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Every something is an echo of nothing

An exploration into an interconnectedness between a daily walking regimen and art

An exegesis presented in partial fulfilment of
the requirements for a degree of
Master of Fine Arts at Massey University,
Wellington, NZ.

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The quote in the title *Every something is an echo of nothing* is by John Cage. 1

Abstract

Physical engagement with the landscape informs my artistic practice. This connection includes a daily walking regimen informed by a Buddhist sensibility. The Wellington Botanic Garden is close to my home, and I walk there each morning. It's through this familiar encounter within a specific site that I closely observe my immediate surroundings. It has been chosen as a site to gather the imagery from, to support my research into the relationship between walking and an artistic practice. I discuss the role that phenomenological perception of colour, time, space and movement play in understanding my perception of spatial beauty, expanded by the study of eastern aesthetics.

This study documents my journey as I moved from paint to using video projection as a tool to further explore the phenomenological relationships between the perceiver and the perceived. I focus on my interpretation of sights and happenings and channel these sensory experiences into projections of flora as primary media. The viewer is encouraged to slow down and pay attention to what is happening around them by viewing the work in an exhibition space.

I believe that it is essential to stay physically connected with the Earth. Because I see there is enough negativity and criticism in the world already, this ongoing journey focuses on developing imagery that offers a heartfelt creative gesture of kindness and positivity.

Acknowledgements

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A huge thank you to Mike Bridgman for sharing his knowledge and technical support in my journey of discovery that led me to the world of projection mapping.

Last, but not least, my gratitude to Bruce Morris for his love and support that has sustained me through this project.



Figure 1. Video stills from *Notes-Memories*, single video projection, 2018.

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All images by the author unless otherwise stated.

Introduction: being in the landscape

The Earth is not just our environment

We are the Earth and the Earth is us

We have always been

One with the Earth

(Thich Nhat Hanh, 2015).²

In this study I interpret Thich Nhat Hanh's 'Earth' as landscape and what it means to me. Physical engagement with the landscape informs my artistic practice. This connection includes a daily walking regimen. The Wellington Botanic Garden is close to my home, and I walk there each morning. It has been chosen as a specific site to gather the imagery from, to support my MFA research into the relationship between walking and an artistic practice.

The link between my artistic practice and walking is that one does not exist without the other. Walking nurtures and expands my perception of the world without the use of gadgets. My art is a physical distillation of a walking experience. I seek to articulate through moving image, in particular, moving image projection, the experience of wakefulness of being in the world gathered through walking.

I create video projections that reflect on the value of human interconnectedness with the 'natural' environment. For me, a physical interconnectedness is a two-way connection. I am the landscape, and the landscape is me. This sense of being is easily lost in today's urban society where technological devices have captured our attention as a means of navigating information and sometimes location.

Below is a summary of each of my research components:

1. *Beginning with footsteps at Dawn* introduces my artistic practice and discusses why I moved from painting to a focus on digital moving image and the use of light as a medium to explore the phenomenology of perception.

2. *To sober and quieten the mind* introduces my walking regimen, referencing my connection to Eastern influences of Buddhism and Tai Chi. It also discusses the perception of seeing.

3. *Place - the familiar encounter* speaks of where I walk and my relationship to gardens. It is through this familiar encounter with a particular landscape that I closely observe an interconnectedness with my surroundings, created specifically through repetitive practice within a particular landscape, being the Wellington Botanic Garden.

4. *Expansion of Perception* delves into my development of video work, with a discussion about *Notes*, (2018-19). These visual 'poems' are self-reflections of spatial experiences forged through a daily walk within the site-specific landscape. The performative element of walking is discussed.

5. *Exploration* begins at the start of my MFA journey with Part One works *Allegretto un poco agitato* (2018) and *What Lies Beneath* (2018), where I work on establishing a method of using the projection of moving image to create a rhythmical pattern that would engage the viewer.

6. *Between spaces* views the second part of the MFA journey with defining an aesthetic experience using colour, movement and the duration of time through light projection. I discuss the relationship between

space, the viewer and the added dimension of form; focusing on two works *Long-Breath-Out* (2019), and *The Space Between* (2019).

Chloe Geoghegan observes that today's "sensory overload isn't in our view; it is our view. It is well established on multiple devices, attached to our eyes, ears and hands obscuring our senses. The chaos we swipe through today is accelerated and networked" (Geoghegan, 2018). I've seen botanic garden visitors transfixed with a map app on their iPhones rather than using their senses to experience their surroundings. This observation illustrates the reality of disconnection.

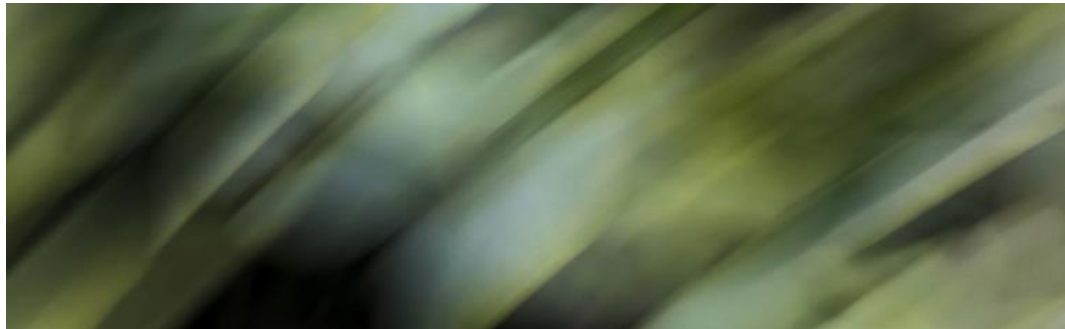


Figure 2. *The Space Between*, 2019. Double projection onto suspended boards.

I offered this project two questions to start the journey with:

What is the experience of a daily walk through an urban green space and its significance to my art practice?

How do I translate this daily journey through a specific landscape into a phenomenological experience using colour and movement through the projection of a moving image within a controlled exhibition space?

1. *Beginning with footsteps at Dawn*

“If the doors to perception were cleansed, then everything would appear to [human] as it is – infinite.”

-William Blake (Viola, 1995, p.60).

Exploring the visual language of movement has always been an integral part of my painting practice. My recent change in focus from painting to an exploration of new media techniques within moving image has given me a tool to further express a sensory experience of moving through a landscape. And a way to achieve a more focused experience for the viewer.

In 2012, I packed up my New Plymouth art studio and moved to Singapore. The immersive experience of living overseas for six years greatly expanded my perception of the world, through the study of Chinese ink painting,³ along with further development of Buddhist meditation and my Tai chi practice.⁴

While in Singapore, I began working in video, doing something similar to a film genre Actuality. The Lumière brothers were there at the beginning of filmmaking, and were the principal exponents of Actuality. They filmed fifty-second duration snippets of life, with an emphasis on the subtle and atmospheric motion. The Lumiere Brothers created a documentary catalogue of approximately 1500 fifty-second films of an ordinary everyday world. Actuality film can be seen as a montage of experiences rather than a linear narrative (Menziés, 2015).

I started a video series *just-a-minute*, I paused during my daily walk wherever I was in the world, stood still and recorded a minute of movement within the natural environment. Most often movement of water or plant forms were the ‘performers.’ Singapore is a gateway to travel, and during the six years of my stay, I explored the surrounding countries through walking expeditions of both cities and natural terrain. I am still only in the hundreds with my catalogue of *just-a-minute* videos.

As with Chinese ink painting, in my moving imagery I show only a section or a detail of a plant, often fragmenting it so the viewer’s mind is stimulated to construct an image of the whole. Within my study of Chinese ink painting at Lasalle College of the Arts, Singapore, I was required to resonate my energy into the vitality of the subject and to express a wholeness through using the minimum of strokes: for example, a few spring blossoms on a section of its branch that gives the sense of what the whole tree is like. The emptiness of the spaces in between the brush strokes was given the same status as the subject itself. I studied a subject to take in its essence and its connectedness to its surroundings through observation. When I returned to the studio I had only the memory of the experience as my reference to paint with.

Stan Brakhage worked with the idea fragmenting images in many of his films, for example, *The Garden of Earthly Delights* (1981) and *Mothlight* (1963), where he showed fragments of a whole and let the viewer fill in the gaps. By doing this, he added some mystery when looking at the everyday. The flow of non-narrated gestural imagery represented the moving visual thinking of consciousness. Stan Brakhage wrote “Imagine an eye unruled by [human]-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything but which must know each object encountered in life through an adventure of

perception” (Brakhage, 2007, p.12). His work is a direct result of being in the world. Brakhage wanted us to see the world through a phenomenal experience.



Figure 3 Figure 2 Stan Brakhage, film frames from *Garden of Earthly Delights* 1981.

During this MFA project I am taking what I experience within my walks and imbuing personal meaning into an aesthetic artwork of moving image, a visual opening to a state of contemplation. A dialogue is encouraged between the artwork and the viewer through the offering of this aesthetic experience. The critical components of my aesthetics are colour, rhythmical movement, the play of light, and using the pace of time. I seek express vibrancy and aliveness of what I see and record in the garden. As writer and art critic Susan Sontag mentions in her writing on aesthetics, (Sontag, 2001), I want to celebrate the aesthetic in art as I appreciate the aesthetics in the environment, I walk in.

Within my terms of engagement, I use aesthetics of colour and lyrical movement to engage the viewer. In his book *Relational Aesthetics*, French theorist and curator, Nicholas Bourriaud defined relational aesthetics as: “A set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space” (p.109).

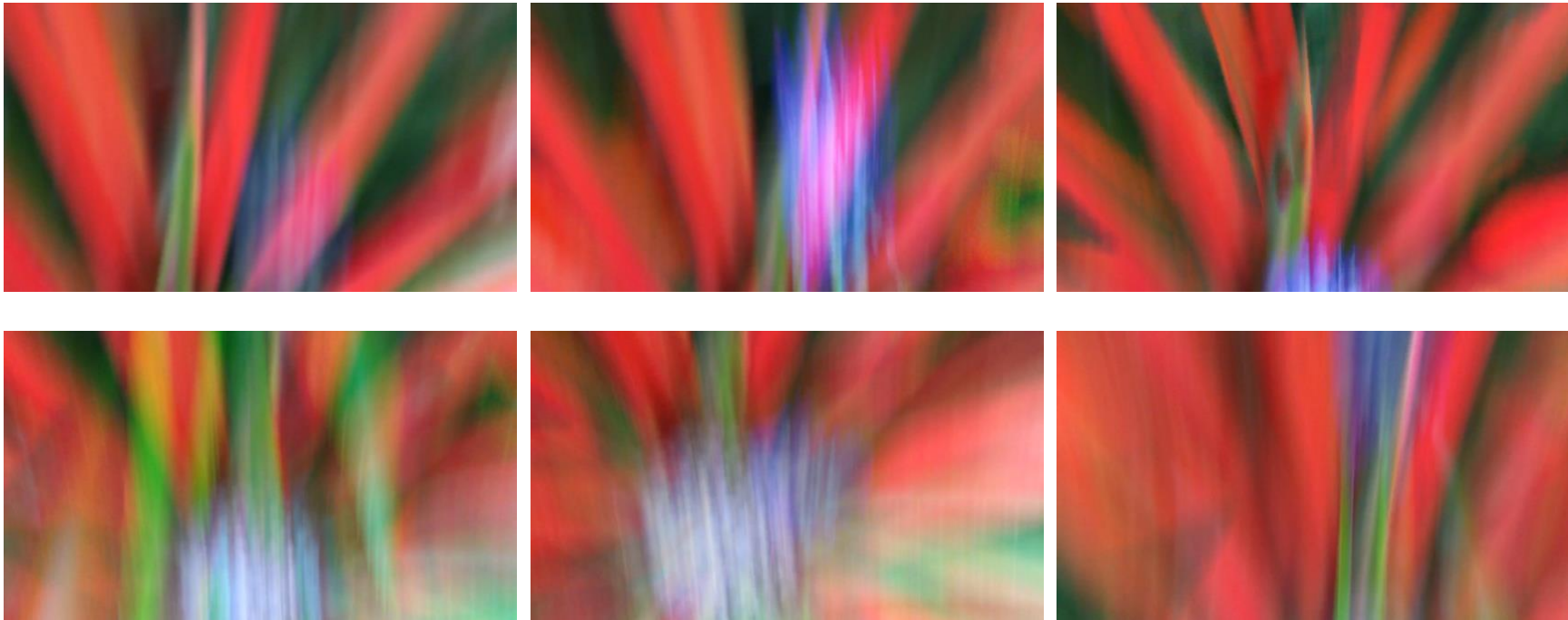


Figure 4. Video stills from *Notes - Clap Hands*, 2018.



Figure 5. Notes - Walking on Tender Green, 2018.

I recall reading about filmmaker and poet, Jonas Mekas' daily practice of filming the everyday. And like Mekas I'm only interested in celebrating the joyous moments of life within my creative practice. He also gathers his optimism from nature, starting with the same experience I had of a rural upbringing (Glentzer, 2013).

'In a meadow full of flowers, you cannot walk through and breathe those smells and see all those colors and remain angry. We have to support the beauty, the poetry of life.'

Jonas Mekas

2. *To sober and quieten the mind*⁵

'I like walking because it is slow, and I suspect that the mind, like the feet, works at about three miles an hour. If this is so, then modern life is moving faster than the speed of thought or thoughtfulness.' (Rebecca Solnit, 2001)

Walking art practice can express a variety of purposes from direct interaction with the public to a solitude experience within a particular environment, like that of British sculptor Richard Long.

Within the manifold of artist walking practices, it is the Buddhist's walking meditations done with intention that connects with me most. My beliefs and daily philosophy of life parallels Buddhism, though I do not practice Buddhism formally, apart from my morning walk. The walks are done with purpose and are neither a ramble or a social outing. A detachment while walking from possessions, people, and communication devices leads to experiencing a wholeness of an interconnectedness with the present and the landscape I walk within. It also embraces the past and future experience of where I walk.

Buddhism emphasizes diligent, self-controlled meditation which leads to an awareness of the nature of things. I practice this through my morning walks. There is an importance placed on personal expression of this awareness in the everyday, especially for the benefit of others, rather than for mere knowledge.

The experience of walking is usually an ordinary experience done by most people. When you add a purpose of concentrated meditative awareness that ordinariness can become the extraordinary an experience of interconnectedness between a person and the environment they

walk within. There are other forms of Buddhist meditation, but it is the walking meditation that interests me.

A Buddhist attitude while walking with presence is one of reverence of the planet and wonder of existence. With enough consistency in the practice and momentum with your eyes open, the world becomes miraculous (Plum Village, 2015). Walking peacefully in the present, going back to the breath and being in the moment deeply can lead to finding peace within yourself. This attitude of awareness I bring to my artistic practice. Thich Nhat Hanh explains; 'when you walk, arrive with every step; that is walking meditation. There's nothing else to it.' Nhat Hanh teaches that through our interconnectedness with all life, we can expand our compassion and love so we can act to protect and help repair Mother Earth.

My botanic garden walks are a solitary practice which is intentioned and pre-planned with a specific time of departure and a route that contains no deviations, entering and departing the garden is always through the same path. Thought of taking the right track is replaced by an openness of merely experiencing the daily gift of walking in this environment. This structure follows the instruction I was given at Bodhinyanarama Buddhist monastery.⁶ This environment I walk within takes on a meaning around my relationship to it, and as it is continuously evolving, so do I. Through actively engaging within a known environment, new knowledge is gained from creative acts of discovery more significant than by imagining (Ingold, 2008, p. 56). Having walked the tracks and pathways for three years, the Wellington Botanic Garden has infiltrated my sense of being in a space, my perception of looking, listening, smelling, breathing.

I move at my own intuitive pace, no ego, no directional decision making required; simply a walk of balance and rhythm, between my body, mind and the surrounding space. I expect nothing, but be in the present moment. If the mind wanders to unconscious thoughts, I acknowledge them and let

them go, which is the same method practiced in standing or sitting meditation. I am more attuned to what is happening around me and more open to creative responses to what I am experiencing.

My morning walks are comparable to Henry David Thoreau's style of walking. In his 1861 book *Walking* he writes about walking that has nothing to do with physical exercise or transportation. Instead, his walking was a spiritual endeavour undertaken for its own sake and a way to reconnect with his 'wild nature' (Thoreau, 1862).

The unseen walks I take are not private. I bring with me my landscape, containing my ancestral companions. I not only listen to the outside world that envelops me. I go inward and listen to what this landscape has to say to me. We synchronize our listening. I become part of the environment. This experience I share outwardly with each step I take, and so adding to the layers of emotional steps that have been before me. My memories of daily botanic garden walks are also stored as both muscle memory of the rhythmical movement along with phenomenological connections with the landscape. They are not only my memories but the 'stored memories of the body of the landscape' (Pujol, 2018, p. 69). This sensibility of seeing comes from Buddhism, which has a different view of perception than in Western culture.

Along with the emotions I bring my breath, both sound and movement of air as a repetition of drawing in and letting out my essence of life. My body sheds remnants to mark my passage. Skin, hair, moisture, odour, and sounds created as I move along the pathways.

Filipa Wunderlich, a lecturer in Urban Design, described urban walking practices as having "a sense of belonging and familiarity [that] develops from a habitual awareness and interaction within a place we frequent regularly." (Wunderlich, 2008 p.130) I locate my walking practice within this description.

My walks contrast to a walking movement of artist-explorers called psychogeographers⁷ who seek to take walkers away from their routine urban pathways, through a variety of strategies. Examples include; offering a fixed pattern to follow, through to using a map of one city to navigate another. They sort to provide a new way to view an environment through variety, chance and randomness (Hart, 2004). My practice focuses on a repetitive practice within the same landscape, where the distracting decision making of where I am walking is replaced with a mindful state of being open to the expansion of creativity, intuition, and awareness to an interconnectedness with where I walk.

I become more perceptive to the flow of chance occurrences happening around me. This phenomenological experience directly relates to the theories of philosopher Maurice Merleau-Ponty who brought to phenomenology the idea of a *lived body*. (Merleau-Ponty, 2002). He states that the primary site of knowing the world is held with the body and perception has an active dimension. According to Merleau-Ponty, our consciousness is experienced in and through our bodies - through our sensory perceptions of the *lived world*. In so doing, I emphasize the interpenetration that exists between us and the world. Added to our present perception of 'being-in-time', are our past experiences. When combined, these two elements make up who we are.

Merleau-Ponty, in his book *The Phenomenology of Perception*, states that it is a philosophy which puts essences back into existence, and does not attempt to arrive at an understanding of man and the world from any other starting point than that of their 'facticity.' Merleau-Ponty's phenomenology sees our view directed toward an object that in turn, looks back at us, and in doing so, connects with us and the space between. Video projection (or a painting) can enact the process of phenomenology by being a material body with a consciousness that we view. It reaches back to

us and the world we are in to become interconnected. Video projection invites us into an encounter with sight and experience.

3. Place - the familiar encounter

“The larger struggle we are witnessing today [is] an ecological drama where the outcome rests not only on our realization that the natural physical environment is one and the same as our bodies, but that nature itself is a form of mind.”

(Bill Viola, 1995)

I’m aware that I’m not experiencing nature but an image of it as I walk along the garden pathways and bush tracks that wind their way through the central area of the Wellington Botanic Garden. Ironically, my presentation of imagery is packaged and segmented like a garden layout. I don’t see I am repackaging nature as that’s already been done within the landscape where my videoing has taken place. What is more important is the attitude to viewing the world as a whole, all interconnected.

Valuable insights have been gained about the history of the New Zealand landscape through reading literature by Geoff Park (Park, 2006). I am at the age of contemplation, which infuses into my practice with the exploration of new avenues to develop my ideas. Memories of my experiences are always there beneath the surface of the new. And now the knowledge of the history of the garden also walks with me.

Social choreographer and performance artist, Ernesto Pujol speaks of 'ethical imagination' where you imagine yourself wearing someone else's shoes. Inhabiting them and so walking in a landscape as another person (Pujol, 2018). In doing so, the walker gains a greater insight into another

person's own experience. All landscapes with their visible and invisible layers, having human and nonhuman caretakers, past and present, veiled in verbal and nonverbal memories (Pujol).

I am walking in the footsteps of the people who cleared this land, replaced the natural vegetation with exotic species. I am also walking in the footsteps of today's visitors, who enter the gates for sensory pleasure, for sharing an experience, for physical and mental health. There are also the transient walkers, focused on using the garden as a passage to get to a specific destination, be it work or maybe a school.

This project has taken me back to this Botanic Garden at different times of the day to capture through video and photography where and why I walk. I sometimes arrive before dawn to listen to the first bird calls. I have sat and watched the sun come up and returned to experience a full moon rise above the eastern hills. As artist Zoe Leonard so aptly puts it, 'there is no substitute for the body and a physical experience of life' (Amirsadeghi, 2013, p.563).

I speak of the land, where the plants that heal my melancholy, the sky that warms my heart and the ground that recharges me has no prejudices nor holds a grudge. They endure, continue to connect with the cycles of the years and their life cycles. I listen to this environment as I enter each morning, and it offers me a gift.

I feel comfortable in this garden because of my Irish hybrid familiarity with European plants. I know many of the botanical names both of northern hemisphere and native plants because gardening was a big part of my upbringing. I grew up with gardening. As a first-generation New Zealander, I carry my European family's history with me. Their history is part of who I am; socially, physically and spiritually. This heritage adds to the depth of my personal experience of walking within this landscape. I have walked through public and botanic gardens across the globe,

including the Pacific region, Asia and Europe, along with spending memorable times in many private gardens. I have a sense that I take from this green space I walk within and give to my practice then take from my practice to give to my audience.

Gardens do not evolve naturally. People impose their impressions to create a space of reflection and entertainment for themselves. The Wellington Botanical Garden was established on British ideals of what a botanic garden should be. Wellington Botanic Garden has only one narrative; it does not speak of a Bicultural Aotearoa but stands alone as a living colonial museum. The 'pleasure gardens' of the formal meet remnants of native forest, (Cook, 2014, p.8) interwoven with the exotic and the educational, all connected by circuitous pathways and tracks over a great variety of terrain, a layout made for walking. These people were creating a sense of place for themselves by replicating a garden-style from their 'homeland'. For much of today's population, who are only a few generations from this first colonial encounter of 1840, view this nostalgic landscape as normal (Morgan, 2011, p.100). While not directly related to my practice, the history of the garden is relevant to the values that underpin the garden's plantings.

For people who dwell in urban areas, open green spaces are essential. I will add Botanic Gardens to this list as they are often found located within the centre of a city. We all carry a deep resonating connection to the natural universe, being part of our humanity (Carson,1999). Even though a garden is not an untamed coast or a mountain range, these spaces play an important role in the wellbeing of a community. Apart from solo walkers like myself, they bring people together, to connect socially and engage in the outdoors. They also educate, playing a role in encouraging a connectedness with nature.

The 'monotonous' walk through the familiar can be an experience of wonderment in seeing the seasonal and yearly changes, along with the unexpected. Changes are often dramatic within the

botanic garden, with its abundance of flowering plants, many with seasonal fragrances. There is sensory pleasure walking in this garden, which I hope can be seen in the imagery. I am reminded daily of the essential nature of flowers, their offering of nourishment to birds and insects. Flowers give life to the fruits we eat and the seeds we sow.



Figure 6 Kimssoja, video still from *A Laundry Woman, Yamuna River, India*, 2000. Video projection, colour, 10:30 minutes.
Photo source Kimssoja.com

4. *Expansion of Perception*

I first encountered the work of conceptual artist Kimsooja earlier this year through a recommendation. There are similar aesthetics between our work, particularly looking at my one-minute videos of water and Kimsooja's meditative *A Mirror Woman: The Sun & The Moon* and *Mirror of Water, Mirror of Air, Mirror of Wind 2010* series. She has removed her presence and replaced it with the stationary camera eye. Like myself, her eye becomes a third eyes gazing through the eye of the camera, sharing this same vision with the viewer. We share a meditative spirit of exploring the everyday images experienced around us as we move about this planet.

I am reminded of Kimsooja thoughts as she stood motionless and observed a river flow past her. She commented that following a path is like standing in a river, letting the water flow past you. You think that the water is flowing, but it is the viewer who is transforming. The body is flowing and will disappear, while the landscape walked within remains constant. I carry this thought as I record the environment I walk within. Kimsooja wishes art to be the world, finely tuned to make us conscious of place – “our place, the place of others and the place of art, arising in the interstices of culture” (Sok, 2014, p.5). My primary relationship with Kimsooja connects to her interest in the intersection of life and art.



Figure 7. *Notes-Footsteps at Dawn* (2018)

Performance: the world is a stage

While developing this MFA project, my focus was directed more on capturing the flow of motion, not just movement, as practiced with the *just-a-minute* videos. I started recording while moving and also moving the camera about me in a performative manner. Video recording an integral layer in my creative process, though it has been fraught with a division between knowing exactly what I wanted to capture visually and the camera not delivering. I was often required to compromise in my style of video recording in order to gain an acceptable quality of image for the scale of projection I sought to present.

Jackson Pollock was among the first artists to use the making of art an art performance as necessary as the resulting art itself. He compared his gestural technique to the 'Orientals' who painted horizontally (Munroe, 2009, p417). The video recording for me is important, as it was with filmmaker Stan Brakhage who moved the camera in a dance-like manner across his field of view to capture the liveness hidden in the ordinary (Shedden,1999). I experience a unique depth of observation through using a video camera.

James Elkins says "vision becomes a kind of cat's cradle of crossing lines of sight. "The world is flooded with light, and everything is available to be seen" (Elkins, 1996, p.70). In considering this idea, I started working with snippets of imagery, snapshots of what is seen. I was also interested in the ideas propagated by Brakhage. He sought to show a world from his perspective as a world alive with mysterious objects, moving with shimmering light and countless variations of colours in all its gradations of hues and tints.

Performative art of the 1960s and '70 opened up new ideas that art could be more than producing representational objects. Using their bodies as art, the process of making became the art itself. One such gesture was walking, first seen in Richard Long's *A Line Made by Walking* (1967). Long created a transient line by walking back and forth across a section of English pasture, until the grass was trodden to form a line.

Unlike the practices of artists such as Richard Long, where they physically manipulate or influence the environment, my engagement is non-invasive as my intention is to trace my passages through observation of the immediate experience and to record these using video. I gather imagery through chance occurrences along the way. For American composer John Cage, chance was a law of nature, so using chance as a creative tool meant you are working according to nature (Baas, 2004, p.168).

Intuition, which is a kind of immediate knowledge, is something we learn experientially, as we connect physically with the people and the world around us, without the encumbrance of technical devices; be they television, computers or hand-held devices. We all have and use intuition in varying degrees every day; it encompasses sensitivity and responsiveness to what is directly happening around us. It is through intuition that I record chance occurrences, experienced while videoing in the garden.

Notes is a group of short experimental videos created during my research. These rhythmical visual poems explore different sections, collections and seasons within the landscape of my daily walk. It has been a way for me to explore various post-production methods of representing my experiences. Sometimes individual *Notes* are incorporated into longer duration works. Using video post-production, I can transform the imagery through technology to meet my needs - much the

same way as a gardener manipulates a garden and in doing so can intensify an experience for the viewer. In particular, I was interested in the exploration of colour manipulation to heighten the viewer's experience.

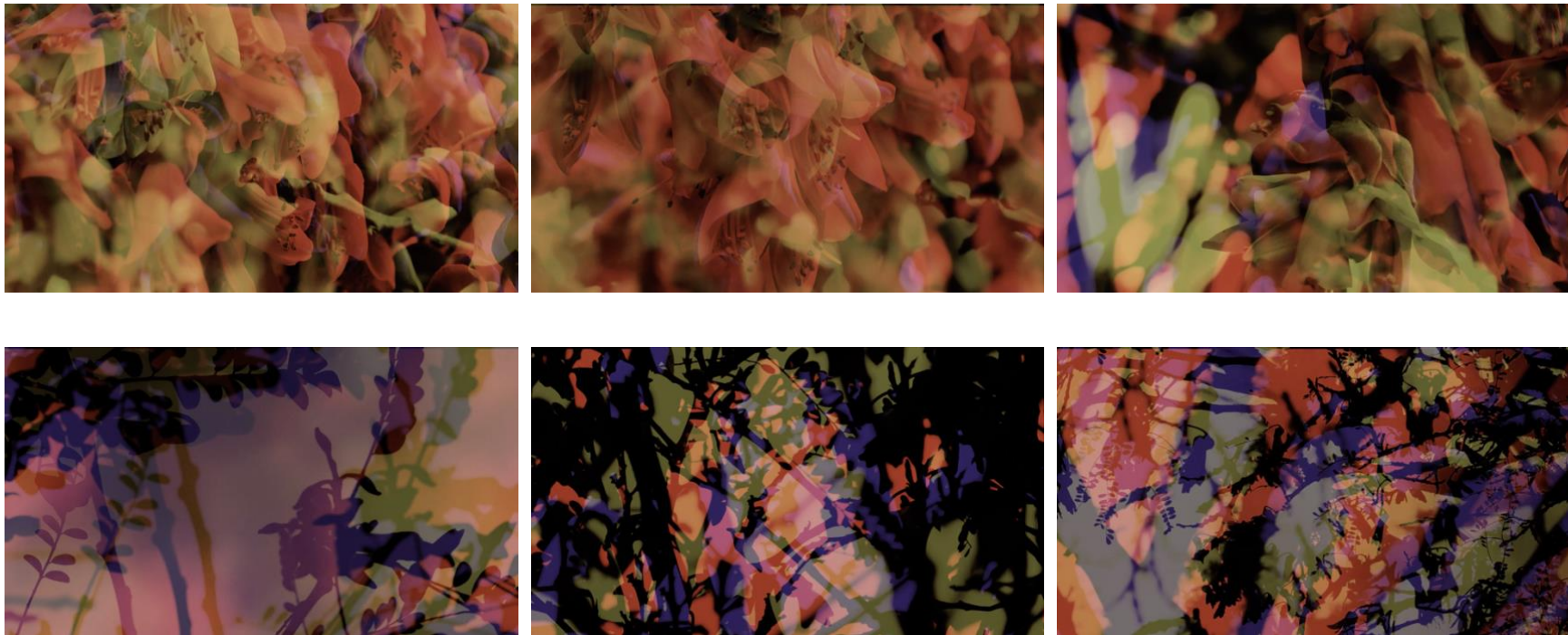


Figure 8 Video still from *Notes-Kowhai*, 2019. Video projection.

Several of the *Notes* illustrate my fascination for the rhythmical nature of water, along with its relationship to light, in particular reflections. While Claude Monet captured reflections in a lily pond, I had reflections in a duck pond and the fountain featured in the Lady Norwood Rose

Garden. Installation artist, Diana Thater, who spent a five-week art residency at Monet's home in Giverny, France, naturally had a more immersive experience than my half-day visit to Monet's garden in 2015.

Taking the lead from Thater's residency video work, I have been exploring the separation of colours. Monet, who could be seen as the forefather to abstraction, used no black and separated his colours like pixels in early video imagery. A master in the use of light; a purity of colour resonates from his paintings. This technique of colour application of a painter is accentuated in film or video. Artists including Diana Thater, have pulled the three colour layers of film (Red, Green & Blue) apart to make a fragmented experience. I sought to take it a step further when I separated the colours and let each layer move independent.



Figure 9. *Notes-Blossom*, 2019.

Video documentation of *Notes* can be accessed through the following link: <https://vimeo.com/271636745>

5. Exploration

Allegretto, un poco agitato was the first video work of this two-year site-specific journey. Through exploring the symbolism of a flower that could place myself in the landscape in which I walk, I represented myself in *Allegretto, un poco agitato* (2018) by the bedding Begonia. It speaks of my past, my heritage, my childhood. Begonia was the first plant I grew as a child and is also a common sight at botanical gardens throughout the world. They thrive in Wellington due to their enduring and resilient nature. The title takes its name from the music terminology that I learnt when studying cello. It means to be played somewhat quickly, with a little agitation, an agitation that underlines the tangled layers of the past, present and what the future holds for the garden I walk within and myself.

In this work, I was exploring Len Lye's ability to wrap imagery in an aura of radiant energy. Lye's influence on my practice since first viewing his films in 1990 is evident in my painting practice, expressing his passion for movement through my use of purposeful strokes of paint across the canvas. Lye's films were created for an experience, of colour and rhythmical movement as a visual sound. He imbued his joyful energy for life into his films to draw the viewer into the movement.

The first part of 2018 was a time of learning the tools of video production, in particular, post-production methods. Included was a study of sounds that could interconnect with the imagery. Bird song is my daily walking companion, folded into sounds of footsteps and breathing, and brushed with the hum of city traffic and incidental notes of the garden's activities. The natural vibrancy of the bird sounds in *Allegretto, un poco agitato* is uplifting and balance the exuberant movement of the imagery seen through a looped two-minute sequence. One layer of the imagery is

created through the rapid movement of the camera with the other layer formed by a rapid sequence of stills that don't move but gives the

illusion of movement, expressing filmmaker Stan Brakhage's ideas on the peculiarities of vision. He said 'Imagine an eye unruled by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye that does not respond to the name of everything, but which must know each object encountered in life through an adventure of perception' (McDonald, S. 2001, p.68).

We see in layers. For this work, the overlaid bird sounds represent the present moment. Another layer of low guttural sound speaks of the garden's history. Considering the idea that the view of the world is shrinking as people become comfortable staring at the imagery on a small handheld screen was projected cinema scale. I also directed the audience to sit in the front row to view, as the viewer's experience is an integral part of this research project.



Figure 10. Video stills from *Allegretto, un poco agitato*. Duration 2 minutes

While Kimsooja's childhood memories of sewing inspired her art, my childhood memories are woven into connections to gardens: from the pleasure of growing plants from seeds and cuttings to my Friday task of picking flowers to decorate the home. I recall a primary school gala day competition of displaying blooms in a circular arrangement in a saucer of sand. The flowers were picked from our garden that functioned as an outside 'room', much as a Botanic Garden operates for its community.

These memories are wrapped into *Allegretto, un poco agitato*, creating a starting point for the journey ahead.



Figure 11. Video still of *Allegretto, un poco agitato*, 2018.



Figure 12. *Allegretto, un poco agitato*, 2018.

Video documentation of *Allegretto, un poco agitato* can be accessed through the following link:

<https://vimeo.com/271636745>



Figure 13. Installation view of *What Lies Beneath*, 2018, two video projectors.



Figure 14. *What Lies Beneath*, 2018.

Interconnectedness

I know what it is to be angry and I know the pleasure of being praised.

I'm often on the verge of tears or laughter.

Underneath all these emotions, what else is there?

How can I touch it?

If there isn't anything, why would I be so certain that there is?

Thich Nhat Hanh (2000)

Pipilotti Rist, another artist with a rural upbringing and a pioneer in expanded installations, has strong messages about the dis-associations between human culture and the natural world. It's the style of installations that interested me during MFA Part One of this research. The vibrant intensity of colour, from multiple projectors, reflected an abundance of light and colour across all surfaces of the exhibition space, creating an immersive experience into an in-between world. Rist was the artist I was encouraged to investigate after presenting *Allegretto un poco Agitato*.



Figure 15. Installation view of *What Lies Beneath*, 2018, two video projectors.

Following in the footsteps of Pipilotti Rist, my thoughts were on enveloping a space with light, filling two walls with projected imagery that would spill onto the floors and ceiling and reflect colours to the remaining surfaces. With each new work, I was pushing new ideas to advance my technical skills. With the final video projection work of the Part One project, *What Lies Beneath*, I worked on splitting a single video recording between two projectors and synchronising the movement of the imagery. This work is still to be fully realized in its intended scale. Seeing the

amount of colour projected from the image back into the space did initiate the ideas to develop during MFA Part Two work.

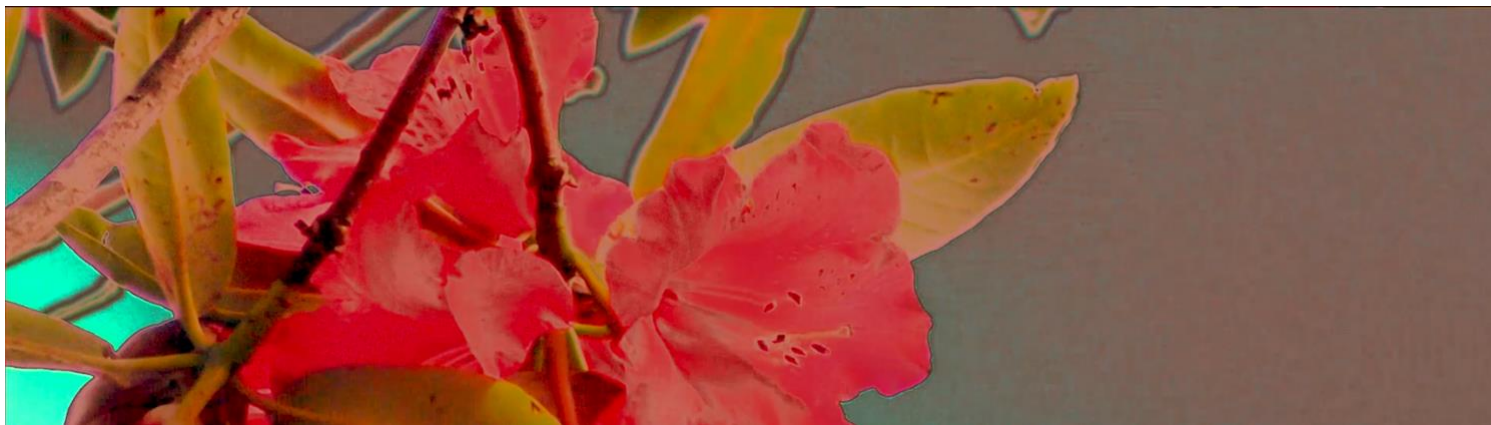


Figure 16. view stills from *What Lies Beneath*, two projectors, with sound, 2018.

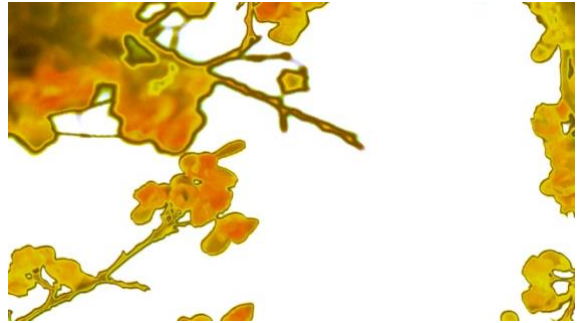
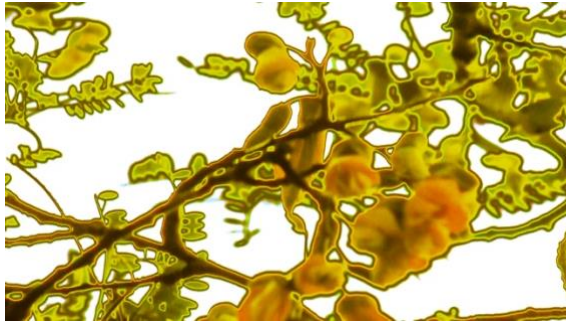
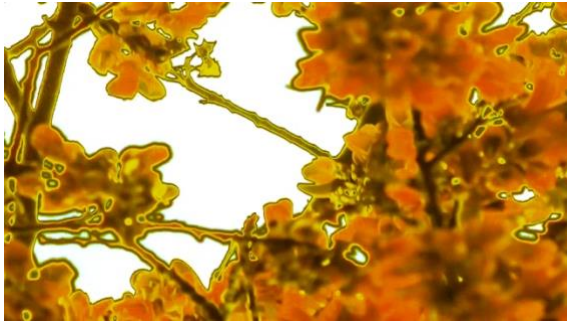


Figure 17. *What Lies Beneath*, 2018.

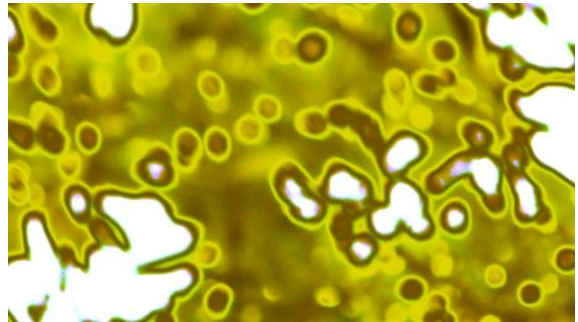
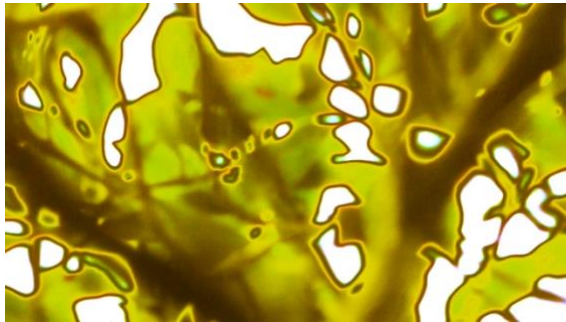
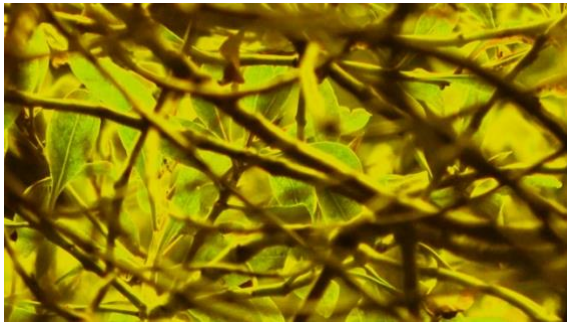


Figure 18. *What Lies Beneath*, 2018.

I am yet to immerse myself into a Rist experience physically and need to be content with viewing documentary imagery online. Like myself, Rist also uses a camera organically, like a painter uses a brush and paint. This fluid movement is transformed into imagery that is extraordinarily slow and chaotic, both nonlinear and narrative, located in the local but experienced universally. Rist's *4th Floor to Mildness* (2016) installation with two projections on to ceiling-mounted amoeba-shaped screens, explores the muddy waters of the Rhine where beneath the surface she saw Monet's 'Water Lilies from the other side' with light playing with the gaseous bubbles created by the rotting lilies. She added the presence of a performer, to engage within this watery stage. As with all her works, Rist creates a celebration of pleasure, without telling a story but offers a space of contemplation, to gain back a way of knowing the world that does contain beauty. Rist wants us to feel a connection to ourselves, others and the world.

Claude Monet's *The Nymphéas (Water Lilies)* a site-specific work created for Musée de l'Orangerie, Paris, occupied over three decades of Monet's life. One of the compositions focuses on the emptiness with only the surface of the lily ponds with flowers and reflections. Elements are presented as fragments. These panoramic paintings that envelop 100 linear metres of two ellipse shaped rooms with natural filtered light remind me of a Chinese scroll, unrolling as I walked around the spaces when I visited in 2012. Monet said about *The Nymphéas* he sought to create an "illusion of an endless whole, of a wave with no horizon and no shore."⁹ Monet was also one of the first artists to articulate a meditative state of mind in the process of art-making (Bass, 2004, p.19).



Figure 19. Pipilotti Rist, Installation view of 4m Floor to Mildness, 2016, Installation view, Pipilotti Rist: Pixel Forest, New Museum, New York, US, 2016. Photo by EPW Studio



Figure 20 & Figure 21. Claude Monet, *Nymphéas (Water Lilies)*. Installation view & detail of *Reflects verts*, Musée de l'Orangerie, Paris, France. Photo source: www.musee-orangerie.fr

Diana Thater also uses the space as the artwork, consuming the surfaces with imagery and colour. I envisioned my projections to do the same as a means to invite the viewer into the work as an experience. What also interested me with Thater's work was her ideas on abstraction. In painting, it's about the non-representation of the real world. In moving image, it's about the non-representation of time. While Thater works with removing the narrative imagery, I also abstracted the imagery, some to the point of being unrecognizable from what was once an image of flowers. Rist, Thater and I are interested in using beautiful imagery to attract people to view the work.



Figure 22. Diana Thater, *Oo Fifi, Five Days in Claude Monet's Garden*, 1992. Part 1 and 2.
4 Video projectors and 4 DVD players, and Lee filters. Dimensions variable.
Los Angeles County Museum of Art, 2012. Photo by Fredrik Nilsen.

6. *Between spaces*

“Museums are quintessentially spaces that have the potency to change what people may know, or think, or feel, to affect what attitudes they may adopt or display, to influence what values they form”(Weil, 2002). ¹⁰

My insights and ideas gathered along the pathways are noted in journals. Like Bill Viola, these references are used within the starting point of an artwork. Along with notes, a scale model of the intended space is used as a tool to communicate ideas to others where technical support is required. These models are mostly for my benefit to decide on the scale and positioning of elements within the consideration of the movement of people. Projection measurements and angles are worked out on a virtual model found on-line. All these elements are considered together when deciding on construction and layout.



Figure 23. Video stills from Long-Breath-Out, 2018, two video projectors.

Long-Breath-out

Projection rather than using a monitor screen was selected as a tool to explore the physicality of light and using it to define a space as Light artist James Turrell does. Turrell, who describes his work as 'Perceptual Art' is inspiring in his intention to expand the viewer's experience of sensory phenomena. Turrell uses light as his actual artwork to fully engage the viewer in an experience of "wordless thought" (Turrell, 2006, p.6). He also uses light as a material to process the phenomenology of perception, believing feeling and perceiving to be a sensual act, an emotional act. I sought with my MFA Part Two work to create a space for the viewer to make a connection through an intuitive experience of sensory emotion.

It was through working with a model that the idea of projecting onto panels came about. With my interest in painting, I considered concentrating the projected light onto a form, that could become a separate element within the space. I was creating a sensory conversation between the image, which is the perceived and the viewer, being the perceiver. Added to this, I sought to make an interconnection between the image and the space, adding to the experience perceived by the viewer.

Standing in the white exhibition space means being in the presence of all colours. Added to this are the panels, white before I use projection mapping to illuminate them. I studied the spatial relationships closely before adding the projection of moving colour. By adding a new layer to light projection in the form of panels that received the projected light, the artwork becomes architectural, seeking a harmonious relationship with the space that holds them. The viewer's attention is drawn into an illusion that the panel surfaces are the source of light, which in turn reflect light outwards into a seemingly empty space – an

emptiness waiting to be filled. The white walls and floor gather the colours while a black surface consumes the light and remains silent.

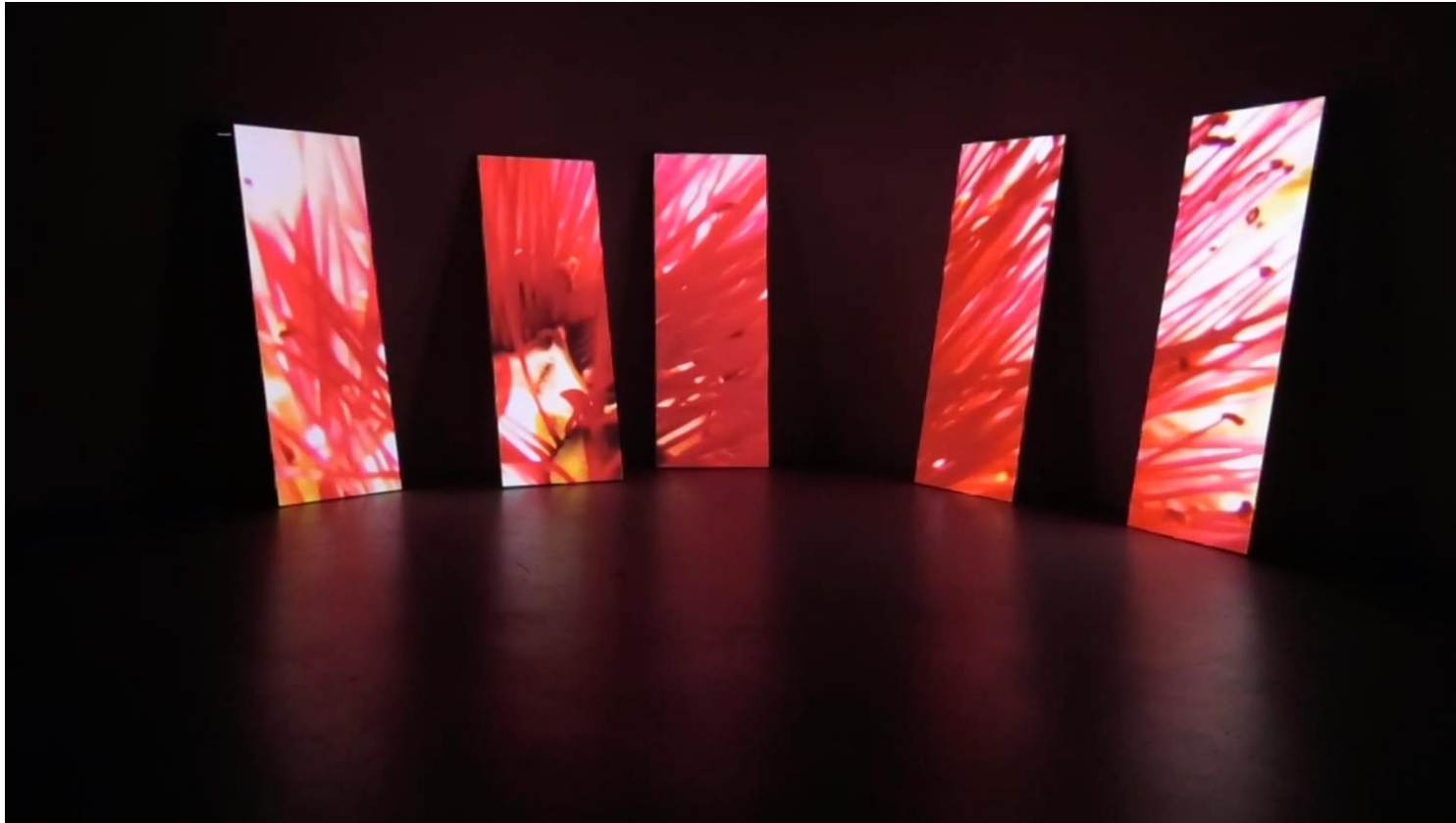


Figure 24. Installation view of Long-Breath-Out, 2018, double projection onto Boards.

Video projection radiates more intensity of light than a painting. It is not imitating painting. Instead, it's a way of redefining abstractions potentiality. I have given the projected light materiality through the panels to activate its physicality, that reflects the intensity of the

experience of nature, much like Rist has done in 4th Floor to Mildness. Concentration on movement and colour offers an event as the primary experience rather than the static view of looking at a painting.

Projection pieces during MFA Part 1 were projected directly onto walls, which seemed to lack depth. I wanted to create an artwork as an activity that produces a co-existence with the art and the space within by using the action of the moving image, the object which the image is projected onto and the play of light that engages the space. It also should offer the questions “Does this work permit me to enter into a dialogue. Could I exist, and how, in the space it defines?” (Bourriaud, p.109).

The installation piece, *Long-Breath-Out* which involved projecting images across 5 ‘portals’, each standing 1.9 metres started to present what I was seeking. These portals commanded a presence in the space with the imagery moving across the five panels like a journey. *Long-Breath-Out* speaks of an awareness of a more profound presence I connect to when I move through this public garden where I walk. The viewer is transported into imaginative participation through the landscape of my images.

In *Long-Breath-Out*, the emptiness of the exhibition space that surrounds the projected imagery is given presence, as it contains the viewer and the reflections of the images. But the walls behind the panels remained dark. The reflections of imagery on the floor directly in front of the panels held some attention for viewers.

I took the opportunity with *Long-Breath-Out* to offer an array of imagery style to gauge what the audience best responded to. The more abstracted imagery was well-received while the realistic bush and flower imagery could be seen as iconic Kiwiana, imagery more in tune with a New

Zealand tourism promotion. I took the viewers responses and adjusted the imagery in my next artwork. The known is better represented in an abstracted manner, to create triggers for a personal interpretation. In this way, the viewer can respond with their own emotions and experiences. Through abstracting the imagery, the viewer is invited to be more aware of the relationships of colours, the play between background and foreground and the movement of filtered light.

The juxtaposition of different rhythmical patterns in the imagery illustrated the nuances of vegetation from around the world and the variation in terrain within the botanic garden. I also encouraged an immersive sensory experience by removing the visual distractions of technical devices and concealed them above the viewer's sightline. The origin of the projected light was perceived as the surface that reflected it, rather than from the projectors.

Added to *Long-Breath-Out* was a soundscape as a succinct expression of the imagery as both drew the audience in for 12 minutes. With *Long-Breath-Out* I collaborated with Jerome Kavanagh,¹¹ a practitioner of taonga puoro (treasure song) who I met in 2018 at one of his sound healing workshops. The melodic sounds of kōauau (flutes), pu (trumpets), and porotiti (humming discs) created the soundscape. The instruments represent the voices of the elements of nature. These sounds were woven with bird sounds that I recorded within the Wellington Botanical Garden. Feedback from the critique implied the audio was too directive, pushing the viewer in a specific direction; toward a cultural and historical space.

I am aware that the controlled structure of the work draws attention to the difference between the actual experience of the site from where the images were taken and the artificiality of the presentation within an exhibition space. However, I view the exhibition space is an ideal location to show the work as people are willing to slow down and pay attention to what is happening

around them. Through my projection work, I don't seek to entertain people. Instead, I strive to offer an experience that takes people out of everyday existence, inviting them to see the world differently. Putting them into another frame of mind than their regular business of consuming; glancing, accepting or rejecting, owning or discarding, into experiencing the work.

Kimsooja's work is a phenomenological experience for herself and the audience, as art became more about the experience, rooted in the feminine aesthetic. Her work is intertwined with a sense of the interconnectedness of our existence with the environment. Her engagement with colour, light and form can be seen as she moved from two-dimensional video to using space as the work itself. This engagement is seen in her mirror installation *To Breath – A Mirror Woman*, (2006) when she first covered the floors in mirrors and wrapped an entire building in a translucent film that diffracted daylight, infused with the sound of the artist's breath. In *Long-Breath-Out*, it was through the out-breath of the musician creating the instrumental sounds that filled the space.



Figure 25. Installation view of Long-Breath-Out, 2019, double projection, sound.

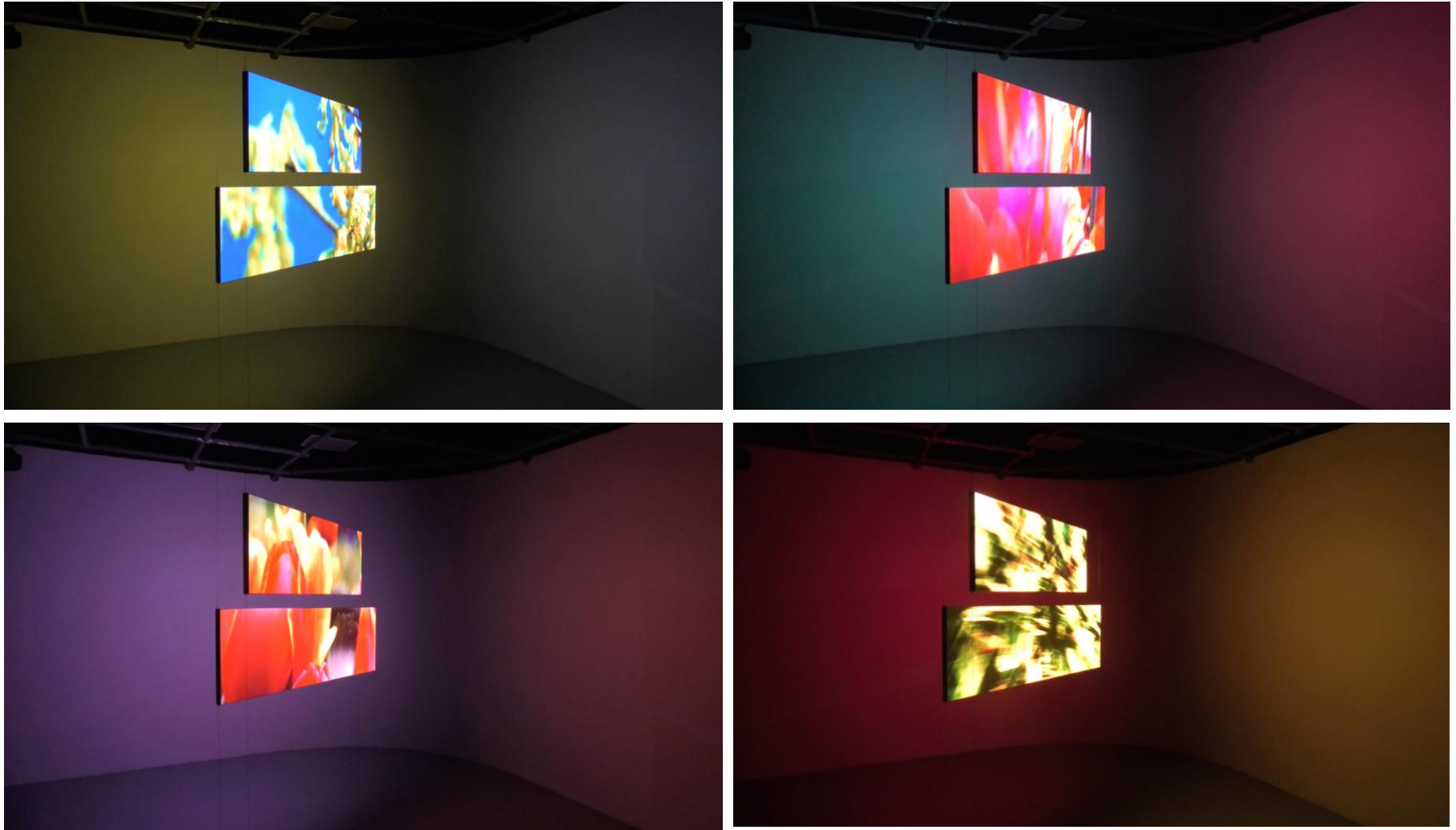


Figure 26. Video installation views of The Space Between, 2019, 2 projections on boards, each 1620 x 500 x 30mm

The Space Between

'The subject is something secondary, what I want to reproduce, is what lies between the subject and myself.'

Monet (Foundation Claude Monet)

In considering my next work I reminded myself that I was seeking a positive response from the viewer, including one of slowing down and taking time to view the work rather than a mere glance.

Elements in the artwork should be a reflection on the process of walking, which links the moving physical body, the walker's conscious awareness of the surrounding activities and the landscape walked within. Rebecca Solnit's wrote that walking "is a state in which the mind, body, and the world are aligned, as though they were three characters finally in conversation together" (Solnit, 2014, p.5).

With the idea of further developing a way to encourage the active movement of the viewers within the work, I returned to my scale model to consider constructing a composition with the panels located in the centre of an exhibition space. As we view the world in segments, I decided on splitting the image between two suspend panels, one above the other, in the centre of the space. I added a further subtle disruption by crossing the panels horizontally by several centimeters.

The human scale was looked at to determine the size and positioning of the suspended panels in *The Space Between*. I sought not to overwhelm the viewer, instead give an ordinary, everyday

feeling to the scale, like looking at a painting on the wall. I read in a Daniel von Sturmer catalogue a quote by John Cage 'What matters is not the quantity of space an

artwork takes up but the quality of the attention it earns' (Paton, 2005, p.18). Von Sturmer's use of space is unusual in his scale of projected imagery, being selectively small in scale and with multiple elements which encourage the viewer to move quietly around the space.

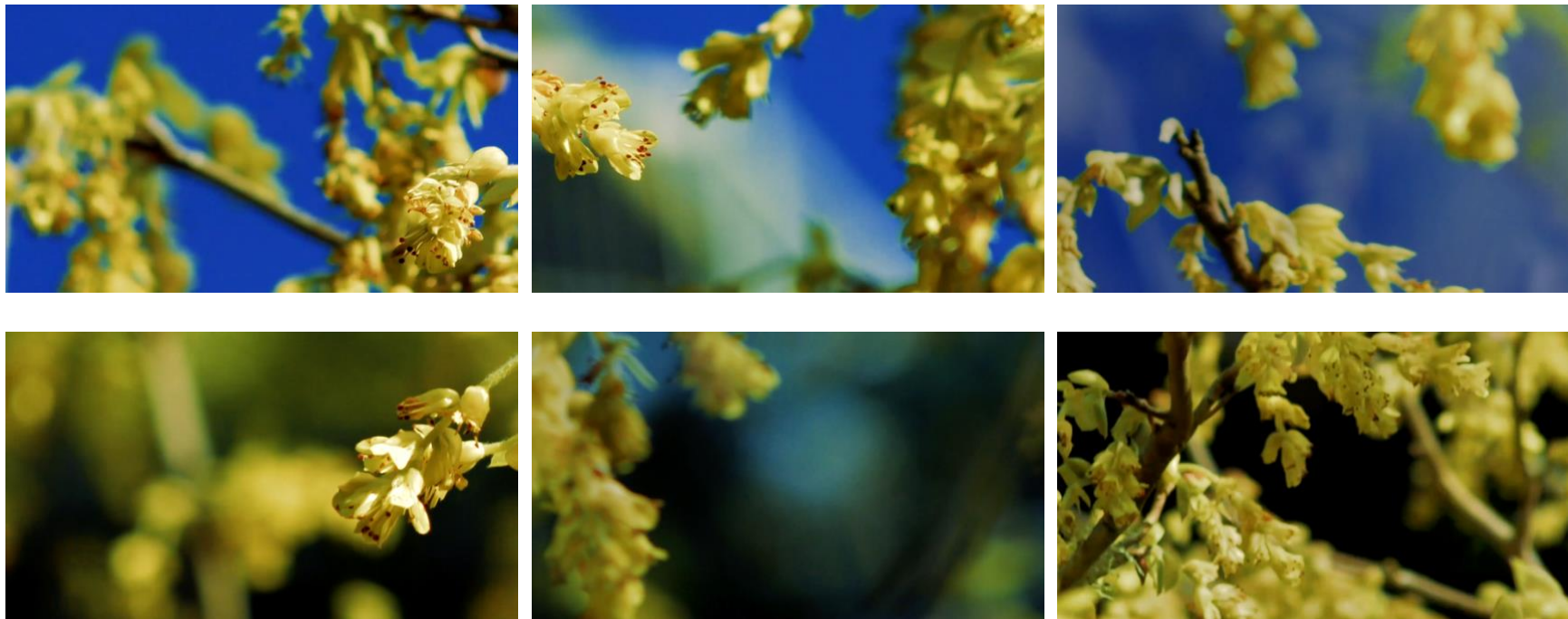


Figure 27. *The Space Between 1*, 2019.

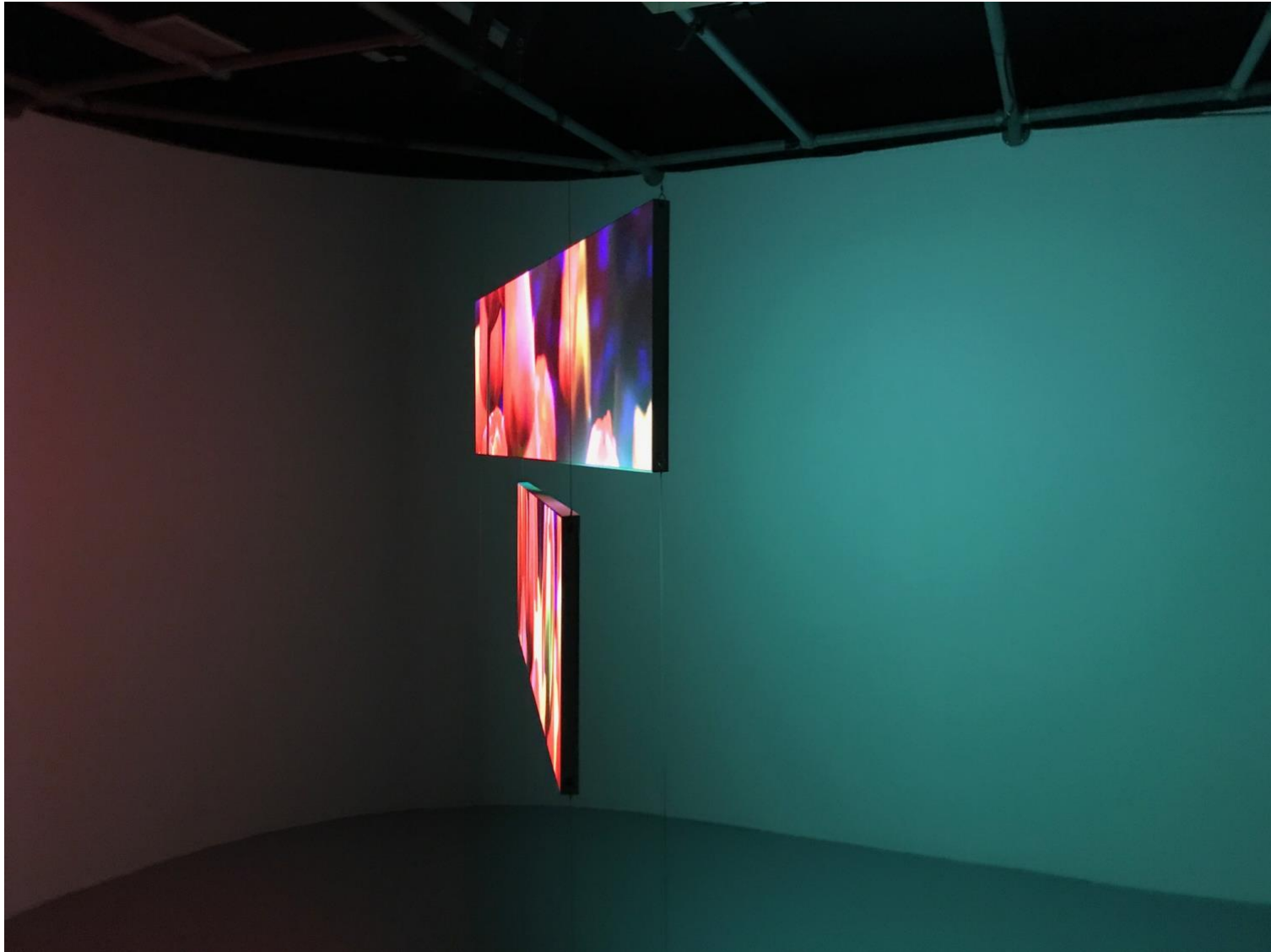


Figure 28. Installation view of *The Space Between*, 2019, 2 projections on boards, each 1620 x 500 x 30mm

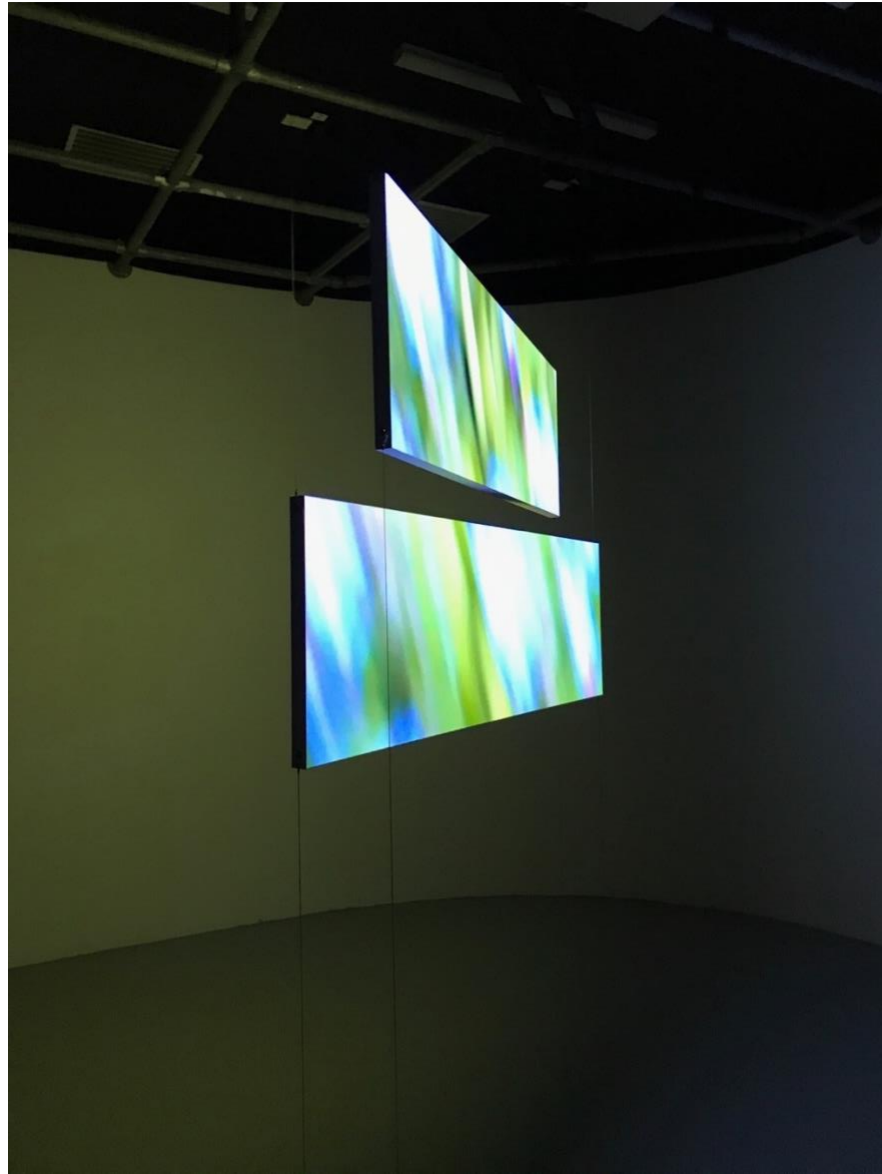


Figure 29. Installation view of *The Space Between*, 2019, 2 projections on boards.



Figure 30. *The Space Between*, video projection, 2019.

Minimalist artist, Carl Andre who regards his work as purely an experience, also considers human scale. His ideal sculptural piece was a road. The journey of walking along a road is not about the shortest distance between two points rather the experience of moving, taking in multiple views, as a journey doesn't reveal itself all at once (Solnit, 2001, p.269).

The viewer of *The Space Between* is involved further, like walking a winding path they move around the work to experience different vantage points in viewing the different projected imagery on either side of the panels. Philosophers Shaun Gallaher and Dan Zahavi noted regarding phenomenology that “by way of confirming the priority of the body, the biological fact of the vertical position of the human body has consequences in the perception and action of the person.” (Moya, 2014) Hence, standing and walking heightens our sensory perceptions as we move through the world or as we move through an art installation.

The layout of *The Space Between* also references the design the Wellington Botanic Garden, which is partially based on Chinese aesthetics, particularly with garden layout, which was first taken up by the British in the eighteenth century. This influence changed the character of Classical order to Romantic disorder, where there was an emphasis on constant change and shifting perspective. In particular, Zen Gardens are designed as a perceptual experience based on “the relationship of time, space, walking and looking... The act of seeing, and the concentration of seeing, takes effort if you want to see them. It’s another way of ordering your vision, and it slows down your vision” (Munroe, 2009, p.296).

Like Monet’s waterlily painting with his brushstrokes focused on creating light and atmosphere, I sought to do the same with the imagery in *The Space Between*. Monet was a painter of the moment and one of the first artists to become absorbed in a meditative state while painting. He appreciated an Asian style of being able to evoke “a presence by employing a shadow and the whole by means of a fragment” (Baas, 2005, p.20).

However, Monet’s view was one of temporality, set out in a linear progression. Within this MFA project, I sought to infuse past, present and future together by removing the narrative, removing a start and finish position in viewing the work. I was thinking of the viewing experience as an event of an extended moment, rethinking time as being, rather than linear. Like a meditative garden, I invited people to enter and depart from the exhibition space at any point. Nothing was forced.

Music is an art form that is felt rather than analysed for meaning, so adding sound to a purely visual artwork offers the viewer an active perceptual channel to explore the work through. Sound is good at creating atmosphere. However, I felt the need to convey my intentions solely

with visual imagery, so unlike *Long-Breath-Out*, a soundscape was not included in *The Space Between Version 1*. I was addressing the eye and not the ear. Without audio input, I was looking at blurring the lines between video and painting.

John Cage, a follower of Zen Buddhism,¹² saw the purpose of art, music and poetry (within art, I would include the artists walking practice) “to sober and quiet the mind so that it is in accord with what happens” (Brown, 2000). In his composition 4’ 33” (1952) the musician is instructed not to play their instrument – for the duration of 4’ 33”. Cage wanted the audience to appreciate the usually unnoticed sonic qualities present in our environment rather than the expected instrumental sounds. Cage was nudging his audience toward an enlightenment experience by asking them to listen, in an unfiltered way, to reality (Baas, 2005, p.166). He was directing them to *the space between* the performer and the viewer.

By removing a soundscape, visual art can also give form to human feeling. “It is the shape that is taken by our perception of the world, guided as it is by the specific orientations, dispositions and sensibilities that we have acquired through having had things pointed out to us or shown to us in the course of our sensory education” (Ingold, 2000, p.23). It is through this historical development of our sensors that intuition is developed. Viewing an art work, it may be felt through associations with colour, the pace of imagery, even the size of the artwork and the space it encompasses, without the need for sound. Stan Brakhage also removed sound, who saw it as an aesthetic mistake. Brakhage’s visual aesthetic films were based on rhythmic articulations which created a minds-ear soundtrack.

As I delved further into Kimsooja expansive practice that she weaves into a global landscape, I considered her thoughts on non-making including the use of ready-made and leaving as little of her mark as possible on the world while she absorbs through an interconnectedness. The notion of

non-making in Kimsooja's work has also been deeply influenced by John Cage, particularly reading his wall label which accompanied a silent, empty white six-metre container; 'Whether you try to make it or not, the sound is heard' (Kimsooja, 2017).

Looking at *A Needle Woman*, a video projection by Kimsooja, we see the artist standing in the centre of the work, her back towards us. Her presence is one of an inward experience rather than expressing her ego to the viewer. She invites us in, leading the way to a meditative state. But I still feel her presence. Within *The Space Between*, I am not seen or heard, making the art itself the centre of attention. The artist only traces are referenced through the movement in the imagery created by the artist holding the camera. A direct experience between the viewer and the imagery is created, as the work offers up its vitality to be experienced.

The world is filled with noise, even sitting in silence at 5:30am in the centre of the Wellington Botanic Garden. I was aware of a cacophony of city noise, particularly from the Port. When I acknowledged this noise like I acknowledge a disturbance during Taiji meditation, it passes to the outside, giving space to the purity of sounds with my immediate environment.; the fall of a leaf, the snap of a twig as some small creature dashes for cover as the morning sun rays filter through the canopy. My stillness and awareness are reciprocated with the gift of a visual and sonic chorus of morning joy.



Figure 31. *The Space Between 1*, 2019, two video projectors.

The Space Between Version 1 showed sequences of imagery resonating from both sides prompting the invited viewers to move about the space, engaging in the variety of imagery and colours which radiated an aura of coloured light out to the gallery walls beyond. The gallery space become a component, as well. It was suggested that the variety of imagery be more selective, along with slowing the imagery pace down. The imagery did work well without sound, with only the whirl of the projectors being admired by a viewer.

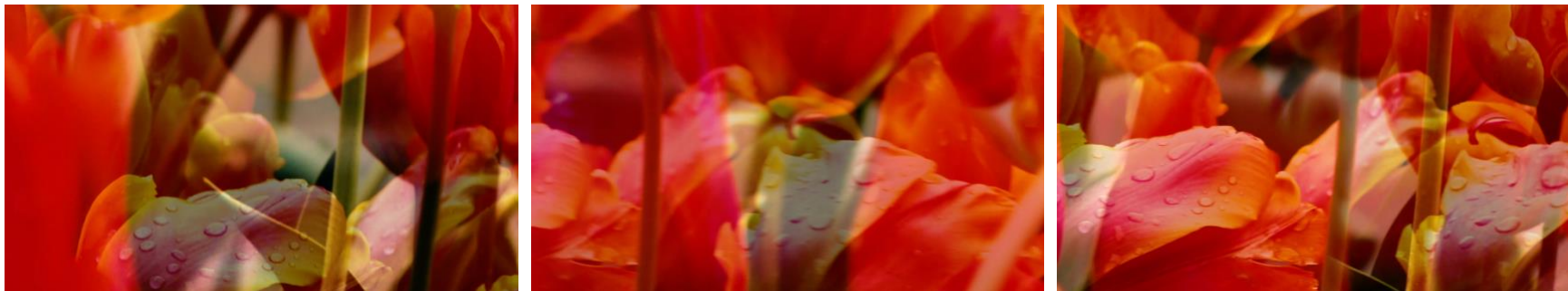




Figure 32. *The Space Between 1*, video projection, 2019.

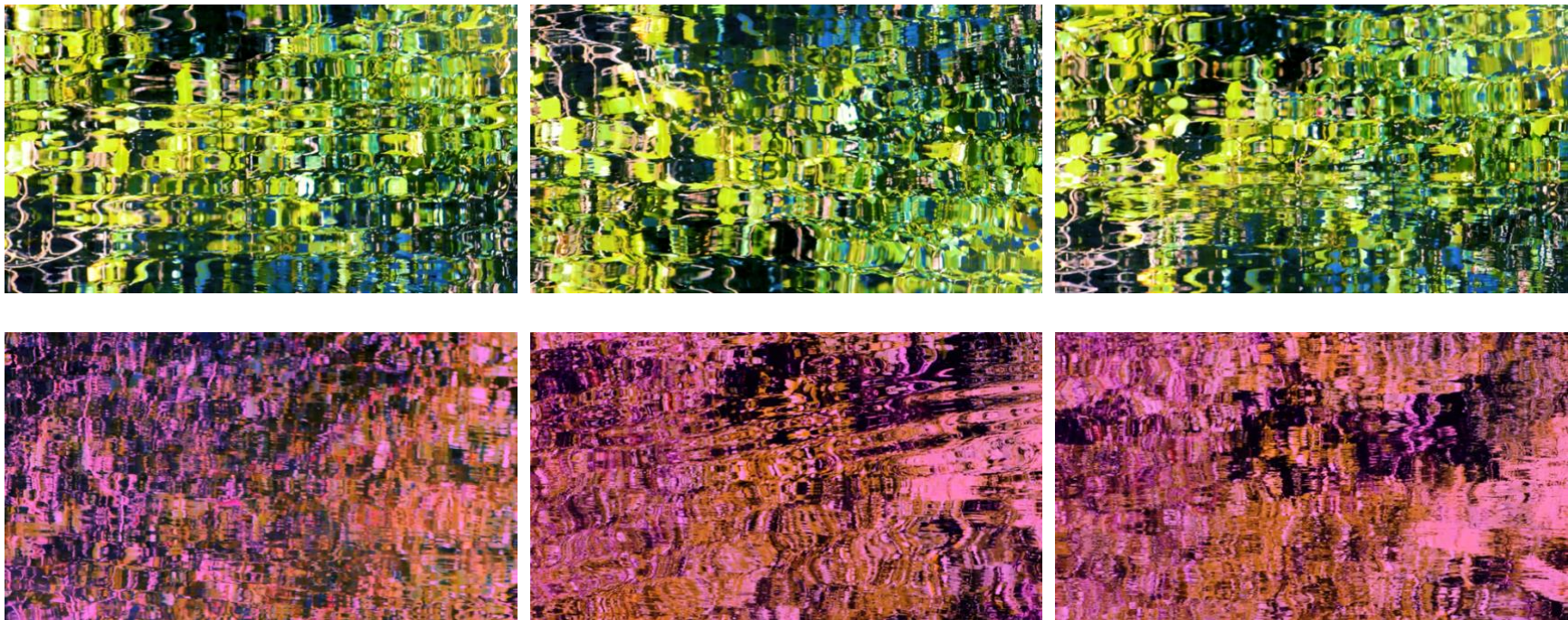


Figure 33. *The Space Between 2*, video projection, 2019.

The Space Between Version 2 saw the taking of a small aspect of the previous version to really push the imagery further. It caused me to move in a direction away from my original intention; that of creating a journey of rhythmically flowing imagery. I also extended the colour saturation of the original imagery too far, creating an extreme sense of artificiality with nothing beyond the surface but a cold slickness. The response to *The Space Between Version 2*, from the critique group unsettled me. It was interesting to acknowledge that the louder the visual energy of an image is, the deeper the silence. Feeling this ‘crazy quiet’, viewers started looking for the comfort of sonic support. It was time to step back and once again consider the true purpose of what I was hoping to achieve and why.

Kimsooja stands inside the frame again in *Laundry Woman*. And again, her back is to us, as an orator inviting us into her meditative space. On speaking about her performance of non-action Kimsooja said that the idea developed from her ‘awareness of and a reaction against the aggressive and violent exposure of the self that often happens in performance practices in history.’ (Maerkle, 2011). Within my picturesque mind, I avoid adding disturbing imagery to my catalogue. I refuse to be desensitised to an awareness of the destructive behaviour happening in today’s society. I want to offer, through the imagery I use, my clear creative mind as an antidote to what is going on around me.

For my final version of *The Space Between* I am working towards being somewhere between the first and second versions of this work.

Having finalised the presentation style for the work with projection on panels, and taking in the comments offered at the critiques throughout the project, it is now the task to refine the imagery. Colours will remain strong, (but not altered radically) to add vibrancy to the site it sits within.

Imagery pace will be explored, particularly slowing it down. I look forward to presenting this work at the end of year exhibition, Exposure.

Cage is known for his work with negative spaces which affirms a life presence rather than a vacancy. He wrote that “our intention is to affirm this life, not to bring order out of chaos, nor to suggest improvements in creation, but simply to wake up to the very life we’re living, which is so excellent once one gets one’s mind and desires out of its way and lets it act of its own accord” (Larson, 2012, xv).



Figure 34. *Notes-Fern*, video, 2019.

Conclusion

In Susanne Langer's book on art and aesthetics *Philosophy in a New Key* she "contends that the meaning of art should be found in the art object itself, as it is presented to our awareness, rather than in what it might be supposed to represent or signify" (Ingold, 22). Western approaches can seek meaning in the artwork that should be representative of something else, often through an entry point of the title or a wall label.

Artwork development from single video projection to utilising projection mapping technology for the moving image is an ongoing expedition. I continue to translate my physical connection with a landscape into a phenomenological experience using imagery of colour and movement. What I achieved through this project was a deeper awareness that my art practice has been developed

through an active engagement with the world rather than constructed by an abstract knowledge system (Munroe, p.207). The direct connection of walking in a garden nurtures and expands my perception of the world. My daily walks informed by a Buddhist sensibility, enlivens my senses and brings me joy.

I believe that it is essential to stay physically connected with the Earth. Because I see there is enough negativity and criticism in the world already, this ongoing journey focuses on developing imagery that offers a heartfelt creative gesture of kindness and positivity.



Figure 35. *Notes - The Track*, 2018, two projectors.

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Endnotes

1. Sourced from Kay Larson's book 'Where the Heart Beats: John Cage, Zen Buddhism, and the Inner Life of Artists'.
2. Thich Nhat Hanh is one of the most respected Zen Buddhist masters living today. Poet, and peace and human rights activist, he teaches that we are not separate from the earth and that through a mindful walking practice, we can deepen this connection between our body and the earth.
3. I studied Chinese ink painting at Lasalle College of the Arts, Singapore: 2015 & Nanyang Academy of Fine Arts, Singapore: 2013-2014.
4. Tai Chi Chuan instruction while in Singapore. Laoshi (teacher) was also a student of Buddhism, so within Taiji practice, mediation was included. As I moved through my Tai Chi practice, I was instructed to use my imagination to move, not my physical energy, to become connected with the environment that surrounds me. Imagination was about letting go of the ego and just being.
5. Composer John Cage promoted paying attention to the world in order to sober and quieten the mind. 'A sober and quiet mind is one in which the ego does not obstruct the fluency of things that come in through the senses and up through one's dreams. Our business in living is to become fluent with life we are living, and art can help this' (Munroe, p.201)
6. A resident monk instructed me at Bodhinyanarama Buddhist monastery in Stokes Valley, north of Wellington in walking meditation practice to help me from getting distracted when I had an important task to accomplish.
7. Psychogeography was a term invented in 1955 by Guy Debord, a Marxist theorist, to explore how different places make us feel and behave
8. Third eye is the sixth chakra, being the place where imagination, insights and intuition exist within the body.
9. Retrieved from <https://www.musee-orangerie.fr/en/article/history-water-lilies-cycle>
10. In Making Museums Matter (2002) Stephen Weil asked galleries to look beyond being custodians of collections and use their collections to benefit the community.
11. A video featuring Jerome Kavanagh: <http://www.maoritube.co.nz/music/taonga-puoro-maori-instruments-jerome-kavanagh/>
12. Zen Buddhism gives importance to diligent self-control meditation which leads to an awareness of the nature of things: the potential of all beings and things to become enlightened. There is an importance placed on personal expression of this awareness in the everyday, especially for the benefit of others, rather than for mere knowledge