

School of Design and Art

**Encountering Place: Investigating the Materiality of Place
Through Printmaking Practice**

Monika Maria Lukowska

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Declaration

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgment has been made.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

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Abstract

Through creative practice and an exegesis, this research seeks to understand the ways in which the materiality of place can inform art practice. Drawing upon Tim Ingold's, Manuel Arroyo-Kalin's and Tim Cresswell's writings, I consider materiality as an amalgam of physical aspects of place, such as its specific architecture and landscape; immaterial features like weather and smells; and experiences, feelings, meanings and sensations generated through the bodily engagement with place. To examine the implications of materiality on art practice, I compare the experience of place in my hometown, Katowice, Poland, to my current home in Perth, Australia. Informed by cultural geographers' writings and artworks by relevant artists, I employ a purposeful walking practice. The act of walking that simultaneously engages the body and the mind is used as a means to gain an intimate and affective knowledge about place, which aids in revealing its materiality.

In this project, I examine the work of contemporary artists, including Roni Horn, Robert Rauschenberg, Richard Long and John Wolseley, who employ a range of methods spanning photography, painting and printmaking to explore the representation of place. These are investigated with reference to Edward S. Casey's writings on landscape paintings in which he proposes that a representation of place should be considered not in terms of its likeness to a depicted scene, but through the ability to embody the sense of the human experience of place.

The creative research encompasses a series of interrelated artworks through which I explore printmaking methods that can elucidate my experience of place. My intention is not to mimetically represent the materiality of Katowice and Perth, but by engaging with their specific aspects delineate these places as experienced through walking, attentive observations, and sensible engagement. By reflecting on personal experiences, I aim to provide an insight into the intricate relationship between place, materiality, human experience and contemporary art practice.

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INTRODUCTION

This project originates from my interest in place, both as a geographical location and as a site that generates sensations, feelings and attachments. In the last few years I have frequently been moving and travelling between places, either for study, work or vacations. The new places that I encountered captivated me with their newness, intriguing architecture and diverse landscapes. At the same time, the new places caused frustrations due to language barriers and harsh climates. Nevertheless, these places left strong impressions, feelings and memories that I have attempted to weave into my art practice in the past. For example, the images of chaotically hanging bundles of electric wires in India inspired my work titled *Chaos* (2011) and the moon-like landscapes in Utah were an impetus for a series of prints titled *Monuments of the Landscape* (2013) (Figure 1). However, I often felt that these artworks lacked a greater level of engagement with the specificity of place. They highlighted the visual aspects of place but did not reveal how it felt to be there nor expressed the essence of my experience.

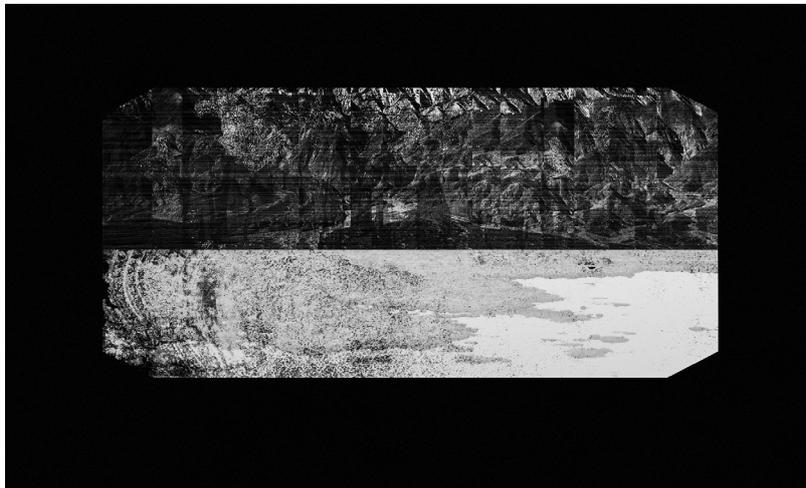


Figure 1. Monika Lukowska, *Monuments of the Landscape IV*, 2013, digital print, 100 x 140 cm.

This research provides an opportunity to examine how places can affect people and to investigate how the sense of place remains within the body. By analyzing these aspects, I aim to reveal how the experiences of place inform art practice. In order to fully engage with place in this project, I chose to investigate locations that are significant to me—accessible, palpable and sensed. As a result, I conducted fieldwork in Katowice, my hometown in Poland, and Perth, my new home in Australia. Even though I have a personal connection to both places, through my research I seek to situate this project in a broader discourse about place and contemporary art.

I grew up in Katowice, a city located in the southern part of Poland. It is the capital of the Silesian Voivodeship, which used to be a centre for coal mining and heavy industry in the country. The coal boom in the region started at the end of the nineteenth century and resulted in the construction of numerous mines, factories and industrial sites within the city. The industrialization of the region strongly affected the city's landscape. It became polluted, dotted with smoking spoils and numerous winding towers; the ongoing excavation of coal and the common rock bursts resulted in cracks in the building walls and pavements. The industrial character of Katowice along with the mining culture and a unique Silesian dialect formulate a strong sense of place deeply imprinted in my mind which perhaps drove my interest in exploring the materiality of my hometown years later. Despite the major revitalization of the city, and my absence from there for almost 11 years, the remaining mines, chimneys and industrial structures still evoke memories of home and a sense of familiarity and belonging.

Perth is the capital of Western Australia and one of the most geographically isolated cities in the world. Since 2014 it has been my new home after I moved here to pursue my PhD studies. The city, set on the Swan River and next to the Indian Ocean, is radically different from my hometown in terms of its geographical location, weather, vegetation, architecture and culture. Perth is saturated with multicultural influences visible on the streets, restaurants, shops and local markets, which strongly contrast with the unified character of my hometown. Coming from a densely-built place, in Perth I became especially aware of its spatial openness, the seemingly endless horizon and the vastness of the city, which seemed daunting in the beginning. At the same time, I was surprised by the intensity of the light, the intricate vegetation and the blueness of the sky. These new (for me) elements of place turned out to be a rich site for my artistic investigations.

Katowice and Perth provided different types of engagement during my research; my fieldwork in Katowice was limited to one month, whereas I was in Perth for the whole course of my project, thus inverting my previous ideas about foreign and home. While this research is situated in places that I call home, the discussion of the concept of home as an interior space and a place of dwelling is beyond the scope of the project. Instead, I am interested in examining the different type of experiences that both places can provide and their implications on my perception of Katowice and Perth. My methodology and creative practice were a means of engaging with familiar and unfamiliar environments, re-discovering and discovering, and formulating feelings of belonging and attachment, which allowed me to gain an in-depth insight into the complex experience of place.

Place has been the subject of scrutiny in a range of scholarly fields including geography, anthropology, sociology and philosophy among others. These diverse fields present individual approaches to place focusing on its political, psychological, environmental, sociological or geographical aspects. Acknowledging this broad field of scholarship about place, in this research I draw upon the work of human geographers who perceive place as a “meaningful segment of space” (Cresswell 2014, 3). Geographer Tim Cresswell in his book *Place: A Short Introduction* (2004)—which provides a comprehensive overview of the genealogy of place—points out that for human geographers the idea of place means much more than just a location or region which can be easily described. Place is also a way of “seeing, knowing and understanding the world”. By looking at the world as a set of places, it is possible to reveal connections, meanings and relationships between people and environment (Cresswell 2004, 7, 11).

Cresswell indicates that human geography, drawing from European philosophical traditions, considers place as an idea, a human condition and a “way of being-in-the world” (2004, 20). This approach, as Cresswell points out, has been developed most thoroughly by geographer Yi-Fu Tuan. Tuan defines place in comparison with space¹—unlike space which is abstract and unattainable, place is where people get involved and where they develop attachment and feelings of belonging. Through social interactions, involvement with the environment and spending time in a certain location, space is transformed into place, a location filled with meanings. For Tuan, the affective bond between people and places which he calls “topophilia” (1974) is central in understanding human experience of the world (Cresswell 2004, 20). This line of inquiry has been further elaborated by scholars and geographers who have variously examined place through a phenomenological perspective (Casey 1993; Relph 2008; Buttner and Seamon 1980), in relation to the concept of home (Rose 1993), and as a spatial site that engenders social interactions (Malpas 1999; Sack 1997). All these views share a common thread where human experience is essential while investigating the notion of place. These theories are relevant for my project as the examination of the experience of place is one of the main interests in this research. However, these scholars do not provide a clear definition of elements that constitute place and through which place can be approached.

¹ Place is often analysed in relation to space. For a discussion on space see Grosz (1995) and Massey (2005).

Geographer John Agnew defines place through three dimensions, which often “re-occur across the various theoretical positions” and “which can be examined empirically” (2011, 18). Agnew proposes that place comprises location, locales and a sense of place. Location is understood as a fixed geographical co-ordinate within the earth’s surface. It is characterized by the special type of architecture, landscape and geographical features. Locales, on the other hand, encompass the spatial settings for social relations that engender the atmosphere and unique character of a particular location. Lives are conducted within the specific grids of buildings, roads, parks and natural environment that create the visual character and cultural landscape of place, thereby constituting its locale. The interactions between people and place result in emotional attachment—a sense of place; in other words, its unique identification (Agnew 2011, 18). The concept of place proffered by Agnew outlines the aspects I aim to investigate in my research. I am interested in exploring place both as a physical location which encompass its unique features, textures, lights and forms, and as a site, a locale, that generates feelings, meanings and sensations. Agnew’s ideas thus provided for me a fundamental definition of place and a clear framework which was further developed as my research progressed.

Artist Tacita Dean and writer Jeremy Millar in the book *Place* (2005)—which examines how contemporary artists respond to multiple aspects of place—highlight the importance of the sensual experience of place by pointing out that “a more profound engagement must depend upon more than the visual; upon those things that remain invisible” (Dean and Millar 2005, 25). To develop this type of engagement, I employ the practice of purposeful walking as a vital method to engage with Katowice and Perth. I perceive the act of walking that simultaneously engages the body and mind as an ideal means to gain an intimate and affective knowledge about place. My methodology is informed by the work of scholars such as Rebecca Solnit and Tim Edensor, and artists for whom walking is central to their creative practice, for example, Richard Long and Hamish Fulton. For Long and Fulton, walking is a form of art per se; they are interested in recording detailed observations during their walks, reflecting on time and pace, and conveying their experiences through text and photography. The objective of my practice is to investigate how walking can result in an amassment of experiences, memories and sensations that generate the impetus for my artworks.

During my one-month research trip in Katowice, purposeful walking directed my attention towards diverse surfaces of the city, its tactile qualities and atmosphere which I envisioned as interwoven elements that create the special character of my hometown. Reflecting upon these observations instigated my interest in the materiality of place and was an impetus to re-formulate and refine my research question to: *How might the materiality of two radically different places inform art practice; and how might printmaking methods be deployed to develop artworks that reveal a contemporary experience of place?*

Materiality is one of the main subjects of inquiry in material culture, a field of knowledge that investigates the significance of objects and their properties in relation to culture and society². In the most straightforward definition, materiality relates to things that are composed by matter. Anthropologist Tim Ingold argues that the idea of materiality is, however, an “obstacle to the sensible enquiry into materials” (2007, 3). For Ingold (2007), materiality is a vague and hard to define term that does not provide a clear framework for studies in the field of material culture. He points out that in many theoretical understandings, materiality is recognized not as tangible element but as a concept relating to abstract and philosophical ideas. Drawing upon Ingold’s remarks, materiality encompasses more than just the material presence of things. Reflecting on these arguments prompted me to consider materiality as a concept situated in a broader theoretical realm and not exclusively linked with material culture.

² See Miller (1998), Tilley et al (2006)

In contrast to Ingold, anthropologist Manuel Arroyo-Kalin provides a definition of materiality and establishes its relation to materials. Materials comprise diverse types of substances, forms of landscape, live organisms, and objects, whereas materiality emerges from the human engagement with matter (Arroyo-Kalin 2004). Arroyo-Kalin suggests that:

As a surrounding world, materiality is peculiar: it is a subset of matter that is instantiated through engagement, it is an ongoing outcome that is transformed through the objectification of relations [...] (2004, 3).

Following this argument, materiality is constituted by the interactions between the body and materials; thus, it is infused by its potential outcomes such as feelings, sensations and memories.

Aligning with Arroyo-Kalin's perspective, I aim to investigate how materiality can be examined in relation to place. Creswell proposes that places are marked by materialities; they encompass its solid landscape, something that constitutes it and gives place a meaning, and that is unique to a particular location. This can be a specific type of building material, architectural style, natural environment or landmark, for example, the Empire State Building in New York or Eiffel Tower in Paris. At the same time, Creswell argues that the invisible currents of air, smells and sounds similarly contribute to the materialities of place (2014, 9-12), which extends Arroyo-Kalin's consideration of matter as only physical elements. In addition, people, practices, interactions and movements accumulate in place and along with its physical and immaterial features formulate its specificity (Creswell 2014).

Drawing upon Arroyo-Kalin's and Creswell's ideas, I consider the materiality of place as an amalgam of its physical aspects, such as its specific architecture and landscape; immaterial features like weather and smells; and experiences, feelings, meanings and sensations generated through the bodily engagement with place. I am particularly interested in exploring what type of interactions with place can be engendered by my purposeful practice of walking. How can my tactile encounters with textures, surfaces and atmospheres contribute to the materiality of place? In this research, I examine specific and interrelated aspects of materiality: the engagement and experience of diverse materialities of place, the affective bond formulated between the body and the place, and modes of its representation through art practice. Although there have been comprehensive studies of the intersection between materiality, material culture and art (Lange-Berndt 2015), I recognize the potential for this project to provide new insight into the nexus between the materiality of place, human experience and creative practice.

Examining the diverse materialities of Katowice and Perth prompted me to question how their specificity affects my experience. How can the visual, tactile and immaterial qualities of place be expressed through my artworks? In my studio practice, I am not interested in mimetic representation of places nor a realistic depiction of observed scenes, but rather in articulating the materiality of place as experienced first-hand—conveying a sense of the rough surface of the buildings, the openness of the sky and the brightness of the sun. Through my work, I aim to question how the confluence of material and intangible elements of materiality can be embedded within my prints and how I can imbue works with a sense of my experiences of place.

Philosopher Edward S. Casey's books *Earth-Mapping: Artists Reshaping the Landscape* (2005) and *Representing Place: Landscape Paintings and Maps* (2002) are especially influential in formulating my understanding of the relationship between the body, place, art practice and representation. Casey proposes a re-examination of the traditional definition of mapping. In contrast to cartographic practices, he invites readers to consider mapping as a matter of "going through" place in which going implies "engaged bodily motion" (2005, xvi, original italics). In that sense, mapping is a practice that examines how it feels to be on the land and a means that can reveal the bodily sensations of place. Furthermore,

by examining diverse modes of representations of place spanning from the work of ancient Chinese painters and nineteenth-century American and British landscape painters to contemporary artists, Casey suggests that an evocative representation of place depends not on mimetic resemblance, but the embodiment of human experience of the earth. Casey's writings provide a touchstone for my investigations of how the engagement with place affects the modes of its representation.

I examine the work of contemporary artists who in their practice reflect on multiple facets of place and question the close relationship between people and places. Their work and methods contribute to the dialogue around place, both conceptually and visually, offering new ways of considering place and its representation. In addition, examining the creative practice and innovative approaches of relevant artists assists me in clarifying my own goals and methodologies. I focus in particular on the practice of artist Roni Horn, whose fascination with the Icelandic landscape resulted in a series of captivating artworks that flesh out the unique materiality of the island. Using the medium of photography, the method of pairing and contrasting images, and by employing suggestive titles, Horn is able to evoke not only the sense of the landscape but also her close relationship to it, and at the same time address broader concepts of identity, change and memories. My discussion of artist John Wolseley's large-scale paintings addressing the experience of the Australian landscape and Robert Rauschenberg's prints from his time in Chile, demonstrates the utmost importance of finding materials that resonate with the materiality of place in order to achieve its expressive representation. The rich surfaces of their work, filled with colours, textures and dynamic marks highlight a strong relationship between the artists and places that they depict.

Throughout this research, printmaking has become central to my studio methodology. I chose lithography³ as a framing device to explore the materiality of place. As much as I scrutinize the tactile qualities of Katowice and Perth, I apply similar levels of attentiveness to the physicality of the lithographic process. For me, the specificity of materials in lithography, such as the smooth surface of the stone, the greasy texture of the tusche⁴ and the viscosity of the ink, resonate with some of the materialities of place that I aim to express. For example, dense reticulations of tusche allude to the physicality and appearance of soot⁵ ingrained on the buildings' facades in my hometown. These observations were particularly important in the early stages of the project as they assisted in establishing a connection between the medium and the subject of my work. My lithographic practice has expanded throughout the project by incorporating the method of collage, drawing and screen printing and by reflecting on relevant artists such as Kiki Smith and Tacita Dean. In addition to examining the modes of representation of place, I explore the relationship between the materials, methods, artistic processes and ideas. These are discussed with reference to Barbara Bolt's (2004), John Dewey's (1934) and Juhani Pallasmaa's (2011) writings on creative practice, which assisted me in developing an in-depth understanding of the complex nature of the studio work.

³ Lithography is a printmaking technique invented in the seventeenth century. The images, drawn either on Bavarian limestone or aluminium plates, are created using high grease content materials such as crayons. The principle of lithography is based on the immiscibility of grease and water.

⁴ Tusche is a greasy paste which is one of the most characteristic drawing mediums used in lithography. As it dries, pigments settle out and reticulate on the surface of the stone creating anamorphic web-like texture.

⁵ Many of the buildings in Katowice are covered in black soot as a result of coal being burned by the surrounding mines and also by the local community heating their homes with the same coal. This black sediment is a prevalent characteristic of the buildings in Katowice. The importance of soot in terms of the materiality of Katowice and as the subject of my creative practice will be addressed in Chapter 2.

Employing printmaking as the main method in my studio research offers a possibility to contribute to critical discussion about the medium. Professor and printmaker Ruth Weisberg points out the absence of critical discourse in printmaking in her seminal article “The syntax of the print” (1986). She argues that “contemporary printmaking seems to lack a broad philosophical context for aesthetic analysis” (1986, 52) and that there is the utmost need to formulate a theoretical framework through which contemporary prints can be examined. Weisberg argues that on the contrary to other art courses at the universities, such as photography and sculpture, where the reading list comprises writings by seminal philosophers and art critics including Susan Sontag, Rosalind Krauss and Roland Barthes, the printmaking curriculum tends to evolve around the history of the medium and techniques (1990). Even though Weisberg wrote her article over three decades ago it is still relevant as little has been changed in terms of critical discourse in printmaking. Curator Anne Kirker points out that much of the debate around printmaking has been dominated by “general histories and technical issues” (2009, 19) Similarly, writings and conference presentations demonstrate a visible preoccupation with techniques and new technologies; they lack critical discussion which would position printmaking in the larger context of contemporary art (Pelzer-Montada 2008). Through critical discussion about theory and practice, evaluation of my prints, and contextualizing them within the field of contemporary art, I hope to position printmaking in current discourse about place, materiality and art, and expand the dialogue about printmaking beyond a strictly technical conversation.

The four chapters in this exegesis explore ways of engaging with place; specific aspects of materiality such as the texture and atmosphere of place; the close bond between the body and place; and the representation of materiality through art practice. The chapters provide a theoretical framework, a discussion of contemporary artists, and an interrogation of my methodology and my creative practice, identifying the main ideas which contribute to addressing the research question.

In Chapter 1, “Walking”, I discuss walking as a means of active, attentive and aware engagement with the materiality of place. I draw upon the work of cultural geographers and scholars such as Tim Edensor and Rebecca Solnit who perceive walking as a reflexive practice that connects mind, body and the earth. I reflect on my experience in Katowice and Perth while establishing how purposeful walking enables sensorial knowledge about place and offers a way of absorbing its atmosphere. The connection between walking, place and materiality is examined with reference to the artworks of contemporary artist Richard Long and novelist Georges Perec.

The focus of Chapter 2, “Threads”, is on the materiality of coal, made visible in soot, haze and smog, which is one of the most characteristic aspects of my hometown. My investigations of materiality are underpinned by an examination of Tim Cresswell’s notion of the “unique texture” of place (2014), which is further extended by Lucy Lippard’s concept of the “lure of the local” (1997), and Kathleen Stewart’s idea of the “sensory composition of place”(2005). I contextualize these concepts in relation to Bernd and Hilla Becher’s photographs of industrial sites in Europe and artworks by contemporary Silesian designers and photographers. In the latter part of Chapter 2, I analyze the atmosphere of place both as a theoretical concern (Edensor 2017; Pallasmaa 2015) and as a subject of artistic investigations. In addition, I discuss my studio methods that comprise the use of collage and drawing. I explain the significance of lithographic tusche which turned out to be an ideal medium to evocatively articulate the tactile qualities of Katowice’s materiality while revealing my experience of it.

Chapter 3, "Mapping", reflects on the concept of mapping and representation of place by drawing upon Edward S. Casey's writings and my experience in Perth. I consider Casey's idea of "absorptive mapping" (2005), which in contrast to cartographic mapping intends to grasp a feeling and a sense of place as means to assist in unfolding the experience of place. This concept is further elaborated in relation to the work of Roni Horn and John Wolseley, artists who attentively engage with place in order to gain an in-depth understanding of it and reveal its essence, and at the same time encourage the viewer's considerations about issues of identity, climate changes and environment. I focus on the material conditions of the representation of place by examining the significance of the painted surface (Casey 2002) and the role of paper in the work of Kiki Smith and my series of prints titled *Encountering the unfamiliar*.

In Chapter 4, "Embodying", Edward S. Casey's concept of incoming ways of interacting with place provides a ground for my investigation of how the experience of materiality of place is accumulated in the body in the form of internalized images (Casey 2002, 2005), transformed, and then processed through creative practice. Particular attention is given to the exploration of the involved relationship between internalized images, ideas and materials from which a work of art emerges. Reflecting on Tim Ingold's discussion on the role of a visual image and process of "inhabiting" an artwork (2010), I consider artistic strategies that can embody materiality and evoke multi-sensory experiences of the work of art. The works of James Turrell and Cai Guo-Qiang are analyzed in relation to their ability to offer the viewer a sensorial experience of the work of art. I discuss my series of work where, through employing diverse artistic methods, I attempt to embody the materiality of place and create evocative spaces that can stimulate the viewer's feelings and imaginations.

The body of work resulting from this project endeavours to reveal materiality through printmaking methods. The final body of creative work was exhibited in Gallery Central, Perth, between the 8th-17th of March, 2018. The exhibition documentation is included in the Appendix. My intention was not to mimetically depict Katowice and Perth but to engage with its specific aspects in my studio practice, and represent the materiality of place as experienced through walking, attentive observations and bodily engagement. Drawing upon personal experiences, I provided an insight into the intricate relationship between place, materiality and contemporary art practice.

CHAPTER 1

Walking

“Exploring the world is one of the best ways of exploring the mind, and walking travels both terrains.” (Solnit 2001, 13)

In this chapter, I reflect on cultural geographers’ theories on walking as a reflexive practice (Edensor 2000; Wylie 2005; Solnit 2001) and further contextualize walking within the field of contemporary art. As much as my project is centred on representing and evoking the materiality of place in creative work, the vital part of my research focuses on an active, attentive and aware engagement with the physicality of Katowice and Perth. To do this, I employ purposeful walking as a means of understanding the multiple facets of each location. I establish a connection between theorists, artists and my experience in Katowice and Perth while focusing on the bodily experience of place and the role of the senses that affect my understanding of place. In the discussion of my fieldwork in Katowice and Perth, I demonstrate how walking is an appropriate vehicle through which I engage with the complexity of place, sense its atmosphere, engage with its materiality, and gain an embodied and tactile knowledge of its specificity. After outlining my walking methodology in this chapter, I analyze the work of artist Richard Long, who addresses the relationship between place, walking and materiality, in order to locate my practice within the realm of contemporary art.

Edward S. Casey suggests that:

[...] for artists who take their primary inspiration from an active engagement with the earth, a more challenging journey is at stake. Their task is to move with(in) matter itself—to move in its terms, follow its terrain. This means not just getting to a place where the matter is located ... but also more significantly, getting bodily immersed in that matter, feeling its density, touching its texture, smelling its aroma (2005, 98).

Casey points out that artists who choose to work with “matter”¹—which in the context of his study he considers as the earth and its surface—should employ a cognizant engagement with place; not only on a visual level, but most of all in terms of bodily experiencing and sensing its tactile and ephemeral qualities. He suggests that artists like Robert Smithson and Michelle Stuart exemplify attentive types of engagement with place resulting in enmeshment of the body and the landscape that leads to establishing an intimate and unique connection from which their artworks are developed. Smithson consciously explored the shores of a Salt Lake in Utah while reflecting on the concept of geometry, site specificity and mapping, which resulted in the creation of *Spiral Jetty* (1970). Stuart camped in the wilderness in New Zealand to question her ancestral origins and the perception of the sky and cosmology while being located in the Southern Hemisphere (Casey 2005). These artists are relevant to my art practice because of their ways of engagement with place where experiencing, sensing and reflecting on its physicality are considered as an inseparable part of the artistic process.

The central focus of this chapter is the attentive and aware engagement with “the matter” of place, which in this research is considered as its materiality. It then became a catalyst for the development of my creative practice discussed in the following chapters. As a means of engagement with the materiality of Katowice and Perth, I choose walking as it appeared to be a natural and familiar way to get to know a place. However, I want to underscore here that the

⁶ The concept of “matter” can be understood both as a physical substance, something that possesses mass, density and weight and acts at the same time as a subject of consideration. For in-depth discussion on matter, see Bachelard (1999).

purposeful and aware walking that I utilized in my research methodology is very different from walking for leisure, strolling and wandering. I used walking as a tool for the bodily and mental engagement with the physicality of place that involved observing, analyzing and reflecting as well as touching and sensing. By contrast, walking as a leisure activity is often used as a means of movement, recreation and entertainment, and seldom involves an aware engagement with the walker's surroundings.

The act of walking has a long history and it is extensively discussed within various disciplines. It preoccupied the minds of seminal philosophers such as Walter Benjamin⁷ and Guy Debord⁸ among others. Walking can be considered political, religious, meditative, artistic and romantic in nature among others (Solnit 2001). This research draws upon the work of cultural geographers who consider walking as a reflexive practice generating thoughts and experiential knowledge and through which mind and body are connected and embedded in the world (Edensor 2000; Wylie 2005; Solnit 2001; Vergunst 2008; Edensor 2010)⁹. Writer and historian Rebecca Solnit underlines its meditative and thought-provoking nature where "the mind wanders from plans to recollections to observations" (2001, 186). Furthermore, according to geographer Tim Edensor, a "walker is not an onlooker" but a person who experiences the world "as tactile and taste-full", and he echoes Henry David Thoreau's words: "walking returns the walker to his senses." The experienced sensations have the ability to "free the mind and generate reflexivity" (Edensor 2000, 86). The reflexive aspect of walking, which involves sensorial and physical encounters with place, generates a level of engagement that is necessary to gain empirical knowledge about the multiple facets of materiality.¹⁰

Solnit points out that artists, drawing upon practices such as pilgrimage, Buddhist walking meditation, hiking and flâneury¹¹, incorporated walking in their creative process which opened up a new type of contemporary art in the 1960s—walking as art (2001, 267). Walking as an art practice calls attention to both the simple and the most complex aspects of it: it measures the distance between the body and the earth, initiates "potential relations between thinking and the body", and reshapes the world by mapping and encountering it (Solnit 2001, 276). The act of walking offers artists a means to challenge their body; to engage with a place; to map, discover, encounter and resist; and at the same time, it provides intimate moments of contemplation.

⁷ See Hanssen (2006).

⁸ See Debord (1997).

⁹ Several theorists make the significant distinction between landscape and urban walking. Urban walking often connotes rioting, protesting, loitering and shopping whereas landscape walking tends to be described as pleasant and reflexive (Solnit 2001). However, I decided not to separate these two types as I found that my urban walking in Katowice and Perth offered similar reflexivity to that which is often attributed to landscape walking.

¹⁰ It is important to acknowledge that as much as walking can be a pleasurable activity that generates reflexivity and provokes thoughts, it can be a difficult endeavour as well. Walking in extreme heat, cold, rain or in high altitudes often results in discomfort and exhaustion of the body which provides a radically different type of experience from walks that I utilized in this research.

¹¹ Flâneur (French) means stroller, wanderer, observer and urban explorer. The figure of the flâneur was first introduced in Charles Baudelaire's writings and later examined by philosopher Walter Benjamin in *The Arcades Project* (1927-1940).

¹² It is a reference to the twin battles of Jena and Auerstedt on 14 October 1806 between the armies of Napoleon and Frederick William III of Prussia.

¹³ Louise Seidler was a German painter from Jena (1786-1866).

Many contemporary artists have employed walking in their practice as both a method and a subject of their work. For example, Janet Cardiff and George Bures Miller create intriguing audio walks that guide viewers throughout various locations. In *Jena Walk (Memory Fields)* (2006), participants are taken on a site in Jena, Germany, where the battle between Prussians and Napoleon took place over 200 years ago¹². Through headphones, participants can hear part of Louise Seidler's¹³ diary interwoven with battle sounds of musket and gunfire. The audio provides a guided walk through the actual scene of the battle, questions the physicality of memories, and creates a connection between the present and the past (Cardiff and Miller 2017). Through walking, artist Francis Alÿs explores urban environments and examines the role of boundaries and politics. In 2004, the artist walked across Jerusalem, Israel, trailing a line with a dripping can of green paint (Figure 2). He followed a route along the armistice border, known as 'the Green Line', marked at the end of the war between Israel and Jordan in 1948. The original Green Line has since been considerably altered on the ground with difficult consequences for people on both sides (Tate Modern 2017). In that case, walking and the created line is a poetic gesture that provokes reflection about borders, history and politics. One of the most seminal contemporary artists Marina Abramović utilized walking as a form of performance in her grand journey along the length of the Great Wall of China in *Great Wall Walk* (1998). Abramović and her collaborator and lover Ulay embarked on the 90-day journey from opposite ends of the Wall with the goal to meet in the middle and end their relationship. This dramatic performance was a test of both their physical endurance and emotional state during the lonely walk. These are only a few examples of contemporary artworks originating from the practice of walking.



Figure 2. Francis Alÿs, *The Green Line*, 2004, documentation of the walk.

To underline the crucial role of walking and physical engagement in understanding the materiality of place, I discuss my work *Discovering Szczecin* (2016), a diptych of two digital prints on paper combined with two UV prints on Perspex. I was asked to create this artwork for an exhibition in Szczecin, Poland, in which the curatorial premise was to offer the audience a close look at the city and its presentation from an artistic perspective which provided an alternative to Szczecin's postcard views and official history. Since I have never been to Szczecin, and therefore have not physically walked the place, this task presented an opportunity for me to reflect on the main distinction between physical and virtual engagement with a place, and how this impacts on the representation of its materiality in my creative practice.



Figure 3. Monika Lukowska, *Discovering Szczecin*, 2016, digital print on paper, UV print on Perspex, diptych, 30 x 40 cm each print.

In this work, I used Google Maps to virtually walk along the streets of Szczecin. While moving along the virtual streets, my interest gravitated toward the landmarks of the city such as the City Hall, the Art Academy, National Museum and the Philharmonic building. I was drawn to their shapes and architectural styles. However, since I could not directly engage with their physical structures and materials, I chose to show only their silhouettes; sharp, flat, grey forms without any details and with dark patterns on top of the images. The buildings can only be recognized by their shapes and outlines that lack any characteristics. I traced my Google trajectories and later drew them in the form of fine black lines which were UV printed on the Perspex and imposed on the digital prints. The prints created a diptych presenting a personal and exploratory map of the city (Figure 3).

Historian Wojciech Jakubczyk, in writing about my artwork, points out that “[t]he achieved effect awakens associations with TV news snapshots and at the same time old historical documents” (2016, 24). This quote reinforces the noticeable physical distance between myself and Szczecin. It was evident that Google Maps and photos found on the Internet could not provide a tactile knowledge which is crucial to fully understand the city and its materiality. This observation corresponds with anthropologist Michael Taussig’s statement that an embodied knowledge of place is constituted “by coming into contact with things rather than contemplating them from a distance” (cited in Vergunst 2008, 112). In line with this theory, the virtual walk allowed me only a distant observation, a gaze at a place, and a vision obscured by the computer screen and its distorted flat images on Google Maps. It lacked the direct engagement with a range of textures and elements such as smells, sounds and lights that generate an embodied knowledge about the place. My consideration of the strategies that I utilized in *Discovering Szczecin* assisted me in understanding the significance of purposeful walking in revealing and representing the sense of place.

During a one-month fieldwork trip in Katowice, I planned to walk for at least 3 hours every day. I began my research in areas such as the neighbourhood where I grew up, the city centre and neighbourhoods surrounding several coal mines. Each day I would leave my home with a certain walking plan. However, Katowice soon began to guide me. Edensor writes about the ways in which “the walking body must” adjust to the “contingencies of flows, materialities and interruptions” and that the rhythms of walking are “produced by distractions and diversions offered by heterogeneous activities and sights, the wealth of social activities and scenes passed that cause the gaze to continuously shift” (2010, 73). He discusses these issues in the context of walking through a busy Indian bazaar; a description that mirrors my experience in Katowice. Similarly, while walking in Katowice I followed unexpected interests evoked by the intriguing textures of buildings, events taking place in the streets or construction work throughout the city which all changed my planned paths. All of these elements constituted the specificity of my hometown which turned out to be a prominent factor that directed my routes.

Re-encountering my home town with a new openness and fresh perspective engendered curiosity and eagerness for exploration in this familiar environment. During the walks, I often found elements of discovery and surprise. In the same vein, Solnit recalls her experience of coming back to her home in San Francisco. Looking at her hometown with a “fresh view”, she discovered new elements of the city and “was pleased as ever when the familiar yielded up the unknown” (2001, 174).

Within the first few days of walking, my attention was drawn to the city’s architecture which comprises a mixture of German, Art Nouveau, and modernist and communist-era buildings (Figure 4). The streets presented an eclectic range of forms and styles which indicated the complex history of the region. Standing in front of the concrete buildings¹⁴, I had a sense of their coldness and uninviting character. At the same time, I contemplated their monumental presence and the way that their geometric shapes created sharp lines in Katowice’s cityscapes. In addition, walking made me aware of a range of underfoot textures that rendered my walking rhythms. I had to accommodate my pace and the way that I walked depending on the particular ground, such as the cobble stones (their unevenness could be felt through my sneakers), paths under construction which forced me to detour, and vast cracks on the sidewalks which made me reroute my walks. The physical encounter with these elements became another means through which I later visualized and remembered my hometown.

The complex and empirical knowledge of place can be generated through walking, observing, reflecting and coming into contact with the tactile qualities of place, which results in the intimate relationship between the walker and the place (Crouch 2001, 2010; Vergunst 2008). I noticed that during my fieldwork in Katowice my way of walking strongly shifted. Consequently, it affected the way I perceived the city and resulted in a more in-depth and intimate understanding of its diverse materialities. In the past, while walking in my hometown, I usually moved fast in order to quickly reach my destinations. By contrast, during my research I slowed down and began walking closer to the walls of the buildings; often bending to inspect cracks in their facades, diverting my paths to explore the origin of the sudden sounds or smells, and stopping to look closer at the multiple textures on the buildings while detecting their unevenness. My walks were a means of getting into close contact with the physicality of place, which resulted in looking differently at the elements that constitute my hometown. For example, I became attracted to the ubiquitous presence of soot, ingrained in the majority of building facades and covering the white street signs; the black, greasy sediments of dirt seemed to envelope the city. Thinking about soot through Cresswell’s notion of materialities of place, I began to perceive it as an element that gives my hometown its unique feeling and specificity. These observations became especially important for the development of my work which I discuss in Chapter 2.

¹⁴ I use the term *concrete buildings* to refer to the architecture from the communist and post-Soviet era in Poland, which have a strong presence within Katowice’s cityscapes. The buildings were constructed using pre-fabricated panels of concrete. Many of these buildings maintain the natural colour of the concrete.



Figure 4. Selection of images of Katowice taken during the fieldwork representing diverse architecture of the city, 2016.

In many ways, my walking experience in Perth was different from my experience in Katowice. Most notably, walking in Katowice was a means to re-encounter and reconnect with my hometown, whereas in Perth it was used to get to know an unfamiliar terrain which resulted in developing a close bond with it. In addition, in Perth I was not limited by a timeframe; the city was my everyday background during the course of this project. This allowed for a longer engagement, enabling me to experience a range of seasons and changes happening in the city, thus informing my initial ideas about familiar and unfamiliar locations.

While commencing my purposeful walks in Perth, I was initially overwhelmed by the vast area of the city which stretches out into a distant and seemingly endless landscape. I decided to start my research by focusing on my everyday surroundings; the route to the University, my closest neighbourhood, and the city centre in order to discover the textures, topographies and materialities of the place.

In a discussion about her walks through San Francisco, Solnit indicates the importance of getting to know the everyday surroundings in the process of revealing a place's specificity:

Every building, every storefront, seemed to open onto a different world [...] the buildings of my city contained Zen centres, Pentecostal churches, tattoo parlors, produce stores, burrito places, movie palaces, dim sum shops. Even the most ordinary things struck me with wonder, and the people on the street offered a thousand glimpses of lives like and utterly unlike mine (2001, 171).

I often thought about Solnit's words while walking in Perth. The downtown streets display a mixture of cultural expressions and international influences being filled with restaurants from all over the world, international companies and a multicultural population. They provided an insight into the culturally diverse environment of Perth, so different from my hometown. The vibrant character of the downtown area engendered an arrhythmic walk full of distractions, interruptions and detours. My walking speed was constantly changing as I had to navigate through crowds, regularly stopping at traffic lights or adjust my walks to road construction. The accumulation of skyscrapers, rising above Georgian, Victorian and brick buildings, intertwined with numerous construction sites, created a layered effect that made my eyes wander back and forth in an attempt to analyze this complex cityscape. Moving away from the active downtown area, I entered the more residential areas and my walking rhythm gradually became steadier and uninterrupted. The quiet suburbs presented a new fragment of the city, providing a calming atmosphere of space and stillness. The single-storey houses surrounded by an abundance of trees and small patches of bush created an engaging fusion between the urban and natural environments of Perth (Figure 5).

The process of adjusting to the new type of environment, vegetation, architecture, bright light and different weather was an important aspect of my walks in Perth. Professor Ursula de Jong in an essay "A Personal Account of Place" (2008) analyzes this process while discussing her mother's experience of emigrating from Switzerland to Australia. Her mother, Maria, was initially reluctant and sceptical about the unfamiliar topography of Australia; the dryness of the air, the ubiquitous dust, and the brown and ochre tones of the landscape which replaced the greens of the Swiss Alps. However, through constant engagement with the place—"walking the unmade roads and paddocks; getting the train into the city of Melbourne; understanding the relationship between the new suburb and the city"—she gradually adjusted to her new locale (de Jong 2008, 32). De Jong points out that Maria's attachment to Australia originated from the moments of intimacy with the physicality of place—both intellectual and sensorial encounters with the landscape eventually led to an outcome wherein "[l]andscape seeing evolved into landscape knowing" (de Jong 2008, 32). This observation correlates with Tuan's idea that through the physical and emotional investment in a particular location, it becomes transformed into place; a location filled with meanings (Tuan 1974). In line with these remarks, Maria's



Figure 5. Images of Perth taken during the fieldwork, 2016.

involvement with her surroundings resulted in understanding the underlying relationships and meanings within her suburbs, feeling a sense of place, and eventually altering the initially unfriendly environment into her new home.

Parallel to de Jong, writer David Whish-Wilson in his book *Perth* (2013) discusses a process of adjusting to the new and unfamiliar location through the example of Professor George Seddon's experience. Seddon arrived to Perth and found its landscape odd, unimpressive and alienating; however, by embarking upon studies of local botany and geography, he found "sufficient nutrition to feel at home, newly warmed to his sense of place" (Whish-Wilson 2013, 190). For Seddon, the studies of biology were the source of knowledge about Perth, whereas in my case it was the walking practice that became one of the pivotal means through which I gradually learned about the city environment. During my daily walks, I reflected on the diverse character of the Swan River's shore changing from paved walkways to rocky beaches, bushes and wetlands. I explored the parks full of eucalyptus and palm trees, intricate systems of fig tree roots, and the plethora of new plant forms. It attuned me to the changing gradients of greens, blues and browns, underfoot surfaces such as grass, sand and rocks, and diverse textures and shapes of plants and trees which demonstrated a new type of materiality, radically different from my hometown.

Tim Edensor points out that walking "allows for a particular experiential flow of successive moments of detachments and attachment, physical immersion and mental wandering, memory recognition and strangeness [...]" (2010, 70). According to Edensor, walking is not only a means of encountering place; it is a process that generates rhythms of thinking and a range of feelings. During my previous travels to foreign countries, I used walking primarily as a means of movement throughout a place, a way of getting from one point to another, and did not consider its implications on my understanding of place. It was during my walks in Perth when I noted that the encounter with its materialities triggered a reflection on the ideas of home and a sense of place. I observed how through purposeful walking, analyzing and reflecting on the initially unfamiliar and overwhelming environment gradually transformed it into a familiar place filled with meanings. The reflection on the stream of thoughts produced by the physical contact with the materiality of place was integral in developing my understanding of the place.

To deepen my understanding of Perth's natural environment, I undertook several walks in the city outskirts. The local bush, full of species of plants unknown to me, dead and charred trees, and ochre-coloured earth, offered a moment of solitude and stillness. Weaving my paths amid the knee-high bushes, I reflected on the seemingly endless horizon, the flatness of the land, the vivid colour of the sky and the blinding glare of the sun. This experience made me aware of the main difference in the perception of sunlight in Perth and Katowice. In my hometown, the sunlight reveals the features and details of the buildings, making them easier to detect, whereas the intense sun in Perth seemingly bleaches the vast landscape, making it difficult to distinguish any particular elements. The attentive observation of those experiences pointed out the importance of the immaterial elements of materiality on the perception of place, for example, the specificity of sunlight and the sense of spatial openness. This, in turn, presented a range of complex tasks for my studio practice in terms of visually expressing the materiality of place.

In Katowice and in Perth, walking allowed me to come into direct contact with the unique textures and surfaces of both the built and natural environments. It enabled me to encounter these places from various perspectives, generating an array of walking rhythms: from the hectic urban walk in the city's downtown area, to the steady, calm walk through the suburbs and the solitary gait through the outskirts of Perth. These walks were filled with moments of surprise, wonder, fascination, frustration, tiredness and satisfaction, which contributed to my perception of these places. These observations are in line with Edensor's suggestion that the "walking body weaves a path that is contingent, and accordingly produces contingent notions of place as well as being always partially conditioned by the special and physical characteristics of place" (2010, 70). The active engagement with Katowice and Perth assisted me in

comprehending their complex materialities and recognize the vast differences between them. Beyond the recognition of the visual and tactile qualities of these two places, walking engendered a range of bodily sensations and feelings that became another means through which I came to understand place and my relationship to it.

Architect Juhani Pallasmaa claims that “our contact with the world takes place at the boundary line of the self through specialised parts of our enveloping membrane” (2012, 12). The body is a vehicle that connects people with places and through which the sensorial knowledge about place is gained. In my case, the purposeful walking stimulated my bodily attentiveness: my physical and sensuous experiences became an essential means through which I remember and visualize the materiality of Katowice and Perth. Pallasmaa points out that beyond vision, the “other sensory realms, spaces of odour, temperature, humidity and movement of the air, as well as the counterpoint of shadow and light, create their own atmospheres” which can be “experientially stronger than those of vision” (2015, 130). When I think about certain moments, I recall the coldness of the concrete buildings, the smell of crisp air, the roughness of the paths, the feeling of wet shoes and my shivering body on a cold and rainy day. I vividly remember the way that my body had to accommodate to a variety of weather conditions such as heat, cold, rain and wind, which in a direct way guided my walks and affected my mood.

Developing a sensitivity to the feelings and ephemeral elements of place altered my understanding of the idea of a sense of place, which, as writer and art critic Lucy Lippard suggests, “emerges from senses” and is a “sensuous identification” of place (1997, 34). Prior to my fieldwork, I often thought about a sense of place as an overall feeling, linked to characteristic landmarks, unique landscapes, and weather. The practice of purposeful walking revealed that a strong sense of place can be embedded in the touch of the rough surface of the building, in the feeling of stillness of the air, in the calm surface of the river, and in the grey and foggy sky. The sense of place is formulated by the sensuous experiences of place’s materiality. On reflection, my research turned out to be as much about feeling and understanding place through senses and the walking body, as about visual exploration of the place. The convergence of both sensory and visual became an important aspect of my project that informed the expression of materiality in my creative work which I discuss in the following chapters.

Anthropologist Kathleen Stewart suggests that in the process of developing attunements to place, “the senses pick up texture and density as they move in and through bodies and spaces [...]. They establish trajectories that shroud and punctuate the significance of sounds, textures, and movements” (Stewart 2011, 448). Reflecting on this statement encouraged my consideration of the connections between materials and meanings, between the moving body and the place, and their implications on the perception of my hometown. While walking through the well-known paths in Katowice, I often noticed that a range of stimuli triggered memories evoking feelings of nostalgia and rootedness. For example, the smell of burning coal¹⁵ combined with the specific views of the city skyline on a cold, foggy day brought about vivid images from my youth and in a sense fostered my feelings of belonging. This harsh smell surprisingly brought a comforting feeling of being at home that lingered with me afterwards. In a similar vein, artist Tacita Dean recalls that, for her, the smell of cheap, brown coal immediately associates with the former German Democratic Republic, a place that she only visited once for a day trip. This particular smell has been imprinted in her memory for years and through it she was able to visualize and remember this place from the distant past (Dean and Millar 2005, 178). The senses that were activated through walking became a vehicle through which I recalled my past, strengthened the feelings of home, and experienced sensations that later guided me through my studio practice.

¹⁵ The smell of burning coal is very characteristic of Katowice and its surroundings. I also remember standing in front of my grandmother’s house in the late fall while all the houses in the neighbourhood were burning coal and the thick, grey smoke from the chimneys was slowly blanketing the streets.

The vital role of senses in the experience of place was further recognized during my walks in Perth. I noticed that on several occasions, Perth evoked certain feelings associated with my hometown. Casey points out that there is an important connection between our “bodily past” and present experience of place:

Moving in or through a given place, the body imports its own emplaced past into its present experience [...]. Orientation in place [...] cannot be continually effected *de novo* but arises within the ever-lengthening shadows of our bodily past” (cited in Feld 2005, 181, original italics).

Walking to the bus stop in Perth on an early, rainy morning and inhaling the cold, fresh air brought about memories from Katowice of being a schoolgirl and waiting for a bus near my house in the early fall mornings. The specific smell of air combined with the view of the grey and dark sky gave me a sudden familiar and comforting feeling. I also realized that these types of emotions were only aroused by actually exposing my body to a particular place on foot and fully experiencing its atmosphere—the temperature, the moisture of the air and the wetness of the ground. This experience pointed out that even an unfamiliar place can bring about feelings of familiarity. Philosopher Henri Bergson suggests that “there is no perception which is not full of memories. [...] with the immediate and present data of our senses, we mingle a thousand details of our past experience” (cited in Feld 2005, 181). Thinking about my experience through Bergson’s statement raised my awareness about the inevitable relationship between Katowice and Perth established by my lived experiences and memories.

Stewart points out that the nuances of place and everyday gestures have the potential to evoke both a sense of recognition and estrangement (2015, 207). I experienced these senses in Katowice and Perth. In both places, walking was a process of excavating my past, encountering the new, mapping, navigating, making associations, and discovering the meanings of the place. The main differences present in Katowice and Perth are complex materialities—colours, textures, smells, tactility and the unique atmospheres—which provided a range of bodily sensations and emotive responses that influenced my understanding of both places. Paradoxically, while walking in my hometown I often came across surprising discoveries, whereas in Perth I experienced brief and intense moments of familiarity. This consequently engendered a conversation between the past and the present, and between proximity and distance, which presented an additional range of aspects to be expressed through the materiality of place in my creative practice.

The embodied experience of being in Katowice and Perth guided my reflection on Lippard’s concept of topographical intimacy; a close bond with place that is developed through walking, knowing the place’s history, oral traditions and understanding it in the broader cultural context (Lippard 1997). Lippard emphasizes that the process of learning about a place, that often involves reading about its history, geography and traditions, should be complemented by the experience of walking through which the body absorbs and sensuously experiences place. It is through that bodily engagement that place can be “felt as an extension of the body [...]” and, in turn, the body can become a “part of the landscape” (Lippard 1997, 34). This mutual exchange between place and the body leads to intimate, experiential and spatial knowledge about the former’s materiality.

For me, the notion of topographical intimacy describes the culmination of the attentive engagement with place, where the initial boundary between the body and the place dissolves. In Katowice, it resulted in understanding place through its tactility enmeshed with my feelings, instead of through a set of remembered images and information from the past. On the other hand, the topographical intimacy achieved in Perth can be defined as a developed bond with the originally unfamiliar environment. Through the close tactile, sonic and sensorial experiences, I gained a comforting recognition of its various materialities. These processes, similar to that of Maria’s experience of her new home, altered the unfamiliar terrain into place, which is palpable, sensed and felt. The achieved topographical intimacy provided a

ground for further examination of the intricate relationship between the body and place which is discussed in Chapter 3.

In order to record my complex engagement with Katowice and Perth, I completed video recordings, took photographs and drew maps of my daily walks. Over the course of this project, photography became an inseparable part of my creative methodology that I used as an aid to my walks; a visual diary that allowed me to record not only Katowice's and Perth's topographies but also the transient atmosphere of the places, paying close attention to the colour of the sky, the time of the day and the particular lights.¹⁶ I see the camera as the extension of my eyes, an additional means of examining place, which makes me consider several aspects while taking a photo, such as perspective, scale and distance, but most of all, it is a tool to record the evidence of my intimate, sensory encounters with place.

As much as I tried to carefully document the materiality of place, I was also aware that the majority of my experience cannot be recorded. The feeling of the coarse surface of the building in Katowice, the moments of stillness in Perth, or the smell of burnt coal would exist only in my experiential memory. Reflecting on these ephemeral vestiges in conjunction with the collected visual materials prompted me to consider how it might be possible to embody them within the surface of the print and in what way they can contribute to conjuring a sense of place through my creative work. One of the goals of my studio practice is that through transposing my experience of place, eventually the tangible and transient elements of those places will coalesce together within the surface of the work, to evoke the distinct materialities of Katowice and Perth.

The work of artist Richard Long broadened my understanding about representing the materiality of place through creative practice. Long is a seminal artist who explores the body-place relationship through a walking practice. His artworks originate from extensive walking and camping in often inhospitable terrains such as mountains and deserts. Despite the laborious artistic process that tests the endurance of the body, Long's artworks are often minimalistic in their form. As the artist points out, "My art is the essence of my experience not a representation of it" (Long 2009, 199). Many of his artworks utilize walking as a form of art itself such as *A Line Made by Walking* (1967) or *The Line in the Himalayas* (1975). In several of his works such as in *A Walk in a Green Forest* (1997) and *60 Minute Walk* (1990), he uses walking as a prompt for further realization.

60 Minute Walk (1990) (Figure 6) is a large-scale lithograph combined with screen-print. It comprises 60 lines of text printed in white over a black and white texture in the background that forms a long thin rectangle and the text printed in red on the bottom of the print that reads: "BIG BEND STRAIGHT HOUR A STRAIGHT 60 MINUTE SOUTHWARD WALK ON A 10 DAY WALK IN BIG BEND TEXAS 1990".

¹⁶ It is important to note here that I do not consider the photographs that I take to be resolved artwork but more a form of documentation and memory, and my use of them will be attended to in the following chapters.



Figure 6. Richard Long, *60 Minute Walk*, 1990, lithograph and screen-print, 188.6 x 92.1 cm.

The lines of text are a documentation of the 60-minute walk that Long took in Big Bend, Texas, USA. These lines of the texts depict every minute of his journey. They pertain to what the artist “saw (“LIZARD”, “BIG SKY”), heard (“BUZZING”, “RUSTLING”), felt (“BREEZE”) and did (“SQUINTING”, “PACING”)” (Burgon 2014). His words are an articulation of the desert landscape through which he walked with allusions to its flora and fauna (“CACTUS BLOOMS”) and geological features (“LAVA STONE”, “MESA”). “The artist also mentions local landmarks such as the Chisos Mountains and Mule Ears Peaks, and the word ‘MEXICO’ refers to the nearby border” (Burgon 2014). Curator Dana Friis-Hansen describes *60 Minute Walk* as a “sensual response to a walk” and “an amazing array of one-word verbal artefacts at a rate of one per minute” (cited in Burgon 2014). Long commented on this work, stating that the text works “could sometimes render the idea of a walk ... more precisely, more simply, and also more generally [than photographs]” (cited in Burgon 2014).

60 Minute Walk is a literal interpretation of the artist’s walking experience. The use of text is an appropriate vehicle that invites the viewers to visualize the actual walk. According to Solnit, Long’s usage of words “resemble travel writing” that “leave most of the journey up to the viewers’ imagination” (2001, 271). The words become directions that point out the physical and material character of Big Bend, its atmosphere and the artist’s feelings during the walk. The words that articulate the essence of Long’s experience create a vibrant text that invites the viewer to enter the work and follow the artist’s walking rhythm.

The marks in the background that echo hand gestures can perhaps refer to the artist’s connection with Big Bend. Long’s *60 Minute Walk* gave the impression that the words emerged from the materiality of the place. The minimalistic work is a successful reflection of the engagement with place.

Long’s artwork draws a connection to the work of novelist Georges Perec titled *An Attempt at Exhausting a Place in Paris* (2010). It is an observational diary, summarizing three days that the author spent in a corner of Place Saint-Sulpice in Paris sitting, observing and literally “exhausting” his surroundings. The descriptions varied from simple, “blue bag, green shoes” (2010, 7), to more complex: “The people from the funeral procession have entered the church” (2010, 14). The lines of text reflect Perec’s engagement with place and assist the reader in understanding its rhythms and character. The author accrued and retained multiple details from which a sense of place emerges.

In contrast to Long, who engages with remote landscapes, Perec is a conscientious observer of a bustling urban area who carefully records people’s behaviours. Cresswell points out that for “many observers this has been the most important defining feature of place—a choreography of habits and rhythms that makes a place distinctive” (2014, 13). The mundane surroundings sensitively noted by Perec are a guide to Place Saint-Sulpice, not only in terms of its visual elements but also the events occurring there.

Professor and essayist Elaine Scarry suggests that “powerful words and literally expressions possess their spatiality, gravity and tactility-or solidity” (cited in Pallasmaa 2011). I find this to be evident in both Long’s and Perec’s work. The viewer might not have been in the hot desert of Arizona or in the busy Place Saint-Sulpice but the words successfully evoke the locations. They provoke the viewers’ imagination to re-live the artist’s experiences presented in their work, by alluding to time, pace and unique atmosphere. Long and Perec, thorough and attentive observers of their surroundings, carefully experienced a place noting the details of its specificity. In both works, words were a means of representation that not only provided a sense of place but also articulated the artists’ intimate relationship with the place.

Unlike Long and Perec, in my creative practice I am not aiming to literally describe my actual experience of walking, or to provide a detailed account of my surroundings to the viewers. Rather, I seek diverse modes of visual representation to express the materialities of Katowice and Perth, and evoke their sense of place. The purposeful practice of walking, informed by relevant theorists and artists, proved to be an appropriate method through which I consciously engaged with the materialities of Katowice and Perth. The act of walking presented a possibility to re-think and reflect on ideas about familiar and unfamiliar places, materiality and sense of place, resulting in an understanding of the ongoing convergence between materials, meanings and feelings that formulate place. My fieldworks resulted in gathering a wide range of visual materials, but most of all it generated an extensive reservoir of experiences, thoughts and sensations from which the artworks can emerge. As the next step in my research, I started to unfold my experience of Katowice through creative practice.

CHAPTER 2

Threads

After returning to my studio in Perth and reflecting on my research in Katowice, I began to visualize the elements of the latter city such as its architecture, colours, textures and materials as interwoven layers. Examining the way they interweave led me to consider coal as the core of Katowice's materiality. I focused not only on its physical features, but most of all on investigating it as an essential element of the city from which connections and meanings emerge. The various materialities of coal—such as the black soot which envelops the majority of buildings, the characteristic harsh smell of burning coal, the spoils on the working mine sites, and the grey, thick haze weaving throughout the city—produce the unique materiality of my hometown, the investigation of which is the main focus in this chapter. Lucy Lippard's concept of the lure of the local along with Kathleen Stewart's writings on sensory composition of place and Tim Cresswell's notion of place as a unique texture further elaborate my examinations of the materiality of place. These ideas are discussed in conjunction with Bernd and Hilla Becher's photographs of industrial sites in Europe and artworks by contemporary Silesian designers and photographers. Vital to my understanding of materiality is a consideration of the atmosphere of place both as subject of theoretical discourse (Bille, Bjerregaard and Sørensen 2015; Edensor 2017; Pallasmaa 2015) and as a theme of artistic investigation.

Throughout this chapter, I discuss my prints which test how the physical and sensorial qualities of my hometown can be embedded in prints. In my studio practice, I explore the role of photographic documentation with a reference to Liz Wells' (2011) and Tim Edensor's (2005) writings, the use of collage, and the significance of lithographic tusche and drawing. Endi Poskovic's prints and Tacita Dean's large-scale paintings and drawings are particularly relevant for my practice in terms of how they construct intense atmospheres by using a method of layering and charcoal drawings.

Tim Cresswell proposes a way of defining place as a "gathering of materialities, meanings and practices" (2014, 4). He suggests:

Place has been approached through the metaphor of weaving. This is another way of describing the gathering qualities of place: place as a textile, a unique texture, where the threads of the world combine. The particularity of place is produced from the things it brings together (2014, 6).

The textile of place comprises threads of "emotions, memories, objects and discourse" that intersect and generate meanings (Cresswell 2014, 5). Geographer Robert D. Sack expands on this idea further by comparing place to a loom; a tool that weaves diverse components of reality. "The woof and weft of different realms" such as society, nature and culture are woven into a place (Sack cited in Cresswell 2014, 6). In further unfolding the concept of a textile, Cresswell compares it to philosopher Manuel DeLanda's notion of assemblage—a unique entity, to which attributes are formed by interactions of its parts. The individual elements are not merged or "preordained but contingent"; they can be freely removed or changed. According to Cresswell, the features of assemblage are demonstrated in his home's structure; it is made from diverse materials such as wood, clay, stone and brick, and the way they exist together makes a distinctive assembly, which is constantly changing as the "cracks grow in the plaster, weeds push out from between paving stones in the back garden" (2014, 8).

Kathleen Stewart presents a similar view to Cresswell regarding place, considering it as a composition of interweaving elements. According to Stewart, "[t]he place itself encompasses beings and materialities, rhythms and energies, in a complex (and loud) sensory composition" (2015, 207). For example, for Stewart, the composition of New England comprises the touch of granite, "the Dunkin' Donuts sign, the biting air in January" (Stewart 2015, 209). She suggests that

“the compositional assemblage of bits and pieces” of place generate its expressivity, coherence and definition (2015, 219). In the same vein as Cresswell, Stewart envisages place as an assemblage; however, for her, it is the dynamism of energies and the flickering moments of sensory composition that most of all constitute place and make it palpable.

Stewart’s and Cresswell’s writing became especially relevant for my research and influenced my considerations of place, materiality and art practice, encouraging thinking about place through individual elements that it attracts and accumulates. This view extends Agnew’s notion of place defined by location, locales and the sense of place, by amplifying the role of ongoing interactions between each element which weave the materiality of place. In terms of art practice, I recognized an analogy between the notion of an assemblage and the creation of a work of art. Place is created through interactions, gestures and physical elements; an artwork emerges from an assemblage of information, materials, technical processes, emotions and memories. The work of art is thus not only a physical object but an entity that encapsulates diverse threads of the studio practice which I explore in Chapter 4.

Considering the unique texture of place as an amalgam of diverse threads drew for me a connection to Lucy Lippard’s book *The Lure of the Local* (1997) in which she proposes that place is “[a] layered location replete with human histories and memories” (1997, 7). She is especially interested in revealing how places affect people’s lives, highlighting the role of the local in the human experience of place. Lippard’s concept of local corresponds with Agnew’s idea of locales. However, while Agnew considers locales as sites for social interactions and behaviours, Lippard recognizes the local as a personal and intimate aspect of place developed through a close engagement with its specificity. Lippard points out that “local” is “entwined with personal memory, known or unknown histories, marks made in the land that provoke and evoke” (1997, 7). The local aspect of place invokes a sense of belonging and familiarity and is permanently imprinted in people’s minds (Lippard 1997).

Prior to my fieldwork in Katowice, I associated its local aspect to be constituted by the characteristic Silesian culture, dialect and mining character of the city. However, my attentive walks altered this perspective; local emerged from my visual and emotional attraction to certain elements of place, such as the coarse textures of the buildings’ walls, the smell of burning coal, and the fog blanketing the city in the evening which aroused feelings of home and belonging. Local (in correspondence to Lippard’s ideas) became a combination of familiar and significant elements of place, associated with the intimate tactile and sensorial experiences of my hometown.

According to Lippard, the attraction to place is called “the lure of the local” which “is the pull of place that operates on each of us [...]” (1997, 7). It can be interpreted that the lure is an appeal to the essence of place—an element that makes place unique. The attraction to the essence of place corresponds to the sense of place, which, as Lippard suggests, emerges from the senses that are activated while experiencing place both kinetically and visually. It involves seeing, touching and reflecting on the act of getting to know a place’s unique textures, sensations, sounds and smells. By engaging with these elements, the body accumulates memories and forms an attachment to a place while formulating its own local (Lippard 1997).

I often felt the lure of local while reflecting on my visual materials gathered in Katowice. It was a feeling that remained long after I had left the city and it was conjured every time I recalled my memories or looked at the photographs taken in my hometown. It was an attraction to the spinning wheels of the mining winding towers and the ubiquitous smoking chimneys visible throughout the city. These reflections prompted me to question how I can imbue a sense of local in my prints.

The photographs by Bernd and Hilla Becher, for me, embody the idea of the lure of the local. Their black and white images, which present industrial sites, invoke feelings of familiarity and recognition for me as a viewer. The attraction to these photographs possibly originates from the memories associated with train journeys experienced during my youth. I remember seeing the sudden change in the landscape close to Katowice when it became filled with the industrial sites, mines and factories blanketed by the thick hazy air. The view of these numerous edifices, many of which are now destroyed, was always identified with the comforting feeling of coming home. The memories of these powerful structures align to the specific compositional strategies that the Bechers utilized in their work.

Bernd and Hilla Becher were German photographers who dedicated their lives to documenting industrial architecture in Europe and North America. Bernd Becher's acute fascination with this subject was rooted in his childhood in the Ruhr¹⁷. He was aware that these structures would slowly disappear as Germany moved into a new, post-war economic era. He said, "I was overcome with horror when I noticed that the world in which I was besotted was disappearing" (O'Hagan 2014, para. 6). Their photographs were an attempt to preserve the unique atmosphere of these places which had a great significance for them.

The Bechers usually photographed the buildings and industrial structures frontally and in isolation. One of their main focuses was the "aesthetic dimension represented by the architecture"—"their epidermis; the skin of the industrial buildings and thus in the overarching sense the external shape of the entities" (Lange 2007, 9). The artists' ability to capture the very detail of the 'building's skin' is especially exemplified in the photographs *Coal bunker with quenching tower, Carolinenglück Mine, Bochum, Germany, 1967* and *Quenching Tower: Zeche Concordia Oberhausen, D 1968*. Looking closely at these photographs, the viewer can see the grainy surface of the buildings, the subtle cracks on the facades and the sediment of soot.



Figure 7. Bernd and Hilla Becher, Water Towers, 1980, nine gelatin silver prints, 155.6 x 125.1 cm overall size.

¹⁷ Ruhr Region is an urban area in West Germany that was a major industrial area in the country between the nineteenth and twentieth centuries specializing mostly in mining. Its industrial character bears several similarities to Katowice.

The Bechers organized their photographs as families of similar objects or motifs—for example, winding and cooling towers, water towers, lime kilns and gasometers, presenting them in the form of grids. The criteria for the selection were driven by the objects’ function, structure, the material used for construction such as wood, steel or concrete, and by their location. The methodology used in creating these groups, called typologies, aligns to the scientific approach of observing, collecting, grouping and labelling (Figure 7). The aim of the Bechers’ oeuvre was to document the character of their times and retain an important part of the cultural history that had begun to disappear (Lange 2007).

Through their photographs, the Bechers documented the materials and objects that defined the industrial culture of the nineteenth and twentieth centuries. I find their work appealing as I grew up in a similar environment as depicted in their work, which stimulates the feeling of nostalgia and home. However, I consider their photographs as examples of artworks that represent the materials, not the materiality, of place. They are objective delineations of the industrial structures but they do not reveal a sense of the photographed places, nor the artists’ engagement with them, which I recognize as one of the keys in expressing the materiality of place. Nevertheless, examining the Bechers’ work became helpful in clarifying my own intentions and goals in creative practice.

Edward S. Casey proposes that places mark people indefinitely in multiple ways, “many too subtle for us to name”. “Places come to be embedded in us, they become part of our very self, our enduring character, what we enact and carry forward” (Casey 2001, 688). The inscriptions of place that the body holds are not only in the form of the memories of its visual character, but most of all it is the memory of the presence of place, “*how it felt to be in this presence: how it felt to be in the Crazy Mountains in the summer, how I sensed the lower East Side during January*” (Casey 2001, 688, original italics). Casey proposes that places remain within the body and mind, and affect people throughout their lives. His concept resonates strongly with my research question in terms of how the materiality of place informs art practice. Materiality is not just a set of physical threads of place that leave visual memories, rather it involves complex structures eliciting sensations and feelings that become imprinted in the memory.

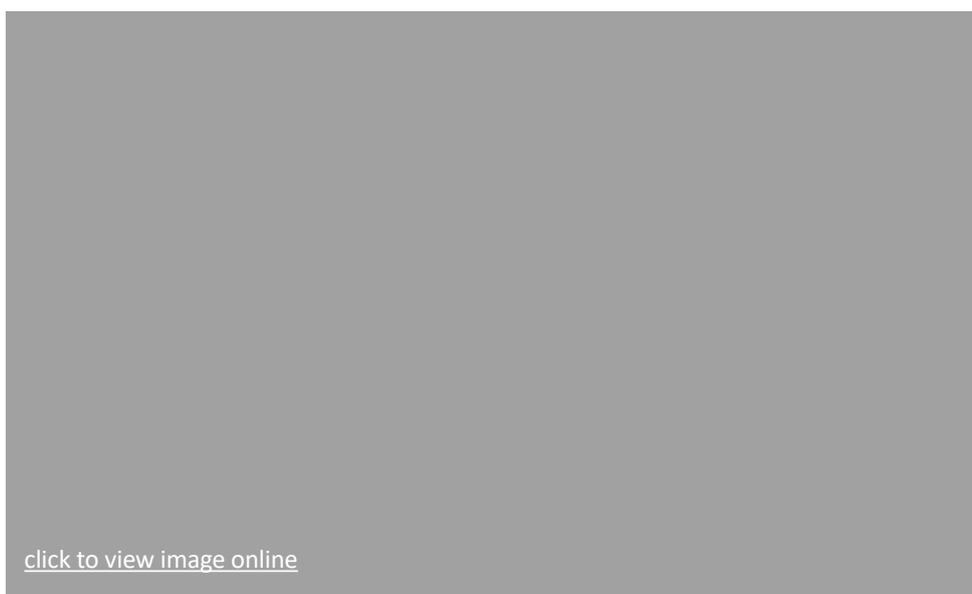


Figure 8. Arkadiusz Gola, *Hałdy*, 2014, photograph.

In journalist Filip Springer's essay "Śląski Pierwiastek" (Silesian Element), he discusses how coal and the mining industry affect the work of contemporary photographers from Silesia (Springer 2011). Springer points out that the materialities of coal have strongly informed generations of photographers, such as Michał Cąta and Arkadiusz Gola as their photographs seem to revolve around similar themes: mining iconography and the polluted landscape (Figure 8). The Silesian photographers use large format cameras to employ a similar composition and tonality in their work that result in grim and dark images presenting miners, mine sites and poor neighbourhoods in the region. Their works show the consequences of the mining industry on society and the environment, and contribute to fleshing out the physical "threads" (Cresswell 2014) of Katowice's materiality.

Anthropologist Aleksandra Kunce points out that Silesian people are metaphorically touched by coal; it defines the sense of place, the essence of Silesia, and it invokes feelings of nostalgia, myths, hopes and expectations. Despite the changes in the region and its revitalization, the metaphor of coal still affects the perception of place and its impact is deeply imprinted in people's minds (Kunce 2007). For example, Gola claims that the atmosphere, which encompasses a mix of nostalgia, degraded landscape and the abundance of mines, leaves an indelible mark on people's memories (cited in Springer 2011, para. 6). Silesian photographer Rafał Milach claims that no matter which places he documents, either in Russia, Iceland or the Red Sea, he is always searching for a piece of Silesia in his photos. He indicates that all his images contain an element of "sadness", which for him evokes the feelings associated with the region (Milach cited in Springer 2011, para. 6). The metaphor of coal, which is embedded intensely in the Silesian photographers' memories as a result of their lived experiences, becomes evident in their melancholic and dark work.

In line with Kunce's and Springer's observations, coal also seems to be prevalent in Silesian art practice. It is especially exemplified in the work of new generations of artists, designers, illustrators, and art collectives, who employ coal as a common theme in their artworks. For example, artist Łukasz Surowiec, in his project "Black Diamonds" (2013), engaged unemployed miners to produce coal crystals that were later sold in the city malls; atelier Haja! and bro. Kat (Figure 9) designed a series of household items such as cushions and flowerpots which were inspired by the symbolism of coal. The metaphor of coal has been used in new ways: as an inspiration for textile, design, ceramics and socially engaged art with the intention of breaking the stereotype that the region has little more to offer than its mining industry (Oślisło-Piekarska 2015).



Figure 9. Atelier bro.Kat, sample products.

The abovementioned artworks by Silesian artists demonstrate how place and its materiality can manifest in art practice. The artists 'carry forward' the materialities of coal despite the changes in the region and various locations of their practice. However, they use coal mostly as a motif or they present it as a facet of industry that resulted in landscape degradation. As much as the artworks represent coal, they do not respond to the crucial question of how coal forms an atmosphere of the place, how its materialities are embedded within the city structure and what type of experiences they evoke. In the process of understanding the materiality of Katowice, coal cannot be considered as a motif but rather as a vehicle through which the essence of the place can be revealed. Critically evaluating the Silesian artists' work inspired my search for new ways of embodying the materiality of Katowice in my practice.

As I continued to examine Katowice's materiality, my studio became a site of re-encountering the place through photographs taken during my fieldwork. In contrast to my investigations of Perth's materiality where I was able to physically connect with the place at any time, my experiences of walking in Katowice were only recorded in a series of photographs and in my memory. Professor Liz Wells in her book *Land Matters* (2011) points out that photographs taken by walkers are not about place itself but about the experience of place. They "act as memory aides, helping to conserve the precision of particular moments of observation for later contemplation" (Wells 2011, 288). Wells considers photographs as mediators between place and memory that help to reconstruct a full account of past experiences. While examining the materiality of Katowice, photographs similarly became significant visual references for me, but most of all they helped recall sensed qualities of my hometown.

Wells points out that in addition to capturing a specific moment, "images operate through association to conjure up a broad spectrum of references and memories" (2011, 289). Correspondingly, Tim Edensor argues that the effect of photography reaches beyond its simple visual role and engenders a range of "sensory responses". He claims that "textures and tactilities, smells, atmospheres and sounds" can be stimulated by the photographs (Edensor 2005, 16). Edensor discusses photography with reference to industrial ruins, perceiving it as a medium that can capture the temporalities of their decay, sense of passing time and loss. Examining my photographs through Wells' and Edensor's ideas encouraged me to consider the depicted objects and surfaces in the broader context. The images of soot, besides presenting the layers of sediments, allude to the several decades of coal mining and the industrial history of the region; the pictures of winding towers and chimneys evoke feelings of home and the lure of the local. The sense of place was embedded within my photographs which, in turn, induce memories, smells, haptic sensations and the feeling of being home.

During the early stages of this project, I often pinned numerous photographs on my studio wall to stimulate my memory and re-engage with Katowice's physicality. Through an attentive looking and reflecting on the idea of place as texture and assemblage, I searched for elements that corresponded with my feelings of attachments and familiarity and accurately addressed Katowice's materiality. The selected elements were grouped together and then arranged in collages—amalgams of significant threads of my hometown. Curator Laura Hoptman suggests that the individual elements of collage "contribute to the larger narrative" and "through juxtaposition of one element to another, make us rethink the significance of those familiar elements" (Hoptman 2007, 10). Thus, the method of collage presents a possibility to add, subtract, disintegrate, merge and change elements of the composition, which encourages a more in-depth reflection upon the relationships between the individual elements of place.

¹⁸ Between 1985 and 1990, Rauschenberg travelled to several countries, some of which were communist regimes where artistic expression was suppressed, with the purpose of starting a dialogue through the creative process. The project was realized in ten countries: Mexico, Chile, Venezuela, China, Tibet, Japan, Cuba, the Union of Soviet Socialist Republics (USSR), Malaysia and Germany, with a final exhibition held in 1991 at the National Gallery of Art, Washington, D.C. (Rauschenberg Foundation 2017).

Hoptman's observations regarding collage drew for me a connection to Edward S. Casey's discussion about the artistic methods in landscape paintings. Casey underlines the importance of scrutinizing the individual elements of a place, region or scene. He suggests that by "freely varying a given item" and exploring its relation to memory, perception and imagination, "we come to determine what is indispensable to its essence" (Casey 2002, 80-81). This method aids artists in uncovering a landscape's essence. Even though Casey does not refer directly to the method of collage, there is an evident similarity to Hoptman in pointing out that unravelling the individual elements can result in a more in-depth understanding of a whole composition. In my project, collage became a valuable studio exercise that provoked an attentive investigation of associations, memories and experiences embedded in my photographs and created compositions that triggered the creation of my work.

The series *Copperhead/ROCI Chile* (1985) by artist Robert Rauschenberg is a significant example of combining collage and printmaking. This series was inspired by the artist's time in Chile during his round-the-world artistic journey called *ROCI (Rauschenberg Overseas Culture Interchange)*.¹⁸ Art curator Robert Mattison indicates that Rauschenberg was particularly interested in urban scenes, rural life, political situations and the natural landscapes of Chile. He travelled extensively throughout the country, directly engaging with its architecture, people, nature, visiting copper mines, and experiencing a whole range of emotions from awe and fascination, to depression and frustration caused by the Pinochet regime.¹⁹ This experience resulted in a series of large-scale prints printed on the copper sheets. Copper was used as a metaphor that articulated the ambiguity of his experience—the metal allows the country to maintain a steady economy but at the same time represents the miners who were being mistreated and exploited (Mattison 2003).

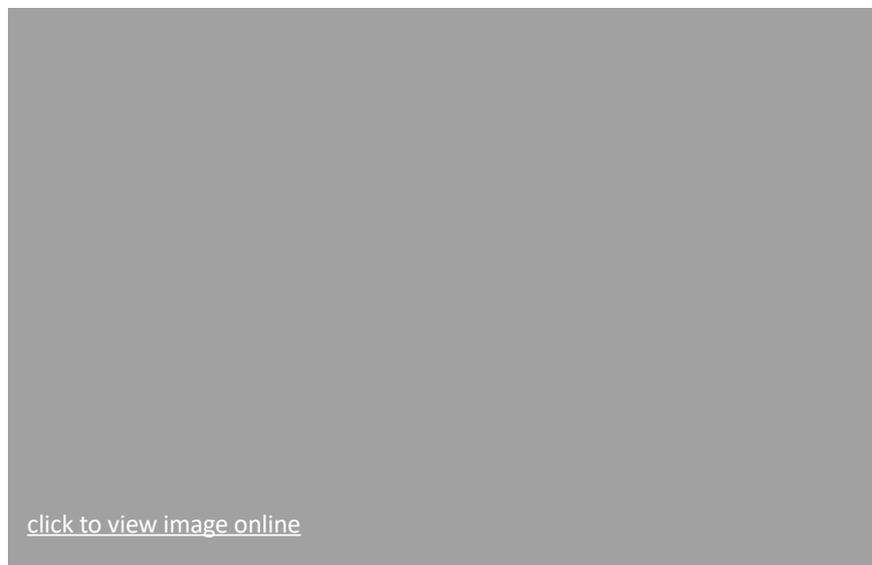


Figure 10. Robert Rauschenberg, *Copperhead Grande/ROCI CHILE*, 1985, acrylic and tarnishes on copper, 233.4 x 367.7 cm.

¹⁹The Pinochet regime was a time of military dictatorship in Chile between 1973 and 1990 led by Augusto Pinochet, the head of the military junta. The dictatorship restricted free speech and the independent press, violently attacking the opposing parties, which resulted in around 3,000 people killed, tens of thousands of prisoners, and about 200,000 Chileans forced into exile. Rauschenberg arrived in Chile in the early 1980s, just after the country's economy collapsed and the protests on the streets were met with the violence from the government army. The artist recalled his experiences of that time as shocking, as he saw the army on the streets and frequently heard gunfire. He remained in Chile for fifteen days during which Pinochet declared a state of siege (Mattison 2003, 221).



Figure 11. Robert Rauschenberg, *Copperhead–Bite VIII/ ROCI CHILE*, 1985, acrylic and tarnishes on copper, 246.1 x 130.2 cm.

In his work, Rauschenberg used several compositional strategies such as juxtaposition and overlapping, combining photographs with expressive brush marks, mixing various opacities and textures, and intertwining multiple layers (Figure 10). He chose red, green, dark brown and yellow to be dominant colours for the screen-printed images, aiming to evoke a sense of the Chilean atmosphere (Mattison 2003). The images are combined with specific textures that allude to the dry, cracked desert ground, the colourful rural and Catholic iconography, and urban hardships. All of the images, layers and textures are tinted by shades of copper emerging from the background, which underlines its significance and ubiquitous presence in Chile. Rauschenberg created connections between photographic elements and mark making that resulted in dynamic compositions which encourage the viewer's eyes to wander and explore the evocation of Chilean terrains embodied on the surface of the copper (Figure 11).

By utilizing copper as a surface of the print, employing collage and selecting a specific palette of colours, Rauschenberg was able to create an evident link between the materiality of Chile and the materiality of the work. To achieve a similar strong resonance between the physicality of place and my prints is one of the key challenges for my studio practice.

In further exploring how the materiality of place correlates with specific mediums, I investigated the qualities of drawing materials used in lithography. Experiments with bitumen, crayons, photo transfers and tusche led me to consider tusche as the most appropriate medium that alluded to the diverse materialities of Katowice. It is important to mention that tusche is a specialized facet of stone lithography with a complex etching process and unpredictable results as it is impossible to control the appearance of the reticulations. The diverse textures of the wash often evoke a variety of associations such as to the surface of the skin or sand sediments. For example Weisberg points out that for her the "sedimentation of the lithographic washes was a reflection of the great macro-events of the earth: the eroding of mountains, the drying of lakes, and the silting up the great river deltas" (1986, 59). For me, the consistency of tusche resembles the textures, shades and tonalities of soot. I often waited patiently and observed how the tusche gradually dried and slowly created delicate reticulations on the lithography stone. Dense lines unevenly spread on the stone formed an association with the surfaces of the concrete buildings in Katowice. The light washes brought about images of smoke from the mining chimneys slowly dissipating into the sky. The specific character of tusche pointed out the possibilities for rendering various sensibilities of my hometown in my artworks (Figure 12).



Figure 12. Monika Lukowska, Examples of tusche drawings.

Creating an image using tusche drawings became a method of channelling my response to the place onto a matrix. This encouraged a consideration of the significance of hand gestures and mark making in my practice.

Artist and professor Sara Schneckloth points out that:

A trace of the body, the projection of an emotion, a record of the experience of seeing are woven into the gestured mark, a kinetically vitalized inscription that can serve as a site of empathy and invitation as much as a line of mimetic description. [...] The charcoal, ink, tempera, and graphite transmute to a bodily residue to reveal the flash of recalled time as marked in space (2008, 278-279).

Schneckloth underlines the close connection between drawing and the process of surfacing the memories. Drawing is an occasion to remember, to reconfigure, and to render artists' experiences (Schneckloth 2008). Similarly, Pallasmaa indicates that "every drawing is also excavation into the drawer's past and memory" (2009, 91). In this view, the lines and marks are most of all guided by the recollections of the past.

In the same vein, art critic John Berger proposes that the act of "drawing is a discovery"; it forces artists to delve into their observations and memories (2005, 3). Berger suggests, "A drawing of a tree shows not a tree but a tree being-looked-at". The eyes register the tree immediately but the exploration of "the sight of the tree" takes much longer as it "involves, derives from, and refers back to, much previous experience of looking" (Berger 2005, 71). The drawing records the way the tree is seen or experienced. Berger (2005) suggests that drawing is not only a matter of mimetically representing the seen object, but most of all it provides an opportunity to encapsulate the multiple moments and experiences within the marks on the paper.

In investigating the materiality of Katowice, I relied mostly on recollections from my youth, documentation, my recent fieldwork, and often fleeting memories of a familiar place. Drawing presented a possibility to stimulate memory and to delve deeper into my past experiences. Reflection on Berger's, Pallasmaa's and Schneckloth's writings helped me to perceive mark making as a compression of my visual and emotional memories, as they find manifestation in the tusche traces on the stone. In contrast to my photographic documentation which captured specific moments in the past, drawing was a possibility to saturate my work with experienced emotions, sensations and feelings which I was not able to document. It allowed enmeshing physical and intangible threads of place in my work; the tusche washes alluded not only to the physicality of the place, but most of all to the way I sensed and remembered it.

Drawing aided me to "revive the *impressionism of place*, by which the presence of place remains lodged in our body" (Casey 2001, 688, original italics). Casey echoes Marcel Proust who suggests that "the essence of a place can be compressed into a single sensation" which remains in the body in and that can be retrieved when the "appropriate impression or sensation arise" (Casey 2001, 688). I discovered that drawing with lithographic tusche, which involves patience, precision, reflection and attentive observation as once-drawn lines cannot be easily erased from the stone surface,²⁰ provided an opportunity to reveal the impressions of place. The brush's gestures, marks, drips and reticulations arose from echoing, surfacing, visualizing and refining the experiences of place. The act of drawing was a means to recall and embody the experiential knowledge of Katowice in the brushstrokes, thus it became a significant method in revealing the materiality of place.

²⁰ When creating an image on the stone, the once-applied marks cannot be erased until the image is developed, or the stone has to be re-grained.

It is important to note that in my practice, materiality is treated both as a subject and a means of my work. The representation of materiality originates from my sensorial apprehension of Katowice and Perth. The sum of experiences, sensations, intimate attunements and memories informs the ways of portraying the materiality of these two places. The range of experienced sensations, such as the feeling of the roughness of the buildings' façade, the harsh smell of air, the wetness of the ground, and taking a walk on a foggy and gloomy evening, induced impulses for creative practice. I employed printmaking methods to reappraise these experiences within my work while intending to examine their ability to contribute to the construction of work that could evocatively represent place. The further implications of accumulated experiences, sensations, tactile encounters and memories on the representation of place will be discussed in Chapter 4.

Architecture is one of the main elements of Katowice that I aimed to explore through my work and employ as a means to evoke the city's materiality. The buildings are not only part of the city's physicality but they also evoke memories and feelings of belonging contributing to the specific atmosphere of my hometown. Walter Benjamin and Asja Lacin's notion of porosity, which they used to describe the city of Naples, assisted me in gaining an understanding of the architecture that goes beyond its material presence. Benjamin suggests that:

As porous as this stone is the architecture. Building and action interpenetrate in the courtyards, arcades, and stairways in everything, they preserve the scope to become a theater of new, unforeseen constellations. ... Porosity is the inexhaustible law of life in this city, reappearing everywhere (Benjamin cited in Walkate 2012, 103).

Benjamin considers buildings, facades, and courtyards to be both spatial and temporal. Thinking of the architecture through the notion of porosity encouraged me to search for methods that can delineate not only its physical elements but also reflect on the associated feelings and sensations that I experienced in Katowice.

The triptych *Sediments of place* (2016) (Figure 13) was one of my first endeavours to transpose the tactile qualities of Katowice's materiality where by fleshing out the physicality of my hometown I hoped to elicit its local aspects. I applied the tusche to the lithographic stone and manipulated its thickness by using various sizes of brushes in order to find the most suitable way to translate the various materialities of soot, using the previously made collages as a reference in terms of composition. The obtained lines, splashes and washes might suggest a walking path, a rough surface, and residues of dirt ingrained in the coarse walls of the buildings; elements that constitute the city's local.

Working with tusche provided an opportunity to explore Benjamin's idea of porosity of place both conceptually and materially. The washes were slowly seeping into the stone surface, veiling the transferred elements of photographs and filing them with brush marks. The obtained lines, splashes and washes might suggest a walking path, a rough surface, dirt ingrained in the coarse walls of the buildings.

While covering parts of the photographic elements with the layers of tusche, I reflected on the process of soot gradually blanketing the buildings in my hometown. The black sediments of pollution obscure their details and original colours. As a result, many of the buildings in Katowice seem unified; they form a cityscape filled with similar black shapes where only upon closer inspection the textures and original facades can be detected. Utilizing the small format of the prints, I wished to encourage viewers to come closer and examine the work while discovering the details. . The layers of residue reflect years of the mining industry, they constitute city's 'locale' and are strongly linked with my feelings of home.



Figure 13. Monika Lukowska, *Sediments of place*, 2016, lithograph, triptych, 40 x 30 cm each print.

Atmosphere

The atmosphere of place, which I consider as one of its main materialities, forms a specificity through which a place can be understood and experienced. Juha ni Pallasmaa points out that atmosphere is something that “we grasp [...] before we identify its details or understand it intellectually” (2015, 136). Atmosphere affects the body and attunes it to place before the mind starts to recognize its details. In line with these remarks, during my encounters with new places, I often immediately sensed their atmosphere, which generated a range of sensorial experiences and emotions that became deeply imprinted in my mind. For example, I do not remember clearly my first few days in Perth in terms of what I saw or did, but I remember the overwhelming feeling of the dry and hot air that I struggled to breathe in.

Atmosphere is composed of sensations, materialities, rhythm, colours and illuminations that saturate and envelope places (Edensor 2017; Pallasmaa 2015), giving them certain feeling and character and offering “depth, texture, contour and form to places and situations” (Bille, Bjerregaard and Sørensen 2015, 32). This notion of the atmosphere is also closely linked with the spirit of place which is similarly ephemeral and difficult to grasp, yet crucial in experiencing and understanding place as it provides a “unique experiential identity” which can only be revealed through embodied and emotive experiences (Pallasmaa 2015, 134). My walks in Katowice and Perth enabled me to fully experience and sense their atmospheres which affected my perception of these places. Thus, an in-depth understanding of atmosphere is crucial when imbuing the sense of place in the work of art.

It is vital to consider how the atmosphere, often subtle and elusive, affects the human perception of place as it is inseparably linked with the experience of place; it is a setting for emotional and sensorial experiences. Tim Ingold discusses the experience of atmosphere in his essay “On Place and the Atmosphere” (2016) by giving an example of seeing a blue sky on a bright, sunny day. He points out that the limitless and empty sky seems to powerfully grasp his “visual awareness”(2016, 11). Ingold proposes that the contemplation of the sky is a fusion of “the cosmic with the affective” where, echoing Maurice Merleau-Ponty, “my consciousness is saturated with this limitless blue” (cited in Ingold 2016, 11). The feeling of the sky penetrates the awareness of the mind and formulates a relationship between

the body and the atmosphere through the reciprocal interactions: “Atmosphere is the way the world is *with us*; place is the way we are with the world” (Ingold 2016, 12, original italics). Following Ingold’s remarks, atmosphere grounds people in place and connects them with the immediate surroundings.

Professor Cameron Duff suggests that certain places are saturated with feelings of belonging, emotions and sensations, while others have “thinner atmospheric charge” (cited in Edensor 2017, 140). The way in which the atmosphere affects the human body and shapes the human experience of place depends on its intensity. An atmosphere can be described as ‘friendly’, ‘cosy’, ‘tense’ or ‘dull’, which is determined by the degree of its thickness and strengths (Bille, Bjerregaard and Sørensen 2015, 32). It is the composition of place that generates diverse intensities of the atmosphere which, in turn, defines human experience of place. Edensor points out that, for example, the “atmospheric tones of the busy, impersonal excitement generated by hurrying pedestrians during the rush hour” is drastically different “from the anticipatory impulses encouraged by the emerging sunlight and vibrant birdsong of an early spring morning in the English countryside” (2017, 140).

My walking practice enabled me to reveal varied saturations and attributes of Katowice’s and Perth’s atmospheres. I initially recognized the atmosphere of my hometown as a dense substance enveloping the city, being imbued with memories from my youth, feelings of home, belonging and sensations engendered by the direct engagement with the physicality of the place. I envisioned the atmosphere of Perth as a thin and subtle substance filled with light, blueness of the sky, moments of stillness saturated with my newly formed feelings of attachment. These observations are in line with Edensor who proposes that “atmospheres are likely to be tuned” according to personal experiences, knowledge about the place and one’s own associations to it (2017, 140). Yet, I noticed that the perception of each city’s atmosphere has changed as I developed my relationship to place through walking and creative practice. For example, the atmosphere of Perth once filled with the feelings of excitement and curiosity for discovery became saturated with the sense of familiarity. This observation pointed out that the experience of the atmosphere depends as much on the developed emotional bond between the body and place as on the outer conditions of place such as weather, smell and light. Considering Edensor’s and Duff’s views on the atmosphere along with my experience, I reflected on the enveloping, embracing, immersive and sensuous character traits that affected my experiences in Katowice and Perth. I strived to find the means of representation that sensuously felt the subtle qualities of the atmosphere of both places, which will be discussed further in the following chapters.

Atmosphere has been the subject of investigation for generations of artists. Spanning from nineteenth century English painters (J.M.W. Turner, John Constable), Impressionists (Claude Monet, Paul Cézanne), Abstract Expressionists (Mark Rothko, Barnett Newman), to contemporary artists such as Tacita Dean and Olafur Eliasson, artists have attempted to evoke emotive atmospheres through their work. Claude Monet and J.M.W. Turner (Figure 14) exemplified an approach that can be called ‘atmospheric paintings’ “in two meanings of the notion, atmosphere being both the subject matter and the expressive means of painting” (Pallasmaa 2015, 138). Artist Julie Mehretu comments on the atmospheric qualities of J.M.W. Turner’s paintings:

The seascape was his point of reference, and even when he was trying to paint historical scenes around that it was the sky and the atmosphere that he was painting. Being able to paint forces of this kind coming together and that you can’t quite grasp in some way is his majesty (Mehretu 2013, para. 3) .

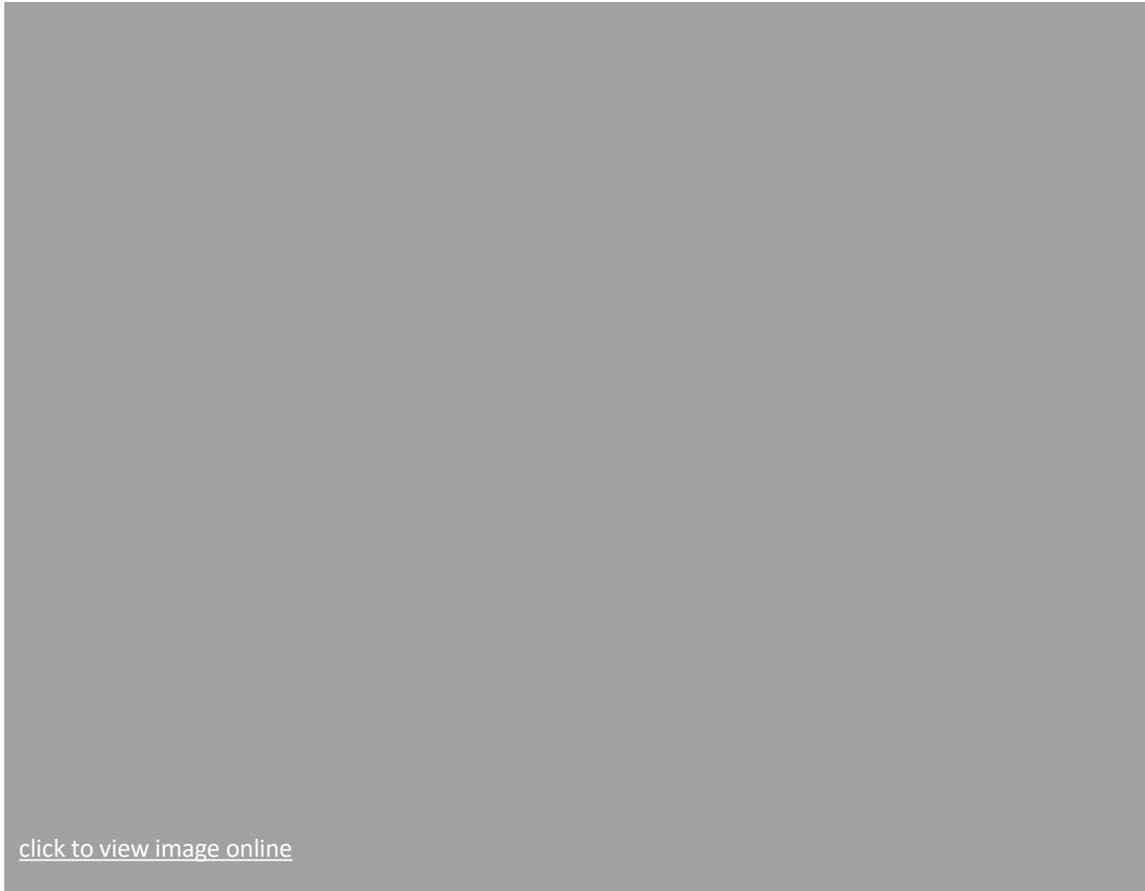


Figure 14. J.M.W Turner, Norham Castle, Sunrise, c1845, oil on canvas, 90.8 x 121.9 cm.

The main emphasis of the painter's work was to capture the intangible atmosphere and the emotional qualities of a place rather than directly depict the painted scene. To do so, for example, the Impressionists intentionally suppressed the formal aspects of painted scenes for the benefit of suggesting the temperature, "moisture, illuminations, and subtle movements of air"; conditions under which we apprehend place (Pallasmaa 2015, 138). For example, in Monet's series "The Houses of Parliament" (1899-1901), the buildings seem to lose their substance as they became a part of the attentively rendered atmosphere of the mist and fog, so characteristic of the city of London in the nineteenth century.

Philosopher Maurice Merleau-Ponty proposes that the objective of Paul Cézanne's paintings is to "make visible how the world touches us" (cited in Pallasmaa 2009, 128). Through the sensitive use of colours and expressive brushstrokes, Cézanne's paintings elicit the atmosphere of place and go beyond a simple representation of nature and still life. The paintings are filled with vibrant and pulsating colours which are used as a vehicle to connect the viewer with the place and induce a feeling of being there, rather than present a mirrored image of the painted scene. For me, the captivating aspect of Cézanne's techniques is his ability to represent the immaterial and evanescent elements of the atmosphere so adeptly that they became more tangible than the actual physical features of the landscape (Figure 15).



Figure 15. Paul Cézanne, *Mont Sainte-Victoire*, 1902-04, oil on canvas, 73 x 91.9 cm.

My efforts to embody the atmosphere of Katowice through the tusche drawings geared my attention towards artist Endi Poskovic's Crossing Series (2009-2017). In this body of work Poskovic reflects on his experience of revisiting his "family ancestral birthplace in Southeastern Herzegovina (Bosnia and Herzegovina in the former Yugoslavia)". The artist left his hometown decades ago and this journey provided an opportunity to encounter familiar places which were strongly impacted by the years of violent conflict (Poskovic 2017). By using tusche washes combined with drawings, Poskovic depicts an "unspecified" topography filled with structures inspired by the Brutalism architecture of former Yugoslavia (Poskovic 2017). The carefully drawn massive forms are immersed in the textural background formed by achromatic, dark washes which create a dense atmosphere of uninviting and grim places. Poskovic does not depict any particular locations but rather constructs landscapes where the personal biographies interweave imagination and memories of long gone places.

Like *Sediments of place*, my work *Recalling home* (2017) (Figures 16 & 17), originated from the memories of textures, surfaces and sensations experienced in Katowice. I endeavoured to express the atmosphere by employing the method of layering, but in contrast to Mehretu who is interested in creating imaginative atmospheres, I focused on articulating the distinctive materialities of my hometown. The executed washes allude to memories of streaks of rain mixing with the sediments of soot expansively covering the walls of the buildings in the city; the overlapping forms and reticulations reflect a moment of looking at the dense cityscape through a veil of hazy air. By highlighting the textural qualities of the depicted shapes, I hoped to encourage the viewers to attentively examine the materiality of the print, which in turn could possibly trigger their own associations and memories of experienced atmospheres.

I noticed that the less descriptive character of this work reflected my internal process of recalling and surfacing the tactilities of my hometown more successfully than *Sediments of place*. The transparency and lightness of the interweaving shapes created a site which comprises materialities enmeshed with memories of the buildings. The subdued tones and elusive character of the portrayed forms suggest the physical distance of the place that now resides mostly in my memory. The process of creating *Recalling home* and its outcomes engendered my further questioning of how the subtle "traces" of place which sediment in the body (Casey 2001) inform the representation of materiality that I discuss in Chapter 4.

As much as *Recalling home* effectively echoed my memories of Katowice's tactility, the printed layers lacked 'heaviness' that would correspond with the saturated atmosphere of my hometown. I endeavoured to embrace the enveloping character of the intense atmosphere of hazy air, dust and fog. However, the employed method of layering still needed further development as the main aspects of Katowice's atmosphere that I was aiming to capture were not successfully revealed in this work.



Figure 16. Monika Lukowska, *Recalling Home*, 2017 lithograph, 56 x 76 cm.



Figure 17. Monika Lukowska, *Recalling Home*, 2017, detail.

Tacita Dean's drawings are seminal examples of constructing intense and immersive atmosphere in the work of art. *Fatigues* (2012) (Figures 18 & 19) is a series of large-scale chalk on blackboard drawings created for Documenta 13 in Kassel, Germany, in 2012. The work depicts the snow-capped peaks of Afghanistan Mountains, the Hindu Kush, and the glacial source of the powerful Kabul River that gushes through them. Dean found an inspiration for this work in her discovery of the Rudyard Kipling poem *Ford o' Kabul River* about the drowning of British hussars in the Second Anglo-Afghan War. In addition, the footage of a flood in Kabul made the artist consider the passage and the power of the River (Marian Goodman Gallery 2013). The overwhelming drama of *Fatigues* is achieved by their enormous scale, the striking contrast between dark and light, and the carefully executed landscape. The monumental mountains arise from the darkness; the sharp ridges, rocks and the surface of the glacier that are almost tangible mesmerize the viewers to wander through their terrains.



Figure 18. Tacita Dean, *Fatigues* 2012, installation view at Marian Goodman Gallery.



Figure 19. Tacita Dean, *Fatigues* 2012, installation view at Marian Goodman Gallery.

In *Fatigues*, Dean skilfully stages an intense atmosphere with cinematic qualities. The artist's drawing techniques are linked to her extensive and successful practice as a filmmaker and author of contemplative and atmospheric 16 mm videos. *Fatigues* encourages sensorial immersion and intimacy and, at the same time, triggers fear of the uncurbed power of nature.

The use of dark spaces in Dean's drawings is a powerful artistic device that influenced my thinking about representing Katowice's atmosphere in my work. The black background in her work not only enhances the power of the mountains, but it is also an integral part of the composition that imbues the dramatic events that Dean was inspired by. Dean transposed the depth of the atmosphere and the dramatism of the scenes using darkness and its relationship to the materiality of the depicted landscape. After reflecting on her strategies in terms of the use of scale, darkness and contrast, I continued my studio experimentations with conveying Katowice's materiality in my prints. I envisioned my work to progress into suggestive prints that convey the saturated atmosphere of my hometown.

Failing to achieve the right atmospheric resonance by increasing the density and tonalities of the printed layers, I intuitively covered one part of my prints with a layer of charcoal, obscuring its elements while reflecting the coal residues visible throughout my city. The dusty layers of charcoal presented the potential means to achieve a more sensuous character in my work while emphasizing the enveloping and embracing character of Katowice's atmosphere. Incorporating the charcoal drawing added tactile qualities to my work as the alterations, erasures and revisions of the drawings left marks of the finger pressure and recorded the movements of the hands that enclosed the traces of the artistic process within the surface of my prints.

Even though I was satisfied with the outcomes of these tests, I struggled to accomplish the same atmospheric qualities on the larger scale prints. The hand marks and visible lines of the charcoal, which on a small scale seemed to enrich the print, now appeared separated from the rest of the work. I decided to approach the charcoal differently, by rubbing it onto the paper until it created a smooth surface and became embedded in the printed layers. I examined this strategy while creating the print *Gwiazdy* (2017) (Figure 20) informed by specific memories from Katowice; the moment of seeing tall, grey, concrete buildings gradually becoming enveloped by haze in the early fall afternoons. After many years, I can still vividly recall their solid constructions disappearing in a layer of thick air. The process of rubbing multiple layers of charcoal into the print was a means of re-imagining the intensely remembered haze blanketing the city. The act of drawing with charcoal, similarly to drawing with tusche, was an opportunity to freely channel the recalled sensations and experiences from my hometown. The addition of charcoal expanded my artistic strategies in my endeavours to achieve a depth of atmosphere in my artworks.

The ideas of the unique texture of place (Cresswell 2014), sensory composition (Stewart 2015) and the lure of the local (Lippard 1997) extended the notion of materiality and understanding of place. They highlighted the multiple threads of place—visual, physical, sociological and emotional—which intertwine with each other and affect people's experiences. The discussion on atmosphere contributed to in-depth understanding of this significant element of the materiality of place which affects people's perception and experiences. Therefore, when considering place, it is vital to think about the inextricable relationship between materials, atmospheres, feelings and meanings.

Reflecting on the complexities of materiality and considering work by relevant artists, I developed my studio research by formulating methods of collage, drawing and the use of charcoal. This range of strategies contributed to fleshing out the threads of Katowice's 'texture' through the printmaking medium. As discussed in this chapter, my work questioned how memories enmeshed with tactile qualities of place can be embedded in the printed marks. In further unfolding my experience of place, I scrutinize the close relationship between the body and place and its impact on creative practice while attempting to express the materiality of Perth in my work.



Figure 20. Monika Lukowska, *Gwiazdy*, 2017, screen-print, 56 x 70 cm.

CHAPTER 3

Mapping

“In contrast with cartographic mapping and its chorographic and topographic mutations stands absorptive mapping. This is mapping that aims to capture the sense, the feeling, of a certain place or region, not in term of precise configurations, much less its position in striated world-space, but in terms of how it is concretely experienced by those who live there.” (Casey 2005, 150)

In the most conventional sense, mapping relates to the practice of describing the earth’s features, such as spatial territories, boundaries and land formations. It involves a range of techniques and practices that aim to achieve the most comprehensive and objective view of the earth. The practice of mapping and mapmaking has been a subject of investigation for geographers, historians, philosophers, scientists and artists among others. Acknowledging this broad field of scholarship about mapping²¹, in this chapter I focus on Edward S. Casey’s concept of absorptive mapping, which instead of measuring the earth’s coordinates and distances, examines the relationship between the body and earth and investigates modes of its representation. The concept of absorptive mapping, elaborated through Kathleen Stewart’s writings on dwelling and atmospheric attunements, is explored as a means that can assist in unfolding the experience of place.

In considering diverse forms of representation of place stemming from the practice of mapping, I look at artists whose artworks attempt to reveal the close bond between the body and the earth. Examining their work assisted me in clarifying my goals in the series of work that reflects on Perth’s materiality. Furthermore, I investigate material conditions of representing place with reference to Casey’s writings on landscape painting. My body of work discussed in this chapter exemplifies how I advance my studio discoveries by testing new technical and conceptual strategies in my printmaking practice and exploring the significance of the physicality of the print’s surface. The artworks of contemporary artists Roni Horn, Kiki Smith and John Wolseley are explored to establish broader connections between absorptive mapping, art practice, exploration of place and the representation of its materiality in the work of art.

Casey in his book *Earth-Mapping* (2005), which explores the ways in which artists incorporate multiple aspects of mapping practices in their artworks, proposes a new consideration of a relationship between mapping and creative practice²². He outlines four types of mapping: *mapping of*, *mapping for*, *mapping with/in*, *mapping out* (Casey 2005, original italics). Mapping of is an attempt to describe the accurate geography of the region, its structures and coordinates. It is mapping in a strict cartographic sense²³. Mapping for is an example of practice that results in maps implemented in public spaces, for example, the You Are Here maps. These maps are made to help newcomers to navigate in a given place and smoothly move between points (Casey 2005, xxi). Mapping of and mapping for are preoccupied with objective and detailed description of the earth, taking into consideration its scale, distances between locations, and its geographical features; they serve as guides and points of reference. Mapping for and of allow people to gain understanding of the topography of place, familiarize with the land formations, architecture and carved familiar routes in the new terrains, which is beneficial in the initial exploration of place. Yet, they lack a deeper level of engagement necessary to reveal the materiality of place.

²¹ See Cosgrove (1999) and Watson (2009).

²² There has been a strong relationship between mapping, maps and art practice evident throughout the art history. For a comprehensive overview of contemporary artists utilizing mapping practices, see Harmon (2009).

²³ Cartography is the study and practice of making maps. Cartographic mapping has to meet the rigorous criteria of representation, as it has to accurately depict scale, spatial layout, directions and distance among others (Casey 2005).

Opposite to these practices stands mapping with/in, the objective of which is to capture how it feels to be in a certain region and reveal how the body experiences its features; “what is mapped” and represented is “one’s experience” of place (Casey 2005, xxi). Casey points out that as a result of physical engagement with a place, the initial boundaries between the body and the landscape became “porous”; the body becomes a part of place and such a place is incorporated in the body (2005, xxi). Through a conscious involvement with place, for example, a purposeful walking practice, the body absorbs its atmosphere, senses its tactility and becomes immersed in its materiality. Because of this “mutual incorporation of self and earth, the human subject must find a way *out*, if he or she is to re-present the experience of deep immersion” (2005, xxi, original italics). Mapping out is to find a format to express the intimate relationship between the body and the landscape in a way that it becomes accessible to the viewers (Casey 2005, xxi-xxii). The purpose of these types of mapping is to show how it feels to be in the land and to be part of it. Casey suggests that the practice of mapping understood in that expanded sense is best described as a “kind of intimate touching and close up looking” (2005, xvii).

Mapping with/in and mapping out provoke a looking inwards, encouraging attentive and sensitive examination of the unique bond that the human body develops with a landscape, which is one of the main interests in this project. The representation of place, which primarily originates from those practices, depends on the artist’s experience. While analyzing these practices in relation to contemporary paintings, Casey proposes the term absorptive mapping, which reconciles the aspects of both mapping with/in and out. The main objective of absorptive mapping is to flesh out the essence of place and empirically understand its depth. Casey suggests that it is a question of how the body “finds its way in a given landscape, how it moves there, senses itself there, inhabits it” and, most of all, “a question of contraction of the body on the land and of the attraction of things and events for that body” (2002, 150). Absorptive mapping allows an in-depth examination of body-place experiences by tracing the emotions that it triggers, reflecting on how it feels to be within a certain location, and questioning how the place affects the body, which is one of the key interests in my project.

The characteristics of absorptive mapping relate to Kathleen Stewart’s ideas on attentively observing the daily situations that she discusses in her essay “Atmospheric Attunements” (2011). Stewart examines the significance of daily rhythms in terms of the way in which they shape the human experience, generate possibilities for events and produce a range of “lived sensory moments”. She indicates that the intimate process of dwelling in places happens through gestures and through daily “modes of existence, which accrue, circulate, sediment, unfold and go flat” (2011, 446). Through those subtle rhythms and gestures, people become attuned and attracted to their everyday surroundings. By engaging with diverse forms of writing and critiques about ordinary moments and scenes, Stewart offers the reader a “space for imagination” (2011, 445). Stewart, similarly to Casey, explores the interactions between the body and the energies of place in an effort to unfold the meanings of the human experience of the world. Her writings do not provide straightforward answers but offer a site of reflection and inspire thinking about daily, intimate occurrences that define the experience of place. Thinking about my experience of place through absorptive mapping and atmospheric attunements encourages me to examine daily rhythms and flows, carefully looking and noticing, which provide further insights into my affective bond with place developed through walking practice.

The concept of absorptive mapping stimulated a reflection on my walking practice. I noticed that my walks often coincided with the premise of mapping of; they included recording physical features of the place, getting to know the surfaces and textures and familiarizing myself with new environments. Even though I was attentive to the sensations, feelings and reflexive observations, I was frequently preoccupied with documenting the characteristics of place and exploring its terrains. The practice of absorptive mapping encourages pausing, slowing down and “*looking-into*” the experience of place, as opposed to “*looking-on*” or “*looking at*” place (Casey 2005, xvi, original italics). It calls for a close engagement with the immediate surroundings while questioning how the subtle rhythms and gestures shape the feeling

of being in place. These ideas became incentives to begin absorptively mapping my experience of Perth. Being in the city for the whole course of the project, in contrast to my one-month fieldwork in Katowice, presented an opportunity for a scrutiny of daily walks while encouraging a moment of looking-into my experiences. I was interested in examining how this type of engagement with place would affect the representation of its materiality in my work.

The practice of mapping is always bound with representation, which presented challenges for my studio practice. Although I am not interested in creating maps in the traditional sense, the practice of mapping out indicates important aspects in terms of representing place as it was experienced through the body, while establishing a connection between a work and the viewer. I consider the strategy of mapping out to be guided by a sense of being in place, the intimate experience of materiality, and close physical and sensorial interactions. It thus prompted a question of how can I express a sense of my engagement with place and not only convey how it was seen and remembered as I had done previous works such as *Gwiazdy*? How can I embody my affective bond with place within the printed surface?

Before examining the artworks that question the relationship between the body and the earth, it is vital to understand the process of absorption and the difference between representing place as a *scene* rather than a *view*. Casey proposes that initial artists' experience of place "*draws in* the landscape" and makes it part of "inherent bodily knowledge [...]. *Drawing in* occurs via a range of sensory modalities; it is a reception of place which forms a source for artists' inspiration. The body then *draws out* this knowledge in a work of art." (Casey 2005, 151, original italics) By expressing the complex processes between the body and place, this allows the paintings to no longer be "just a view but a scene; a place where eventful action occurred: [...] bodily and historical, specific and placial" (Casey 2005, 150, original italics). The concepts of the view and the scene provide a significant distinction in the ways of portraying place. The view of a place, which is often used in cartographic mapping, is comprehensive and objective, either from above or afar, and underlines the distance of the depicted place. On the other hand, the scene involves an expression of senses and the bodily engagement with landscape (2005, 139). The representation of a scene is saturated with the artists' rhythms and tactile experiences of its unique physicality. By producing a scene, artists can stimulate associations and sensations through emotive suggestions of their close bond with depicted place.

The exploration of the close relationship between the human and the world was, as Casey points out, a main interest for generations of artists. According to Casey, artists like Willem de Kooning and Dan Rice, besides conveying a sense of landscape, primarily transposed their sensorial and subjective feelings of a place into a work of art, representing scenes of depicted places. Rice's painting *Land's End N.E.* (1976-97) is a sensitive response to the painter's closest surroundings emerging from the patient observation of the light, textures and atmosphere of the landscape. The delicate brush marks that perhaps suggest the place's temperature, colours and the occurrence of mist, aimed to "distill and instill the material essence" of place (Casey 2005, 155). In his practice, Rice did not aim to mimetically represent the experienced landscapes; it was rather a condensation of experiences, memories and sensations that formulated the final composition of the artwork (Casey 2005, 155). De Kooning in his work conveyed the bodily experience of the world using expressive gestures and marks that allude to dynamic human figures interacting with place (Figure 21). His paintings offer a view of a location not from "above" but "from the ground"; they are therefore expressions of deeply absorbed and experienced landscapes (Casey 2005, 151).



Figure 21. Willem de Kooning, Rosy-Fingered Dawn at Louise Point, 1963, oil on canvas, 203 x 177.8 cm

The intimate relationship with place is also articulated in the artworks of Roni Horn, an artist who has extensively explored Iceland since 1975. Explaining her multiple visits to this country, Horn states, “I feel like Iceland is an open air studio for me. You know, one artist might choose marble and I chose Iceland. It’s not specifically a medium, but like a substance to me” (cited in Haggan 2011, para. 5). The artist is especially interested in the unique aesthetic of the island’s volcanic and glacial landscape which she “treats [...] less like a subject and more like a medium—a means through which she expresses broader concerns” of identity, place’s mutability, local politics and memories (De Salvo 2009, 20). Horn’s complex multi-sensorial experience of the place is a main inspiration for her practice.

Horn's work *Becoming a Landscape* (1999-2001) (Figure 22) is a notable example which reveals the artist's involvement with the Icelandic environment. The work comprises several paired photographs; there are three pairs of a portrait of a young person in a knit cap and six pairs of images of thermal springs. Tacita Dean and Jeremy Millar commented that "interestingly the portraits are most difficult to read", the face is without emotions, and gender and age are hard to determinate. On the other hand, the photographs of wet and muddy thermal springs seem almost "palpably corporeal" (2005, 58). The images of the crusty earth's surface with the bubbling centre in a way evoke bodily features such as skin, eyes and the mouth. Horn fleshed out the relationship between the body and its surroundings by engaging with the materiality of the landscape and by utilizing the methods of pairing and comparison. The photographs encourage the viewers to sense the coarse surface of rocks, wetness of the ground and vapours emitted from thermal pools, and thus experience them in their own realm.

In addition to the absorbing representation of the landscape, the use of evocative titles is one of the methods that assist in creating a connection between Horn's work and the viewers. This strategy concurs with the goal of mapping out to make the experience of the artists' accessible for others (Casey 2005). The phrase *becoming a landscape* alludes to the process of merging, transforming and dissolving initial boundaries between the body and the land. It suggests the artist's aware engagement with the island; being within the place and bodily sensing its surfaces and atmosphere. As much as I admire the visual aspects of *Becoming a Landscape*, I consider the use of the title as an example of a strategy that triggers reflections and guides the viewers, while significantly contributing to an understanding the artist's experience of the island.



Figure 22. Roni Horn, *Becoming a Landscape*, detail, 1999—2001, 10 paired C-prints, 20 prints total, 48.3 x 48.3 cm each print.

Horn's practice evolved from her rich engagement with the physicality of Iceland that resulted in the empirical understanding of the complexities of the place. For me, examining Horn's extensive oeuvre, which spans books, photographs, sculptures and installations that reconcile materials with personal experiences, highlighted significant artistic strategies. Horn's methodologies reveal the inextricable relationship between the body and place, and elicit the significance of a landscape both as a subject and as a means.

In developing my studio methods for this project, I was inspired by the work of Roni Horn, Dan Rice and Willem De Kooning, which all demonstrated a range of techniques that successfully expressed the sense of close relationship with place. Horn's experience of Iceland is articulated by tactile qualities of the island's surface enhanced by suggestive titles; Rice's and de Kooning's paintings represent their intimate connection to place by abstract and expressive brushstrokes, only vaguely referencing the physical landscape. In contrast to the artists' methodologies, in my practice I utilize more pictorial means of expression—often using photographic images of architecture and vegetation, and figurative drawings. Considering Horn's, Rice's and de Kooning's artworks prompted me to question how the confluence of figuratively represented visual features of place and the sensed experiences can be embedded in my artwork to map out my experience of place. How can I achieve both; the sense of physicality as palpable as in Horn's photographs and evoke the "sensuously felt features of the landscape" (Casey 2002, 151) like Rice's and de Kooning's paintings?

Similarly to Rice's paintings which originated from patiently observing, absorbing and dwelling in a certain region and reflecting upon its "continuous pattern of inhabitation" (Casey 2005, 154), my series *Encountering the unfamiliar I-IV* (2016-17), lithographs printed on washi paper²⁴, was derived from encounters and absorptive mapping within my everyday surroundings in Perth. Whereas Rice's primary interest lay in conjuring up the feelings of place by painting organic, abstract forms, I aimed to evoke the sense of place through the features of its materiality. The physical elements of the city, such as its diverse and intricate vegetation, the characteristic single-storey houses in the suburbs, and the seemingly endless horizon, were significant aspects of the place's materiality which I utilized in my prints in an attempt to underline Perth's specificity. However, I recognized the core of the city's materiality to be constituted by its immaterial features such as brightness, warmth and spatial openness, which I found more challenging to represent visually.

While working on this series, my goal was to express scenes of Perth, representations that imbue a sense of my engagement with place while eliciting its atmosphere and tactility. I reflected on the patient observation of the moments of seeing the sunlight shining through eucalyptus' crowns, observing the delicate branches of trees set against the vastness of the sky and sensing the perceptual feeling of light while testing several compositional strategies that can re-enact these experiences. On evaluation, the composition of *Encountering I* (Figure 23) seemed to imply a moment of gazing at the landscape from afar, perhaps from the car window; a moment of quickly passing without registering the details of the landscape which perhaps represented more of a view of place. In contrast, the composition and imagery of *Encountering the unfamiliar IV* in a more successful way suggested my attentive observations of place by highlighting the textural details, diverse shapes of the depicted vegetation, and pictorial depth via the method of layering (Figures 24 & 25).

The outcomes of *Encountering the unfamiliar* prompted me to question the significance of distance and proximity to place while creating the work. I intuitively chose to translate the images of Perth via a Xerox transfer²⁵, in which the direct print process results in sharp and crisp images. I found that the saturated and detailed images reflect my immediate experience of seeing a place while producing an artwork. I compared *Encountering the unfamiliar I and IV* with my earlier prints such as *Sediments of place* and *Recalling home*, where I employed tusche drawings and gestural marks. At first, the contrast between the hand-drawn elements set against crisp images suggested the impressions of a place recalled from memory, whereas the photographic elements implied the directness and physical proximity of the depicted place. Yet, upon further evaluation, I realized that a simple distinction for hand-drawn and photographic images is perhaps too straightforward. At the same time, looking at these prints pinned on

²⁴ Washi is a type of paper originally made in Japan. It is often made using fibers from the bark of the gampi tree, bamboo, hemp, rice or wheat.



Figure 23. Monika Lukowska, *Encountering the unfamiliar I*, 2016, lithograph, 64 x 97 cm.



Figure 24. Monika Lukowska, *Encountering the unfamiliar IV*, 2017, lithograph, 64 x 97 cm.



Figure 25. Monika Lukowska, *Encountering the unfamiliar IV*, 2017, detail.

my studio walls helped me understand that distance and proximity are not key aspects that informed my practice; it is an affective bond with each place that most of all guided the representation of Katowice and Perth in my work.

The idea for the work *Encountering the unfamiliar III (Walking the suburbs)* (2017) (Figure 26) arose from my reflection on topographical intimacy (Lippard 1997), a concern that I introduced in Chapter 1. Through this work, I examined my experience of Perth's suburbs that I passed by everyday on my route to the University; it was a matter of "bringing back the way something has been experienced again and again" (Casey 2005, 154). The suburbs appeared to me as interrelated pockets of the city tucked within the trees; an assemblage of houses, vegetation, fences, roads and parks, which most of the time seemed empty and quiet. Walking through the suburbs triggered a feeling of curiosity to explore various shapes of vegetation set against the straight lines of brick and metal fences, wander off the main road to the local bush and discover what is hidden behind the corner.

Instead of horizontally extending the composition of the print as I did in my previous work, I hoped to underline the rhythms of walking through developing pictorial depth, creating a more dynamic relationship between the images and incorporating lines that would suggest directions not only from left to right but also diagonally and vertically. Through the accumulation of multiple layers in the corner of the print, I hoped to trigger a moment of looking into the place, to explore not only what is represented but what can be potentially hidden behind the fence or in the dense bushes.



Figure 26. Monika Lukowska, *Encountering the unfamiliar III (Walking the suburbs)*, 2017, lithograph, 64 x 97 cm.

²⁵ In Xerox transfer, the photocopies of images are transferred onto the stone by rubbing the back of the image with the acetone and running it under the press.

The sense of the spatial openness of Perth guided my decision to leave most of the paper empty in the *Encountering the unfamiliar* series. By doing so, I hoped to emphasize the interplay of material and immaterial elements of the city's atmosphere, the contrast of the built environment and landscape, and the vastness of the sky. The open space on the prints possibly leaves an opportunity for the viewers to sense and imagine the moment of standing under an immense sky and being embraced by the feeling of brightness, or the moment of walking through an extensive suburban area.

While producing this series of work, I became especially attentive to the materiality of the paper. I initially chose washi paper as its tones and the feeling of its texture effectively reflected my perception of Perth. The soft texture of washi with partially visible fibres offered a tactile surface to work on. The lightness of the paper, its partial transparency and its flexibility, which allowed for overcoming the limitation of the press,²⁶ became another means through which I attempted to *map out* my experience of Perth. I became mindful of the delicate indentations and crinkles that appeared during the handling of the paper and the multiple runs under the press. In these works, the surface of the washi retained my studio rhythms, the printed images, and the impact between the paper and my hands. By reflecting on the tactility of the paper, this prompted me to investigate the role of the printed surface and its contribution to the understanding of the work.

The intrinsic role of paper is evident in the artworks of artist Kiki Smith, which provided a valuable example that furthered my explorations of washi paper in my printmaking practice. Smith's broad oeuvre includes sculptures, drawings, prints and installations. She maps the internal and external territory of the human body—exploring the notion of birth, death, regeneration and corporeality. In addition to the intriguing subject of her work, I am particularly attracted to Smith's techniques and methodologies. She often uses delicate and handmade papers which seem crinkled, stitched, ripped and chine-colléd, and carry "vivid traces of artist's touch" (Stapen 1994, 3). The majority of the paper, often left blank, creates a captivating background for delicate drawings and prints and is a central part of her artwork.

The importance of the physicality of the paper is particularly apparent in Smith's work *A Man* (1990) (Figure 27) and *Here* (2010). These large-scale drawings and prints were created on sheets of paper that had been pieced together (Figure 28). The paper, which looks like it has undergone several manipulations, alludes to human skin which suggests an intimate connection between the work and the human body. The wrinkled and rich surface adds another dimension to the work; it not only speaks on a visual level but through its tactility which demonstrates the sense of touch and the artist's deep engagement with the process of creating the work. In Smith's practice, the original use of paper is an essential element of the work that enriches its final effect.

Examining Smith's work and reflecting on my studio discoveries opened an inquiry about the material conditions of the representation of place in my practice. Casey suggests that one of the crucial material conditions of landscape painting "is the place afforded by the physical canvas (or paper, or whatever other surface) on which the representation of the landscape appears" (2002, 120). It involves incorporating the physical surface of the painting, "even untouched", to the totality of the work of art which contributes to its completeness. According to Casey, this strategy is exemplified in the unpainted canvas' fragments in Paul Cezanne's work and traditional Chinese landscape paintings where the expressive brushstrokes are set against the pristine background of the "untouched" paper (Casey 2002, 120). A similar method is evident in Smith's work where the artist leaves the dominant parts of her prints and drawings empty. However, in contrast to Chinese landscape paintings, where the surface is left immaculate, Smith's paper is full of marks and creases. I consider the surface of her work as a membrane that simultaneously preserves the physical engagement in the creative process and complements the outcome of the artwork.

²⁶The washi paper can be easily folded and run under the press without the risk of permanently breaking or tearing the paper.



Figure 27. Kiki Smith, *A Man*, 1990, printing ink on torn-and-pasted paper, 198.1 x 508 cm.



Figure 28. Kiki Smith, *Here*, 2010, ink on Nepal paper with colored pencil, 143.5 x 119.4 cm.

In my previous prints where I endeavoured to represent Katowice's materiality, the paper was treated as a neutral background for the impression of the matrix printed from the stone or screen. The white areas of the "untouched" paper were parts of the overall composition; the space that completed the work, but did not contribute to the expression of the city's materiality. By contrast, in the *Encountering the unfamiliar* series, the washi paper became a significant part of the print with visible traces of touch. I noted that the intentionally left unprinted space might offer a space where associations to openness, vastness and brightness can emerge and underline the sense of my bodily engagement in the printing process. By comparing the role of paper in these two bodies of work, I became more aware of the vital function of its tactility in conveying the materiality of place that goes beyond its pictorial representation.

To further elaborate on the significance of an artwork's surface, Casey points out that it "possesses visual and tactile and kinesthetic properties that contribute to its status as a place of a very particular sort" (2002, 121). The surface forms a ground for the representation which defines its later perception by the viewers. The depicted place "is conveyed *through another place*: the place of the painting itself [...]. The surface is the bond [...] that ties together representing and represented places." It is a "bearer" of a place formed by its representation (Casey 2002, 121, original italics). The distinct qualities of the surface condense and retain the specificity of a place; its scale, textures and colours express the feeling of being present. Casey emphasizes that the surface, integral to the representation of place, should be considered through its pictorial rather than only its physical status. In other words, the surface should be treated as an element of the composition, not only as a background for it. Without a surface, "represented places could not enter into" the viewers' "aesthetic perception", "they would be merely imagined in the mind's eye" (Casey 2002, 122). It is crucial that the "represented places must find a proper surface of inscription. [...] a surface that constitutes its own kind of place" (2002, 122). Casey suggests that this results in the portrayal of place that is not confined by its surface but which rises from it (2002). Consequently, the work of art not only becomes a representation of place but a place itself—offering the viewers a new terrain for explorations.

Casey's writings prompted me to consider the qualities of the printed surface which as pointed out by professor Ruth Pelzer-Montada seem to be disregarded in the contemporary art discourse. In her seminal article "The Attraction of Print: Notes on the Surface" which "examines the surface of the contemporary art print as a means to position printmaking in relation to contemporary painting, photography, and new media" (2008,75). By discussing the diverse aspects of the surface and especially focusing on haptic modes of looking, Pelzer-Montada traces similarities between the print and other media (2008, 75). The notion of haptics expands on the material conditions of representation discussed by Casey as it adds additional consideration while creating a surface of the artwork.

While examining the surface of the print, Pelzer - Montada discusses video critic Laura U. Marks who investigates the difference between haptic and optic modes of perception. Haptic perception is usually defined as the combination of tactile, kinesthetic, and proprioceptive functions, the way we experience touch both on the surface of and inside our bodies. In haptic visuality, the eyes themselves function like organs of touch" (Marks cited in Pelzer-Motanda 2008, 80).

Drawing upon Marks' ideas Pelzer-Montada suggests that printmaking can "blend vision and touch" and invite the "caressing gaze" originally reserved for textile art such as weaving and embroidery (2008, 85). There are several aspects of printmaking that contribute to its haptic qualities such as layering and the type of surface that the image is printed on. The layering differs depending on the print technique but the "deposits of inks [...] yield a surface that resembles no other image due to its particular haptic quality" (2008, 85-86). In a similar vein, Weisberg points out that distinctive qualities of printmaking techniques result in a unique "ink layer, varying from the raised lines of intaglio, to the subtle veils of lithography". The combination of the layers is often more nuanced and complex than "surface of most paintings" (1986, 60). Both Pelzer-Montada and Weisberg underline the complexity of the printed surface and position it equally alongside other art forms.

Furthermore, Pelzer-Montada suggests that "the material onto which the image is printed" plays a key role. "The specific haptics of different types of paper" contributes to the haptics of the print (2008, 86). For example, the smooth surface of the rag paper absorbs the ink differently than the grainy sheet of wash; the ink easily saturates and embeds into the fibres of the latter whereas it seems to lay on top of the rag paper, creating a visible boundary between the paper and the ink. Similarly, the type of the paper affects the tonality of the printed colours, by either enhancing them or resulting in gentle and slightly desaturated impressions. Depending on their durability, some papers remain flat whereas others are easily marked and crinkled during printing. The haptic qualities of the surface are especially evident in the work of Kiki Smith discussed earlier in this Chapter. The paper is full of crinkles and indentations, and encourages viewers to first sense the texture of the surface and then analyze what is actually being depicted. Considering the haptics quality of the paper encouraged me to think about it not only in terms of its purely technical and aesthetic purposes but as means that can construct the surface for the represented places and strengthen the viewers' experience of the work.

The idea of the haptic along with the material conditions of representation in landscape painting are valuable considerations for my practice which influenced my sensitivity to the materiality of the print. Prior to developing *Encountering the unfamiliar*, I considered a print to be comprised of an accumulation of printed layers and visual information, and disregarded the role of the printed surface. I envisioned that the meaning of the work emerges from the connections between layers developed by the interplay of images, tonalities, colours, textures and opacities. Drawing upon my studio practice, Kiki Smith's work and Casey's and Pelzer-Montada's ideas, I recognized that the qualities of the paper can be as significant as the printed images and similarly contributing to the outcome of the work. This was a noteworthy discovery for my practice that influenced my subsequent studio methods and artworks which I discuss further in this chapter.

Artist John Wolseley's works are prominent examples of the engagement with the physicality of place and how their complex surfaces invite viewers to travel through the represented places. Wolseley's main interest lies in examining the specificity of the Australian landscape. His work derives from many years of living and intensely exploring the unique character of the country. His acute engagement with landscape in the remote and often hostile parts of Australia presents a very different type of experience to my daily interactions in Perth or Roni Horn's planned journeys to Iceland, yet it comprises a sense of absorptive mapping. The artist's creative process serves as a significant example of the intimate involvement with the materiality of the landscape and demonstrates the artistic strategies that reveal the spirit of place to the viewers. Wolseley's works demonstrate the combination of mapping with/in and mapping out the experience of place.

Wolseley (2017) states, “My work over the last thirty years has been a search to discover how we dwell and move within landscape”. His practice is a response to Australia’s unique environment and the sensation of being on its surface, absorbing its material sensitivity and conveying it through the painted marks. Wolseley (2017) points out that by “[u]sing techniques of watercolour, collage, frottage, nature printing and other methods of direct physical or kinetic contact I am finding ways of collaborating with the actual plants, birds, trees, rocks and earth of a particular place”.

Wolseley’s practice is an attempt to “empower the environment to the outcome of a work of art” (Grishin 2015, 187). The artist is not just an observer of a landscape, but a participant, an active viewer from the inside. This approach is evident in the work *From the edge of the great floodplains of Garrangari and Garrangalli, NT* (2012-2014) (Figure 29), where he utilizes the pieces of tree trunks as a direct matrix, and in *Bush Notations, Curra Moors with Regent Honeyeater* (2002), where the drawings are made by trees shrubs and grasses carbonized in bush fires. Art historian Sasha Grishin comments on this work, “By tracing the marks of the fire he [Wolseley] also records the passage of artists moving through landscape”. The work is an amalgam of walking rhythms, the impact between the paper and the burnt elements, and the atmosphere of the place (Grishin 2016, 191).

Wolseley’s methodologies coincide with the premise of absorptive mapping. He spends extensive periods of time being exposed to the challenging conditions of heat, sun and dust to absorb the complexities of a place. According to Grishin, this methodology breaks the boundaries between the body and the place. Through multiple visits to the chosen sites and the reflexive practice of observing, touching and walking, Wolseley builds up a relationship with a local ecology, community and the spirit of place. His artworks are not only forms of exploring the specificity of landscape, but also an expression of “his own emotional response to the place, whether it be feelings of loneliness, harshness and a sensory embracement of the nuances of the environment” (Grishin 2015, 247). His works transmute his intimate experiences in a range of Australian landscapes and he “encourages an understanding of the significance and environmental fragility of these remote and little-known sites” (NGV 2015) (Figure 30).

Wolseley’s work invites the viewer’s eyes not only to travel horizontally and vertically on the immense canvas, but also to explore the depth of the work. This is achieved through expressive and dynamic gestural marks, motifs that are both depictive and abstract, and the scale and materiality of the work. Examining Wolseley’s paintings pointed out the significance of the ‘immersive qualities’ of the work in the process of transmuting the atmosphere and unfolding the experience of the place. Reflecting on Wolseley work, I recognized the necessity for my practice to develop strategies that will position the viewers not in front of the work but “inside it” so they can be “embraced by this work, enfolded with/in, attracted to it and drawn into it” (Casey 2005, 161).

[click to view image online](#)

Figure 29. John Wolseley From the edge of the great floodplains of Garrangari and Garrangalli, NT, 2012-2014, pencil, charcoal, black and brown chalk, watercolour, coloured pastel, frottage and collages of linocut, wood relief printed on Japanese and wove paper 155.5 x 961.7 cm.

[click to view image online](#)

Figure 30. John Wolseley, Murray-Sunset refugia with 14 ventifacts, 2008-2010, carbonized wood, watercolor and graphite on 15 sheets of paper, irreg. size.

While producing a *Riverside Drive* (2017), an artwork printed on lightweight Kozo²⁷ paper, I was interested in finding methods that can underline a sense of my sensory experiences in Perth while reflecting the potential sensations that the artwork can generate as outlined by Casey. Informed by the printmaking methods of Kiki Smith and her use of the tactile qualities of the paper, and the consideration of the idea of the bearer, I tested a new approach to layering in this work; not through amassing layers on the same surface but through overlapping the translucent sheets of paper. The strategy of constructing a print through individually printed layers allowed me to reconfigure and deconstruct the elements of place in a new way. The composition of the print was not constrained by the size of the paper; rather I could freely add new layers, and make decisions while printing, which resulted in achieving a new way to map out my experience. In addition, this method provided a new format for presentation. I did not permanently stick the sheets of paper together; instead, I pinned the upper corners to the wall, which let the paper to float freely against the wall and slightly move every time viewers passed by the work. The physicality of the surface amplified the feeling of lightness of the work that reflected my associations with Perth's atmosphere which I perceive as a delicate, light substance enveloping the city (Figures 31 & 32).

Riverside Drive drew together the ideas of absorptive mapping, walking and absorbing the atmosphere of Perth. I traced and inscribed my walking paths in the form of dynamic lines that were both carved within the represented landscape and existed as a separate layer that overlapped the printed images in an attempt to underline the feeling of passing the place. By utilizing this method, I intended to set directions for the viewers to follow on the terrain of the work. The horizontal composition of the work, created by adding sheets of paper, suggests the possibility of augmenting the print by adding new fragments of Perth as I continue my walks.



Figure 31. Monika Lukowska, *Riverside Drive*, 2017, lithograph, 64 x 73 cm.

²⁷ Kozo is a type of Japanese paper made from kozo fibres that create durable and absorbent papers.

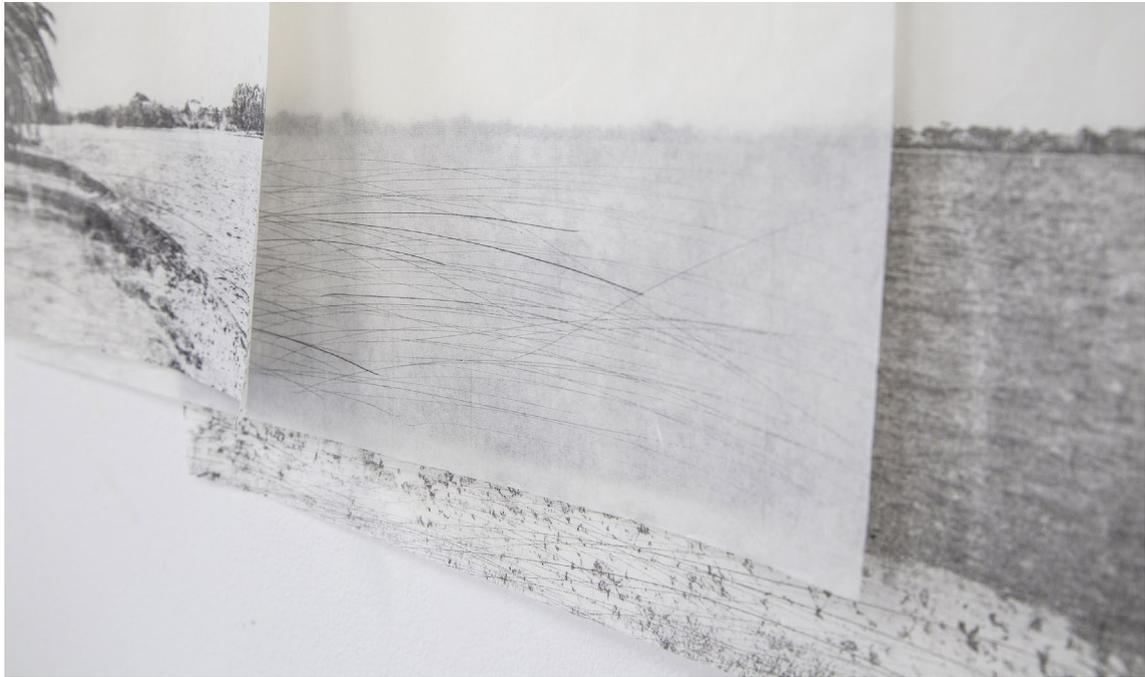


Figure 32. Monika Lukowska, *Riverside Drive*, 2017, detail.

Reflecting upon *Riverside Drive* further underlined the importance of establishing a meaningful relationship between the surface of the work and the layers of print, while representing place. The permeability of Kozo paper absorbed the ink in such a way that the image seemed embedded in the paper rather than simply superimposed on it. The subdued hues of the print, in parts, blended with the warm tones of the paper and resulted in the faded depiction of place, echoing the feeling of an extremely sunny day, which I often experienced in Perth. The established relationship between the surface and the printed images significantly expanded my methods of expressing the materiality of the city, capturing both the material and experiential aspect of place.

Absorptive mapping proves to be a valuable method of encountering and understanding place which results in developing a greater awareness of the nuanced relationship between the body and the place. The representation of place originating from the practice of absorptive mapping renders most of all the subjective feelings and sensations experienced by artists, while encouraging contemplation about broader issues related to place. By considering the work of Roni Horn, Kiki Smith and John Wolseley, along with the examination of material conditions of representation in landscape painting proposed by Casey, I identify valuable artistic strategies that contribute to the evocative delineation of materiality. The surface of the print, perceived as an integral part of the representation, has potential to not only allude to the atmospheric qualities of place, but at the same time to bring the viewers into direct contact with artists' physical engagement during the production of the work. As a next step in my research, I question how the accumulated experiences of materiality—through absorptive mapping and walking—are embodied in the body, transformed and then expressed through creative process.

CHAPTER 4

Embodying

Edward S. Casey suggests that the lived body puts people “in touch with the earth, whether the actual scene, the imaginary earth of non-representational landscape, or the virtual earth explored by the viewer’s phantom body”. The body is “what affords ‘a feel’ for a given landscape” and it is a source of intimate knowledge (2005, xvii.). The interactions between the body and place occur in at least two different ways, which Casey labels as “outgoing” and “incoming”. The “outgoing” process encompasses the bodily encounters with the physicality of place; the “body encounters the place by *going out to meet it*” (2001, 688, original italics). It is a matter of empirically experiencing the materiality of place and engaging with its spatiality. There are several means through which the body “meets” places—car, train and plane travels allow fast movement between sites and make remote locations accessible; by contrast, the act of walking enables the body a more intimate contact with a place, to feel, sense and experience it. Through ongoing interactions between place and the body, “each continually evolves, precisely in relation to each other”; through the encounter, the body becomes a part of a place (Casey 2001, 688). The outgoing process in the form of walking was one of the pivotal methods in this project which resulted in experiential knowledge about place. For me, it has changed my relationship to Katowice and Perth by turning the unfamiliar into the familiar, engendering feelings of belonging and attachment, and influencing my perception of each place. One of the main aims in this research is to understand how these experiences are stored in the body and affect creative practice. The concept of incoming ways provides a ground for further exploration.

The “incoming” aspect is a process wherein the “structures” of the world affect the body and influence it over time; “sedimenting themselves there and thus becoming formative of its specific somatography” (Casey 2001, 688). The body integrates residues of places; its smells, sounds, lights and textures through the “placial incorporation” (Casey 2001, 688). The placial incorporation is a process of inscription, absorption, a moment when the experiences of materiality are being lodged in the body. It results in a deposit of sensorial and visual memories accrued in the body. This concept complements and furthers the discussion about absorptive mapping (Casey, 2005) as it similarly underlines the process of absorption and, in addition, it stimulates a reflection upon how this absorption is transformed within the body.

The examination of the ways in which the accumulated experiences of the materiality of place are embodied within the body, altered and expressed in the work of art, formulates the first focus of this chapter. These ideas are elaborated on through examination of John Dewey’s, Juhani Pallasmaa’s and Barbara Bolt’s writings on creative process, and by reflecting on my studio practice.

Considering the incoming processes between people and places prompted me to question the existence of similar interactions between the human body and the work of art; in what way can a visual image affect the viewer? Tim Ingold (2010) points out that to achieve an intense experience of the work of art, viewers have to consciously engage with its meaning. He echoes painter Wassily Kandinsky’s remarks that it is not sufficient to simply determine what a painting is about and what was the intention of an artist (2010, 21). To gain a comprehensive understanding of the work of art, it is important to look beyond what the artwork depicts. The artwork should appeal “to emotion, feeling and the pulsations of the soul” and seek sensations that the viewers can experience in real life (Ingold 2010, 21). Ingold points out that by perceiving artworks through this perspective, viewers can identify with the work beyond its portrayal on canvas and “inhabit” it—move through its space and engage with its physicality (Ingold 2010). I see a certain analogy between inhabiting the work of art and the incoming ways of interacting with place. Through the incoming ways, the

place is inscribed and absorbed in the body, and through inhabiting an artwork, the viewer's body attunes to the work of art and absorbs its essence. Reflecting on these processes encouraged me to examine strategies that can evoke the viewer's experience of inhabiting the artwork which is the second focus of Chapter 4. I develop this discussion while analyzing the work of artists James Turrell and Cai Guo-Qiang.

My artworks discussed in this chapter test methods through which I can engender the process of inhabiting the work of art in an effort to address the second part of my research question of how might printmaking methods be deployed to develop artworks that reveal a contemporary experience of place.

Internalized images and creative process

In his examination of diverse forms of landscape representation, Casey points out that the moment of artistic creation begins with the act of walking and ends in the physical action of painting: "from sensing natural phenomena to perceiving their painted representation—in all such bivalent actions, the body plays an essential role" (Casey 2002, 109). An artist's experience of place is constituted by the amassed "bodily sensing". The feelings and sensations of place are registered and thus form a reservoir from which a work of art can emerge (2005, 156). To form the reservoir of experiences, artists must deeply engage with encountered landscapes. The awareness of this type of engagement was already evident in the methods of the ancient Chinese painters from the Northern Sung era (A.D. 960-1126). The artists would travel extensively through the landscape attentively examining its features until they felt fully united with it. "When the spirit was aroused" by the beauty of the nature, the artist "would store his exhilaration in his heart; hence the immensity in his breast naturally produced hills and valleys" (Tung Yu cited in Casey 2002). The condensation of emotions, feelings of awe, fascination and sublimity, intertwined with visual memories, was a catalyst for expressive paintings. Ancient Chinese called these condensations "mind-heart-imprints" which are, as Casey points out, internalized images (2002, 108); an "experiential stock on which the painter draws" (2005, 159). The internalized images are not only facets of visual information but most of all the "polysensorial experiences of the world" (2005, 156).

The aware engagement with place and the drawing upon the internalized images is particularly evident in the artistic process of John Wolseley, discussed in Chapter 3. The multisensory experience of the landscape is central to the artist's practice; his work stems from being within the landscape, being bodily immersed in its materiality, and experiencing a full spectrum of sensations. Casey points out that the artists' complex experience provides enough depth to "underlie subsequent actions of painting that are not merely pictographic" (2005, 157). In line with these observations, Wolseley's paintings are not simple representations that reproduce the features of the landscape; rather, they transfigure the artist's experience, fill the image with mind-heart imprints and convey a deeply absorbed essence of the Australian environment.

For me, this concept reconciles the ideas of sediments, layers and residues of places that remain in the body after its engagement with place in the form of memories, feelings and sensations. I consider internalized images as meaningful elements of the materiality of place. Drawing upon Arroyo- Kalin's concept of materiality, as a result of the engagement between the body and materials, the internalized images can be perceived as one of outcomes of these interactions. They are traces of place comprised of sensations, tactile encounters and sensorial knowledge; for example, my memories of soot ingrained in the coarse surfaces of the buildings enmeshed with feelings of home, or the sense of openness and brightness weaving the atmosphere of Perth. I envision the experiences of materiality to be compressed into internalized images, lodged in the body in the form of internalized images which, through the creative process, are channelled in the work of art informing a representation of place.

Juhani Pallasmaa proposes that creative process is not simple and straightforward but it “is *work*, labour in the proper meaning of the word.” The artwork develops from a messy studio; multiple tests, errors, corrections that “help to dwell in the work and to grasp” its multiplicity and plasticity (Pallasmaa 2009, 109, original italics). Through this process, the mind remains in the state of uncertainty; constant questioning, analyzing, reflecting and evaluating, which stimulates curiosity and is a driving force in creative thinking (2009). Pallasmaa suggests that these processes are instrumental in developing a connection between the work and the maker. They turn the creative process into an act of “waiting, listening, collaboration and dialogue” (2009, 111), where the answers can be revealed by failures, unexpected discoveries and moments of doubt. Pallasmaa’s remarks on the studio practice correlate with my experience of working with stone lithography.

In my practice the surface of the stone became a primary platform for my studio work. As much as it offered a prolific environment for creativity, it as well imposed several challenges. The envisioned images often looked differently after printing as the matrix did not absorb enough ink, the washi paper resulted in desaturated tones, or the tusche reticulations disappeared due to my unconscious mistakes during the etching process. The stone itself was often affected by other factors such as humidity, heat and chemical reactions. On reflection, the mistakes, challenges and unpredictable outcomes were the driven force in developing new work and finding solutions that enriched my practice.

In unfolding the internal processes of creative thinking, Pallasmaa points out that the meaning of the represented image is intensified by the act of “experiential condensation”: compression and distillation; condensation of imagery, experiences, significance and meaning; and “an interplay between the unconscious and conscious mental faculties” (Pallasmaa 2011, 56). Through these processes, the amassment of experiences is compressed as it finds form in the work of art. Presenting a view that is similar to Pallasmaa’s, philosopher John Dewey, in his seminal book *Art as Experience* (1934), suggests that an artwork emerges from an organization of “inner” and “outer” materials interweaving with each other. The “inner” materials encompass “observations, memories and emotions” sedimenting in the artist’s mind. Through the studio process, which stirs the amassment of meanings and images originating from past experiences, the “inner” materials are refined and then translated into pictorial marks that manifest the “essence” of the process (Dewey 1934).

The process of distillation and condensation was especially evident in the work of Richard Long, where the artist’s experiences of extended walks were transfigured into minimalistic artworks that encapsulated their essence. Similarly, Roni Horn in her work did not represent the vistas of Iceland, rather she condensed and underlined the most vividly sensed aspects of the landscape. In their work, these artists do not simplify their experiences of landscape or a walk, but the flesh out the place’s core, which aligns to Pallasmaa’s remarks that multiple perceptions and associations are compressed through condensation into an “experiential singularity” (2011, 55). Likewise, in my practice, the process of constructing the artworks required a distillation of both external and internal experiences of places; the visual, bodily and sensorial memories. Through the studio practice, the inscribed in the body traces of place found a physical form in the reticulations of tusche, dynamic lines and charcoal drawings.

Pallasmaa and Dewey highlight the intricate processes that precede the creation of the work, namely, the significant role of interplay between emotions, thoughts and ideas before they find manifestation in the work of art. However, it is important to note that Dewey discusses creative practice strictly from the theoretical perspective like Pallasmaa who, being an architect, draws upon his experience of working with artists and craftsmen. They emphasize the role of conceptual thinking, but do not analyze the role of the materials in the act of making; neither examine the physical processes in the studio in depth. Artist and theorist Barbara Bolt contributes to the discussion about creative practice by highlighting the relationships between the body, materials and ideas in the development of the work of art.

Bolt claims that the profound understanding of ideas comes from involvement with practice; a work of art emerges from artists' engagement with "materials, methods, tools and ideas" (2004, 65). She offers an insight into the physical process of creating a work of art while discussing the act of painting in which the body and the mind respond to the materiality of paint:

[...] painting may be seen as a response to what happens in the interaction between paint, oil, turps, canvas, gravity, sun, heat, the occasional live beast and the human body. In this process, the body, the materiality of the paint and the environment are implicated and mutually dependent, so that art emerges in the interactive labour of making. This dynamic relation figures material practice in terms of co-emergence rather than mastery (2004, 78).

For Bolt, the contact with the materiality of the medium triggers tensions, gestures, flows and dynamics from which an artwork emerges. While Dewey and Pallasmaa perceive the creative process as a balance between mental processes and studio work, Bolt argues that the practical side of the work has utmost importance. She proposes that the physical engagement with materials becomes primary and prioritized "over the assumed theoretical-cognitive engagement" (Bolt 2004, 65). The interplay between the body, materials and ideas formulates the meaning of the work.

In this project, my method of inquiry was primarily grounded in the studio practice. Bolt's remarks, then, are important considerations in terms of establishing the connections between the materials, the body, and my process of artmaking. My studio strategies encompassed the range of techniques, spanning from taking photographs, to cutting, collaging, printing, etching, transferring and drawing. These methods, besides being influenced by experiences of place and reflection on relevant art practitioners, were most of all affected by experimentations with materials, techniques and unexpected studio discoveries. In line with Bolt's observations, my physical process of doing and involvement with materials such as inks, tusche, paper, stones and screens yielded a range of new strategies. Even though the studio tests often resulted in unsatisfactory outcomes, they presented potential modes of representation, assisted in formulating new ideas, and elicited new meanings and purposes. For example, the accidentally occurred marks and indentations on the paper became an important element of my prints that added tactility alluding to my physical engagement with the printing process and contributed to the representation of place. The act of "doing" and "making" was a trigger for "experiential condensation" (Pallasmaa 2011), a moment when the residues of materiality gain a physical manifestation. At the same time, it helped to distil my internalized images and created a connection between the materials and experiences which I became especially aware of while producing the prints *Winding Towers I & II* (2017).

The artworks *Winding Towers I & II* (2017) emanated from my interest in the shapes of the mining winding towers; a common element in Katowice's landscape dotted with mines which, for me, embody the sense of place and the comforting feeling of familiarity and home. My goal was not to simply portray the towers but through their representation evoke a sense of place that corresponds with my accrued internalized images of Katowice.

Prior to printing, I carefully selected photographs of the most vividly remembered towers and planned the image composition by positioning each layer and determining its scale and tones, envisioning the work as a landscape of intersecting winding towers. However, as I printed the first images and observed how the ink overlaps, mixes and blends on the paper, I started to reconsider my early thoughts and objectives. My attention gradually gravitated towards the condensed sections of the print, where the layers densely overlapped. The transparency of the upper layers lets the lower images show through, which created an entanglement of lines and tones forming a new type of composition; more interesting than the one I had originally planned (Figures 33 & 34).

Instead of offering an obvious depiction of the towers, the layers created a type of labyrinth, a convoluted space that reflected my images of winding towers remembered throughout the years; not as detailed edifices but rather as threads interwoven throughout the city. In addition, I noticed that those fragments of the prints encouraged a more attentive looking at the work, resonating with my experience of carefully scrutinizing the construction of the towers in my hometown.

The attentiveness to the printing process and observation of the materiality of the print resulted in exposing new ways of embodying my amassed experiences of Katowice's materiality. It presented a possibility for visually articulating my experience, not through literal images but through fragments that suggest textures and structures of place. I recognized these parts of the prints, which could be revealed only through printing, as valuable discoveries that flesh out the internalized images of my hometown.

Inhabiting the work of art

Tim Ingold in his essay "Ways of Mind-Walking: Reading, Writing, Painting" (2010) invites readers to ponder the role of visual images. He questions the "difference between walking on the ground, in the landscapes of 'real life', and walking in the imagination, as in reading, writing, painting or listening to music" (2010, 15). He points out that while walking in the actual landscape or in the topographies of the imagination, the mind becomes absorbed by what it encounters, either the physical features of the landscape or letters in the manuscript, sounds, or brushstrokes on the canvas. Both acts require an aware engagement with the visual "marks and traces inscribed or impressed in surfaces in the world" and the images that "were, on the hither side of eyesight, 'in the mind'" (2010, 16).

Ingold therefore proposes a consideration of images not through the forms that they represent, but by the idea that the images are "place-holders" for these forms. "Could it be that images do not stand for things, but rather help you find them?" (Ingold 2010, 16). Following this line of inquiry, Ingold questions if the work of art "can be understood as a final image" for interpretation, or should it rather be considered as "a node in a matrix of trails" that can be followed by attentive viewers:

Are drawings or paintings of things in the world, or are they *like* things in the world, in the sense that we have to find our ways through and among them, inhabiting them as we do the world itself? (Ingold 2010, 16, original italics)



Figure 33. Monika Lukowska, *Winding Towers I*, screen-print, 56 x 76 cm, detail, 2017.



Figure 34. Monika Lukowska, *Winding Towers II*, screen-print, 56 x 76 cm, detail, 2017.

Ingold does not claim that there are correct and definite answers for these intricate questions. He instead offers a reflection on various sources such as paintings by Yolngu Aboriginal people, monastic practices of medieval Europe, abstract art by Kandinsky and an ancient Chinese essay on painting. Each of them exemplifies radically different approaches to visual representation, yet they all attempt to engage not only a sense of vision but imagination as well, inviting the viewers to inhabit and move through their structures. The Aboriginal paintings that encompass figurative and abstract forms aim to guide others through ancestral history and provide directions in present life. Similarly, the medieval bestiary, filled with allegorical stories and illustrations of mythical creatures, were intended to “furnish” the mind with images that give sense to daily experiences. In Ingold’s examples, the material and visual elements stimulate the imagination, provide guidance and embody the core of the represented ideas. Ingold suggests that to achieve that effect, the real challenge for art is not to represent things like how they exist in the real world, but to capture an essence of things; the truth and the spirit of their presence (Ingold 2010, 23). In line with Ingold’s remarks, Casey draws a similar conclusion in terms of landscape paintings. He points out that painters, by transmitting “an enspirited place, [...] the totality of *genii loci* that makes up a landscape”, prevent its representation “in a painting from becoming a ‘dead image’, a diagram or a mere map of its literal contents” (Casey 2002, 116, original italics). Both Ingold and Casey highlight the point that the outcome of an artwork should not be measured by a resemblance to things in the world, but through its ability to embody their essence and stimulate meanings and associations beyond what is represented.

I agree with Ingold’s and Casey’s remarks that the crucial task for artists is to flesh out the essence of things in their visual representation. However, as an art practitioner, I am most of all interested in examining what type of artistic methods and processes lead to eliciting the essence of things in an artwork. When seeing a work of art, I do not only contemplate the essence of represented objects, but primarily think about the materiality of the work. I question how the colours, materials and structures of the work imbued with artists’ emotions instigate the sense of inhabiting.

Seminal contemporary artist James Turrell through his artworks conjures a strong experience for viewers by stimulating their senses and imagination through the works’ physicality and atmosphere, and invites the viewers to inhabit the structures. Turrell creates immersive and experiential work and presents a unique approach in embodying the materiality of light in his art practice. One of his main foci in his prolific career is an ongoing exploration of the spiritual potential of light and space. Turrell is greatly inspired by the Abstract Expressionists painters like Mark Rothko, Barnett Newman and Ad Reinhardt, and Romanticism Master J.M.W. Turner, artists best known for their aspirations to evoke a feeling of sublimity in their work through vibrating fields of colours and engagement with the phenomena of light. Drawing upon their traditions, Turrell exemplifies a novel approach to light; in his work, the light becomes intensely tangible (Gayford 2014). The artist points out that in his work, “I put you in the situation when you feel the physicality of light” (cited in NGA 2014). His objective is to embody the feeling of the light through his installations. This premise is evident in work such as *Dhatu* (2009), where the gallery room is flooded with the fluctuating light of fluorescent colours. The environment of the room becomes an experience itself: the viewers are lost in a sea of blue or purple and pink, and fully embraced by the light (Figure 35).

Turrell comments that in his practice he is interested in examining the ways in which light inhabits space and simultaneously engenders the wordless thoughts that comes from that contemplation (NGA 2014). Turrell’s experiential artworks known as *Skyspaces*, provide a platform for reflection upon light. *Skyspaces* are chambers designed to give the viewers a pure experience of the sky—the sky observed without any visual noise in the form of horizons, buildings or trees.

I first experienced Turrell’s *Skyspace* (Figures 36 & 37) during my visit to the National Gallery of Australia in Canberra. The work is situated on the grounds of the Gallery, encircled by grass and still water that provide an entrée to the



Figure 35. James Turrell, *Dhatu*, 2009, installation view.

chamber. The tranquil surrounding prepares the viewers for an experience of stillness and inner reflection. Inside the chamber there is a beehive-shaped stupa surrounded by a fosse of water. The minimalistic interior encourages the meditative movement, a reflexive walk around the stupa. It creates associations with Buddhist's religious rituals where people encircle the stupas and chant prayers. The pure space of the chamber does not offer details for the viewer's eyes to anchor upon, instead it stimulates haptic experiences; touching the coarseness of the wall, feeling the coolness of the water and hearing its subtle movements. The cumulative moment of the *Skyspace* experience occurs in the inside of the stupa—the viewers enter a pastel blue painted space with a disc-like opening on the top. While sitting in this serene environment, the sky can be contemplated without any disruptions, as opposed to the usual way of observation where multiple elements obscure the view. Turrell offers the viewers a very abstracted view of the sky which provides an enthralling experience. The most compelling outcome of that work is the sensuous experience of the captivating atmosphere of the chamber which provokes rhythms of thoughts and inner reflections.

The structure of *Skyspace* sharpens the viewers' senses, which prepares them for the enchanting view of the sky. Through touching, feeling and sensing the structures of *Skyspace*, viewers engage with the materiality of the work and inhabit it. This effect made me reflect on Pallasmaa's statement that the "[g]reat work of art and architecture evoke multi-sensory experiences which put us in an intensely sensuous contact with the imaginary world that they project" (2011, 53). Pallasmaa suggests that while looking at the paintings of Pierre Bonnard and Henri Matisse, viewers come to an immediate understanding of the suggested textures, temperature and lights; the paintings have an ability to conjure up "a full sense of lived reality" (2011, 52). For example, in Matisse's *Still Life with a Red Rug* (1906), the dense physicality of the paint and the pulsating colours of represented fruit capture the viewer's eyes and subsequently stimulate the sense of touch and smell, encouraging the mind to touch, sense and feel the depicted objects. Turrell's *Skyscape* and Matisse's painting exemplify radically different approaches, themes and methods, but they both evoke multi-sensory experiences in the viewers.



Figure 36. James Turrell, *Skyscape*, view at the National Gallery of Australia.

In these artworks, the utilized methods do not only contribute to the visual aspects of the work, but they create physical and imagined terrains to explore. Similarly in my practice, I search for strategies that can result in developing a strong relationship between seeing and sensing, enhance the material feeling of my prints, and project tactile and sensory experiences.

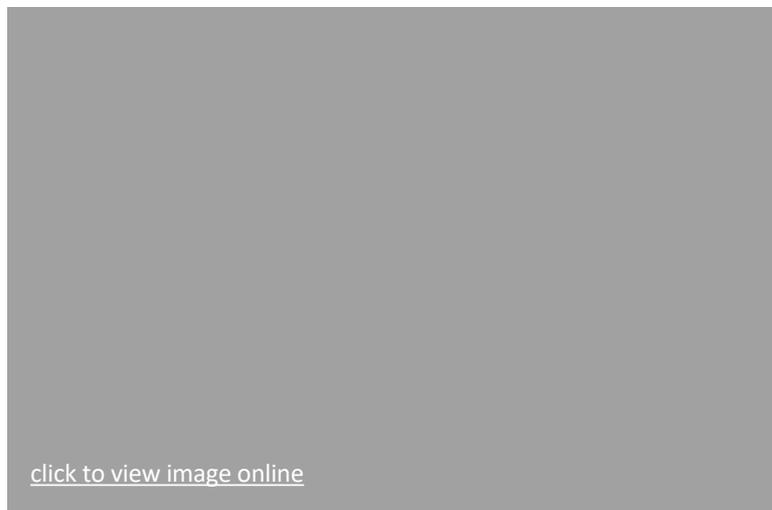


Figure 37. James Turrell, *Skyscape*, view at the National Gallery of Australia.

Artist Cai Guo-Qiang exemplifies artistic methods that stimulate viewers' imagination of events through a unique materiality of the work. Cai is an internationally acclaimed artist, best known for his large-scale installations, fireworks explosions and gunpowder drawings²⁹. The artist's interest in gunpowder derives from his Chinese heritage³⁰; this material significantly links his creative practice with his cultural background. The expressive and dynamic gunpowder drawings often reference Chinese folklores and mythology by including mythical creatures such as dragons and alluding to the natural and primordial landscape in China which the artist explored during his vast travels around the country. Cai's powerful artworks offer an innovative way for viewers to approach traditional and contemporary Chinese art (Guggenheim 2017) (Figure 38).



Figure 38. Cai Guo Qiang, *Drawing for Transient Rainbow*, 2003, gunpowder on two sheets of paper, 454.7 x 405.1 cm.

²⁹ Cai Guo-Qiang creates the gunpowder drawings by igniting the gunpowder laid on paper.

³⁰ Gunpowder was invented in China during the late Tang dynasty in the nineteenth century.

Cai's drawings are mostly abstract, carrying the subtle remnant of physical landscapes. The aesthetic of the work echoes traditional Chinese landscape paintings, in which the expressive and bold brushstrokes emulate elements of the natural environment and a great pictorial depth which encourages the viewers to experience its terrains (Casey 2002). The work *Extension* (1994) (Figure 39) is inspired by Cai's large work *Project to Extend the Great Wall of China by 10,000 Meters: Project for Extraterrestrials No. 10* (1993), where the artist ignited 10,000 meters of fuse—"evocative of a dragon gliding across the landscape"—extending from the end of the Great Wall of China into the Gobi Desert. Drawing upon this project, he created a large-scale drawing mounted on 12 oversized panels. The panels of the folding screens are presented in a way that "shifts the perspective of the drawing in and out mimicking the peaks and valleys surrounding the Great Wall", at the same time alluding to the rolling body of a dragon (Guggenheim 2017, para. 3). The presentation of the work can be compared to Chinese scroll paintings, which, as Casey suggests, entice viewers to actively participate in the work by gradually unfolding the content of the image (Casey 2005, 252). In *Extension*, there is an evident interplay between real and imagined scenes; the memories of the actual landscapes surrounding the Great Wall intersect with mythical topographies. For me, the dynamism of the work emerges from imaging the actual gunfire explosion. Visualizing the act of explosion, the clouds of smoke, the sound, and the residues of the powder contributes to the experience of the imaginative terrain that is rendered in the work.



Figure 39. Cai Guo Qiang, *Extension*, 1994, installation view at the Guggenheim Museum.

James Turrell's and Cai Guo-Qiang's creative practices demonstrate diverse methods through which the artists embody their ideas and stimulate the multi-sensorial experience of the viewers. Turrell creates minimalistic sites that promote the contemplation of light and sky. Cai, by utilizing the materiality of gunpowder and articulating real and imaginary terrains, arouses a range of associations to place and mythology. Both Turrell and Cai offer a situation where the experience of place, materiality and sensations can emerge from an attentive engagement with the physicality of the work. Their artworks are not mimetic representations of light, landscape or myths; rather, they capture the essence of those elements and create spaces that can be filled with the viewer's thoughts, feelings and imagination. The artists' practice inspired my search for printmaking methods that can create a tactile site for reflection on the materiality of place while elucidating my "mind-heart imprints".

The work *Along the river* (2017), created from adjoining 13 individually printed sheets of paper (Figure 40), aimed to reflect my experience of Perth—being surrounded by a tranquil place with an underlying feeling of its vastness and brilliance. I employed the format of the panorama in an attempt to encourage a sense of inhabiting the represented place. According to Casey, the panorama was widely used by artists who engaged with landscape representation in an effort to re-create the situation of being continually encompassed and exceed by a given landscape. The panorama in a traditional sense was often installed in round rooms where viewers were literally encircled by the work. It aimed to re-enact the feeling of standing in the landscape and being surrounded by it and to enhance the drama of the scene. Casey suggests that panorama in landscape paintings encourages a contemplative encounter, in a sense similar to the moment of "being located in an actual landscape" where the view cannot be comprehended all at once (Casey 2002, 8). I drew upon Casey's ideas while utilizing the format of the panorama to position the viewer as an active participant rather than simply an observer. However, my goal in this work aligns more to the idea of gradually unfolding the scenery as utilized in Chinese scroll paintings (Casey 2005, 252) and in Cai's work, rather than aiming to encircle viewers in the manner of traditional landscape paintings. The representation of the scenery in *Along the river* unfolds as the viewer walks along the print, suggesting a sense of openness of place.



Figure 40. Monika Lukowska, *Along the river*, 2017, lithograph, 64 x 300 cm.

In order to construct the panoramic composition of the work, I connected multiple images to achieve the 360 degrees view of the depicted scene. This strategy corresponds with the method of photomontages widely explored by painter David Hockney. In his practice, Hockney has created numerous photographic collages called “joiners”, consisting of grid-like compositions made up of multiple photographs as demonstrated in one of his most famous works *Pearlblossom Highway* (1986). From the abundance of Hockney’s montages, I am particularly captivated by the series of work addressing the Grand Canyon in Arizona (Figure 41). Hockney remarks that representing the Grand Canyon via the photomontage was an attempt “to photograph the unphotographable” (cited in Kinsman 2017, para. 3). Building on Cubist³¹ compositional strategies, Hockney placed together photographs taken from different perspectives and shaped the imaginary space in an effort to convey the experience of being surrounded by the vast and grandiose landscape (Kinsman 2017, para. 9).



Figure 41. David Hockney, *The Grand Canyon South Rim with Rail, Arizona, Oct., 1982*, photographic collage, 109.2 x 348 cm.

The fragmented panoramic composition of *Along the river* presented the potential for capturing the moment of looking around the landscape, which is seemingly smooth as I interpreted the landscape's singular image, yet upon further examination, the moment was broken up by multiple pauses of the eyes which registered numerous elements of place; the horizon, the sky, the light, and the architectural and landscape details. By breaking up the view of the Swan River into individual layers, I was interested in echoing the unfolding experience of looking around and exploring place. Extracting, printing and re-combining individual layers of the print in a sense reflected my composite experience of place which involved encountering, reflecting and understanding.

Moreover, the white areas of the paper dominated the print and seemingly blended the borders of the work with the white wall behind it. The prevalent white spaces aimed to initially overwhelm the viewers' eyes. This composition was instigated by my experience of looking at the strong glare of the sun; the moment when the eyes gradually adjusted to the light, recognizing shapes and contours of the landscape. Such is an effect of this work; when looking from afar, the images seem blurred and bleached, yet by slowly approaching the work, the eyes begin to distinguish the printed elements (Figures 42 & 43).

³¹ Cubism was an art movement that took place in the beginning of the twentieth century in Europe. Some of the main characteristics of Cubist paintings were the use of collage and fragmentation of painted scenes and objects into geometric elements. The most prominent representatives of Cubism were Georges Braque and Pablo Picasso.



Figure 42. Monika Lukowska, *Along the river*, 2017, lithograph, detail.



Figure 43. Monika Lukowska, *Along the river*, 2017, lithograph, detail.

The outcome of *Along the river* informed the production of my next work *Vestiges* (2017) (Figures 44 & 45) in which I strived to embody a sense of place filled with memories. I aimed to create a tactile space that would encourage viewers to wander through the terrain of the work while revealing the embedded internalized images.

In contrast to *Riverside Drive* and *Along the River*, where I used the method of layering to extend the prints horizontally, in *Vestiges*, by arranging the sheets of the paper on top of each other, I expanded the physical depth of the work. Veiling the prints with the delicate sheets of paper resulted in obscuring the images in the background, turning them into nebulous shapes with occasional moments of recognition. This act and its outcome alluded to the moments of tracing memories and sensations of my experiences of Katowice, wherein some were vividly remembered, while at other times only faded vestiges of my hometown could be recalled. By hazing the images and allowing only few elements to be distinguishable, I hoped to stimulate curiosity for what is concealed beneath the layers; to excavate and discover the sediments of place.



Figure 44. Monika Lukowska, *Vestiges*, 2017, lithograph, dimension variable.



Figure 45. Monika Lukowska, *Vestiges*, 2017, lithograph, detail.

I consider that the work *Residues* (2017) (Figure 46), printed on semi-translucent Gampi³² paper, in the most successful way reveals the essence of the materiality of place while distilling and condensing my experiences. The work is informed by one of my most vividly remembered experiences of Katowice; a familiar feeling of grainy, rough surfaces of the buildings which weave the dense texture of my hometown. In contrast to some of my previous work such as *Sediments of place* and *Recalling home*, where I referred to specific images and collages while constructing the prints, in *Residues* the gestures of the brush, the drips of tusche and expressive marks were solely guided by my memories of touch, movement and textures. I noticed that by reflecting on tactile encounters and sensations rather than on the photographs, I did not feel compelled to achieve resemblances to the actual buildings. On the other hand, while referencing even vaguely the collages and photographs, my drawings were always relying on the actual shapes, architectural features and perspectives. Abandoning the photos as a reference, I let the experiences of materiality to slowly saturate the surface of the stone.

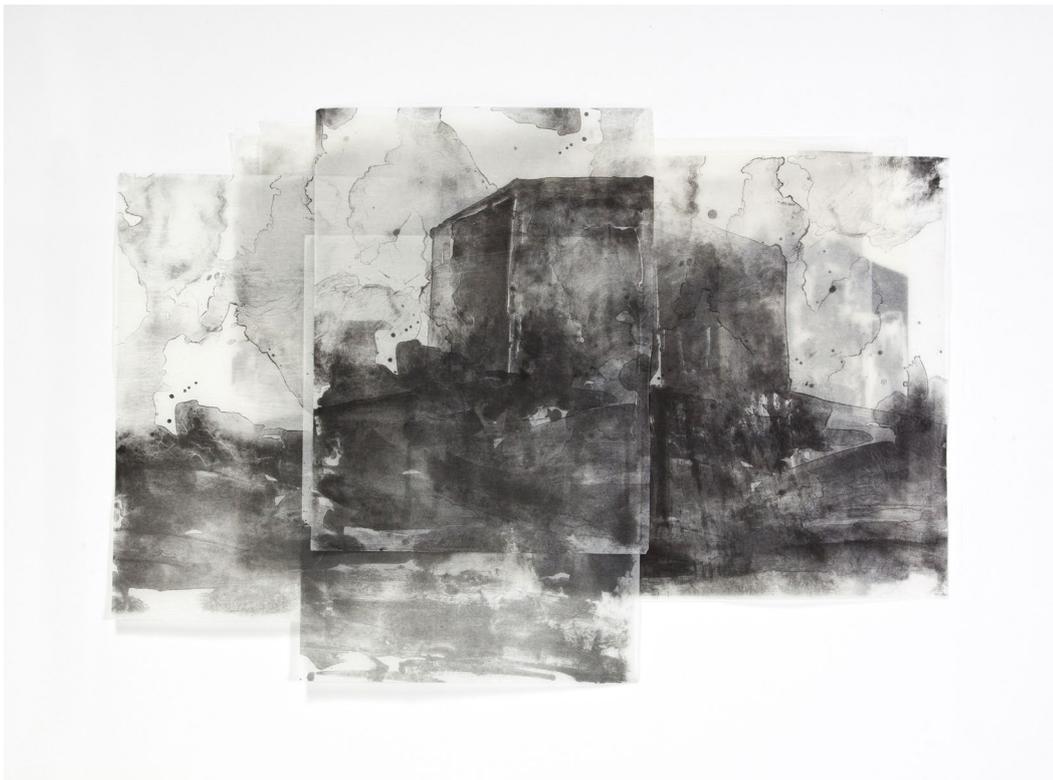


Figure 46. Monika Lukowska, *Residues*, 2017, lithograph, dimension variable.

³² Gampi Silk tissue, a type of washi paper, is a thin, durable paper made from Gampi tree fibers.

Professor David Crouch, in his discussion of Peter Lanyon's paintings, exemplifies how the bodily experiences of the physicality of place can guide its representation. Lanyon's expressive and abstract works originate from his intense explorations of Cornwall in England, either by driving, walking or gliding. The physical encounters with place and its materiality became a main focus of his work. According to Crouch, Lanyon's accumulated memories of physical experiences guided his painting process; the movements of the brushes expressed the artist's ways of moving and experiencing Cornwall; he lets the "body sweep the paint, lets the memory the scrape the paint's layer" to embed the sensations of the place (2011, 39). The process of painting was Lanyon's way to process his experiential knowledge of place, both bodily and emotionally (Crouch 2010). The absorbed impressions of place were an impetus for not only the imagery of Lanyon's paintings, they orchestrated his movements on the canvas. Crouch demonstrates how being bodily informed by place influenced the dynamics of the creative process and the materiality of the work, and considers Lanyon's paintings as an embodiment of the artist's sensorial and spatial knowledge of Cornwall (Figure 47).

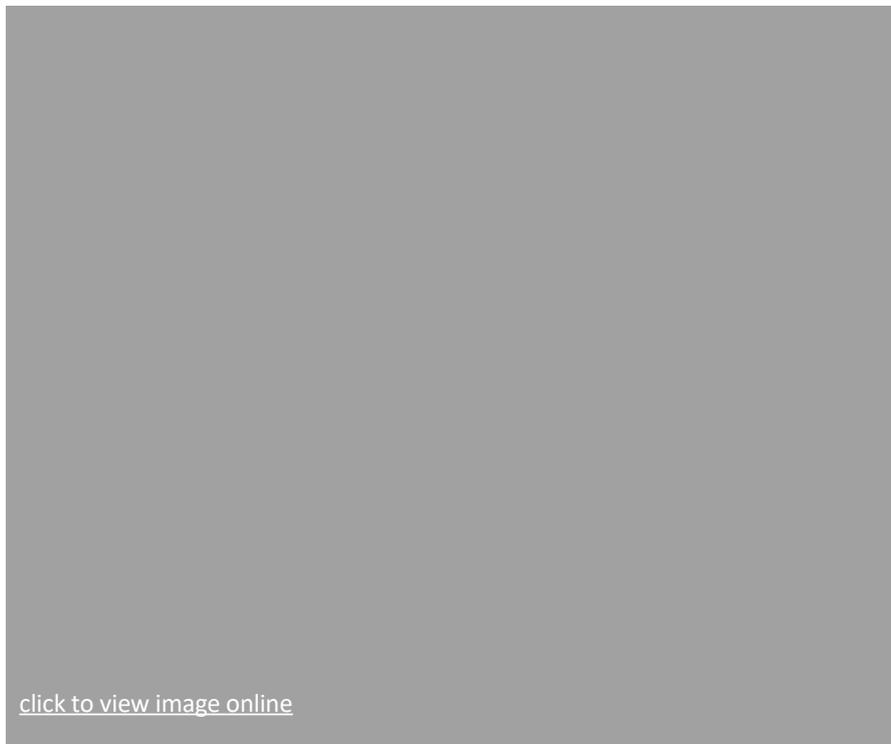


Figure 47. Peter Lanyon *Offshore*, 1959, oil on canvas, 153 x 184.2 cm.

By drawing upon experiential knowledge, Lanyon delineated Cornwall not in the literal way but through suggesting its colours, textures and his relationship with the landscape. In the same vein, in *Residues* the representation of Katowice is not restricted to the images of specific buildings; it condenses memories of various textures and structures, the traces of walking, feelings and sensations, while combining the multiple threads of the materiality of place.

While printing multiple layers of the tusche on the Gampi sheets, I observed how the ink penetrated its delicate surface infusing the fibres of the paper. For me, this process alluded to residues of mining pollution slowly seeping into the building's facades in my hometown. The accumulation of the sheets, each of them bears traces of my touch, created



Figure 48. Monika Lukowska, *Residues*, 2017, detail.



Figure 49. Monika Lukowska, *Residues*, 2017, detail.

a tactile ground for the representation of materiality. The amassment of prints highlights the sense of density, dust and common black residues throughout my city. This print amplifies the material and sensorial feelings of place while the similarity to the actual forms and elements of my hometown becomes secondary. I hope that by applying these methods, both conceptual and material, the viewers might not only see but also sense and experience the depicted place (Figures 48 & 49).

The idea of internalized images (Casey 2002, 2005) provided an insight into the ways in which materiality of place is lodged in the body and how it becomes an impetus for creative practice. Absorbed experiences of place are not only a source of imagery but they also inform the movements of the tools and the dynamics of artistic process. Bolt's arguments highlighted the impact of the medium on the development of the ideas which encouraged the perception of creative process not only through the internal processes but through an ongoing interplay between materials, ideas and tools.

The discussion about the role of an image (Ingold 2010) and artistic methods that evoke a multi-sensorial experience asserted that the main challenge is to embody the essence of represented things; such as Turrell who in his installations condenses the essence of light and Cai who in his gunpowder drawings encloses an idea of mythical terrains. I consider that my works *Residues* and *Along the river* came closest to successfully embodying the sense of materiality and experiential feelings of place. In both prints, the composition of the work was informed by a conscious examination of sensations and feelings of place and sensitivity to materials, tones and marks that resulted in an evocative representation of place.

CONCLUSION

Through exegetical writing and creative work, I have explored the experience of the materiality of place and its influence on art practice. The definition of materiality as an amalgam of its physical aspects and immaterial features, as well as experiences and feelings generated through the physical engagement with place, which were derived from Tim Ingold's, Manuel Arroyo-Kalin's and Tim Cresswell's writings, provided a ground for these research investigations. By examining varied aspects of my research question, this project contributed to the discourse about contemporary art practice and place in several ways: by extending the notion of materiality beyond its definition in material culture, by exploring diverse modes of its representation through art practice, and by critically evaluating printmaking methodologies. In this final discussion, I investigate each contribution and draw a conclusion for this project.

Materiality

Scrutinizing relevant theories and conducting research in Katowice and Perth assisted in clarifying the initially proposed notion of materiality. Reflecting on the definition of place as a texture and assemblage (Cresswell 2014) and the idea of a sensory composition of place (Stewart 2015) encouraged me to envisage materiality as an assembly of threads—physical, immaterial, emotional and experiential. Landscape, architecture, weather, light, atmosphere and human emotions weave the materiality of place. It is important to note that these are not elements that exist separately but enmesh and interact; being in constant flux as the relationships between people and places evolve. I suggest that one way of thinking about materiality is as a feeling of being in place, being in close relationship with its physicality, and sensing its atmosphere. Materiality should be most of all felt, sensed and absorbed as it does not only exist externally, as a set of substances, materials and energies that constitute a certain location, but it fluctuates and transforms depending on human experiences of place. In drawing together the central ideas of materiality from Ingold's, Cresswell's and Arroyo-Kalin's writings and expanding on them through my research, this project clarifies the elements that constitute materiality and through which it can be examined.

To gain an in-depth insight into materiality, it was crucial to develop methods through which place can be bodily experienced. The purposeful walking informed by cultural geographers' approach, consideration of artists who utilize walking in their practice, and the idea of absorptive mapping (Casey 2005) filled the gap that I identified in my previous engagement with place. In this project, walking has been understood not only as a way of movement but as a means that integrates the body, mind and place. Physically experiencing the diverse aspects of Katowice and Perth, such as touching the coarse walls of the buildings, inhaling the harsh smell of the air and sensing the heat, allowed me to gain a tactile and sensorial knowledge of their materialities and develop an affective bond with each place.

The practice of walking engendered a range of feelings which affected my perception of Katowice and Perth. The comparison of the sets of emotions and bodily sensations that were evoked in the two places surprisingly demonstrated that there were more similarities in the experiences of the familiar and unfamiliar terrains than I had initially anticipated. Even though these places are comprised of different materialities, they offered moments of familiarity, discovery, estrangement and surprise. For example, the familiar terrains in Katowice yielded an unexpected attraction to soot, which had gone unnoticed in the past and turned out to be one of the most significant elements evoking a sense of home. In Perth, the unfamiliar-at-first environment became a place full of attachment and feelings of belonging. These observations asserted that places are perceived not only through their physical and visual elements but through a range of emotions that they generate and which saturate the materiality of place.

Additionally, the materiality of place is not only what is visible and experienced in the place at the moment of being there but also what is remembered afterwards; emotions, feelings and memories inscribed in the body in the form of internalized images (Casey 2005). The vivid memories of textures, smells, sounds, lights and sensations experienced during my walks became a main inspiration for my studio practice.

Representation

In the initial stages of the studio research, I envisioned the outcome of my investigations in the form of two distinct series of work—one addressing the materiality of Katowice with the other addressing the materiality of Perth. I anticipated that my prints would be separated by materials, colours and imagery. This approach was especially exemplified in my early prints, such as *Sediments of place* and *Encountering the unfamiliar I*, where I concentrated on fleshing out the physical aspects of place, such as the elements of architecture and landscape. I consider these works as representations of views rather than scenes of place. Although I have strived to imbue my feelings and sensations into the prints, the outcomes of these first endeavours are limited as they resonate mostly with the visual features of Katowice and Perth. Nevertheless, these early works aided me in understanding that to reveal the “internalized images” of Katowice and Perth, I had to convey the materiality of place beyond visual representation of its physical elements and instill a sense of my engagement with place.

The development of my work was particularly influenced by the notion of absorptive mapping and the idea of inhabiting the work of art (Ingold 2011). Absorptive mapping prompted an in-depth examination of how it feels to be present in place—to be surrounded by and with/in the specific region in relation to the representation of place. These considerations, along with examination of the work of Roni Horn, Dan Rice and John Wolseley, provoked thinking about place not through individual elements but through the sensory and tactile experiences that it engenders. The artworks of James Turrell and Cai Guo-Qiang, which encompass diverse conceptual and technical methods and encourage the process of inhabiting, inspired me to search for modes of representation that would stimulate imagination and reflection on the diverse threads of the materiality of place. Through studio experimentations and reflection on the relevant artworks, I discovered that the clue to representing materiality is in transposing the emotional and physical state of being immersed in place while capturing its essence and material feeling.

In my later work, I tried to render a sense of place as it is experienced through walking, tactility and bodily sensations; to express a sense of my experience of a certain location rather than just delineating that location. For example, in *Along the river* the feeling of brightness and spatial openness became a central focus of the work that in turn informed the composition and tonality of the print; in *Residues* the vividly remembered sense of touch guided the brushstrokes and marks that formed a representation of place. In these artworks, the internalized images of place were suggested via reticulations of tusche, indentations in the paper, and tactility of the work instead of just representational images of the place. On reflection, I consider my prints such as *Riverside Drive*, *Vestiges*, *Along the river* and *Residues* not to belong to separate series about two different places, rather they collectively formulate one body of work revealing my diverse experiences of materiality.

The outcomes of these works have opened a new path of inquiry where the representation of experiences and sensations is central. Perhaps in the further development of my practice in the work that follows, the focus may not be on Katowice or Perth but the enmeshment of materialities encountered during this project. Casey, when commenting on one of Dan Rice’s paintings, pointed out that it is “neither of *a* marsh nor of *the* marsh; it is a painting of *marsh*” by which he means that “*marsh*” is depicted in a way that it includes almost “any marsh, and the particular marsh on which the painter resides, and yet leaving space for imagined and remembered marshes” (2005, 155, original italics). Concurring with Casey’s observations, in my case the emulation of remembered feelings, sensations, and tactility can result in prints that are not of specific locations but they compress the essence of my experiences of two different places; entangling past with present, familiar and unfamiliar, and distance with proximity.

I positioned the created body of work in the realm of contemporary artworks that explore the subject of place. This series of work has contributed both conceptually and visually to the discourse about human experience and engagement with place, materiality and art practice. Through my prints, I intend to offer an interpretation of place through the notion of materiality and bodily engagement while questioning how place is understood emotionally.

Printmaking

In this research, printmaking was a central methodology that was treated both as a form of studio research and a means through which the experience of materiality can be revealed. It resulted simultaneously in the development of my creative practice and discoveries within the printmaking medium. My studio experimentations and considerations of relevant artists resulted in a significant shift in my conceptual and technical thinking about printmaking practice. Prior to starting this research, my methods in printmaking were strongly informed by European printmaking traditions, where edition and technical skills were often key considerations, leaving less room for experimentation. The examination of the work of artists such as Kiki Smith and John Wolseley, which presented a more experimental approach to printmaking, inspired a search for new strategies and solutions that pushed the boundaries of my practice previously confined by a more formal methodology.

I discovered that the material conditions of representation of place in a landscape painting (Casey 2002), which include a careful consideration of the painted surface and the notion of the surface as a bearer for the image, can be similarly applied to the printmaking medium. Thinking about printmaking through Casey's ideas resulted in a re-consideration of the nature of print and revealed methods that go beyond the pictorial representation of place.

The surface of the print, which in printmaking is often considered purely for its aesthetic or technical purposes, is an active ground that complements the representation of place. There are extensive discussions about the role of the surface in painting that include both its technical and conceptual aspects; however, the discourse about printmaking lacks this type of considerations. Through my studio research I came to an understanding that the development of a meaningful relationship between the printed surface and the image, by considering its tactility, permeability and form of presentation, is one of the pivotal strategies in embodying my experience of the materiality of place in the work of art. These considerations were first utilized in the work *Riverside Drive*, and further developed in *Along the river* and *Residues* where the physicality of paper became an integral part of the print and contributed to the understanding of the works.

By critically evaluating printmaking methods and materials in terms of their meaning and role in the representation of place, I aimed to extend the discussion about printmaking beyond the technical conversation, which was one of the initially identified gaps in the current dialogue about printmaking. I hope that this research will act as a catalyst for further critical scrutiny within the printmaking discipline.

This research was most of all an examination of the experience of place—exploring both familiar and unfamiliar environments; discovering, sensing, revealing and formulating an emotional bond. Through art practice, I attempted to attune to and understand the materiality of place which is inseparably linked with human experience. I wish that the created body of work and exegesis will be an incentive for more attentiveness to the connection between materiality, place and art practice.

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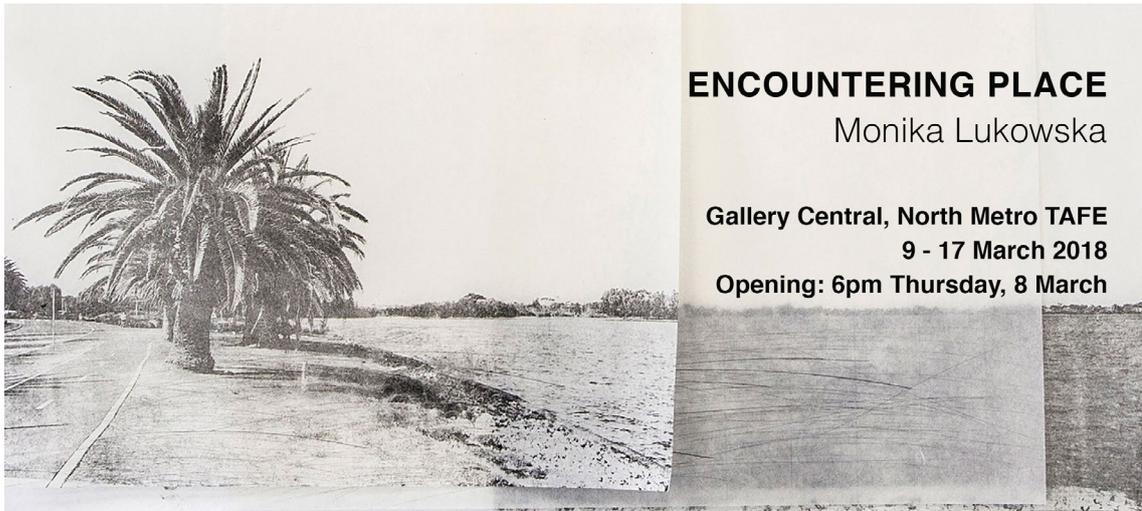
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APPENDIX



Please join us for the opening of:

ENCOUNTERING PLACE
Monika Lukowska

The artworks were developed during Lukowska's practice-led research that explored the experience of place.

Exhibition opening: **6pm Thursday, 8 March**
To be officially opened by Dr Susanna Castleden and Dr Ann Schilo.

Exhibition continues: Monday – Saturday 9 – 17 March
10-4:30 weekdays, 12-4 Saturday
RSVP to: gallery@nmtafe.wa.edu.au
T: 94271318

Gallery Central, North Metro TAFE
12 Aberdeen St, Northbridge



I would like to acknowledge the financial support that I received during my research through Curtin Strategic International Research Scholarship.
Image: Monika Lukowska, Riverside Drive, 2017, lithograph, 64 x 73 cm.
Image courtesy of the artist.

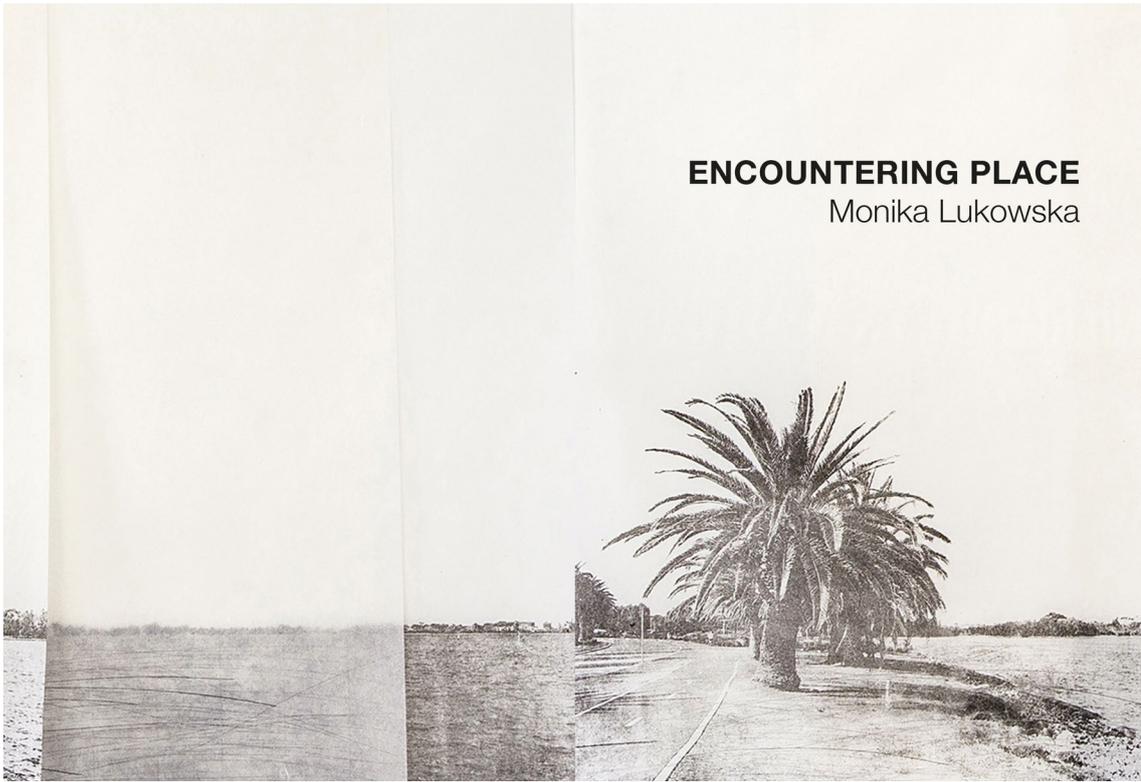
Encountering place, Gallery Central, Perth, Western Australia (2018). Exhibition invitation



Encountering place, Gallery Central, Perth, Western Australia (2018). Exhibition view. Photography by Monika Lukowska.

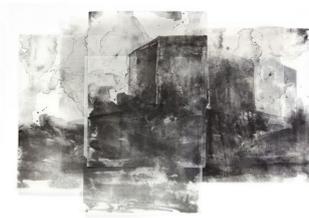


Encountering place, Gallery Central, Perth, Western Australia (2018). Exhibition view. Photography by Monika Lukowska.



ENCOUNTERING PLACE

Monika Lukowska



Monika Lukowska, *Residues*, 2017.
Lithograph, dimension variable.
Photography by Melanie McKee.



Monika Lukowska, *Encountering the unfamiliar IV*, 2017. Lithograph, 64 x 97 cm.
Photography by Melanie McKee.



Monika Lukowska, *Recalling home*, 2017.
Lithograph, 56 x 76 cm.
Photography by Melanie McKee.

ENCOUNTERING PLACE

Through creative practice and an exegesis, this research seeks to understand the ways in which the materiality of place can inform art practice. Drawing upon Tim Ingold's, Manuel Arroyo-Kalin's and Tim Cresswell's writings, I consider materiality as an amalgam of physical aspects of place, such as its specific architecture and landscape; immaterial features like weather and smells; and experiences, feelings, meanings and sensations generated through the bodily engagement with place. To examine the implications of materiality on art practice, I compare the experience of place in my hometown, Katowice, Poland, to my current home in Perth, Australia. Informed by cultural geographers' writings and artworks by relevant artists, I employ a purposeful walking practice. The act of walking that simultaneously engages the body and the mind is used as a means to gain an intimate and affective knowledge about place, which aids in revealing its materiality.

In this project, I examine the work of contemporary artists, including Roni Horn, Robert Rauschenberg, Richard Long and John Wolseley, who employ a range of methods spanning photography, painting and printmaking to explore the representation of place. These are investigated with reference to Edward S. Casey's writings on landscape paintings in which he proposes that a representation of place should be considered not in terms of its likeness to a depicted scene, but through the ability to embody the sense of the human experience of place.

The creative research encompasses a series of interrelated artworks through which I explore printmaking methods that can elucidate my experience of place. My intention is not to mimetically represent the materiality of Katowice and Perth, but by engaging with their specific aspects delineate these places as experienced through walking, attentive observations, and sensible engagement. By reflecting on personal experiences, I aim to provide an insight into the intricate relationship between place, materiality, human experience and contemporary art practice.

I would like to acknowledge the financial support that I received during my research through Curtin Strategic International Research Scholarship.



Encountering place, Gallery Central, Perth, Western Australia (2018). Exhibition catalogue.



Fremantle Print Award, Fremantle Arts Centre, Fremantle, Western Australia (2017). Exhibition view. Photography by Monika Lukowska.

2017 FINALISTS

EXHIBITING ARTISTS

Tony Ameneiro (NSW)	Clare Jackson (ACT)	Ariane Palassis (WA)
Nathan Beard (WA)	Lucy Jones (NSW)	Evan Park (NSW)
August Carpenter (VIC)	Michael Kempson (NSW)	Jamima Parker (ACT)
David Carson (WA)	Deborah Klein (VIC)	Janet Parker-Smith (NSW)
Susanna Castleden (WA)	Pia Larsen (NSW)	Kenzee Patterson (NSW)
Seong Cho (NSW)	Richard Lewer (VIC)	Rusty Peters (WA)
Hock Hong Choo (WA)	Monika Lukowska (WA)	Jenny Peterson (VIC)
Jazmina Cininas (VIC)	Carly Lynch (WA)	Paula Quintela (QLD)
Julianne Clifford (WA)	Marion Manifold (VIC)	Peter Ra (VIC)
Hannah Farleigh (WA)	William Mansfield (NSW)	Bjoern Rainer-Adamson (WA)
David Frazer (VIC)	Susan Marawarr (NT)	Suzanne Shelley (NSW)
Kath Fries (NSW)	Rebecca Mayo (VIC)	Gary Shinfield (NSW)
Gracia Haby &	Matthew McAlpine (WA)	Valerie Sparks (VIC)
Louise Jennison (VIC)	Sarah McConnell (VIC)	Collin Story (WA)
Joanne Handley (NSW)	Andrew HC McDonald (WA)	Paul Uhlmann (WA)
Garth Henderson (VIC)	Carolyn McKenzie-Craig (NSW)	Darren Wardle (VIC)
Heather Hesterman (VIC)	Gordon Monro (VIC)	Cleo Wilkinson (QLD)
Christopher Hillstead (WA)	Matthew Newkirk (QLD)	Simon Wilson (WA)
Jan Hogan (TAS)	Glenda Orr (QLD)	Carolyn Young (NSW)

2017 JUDGING PANEL

Rebecca Beardmore: Artist and Lecturer in Printmedia, Sydney College of the Arts, University of Sydney

André Lipscombe: Curator, City of Fremantle Art Collection

Franchesca Cubillo: Senior Curator, Aboriginal & Torres Strait Islander Art, National Gallery of Australia, Canberra

Fremantle Print Award, Fremantle Arts Centre, Fremantle, Western Australia (2017). Exhibition invitation.

26°S 121°E | On the Map

15 September – 15 October 2017

"(26°S 121°E | On the Map) represents established, emerging and student, city and country artists practising in a broad range of media and processes... that represent local and global concerns, a mix which allows investigation of the tensions of contemporary printmaking practice set against the terrain of local patterns of place."

Dr Perdita Phillips, Imprint magazine, September 2017

26°S 121°E | On the Map is an exciting collaboration between Mundaring Arts Centre, Printmakers Association of Western Australia (PAWA) and Print Council of Australia (PCA), presenting a comprehensive survey of printmaking in Western Australia.

There are many artists groups with printmaking studios operating in and servicing their communities around Western Australia, for example: Little Press (West Perth), Beau est Mien (Northbridge), Tresillian Arts Centre (Nedlands), Butter Factory (Denmark), Rainbird Print Studio (Esperance), Margaret River Open Studios, The South West Printmakers, Quindalup Artists, Mowanjum Aboriginal Art & Culture Centre (Derby) and Waringarri Aboriginal Arts (Kununurra). Together, these disparate groups and individual artists form a vibrant print industry within WA's visual arts sector.

Curated by Laura A Taylor, **26°S 121°E | On the Map** unites work by 35 Western Australian print artists and presents a tantalising glimpse of the diversity of print practices that can be found between Broome and Albany. A number of selected pieces represent well-known WA printmakers, while others introduce innovative younger artists who are steadily establishing a reputation of their own. However, the exhibition pays homage to all WA artists working in the ancient art form of 'print making' – artists who incorporate various techniques (for example, etching, woodcut, lithography, screen-printing, transfer) or reinterpret these technical processes into a modern narrative that speaks to a world that increasingly values the hand-made over the mass-produced, and seeks out the artisan over the anonymous. **26°S 121°E | On the Map** testifies that while geographical location may inform these artists' works it is no barrier to plugging into the global contemporary arts network.

The 35 participating WA artists are:

Susan Allwood	Willemina Foeken	Melanie McKee
Tessa Beale	Sandra Hall	Elizabeth Morrison
Monique Bosshard Curby	Penny Hudson	Rosemary Mostyn
Leanne Bray	Shana James	Dallas Perry
Rhonda Breen	Hannah Katariski	Eveline Ruys
Jillian Ciemitis	Guundie Kuchling	Petra Sara
Helen Clarke	Pippa Lightfoot	Bridget Seaton
Lorraine Corker	Camilla Loveridge	Elmar Steyn
Moira Court	Monika Lukowska	Michael Jalaru Torres
Nicola Cowie	Aliasha Mafrici	Janette Trainer
Shelley Cowper	Andrew McDonald	Vanessa Wallace
Annette Davis	Clyde McGill	

The exhibition, which has been funded by the Department of Local Government, Sport and Cultural Industries (DLGSC) Culture and the Arts (WA), is held in tandem with PCA's national 2017 Print Commission folio launch. Each year PCA commissions 10 Australian artists from an open call for submissions to create an edition of prints. Two independent arts professionals judge entries and select 10 final prints to be commissioned. The selected artists produce a limited edition of between 30-40 prints in their chosen medium. This year's chosen Australian artists are: **Jacqueline Aust, TJ Bateson, David Fairbairn, Lucust Jones, Roslyn Kean, Jenny Kitchener, Deborah Klein, Diane Masters, Gwenn Tasker, and Joel Wolter.**

Supporting the **26°S 121°E | On the Map** exhibition is a series of public printmaking workshops delivered by PAWA at the Midland Junction Arts Centre. For further information and bookings, please visit <https://www.mundaringartscentre.com.au/workshops-and-events/> or call 9250 8062.

MUNDARING ARTS CENTRE is in the heart of Mundaring at 7190 Great Eastern Hwy (corner Nichol St). The exhibition is open to the public from Saturday 16 September to Sunday 15 October 2017. Entry is free and the Gallery and Shop are open Tuesday – Friday 10am-5pm, Saturday and Sunday 11am – 3pm (closed Mondays and Public Holidays). www.mundaringartscentre.com.au

On the Map, Mundaring Arts Centre, Mundaring, Western Australia (2017). Media release.

project

On the map

Surface, depth and grappling with 'country' are recurrent themes in a new survey show from Western Australia. By **Perdita Phillips**

Perdita Phillips, 2017. *On the Map*, edition of 6, 56 x 70 cm. Reproduced with permission of the artist. Photography: Michael Jahn Jones



It is unlearning the cartography of place and landscapes in a peculiar genre in Western Australia artwork, given the role of landscape in Australian art history as a way of exploring identity, emplacement and colonisation. Landscape art, though, has attracted a fair share of criticism in modern and postmodernism, as much for what it includes as for what it excludes. According to art scholar Clive Phillipo, Capon, Australian art has been "too strongly defined by place". Just as the land has unfurled business here! I have located elsewhere on the left of the map the unique geological history and ecology of the southwest of Western Australia on recent art and this might account for the apparent interest in botanical representations in the new survey exhibition *On the Map*.

265 121E On the Map features more than thirty artists who are First Council of Australia or First Nations members of the Western Australian members of the geographical title, curator Laura A. Taylor chooses to propose a connecting cartographic theme, other than to include artists currently working in or identifying with art. With their varied practices, it represents a comprehensive survey of established, emerging and resident, city and country artists practicing in a broad range of media and processes. The result is a range of works that represent local and global concerns, some which allow investigation of the tensions of contemporary printmaking practice set against the terrain of local patterns of place.

The exhibition includes the work of Helen Clarke, whose colour evokes representations of Australian fauna and flora. Her response, *Burramurrug* (2017) takes on the larger landscape of Mount Augustus. The work of Helen and Lukowska about displacement and emplacement, and the process of making something of place. In *Printmaking* (2017), Lukowska has reproduced the result of her landscape—displacement—*Polka*—in a simple and pale black and white through the use of ink. The building of her childhood was covered with a skin of cool rock. In the print, a building of a certain age and modernist form is pushed back into the past by these industrial deposits. Lukowska writes, "Through the medium of lithography, I tried to evoke the facility of building agencies and their embrace of the modern." The printmaking with landscape in Australia art has been around since the early days of the colony. The surface of the canvas becomes equivalent to the surface of the landscape, that is, the surface of the ground, and the ink and colour are used to mark the surface and to define the space. Some colours, both used in the painting and in our relation to the painting. Home, white, the impact of Western Desert painting was not only in altering the perception of landscape, but in its combination of landscape with other elements that creates a space that is both very real and other. The landscape becomes "home".

The haptic, repetitive processes and the autographic continue to be important to a host of WA printmakers. The work of Vanessa Walker, Carolla Lovelock, Georgia Kolding, Peter Kolding, Handwritten to in in the hand colours (Impress, Blackrock), Tessa Basso, Anika Malhotra and Ewelina Ruyal deal with textures of color or enclosure.

A very recent evolution into the print can be seen in the work of photographer Michael Jahn Jones, whose *Warran* (2016) can be seen in *On the Map*. In association with the Warran Art Gallery and Paper Mountain, Jahn Jones experimented with hand-marking and scratching the surface of the paper print. In the background is a stylized image of a kangaroo. "We see the land," he writes, "what Jahn Jones takes capture through moon" with stars, holes below and blue above. The surface is interrupted with a graphic pattern based on that body's form. The body marks float above the landscape, the act of cutting the paper's surface is both a location and a marking. "We see the land," he writes, "we star our skin to show where our land is and that our culture is laid on the ground below our feet. Our culture is the same colour as the land that you feel and not just see." The accompanying print made a more haptic, referring directly to ongoing experience. It recalls an incident in the 1980s when his grandfather came across targets in the bush.

below
Monika Lukowska, *Warran*, 2017. Inkograph, edition of 6, 56 x 70 cm. Reproduced with permission of the artist. Photography: Monika Lukowska

right
Cyde McGill, *Green from, make!*, 2017. etching, woodcut, gold leaf on 270g paper, edition limited, 253 x 108 cm. Reproduced with permission of the artist. Photography: Cyde McGill

Notes

1. Taylor, Andrew, "Edmund Capon says Australian art is a unique overseas," *Sydney Morning Herald*, September 12, Oct. 2014. [http://www.smh.com.au/entertainment/art-and-design/edmund-cannon-says-australian-art-is-unique-overseas-20140911-12qzrh.html](http://www.smh.com.au/entertainment/art-and-design/edmund-capon-says-australian-art-is-unique-overseas-20140911-12qzrh.html).
2. Phillipo, Perdita, *OGLES, YOGELLS and Zocher*, in *Art*, 2016. <http://www.perditaphillips.com/portfolio/ogles-yogels-and-zocher-in-art>.
3. Clarke, Helen, email correspondence, 30 June 2017.
4. Cassel, Delia, email correspondence, 27 June 2017.
5. See also the 2018 exhibition *Local at Heathcote Museum and Gallery*, curated by Helen and Lukowska.
6. Lukowska, Monika, email correspondence, 29 June 2017.
7. Butler, Ben W., *Imprints: Filers – The Last Australian on the First First Australian Art?*, The University of Queensland, 2009. <http://research.library.uq.edu.au/view/doc/173452>.
8. McDonnell, Helen, *Print's Power: A City Aesthetic*, Australia and New Zealand, *Journal of Art*, 12 (1), 2012, 58–78. <http://www.tandfonline.com/doi/abs/10.1080/14443320.2012.652628>.
9. see Jackson, Sue, *From the Things, Vanessa Walker by Sue Jackson*, *Artforum*, November (December), <http://www.artforum.com/artforum/11-12-13/vanessa-walker-by-sue-jackson>.
10. Oppenheimer, Sarah, and Giuliana Bruno, *Art Network*, Giuliana Bruno by Sarah Oppenheimer", *SONO 128* (Summer), 2014. <http://sonomagazine.com/article/0056/sarah-bruno>.
11. Jahn, Jones, Michael, *Star*, an exhibition by Michael Jahn Jones, Warran Art Gallery, City of Warran, WA, 2015.
12. *ibid*.
13. Bruno, Giuliana, *Surface: Matters of Aesthetics, Materiality and Media*, Chicago, University of Chicago Press, 2014.
14. McGill, Cyde, email correspondence, 29 June 2017.

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project

around Broome with the names of well-known local Aboriginal identities. Here a target has been recreated as an upside-down Aboriginal flag but the entire print surface has been scratched with scores of tally marks—each notch is a value that has been placed on our mystery. The land is not passive or separate from humans; histories of trauma are engraved into the present, and this has political consequences.

So if modernism and its photographic, filmic and digital screen technologies are associated with depthlessness, how has the medium-ambiguity of printmaking fared in post-post-modernism? Academic Giuliana Bruno argues that the screen of modernism is a material one! She maintains that surfaces can contain depth. Contemporary artists are able to access its materiality, its volume, thickness and texture, tackling how it affects us, and what can be projected, designed and built at this zone of encounter. It would seem that the haptic still provides a way to critique within art, especially through repeated touch and slow processes.

Monique Boshard Curry investigates the depth of surface in her cyanotype diptych, *May 31, 2017*, 12:46-12:57pm. It records the passing of time cast by the shadows of an everyday object. The sharp, white diagonals and industrial planes slant off, becoming more unfocused to the lower right. Light is recorded as a blue surface, and the movement of time is made visible through the performance of depth. The markings generated depend ultimately upon time, latitude and longitude.

In one final work, Cyde McGill's *Janus-like figure* (*Green from, make!*, 2017) shows off his golden prongs, appearing as a harbinger of future conditions—a shamanic individual, caught in a dilemma, almost now without choice, a political shambles, two sides, two horns, belief or denial as the temperature increases and the water level rises! It is the most overt work in *On the Map* that tackles ecological and political criticality. Given the current environmental and political climate such intensity, in whatever form, is needed more than ever.

265 121E On the Map is at Mundaring Arts Centre until 15 October.
A larger version of this article may be found at www.perditaphillips.com/portfolio/on-the-map/

below
Monika Lukowska, *Warran*, 2017. Inkograph, edition of 6, 56 x 70 cm. Reproduced with permission of the artist. Photography: Monika Lukowska

right
Cyde McGill, *Green from, make!*, 2017. etching, woodcut, gold leaf on 270g paper, edition limited, 253 x 108 cm. Reproduced with permission of the artist. Photography: Cyde McGill



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1. Taylor, Andrew, "Edmund Capon says Australian art is a unique overseas," *Sydney Morning Herald*, September 12, Oct. 2014. [http://www.smh.com.au/entertainment/art-and-design/edmund-cannon-says-australian-art-is-unique-overseas-20140911-12qzrh.html](http://www.smh.com.au/entertainment/art-and-design/edmund-capon-says-australian-art-is-unique-overseas-20140911-12qzrh.html).
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14. McGill, Cyde, email correspondence, 29 June 2017.

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On the Map, Mundaring Arts Centre, Mundaring, Western Australia (2017). Article in Imprint magazine, Spring 2017.

LOCALE

Emma Jolley, Monika Lukowska, Carly Lynch, Melanie McKee, Layli Rakhsa, Rachel Salmon-Lomas, Gemma Weston



EMPLACEMENT

Beneath the towering eucalypts of Beelar country, and among the stately former dormitories of Point Heathcote Reception Home, seven artists gather to compare their understandings of 'place'. From this natural lookout, they picture homes, neighbourhoods and imagined spaces, before returning their gaze to Heathcote, where their prints hang within the site's history.

Place, as it unfolds in *Locale*, does not simply mean 'location'. Rather, it indicates a state of involvement with site. It describes the imaginative work by which each artist has shaped or come to understand specific places. With this in mind, each print is a place in its own right, a surface upon which the evidence of labour has accrued: sewing, scanning, remembering, etching, walking.

The 'home' is where place coincides with belonging. While Melanie McKee focussed on her long-haul PhD study, her home shifted into utility mode: it became studio, office, library, and the place from which she recalled a past home that was the subject of her research. Linen prints depict cluttered spaces at dawn, before the day ahead feels plausible; mild nostalgia mingles with appreciation for the nourishment of home. By slowly and repetitively sewing through her prints, McKee fingers and repays some of 'the debt owed' to homes, and to the place that supports her work.

Each day, Layli Rakhsa rises with her daughters at a crisp 5:30am. Each night, quiet descends at 7:30pm, when the house becomes hers alone. Rakhsa prepares for this hour by gently and meditatively ordering her space: straightening carpets, clearing the table, readying tomorrow's fruit. This silent ritual transforms a functional room into a space for reflection, nostalgia, joy and selfhood, recorded in seven prints, judiciously tinted with black. Domestic minutiae, Rakhsa seems to whisper, are not inconsequential, but kindle quietude and comfort.

In a former cell, Gemma Weston remembers the private enterprises of the teen bedroom. Diagnostics of Smash Hits coverboys, a sumptuous 'crazy quilt' and a scented, bobby-soaked headband describe how personhood can be shaped by place-making activities, here crafting and customisation. Weston's powerful excavations rewire and invite humility for our 'former' less certain selves. Monitored by parents and unresourced, the extent of bedroom self-determination was modest, yet this space was everything, a private gallery, a duchy. For McKee, Weston and Rakhsa, place is not always physical.

but can exist in remembrance, invoked through ritualised artistic labour.

At a larger scale, place is shaped communally. Neighbourhoods and suburbs incorporate gardening fashions, transportation networks, governance and community culture. Emma Jolley, a Northern Suburbs native, and Monika Lukowska, a native of three years, have forged individual paths through collective place. Jolley portrays the trappings of suburban idealism according to her knowledge of its history, eulogising the decommissioning of kidney-pools and frangiapani in favour of gentrification and grey render. Lukowska compares Perth's suburbs with her industrial, mountain-excised hometown in Poland. She provokes her new surroundings to reveal their secrets and history with extensive walks. The prints of both artists are spacious. Jolley charts sprawl as the manifestation of Perth's instinct towards open space and Lukowska's filmy lithographs look over the treetops toward an expansive sky that goes on and on no matter how far she walks.

Locale imports diverse accounts of place into Heathcote. In this way, it echoes *The Log*, Heathcote Hospital's long out-of-print quarterly journal, which published outside artists and writers alongside patients and staff. Carly Lynch disinterred several issues of *The Log* from a literal (and figurative) archival basement, and assiduously copied their faded pages to fabricate fresh issues. Her labour has reinstated the readability of these previously untouchable archival documents. She has also reinstated their raison d'être: to meaningfully connect this sun-kissed promontory with the world outside.

The *Log* has also spoken across time: through this project, Rachel Salmon-Lomas (Riley) discovered that her father was once resident chaplain at Heathcote Hospital. Riley scanned *The Log* for evidence of his work, receiving and assuaging the worries of patients. Serendipitously returned to this site of institutional and family history, Riley interprets her father's profoundly spiritual connection to this place. The rainbow-lipped black hole on his hand-batched rug seems symbolic of some kind of time slip, by which Riley may hang her work beside his, sharing this place and moment together.

Place, as these seven artists describe it, is not a rigid physical site, but something that can be modified, created, dematerialised, remembered or imagined. In *Locale*, it is the 'pain, joy and time' of printmaking (as Rakhsa puts it) through which each artist has found and made place.

Sheridan Coleman

Image: Monika Lukowska, *Encountering the unfamiliar*, 2016, lithography, 64 x 97 cm. Image courtesy of the artist

Heathcote Museum & Gallery | Heathcote Cultural Precinct | Swan House | 58 Duntroon Rd, Applecross
Gallery hours: Tuesday - Friday 10am - 5pm | Sat & Sun 12pm - 4pm | T: 9384 5666
ISBN



LAYLI RAKHSKA, *Study of home*, 2015, colour separation silk screen print on paper, 76 x 404 cm. Photography by Robert Firth, Acorn Photography Studio.



CARLY LYNCH, *The Log, December 1965* (detail), 2017, scanned publication courtesy of Heathcote Hospital Collection, City of Melville, dimensions variable.



MONIKA LUKOWSKA, *Encountering the unfamiliar* (detail), 2016, lithography, 64 x 97 cm. Image courtesy of the artist.



MELANIE MCKEE, *A Measure of Home II* (detail), 2017, digital print on Belgian Linen, 40 x 69 cm. Image courtesy of the artist.



RACHEL SALMON-LOMAS, *Ever Horizon 1.002*, 2002, patch book rug made by the artist's father, Peter Salmon-Lomas, 67 x 96 cm. Photography by Melanie McKee.



EMMA JOLLEY, *Swain Swan Swan*, 2015, stencil and silk screen print on BFK, 107 x 80 cm. Image courtesy of the artist.



GEMMA WESTON, *Crazy quilting sample swatch for invisibility cloak*, 2017, digital image, dimensions variable. Image courtesy of the artist.

Locale, Heathcote Museum and Gallery, Perth, Western Australia (2017).

Exhibition catalogue.



Locale, Heathcote Museum and Gallery, Perth, Western Australia (2017).

Installation view, courtesy of the artists, photography by Monika Lukowska.



Locale, Heathcote Museum and Gallery, Perth, Western Australia (2017).

Installation view, courtesy of the artists, photography by Monika Lukowska.



paper
mountain

MEDIA RELEASE
19 September 2016
For immediate release

Terminus

Melanie McKee & Monika Lukowska

5 - 22 October 2016



Monika Lukowska and Melanie McKee. *Traversing the Terminus II*, 2016.
Digital print, 30 x 155 cm.

Opening night: Wednesday 5 October, 6pm

Artist talk: Saturday 15 October, 1pm

Paper Mountain is the next stop in an ongoing exploration of place and dislocation

Terminus is a collaborative exhibition by artists and PhD candidates Melanie McKee and Monika Lukowska. Each hailing from opposite hemispheres (McKee from Zimbabwe and Lukowska from Poland), they both now reside in Perth where they create art exploring themes of belonging, sense of place, and dislocation. In this exhibition, the titular "terminus" is not perceived as a final destination, but instead acts as a temporary site of settlement that anticipates future departures and arrivals.

McKee and Lukowska met through a group exhibition they participated in as part of the Impact9 Printmaking Conference in Hangzhou, China, where they discovered the similarities in each other's interests. They began to pursue a creative conversation, together expanding the boundaries of printmaking by applying innovative technologies and techniques to their works.

McKee and Lukowska both engage in multimedia practice and printmaking methods, yet they demonstrate individual creative techniques and approach the concept of "place" from unique perspectives. McKee works with screenprints and solvent transfers, and is particularly concerned with domestic environments and the capacity of materials to hold memories of home. McKee's practice of incorporating sewing into her prints adds texture, dimension and powerful significance based on the personal memories tied to each work. "I was interested in remembering my family's lost home, and as part of that I spent a lot of time in conversation with my grandmother who is a dressmaker and used to sew from that home-space. As a result, it made sense to incorporate sewing into my own creative practice as a key methodology related to that place, and to the memory of it," McKee elaborates.

On the other hand, Lukowska works primarily in lithography and digital prints. Her work focuses on the outer, macroscopic aspects of place. Using images of landscapes, cityscapes, and architecture, Lukowska investigates how these physical elements and cues can be used to navigate a sense of place from both her hometown and her current place of residence.

Combining their different styles and approaches, *Terminus* finds visual cohesion through heavy usage of photography throughout their works. "Photographs are often a starting point for both of us," McKee explains, "they are either incorporated directly into the artwork, or are visual references that inform the prints."

Terminus: in search of an (im)possible conclusion, Paper Mountain, Perth, Western Australia (2016). Media release.



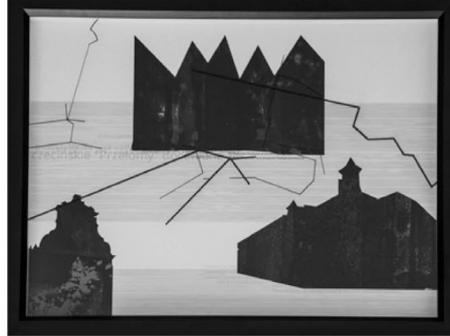
Terminus: in search of an (im)possible conclusion, Paper Mountain, Perth, Western Australia (2016). Installation view, courtesy of the artists, photography by Monika Lukowska.



Terminus: in search of an (im)possible conclusion, Paper Mountain, Perth, Western Australia (2016). Installation view, courtesy of the artists, photography by Monika Lukowska.



Odkrywając Szczecin, dyptyk, 2016
 Druk cyfrowy na papierze Hanhemüle, druk UV na plexi
 30x40 cm



Discovering Szczecin, diptych, 2016
 Digital printing on Hanhemüle paper, UV printing on plexi
 30x40 cm

The new Philharmonic Hall is the first association on Szczecin I have in mind.

She was born in Katowice in 1986. Graduated from the Faculty of Graphics and Media Art at the Wrocław Academy of Fine Arts (2011). In 2014 she completed two-year studies at the San Francisco Institute of Arts as a Fulbright scholar. Currently she has been a PhD student in Perth, Western Australia where she attends the Curtin International Strategic Research Scholarship.

Her works were frequently exhibited and awarded both in Poland and abroad. Her most important achievements include among others: *GMT+8*, China Academy of Contemporary Art, Hangzhou (2015), *Post-digital graphics. Redefining the concept of matrix*, Neon Gallery, Wrocław (2015), *4th Biennial of Digital Graphics*, Gdynia 2014; *In Search of New Printmaking: Polish Case*, ArtZone Gallery (2014), San Francisco; *ArtExchange*, Hilton Hotel, Chicago (2014); *Contemporary Art Fairs – Art Scope*, Miami (2013); *Murphy and Cadogan Contemporary Art Awards*, SOMArts Gallery, San Francisco (2013), *Untenable Dynamism*, Diego Rivera Gallery, San Francisco (2013), *Overview of Contemporary Polish Lithography*, BWA Kielce (2013); *Transient in Freies Museum*, Freies Museum, Berlin (2012); *Graf/o/mania*, BWA Gallery, Wrocław (2012); *A Prospective Get Together*, 14th Biennale of Small Forms and Exlibris, Ostrów Wielkopolski (2011); *7th Biennale of Student Graphics*, Poznań (2011); *Polished*, 1010 Gallery, Knoxville (2010); *Face the Place, place the face* (in cooperation with Małgorzata Sprawka), UT Tennessee, Knoxville (2010); *30th Mini Print International Cadaques* (2010); *4th International Drawing Competition, Award for Beginner Artist by Rector of the Academy of Fine Arts named after E. Geppert in Wrocław* (2009); *Grand Prix of Young Polish Graphics*, Kraków (2009). In addition, she had an opportunity to take part in international artistic residencies: Kala Art Institute, Berkely, USA (2012) and Fremantle Arts Centre, Australia, within 2014–2015.

She chiefly creates digital graphics and lithographs.

For me Art is a chance to express emotions and inspirations provided by new places discovered by me.

The displayed diptych comes from my exploration of Szczecin via the internet. Personally, I has never been to Szczecin, so I intended to check how the city is perceived by a person who gets information on it from the internet only (and living permanently in Australia). In my search I primarily focused on the artistic aspect of the city. Making use of Google Maps I discovered interesting architectural buildings, sites and artistic places, I also had a chance to look closely at the city structure and its elements. Moreover, by reading the online news I could get what's going on a regular basis in the city and thus see its complete picture.

A chance to discover hitherto-unknown places virtually is a manifestation of globalisation, infinite possibilities of the Web and fast information flows. In spite of many kilometres which separate us, at some moment, I felt that slowly I have become familiar with the city and my opinion on it started to get crystallised. It was a very interesting experience that showed that these days your „physical being“ at a particular place is not a fundamental element of getting to know it – it certainly extends artist's horizons, who can draw inspirations staying at any place. Out of all my collected material has emerged an interesting cultural venue, with its intriguing architecture and great potential for development.

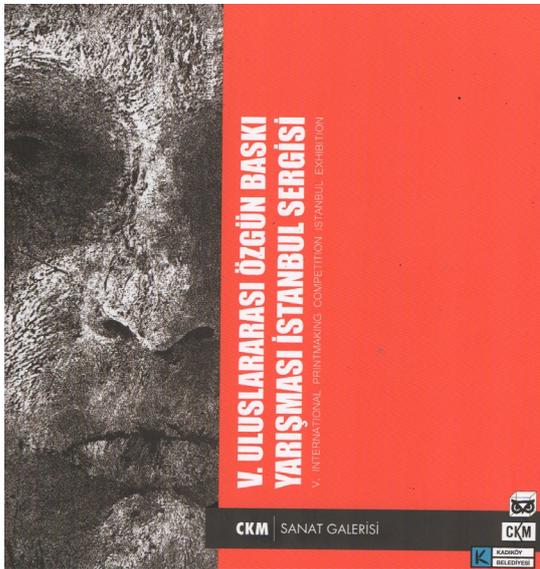
The graphics are inspired by architectural culture-related buildings such as the Philharmonic Hall, Old Slaughterhouse and the Academy of Arts. Through their simplification and focus on outward forms I have tried to create some kind of symbols of this city. Plexi-glass imprints reflect my „virtual walk around the city“ making use of Google Maps. Two superimposed graphic layers create my personal cultural map of this city.

Based on my collected materials I can conclude that Szczecin is certainly an interesting place at the Poland's artistic map. I was specially intrigued by contrasts made by traditional buildings and modern, innovative architectural forms such as the Philharmonic Hall or the „Przełomy“ Centre for Dialogue so that the city becomes to be eclectic in its character, which is very inspiring for me as an artist.

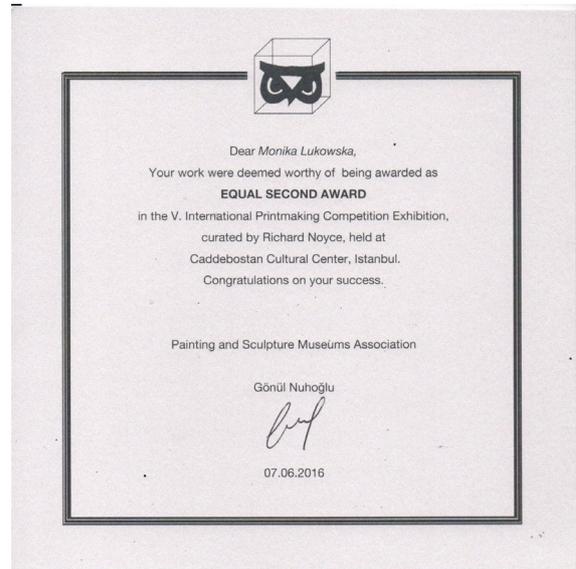
Szczecin in Close-Up. Points of view. Philharmonic Hall, Szczecin, Poland, (2016).
 Excerpt from the catalogue.



Szczecin in Close-Up. Points of view. Philharmonic Hall, Szczecin, Poland, (2016).
Installation view, photography by Jolanta Gramczynska.



5th International Printmaking Exhibition,
Istanbul, Turkey (2016). Exhibition invitation.



5th International Printmaking Exhibition, Istanbul, Turkey
(2016). Award certificate.



GMT+8, Museum of Contemporary Art, China Academy of Art, Hangzhou, China (2015). Installation views, photography by Monika Lukowska.



Studio documentation, photography by Monika Lukowska.

Conference presentations:

Absorptive mapping: a means of understanding place through art practice, AAANZ conference, University of Western Australia, December 2017.

Text and textures: methods of evoking an artistic experience in the work of art, AAANZ conference, Australian National University, Canberra, December 2016.

Walking the work of art: the potential of walking practice as an artistic tool of inquiry, HDR Research Symposium School of Design and Art, Curtin University, October 2016.

