1985.

**John Anthony Delacour**  
**Rick Dingus**  
**Ed Douglas**  
**Peter Elliston**  
**Steve Fitch**  
**Marion Hardman**  
**Terry Husebye**  
**Mark Klett**  
**Tom Patton**  
**Kathryn Paul**

The Tasmanian School of Art Gallery is assisted by the Tasmanian Arts Advisory Board.