

**WHERE THE FENCES GUIDE YOU AND THE GATES INTRODUCE YOU**

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## ABSTRACT

The project undertaken entails an investigation of a metaphorical approach to the interpretation of '*comfort zones*'.

'Agricultural Design' in the Southern Wimmera District of Victoria is the model that this investigation will be centered on.

Carmel-Lorlea Merino Stud Farm, the place where I was raised, is what I consider might be the core of my personal '*comfort zone*'. The landscape is surrounded with agricultural architecture and mechanical objects, plus natural or man-made geographies, which when seen collectively and collaboratively, I think, creates a visual form of repetition. Also, I see farmers claiming and building gates to gain entry to what I believe will become or are their '*comfort zones*'.

From my own personal experiences, we tend to only repeat what we are comfortable with. As a result, there perhaps lies a metaphorical connection (for me) between agriculture and the '*comfort zone*'.

The methodologies which I have used in order to attempt to establish where my comfort zone lies, have been:

- To research the history of the land of the Southern Wimmera District, notably three towns – Landsborough, Navarre and Landsborough West. Each of these towns and their placement within the Southern Wimmera District of Victoria forming an area that I believe may be the boundaries of my '*comfort zone*'. By discussing the history of the land in and around these towns, I intend to present a connecting overview between the developments of the land as well as the developments of the way which it has been utilized over time. In doing this, I am anticipating to conclude that from my personal interest and experience, the regions history has enabled me to establish the deep connection that I have with the land and the stories that have derived from it.
- To investigate this by studying not only the history and the boundaries of what I think is my '*comfort zone*', but also forms of transportation and travelling between, in and around the boundaries. Travelling is a pertinent component to the '*comfort zone*'; providing accessible opportunities to get in and out of the zone on an immediate basis (than on foot). I plan to share the experiences of travelling as (at times) metaphorical examples of entering and exiting the '*comfort zone*', which will furthermore conclude that modes of transport are comfort zones in themselves and have carried me through the boundaries of my comfort zone.
- To develop visual concepts based upon the architecture, objects and landscape from the area under investigation. In doing so, I intend to display an Abstract Expressionist presentation of the connection between myself and what I have described as my personal '*comfort zone*'. This will result in an exhibition that depicts not only the connection but also a visual understanding of the history, architecture, objects and landscape of the zone.

- To present artists that have inspired and influenced me as an artist throughout my research, discussing how I personally relate to their thoughts, opinions and approaches. I hope to conclude that my personal understanding of each individual artists has been broadened and debated with conviction.
- To use visual art media to create 2D and 3D artworks to interpret and represent my '*comfort zones*' and their connections with the physical location under investigation.

### **STATEMENT of AUTHOURSHIP**

Except where explicit reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma. No other person's work has been relied upon or used without due acknowledgement in the main text and bibliography of the thesis.

  
.....  
**Melissa J Peacock**

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All Illustrations derived either from my own work, personal photographs or from books.

John Brack's "The Car" is plate 6 from 'The Art of John Brack', Oxford University Press, Melbourne, Australia, 1990. Rosalie Gascoigne's "Skylight" derives from the web-site – <http://www.artaustralia.com/articles/sight/sight1.html> . George Haynes' "Inside and Outside" is plate 40, 'Present Day Art in Australia', Ure Smith Publishers, North Sydney , NSW, 2060. Sidney Nolan's "Kiata" is from "Sidney Nolan-Nolan, Landscapes & Legends. A Retrospective Exhibition, 1937-1987." Press Syndicate, The University of Cambridge. Oakleigh, Melbourne, 1987. Arthur Boyd's "(Wimmera Landscape)" is plate 63, "Arthur Boyd, Retrospective", The Art Gallery of New South Wales", 1993. Russell Drysdale's , "Golden Gully" is from "famous Australian Art – Russell Drysdale, 1912 – 1981", Mallard Press Books , Moorebank, NSW, 1989. John Wolseley's "Tidal Almanac with Mangrove Trunk" is courtesy of Australian Galleries, Sydney & Melbourne, "Images 2, Contemporary Australian Painting", McGraw-Hill Book company Australia Pty Limited, NSW, 1994. Savandary Vongpoothorn's "Before Winter" and "Growth" are courtesy of King Street Gallery, Sydney, "Australian Painting Now" Craftsman House, North Sydney, 2000. Sheila Macdonald's "Winter" is plate 64, "Present Day Art in Australia", Ure Smith Publishers, North Sydney, NSW, 2060. Denise Green's "Making Moods" derives from the web site – <http://www.delgal.com.au/paintings/Green.91145.htm> Ross Darby Jampijinpa's "Ngipiri Jakurrpa (Emu Eggs)" is from <http://www.aboriginalart.de/art-eng/kat-drj.htm#Bilder>

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## CHAPTER 1: INTRODUCTION

*'Can agricultural design (in the Southern Wimmera District of Victoria) be translated into visual metaphors for 'comfort zones'?*

You can't see your '*comfort zone*'. There's no sign that says 'Your Comfort Zone will end at the left turn off, 300 meters from this point' but we can most definitely *sense* when we are either out, in, on the verge of, or the border of our '*comfort zone*'. '*Comfort zones*' can be defined as invisible sections and borders of those cozy security blankets. Once encompassed by it's safety, it has the ability to guard one from the intimidating unknown and sheltering one within what is familiar; close.

My personal '*comfort zone*' becomes tangible, pictorially through investigation of agricultural design.... buildings, machinery..... harvesting, droving and all working routines related to agriculture. Throughout the Southern Wimmera District of Victoria, local farmers claim territory by sectioning off land through the means of fencing. All farmers tend to do this or similar. It is commonplace. Signs and the tagging and/or color-coding of sheep also specifies (in a local communal language) that this land belongs' to 'such and such'.

Because the area is in most circumstances passed on from generation to generation, the historical evidence is recognized simply through the family tree.

History through the means of personal space such as individual recollection, experience or memory, can also be correlated and accumulated (in my opinion) through the history of the family's-

- Shearing shed
- Machinery shed
- Transportation
- Agricultural storage facilities
- Mechanical objects.

For me, each represents a point in time, a memory - a sense of place and belonging. A majority of buildings or objects within agricultural design will likely have remained static (never moving or rarely getting moved from where they have been positioned) until nature takes its course. However (and not intending to sound contradictory) they can much later be altered perhaps to be used for another purpose, and then moved. Here, agricultural design presents a perfect example for the '*comfort zone*'. We are or become comfortable with what we are familiar.

Furthermore, throughout the farmed lands within the Southern Wimmera District of Victoria there lies in almost every significant site, machinery and mechanical objects. Such things portray distinctive metaphorical insinuations for personal '*comfort zones*', in my opinion.

The 'objects' are common, familiar-close. All closely resembling one another as their designs merge with repetition

What we are comfortable with, I think we have a tendency to repeat. There is evidence of repetition, reproduction, continuation, and replication in the situations that I am investigating. The procedure and encores of the 'day in, day out' duties that take place within my '*comfort zone*' interact with all of the aspects of agricultural design. All of these forms of repetition are intended to be included in my practical work.

The mechanical object displays a prolonged connection of movement and co-operation with change in the land and the agricultural aesthetic.

Buildings and constructions stand upright - embracing, supporting and protecting the people, animals, produce, machines and objects they contain.

The land grows, develops, nurtures; yet often suffers and struggles under its burden of support for the crops, animals and people and via the changing climatic conditions.

All of the above ...crops, animals, people, climate, machinery, buildings etc. ... Present to me, experiences encountered 'in and out' of my '*comfort zone*'.

By placing a visual 'story' in conjunction with the works; presenting images and objects from periods of time, I intend to present my reality of the '*comfort zone*' - through abstract depiction, entwined with memory, history growth and the sense of place.

I am fascinated by the contents of the farm where I was raised - those metaphorical aspects that it unintentionally and subconsciously presents.

An example would be to depict that nothing has seemed to significantly change as architectural positions have been claimed within my own farm environment and it's surroundings since I was born, to this point in time. This lack of change constantly soothes me, because even though moving away meant that I was growing older and extending my boundaries and horizons, to return to the farm where everything is in its place, allows me to easily imagine that I am a child again, and that the farm is my agricultural playground. Two thousand acres with only my Dad in sight!

Abstract Expressionism can typically portray a visual presentation of the subconscious. Therefore, such a style will be utilized to express and document the personal outcomes and results of being in and out of my '*comfort zone*'. I intend to portray my visual observations within the district that has surrounded me from my earliest childhood memories. I hope to create works that portray the metaphor of the '*comfort zone*'.

Paintings, drawings, photography, sculpture, textiles and video, will be utilized to express and document this research project. Use of color linked to two-dimensional and three-dimensional techniques will also contribute to the overall outcomes. e.g.- the processes of how mediums were applied are integral to the visual and conceptual intention.

The way in which color has been placed and where also establishes (in a layered and linear format) how being in and out of the '*comfort zone*' is distinctively separate.

Background research pertinent to my investigation has been undertaken in order to underpin and support the practical outcomes - concentrating in part, on local and international artists who have also explored this field of inquiry.

## **CHAPTER 2 : A HISTORY OF MY THE LAND WHERE MY 'COMFORT ZONE' RESIDES**

### **(THE SOUTHERN WIMMERA DISTRICT OF VICTORIA)**

"During the Neolithic period, man the hunter, fisherman, became man the farmer and builder.

He learned how to sow grain seeds and to harvest crops, which one occupation kept him in the one location, so he built houses for comfortable, safe accommodation, and he erected buildings in which to store grain and food.

For further security, Neolithic man gathered in small farming communities - the first form of organized tribal life, and the commencement of civilization."<sup>1</sup>

In my opinion, Neolithic man invented the '*Agricultural Comfort Zone*'.  
The place that I consider to be my own '*comfort zone*' was established in 1946.

My Grandfather, George Peacock had served his time at war, and was provided with an opportunity to purchase land through what was known as a 'Soldiers Settlers Block' (Property that the government granted returnees from the 1<sup>st</sup> WW) This is where and when history of the Peacocks' property began (and where I consider my own '*comfort zone*' to be), despite the actual Peacock name existing in the immediate area for approximately 150-years.

Carmel-Lorlea is my family's land or more specifically my father's land. Prior to that it had been crown land and before that it belonged to the indigenous people, the Aborigine, who themselves left marks around our property. Visual connections from the Aborigine to my father are noted on the farmed land today, as the darkened soil from Aboriginal ovens centre themselves in freshly sown crops.

As Graeme Sturgeon writes, in relation to the connection of the Aborigines and the Australian earth -

".....Long ago in The Dreamtime, the great ancestor beings created the world, the land and the sky, the rivers and the rocks, the birds and the animals and the plants; even man himself.

In doing so they established the proper relationship between all of the things that they had created, determining laws and customs and the rituals that people must follow to sustain life and to guarantee continuity. These laws also established the indissoluble link between the people and the land upon which they lived, while the land belonged to all of the people, the people belonged to the land."<sup>2</sup>

As these historical stages have been noted, the land was relied upon for the means of survival. As a result, sections of the land were claimed to reside upon, regardless of the

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<sup>1</sup> Dothier, J "Mud Architecture: an old idea, a new future. Down to Earth. p.52

<sup>2</sup> Sturgeon, G "The Painters Vision." p. 60

initial period/s of permanency. From the most basic and organic, to the traditional and technological, the people depended on the land for produce, therefore farming was introduced.

To this day, it has been agriculture that has kept the Peacock family in the Southern Wimmera District for so long. Landsborough West, the closest residential town to the Peacock's farm (Carmel-Lorlea, Merino Stud), became a key point (boundary) in what I think might be my '*comforting zone*' this is where I attended primary school, and began interacting socially. It is also the place where I began to establish and define my own sense of the term 'territory'. The term 'territory' (as I see it) is applicable to places or a place that is of a familiar nature.

An environment that we can take great pride in, or that we may want to protect.

Constance Sohodski elaborates on this.

"Comfort Zones are the areas of our lives which are safe and familiar. In some cases this area may be physical- as for people who never leave their houses (town, state, country). Others may be easy with physical travel, but find other deviations from the normal threatening"<sup>3</sup>

By focusing on what we are comfortable with and what we are encompassed by, be it home, land etc., we can now look at what we are (ultimately) owned by, where we are positioned - or initially positioned.

Where we are positioned and what, consequently, owns us, is in fact a predominant aspect of our traditional, geographical '*comfort zone*', as I see it. What follows logically if you accept my argument, historically we become a formation of what we are taught and what we are familiar with at the very early stages of life...The initial developments of our invisible '*comfort zones*'.

Where we grew up, and what forms the basis of our earliest memories or recollections, is our first stable place in life, in most cases, our homes. The agricultural land, for example, is my home. And thus, I identify with it as my likely '*comfort zone*', my refuge.

Upon reflection, I have been brought up on a vast and significantly isolated farmed landscape. Distant sounds floating through the air- reaching me in such a time that I could almost describe the noise as history itself. Strolling through the paddocks at an early age and stumbling upon objects that have been embedded in the soil for decades. They are weathered, peering through the final surface from rain and erosion. By discovering and acknowledging what was before (as a child) , it is also the significance of the history of Carmel-Lorlea and it's surrounds that also becomes a vital part of what is my '*comfort zone*'.

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<sup>3</sup> Sohodski, C [www.rainbowcrystal.com/news.comfort.html](http://www.rainbowcrystal.com/news.comfort.html) June. 2000

Landsborough comes next and was established to facilitate the land's production of gold nuggets. However, the gold source slowly deteriorated, and despite the land still hinting at its riches, a vast majority of the remaining locals have eventually turned to farming wool and crops.

As sons took over from fathers, land was sold and brought. Strong surrounding communities were formed and this land not only became a residential place, but also a home to the many with much history attached. Land is handed down and is utilized in the way that it was or has been previously.

In my personal opinion, '*comfort zones*' are established through the means of family history and local community information.

Ties and bonds are made not only through social associations, but through local ownership also.

These places became the meeting point for local farmers and their families.

It is where nostalgia and current issues collide, creating a rather intriguing expression of how the farmer as a producer communicates. Stories are shared and repeated time and time again, within personal '*comfort zones*'.

As my own father took over our farm from his father, the repetition not only became evident in the conversation, but in the practice of farming also.

The town of Navarre plays host to pretty much the same scenario as Landsborough – also including ... football ground, tennis court, primary school, general store and churches. Once a gold mining area, Navarre's township began to grow when the area became a depot for the railway lines. It now remains as a hub, the place you either go home to or simply where to 'catch up'.

Each town is surrounded by a myriad of farmed lands. Sheep, dairy and crop being the dominant producers...Emus too were dabbled with by an adventurous few.

And when discussing the nature of agricultural communities with Peter Browne, he mentioned something that I personally felt was relevant.

"I believe that the sights and smells of rural life - the gossip, the neighborliness, the sense of belonging, the old fences and machinery sheds and other pastoral images are the things that inspire an artist. The city inspires a cacophony of abstractions as if no one can get a grip on what it is. Break down in the bush and make new friends, break down in the city and stress out."<sup>4</sup>

As the social adaptations of rural life imply 'to break down' is (in my opinion) a metaphor for a period of a change of pace, a slowing down, a fitting into an inviting environment or location. For example gates are left open, displaying that people themselves have an open relaxed nature. There are also inviting pastures within paddocks, soothing vibrations

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<sup>4</sup> Letter (personally) from Peter Browne (artist from Silverton, NSW), September 2001

reeking from agricultural objects and machines and odd smells that trigger fond associations.

Constance Sohodski delves into this notion.

"The greatest danger of comfort zones occurs when their boundaries are invisible, when you don't know that you've stepped into one and are settled for the duration" <sup>5</sup>

In an almost invisible, triangular mapping point, between these three towns, is Carmel-Lorlea. (See map, figure 1 & photograph, figure 2)

Carmel-Lorlea has provided a residence, fostered, if you will, an extensive collection of mechanical objects, homes for animals, transport and the general practice of farming. The land purchased over the years has seen their rise and fall, their development and collapse. I have also been a witness to the notion of ageing; growing, being replaced - being forgotten.

I have sensed metaphorical connections with the memories and actions that have taken place on the land of Carmel-Lorlea and it's surrounds ... the parts in which I have played a part and the roles that I have taken on. A section of land that is territorial to a family of two generations.

Land that as a consequence –belongs to them, or they belong to it. Where the fences guide them towards home and the gates are open; introducing them to the area that I personally label as my '*comfort zone*'.

Poet Brendan Ryan also explores the notion of a districts ability to lead onto their own sense of comfort.

"With each sweeping bend  
Or five-mile stretch  
The ... District opens up  
Secrets, histories you don't hear about  
The paddocks close in  
Every farmhouse throws a familiar shadow car lights coming down a side road  
Fail to re-assure me against these vast, unwritten plains  
And all the things like Aborigines  
My parents wouldn't talk about at the kitchen table  
Suddenly seemed irrelevant in the overtaking line.  
Each time I return  
Certain objects are caught  
Green algae in a water trough  
A cattle track rising out of fiver flats  
So many slips from first glance....  
In the quiet paddocks

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<sup>5</sup> Sohodski, C [www.rainbowcrystal.com/news/comfort.html](http://www.rainbowcrystal.com/news/comfort.html) June, 2000

They have been shut up for hay...  
I shake a loose fence post and the earth squelches"<sup>6</sup>

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<sup>6</sup> Ryan, B [http:// www.thylazine.org/specialissue4/thyla4i.html](http://www.thylazine.org/specialissue4/thyla4i.html) "Return to the Western District", November, 2001



## **CHAPTER 3 : AGRICULTURAL DESIGN AS A METAPHOR FOR COMFORT ZONES**

### **PART A. SHEDS, MACHINES and THEIR LANDSCAPES**

The standard machinery shed, shearing shed - any agricultural shed, appears to remain ordinary in conjunction with an honest, open and comfortable portrayal of non-sophistication. A shed built as a shed without thought for efficiency, but purely for the purpose of housing something non-specific or perhaps several things at different times. A basic shed made with stone or wood that fits into the landscape harmoniously without being obviously awkward. The simplicity of uncomplicated features has been created for an obvious reason I think, - to get in and feel *comfortable* to work, then to get out, easily! Shed designs are based purely on forms of practicality in my opinion. (See figures 3-6)

Designs that accommodate on-going traffic (internally and externally) and steps that are steady enough to make afternoon tea deliveries a breeze.

As Peter Freeman indicates -

"How the enormous properties of the Western Plains were diminished by closer settlement schemes early in this century; and how the tension of the once vast wool 'township' of a large station was diminished by improved transport, and 'independence' ceased to be of much consequence. But the legends remain; sheep are still yarded and abused and shorn; their wool is still baled, transported and shipped." <sup>7</sup>

A typical and/or common form of entries and exits that I perceive taking place, metaphorically speaking, in agricultural design is undertaken in the process of shearing and the shearing shed.

The first woolshed (or earliest form of shearing shelter) was a shady tree, yet soon advanced onto being "nothing but a common bark of building of about twenty five by twelve, with a wool press of split stuff outside."<sup>8</sup>

Another development soon followed. In the 1840's, trunks from trees assembled as forks and were erected to hold the many layers of straw, posing as of course - a roof. This approach can be considered somewhat primitive, but effective regardless. Collaboratively, the 'slab' technique had taken place for the structure of the walls. Overall, this modest yet sturdy

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<sup>7</sup> Freeman, P "The Woolshed: A Riverina Anthology", p.18

<sup>8</sup> Freeman, P "The Woolshed: A Riverina Anthology". p.13

framework became the standard woolshed of the Wimmera District up until the earlier period of the 1900's. Corrugated iron sheets have remained to be the most popular material to follow.

In the district under investigation the form of the mechanical objects within the shearing shed still exists, yet it is the design of architecture in my opinion that has since gone down hill. Some original agricultural machinery is still working and used, thus working as an artistic inspirational tool for my own visual concepts continuing to 'pump out' energy, texture and a great deal of character that inspires me.

Unfortunately, modern architecture fails to portray this for me. The geometric features remain distinctive, but it is the precision and obvious attempts of perfecting facades that makes modern architecture almost false, and much less visually compatible with the rural idyll.

It has been the slowly deteriorate progress of the agricultural buildings within and around Carmel-Lorlea that I have become accustomed to and familiar with. The constructions either steadily leaning, close to collapsing, or rusted from the weather beating that has been forced upon them. It is almost like our favorite shoes or jumper that can be used as a metaphor which relates to comfort - they are most usually old and *comfortable*. Aspects of Romanticism relate as the ageing framework of the architecture connected to me on a personal and metaphorical level as a result. I did not recognize the constructions to be quite simply 'old n had it' but to be an emotional, symbolic representation of an Expressionistic concept .

Jennifer Isaacs has an opinion in regards to landscape and symbolism, which I believe is relevant to the point that I am trying to make.

"When the symbols are used together to form the ground plan of design, they map the landscape, showing features with important...relevance to the subject matter depicted. They also tell 'stories'. The symbols, whether running feet, patterns of flowing water or fire symbols, indicate events that occurred in the landscape.

Additional information may also be conveyed in major paintings through the plan or layout of the design as it relates to the actual features of an area of the land"<sup>9</sup>

These symbols could be seen as unintentional, organic markings. Yet at times to me (on a personal level) I see them as everyday inspirations for creative techniques that I intend to present as far as agriculture is concerned. I believe I am utilizing this land as a creative tool just as I imagine the indigenous artist did and has done .

Donald Richardson continues to discuss such native aspects towards our land.

"'Vernacular' designers, such as farmers who have adapted imported agricultural techniques to the local conditions or invented functional machines, have produced truly "Australian things".

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<sup>9</sup> Isaacs, J "Australia's Living Heritage- Arts of the Dreaming." p.12-14

A technique that depicts the necessity of everyday practice for the farmer is the way in which the mechanical object is constantly repeating it's own purpose - day in, day out. In conjunction with the repetition of the farmer's action on the land, this becomes a double metaphor for the 'comfort zone' as I see it. Here are two images relying on one another to be consistently repetitious in order to function; and in my experience to function in this way is to remain in the '*comfort zone*'. That is why it is not only the mechanical and the architectural in Agriculture that I have listed under design, but so is the land itself, as I perceive it. Sheep's tracks in paddocks, rabbit's warrens, even potholes on gravel roads all become a form of, what I interpret as familiar agricultural design

Says Lee Murray –Cree and Nevill Drury" ...'Metaphors of the invisible' are inclusive of the so called emptiness of space as well as the markings of place - an approach also akin to the musical notation of silence and sound." <sup>11</sup>

As a child, I would, on occasions, visit an imaginary miniature family that lived in the pipes, connected to the farm rainwater tank. In this particular case, social activity was invented in an environment where none existed for a child.

Agricultural design in this circumstance not only becomes a metaphorical '*comfort zone*' for imaginary beings, but also a means of connecting elements of agricultural design with the notion of personal space in which to interact and at the same time develop an environment with much solace.

Dan Fielder extends on this concept.

"As children we also develop comfort zones in which we develop our personality. As we engage in social interactions, reflect on feelings, ponder on thoughts, and display mannerisms, we learn to become more proficient in these activities we practice.

Furthermore, as we experience these behaviors we tend to favour particular patterns."<sup>12</sup>

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<sup>11</sup> Cree-Murray, Lee & Drury, Nevill "Australian Painting Now." p.12

<sup>12</sup> Fielder, Dan [www.purehealth.com-file:///A:/23mindFitness.html](http://www.purehealth.com-file:///A:/23mindFitness.html) "Break out of your Comfort Zone." June, 2000

## **PART B. TRANSPORTATION & TRAVELLING WITHIN THE 'COMFORT ZONES' LANDSCAPE**

I personally believe that there is a distinctive definition of the word experience when traveling in agricultural surrounds. The vibration and the bounce of a vehicle, regardless if you are in the cabin or on the tray, or the trailer, or you are being 'dinked'. Witnessing masses of the land with the odd rusty piece of trash embedded in the soil, glimpsed flying past seen through the window.

There are certain days where bits and pieces are viewed again and again - one after the other. Acknowledging that this is the 'norm' and for some this becomes a fond, warm and comforting recollection of being 'inside' on a Winter's day.

The apparent freedom as one is flying past the bitter breeze, darting puddles and experiencing the physical bumps. Yet, if the opportunity arises or is there, you can remain inside - protected and somewhat safe.

The entire form or intent of this activity is best viewed at a distance, but the physical and emotional experience is best encountered when you become part of the activity. As

Brendan Ryan says -

"The straight road is a metaphorical quest for the inner landscape." <sup>13</sup>

I sense that the development of new roads allows '*comfort zones*' to be connected and/or extended or branched out from.

Hannah Fink discusses this a bit further on. "There is a great communality in the experience of driving in Australia. In particular, going bush means that you have, at some point, to drive there. A large part of our experience of the bush is of driving through it - fast track cinema of speed, colour and untouched textures. The glimpses, whether lamina or panoramic, that driving affords - the flashing chrome-yellow signs with their black symbols, the walls of sandstone, driven to make way for roads, the wide bolt of sky that unravels over the rise of an approaching verge - are as much our experience of 'the bush' as trees and earth and water" <sup>14</sup>

There is an entire experience of viewing the land whilst in a car, a 'Ute', or a truck.

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<sup>14</sup> <http://www.artaustralia.com/articles/sight/sight1.html> "That sliding sight- wondering about the art of Rosalie Gascoigne." p.2

Sensing wind but not actually feeling it upon your skin can acknowledge this. Watching rain, rocks, dust fly about but it's not touching you. Speeding past the grass and the gravel, but it's nowhere near your feet. The feeling of entrapment is evident, yet at the same time, there is a distinctive sense of protection in the enclosure, whilst moving across the dirt and the bitumen.

It is this sense of protection that resembles the type of security that I feel when I am in my '*comfort zone*'.

Such visions flashing by second after second encapsulate activity and movement as an accumulation of space and instantaneous time. Each sight appearing to be repetitive and a replica of the image viewed previously, but in fact each is altered with a slight flick of color, shape, cut and of course the reaction of the impact forced by the act of travelling from one point to the next. These nostalgic images have been embedded in my recollections of traveling. The visual imagery bonds with the sense of security.

Similar to John Bracks' 'The Car' (see figure 7), a moment is captured in the experience of traveling. It's composition and colour blatantly depicting the dimensions of the inside of the car and the outside surrounds. Brack presents the solid contrast of the darkened warmth flowing within the vehicle alongside the old exterior of the outside environment. The comforting cohesion flows through the construction. Shapes become distinguished within their place, yet connecting with the surrounding surface; merging yet maintaining their own space to that moment, depicting a stable experience of traveling. And also "a description of place - it is about the moment at which we encounter it. Often that which is being identified is not necessarily a place or a thing but the experience of recognition itself"<sup>15</sup>

The metaphors contained within movement, activity undertaken in travelling and transportation can be visually depicted in both the work of Brack and Rosalie Gascoigne. Gascoigne visually suggests the contrast of comfortable space and placement and the awkward stance of objects when positioned in unfamiliar territory. (See figure 8) Each contributes to opposing connections, the fine line between familiarity and unfamiliarity...that connects to the '*comfort zone*'. Imaginary fine lines creating and connecting objects and environments that form visual bonds into well acquainted '*comfort zones*'.

Overall, there is consistent activity in the agricultural '*comfort zone*', regardless of the season. Despite stagnant objects positioned within and around spaces, there is constantly activity revolving around agricultural land.

A significant part of this movement is transportation. Examples of the average agricultural (modern) vehicles are the 'Ute', the tractor, the truck, and the motorbike. With the exception of the immense activity taking place in the shearing shed, each form of transportation has attached with it. Sounds that surround physical exertion. Sudden

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<sup>15</sup> <http://www.artaustralia.com/articles/sight/sight1.html> "That sliding sight – wondering about the art of Rosalie Gascoigne." p.2

heaves, instigating vibrations. The noise and movements of hard labor commonly experienced outside.

Another example of distinguishing the space between inside and outside is George Haynes 'Inside and Outside'. Through strips of lavish color, 'Inside and Outside' (see figure 9) presents the negative spaces as visually dominant, emphasizing the exterior of the shapes and images within the painting. A figure sits contently in a rather sparse living space. Yet the internal mark making within the person appears disruptive and restless. It becomes a direct contrast to the interior but connects with the chaotic activity that is taking place outside in the landscape. "Like Haynes signature style that invites the viewer in with a simplicity of subject then stuns them with the complexity of the painted image. Like there's being something so logical in the way he constructs everyday images in arbitrary color."<sup>16</sup>

I personally believe that George Haynes could be making suggestions regarding the infinite connection that people can have with the land.

Despite feeling safe, warm and comfortable within a home or enclosed environment, I still personally see that there is more of a distinctive feeling of belonging when the dirt crumbles beneath your feet and when the wind is blowing so hard against your face, tears will fall from your eyes. Through my own eyes, I can see that Haynes may be attempting to encapsulate this bond.

"'Inside and Outside' is one of eight louvre paintings, looking outside from inside, from one type of color collision to another, from a subjective to a more objective environment."<sup>17</sup>

It is these external surroundings that so many of us have become visually culminated by. Yet eventually, seem to be buried in (metaphorically speaking). In my opinion, it is (in the end) the interiors of transportation, homes, buildings' etc. that become our recluse as we have the comfortable alternative to view the landscape.

Artist Michael McGhie talks about another environmental issue – the artist and the Australian landscape.

"And so then you have a generation of Nolan, of Boyd, and of Drysdale moving into the interior, and then it seems there was this idea that the book had been close, that we had a grip on our landscape and that the painters had contributed to this in a considerable manner. And so by the 60's there's some sense of 'OK, we know the landscape or the environment has bit back if you will in a very severe way, and that it has rejected the

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<sup>16</sup> McGrath, J [http:// www.artseeninwa.com/haynes.html](http://www.artseeninwa.com/haynes.html) "Recent works by George Haynes." January, 2002

<sup>17</sup> "Present Day Art in Australia." p.85

things that we have done with the landscape, the way we've attempted to engage with the landscape" <sup>18</sup> (see figures 10-12)

Thus attempts at engaging the landscape have altered because rather than standing in front of it or walking amongst the land and saying "Ok, I'm going to paint it just like that", I believe we now simply take a glance, take what we want or need - and walk away.

. John McDonald adds to this point of the necessity of landscapes in art, yet the need of security of place whilst in a home, or a sense of place whilst viewing or acknowledging landscapes.

"The continuing popularity of landscape painting to me indicates that even though this might sound a little fanciful or romantic - there is a deep spiritual need for landscape, and perhaps there is even a biological need for landscape. I think we all enjoy looking at something that gives us a feeling of belonging, a feeling of accommodation to the place where we live. And we like to feel that we're connected to the land in which we live, or perhaps the land from which we spring in a way that is constantly sort of organic, which is reminding us of our relationship to a particular place. I think if we don't have that relationship to place, then we feel slightly alienated, de-centered etc" <sup>19</sup>

The land can be translated as a myriad of things, which makes the subject so open and versatile. The land is what you want it to be. Kenneth MacQueen suggests this, in relation to the work of John Wolseley.

"Wolseley's journeys are about the exploration of zones of transformation, where different systems meet, collide and drift apart. There is basic concern with the topography and the morphology of the structure - of the landscape. But the landscape is not conceived as one made up of inanimate matter; rather it is seen as one which, like magnetic fields, reflects the movement of great forces and the action of the tectonic plates. On the most fundamental level, in his process of art making through assemblage - the technique of bricolage, where the work is built up through assembling fragments - a comment is made concerning the past and present human usage of place. It is within those traces found in the landscape, like the scribbling of nature as strange hieroglyphs, that a message emerges which frequently carries within it an eschatological note." <sup>20</sup>  
(see figure 13).

Terence Maloon elaborates on such objects.

"During landscape interpretation, it becomes important for me to create an identity for myself, by naming things apart from myself. This identification process...Or

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<sup>18</sup> McGhie, M <http://abc.net.au/arts/headspace/rn/special/brush/brush3.htm> "A Brush with Landscape, part 3" p.2. August, 2001

<sup>19</sup> McDoanld, J <http://abc.net.au/arts/headspace/rn/specail/brush/brush3.htm> "A Brush with Landscape, part 3." p.3. August, 2001

<sup>20</sup> MacQueen, K "Australian Painting Now." p.248 (Understanding the Opposing Tendencies of Art, Science, Conservation and Farming.)

defining emotions in relation to objects, gives me a starting point. Self - consciousness must take a back-seat, so that it is the landscape that drives the vehicle of creativity." <sup>21</sup>

When I examine fragments within the farm structures such as basic nuts-n-bolts that hold items tight, forcing a connection, I see them as metaphors for '*comfort*' forming part of a '*zone*' that when combined and viewed in macro, becomes for me the rural idiom.

Serving a purpose, repeating actions, remaining consistent - such productions (as metaphors) become examples of a comfortable everyday form of existence. By maintaining this consistent nature, an object is able to remain in its rightful place of '*comfort*'.

Another example would be our silos which are located close to the dirt track that leads from the shearing shed up to the gates, then into the paddock surrounding the shearing shed, which is adjacent to the machinery shed. (see figure 2)

Here, each subject is found in comfortable convenience to the others, as they are placed beside the road (or the road has been created through time beside each). None have been moved, additions have been introduced, but a '*comfortable*' rhythm remains.

By focusing on these standard shapes and patterns of, for example - an old wheat carrier, I think it can be acknowledged that agricultural design has a distinctive façade or deceiving exterior.

This particular wheat carrier that I have in mind, rests by the left hand side of our machinery shed. (see figure 2) It is raised and supported at the front end by two rather large drums. Initially, the carrier appears inviting, yet once you sense the invitation to walk inside, towards the centre, a distinct sense of claustrophobia is evident. Iron rods connect from left to right, restricting one from moving freely. This object in particular is deceiving in its location and particularly in its placement. Because the opening is open, it suggested a welcome direct entry. Once inside the converse is true, there was a great sense of insecurity in conjunction but with personal vulnerability.

Sasha Grishin believes that "...Art is frequently site-specific, reflecting...Immediate surroundings, even if this tends to be expressed more in an intuitive rather than a literal manner." <sup>22</sup>

The shapes, compositions and concepts in my art works can be derived from abstractions of the subconscious; introducing the geometric and the organic while visually responding to and about the land in which the objects/structures in which I am interested have been placed. As a result this Australian landscape becomes my '*comfort zone*', particularly the Southern Wimmera District of Victoria. What eventuates is a concept that is translated

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<sup>21</sup> Maloon, T "Commitment to Abstraction –One Existent to the Other" from Chanin, E "Contemporary Australian Painting." p.81

<sup>22</sup> Grishin, Sasha "Australian Painting Now." p.236



into an artwork about what I think of as my familiar '*comfort zone*' of the agricultural land I was raised in.

Just as Ivan Durrant recalls

"Walking into an ex-shearing shed, now hay and feed storage barn, I was overwhelmed with a sense of nostalgia, warmth and safety - there's where my mother's womb had been hiding all of these years." <sup>23</sup>

Bruno Leti, an Australian Abstractionist who is interested in "notions of history, journey and memory"<sup>24</sup>, comments on how such past experiences can be visually documented.

"Life's experiences and past allow me to make images from memories of my own history. Personal encounters are sources that can often be juxtaposed to a present situation to create an image. So the inspiration is often the way I view the past...That something else takes over and that's when the mystery and excitement comes in." <sup>25</sup>

## PART C. BOUNDARIES

Due to my perceived '*comfort zone*' boundaries being quite open and vast, circulating or reaching their meeting points (usually on foot) takes some time to travel. But it has been the adventures encountered when exploring what I now think might be my '*comfort zone*' that has allowed me to encapsulate my visual concepts.

Upon reflection, my childhood recollections display a sense of contentment. I have utilized what existed within my boundaries - altering and transforming (in my imagination) their initial capabilities, in order to make the objects "toy worthy". In such circumstances, it is the ability to be able to 'imagine' which translates the original labeling for a myriad of subjects listed under agricultural design. By imagining what an object could be instead of what it already is, I was able to establish myself in a '*comfortable*' surrounding, and at the same time, be content with my time consuming "situation".

This ability has since been translated as a metaphorical depiction for my '*comfort zone*'.

Bold, simplistic abstract images (often reminiscent of objects) of what can be considered 'toys', such as small rusting tools, tins and drums, string from bales of hay, rubber rings which are used to wrap around the testicles of young lambs, ear tags, spray cans, tractor tyres and rusted out tanks are here represented as '*comfortable*' reminders that there is more to agricultural design than meets the eye.

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<sup>23</sup> Durrant, I [www.netc.net.au/cultural/idurrant](http://www.netc.net.au/cultural/idurrant) "Ivan Durrant-The Great Shed Show." May, 2002

<sup>24</sup> Cree-Murray, Lee & Drury, Nevill "Australian Painting Now", p.10

<sup>25</sup> Durrant, I [www.netc.net.au/cultural/idurrant](http://www.netc.net.au/cultural/idurrant) "Ivan Durrant-The Great Shed Show." May, 2002

At the end of the day, the connection between the practicality of these items and their imagined versatility collaboratively became an unconscious introduction to the relationship between the farmed land of Carmel-Lorlea and myself as a visual artist, by thinking outside of the square designs and boundaries.

## **CHAPTER 4 : INFLUENCES AND INSPIRATIONS**

The farmed land is constantly being re-worked and manipulated. The changes that have taken place on the land present growth and change.

Processes such as plantation, harvesting, feeding and the general maintenance of the agricultural land require constant assistance and attendance. (This is witnessed by re-visiting the space to investigate progress.)

Weather can either enhance production or eliminate the productivity completely. Frost coats the fertile greens, damaging the growth and continuity. Wind, rain, storm and flooding over-riding paddocks and entry to the sectioned areas, smearing and drowning the existing sprouts and spurts of leaves and branches. Thus the energy contained within a concept or technique of addressing an artwork can convey the actual energy generated through a wired fence on a windy day, in my opinion. They can both represent an emotional state for where one may be based and how one may re-act as a result.

The grid has been introduced and re-introduced by many artists' throughout history. Examples of this can be noted by recognizing scales within preliminary sketches, which are used to establish placement for larger versions of works. The scale translates the image in preparation for another plane. It can also break up space and form focus.

Grids can organize special construction as well as compose and maintain the necessary boundaries.

It is only through the construction of abstracted composition, line and shape or the directness of color and tone that the energy and the suggestion of '*comfort*' from my personal perspective might become defined. Similarly a contemporary painter, Savanhdary Vongpoothorn also presents a grid-like technique within her work, as I do mine.

Vongpoothorn's 'Growth' and 'Before Winter' (see figures 14& 15), as Hannah Fink depicts - "capture the unpredictable temperament of the bush. The sudden veils of mist, the thick beaded curtains of rain, the shadow play of gum leaves, and the green and brown patterning of young bark. In the fluidity and confluence of line, and the ordered yet organic logic of design, these works suggest the invisible rhythms of water and light and air. Circular holes undulate in gentle waves across the canvas, creating a sense of movement within the canvas as well as without; as expanding and contrasting disks of light shift and flicker between the canvas and wall." <sup>26</sup>

These designs and lines that Vongpoothorn utilizes in her work depicts the beginnings of the grids that capture the landscaped zones that have influenced her as well.

It is the 'sudden veils of mist, the thick beaded curtains of rain ' that suggest a transparent wall, presenting a layering of surfaces, merging yet differing from one another that forms a type of '*comfort zone*' that emerges from the surface, just as one season tends to transform (or metamorphose) into the next. The surface alters just as the land does.

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<sup>26</sup> "Fink, H "Australian Painting Now", p.296

"When I start to paint, my subconscious invariably takes over, and I find that I am painting my impressions of some subject which I have seen on my many travels, always of landscape" <sup>27</sup>

Sheila McDonalds 'Winter' (see figure 16) translates a stagnant image; a freeze frame of the activity which rumbles and bumps in the exterior when travelling. In a moment caught in time - a single vision in a second that has been re-captured and repeated to form an entire presence of a myriad of Winters days. Impressionistic dots formulate a cohesive colorful array of what could be icy or watery blobs in the soil, water logged leaves remain stuck in the surrounds.

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<sup>27</sup> Horton, M "Present Day Art in Australia", p.65

## **CHAPTER 5 : THE ARTWORKS**

I personally acknowledge the themes or patterns that recur throughout my art works, and by recognizing such forms of replication; I am able to acknowledge the similarity of repetition in our own daily routines. I have compared them to repetition in agricultural design and translated these into aspects of my concepts. Therefore, there comes a familiar connection of duplication between the object and the person, (from my personal perspective) which I have tried to express in abstract artworks.

As a result, as Pamela Hansford notes – there is almost always images to recognize, from a personal perspective.

"When examined more closely, very few of Australian abstract paintings are pure abstracts - in nearly all of them some image can be recognized if only as a hint or suggestion, and very often the painting is a direct echo of the Australian landscape."<sup>28</sup>

Through my abstract eye, lies a collaborative interplay between natural and man-made aspects of the agricultural and farming surrounds. Creative perceptions such as this often allow mechanical and architectural objects to appear (in a sense) almost artificially organic. Once re-interpretations of these two contrasting aspects have been developed, a repetitive technique of harsh pushing and subtle pulling with my chosen tools, can present an underlying sense of feminine and masculine aesthetics.

For instance if in the formation of a hay bale it is constructed (randomly) with a softness or roundness in its curves, it might be seen to be feminine, whereas if a hay bale itself is constructed (randomly) in a more rigid geometric way without obvious curves, it could be construed to be more masculine. It has been for me, on a personal and open level that Abstract Expressionism has provided me with the creative freedom to collaborate a structured and geometric composition at times, in conjunction with a sensual and often gentle application. In my opinion, contradictions are easily justified and confidently represented with bouts of autonomous drive (where Abstract Expressionism is concerned)).

Mark Rothko (for example) assembles what appears to have once been disassembled. Within his work, there lies forms and objects connecting and supporting one another, indicating that if they were to release the often frail tension, the paintings would collapse. But as a contradiction, placid and often tame strokes alongside transparent washes, provide enough of a visual sensation to I insinuate that if the work was to break, it would probably float off into the atmosphere.

It is these kinds of contrasts that I believe work as a team that allows an Abstract Expressionist to take risks/challenges and succeed.....Or at least get away with it!

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<sup>28</sup> Cumow, B , Hansford,P & Michael, L "Museum of Contemporary Art (Sydney, NSW) – The MCA Collection .The Loti and Smorgan Gift of Contemporary Australian Art."

As traditional social activity would suggest, in the agricultural industry, farming is typically 'men's business', but I would venture to suggest that by recognizing the additional feminine aspects of the structure of the land (and the produce as a resultant product) within and around the environment of farming, we can see that it is the support of Mother Nature which makes the farmed land more of a '*comfort zone*' than the 'how many wheat bags you can carry, or how many sheep you can shear' attitude of the male farm hand. By placing a more fixed feminine perspective upon the other apparent traditional masculine label of the land, it can be noted that there is more of a gentle romantic and consoling nature reflected in the outlook of the agricultural land.

Dan Fielder extends upon this connection. "...It's very much like watching a child with it's mother. It'll crawl away from it's mother, be very busy doing something else - and all of a sudden it wakes up and says "oh my god - where's my mother?" And the moment it knows that the mother is there it can go out again, and I think that's the way it is with the comfort zone. Like children learning to walk - either you stay stuck in your own limited world, or you have to take a risk "<sup>29</sup>

My artwork '4 Days Out' (see figure 17) (for 4 days in South Australia at the beginning of the year 2001) was very much the case of the child and the mother. I was the child, and yes, the mother was what I think is my '*comfort zone*'. I walked away from what I think is my '*comfort zone*' and subsequently woke up on 'The Overland' at 7am in Adelaide, to realize for the first time what I had indeed actually walked away from. It was through this seminal experience that I began to consider where my '*comfort zones*' were, and this formed the basis for this body of research and art works.

Color plays a significant part in defining a space; a zone. It portrays and/or alters a mood, emotion and state of mind. The vibrant orange lines, in '4 Days Out', are intended to portray a combination of shock and imprisonment. With the layers of this artwork (or behind bars) is the merging and confusing representation of the streets of Adelaide. Bright Summer days were a reality, but the exterior of my '*comfort zone*' was bleak and exceptionally melancholy. Thus the blending of greys and muddy yellows, blues greens reds & oranges symbolize a fusion of confusion and a sense of loss. Overall, it is a representation of an '*uncomfortable zone*' filled with unfamiliarity and entrapment.

I could visualize the outside world, yet I felt an obligation to stay within the boundaries of the city. Similarly to being confronted by shock - there is a sudden inability to move, able only to stand and stare. The blurred stagnation of the piece represents this. Unlike a photographic freeze-framing a split second incident, this work contains four days of emotion and perception in South Australia.

Grids also play a significant part in defining space, as Katrina Rumley indicates in regards to Denise...

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<sup>29</sup> Fielder, D [www.purehealth.com-file:///A:\23mindFitness.html](http://www.purehealth.com-file:///A:\23mindFitness.html) "Break out of your Comfort Zone." June 2000

"Green intended to represent ideas about structure. Her grids have their own origins in the early pictures of building facades were used as a means of maintaining a sense of order and of organizing pictorial space. She released the grid in later work and relied on her own sense of order".<sup>30</sup>(see figure 18)

The introduction and re-introduction of the grid in works such as "Woman Weaving" (see figure 19) were developed for similar reasons to Denise Green's. But for me, they became visual metaphors. Terms such as 'sense of order', 'organizing', and 'space' became prevalent for their relationship existing with the '*comfort zone*'. A grid presents a tidy sense of structure, similar to keeping a working environment tidy. To my western awareness, being organized portrays a sense of control, therefore displaying comfort and often confidence.

The word 'space' allows us to envisage wide-open, familiar environments - time to ourselves. The grid, as a result, emerges when a visual location needs to be reared.

Another artist, Jennifer Bartlett who is interested in "the way the mind organizes ideas and visual information"<sup>31</sup> (see figure 20) utilizes the grid also.

I acknowledge the distinctive similarity in the way the application of the grid has been used between Bartlett and myself. "Bartlett continues to provide painterly variation and lyrical repetition to simple iconic images."<sup>32</sup>

It is, in some cases, the grid that formulates the structure within preliminary drawings/sketches. Scratching out sections within a space, almost like claiming land, defining territory.... Creating your own individual space. I see this as re-assurance also. Metaphors then rise even before the final layer.

The metaphor of layering is also evident in the woven series of 'Exit the Comfort Zone' (see figures 21-24). Within the layering procedure of these works, it can be difficult to visualize where the weaving process begins and where it ends. It is like imagining how the landscape may transform as day meets dusk, then to night and then dawn again. How the warmth of the sun and it's light alters the tone and suddenly, when it's dark, the tones become less identifiable. Then light again, and reality hits you hard, like a magpie soaring towards your head as a tease. It doesn't scoop to the sky quickly enough, piercing your scalp with it's sharp beak.

The darkened lines, within the woven works (at times), hold the object in place with knots that push and pull. Dark blocks are interrupted with pink, darting stripes. Blue horizons postponed with sharp darting lines. An object representing a silo forces it's way to the surface.

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<sup>30</sup> Rumley, K "Denise Green", p.11

<sup>31</sup> [www.residentassociates/artwork/bartlett-work.htm](http://www.residentassociates/artwork/bartlett-work.htm) September, 2002

<sup>32</sup> [www.gregucera.com/bartlett/htm](http://www.gregucera.com/bartlett/htm) "Jennifer Bartlett/paintings: houses and trees." September, 2002

The series of 'Exit the Comfort Zone' examines the immediate anticipation of leaving the zone immediately. Although the process of creating the works suggests otherwise (I was unable to escape the 'weaving zone' for at least ten hours for each) the distinctive darting and frozen speed of the wool stretched across the grid presents a flashing of the time captured; a swiftness of one point to the next. An indication of anxiousness accelerates from one space to the next within the grid.

The coloring and layering decision-making also comes into the suggestion of the metaphor. The obvious contrast in dark and light takes hold of a sense of an enclosed mysterious, un-familiar place. In most circumstances the darkened blues take hold of the creams beneath, or claims a space, vaguely emerging with distinctive force.

The layering also controls space. Pushing forwards or pulling the lines, shapes away - denies images the opportunity to continue but to be held, captured in a designated area. The image/object is represented in four positions.

- Upright, bold and dramatically geometric. Sectioned off in it's own distinctive space.
- Upright still, yet blending and merging with the surrounding scenery, the direct flames as layered as the environment that it disrupts.
- Leaning, un-certain, un-balanced. The surroundings chaotic and somewhat disturbed by vibration and possibly destruction. Sections pounced upon by a final layering. Splashes of lines arrow themselves to new directions.
- Barely visible. Imprisoned within it's own location. A moment caught in time where this "rocket" is so close to escaping, but becomes trapped at the last moment of departure.

The more realistic features of the silo are also metaphorical designs for '*comfort zones*'. A ladder with curves at each end clasps onto the sides of the silo. Leading up towards a manhole that, once reached, presents another ladder leading to the base of the silo. The process speaks of an act that asks you to force yourself into a rather threatening claustrophobic, cold space, despite the fact that the exterior portrays a bold, curved stance - its peak pointing, reaching towards the skies, insinuating escapism.

Another agricultural object that I have visually examined as a metaphor for a '*comfort zone*' is the Shearer's' comb, which Paul Houlihan introduces.

"The comb is a device which permits the entry of the hand piece into the wool and separates the wool into a series of rows which the cutter can pass across and sever." <sup>33</sup>  
(See figure 25)

My art work 'Affix' becomes an abstract representation of the dark confrontation of the 'sheep versus the shears', it addresses issues of comfort and non-comfort, of a cycle in

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<sup>33</sup> Houlihan, P <http://www.hmicholls.com.au/nicholls/nichvol5/vol54abr.htm> "A Brief History in the Wide Comb Dispute in the Pastoral Industry Award." Chapter 4. July, 2001.



which are bound up the '*comfort zones*' of man and beast and their invasion into each others '*comfort zones*' and the tool that is the hinge between the two.

Yet when visually confronted by the combs on shears, viewers will have the opportunity to experience the shimmering chill of the edges of the tips combined with slippery oil gearing them up for operation and the shuddering vibration when the chain has been pulled for action. So, naturally, to a sheep - ignorant and petrified - shears are a great threat, and a significant reminder of what is about to commence.

The overlapping line work streaming throughout the artwork is intended to capture the vibrating sound of the shears visually. As a result, the sound of the shears is not only evident, but the visual effect of the sound as well. This intention can be visually recognized through almost mechanical movements of the hand that has lead the pencil to create a visually vibrating sensation.

The lines, furthermore, also present such a reaction, and the distinctive unpleasantness of the experience. A certain something prompts one to get used to the scenario or walk away.

'Affix' presents three points of a comb laying, waiting...depicting an anticipated form of action. Poised, confident shapes working in a trilateral format. A sense of depth is present - yet the combs block the path portraying dominance within the space. The sheep is uncomfortable at the time shearing occurs, as it bleats with anxiety; twisting with mania. But the Shearer and the farm family are structured in practice and laborers on a mission. A '*comfort zone*' that is not a '*comfort zone*' for all concerned. (see figure 26)

At harvest time, people combine around the combine (harvester), slashing, threshing - flying about and away, as aspects are cleared and others remain cluttered. The combine crawls along - destroying all in its path passing through the old to make way for the new. The machinery re-invents and prepares for growth; beginnings of new layers, not necessarily new land but refreshing new space.

An abstract mechanical construction stands boldly in 'Combine' (see figure 27), whilst the surroundings are overcome with structured chaos and activity. It is predominantly the earthy tone that makes 'Combine' distinctively landscape based following along the lines of Australian agriculture. For people who have lived and worked on the land, from my observations an instantaneous feeling of familiarity follows.

'Combine' consists of pushing and pulling creating movement in the layers that build to its surface. Organizing the turmoil are constructions of softened poles and darkened blocks. The tone and coloring suggests a history of cloud free days. The layering of the lines could resemble various geographical placements - an aerial perspective of the crops, hay-bales boxed within the atmosphere. It is almost this abstracted confusion that leads to the resultant blurred conclusions... Is it architectural? Is it Geographical? Is it the

familiarity of the texture blending with the color - the recognizable features of the Australian farmed land - that comfort the mind?

As Laura Murray Cree and Nevill Drury ponder -

"Although the metaphor of the landscape has remained constant, it now alludes to the eternal themes of human experience" <sup>34</sup>

"The land is the archetype and the locus for all sacred business set down in space. The painting both tells the story and evokes it, it is the text and the visual aid, it is the map, the code and the very terrain under which lies buried in a world of meaning that expresses values transcending all cultures and are embodied completely in culture, fully accessible only to the initiated" <sup>35</sup> says Frank Brennan.

Behind my artwork 'Playing Outside' there is also a story, in conjunction with a comforting, inviting visual space. Its overall darkness depicts aspects of an enclosure. Loose, linear constructions swarm across the surface of the artwork presenting forms, which appear similar to a burrow held up by levels of scaffolding. (see figure 28)

This 'environment' was my place of safe hiding when I discovered a snake in our front yard. I ran and tucked myself in the dryer in the outside laundry, protecting myself from the evil brown reptile.

Ivan Durrant relates to this type of space also.

"A dark comfortable place hidden from the outside world; the onlooker becomes a fellow hay bale. Even the window provides a shield from the cold and the air." <sup>36</sup>

This vivid recollection of being out of my '*comfort zone*', frightened but still feeling a great sense of calm and relief, is symbolically represented in the central part of the artwork. The way in which the layered awkwardness of the bar blends with the enclosure and the slight whirlpool hovering above, recounts the subconscious spinning over and over the incident.

Cocooned within such a space and such a state (of mind), creative energy and imagination kicks in. I believe creativity can be enhanced whilst remaining within the influence of the '*comfort zone*'. By doing this, your visual zone appears broader as well as more enticing I think. The physical level (as a result) is still comfortably secure but the creativity consequently becomes greater. Such imaginative visualizations are also connected to my architectural and agricultural '*comfort zones*', because I can imagine and visually transform an environment or a space, the general activity that can be undertaken, automatically becomes anything that the state of mind desires, in order to enhance the comfortable state of being.

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<sup>34</sup> Cree-Murray, L & Drury, N "Australian Painting Now." P.13.

<sup>35</sup> Brennan, F "Sharing the Land: Rights and the Spirituality of Aboriginal Art." Taken from Crumlin, R & Knight, A "Aboriginal Art & Spirituality." p.118

<sup>36</sup> Durrant, I [www.netc.au/cultural/idurrant](http://www.netc.au/cultural/idurrant). "Ivan Durrant - The Great Shed Show." May 2002

A sculpture, a three dimensional piece of artwork allows the viewer to ingest a great sense of wholeness about the work. It's edges; it's gaps, crevices, curves -backs and fronts. When investigating a space in which we may be placed, or exist upon, we (generally) choose to explore the entire space. 'Wynd' (see figure 29) presents such aspects as these that are evident in agricultural design and also in environments that we classify as '*comfort zones*'. The entrance to a shed - a door opened enabling you to see what is behind. Corrugated iron. It is curved and calming in nature, yet cold and stiff in construction. As a result, aspects of the work block areas yet still remain open and non-threatening.

A sense of place is present as the awkward construction of "Wynd" is reminiscent of a myriad of places, spaces and/or objects.

As Margaret Woodward follows on to say -

"In the present instance, direct contact may owe something to the narrative quality...Story invites and even summons entry. Within are different rooms and levels, strange places, unexpected reverberations. The lure to journey inward is often delightful in it's suspense. The untold something more holds itself out not as deprivation but as a promise. " <sup>37</sup>

A courageous flow exists in "Wynd". The deceiving warm colors flow throughout the piece, yet almost in the middle there is a type of maze that lures the eye to being cornered; entrapped. Suddenly it creeps back out only to flow off yet again.

Such movements can be taken directly from an experience when being tricked into and removed from a certain '*comfort zone*'.

Denise Green relates to the abstracted forms.

" While I often select my images from the objects that surround me, these images must work in an abstract way and must also connect as ideas with my personal identity." <sup>38</sup>

An object is easy to identify when it becomes personal.

Each digital photograph presented is a notable example of this. (see figure 30) Color has either been 'tampered with', or simply enhanced, producing a result that is somewhat more dynamic than beforehand.

"If you can somehow work with the idea that electronic information acts as a source material, like a form or drawing for the painting, then you can somehow take it back into the painting and consolidate it as a painted form." <sup>39</sup>

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<sup>37</sup> Woodward, Margaret "responding to Aboriginal Art: A View from the Outside." Taken from Crumlin, R & Knight, A "Aboriginal Art & Spirituality", p122

<sup>38</sup> Rumley, K "Denise Green", p.11

<sup>39</sup> Cree-Murray, L & Drury, Nevill "Australian Painting Now." P.98

## CHAPTER 6 : METHODOLOGY

The methodologies which I have used in order to attempt to establish where my comfort zone lies, have been such things as wool, metal grids, seeds and grains, pastels, wool bales, acrylic paints, etc.:

- To research the history of the Southern Wimmera District, notably three towns – Landsborough, Navarre and Landsborough West. Each of these towns and their placement within the Southern Wimmera District of Victoria forming an area that I believe may be the boundaries of my '*comfort zone*'.
- To investigate this by studying not only the history and the boundaries of what I think is my '*comfort zone*', but also forms of transportation and travelling between, in and around the boundaries.
- To develop visual concepts based upon the architecture and landscape from the area under investigation.
- To use visual art media to create 2D and 3D artworks as interpretations of my '*comfort zones*' and their connections with the physical location under investigation.

### THE CONCEPT OF TEXT

The plain styled application of text is intended to signify, in uncomplicated terms, being in and out of one's '*comfort zones*'.

In the particular case where I utilize text within my land art (see figures 31-33), the mediums used are of a familiar nature. My use of grain flowing freely from a container onto the ground can be equated to the suggestive dribbling of ink from a marker onto a bale.

The text is basic and obvious, yet the contradiction lies in the fragility of scrabbled and often distorted and awkward positioning of mediums.

Like the scribbling of a child who has just learnt to spell their name - making the individual mark wherever there is a tool to place text and a mark to be made; the words 'IN' and 'OUT' have been inscribed in areas that present the center of what I think is the '*comfort zone*'. Such sites as where the cattle ramp is placed are as obvious as words themselves. The words spell out in the most basic of terms the 'situation' but the remainder of the works distort and re-construct through shape, technique design and color.

The symbolic nature of wool woven onto grids presents an inter-twining connection to my art works. An example could be constantly colliding at crossroads, but co-operating

regardless...meeting points where there is a collaboration of joining and unity. Grains utilized also see such a fate, despite the formation not being as organized; there is still a type of communal structure displayed when the oats and wheat are poured into a shape or pattern, in order to create text.

"Those whom I have called restrictionists always insist that signs are translatable, while the meaning of symbols cannot be put into words. I think this much canvassed distinction rests on a misunderstanding of what is translatable. Even words rarely are. All symbols function within a complex network of materials and potential choices which can perhaps be explained up to a point, but not translated into exact equivalences unless a happy accident provides one."<sup>40</sup>

In my personal opinion, symbols have the ability to trigger familiar or recognizable images; therefore stimulating memories, discussions or new ideas that relate to these symbols. Words can appear as a result, raising stories and sentences of places, names or phrases that we may connect with.

The materials utilized in the series of 'Exit the Comfort Zone' - wool woven onto metal grids, depict a great deal of what underpins these works that are made to be viewed from both sides in order to suggest the ambiguity and layering of ideas and concepts.

The two mediums (wool and metal grids) could be considered an unlikely combination. Rusted metal, wool - all entwined...the rural history of each material entangled ... but as with the farm materials constantly recycled here. I have recycled items from op-shops in my art works. Combined, they create industrial and organic (agricultural) connections. There are signs of each almost anywhere on a sheep farm... e.g. wool derived from a sheep, derived from farming, symbiotic relationships creating a '*comfort zone*'.

Despite the repetitive technique of weaving, it was the time consuming factor of undertaking the practice by hand that allowed me to review each piece with a different perception each time I re-visited the woven works. It was also the decision making process of where to add or to subtract certain woven images or objects that raised questions that seemed so familiar to me. The actual course of action became metaphors for everyday decision-making. They were about whether or not to take a risk or to go on doing as I did before.... like history repeating itself.

There came a distinctive connection between the way I went about my woven works and the way I would personally approach everyday life, via a spontaneous attitude towards decision-making. Similar to the way that Vonpoothorn would merge the application of grids and textiles onto her canvasses – with a combination of natural progression, and impulsive construction.

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<sup>40</sup> Hogg, J "Psychology and the Visual Arts", p.153

I have experienced the process of weaving to portray a real sensation of the grasses and crops weaving themselves in and around the agricultural environment. This element of visual recollection has allowed me to build up textural and layering techniques that provides a 3-D surface at times. It also provides an overall cohesive flow in the works, similar to that of Vongpoothorns - minimalist, yet rich in layers and history. My approach to these works in particular is a new method for me personally, and one that I also find connects with the landscape (the basic primitive nature of the land) that has been around long before I established what I consider to be my '*comfort zone*'.

"The real primitives in painting are not those who turn back to primitive subjects, but those who experiment with new methods".<sup>41</sup>

The layering technique, featured in a great deal of my work, in conjunction with the mechanical object and the agricultural design, becomes to my mind a metaphor for my own personality (and it's transformations), that occurs when in or out of my comfortable surroundings. Just as (indigenous artist) Jampijinpa Ross' external presentation alters for the company that he is keeping, so to do the layers existing within myself begin to be revealed whilst feeling more at ease.

"People experience him on different levels in exactly the same way they do his art. On the one level, if you just meet him superficially as most white people do, he's a happy-go-lucky eccentric old man. If you get to know him and if you travel in the bush with him and let him guide you as to how you learn things, you just get taken down in the lift into those deeper levels - just like him as a person. Well, perhaps it should be "up in the lift", that metaphor".<sup>42</sup>

The difficulty in perceiving this type of guidance and deeper levels in my art works, is that the two dimensional art works cannot be peeled back. The layering is evident, but it is the build-up deciphers the final imagery.

A mere merging of squares, rectangles or obscure circles combined on a pictorial plane of tonal colours can be referred to as purely suggestive of what surrounds us and what we can take for granted. Regardless of this fact, in my experience, they can still hint at or suggest recognizable images. They become for me, aspects of architecture, minute examples of machinery and mechanical objects, aerial perspectives of land or homes and buildings of common everyday life. My approach when dealing with making abstract art in an Australian context is as a personal definition of rural abstraction, because for me it takes hold of the myriad of images that I am so comfortable with and recognize almost instantly, which derive from my country upbringing.

The forms that I use are repetitive and common, just as the landscape is itself, and so too are the forms within the environmental or Land Art works which I have created.

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<sup>41</sup> Grishin, S "Australian Painting Now", p.120

<sup>42</sup> Brennan, F "Sharing the Land: Land Rights and the Spirituality of Aboriginal Art." Taken from Crumlin, R & Knight, A "Aboriginal Art & Spirituality", p.118

"Indeed the term 'Land Art' can probably be taken as summarizing a certain theme, but not as an indication of a particular style."<sup>43</sup> For the land has a style all of its own. Its varied formations can and often do resemble what exists upon the landscape, which is where, in my opinion, themes arise. Is it ultimately the frequent echoes of the agricultural landscape that enables an artist to manipulate or transform its original definition?

For it is the "Interventions by the artist, which use earth, stone and water and other natural materials - mark, shape and build, change and restructure landscape space; they do so with a sensitivity and care arising from an awareness of ecological responsibility and as the means of expression of a plastic-weary society."<sup>44</sup>

This is why the Land Art works that I have created include found/recycled objects. They provide me with the chance to deter myself from the materialistic and the new. These objects are usually found in the soil and grain that I have combined with the rusting metal and practical objects utilized to create the depth and texture in some of the art works. (see figures 31- 33)

In relation to transforming or recreating aspects of everyday agriculture, Hannah Fink makes note of the work of Rosalie Gascoigne, and the way that she has the ability to see aesthetic and creative potential in similar, familiar objects.

"To attempt to transcend the innate limitation of sight through a composite, or kinetic, reality is a utopian, cartographic project. Caught within that ambition is the tension, or dynamic. Between partial sight: between the self-possession of still-life and the panoramic ambitions of landscape, the stubbornness of objects and the capacity of space, the static of the object and the immediacy of light. Whether in her jigsaw wall works or pieces 'for walking around' Gascoigne captures exactly the conflict between our inability to see more than one thing at a time and our desire for synthesis and simultaneity for sense."<sup>45</sup>

Just as Gascoigne encapsulates the almost recognizable to the not so recognizable, so has the abstract work created from mechanical and architectural objects found throughout the farmed lands of the Southern Wimmera District of Victoria being formed into metaphors for '*comfort zones*.'

Thus the initial purpose for which these mechanical and architectural objects were created, has been transformed to be recognized for another (less predictable) intention, through the means of artistic vision and/or concept.

Within these mechanical and architectural objects, there lies a circular symbol which at times, transforms into a symbolic nature of going 'round' n 'round in circles' –

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<sup>43</sup> Weilacher, U "Between Landscape Architecture and Land Art." P.133

<sup>44</sup> Weilacher, U "Between Landscape Architecture and Land Art." P.11

<sup>45</sup> Fink, H <http://www.artaustralia.com/articles/sight/sight1.html> "That sliding sight-wondering about the art of Rosalie Gascoigne." P.2 August, 2001.

a roundabout, if you will. Examples of this are - the repetitive vibration of machinery, droplets of rain, the binding of hay to form a bale. They all become visually re-interpreted to present the comfortable familiarity of what we see, know and utilize every single day. We recognize them and we see them as they are and we are comfortable with that.



## **CHAPTER 7 : CONCLUSION**

The thesis consists of mixed media works on paper and board, drawings, woven sculptures, digital photography, installations, land art, clothing and a short film. The exegesis has explored my '*comfort zone*' - it's history, it's surrounds. Travelling in and around it's boundaries. It's topographical status and past. Metaphors that are present not only in the aforesaid, but in agricultural design itself. Tracks from animals and vehicles, practical and mechanical objects and formations. Architecture, and its protective structure within buildings and transportation. I have selected and discussed artists that I have related to, or made a creative connection with. Alongside, there has been a personal depiction of my own artwork. The techniques applied and what has inspired them initially has also been presented. In conjunction, the basis of concepts and where they have derived from.

The concept behind the question "Can agricultural design (in the Southern Wimmera District of Victoria) be translated into visual metaphors for '*comfort zones*'?" originated whilst I was returning home from Adelaide, when I realized where my true '*comforting zone*' boundaries lay. How the familiar formations of agricultural design in the Southern Wimmera District of Victoria made me smile each time I drove, rode or walked past an unstable stack of hay bales, a tractor parked in the middle of a freshly sown paddock, or the chaotic activity and noise of the shearing shed throughout the shearing seasons. It seemed appropriate and almost inevitable that I express this emotion in an creative, conceptual, Abstract and Expressionistic manner.

You know when you're in a particular environment and almost everything that surrounds you places or holds a significant emotional impact on you? It displays that sense of place that remains with you forever? The aesthetics, the sight, the smell, touch, taste on your tongue and what you ingest visually becomes a recurring memory (or dream). The ambience takes hold of you and haunts you when you are out of your comfort zone. That place for me is Carmel-Lorlea Merino Stud farm. Where I was born, and where I grew up. The place I left at age of 17 and must always re-visit to constantly remind me who I am and where my '*roots*' are.

To feel at home with myself, I must return home on a regular basis.

Objects rise and fall in my visual memory.

I have been able to produce work that expresses who I really am because I have been able to place myself in an environment that has always been true to me. A land that is always there – that never lies to me. It is just itself and I just do my thing whilst being encompassed by it.

The objects arranged/placed on the land have rarely moved. If they have, it has been for the sole purpose to transport only. Things have just never changed. This is contradictive to myself and I have been consistently fascinated as to why I am drawn to all of these objects. Perhaps I envy them. They are stagnant, robotic. They do not have a thought. They are merely structured and designed for mechanical perfection.

After focusing on such themes/subjects since 2000, I have been increasingly aware and conscious of simple tasks that revolve around the 'art' of farming.

There are slipping chains over phallic looking knobs in order to close gates. There is the uncanny symbolism that I have detected when walking past a fence that has been flattened. There are the imprint of sheep's hooves that remain pierced in the mud at the banks of creeks and dams. Each mark is in single and parallel file. The introduction ( and intention) of new devices for the process of harvesting, transporting and the general functioning and well being of the farms practice. There are also high school lockers in the shearing shed that have new padlocks hanging openly from the doors – inside, variations of shotguns. And Gran's old chest of drawers that used to store all of her underwear that she never wore, now holds the odds n ends that once collected the dust in the machinery shed.

I seem to have ingested and observed so much, in comparison to when this research first began.

I now recognize and establish metaphors almost instantly -that relate to all of these aforesaid visual images. This has been achieved by acknowledging what can so obviously be a metaphor or a symbol for arrivals, introductions, rejection, destruction and of course an invitation to enter of to exit the '*comfort zone*'.

Since researching the concept of agricultural design as a metaphor for '*comfort zones*', I have unravelled many co-existing relationships with the architecture, mechanical objects and everyday forms of design within and around the sheep and wheat farm of Carmel-Lorlea. I believe that I have captured my own personal and artistic interpretation of agricultural design in a way that has

been *comforting* to me, I have acknowledged (as a result) to myself that it is more of a will to not let go of my childhood. Defying adulthood and not accepting certain challenges and responsibilities have achieved this. My comfortable application of mediums in an Abstract Expressionistic style has often displayed repetitive waves of naivety. I have concluded that this is due to a blatant rejection of the weights of maturity and responsibilities of an adult life.

Agricultural design in the Southern Wimmera District of Victoria has become more than just machinery and architecture. It has becoe transformed into a place that presents (to me) an entirely new way of perceiving practical design - be it in or on the Australian Landscape.

By researching the history for my '*comfort zone*', I have become aware of the notion and connection of story telling that goes hand in hand with the land. By utilizing the land for aspects of survival or livelihood, inevitably a story results as a consequence of this. Each piece of my artwork has a story behind it. These are stories that have derived from the past. The Dreamtime, if you will.

From a Visual Art perspective, the land of the Southern Wimmera District of Victoria (notably Landsborough, Landsborough West, Navarre and of course Carmel-Lorlea )

becomes a district rich with personal history and memory. There then lays a collection of adventures, unexpected expeditions in and around the vast agricultural landscape, with barely a soul around, playing and travelling on the machinery - hiding and interacting in the sheds and building. Each situation or aspect as far as memory is concerned now has at least one story attached to it, that for me yearns to be told through the means of abstraction and metaphor.

There is also the pertinent historical research about how the communities were established, and my family's relationship within this.

How and why my '*comfort zone*' was established and why it began

Throughout my research, I have personally discovered that it is the distinctive and sometimes overwhelming unconscious bond with the land that has lead me to believe that by utilizing the land not only for profit and produce but as tool of comfort and beauty, anyone (in my personal opinion) can find themselves enclosed within the agricultural '*comfort zone*.'

The nervous anticipation when relying on an unpredictable land, nurturing the soils and watching the produce grow, then harvesting the benefits to feed to the livestock to shear the sheep ....and on it goes.....Repetitive cycles, knowing and acknowledging that you are, in some form or manner, a part of this production, triggers a great sense of pride in me and others that I know and have drawn strength and inspiration from. Pride in seeing that the land and yourself are working collaboratively, but this, in general terms, can be seen as taking a leaf out of a farmers' book. From my own personal perspective - as a Visual Artist - I thank the farmer and the land as a team, collectively.

The endless ways in which the '*comfort zone*' can be perceived or re-interpreted has, at times, exhausted me. But at the end of the day, it has made me realize that it has been my nostalgic attitude that has kept my '*comfort zone*' in the same place for so long.

Through researching this 'metaphorical' notion, I have personally concluded that because that I have become so comfortable and familiar with agricultural design, it has automatically become the basis of what I have labeled my '*comfort zone*'. The structure and the way in which the objects have been composed or topographically placed, around the physical location I have based my investigation on, has become the roots of my re-interpretations as far as the visual metaphors are concerned. Agricultural design has enabled me to understand this bond and connection with the land and myself through the means of travel, placement and boundaries. I have concluded that in order to draw on the land and it's agricultural aspects, you must first draw exactly what it is from the land that you relate and connect with. For me, this is agricultural design in the Southern Wimmera District of Victoria, and I believe that I have successfully translated it into a visual metaphor for my '*comfort zone*'.

“The purpose of the comfort zone is to keep us out of reach of our painful history.”<sup>51</sup>

Despite this obvious form of personal recognition, I have acknowledged where my '*comfort zone*' is established and why I have a distinctive bond with agricultural design. As a result, I feel I'm ready to broaden the '*zone*' - to branch out in my research and art practice.

Home will always be where the 'art is (or has stemmed from), but it may be time to stretch, grow and move on.

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<sup>51</sup> <http://www.lpipper.demon.co.uk/learnUnlearn/comfzone.htm> December, 2002

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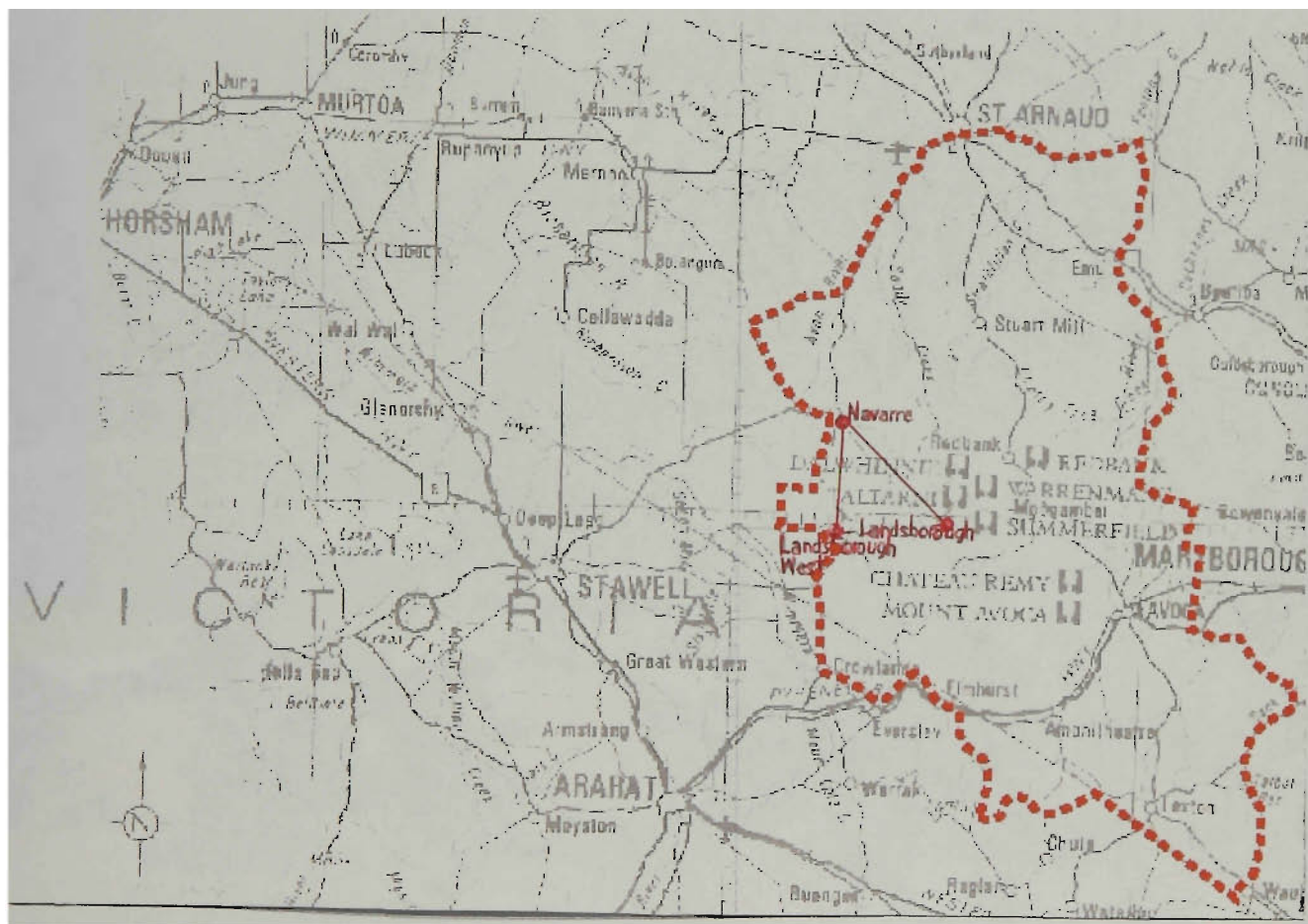
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- Figure 20     Jennifer Bartlett “Houses”
- Figure 21     Melissa Peacock “Exit the Comfort Zone 1”

- Figure 22      Melissa Peacock “Exit the Comfort Zone 2”.
- Figure 23      Melissa Peacock “Exit the Comfort Zone 3”
- Figure 24      Melissa Peacock. “Exit the Comfort Zone 4”
- Figure 25      Melissa Peacock, image of shearing combs
- Figure 26      Melissa Peacock, “Affix”. Mixed media on paper.
- Figure 27      Melissa Peacock “Combine.”
- Figure 28      Melissa Peacock “Playing Outside.”
- Figure 29      Melissa Peacock “Wynd”
- Figure 30      Melissa Peacock , Digital Photograph
- Figure 31      Melissa Peacock, image of Land Art- “IN”.
- Figure 32      Melissa Peacock, image of Land Art -“OUT”.
- Figure 33      Melissa Peacock, Photograph of Land Art - “IN”.
- Figure 34      Jampijinpa Ross’ “Ngiripi Jajurrpa (Emu Eggs)”



**Figure 1.**  
 Map of Pyrenees Region Boundary.  
 Map derived from [www.pyreneesboundary.com.au](http://www.pyreneesboundary.com.au)  
 Printed by the Royal Australian Survey Corps, 1986.



**Figure 2**  
Aerial photograph of the 'heart' of Carmel-Lorlea.  
Photographed by Ian Oswald-Jacobs, 1999





**Figure 3**  
Image of shearing shed entrance, 2002.  
15 x 10cm



**Figure 4**  
Image of entry to sheep yards, 2002.  
9 x 12 cm.



**Figure 5**  
Image of side entrance to shearing shed from sheep yards, 2002  
12.5 x 9cm.





**Figure 6**  
Image of entrance to pens inside shearing shed, 2002.  
12.5 x 9.5 cm





**Figure 7**  
John Brack's *The Car* 1955  
Oil on canvas  
41.0 x 101.8 cm



**Figure 8**  
Rosalie Gascoigne *Skylight* 1993  
Plywood, road signs and wooden tiles,  
125 x 91cm



**Figure 9**  
George Haynes *Inside and Outside* 1968  
Oil on board  
48 x 48 in



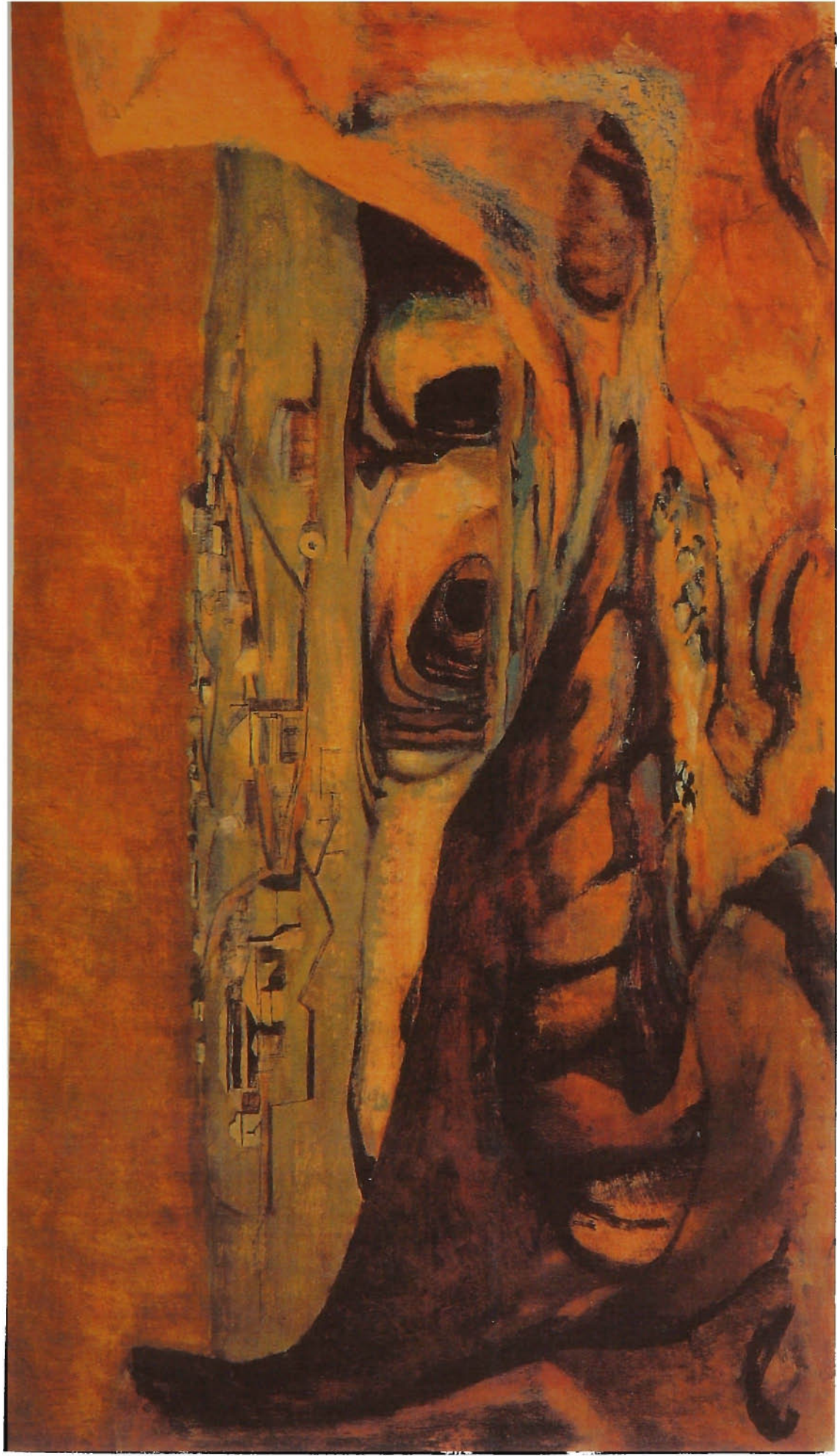


**Figure 10**  
Sidney Nolan *Kiata* 1943  
Ripolin enamel on hardboard  
61 x 91.5 cm



**Figure 11**  
Arthur Boyd (*Wimmera Landscape*) 1950  
Oil, tempera on composition board  
83.8 x 121.8





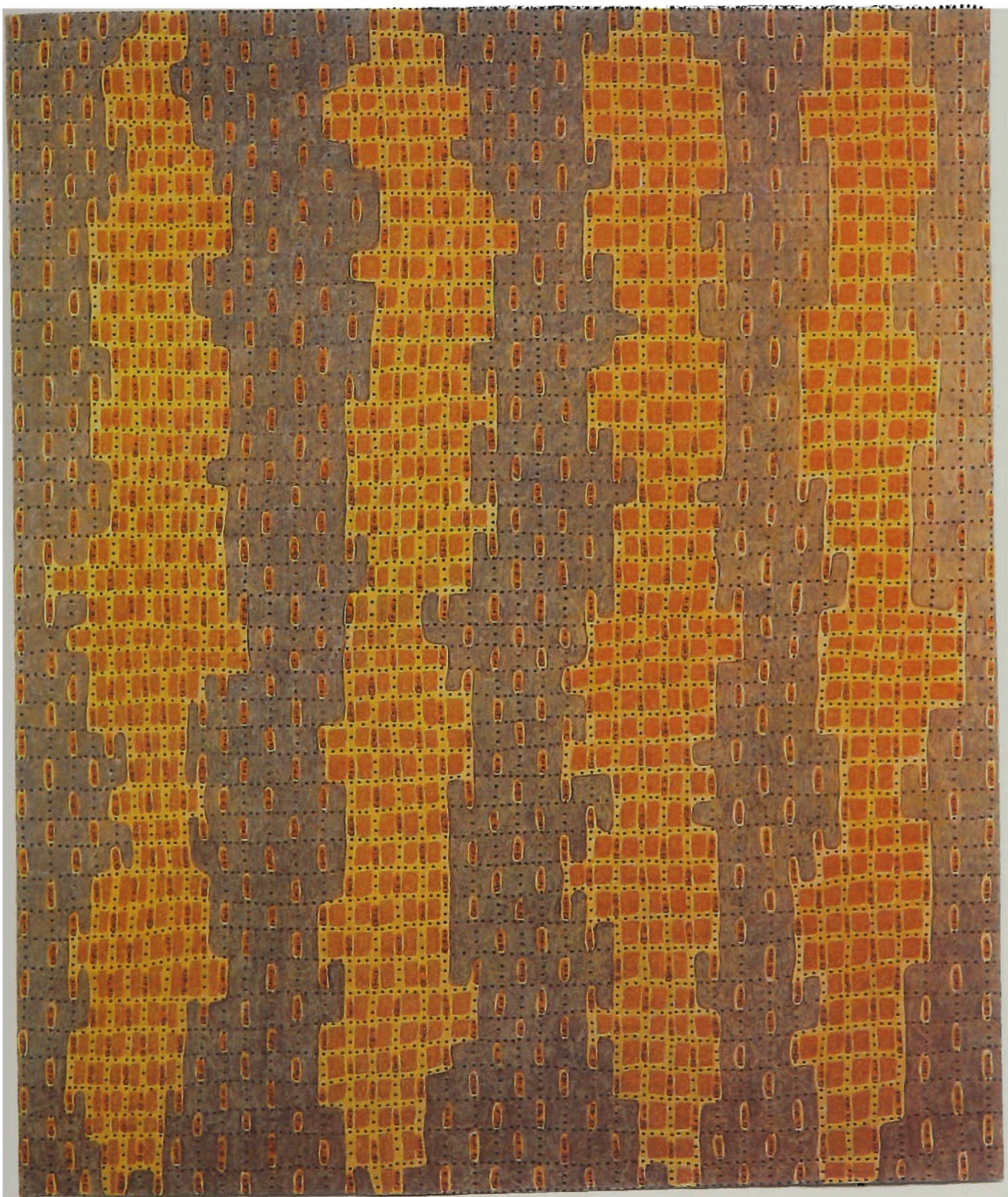
**Figure 12**  
Russell Drysdale *Golden Gully* 1949  
Oil, pen and ink on canvas mounted on board  
66.0 x 101.4 cm





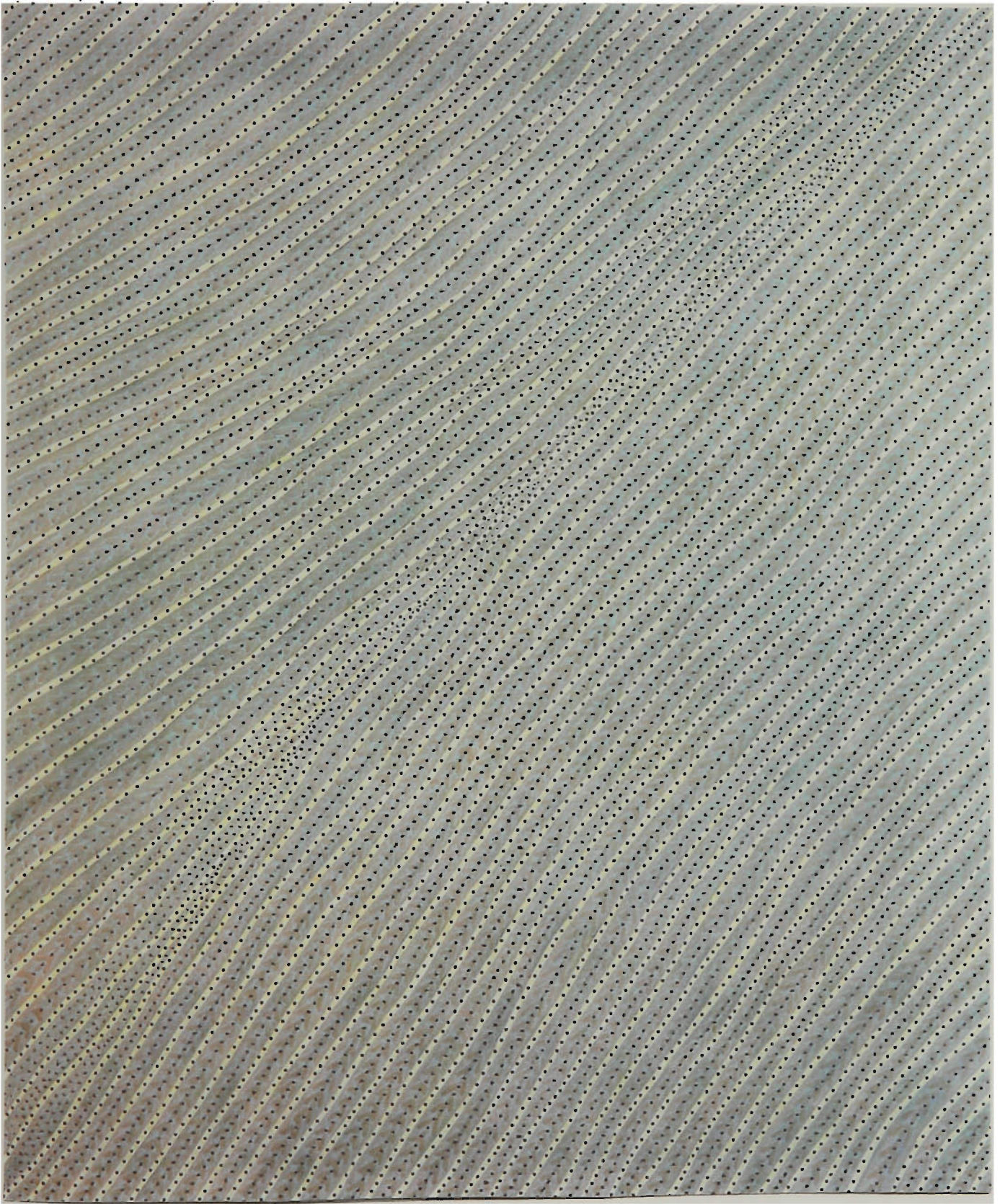
**Figure 13**  
John Wolseley *Tidal Almanac with Mangrove Trunk* 1988-1990  
Watercolour on paper  
123 x 208 cm





**Figure 14**  
Savandary Vongpoothorn *Growth* 1998  
Acrylic on canvas with perforations  
185.5 x 155cm





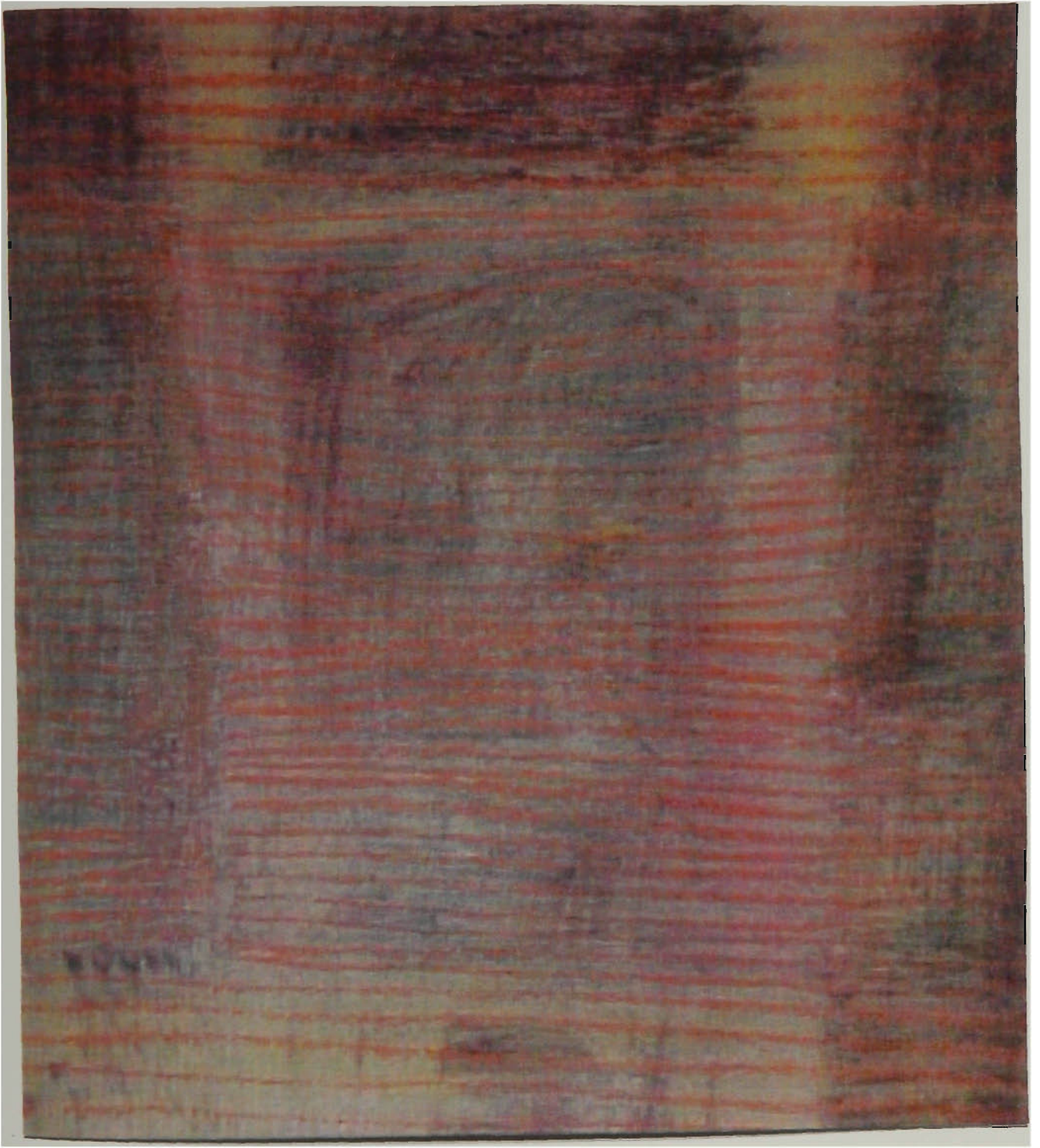
**Figure 15** ·  
Savandary Vongpoothorn *Before Winter* 1998  
Acrylic on canvas with perforations  
183 x 152 cm





**Figure 16**  
Sheila MacDonald *Winter* 1969  
Oil on hardboard  
56 x 42 in

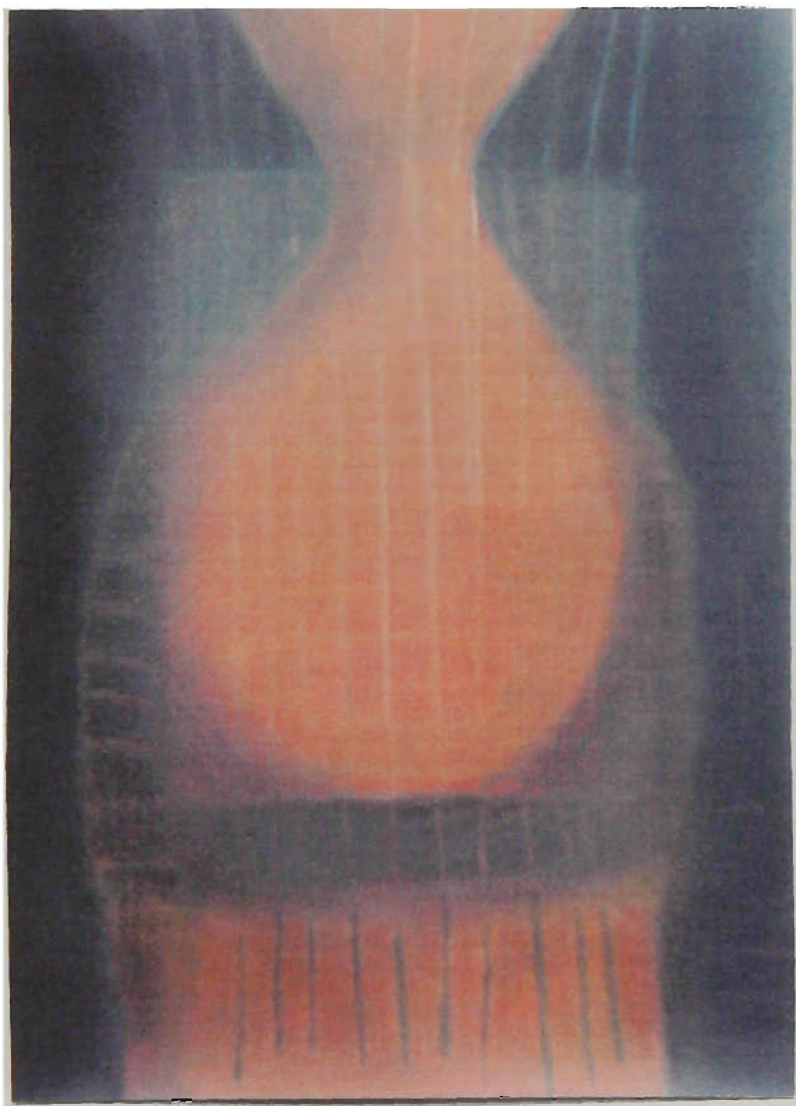




**Figure 17**  
*4 Days Out*, 2000  
Mixed media on paper  
59 x 40 cm

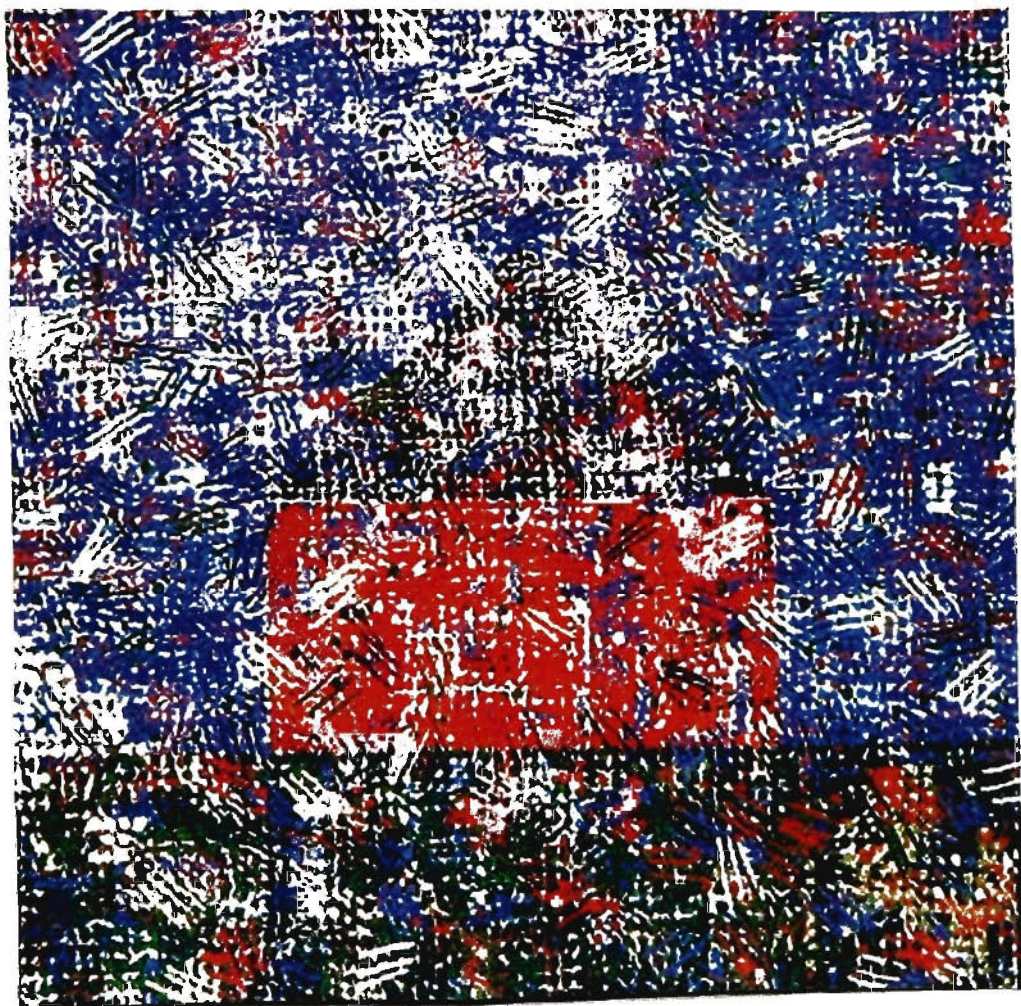


**Figure 18**  
Denise Green *Making Mood* 1989  
Oil on canvas  
215 x 215 cm

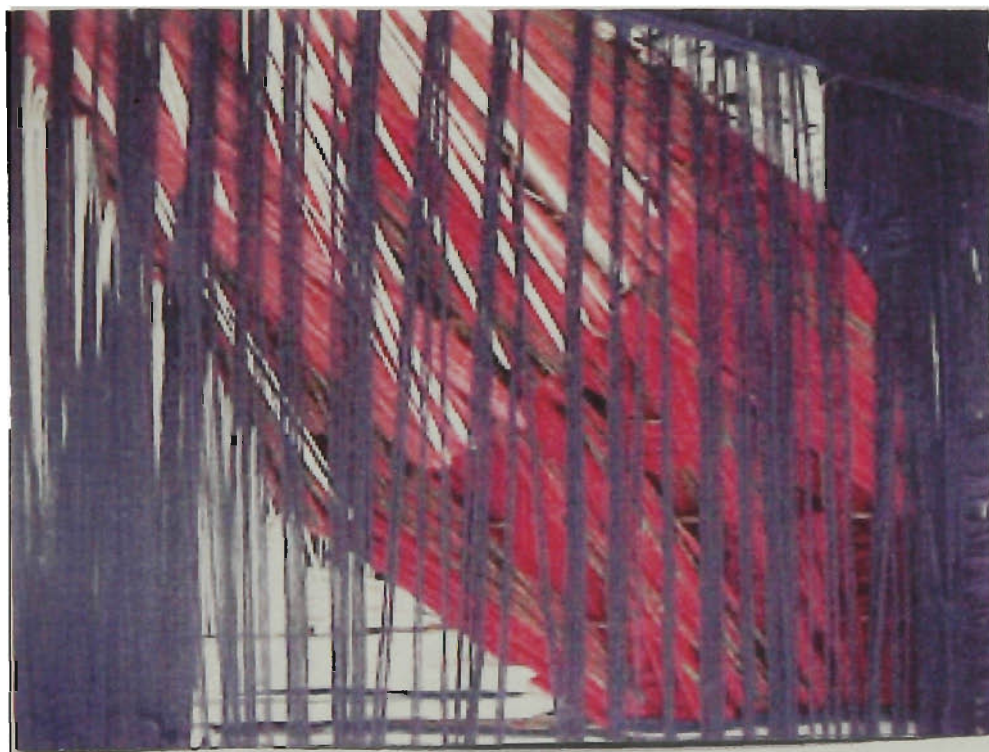


**Figure 19**  
*Woman Weaving*, 2000  
Acrylic and ink on paper  
56 x 38 cm





**Figure 20**  
Jennifer Bartlett *Houses* 1999  
23 Color silk screen, Edition 150  
38 x 38 in



**Figure 21**  
*Exit the Comfort Zone 1*, 2001  
Wool woven onto metal grid  
80 x 75 cm





**Figure 22**  
*Exit the Comfort Zone 2* 2002  
Wool woven onto metal grid  
80 x 106 cm

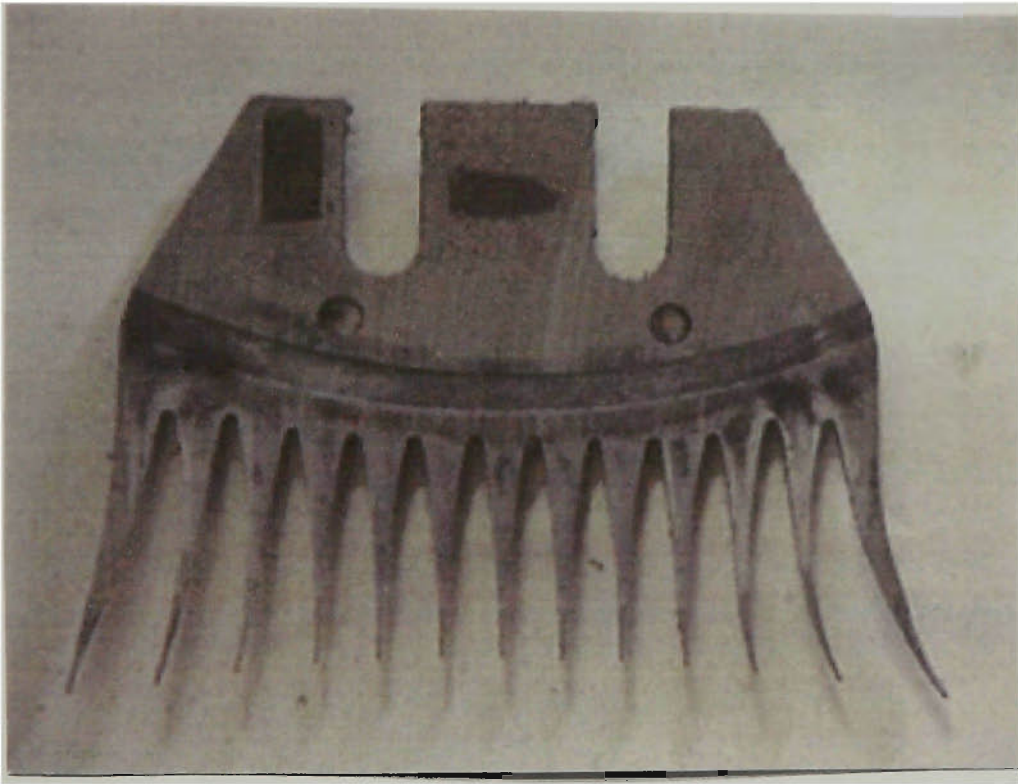




**Figure 23**  
*Exit the Comfort Zone 3* 2002  
Wool woven onto metal grid  
80 x 76 cm



**Figure 24**  
*Exit the Comfort Zone 4* 2002  
Wool woven onto metal grid  
80 x 107 cm



**Figure 25**  
Image of shearing combs, 2002  
9 x 12.5 cm



**Figure 26**  
*Affix* 2001-2002  
Acrylic and pencil on paper  
53 x 71 cm

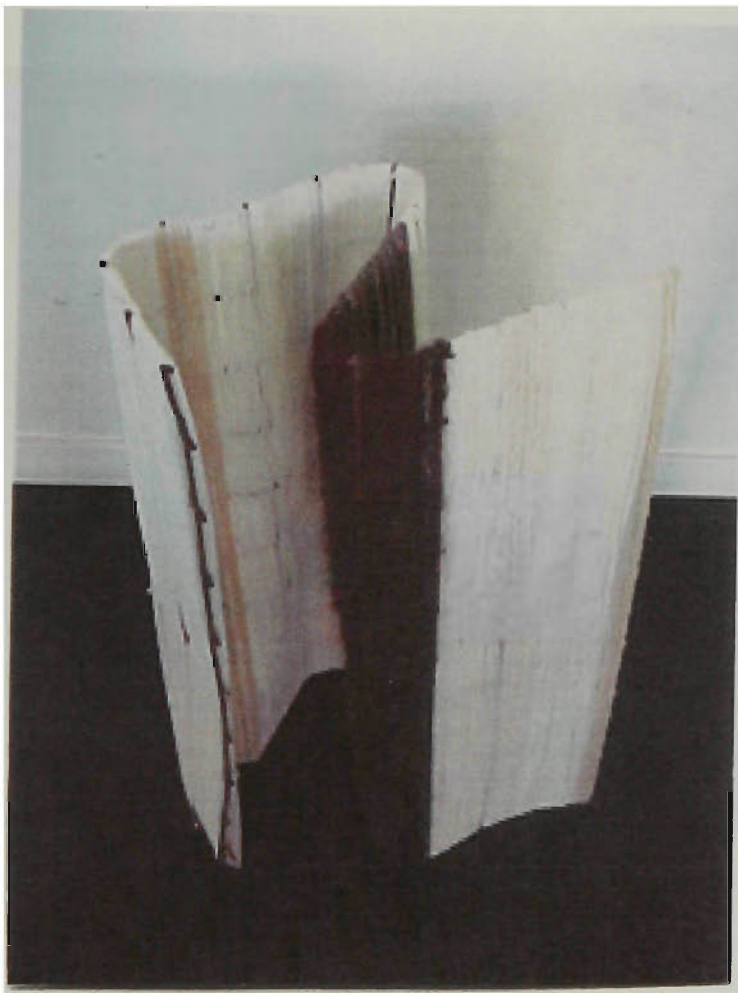


**Figure 27**  
*Combine 2001*  
Acrylic and handmade pastel on board  
68 x 63 cm

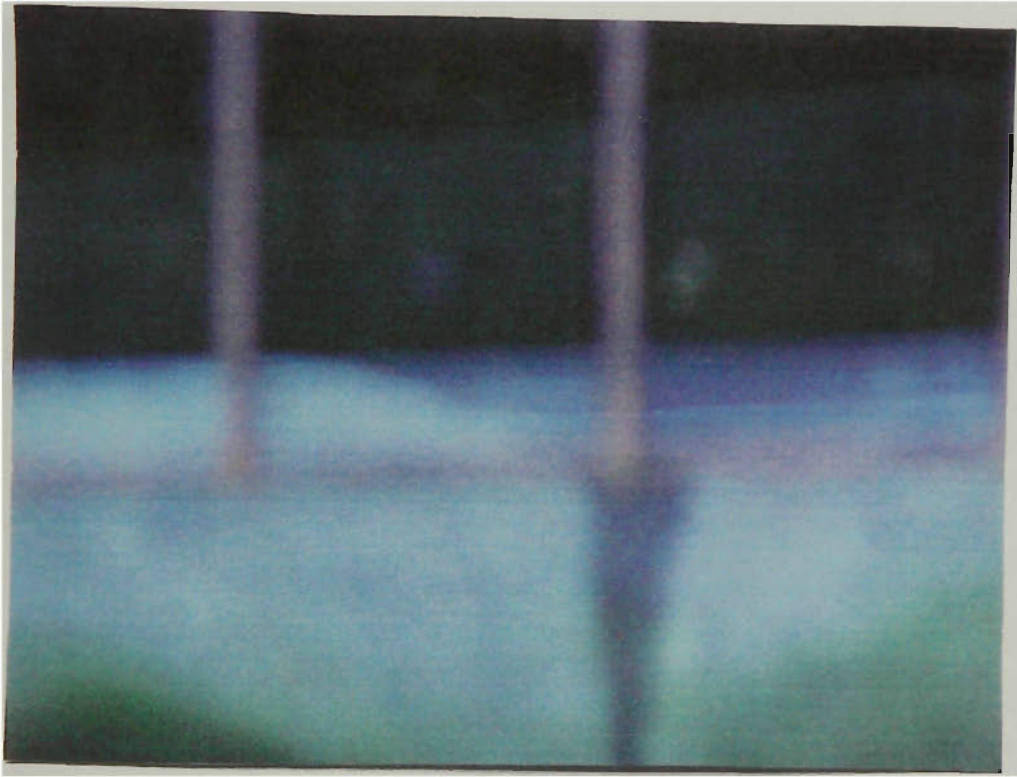




**Figure 28**  
*Playing Outside* 2000  
Mixed media on board  
90.5 x 65 cm



**Figure 29**  
*Wynd* 2001  
Wool woven onto metal grid  
74 x 47 cm



**Figure 30**  
Digital Photograph 2000  
9 x12 cm





**Figure 31**

Image of Land Art – *In 2001*

Wheat poured onto corrugated iron sheet

Approx. 40 x 80 cm



**Figure 32**  
Image of Land Art – *Out* 2001  
Wheat poured onto gravel road  
Approx 1 x 2.5 meters



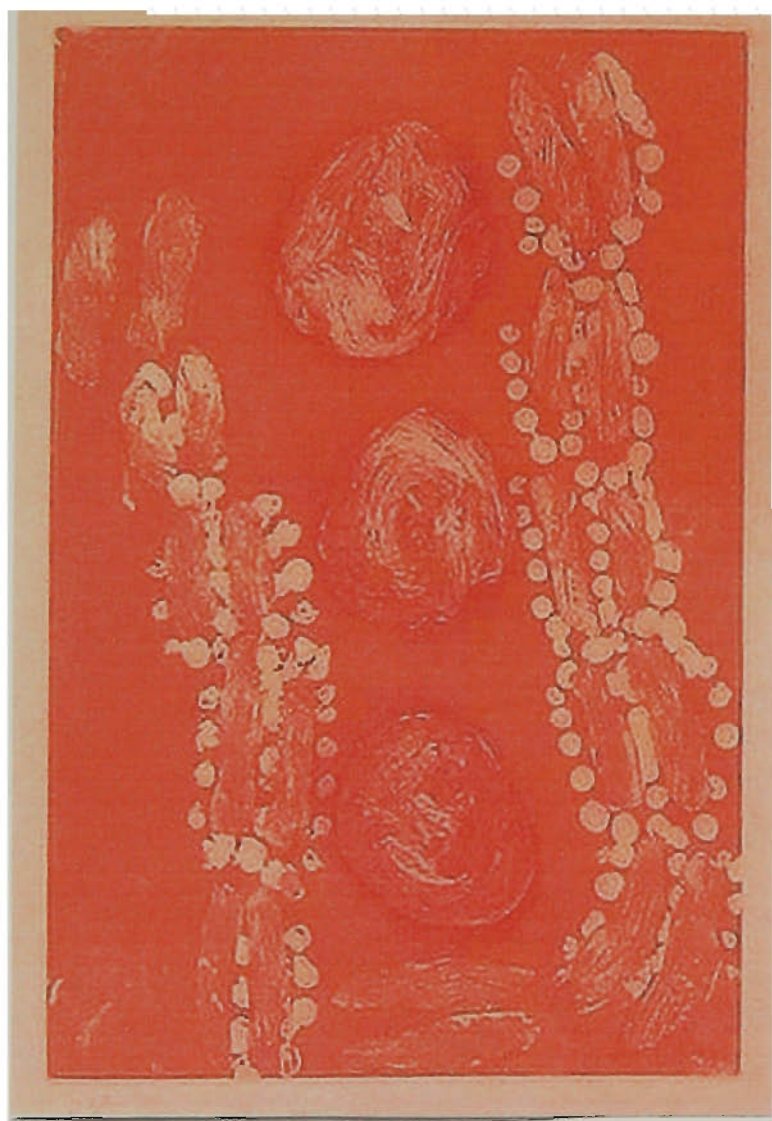


**Figure 33**

Image of Land Art – *In* 2001

Grass shoveled away, grain poured onto grass

Approx. 1 x 2.5 meters



**Figure 34**  
Jamijinpa Ross *Ngiripi Jajurpa (Emu Eggs)* 1999  
Etching on paper  
16 x 24 cm