

## A landscape of familiarity

**Author:**

Barahanos, Tina

**Publication Date:**

2010

**DOI:**

<https://doi.org/10.26190/unsworks/23284>

**License:**

<https://creativecommons.org/licenses/by-nc-nd/3.0/au/>

Link to license to see what you are allowed to do with this resource.

Downloaded from <http://hdl.handle.net/1959.4/45630> in <https://unsworks.unsw.edu.au> on 2024-05-05

# A Landscape of Familiarity

**Tina Barahanos**

Submitted for the degree of Masters of Fine Arts  
College of Fine Arts  
University of New South Wales

2010

## ORIGINALITY STATEMENT

'I hereby declare that this submission is my own work and to the best of my knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the award of any other degree or diploma at UNSW or any other educational institution, except where due acknowledgement is made in the thesis. Any contribution made to the research by others, with whom I have worked at UNSW or elsewhere, is explicitly acknowledged in the thesis. I also declare that the intellectual content of this thesis is the product of my own work, except to the extent that assistance from others in the project's design and conception or in style, presentation and linguistic expression is acknowledged.'

Signed .....

Date .....

## COPYRIGHT STATEMENT

'I hereby grant the University of New South Wales or its agents the right to archive and to make available my thesis or dissertation in whole or part in the University libraries in all forms of media, now or here after known, subject to the provisions of the Copyright Act 1968. I retain all proprietary rights, such as patent rights. I also retain the right to use in future works (such as articles or books) all or part of this thesis or dissertation. I also authorise University Microfilms to use the 350 word abstract of my thesis in Dissertation Abstract International (this is applicable to doctoral theses only). I have either used no substantial portions of copyright material in my thesis or I have obtained permission to use copyright material; where permission has not been granted I have applied/will apply for a partial restriction of the digital copy of my thesis or dissertation.'

Signed .....

Date .....

## AUTHENTICITY STATEMENT

'I certify that the Library deposit digital copy is a direct equivalent of the final officially approved version of my thesis. No emendation of content has occurred and if there are any minor variations in formatting, they are the result of the conversion to digital format.'

Signed .....

Date .....

# Contents

Acknowledgements	4
Abstract	5
Chapter 1 Introduction	7
Chapter 2 Context and Influences	10
Chapter 3 The Lost Horizon	21
Chapter 4 Figure in the urban landscape	42
Conclusion	55
Technical Notes	56
Figures	66
Bibliography	68

## **Acknowledgements**

Many thanks to:

Michael Kempson, Rafael Butron, Brenda Tye, Francesca Mataraga, Rew Hanks.

## Abstract

When considering the notion of the Australian landscape, the images that come immediately to mind are the clichés of a sunburnt country, gum trees, vast space and an unending horizon. These images of remote territories are not part of my everyday experience and are a representation of an Australia seen in postcards, tourist documentaries and the works of artists enmeshed in that tradition.

The Australian landscape that I present in the etchings produced for this Master of Fine Arts research project is one of a high-density metropolis that I observe daily. In a landscape where manmade structures overpower nature, architecture is the main influence, and in this confined space can be found images that are equally bleak and beautiful. The issues expressed in the work focus on the paradox between the beauty I observe in the patterns and shapes and the loneliness that I feel within this environment.

An analysis of artists that offer a context to my work include Callum Morton (b. 1965) and Jeffrey Smart (b.1921). Morton makes cynical commentary on the city environment, and Smart captures images where beauty and a sense of isolation co-exist happily.

The first studio project, *The Lost Horizon* deals with city architecture. The buildings in my work do not represent iconic structures, for they are often taken for granted by passers by. The geometric patterns and surfaces of recurring rectangular shapes, from these vast glass walled facades, create frames where the reflection of light is at play, capturing a picture that is transformed with changes in the weather and the passage of the day.

The second body of work, *Figure in the Urban Landscape*, focuses upon observations of ordinary people travelling through the city. The two main areas explored are of the figure as traveller, and the figure in leisure performing mundane rituals that I depict from a comfortably detached distance. I am interested in how the inclusion of the figure changes the context of these spaces.

The outcomes produced for this research project trace my engagement with a view of Australia that is not the ideal. Through technical experimentation using multiple plate colour etching, a new body of work exists that adds to the understanding of a broader interpretation of Australian landscape and the way we see our urban environment.

## Chapter 1 Introduction

This documentation focuses on the ideas, influences, and technical developments of the body of printmaking work produced for my Master of Fine Art Research project. It outlines the reasons for the choice of the city landscape as subject matter and discusses issues informing the visual inspiration for the work. It then proceeds with an analysis of a selection of relevant artists' work that offers a contextual framework.

The third chapter will concentrate on issues focused on the production of the studio work. In practical terms, *A Landscape of Familiarity* comprises of two components, the first, *The Lost Horizon*, features architecture of the central business district (CBD). The second, *Figure in the Urban Landscape* addresses the city space when the figure is introduced.

The issues expressed in the work come as a consequence of a life lived in a major industrialised western metropolis, and the resultant scenes combine seemingly contradictory elements of beauty, loneliness and the ordinary. These scenes become, certainly for me, contemplative distractions from the hustle and bustle of city life. A building at night creates a backdrop for the imagination that during the day morphs to become a different story. My etchings explore the ephemeral beauty of the cityscape with visual transformations of space, where a glass building captures a picture that is transformed continuously as the day progresses and the weather changes.

The buildings chosen do not represent a landmark or monument in that they are not necessarily different from the surrounding structures, and it would be fair to describe them as lacking distinction in their architectural form and purpose. Chris Bosse, the German-born architect who has worked on projects in various countries and recently worked on the 'Watercube' swimming centre in Beijing states that an iconic structure's role and appearance is unique. In an interview for Sunday Arts Bosse states that



“ In cities like Dubai, where every building is an icon and you have this forest of icons, and you can't see the icon anymore. I guess the fundamental fabric of a city like Paris, for example, is based on the fact that 90% of the city is not trying to be special. But then you have the Eiffel Tower, you have Centre Pompidou and you have the Louvre, which are special, which are public, which are sort of for the community.”<sup>1</sup>

These commonplace buildings, that may have gone unnoticed, become a feature in my work and the choice of location and imagery is based on my familiarity with it. I travel through the city daily, either to commute to work or for recreation, so I often pass and then revisit these sites on foot for a more lingering inspection. By taking time to explore these venues of glass facades and geometric patterns more closely, I choose to navigate a path of personal creative interest through parts of the city that many wouldn't see as worth a second glance.

Dr Elizabeth Farrelly, a Sydney-based columnist and author who trained in architecture and philosophy, enjoys the sensory experience of walking through the streets of Sydney. In a radio broadcast the audience is taken on a walk that explores the sensations of the city. Without a map we are led on a journey of sights, sounds and smells of the city walk. As with Elizabeth's statement “writers always walked” it is fair to say that artists share the same sensibility of how the city inspires.

“It's actually the capacity to wander these crazy, narrow, crooked streets that I love about Sydney. You do fall in to that, what is it, alert reverie thing, I find that...it's dreaming almost as you walk, and it's a sort of euphoria-inducing experience for me. And by the time I get to where I'm going I'm on this kind of bubble of high because it's such a really good way of really generating ideas. I think that happens to me, so your mind goes bubble, bubble and produces this ferment of stuff which is why I think writers always walked.”<sup>2</sup>

---

<sup>1</sup> *Chris Bosse* (ABC Television, 2009).

<sup>2</sup> *Psychogeography: Discovering the Mental Terrain of the City* (ABC Radio National, 2009).

In a similar way, I allow the city to dictate what will be the next image, so that during my unplanned journeys I use chance and intuition to discover scenes of interest that inspire my work. The process of walking allows me to spend more time observing, reviewing and reflecting upon ideas for the work, and this contemplation is an important part of my working methodology.

The *Figure in the Urban Landscape* looks at spaces in the city that can be defined as non-places. The anthropologist Marc Augé has defined these areas as spaces that signal the end of locality and identity that can be entrenched in sense of place. I observe people travelling through these spaces and use the scenes to imply a shift from the traditional view of Australian landscape.

The process of this research has led me on a journey to investigate the city space and translate that knowledge into a series of etchings. Inspired by a number of sources, I aim to interpret the landscape that surrounds me and understand what it is that I find so appealing about this space, and in doing so understand the space within it that creates or negates identity.

## Chapter 2 Context and Influences

Australian Landscape art, in some cases, has been used to create an iconic national identity, but this identity and the images used to represent it have steadily changed through time. Images of rural success, recognised as cultivated and controlled outback landscapes are clearly seen in paintings such as Elioth Gruner's (1882 - 1939) *Spring Frost*, with its depiction of developed and partitioned grazing land. Another form of idealised Australian Landscape is seen in the works of artists such as Arthur Streeton (1867 – 1943), and Sydney Long (1871 - 1955). Other artists found new inspirations in an ever-growing city environment and these included Sydney Ure Smith (1887 - 1949), Jessie Traill (1881 – 1967) and Clarice Beckett (1887-1935).



Figure 1. Elioth Gruner, *Spring Frost* (circa 1865) oil on canvas, 131.0 h x 178.7 w, Art Gallery of New South Wales

Pastoral scenes in the 1800's represent a symbolic image of Australia that did not reflect the lifestyle of the majority of the population. Then, and as is the case in the present, the great majority of our population congregate in an urban environment, where the lifestyle is removed from the imagery of rural and outback Australia.

“By 1891 two – thirds of Australia’s population lived in the cities and towns rather than in the bush”<sup>3</sup>

In this era, national identity was rooted in the outback landscape and portrayed through paintings and the verse of writers such as A.B. "Banjo" Paterson (1864-1941). The author John Slater argues that this may have been because Australian cities lacked the monuments and grand architecture that citizens of Europe’s great cities prided themselves on, and thus as a form of compensation a new history in the iconography of the Australian bushman and his landscape was created. These images presented successes in physical labour and a country removed from its English predecessors. Slater also states that

“the Australian bushman provided a symbolic focus for the expression of nationalistic and egalitarian ideas”<sup>4</sup>

The image of the Australian bushman was used as a representation of the sense of equality found in the perceived classless society of Australia. Landscape art was used as a vehicle of creating a social identity that was distinctive to this country and by the 1850’s artists such as S.T Gill were using the bushman as a representation of these ideas.

In Gill’s painting *Overlanders* we see the emergence of an Australian identity centred on a search for cultural distinctiveness that included wide-open spaces and bushland populated by stockmen, shearers, or bushrangers.

---

<sup>3</sup> John Slater, *Through Artists' Eyes : Australian Suburbs and Their Cities, 1919-1945* (Carlton, Victoria: Miegunyah Press, 2004) xviii, 237 p.

<sup>4</sup> Ibid.



Figure 2. S.T Gill. *Overlanders* (circa 1865), Watercolour, pencil, white gouache 33.5 h x 58.5 w  
Art Gallery of New South Wales.

The artists of the Heidelberg school were predominantly city dwellers, and as visitors to the bush, the landscape and images they painted were an idealised image of life in the bush. These artists included Tom Roberts (1856 - 1931), Arthur Streeton (1867 - 1943) and Fredrick McCubbin (1855 - 1917). They used light and tone to create an atmosphere of harmony in their work. They captured the unique natural light of the Australian landscape in both the rural and city scenes they depicted.



Figure 3 Frederick McCubbin, *Collins Street, Melbourne* (c1915), oil on canvas on cardboard 25 h x 35.3 w, Geelong Art Gallery

Their work also searched for a subject matter that was characteristic of an Australian identity, and this inspired paintings of rural landscape and people working on the land. The main influence in this was Tom Roberts who saw the outback as a heroic and unique representation of Australia.

“For Roberts, the outback and the activities of its human occupants provided the distinctive feature of Australian life, and according to Streeton, it was he who encouraged his fellow artists to leave the suburban bush and paint the national life of Australia.”<sup>5</sup>

However, in the 1930's and 1940's there were a number of artists who were inspired by the architecture of the city. One of these artists was Sydney Ure Smith (1887 - 1949) who was particularly interested in precincts like The Rocks in Sydney that still featured colonial buildings and an unsystematic street layout. Some of these areas were under threat as the growing city developed, and Ure Smith recorded them in many of his etchings. In the etching *Office of the Sydney Morning Herald*, he portrays encroaching urban development on the colonial buildings of Sydney.

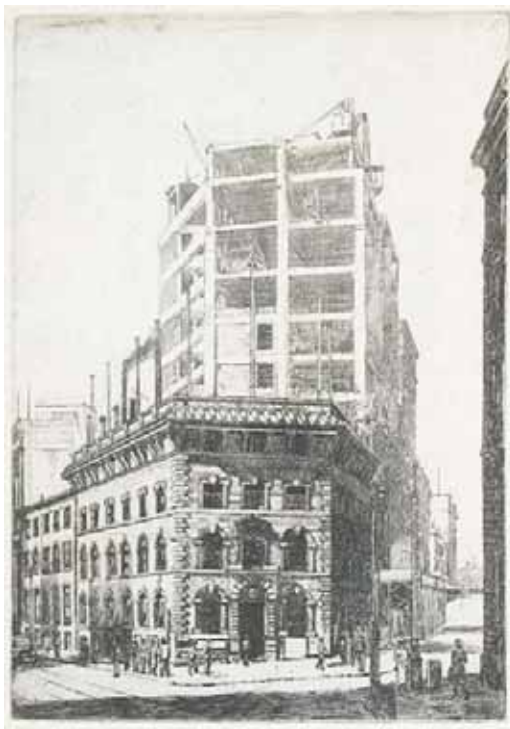


Figure 4. Sydney Ure Smith, *Office of the Sydney Morning Herald*, (C1915), Etching, 32 h x 23 w

---

<sup>5</sup> William Splatt and Dugald Mclellan, *The Heidelberg School: The Golden Summer of Australian Painting* (Expanded edn.; South Yarra, Vic.: Lloyd O'Neil, 1986) vii, 136 p.

Some women artists of the late 19<sup>th</sup> Century and early 20<sup>th</sup> Century who explore the urban landscape in their work were Jessie Traill, Clarice Beckett and Grace Cossington Smith. These artists were making pictures of scenes that portrayed everyday life in the city and suburbs.

### **Clarice Beckett**

The work of Clarice Beckett captures a part of the Australian landscape that celebrates the urban view. In a time when the Australian landscape was predominately portrayed by gum trees or panoramic pastoral scenes, Clarice Beckett revealed a landscape that portrayed suburb and city.

Beckett's inspiration for her paintings was in the common place, and she painted scenes of the area where she lived. She developed an understanding and closeness with certain locations. She had no interest in painting unfamiliar territories and when asked if she would like going overseas said

“I have only just got the hang of painting Beaumaris after all these years, why should I go somewhere else strange to paint?”<sup>6</sup>

Using motifs that were contemporary of the day such as motorcars, telegraph poles, suburban roads and petrol pumps, she treats the scene no differently to the way she would a natural landscape, responding to the light, tone and colour of a scene. In 1930 Percy Leason commented that she was “making a tarred road artistically respectable”.<sup>7</sup>

Beckett's landscapes do not portray the picturesque, rather she turns the mundane scene that may have gone unnoticed into a scene of beauty. Her paintings are not idealised representations of Australia, but a portrayal of her everyday surroundings. Instead of searching for beauty in distant and unfamiliar places, she found it in common objects of her time, and through her work celebrates the urban scene.

---

<sup>6</sup> Rosalind Hollinrake, *Clarice Beckett, the Artist and Her Circle* (Melbourne: Macmillan, 1979) 64p.

<sup>7</sup> Ibid.





Figure 5 Clarice Beckett, *Collins Street, evening* (1931), oil on canvas on cardboard 35.4 h x 40.6 w, National Gallery of Australia

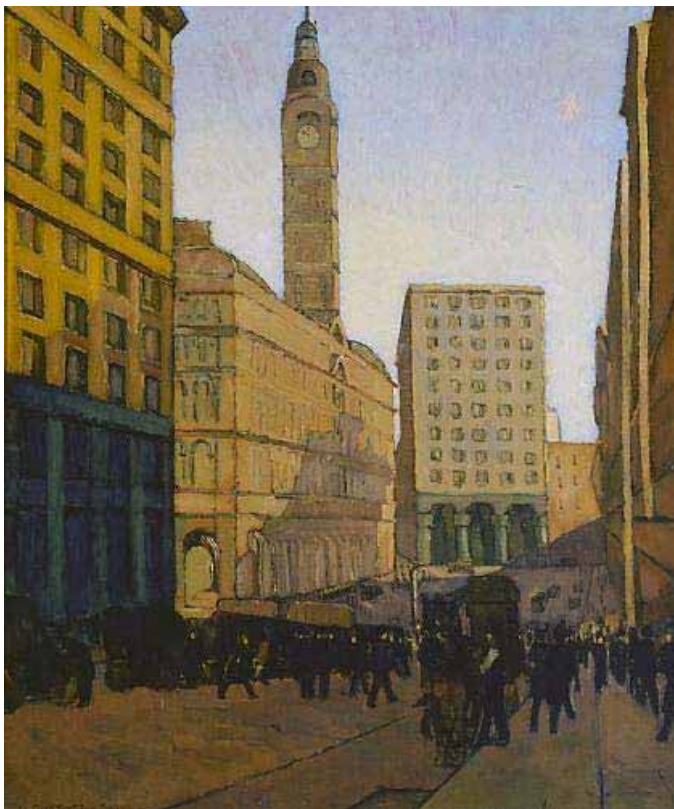


Figure 6. Grace Cossington Smith, *Centre of a city* (circa 1925) oil on canvas on hardboard 82.3 x 70.0cm, Art Gallery of NSW



## Grace Cossington Smith

Grace Cossington Smith (1892–1984) is renowned for her urban images. Many of her paintings explore the everyday experiences of the growing population of Australia and she portrays city life of her time. Her thoughtful approach to the modern urban environment can be seen in her depiction of Sydney's Martin Place in the painting *Centre of a city*. In this painting she places the architecture in warm light that dominates the cooler shadows of the crowd. The warm appearance glowing in the sunlight is a metaphor for the hope and comfort of the modern age and city.

“It is an image, as well, of reconciliation with the modern world, no longer reviled but understood, confronted and embraced ... She represents an Australian city, or rather, represents Australia by a city, not a pastoral panorama”.<sup>8</sup>

Cossington Smith's paintings of the Harbour Bridge being built are symbolic of the triumph of modernism for she conveys Australia as a progressive, industrialised society.

“The modernist icon of the Harbour Bridge was an ideal subject for Cossington Smith. The work reveals the artist's feeling for architecture and the geometry of the bridge, with its complex structural components. The two giant arms reaching across the water towards each other convey a sense of the awe that many felt at the tremendous presence of this structure coming into being, evoking a new era of hope and possibility.”<sup>9</sup>

Her work captures her close and familiar environment, which is known and loved. She portrays this world, significantly, as a painting of the grand vista. Her paintings portray Australia moving into a modern world, creating an identity removed from the idealised iconography of rural landscape and farming industry.

---

<sup>8</sup> Bruce James, *Grace Cossington Smith* (Roseville, N.S.W.: Craftsman House, 1990) 189 p.

<sup>9</sup> Ron Radford, 'Collection Highlights: National Gallery of Australia', *AUSTRALASIAN ART* (Canberra: National Gallery of Australia, 2008), 1.

## Jeffrey Smart

Jeffrey Smart (b.1921) creates images of urban life drawing attention to objects of everyday existence reflecting a cold impersonal quality that in its own way expresses a form of beauty. His subject matter is of a banal nature, depicting motorways, unit blocks, offices and forms of industry, but he transforms them so they appear new and exciting. He brings to our attention scenes that may be ignored in real life.

His paintings represent a universal landscape of the city and do not portray a specific country or culture. We recognize the geometry and symbols of his tranquil city landscapes inhabited by figures seemingly frozen in time, so much so, that even those involved in activity seem to lack any sense of urgency. Despite this, and the subject matter portrayed, Smart allows the viewer to experience the mundane with a vibrant energy.

Formal elements of picture making are an important part of his work, exploiting colour, tone and perspective. Balanced composition is the key to all of Smart's work where the proportions of his picture plane follow guidelines established in the principles of the Golden Mean.

The Golden Mean is the ratio of the smaller to the larger, and is the same as the ratio of the larger to the whole: a ratio of approximately 0.618 to 1.0. It has been used since ancient times in art and architecture. It had a resurgence in the Renaissance period and one of Smart's influences is from the work of Piero della Francesca, who used this principle extensively in his work.

“Smart wishes to direct our attention only towards the abstract qualities of his paintings, such as colour, rhythm, line, balance and scale.”<sup>10</sup>

Jeffrey Smart uses geometric patterns to represent the apartment block in the painting *Housing project no.84*, where the repetition of squares and rectangles is used to construct an ordinary housing block and turn it into an image of sublime beauty.

---

<sup>10</sup> Jeffrey Smart and John McDonald, *Jeffrey Smart : Paintings of the '70s and '80s* (Roseville, N.S.W.: Craftsman House, 1990) 168p.

Smart comments about his own work; that composition and shapes are the key element to his work and the subject is secondary. He states that;

“The subject matter is only the hinge that opens the door, the hook on which one hooks the coat. My only concern is putting the right shapes in the right colours in the right place, its always geometry.” <sup>11</sup>

The bleak becomes a landscape of beauty, this may not be the perfect residence and the idea of living in small-overcrowded boxes may not be appealing, but Smart makes the scene beautiful and enticing.



Figure 7. Jeffrey Smart, *Housing project no.84* (1970), oil on canvas, 81 x 100cm, private collection

---

<sup>11</sup> Edmund Capon et al., *Jeffrey Smart Retrospective* (Sydney: Art Gallery of New South Wales, 1999) 212 p.



Figure 8. Callum Morton, *Belvedere* (1991) mixed media

### **Callum Morton**

Callum Morton's (b 1965) work explores the relationship between public and private place and between reality and illusion. He creates architecturally scaled down models of existing or demolished buildings and works with a range of mediums incorporating sculpture with photography, sound, light and digital imagery.

His models are animated with various sounds filled with narratives from everyday life, and he turns some of the world's famous buildings into places of contrary events. He undermines the seriousness of architecture and challenges the importance of many famous buildings, raising the point that buildings cannot provide the perfect existence, rather they can only provide a stage for the unpredictable nature of human kind.

In his work *Habitat* 2003, he uses a 1:50 scale architectural model of a mass housing project that was hailed as an extraordinary design achievement to comment on the contradictions and failings of architecture to create the utopian city. He incorporates light and sound, to represent a 24 hour time frame in the life of this housing complex,

exploring the relationship between the mundane sounds of everyday life and idealised architecture.

In the work titled *Belvedere*, a home unit model, he uses generic objects of urban architecture; the balcony, door, and window imply a banal landscape. The work lacks colour, which makes the scene appear lifeless, questioning certain architectural and town planning models.

Morton's work in some ways is impenetrable, but at times there are glimpses of an interior existence using sound. In the work *Belvedere* there is no way through the façade. It is stuck to the wall raised just out of reach, implying remoteness. Even though repetition of architecture implies a large housing complex, this does not necessarily mean community, and implies that the answers to a utopian city cannot be found in architecture.

The artists that I have talked about are just a few of the artists that have had some influence on my work and in the way that I have come to perceive the city. Others that I have not expanded upon here I make reference to in the chapters about the studio practice.

Each of the artists I have looked at deal with the city and suburb in different ways and use different production methodologies to address their relationship to the landscape. Through their work, I have learnt about the history of the city, and its transformation to its current form.

Some work has inspired me to look for beauty in the mundane and appreciate the environment that I live in rather than searching for an ideal landscape. While others have made me aware of issues that can arise as a consequence of progress. Whilst the city environment deserves appreciation, there is also a need for analysis and scrutiny so that we have a better understanding of not only our current environment, but also of planning trends for the future.

### Chapter 3 The Lost Horizon

In this chapter, I will be discussing the first body of work titled *The Lost Horizon* that began in 2004, and was completed in 2006. *The Lost Horizon* involves two distinct series of prints, which are *City Portrait* that explores the city space through architectural façades, and *The Reflection*, which focuses on my response to images reflected on the surface of glass buildings.

Both *City Portrait* and *The Reflection* deal with a form of landscape, that of high-rise buildings, and in so doing represents scenes that imply a restricted or congested space. The unending horizon and vast space that can be identifiable with the natural Australian landscape is obscured and replaced with geometric shapes and patterns. I portray the city in a positive way because in a sometimes-chaotic space I find images of beauty. I represent a landscape that has equal value to those more commonly used to represent the Australian landscape.

The city landscape is changing as new planning trends are leading towards high-density housing developments.<sup>12</sup> Redevelopment projects can eliminate any narrow glimpses of sky that existed previously. As buildings get taller, the horizon is being lost. The sky can only be observed by looking above your head or sometimes in the reflected surface of a building.

With an ever-growing urban population, Australian cities are forecast to double in size in the next 20 years. The traditional low-density model of Australian cities is being reviewed and consequently they are changing. Plans for the central business district and suburbs of the future are trending towards high-density housing developments. Most notably, contentious developments are being passed through local governments, where houses situated on major train line corridors are being replaced by high-rise units.

---

<sup>12</sup> Linton Besser and Wendy Frew, 'Get Ready: High-Rise Suburbs Coming', *The Sydney Morning Herald*, January 6, 2009 2009, sec. News.

“The Rudd Government is leading a new push to make Australian cities look more like London, Tokyo and Singapore, which have twice as many people and jobs per hectare as Sydney.”<sup>13</sup>

In the Central Business District, the planning trends are leading to larger capacity per square metre. According to the City of Sydney's Central Sydney Capacity Study of 2008 there are still many sites that have potential for larger capacity.

“... there are 496 sites where there is additional development capacity for 1.141 million sqm of commercial floorspace within existing controls. These properties comprise a current floor space of around 2.53 million sqm covering 381,400 sqm of land. These figures exclude heritage items, recent developments, residential units and parks.”<sup>14</sup>

The consequence is that taller buildings will replace those with fewer levels. This change is already visible along the Western Distributor leading towards the Harbour Bridge. Three etchings are scenes from this area, but in a short period of time between drawing different states of the plates, new buildings have now obscured the view that I originally captured.

The work was initially inspired by two scenes. The first a view of the city from my Glebe unit, and the second a view from an office window of my employer. In both the scenes the overwhelming influences were the wall of architecture and the repetitive geometric patterns.



Figure 9. City views from my home and work.

<sup>13</sup> Linton Besser and Wendy Frew, 'Get Ready: High-Rise Suburbs Coming', *The Sydney Morning Herald*, January 6, 2009 p. 3.

<sup>14</sup> City of Sydney Council 'Central Sydney development capacity still strong', *Sydney Media*, 27 May 2008 p. 1.  
<http://www.sydneymedia.com.au/html/3613-central-sydney-development-capacity-still-strong.asp>

Le Corbusier (1887 –1965), the 20th-century architect and leader of the modernist movement, believed in the order and beauty of geometry in architecture and he commented that

“These things are beautiful because in the middle of the apparent incoherence of nature or the cities of men, they are places of geometry, a realm where practical mathematics reigns... And is not pure geometry joy?”<sup>15</sup>

Geometry in architecture adds balance to a sometimes chaotic existence in the city. Pattern and colour transform building façades into artworks hanging in the landscape. The patterns are comprised of recurring rectangular shapes, solid vertical and horizontal lines creating frames, where the sunlight plays and reflects. I find these geometric shapes and patterns beautiful and they distract me from the chaotic and busy city life.

“In an irregular and changing world the eternal certainty of mathematical figures intrigues the mind. Ascribed an aesthetic or symbolic authority deriving from their apparent possession of rightness, they seem to offer an attainable perfection – as in the perfect circle, the perfect square, perfect symmetry. Architects use ideal geometry to instil their work with a discipline and harmony independent of the geometries of being. The transcendence of ideal geometry over material considerations is considered a touchstone of its nobility. It speaks of a ‘higher’, more perfect (as Alberti said more ‘learned’) level of interaction with the world, where the will triumphs over the untidiness and tribulations of mundane reality.”<sup>16</sup>

One of the attitudes of the role of ideal geometry in architecture is that its application produces beauty and harmony. In my etchings, I portray a city landscape that holds both these elements by using the shapes of windows, glass frames, and other structural elements as a feature of the buildings façade. The buildings’ grid acts like an ordered template where images of the city are reflected upon.

---

<sup>15</sup> Alain De Botton, *The Architecture of Happiness* (Camberwell, Vic.: Hamish Hamilton, 2006) 280 p.

<sup>16</sup> Simon Unwin, *Analysing Architecture* (London ; New York: Routledge, 1997) 208 p.



## City Portrait

The etchings titled *City Portrait 1, 2 and 3* were created in three states. They seek to articulate the daily cycle in the city, highlighting the dynamic of the passage of time in a 24 hr daily routine and how that gives the building an aspect of its value.

The etchings represent the compartmentalisation of city life, where co- existence means not necessarily engaging or interacting with one another. A building during the day has an almost impenetrable skin showing no sign of activity, and the façade reflects colours of the day and the surrounding landscape, but at night, the building seems to spring to life so the facades of day are transformed.

The first state uses uncomplicated line to describe architectural space. The drawing is kept minimal, simplifying the complexity of the scene to emphasise the geometric patterns. States two and three symbolise movement of time, which I have mentioned previously. In these states colour is added implying light variations of day and night and represent the dynamic quality of the light and the atmosphere.

The format of each etching in this series is kept the same so that the subtle geometric variations of each building can be compared. A section of each building fills the picture frame and the scale of each structure is not defined. Focus on detail represents small glimpses of the city that emphasise the absence of the panoramic view. Scenes were initially observed through the window of a bus or office, framing the scene, and cropping the view so that only a portion of the building is visible.

The composition is based on vertical and horizontal lines that form the geometric patterns made up of repetitive squares and rectangles. When filled with colour a different aspect of the landscape is explored in the sequence of time, which brings into play the observation of the landscape as constantly changing.

Monet depicts the passage of time in a series of more than thirty canvases of the Rouen Cathedral. By using the facade of the Gothic Cathedral, he captures the continual unfolding flow of time and not a series of isolated moments. According to the writer Ronald R. Bernier, Monet's Rouen Cathedral should be considered

“as achieving the pictorial equivalence of the temporal character of reality as duration rather than as instantaneity.”<sup>17</sup>

Etching allowed for the further development of each image by reworking the zinc plate. This made the working process transitional, the plate acting as a template to be drawn and reworked, and then reworked again. The final etchings represent the process of working into the same image that infers the transitional element of time and city development.

---

<sup>17</sup> Ronald R. Bernier, *Monument, Moment, and Memory: Monet's Cathedral in Fin De Siècle France* (Massachusetts: Rosemont Publishing & Printing Corp, 2007). P 14

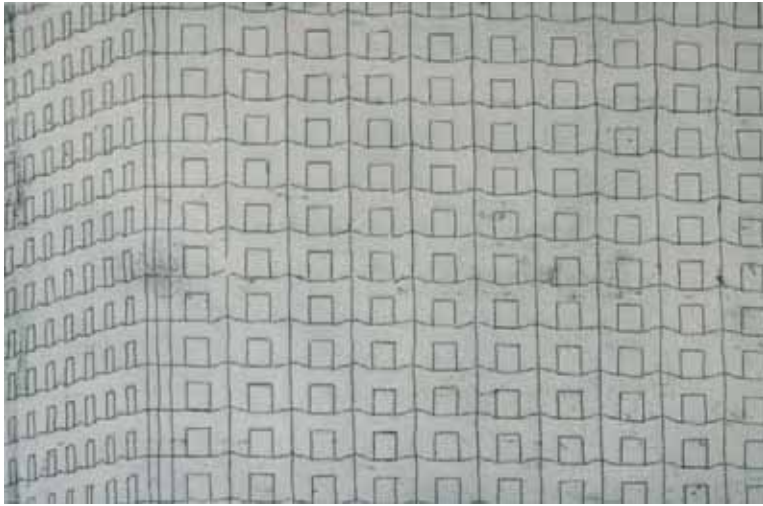


Figure 10. *City Portrait 1 (line), state I* (2006), softground etching, 50 x 25cm.

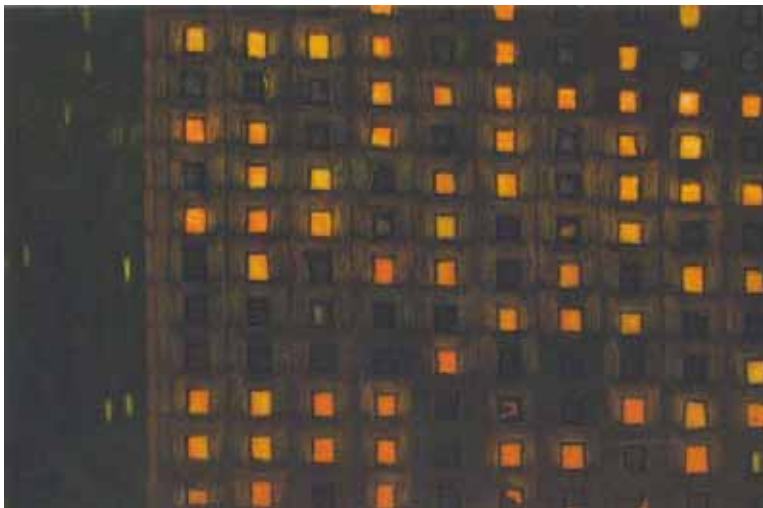


Figure 11. *City Portrait 1 (night), state II* (2006), 3 plate colour etching / aquatint, 50 x 25cm.

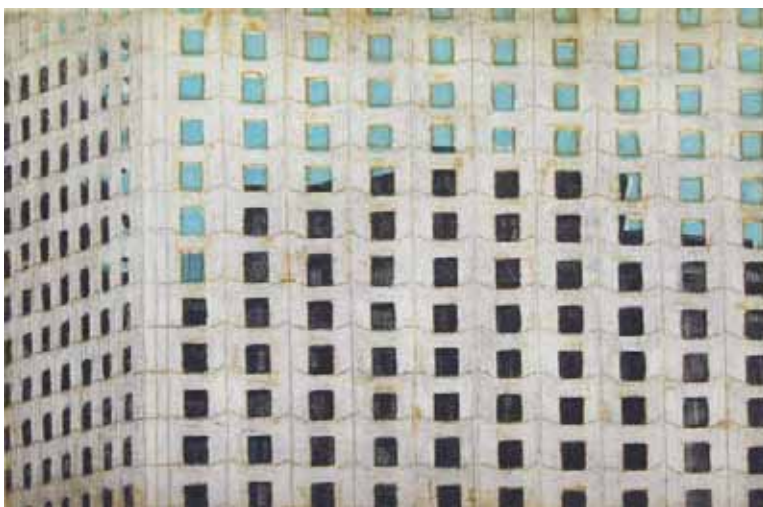


Figure 12. *City Portrait 1 (day), state III* (2006), 3 plate colour etching, 50 x 25cm.

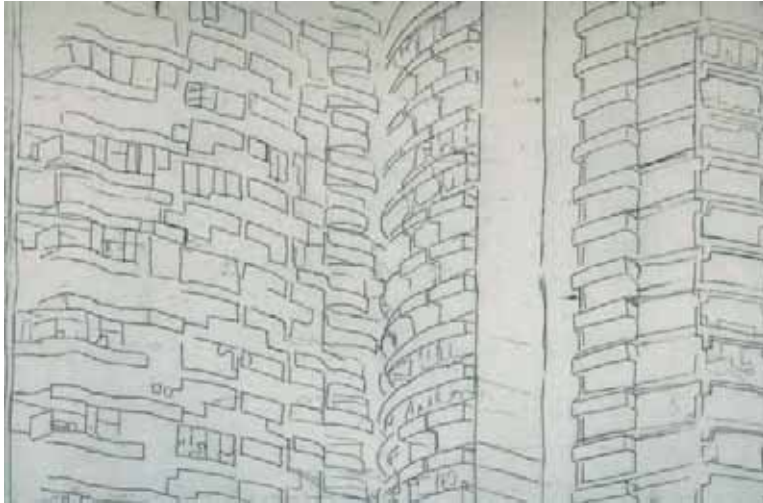


Figure 13. *City Portrait 2 (line), state I* (2006), softground etching, 50 x 25cm



Figure 14. *City Portrait 2 (night), state II* (2006), 3 plate colour etching / aquatint, 50 x 25cm.



Figure 15. *City Portrait 2 (day), state III* (2006), 3 plate colour etching, 50 x 25cm.

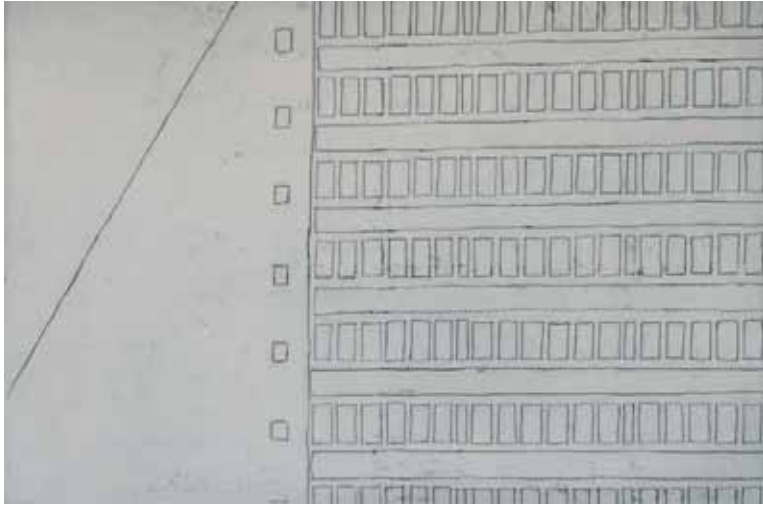


Figure 16. *City Portrait 3 (line), state I* (2006), softground etching, 50 x 25cm.



Figure 17. *City Portrait 3 (day), state II* (2006), 3 plate colour etching/aquatint, 50 x 25cm.



Figure 18. *City Portrait 3 (night) state III*, (2006), 3 plate colour etching/aquatint, 50 x 25cm.



## The Reflection

The etchings in this series of work portray a city landscape seen on the façades of glass buildings. Some of the reflections are closer to a realistic representation, while others distort the reflected landscape creating less representational patterns and shapes. The scenes capture a transient world where light and surface merge temporarily then change, move or vanish depending upon the time of day, changes in weather or the rapid pace of urban redevelopment within the immediate surroundings.

My intention was to create different states of each image at varying times to demonstrate the ever-changing city landscape. After completing the first state over a period of a few months, I returned to the scene to record the second state, only to find that the scene had completely changed or vanished. The view from my original vantage point of *The Crane* (Figure 22) and *Reflection with Clouds* (Figure 20) had been replaced by a new building. Because of this development, I was not able to complete the second states instead I created a new etching depicting the reflection from the building that had blocked the view in the etching titled *Traffic* (Figure 19).



Figure 19 *Traffic* (2006), 3 plate colour etching/aquatint, 100 x 50cm

The etchings portray banality of city life and yet when these scenes are framed on the building façade they resemble billboards that demand my attention. These poster-like images resemble stained glass, which was used to create translucent tapestries of coloured light that integrated architectural space and storytelling. This has inspired my

work, but where Gothic stained glass illustrated biblical stories and saints' lives, the glass facade of the city is a disjointed reflection of our own existence.

Stained glass as we know it today was first used in European religious panels around the 11th century A.D.<sup>18</sup>, and was used to create pictures from light, and was an integral part of the architectural design. The use of vaulting in Gothic architecture meant that space within the building became larger, and this allowed huge stained glass windows to be placed in the walls, creating a very bright light filled interior. These large spaces were also used to accommodate and inspire awe, where light was seen as a metaphor for the power of good over evil. According to Virginia Chieffo Raguin, stained glass was an allusion to god's nature, represented by light, harmony, and beauty.<sup>19</sup>

Stained glass relies on natural light to bring to life its pictures, and this is true of the images reflected on the glass façades portrayed in my etchings. The glass surfaces of the buildings I portray reflect scenes that would perhaps go unnoticed if colour and pattern did not make them a feature on the building façade. The reflected colours are always changing and the projected image will be at its brightest at certain times. I chose to depict the scenes at the brightest moment as this made the reflection the main feature.

In the works *Reflection 1-7*, I created a series of small images that mirrored the brightness and intensity of a stained glass image. The building in these images becomes insignificant and the reflected patterns are the focus for the work. These works are small fragments that stand out as details of the larger buildings. I wanted the intensity of colour to make the prints stand out as they had in the city landscape. For this reason I began working with four plate colour rather than three which gave me more option in colour choices and allowed for subtle variations in colour.

---

<sup>18</sup> Virginia Chieffo Raguin and Mary Clerkin Higgins, *The History of Stained Glass : The Art of Light, Medieval to Contemporary* (London: Thames & Hudson, 2003) 288 p.

<sup>19</sup> Ibid.

*Reflections 1-7* explore the abstract reflection as a beautiful element or detail within the city. I emphasised the importance of colour by creating a simple monochrome line drawing in the first state. When displayed together the two states emphasise two elements, pattern and colour, and in these two elements I find beauty within the build environment.

To create a harmonious composition and express a sense of stillness I changed the linear perspective to flatten the picture and accentuate the patterns reflected on the building façade. The window panels act like a grid that adds order to the reflected scene, and reminds us that we are removed from the natural environment. When the sky is observed in *Reflection with Clouds* the grid is ever present, reminding us that the scene is purely an illusion and that the natural environment is a distant glimpse.

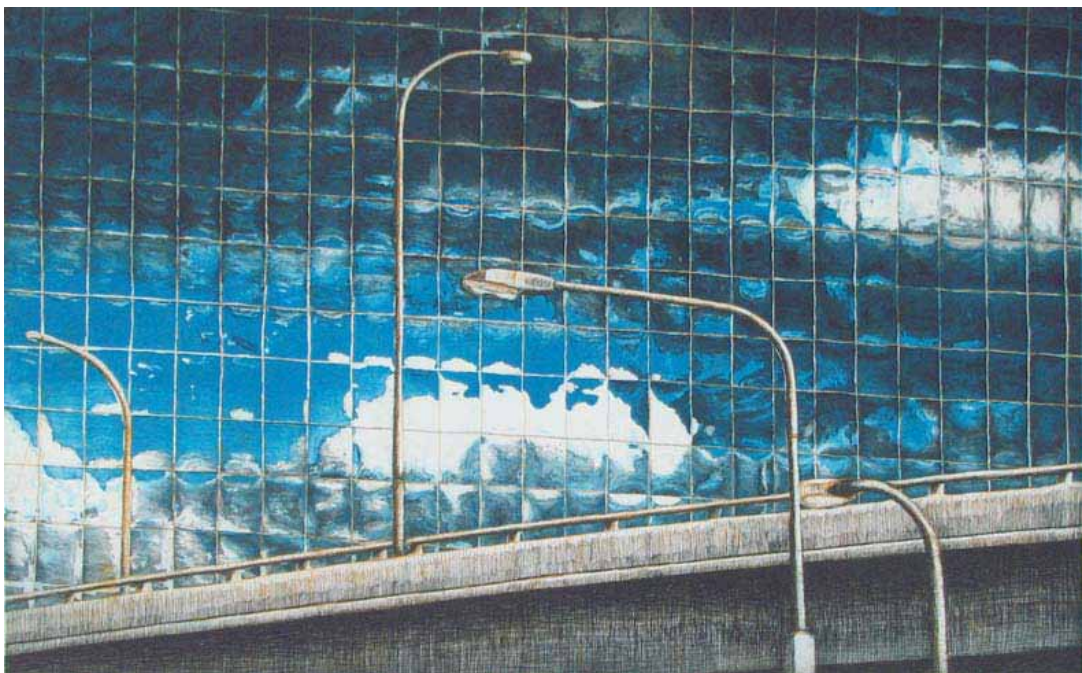


Figure 20. *Reflection with Clouds* (2006), 3 plate colour etching/aquatint, 80 x 50cm

The squared grid was the key to the Renaissance invention of linear perspective, a conceptual tool by which painters could represent an abstract model of the world. Continuing through the 19th century as an essential instrument of pictorial representation, the Renaissance grid was a means of objective measurement of the real.



In my work I use the grid but I have chosen to remove or minimise any obvious vanishing point and linear perspective. The lines of the grid do not follow the rules of perspective so there are no angles that diverge into the distance, and the window panels act purely as a grid, which contradicts illusionistic space. I use the grid as a tool to reduce the illusion of space in the etchings.

The buildings lack texture or any intricate detailing, and the flat smooth panel is the perfect reflector. It is the scene reflected that gives the surface its intricate detailing in the colourful shapes and patterns. Colour is used to illustrate as well as defining spatial elements in the work. Hue changes were kept to a minimum, but I changed the saturation and colour value to create a more vibrant rendition of the scene.

*Bridge Street* is the only etching that includes a greater portion of the landscape outside of the reflection. This was done to emphasise the impact of the glass building on the landscape. The colours reflected in the glass tower were so intense they overpower the rest of the street scene. Everything else seems colourless and lifeless in comparison to the glass tower.

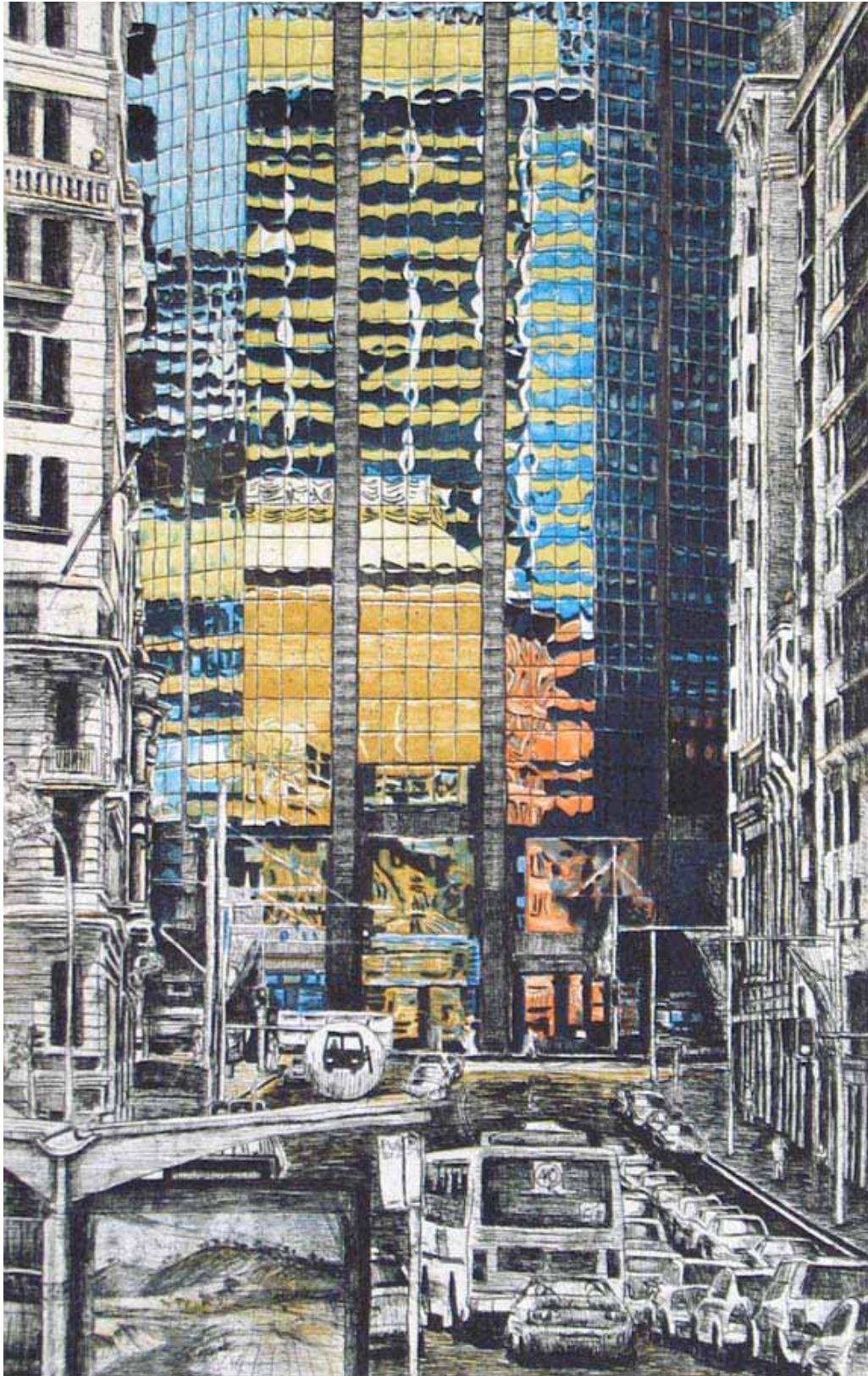


Figure 21. *Bridge Street* (2006), 3 plate colour etching/aquatint, 80 x 50cm



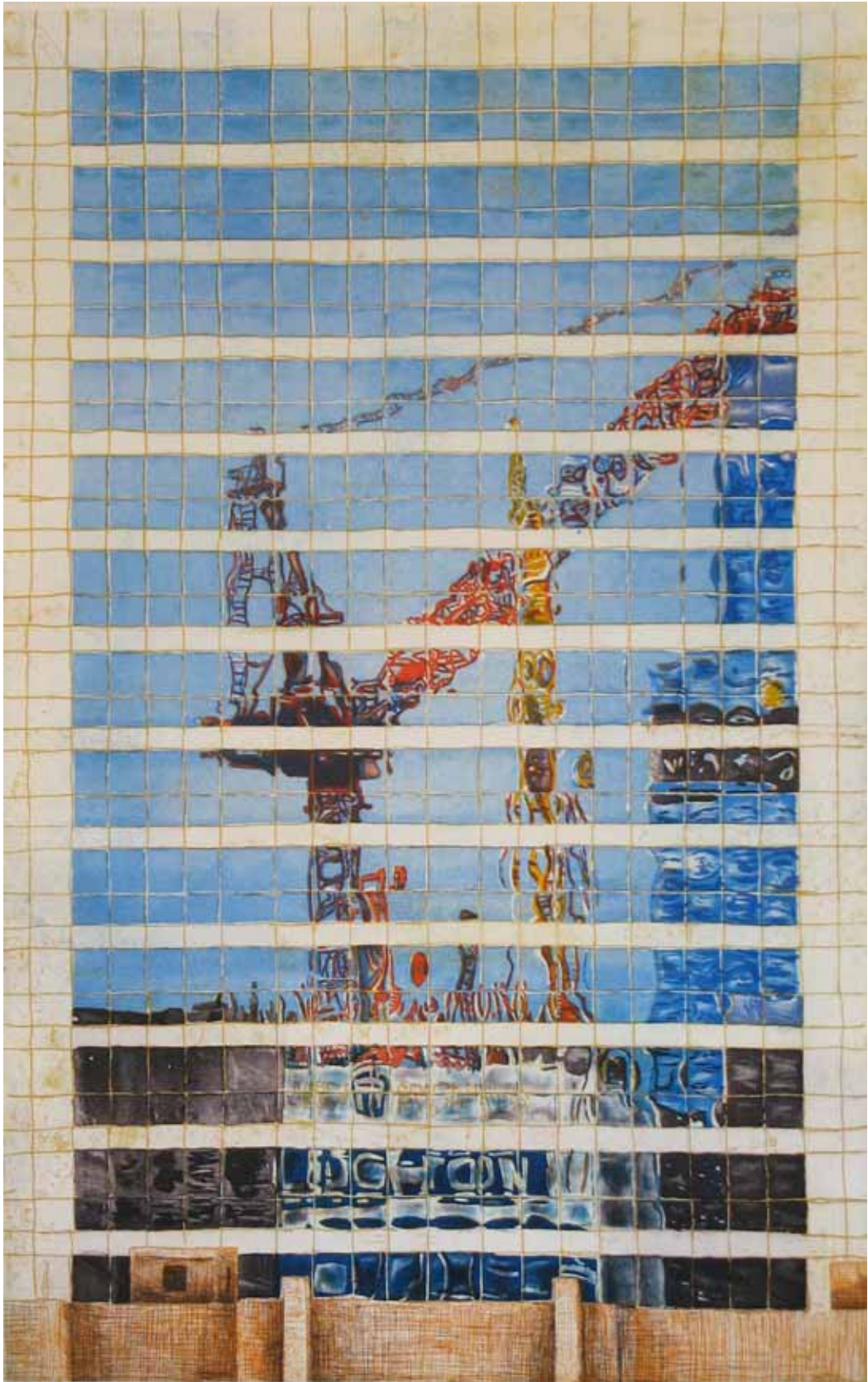


Figure 22. *The Crane* (2006), 3 plate colour etching/aquatint, 50 x 80cm.

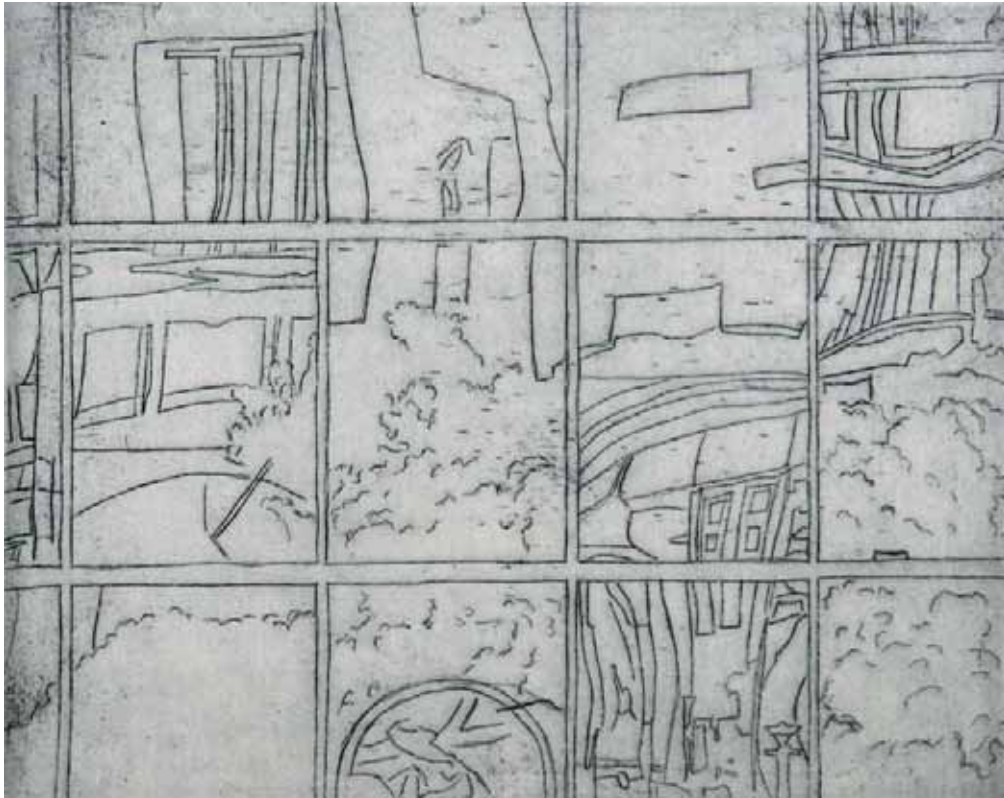


Figure 23. *Reflection 1(line)* (2006), etching, 25 x 20cm



Figure 24. *Reflection 1*, (2006) 4 plate colour etching/aquatint, 25 x 20cm



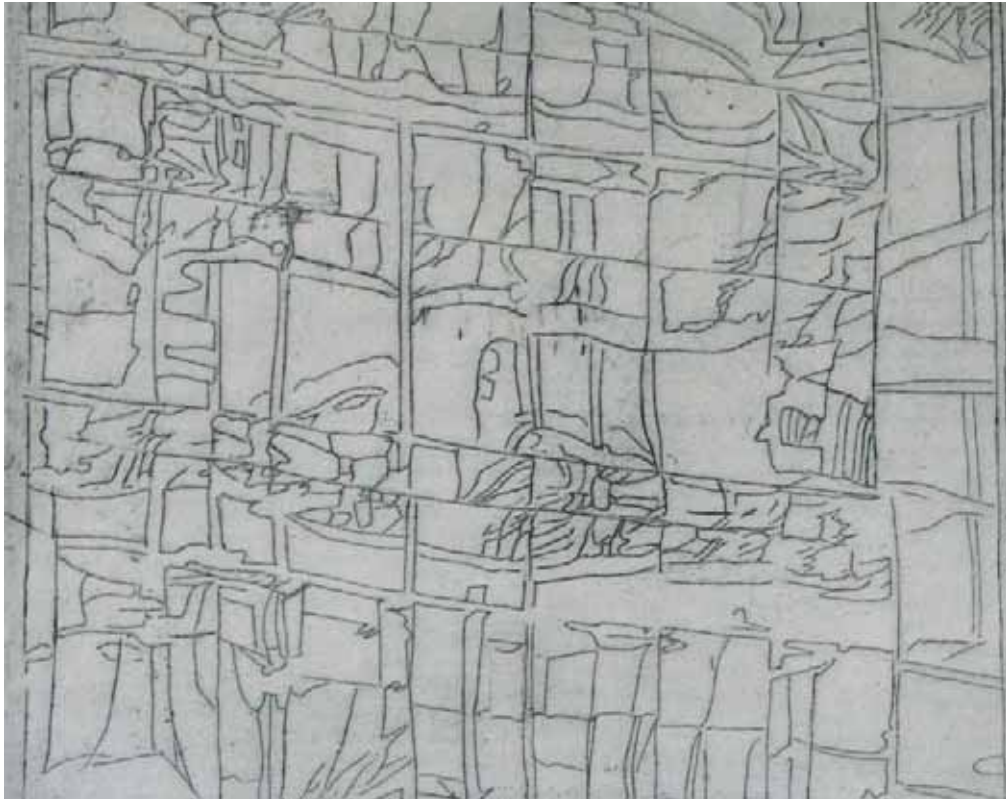


Figure 25. *Reflection 2 (line)* (2006) etching, 25 x 20cm



Figure 26. *Reflection 2* (2006) 4 plate colour etching/aquatint, 25 x 20cm



Figure 27. *Reflection 3 (line)* (2006) etching, 25 x 20cm



Figure 28. *Reflection 3* (2006) 4 plate colour etching/aquatint, 25 x 20cm





Figure 29. *Reflection 4 (line)* (2006) etching, 25 x 20cm



Figure 30. *Reflection 4* (2006) 4 plate colour etching/aquatint, 25 x 20cm

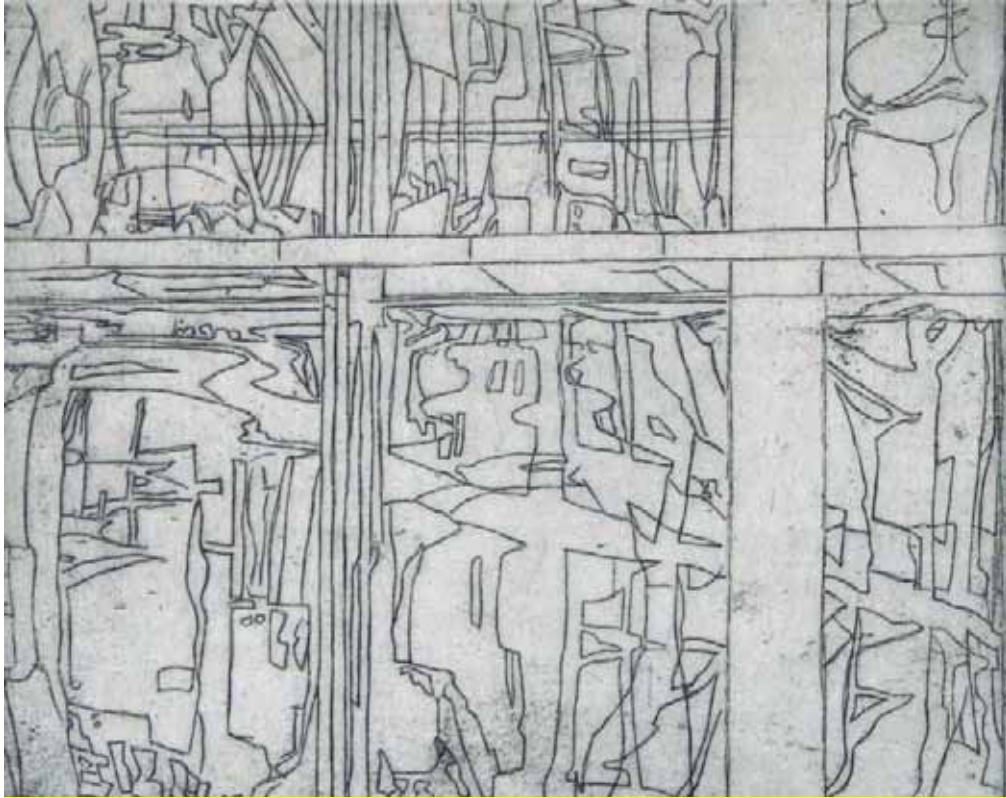


Figure 31. *Reflection 5 (line)* (2006) etching, 25 x 20cm



Figure 32. *Reflection 5* (2006) 4 plate colour etching/aquatint, 25 x 20cm



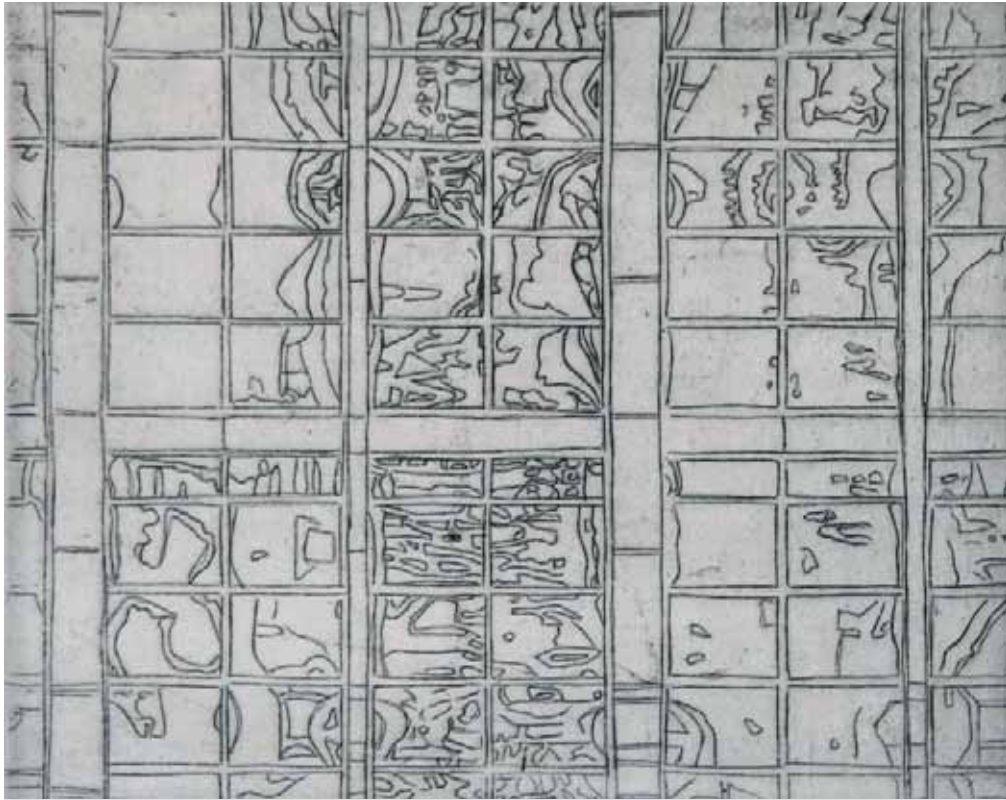


Figure 33. *Reflection 6 (line)* (2006) etching, 25 x 20cm



Figure 34. *Reflection 6* (2006) 4 plate colour etching/aquatint, 25 x 20cm

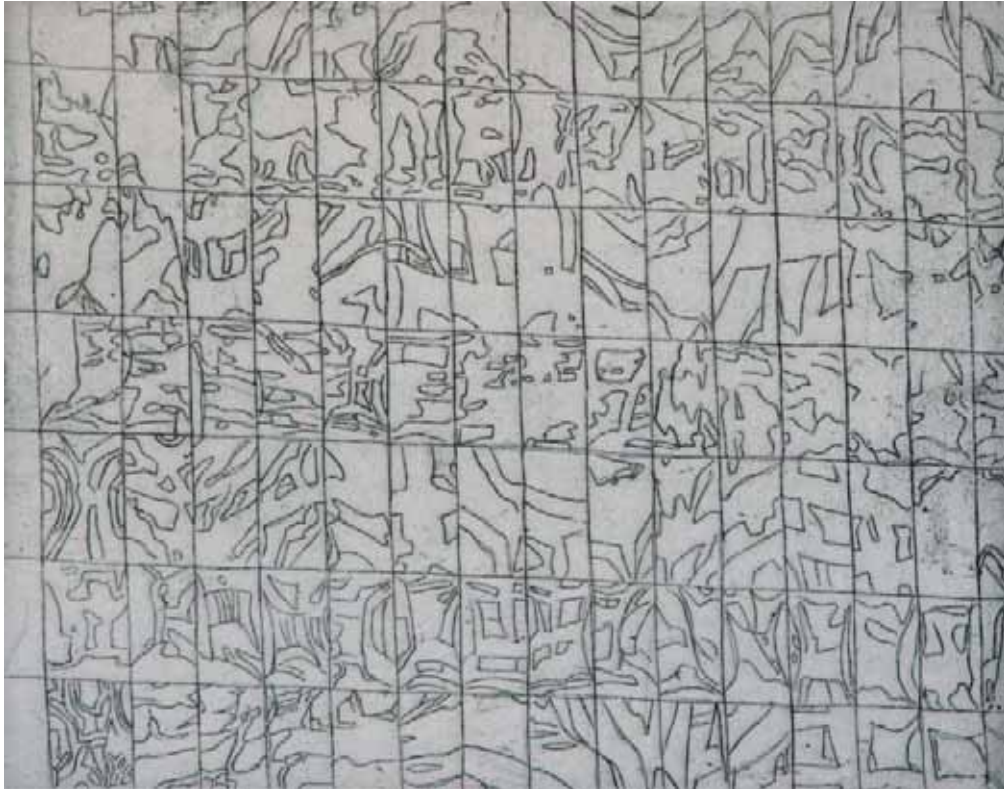


Figure 35. *Reflection 7 (line)* (2006) etching, 25 x 20cm



Figure 36. *Reflection 7* (2006) 4 plate colour etching/aquatint, 25 x 20cm

## Chapter 4 Figure in the urban landscape

Work on the etchings created for this component project began in 2006 and was completed in 2008. The imagery explores the inter-relationship of people, involving observations of ordinary people involved in conventional routines while travelling through the cityscape. The space in which this activity occurs includes railway stations, walkways that cross over the expanse of busy freeways, and open recreational space intersected by pedestrian pathways.

The anthropologist Marc Augé defines these transient spaces as non-places, with their characteristics being identified as temporary and fleeting, and not representative of a culture or place. These spaces seem to signal the end of distinct cultural locality and regional identity that can be rooted in a familiar sense of place. In his book *Non-Places, introduction to an anthropology of supermodernity* Augé states that

“non-places are spaces of transport and transit that are lacking any historical significance and strong symbolism. If a place can be defined as relational, historical and concerned with identity, then a space which can not be defined as relational, historical, or concerned with identity will be a non-place”<sup>20</sup>

In my etchings, I use scenes of non-place to imply a move from the traditional view of the Australian landscape and the figures that inhabit it. Paintings such as Tom Robert’s *Shearing the Rams* depict an identity through the people portrayed in it. In my work, there are no distinctly identifiable icons that represent a nation. According to Augé non-places resulting from supermodernity are not anthropological places and do not integrate earlier places. They hold no memory of tradition or identity. By using these scenes in my work, I remove the landscape from previously created tradition.

In the work *Walking into Town*, and *The Lovers*, the expansive space of the walkways and the architecture that surrounds the figures is overpowering. This makes the people appear insignificant, but there is comfort in their posture implying an acceptance of this situation. They appear comfortable in this environment and I observe them as a

---

<sup>20</sup> Marc Augé©, *Non-Places : Introduction to an Anthropology of Supermodernity* (London ; New York: Verso, 1995) 122 p. p77-78



prop of picture making where they help to emphasis the overwhelming impact of architecture in the city space.

I portray people in the non-space because they become no more than their experiences in that space. According to Augé they become relieved of his usual determinants, their occupation, their hobbies or were they live. The person travelling through these spaces

“...obeys the same code as others, receives the same messages, and responds to the same entreaties.”<sup>21</sup>



Figure 37. *Reflection in Train* (2008) 4 plate colour etching/aquatint, 70 x 50cm

Without identity, there can be no culture and Augé goes on to say that these non-places are devoid of relationships to cultural references and can represent alienation.

“The space of non-place creates neither singular identity nor relations; only solitude, and similitude.”<sup>22</sup>

---

<sup>21</sup> Ibid. pg103

<sup>22</sup> Ibid. pg103

My etchings express the sense of alienation that can be experienced in this environment of non-places where the figures are placed in a situation of indifference or separateness. They rarely look or interact with each other and do not engage with the viewer. Their role is an almost passive acceptance of their situation, and they blend into the environment that I portray.

Charles Baudelaire (1821 - 1867), the 19<sup>th</sup> century poet and critic who was one of the first to announce the new consciousness of urban life and of modernity, saw the city as the catalyst for individual alienation, and described how metropolitan life, with its anonymous crowds and newly scaled spaces, would overwhelm and alienate us.

In my etchings, people are comfortable with the alienation and anonymity of the city as this not a new experience. In *The Crowd* a solitary man, walking, is blocked between two barriers, architecture, and a crowd. The gap between the crowds is too small to fit through comfortably and yet he is not concerned. This landscape is his home, amongst the confined spaces and faceless crowds.

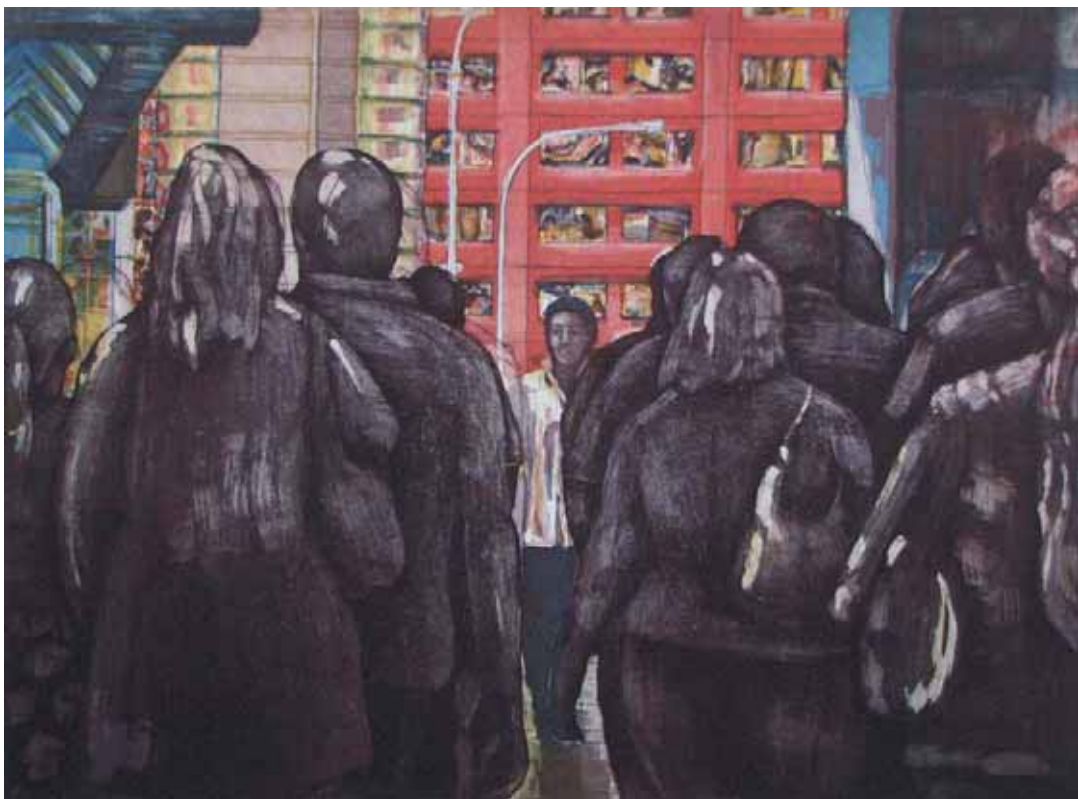


Figure 38. *The Crowd* (2008) 4 plate colour etching/aquatint, 70 x 50cm



Baudelaire believed it was important for artists to paint modern subjects, particularly urban Paris, and this was met with eagerness from the Impressionists. According to the art critic/historian Linda Nochlin<sup>23</sup>, Impressionism was the first movement to be connected with the modern experience of city life and Impressionists used new ways of dealing with picture composition and colour to deal with the city space.

The Impressionists looked at their subjects from unusual angles, and one of the tools they used was tightly cropped composition and fragmented figures that broke traditional rules. This gave the scenes an element of spontaneity and it fulfilled a primary concern of the Impressionists.



Figure 39. *Weekend Outing* (2008) 4 plate colour etching/aquatint, 25x 20cm

In the series of smaller etchings that deal with people partaking in recreational activities or relaxing on a weekend outing, I use a closeup view of figures in city space. I crop the compositions in awkward places, omitting parts of the figure. The work portrays archetypal urban dwellers rather than conveying identity of individuals.

---

<sup>23</sup> Linda Nochlin, *The Body in Pieces : The Fragment as a Metaphor of Modernity* (Walter Neurath Memorial Lectures; New York, N.Y.: Thames and Hudson, 1995) 64 p.

Another inspiration for this body of work is how the Impressionists use colour. How they recognised that contrasts of colour temperature - warm and cool colours - could be used instead of purely light-dark tonal contrasts to create a sense of form in space. For example, warm colours are used as advancing and cool as receding. Paul Cézanne (1839 – 1906) applied this technique where the surfaces nearest our eye should have the purest colour is an important hint on how he used saturation to build form.

In this work, I have combined the use of colour temperature and tonal contrasts. In the train series, I use both warm and cool colours and saturation or the purity of colour to create a sense of space in the picture plane.

This work has dealt with similar issues as the *The Lost Horizon*, but by introducing the figure, spatial changes occur. The rigid geometric patterns of architecture are softened when shapes that are more organic are introduced. I found that movement could be represented effectively as the curved lines and shapes of the figure lacked the rigidity of architecture. Where change in light and colour are used to portray the passage of time in *City Portrait*, changed shapes and patterns define the flow of time in the train series.

In *A Day's Outing* and *The Journey Home* the scenes inherently portray rapid movement observed in people and trains. The work was created in two states, shapes are moved, repositioned or erased and replaced by the oncoming crowd.

Through the motif of travel I explore the experience of detachment where intricate personal details are not known. This work depicts the fleeting yet typical moments in the lives of characters observed. I abandon sentimental depictions and clear narratives, adopting instead a detached view that merely suggests what is going on.



Figure 40. *A Day's Outing* (1st state) (2008) 4 plate colour etching/aquatint, 70 x 50cm



Figure 41. *A Day's Outing* (2nd state) (2008) 4 plate colour etching/aquatint, 70 x 50cm





Figure 42. *The Journey Home* (1st state) (2008) 4 plate colour etching/aquatint, 70 x 50cm



Figure 43. *The Journey Home* (2nd state) (2008) 4 plate colour etching/aquatint, 70 x 50cm



Figure 44. *Walking into Town* (2008) 4 plate colour etching/aquatint, 80 x 50cm

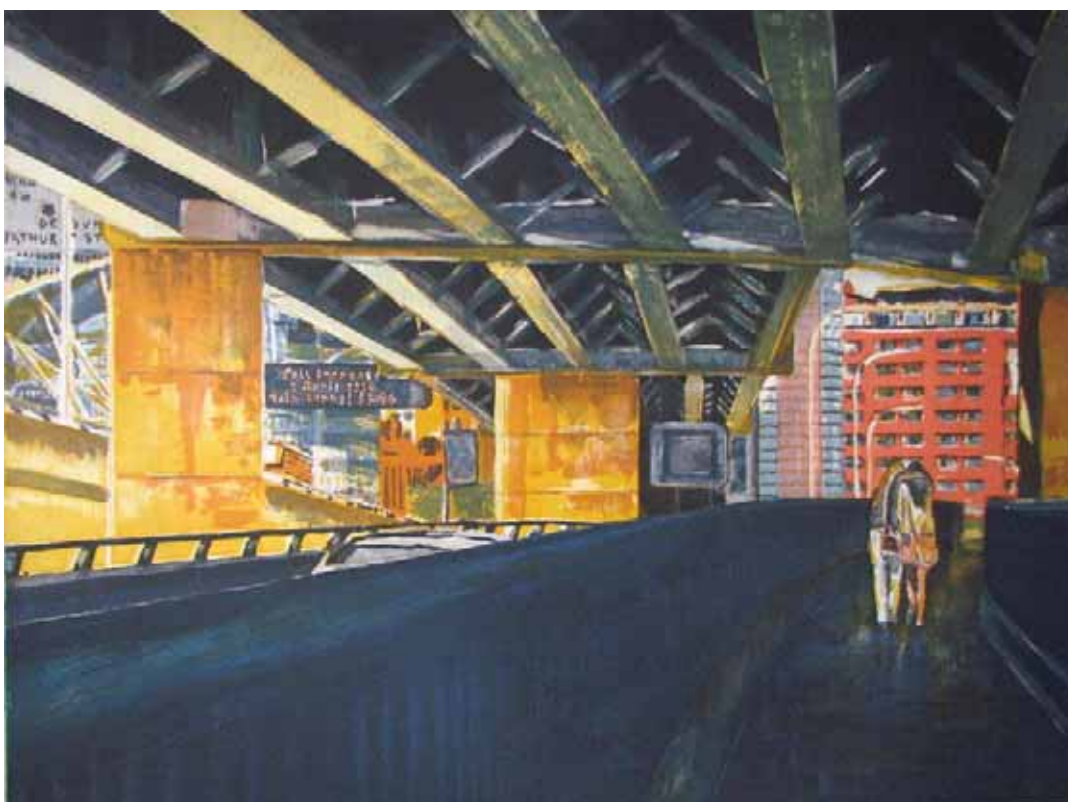


Figure 45. *The Lovers* (2008) 4 plate colour etching/aquatint, 70 x 50cm





Figure 46. *Family Outing* (2008) 4 plate colour etching/aquatint, 25x 20cm



Figure 47. *Lunch Outing* (2008) 4 plate colour etching/aquatint, 25x 20cm



Figure 48. *Going Home* (2008) 4 plate colour etching/aquatint, 25x 20cm



Figure 49. *Shopping with a friend* (2008) 4 plate colour etching/aquatint, 25x 20cm





Figure 50. *The Shoppers* (2008) 4 plate colour etching/aquatint, 25x 20cm



Figure 51. *Lunch* (2008) 4 plate colour etching/aquatint, 25x 20cm



Figure 52. *Waiting for a Friend* (2008) 4 plate colour etching/aquatint, 25x 20cm



Figure 53. *Small Crowd* (2008) 4 plate colour etching/aquatint, 25x 20cm





Figure 54. *Market Day* (2008) 4 plate colour etching/aquatint, 25x 20cm



## Conclusion

This aim of the research was to portray the city as a space of beauty, banality and separation, and to determine the connection between identity and place. The city has been the subject of many artists and writers, and my research had focused on those that have looked at the city since the beginning of modernity.

Through the body of etchings created for this project, I explore the motifs and locations that offer a context for my work and discover its nature and character. In the first body of work *The Lost Horizon*, I emphasis a landscape separated from nature, and through the process of research I have been able to investigate commonalities between my work, and the work of artists that explore the same landscape, and the motifs they use.

In the second body of work *Figure in the Urban Landscape*, the architecture acts as a backdrop for the human inhabitants. Through this research, I have been able to define these spaces and understand my initial reactions of disassociated view.

Where the city appears to be lacking in coherence, I have found, through this process, that its various spaces and sensibilities becomes a map of modern culture. It speaks of universal language not confined to the boundaries of culture.

## Technical Notes

All the work was made on zinc plate and bitten in one to eight part nitric acid.

Printed on velin arches white 300gsm paper.

### City Portrait

This series of works was the precursor for the rest of the work completed for the MFA.

Experimenting with various etching techniques established a working methodology.

The techniques tested in this series were refined and combined on subsequent images.

As mentioned in chapter three, each image was developed in three states.



*City Portrait 1 (line), state I* (2006), etching, 50 x 25cm

Single plate and one colour

Edition No: 5

The image was drawn with soft ground line and was bitten for 15 - 20 minutes, which produced a strong line that still kept the quality of the pencil mark. The aim was to produce a print that had a quick sketch like appearance and so the plates were only bitten once.



*City Portrait 1 (night), state II* (2006), etching/aquatint, 50 x 25cm.

Three plates and three colours

Edition No: 5

To create soft dream like quality and a sense of stillness the three plates were covered with aquatint and bitten in acid. This was done twice to create a dark even aquatint. Then each plate was burnished and scraped until the appropriate colour and tone show through.



*City Portrait 1 (day), state III* (2006), 50 x 25cm

Three plates and three colours

Edition No: 5

The plates were sanded and burnishing and only remnants of the original image are left. Hardground was applied to all three plates and the day scene was redrawn with a scribe. The plates were bitten in varying degrees for a maximum of 20 minutes.



*City Portrait 2 (line), state I* (2006), etching, 50 x 25cm

Single plate, one colour

Edition No: 5

The image was drawn with soft ground line and was bitten for 15 - 20 minutes, which produced a strong line that still kept the quality of the pencil mark. The aim was to produce a print that had a quick sketch like appearance and so the plates were only bitten once.



*City Portrait 2 (night), state II* (2006), etching/aquatint, 50 x 25cm

Three plates and four colours

Edition No: 5

Sugar lift was used for a painterly effect, keeping the marks dynamic and immediate emphasising energy. Proofing and reworking was kept to a minimum allowing the marks to remain dynamic. After the aquatint was applied, each plate was bitten a number of times starting from ten seconds to twenty seconds for a maximum time of ten minutes. After each bite, areas of the image were blocked out with bitumen so the lightest tone got the least amount of time in the acid (10 seconds). This process creates a smooth transition of tone.



*City Portrait 2 (day), state III* (2006), 50 x 25cm

Three plates and five colours,

Edition No: 5

The plates were sanded and burnishing where only remnants of the original image are left. Hardground was applied to all three plates and the day scene was redrawn with a scribe. The plates were then bitten in varying degrees for a maximum of 20 minutes.



*City Portrait 3 (line), state I* (2006), etching, 50 x 25cm.

Single plate, one colour

Edition No: 5

The image was drawn with soft ground line and was bitten for 15 - 20 minutes, which produced a strong line that still kept the quality of the pencil mark. The aim was to produce a print that had a quick sketch like appearance and so the plates were only bitten once.



*City Portrait 3 (day), state II* (2006), etching, 50 x 25cm

Three plates and three colours

Edition No: 5

Hardground line was used in this second state. The plates were then bitten in varying degrees for a maximum of 20 minutes.



*City Portrait 3 (night) state III*, (2006), etching/aquatint

Three plates and three colours

Edition No: 5

The plates were sanded and burnished and left in 1-3 nitric acid for 5 minutes to remove some of the hardground line of the previous state. Aquatint was applied to all three plates and bitten at times starting from ten seconds to twenty seconds for a maximum time of ten minutes. After each bite, areas of the image were blocked out with bitumen so the lightest tone got the least amount of time in the acid (30 seconds). The plates were also burnished to reveal specific colours



## Reflection

In this work, I used a combination of techniques including Softground, hardground sugarlift and burnishing. Hardground was used on the non-reflected surface. Transparency was added to the inks, to lighten the colour without affecting the hue.



*Bridge Street* (2006), etching/aquatint, 80 x 50cm

Three plates, 10 colours

Edition No: 10

The initial drawing was made with soft ground line. Detail was added with hard ground line. Sugarlift was used to paint areas of the image on the yellow and blue plates only and bitten from ten seconds to twenty seconds for a maximum time of ten minutes.



*The Crane* (2006), etching/aquatint, 50 x 80cm.

Three plates and six colours

Edition No: 10

The initial drawing made on the yellow plate. Using sugarlift, I painted areas that were to be bitten in acid, aquatint was applied, and the plates were bitten from ten seconds to twenty seconds for a maximum time of ten minutes.



*Reflection with Clouds* (2006), etching/aquatint, 80 x 50cm

Three plates and three colours

Edition No: 10

The initial drawing was made on the yellow plate. Sugarlift was used to paint areas of the image on all three plates and bitten from ten seconds to twenty seconds for a maximum time of ten minutes.



*Traffic* (2006), etching/aquatint, 100 x 50cm

Three plates and six colours

Edition No: 10

The initial drawing was made on the black plate. Sugarlift was used to paint areas of the image on all three plates and bitten from ten seconds to twenty seconds for a maximum time of ten minutes.

Reflections 1-7 (state I) explore pattern. The prints were made using soft ground line and bitten for 15 - 20 minutes.



*Reflection 1 (line) state I* (2006), etching, 25 x 20cm

Single plate, one colour

Edition No: 4



*Reflection 2 (line) state I* (2006) etching, 25 x 20cm

Single plate, one colour

Edition No: 4



*Reflection 3 (line) state I* (2006) etching, 25 x 20cm

Single plate, one colour

Edition No: 4



*Reflection 4 (line) state I* (2006) etching, 25 x 20cm

Single plate, one colour

Edition No: 4



*Reflection 5 (line) state I* (2006) etching, 25 x 20cm

Single plate, one colour

Edition No: 4



*Reflection 6 (line) state I* (2006) etching, 25 x 20cm

Single plate, one colour

Edition No: 4



*Reflection 7 (line) state I* (2006) etching, 25 x 20cm -

Single plate, one colour

Edition No: 4

Reflections 1-7 (state II) explore the effect of colour on pattern, and was influenced by the colours and luminosity of gothic stained glass window. Hardground was used to draw areas that needed finer detail. Sugar lift was used as the next stage. Overlaying colours and using transparency in the inks is a key factor in creating a fluid and translucent effect. Using four plates gave me more freedom to experiment with overlays of colour and transparency.



*Reflection 1* (2006) etching/aquatint, 25 x 20cm

Four plates and five colours

Edition No: 10



*Reflection 2* (2006) etching/aquatint, 25 x 20cm

Four plates and five colours

Edition No: 10



*Reflection 3* (2006) etching/aquatint, 25 x 20cm

Four plates and five colours

Edition No: 10



*Reflection 4* (2006) etching/aquatint, 25 x 20cm

Four plates and four colours

Edition No: 10



*Reflection 5* (2006) etching/aquatint, 25 x 20cm

Four plates and five colours

Edition No: 10



*Reflection 6* (2006) etching/aquatint, 25 x 20cm

Four plates and four colours

Edition No: 10



*Reflection 7* (2006) etching/aquatint, 25 x 20cm

Four plates and five colours

Edition No: 10

### Figure in the Urban Landscape

In this work, I used a combination of techniques including Softground, hardground sugarlift and burnishing. Hardground was used on the non-reflected surface. Transparency was added to the inks, to lighten the colour without affecting the hue.



*Reflection in Train* (2008) etching/aquatint, 70 x 50cm.

Four plates and six colours

Edition No: 5

The initial drawing was made with softground, and then sugarlift was used to paint areas of the image on all four plates. They were bitten from ten seconds to twenty seconds for a maximum time of ten minutes.



*A Day's Outing state I* (2008) etching/aquatint, 70 x 50cm.

Four plates and six colours

Edition No: 5

The initial drawing was made with softground, and then sugarlift was used to paint areas of the image on all four plates. They were bitten from ten seconds to twenty seconds for a maximum time of ten minutes.



*A Day's Outing, state II* (2008) etching/aquatint, 70 x 50cm

Four plates and six colours

Edition No: 5

The plates were sanded and burnishing, leaving remnants of the first state. sugarlift was used to paint areas of the image on all four plates. They were bitten from ten seconds to twenty seconds for a maximum time of ten minutes.



*The Journey Home state I* (2008) etching/aquatint, 70 x 50cm

Four plates and six colours

Edition No: 5

The initial drawing was made with softground. Sugarlift was used to paint areas of the image on all four plates. They were bitten from ten seconds to twenty seconds for a maximum time of ten minutes.





*The Journey Home state I* (2008) etching/aquatint, 70 x 50cm

Four plates and six colours

Edition No: 5

The plates were sanded and burnishing, leaving remnants of the first state. sugarlift was used to paint areas of the image on all four plates. They were bitten from ten seconds to twenty seconds for a maximum time of ten minutes.



*The Crowd* (2008) etching/aquatint, 70 x 50cm

Four plates and six colours

Edition No: 10

The initial drawing was made with softground then sugarlift was used to paint areas of the image on all four plates and bitten from ten seconds to twenty seconds for a maximum time of ten minutes. Areas were burnished and scraped as figures were added and removed.



*Walking into Town* (2008) etching/aquatint, 80 x 50cm

Four plates and four colours

Edition No: 10

The initial drawing was made with softground, then sugarlift was used to paint areas of the image on all four plates. They were bitten from ten seconds to twenty seconds for a maximum time of ten minutes.



*The Lovers* (2008) etching/aquatint, 70 x 50cm

Four plates and five colours

Edition No: 10

The initial drawing was made with softground, and then sugarlift was used to paint areas of the image on all four plates. They were bitten from ten seconds to twenty seconds for a maximum time of ten minutes.

This work was influenced by the colours and luminosity of gothic stained glass window and the prints of Mary Cassatt. Hardground was used to draw areas that needed finer detail then Sugar lift was used as the next stage. Overlaying colours and using transparency in the inks is a key factor in creating a fluid and translucent effect. Using four plates gave me more freedom to experiment with overlays of colour and transparency.



*Weekend Outing* (2008) etching/aquatint, 25x 20cm

Four plates and five colours

Edition No: 10



*Family Outing* (2008) etching/aquatint, 25x 20cm

Four plates and five colours

Edition No: 10



*Lunch Outing* (2008) etching/aquatint, 25x 20cm

Four plates and five colours

Edition No: 10



*Going Home* (2008) etching/aquatint, 25x 20cm

Four plates and five colours

Edition No: 10



*Shopping with a friend* (2008) 4 plate colour etching, 25x 20cm

Four plates and five colours

Edition No: 10



*The Shoppers* (2008) 4 plate colour etching, 25x 20cm

Four plates and six colours

Edition No: 10



*Lunch* (2008) 4 plate colour etching, 25x 20cm

Four plates and four colours

Edition No: 10



*Waiting for a Friend* (2008) 4 plate colour etching, 25x 20cm

Four plates and six colours

Edition No: 10



*Small Crowd* (2008) 4 plate colour etching, 25x 20cm

Four plates and four colours

Edition No: 10



*Market Day* (2008) 4 plate colour etching, 25x 20cm

Four plates and five colours

Edition No: 10

## Figures

Figure 1.	Elioth Gruner, <i>Spring Frost</i> (circa 1865)	10
Figure 2.	S.T Gill. <i>Overlanders</i> (circa 1865)	12
Figure 3	Frederick McCubbin, <i>Collins Street, Melbourne</i> (c1915)	12
Figure 4.	Sydney Ure Smith, <i>Office of the Sydney Morning Herald</i> , (C1915),	13
Figure 5	Clarice Beckett, <i>Collins Street, evening</i> (1931)	15
Figure 6.	Grace Cossington Smith , <i>Centre of a city</i> (circa 1925)	15
Figure 7.	Jeffrey Smart, <i>Housing project no.84</i> (1970)	18
Figure 8.	Callum Morton, <i>Belvedere</i> (1991)	19
Figure 9.	City views from my home and work.	22
Figure 10.	<i>City Portrait 1(line)</i> , (2006)	26
Figure 11.	<i>City Portrait 1 (night)</i> , (2006)	26
Figure 12.	<i>City Portrait 1 (day)</i> , (2006)	26
Figure 13.	<i>City Portrait 2 (line)</i> , (2006)	27
Figure 14.	<i>City Portrait 2 (night)</i> , (2006)	27
Figure 15.	<i>City Portrait 2 (day)</i> , (2006)	27
Figure 16.	<i>City Portrait 3 (line)</i> , (2006)	28
Figure 17.	<i>City Portrait 3 (day)</i> , (2006)	28
Figure 18.	<i>City Portrait 3 (night)</i> , (2006)	28
Figure 20	<i>Traffic</i> (2006)	29
Figure 20.	<i>Reflection with Clouds</i> (2006)	31
Figure 21.	<i>Bridge Street</i> (2006)	33
Figure 22.	<i>The Crane</i> (2006)	34
Figure 22.	<i>Reflection 1(line)</i> (2006)	35
Figure 23.	<i>Reflection 1</i> (2006)	35
Figure 24.	<i>Reflection 2 (line)</i> (2006)	36
Figure 25.	<i>Reflection 2</i> (2006)	36
Figure 26.	<i>Reflection 3 (line)</i> (2006)	37
Figure 27.	<i>Reflection 3</i> (2006)	37
Figure 28.	<i>Reflection 4 (line)</i> (2006)	38
Figure 29.	<i>Reflection 4</i> (2006)	38
Figure 30.	<i>Reflection 5 (line)</i> (2006)	39
Figure 31.	<i>Reflection 5</i> (2006)	39
Figure 32.	<i>Reflection 6 (line)</i> (2006)	40
Figure 33.	<i>Reflection 6</i> (2006)	40
Figure 34.	<i>Reflection 7 (line)</i> (2006)	41
Figure 35.	<i>Reflection 7</i> (2006)	41
Figure 37.	<i>Reflection in Train</i> (2008)	43
Figure 37.	<i>The Crowd</i> (2008)	44
Figure 38.	<i>Weekend Outing</i> (2008)	45
Figure 37.	<i>A Day's Outing</i> (1st state) (2008)	47
Figure 38.	<i>A Day's Outing</i> (2nd state) (2008)	47
Figure 39.	<i>The Journey Home</i> (1st state) (2008)	48
Figure 40.	<i>The Journey Home</i> (2nd state) (2008)	48



Figure 41. <i>Walking into Town</i> (2008)	49
Figure 42. <i>The Lovers</i> (2008)	49
Figure 44. <i>Family Outing</i> (2008)	50
Figure 45. <i>Lunch Outing</i> (2008)	50
Figure 46. <i>Going Home</i> (2008)	51
Figure 47. <i>Shopping with a friend</i> (2008)	51
Figure 49. <i>The Shoppers</i> (2008)	52
Figure 50. <i>Lunch</i> (2008)	52
Figure 51. <i>Waiting for a Friend</i> (2008)	53
Figure 52. <i>Small Crowd</i> (2008)	53
Figure 53. <i>Market Day</i> (2008)	54

## Bibliography

Jeffrey Smart : a review exhibition, Art Gallery of New South Wales, 17 June - 8 August 1982 (<Sydney>: Art Gallery of New South Wales, 1982) 11 p.

Chris Bosse (ABC Television, 2009).

Rob Adams - Trends and Products: doubling city sizes with almost no extra land (ABC Radio National, 2009).

ADLER, KATHLEEN and NATIONAL GALLERY (GREAT BRITAIN), Mary Cassatt : prints (London [New Haven, Conn.]: National Gallery ; Distributed by Yale University Press, 2006) 31 p.

AM, PROFESSOR ROB ADAMS, 'Making Low Density Cities', Sustainable Cities Round Table / Future Melbourne Forum (Melbourne, 2009).

AUGÁ©, MARC, Non-places : introduction to an anthropology of supermodernity (London ; New York: Verso, 1995) 122 p.

BACHELARD, GASTON, The poetics of space (Boston [Mass.]: Beacon Press, 1969) xxxv, 241 p.

BECKETT, CLARICE, HOLLINRAKE, ROSALIND, and IAN POTTER MUSEUM OF ART., Clarice Beckett : politically incorrect (Parkville, Vic.: Ian Potter Museum of Art, University of Melbourne, 1999) 76 p.

BECKETT, CLARICE and NIAGARA GALLERIES., Clarice Beckett, 1887 - 1935 : 29 February - 1 April 2000 (Richmond, Vic.: Niagara Galleries, 2000) 48 p.

BENJAMIN, WALTER, Charles Baudelaire: a lyric poet in the era of high capitalism (London,: NLB, 1973) 192 p.

BENNETT, GEOFFREY (dir.).Smart's Labyrinth (National Film and Sound Archive, 1994),

BERNIER, RONALD R., Monument, moment, and memory: Monet's cathedral in fin de siècle France (Massachusetts: Rosemont Publishing & Printing Corp, 2007).

BREESKIN, ADELYN DOHME, Mary Cassatt : a catalogue raisonné© of the graphic work (2d edn.; Washington: Smithsonian Institution Press, 1979) 189 p.

CAPON, EDMUND, et al., Jeffrey Smart retrospective (Sydney: Art Gallery of New South Wales, 1999) 212 p.

CARRIER, DAVID, Rosalind Krauss and American philosophical art criticism : from formalism to beyond postmodernism (Westport, Conn.: Praeger, 2002) xiv, 124 p.

CASSATT, MARY, MUSEUM OF GRAPHIC ART., and CINCINNATI ART MUSEUM., The graphic art of Mary Cassatt ([New York]: Museum of Graphic Art, 1967) 111 p.

CASSATT, MARY, et al., Mary Cassatt : prints and drawings from the collection of Ambroise Vollard (New York: Adelson Galleries, 2008) 162 p.

CASTLEMAN, RIVA, Prints of the twentieth century (London: Thames and Hudson, 1976) 216 p.

CATE, PHILLIP DENNIS, et al., From Pissarro to Picasso : color etching in France : works from the Bibliothéque nationale and the Zimmerli Art Museum ([New Brunswick, N.J.] Paris: Zimmerli Art Museum ; Flammarion, 1992) 198 p.

CATE, PHILLIP DENNIS, *Prints abound : Paris in the 1890s : from the collections of Virginia and Ira Jackson and the National Gallery of Art* (Washington, D.C. ; London: National Gallery of Art, 2000) 183 p.

CHARYN, JEROME, *Metropolis : New York as myth, market place and magical land* (London: Abacus by Sphere, 1988) 304 p.

CLARK, KENNETH, *Landscape Into Art* (London: J. Murray, 1979).

DANIEL, HELEN and SMART, JEFFREY, *Expressway : invitation stories by Australian writers from a painting by Jeffrey Smart* (Ringwood, Vic.: Penguin, 1989) xiv, 294 p.

DE BOTTON, ALAIN, *The architecture of happiness* (Camberwell, Vic.: Hamish Hamilton, 2006) 280 p.

DE GROEN, GEOFFREY and ALDERSON, JANET, *Some other dream : the artist, the artworld & the expatriate : conversations with Janet Alderson, Robert Hughes, Max Hutchinson, Robert Jacks, Bruce Latimer, Clement Meadmore, Jeffrey Smart, Stelarc, John Stringer* (Sydney, N.S.W.: Hale & Iremonger, 1984) ix, 189 p.

FREW, LINTON BESSER AND WENDY, 'Get ready: high-rise suburbs coming', *The Sydney Morning Herald*, January 6, 2009 2009 p. 3.

GILLOCH, GRAEME and BENJAMIN, WALTER, *Myth and metropolis : Walter Benjamin and the city* (Cambridge, UK: Polity Press, in association with Blackwell Publishers, 1996) ix, 227 p.

GRISHIN, SASHA, *Australian printmaking in the 1990s : artist printmakers, 1990-1995* (Sydney, NSW: Craftsman House : G+B Arts International, 1997) 336 p.

GRISHIN, SASHA and AUSTRALIAN GALLERIES., *Jeffrey Smart : paintings and studies 2002-2003* (Victoria ; NSW: Australian Galleries Pty Ltd, 2003) 51 p.

HOLLINRAKE, ROSALIND, *Clarice Beckett, the artist and her circle* (Melbourne: Macmillan, 1979) 64p.

KEMPF, FRANZ, WOOD, LILIAN, and PRINT COUNCIL OF AUSTRALIA., *Contemporary Australian printmakers* (Melbourne: Lansdowne, 1976) 100, 32 p.

LOMBARDO, PATRIZIA, *Cities, words and images : from Poe to Scorsese* (Houndmills, Hampshire ; New York: Palgrave Macmillan, 2003) xiii, 251 p.

MITCHELL, W. J. THOMAS, *Landscape and power* (Chicago: University of Chicago Press, 1994) vii, 248 p.

MORTON, CALLUM and MUSEUM OF CONTEMPORARY ART (SYDNEY N.S.W.), *Callum Morton : more talk about buildings and mood* (Sydney: Museum of Contemporary Art, 2003) ca. 64 p.

NEWMAN, PETER, BEATLEY, TIMOTHY, and BOYER, HEATHER, *Resilient cities : responding to peak oil and climate change* (Washington, DC: Island Press, 2009) xiii, 166 p.

NOCHLIN, LINDA, *The body in pieces : the fragment as a metaphor of modernity* (Walter Neurath memorial lectures; New York, N.Y.: Thames and Hudson, 1995) 64 p.

PEARCE, BARRY, *Jeffrey Smart* (Roseville, N.S.W.: Beagle Press, 2005) 256 p.

PEARCE, BARRY, PRUNSTER, URSULA, and ART GALLERY OF NEW SOUTH WALES., *Jeffrey Smart : a review exhibition* ([Sydney]: Art Gallery of New South Wales, 1982) 10 p.

QUARTERMAINE, PETER and SMART, JEFFREY, *Jeffrey Smart* (South Yarra, Vic.: Gryphon Books, 1983) 131 p.

RADFORD, RON, 'Collection highlights: National Gallery of Australia' AUSTRALASIAN ART (2008): 1; <<http://artsearch.nga.gov.au/Detail.cfm?IRN=131114>>.

RAGUIN, VIRGINIA CHIEFFO and HIGGINS, MARY CLERKIN, *The history of stained glass : the art of light, medieval to contemporary* (London: Thames & Hudson, 2003) 288 p.

REEH, HENRIK, *Ornaments of the metropolis : Siegfried Kracauer and modern urban culture* (Cambridge, Mass.: MIT Press, 2004) 248 p.

SLATER, JOHN, *Through artists' eyes : Australian suburbs and their cities, 1919-1945* (Carlton, Victoria: Miegunyah Press, 2004) xviii, 237 p.

SMART, JEFFREY, ALLEN, CHRISTOPHER, and PHILIP BACON GALLERIES., *Jeffrey Smart* (Fortitude Valley, [Qld.]: Philip Bacon Galleries, 2005) 24 p.

SMART, JEFFREY and MCDONALD, JOHN, *Jeffrey Smart : paintings of the '70s and '80s* (Roseville, N.S.W.: Craftsman House, 1990) 168 p.

SMART, JEFFREY, PEARCE, BARRY, and AUSTRALIAN GALLERIES., *Jeffrey Smart paintings and studies 1988-1995 : Sydney, April-May 1995* (Melbourne: Australian Galleries, 1995) 24 p.

SMITH, BERNARD, *Documents on art and taste in Australia : the colonial period, 1770-1914* (Melbourne: Oxford University Press, 1975) xi, 299 p.

SMITH, GEOFF, 'Sydney, A Social Atlas, 2006 Census of Population and Housing', in *Australian Bureau of Statistics* (ed.), (Sydney, 2008), 12.

SPLATT, WILLIAM and MCLELLAN, DUGALD, *The Heidelberg School : the golden summer of Australian painting* (Expanded edn.; South Yarra, Vic.: Lloyd O'Neil, 1986) vii, 136 p.

TUNNICLIFFE, WAYNE and ART GALLERY OF NEW SOUTH WALES., *Bittersweet : Darren Sylvester, Callum Morton, Louise Weaver, David Rosetzky, Stephen Birch, Raquel Ormella, Adam Cullen* ([Sydney]: Art Gallery of New South Wales, 2002) 32 p.

UNWIN, SIMON, *Analysing architecture* (London ; New York: Routledge, 1997) 208 p.

WHITE, RICHARD, *Inventing Australia : images and identity 1688-1980* (Sydney: George Allen & Unwin, 1981) x, 205 p.

WIGGINTON, MICHAEL, *Glass in architecture* (London: Phaidon, 1996) 320 p.