

**Blue Orchid Court 2019**  
**Dwellingup study 2019**  
**Kings Park bag study 2019**  
**Kings Park study 2019**  
**Lake Leschenaultia bag study 2019**  
**Yallingup study I 2019**  
**Yallingup study II 2019**  
**Yallingup study III 2019**  
**Yallingup study IIII 2019**

Multiple works exhibited group exhibition / **FOR Code: 1905** Visual Arts and Crafts

Exhibited in: **Diverse Stills: Picturing the Landscape**  
Art Collective Gallery  
August / September 2019

<https://artcollectivewa.com.au/whats-on/diverse-stills-picturing-the-landscape/>

### **Research Background**

This body of work is a continuation of the series, 'New Australian Plants and Animals'. It is informed by a synthesis of physiology, phenomenology and photographic technology whilst drawing on my personal experience as a non-indigenous Australian of multiple generations to provide contextual background for the creative work. Primarily, the intersection of research into physiology, photography and phenomenology is confined to the facticity of the human eye: how the physiology of the eye may unknowingly affect the experience of visual phenomena, and in turn, how you could possibly approach that 'unknown' aesthetic through creating works of art based on single element lenses. The images draw parallels between preconscious visual phenomena and the subjective experience of non-indigenous Australians of multiple generations.

### **Research Contribution**

The practical outcomes can be seen to align aspects of phenomenology (Merleau-Ponty 1945/2013) and the optical unconscious (Benjamin, Jennings et al. 1931/2005). In phenomenological terms, the aesthetic produced privileges the biology of the human eye over the processing power of the visual cortex; a preconscious ocular aesthetic over conscious

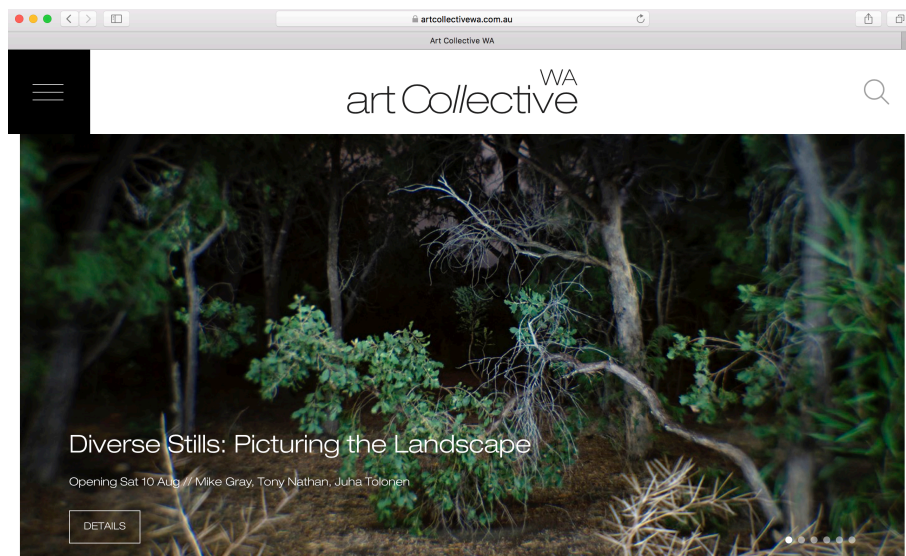
perception. When viewing images that approach a fundamental, yet unknown, visual experience the viewer partially has access to preconscious visual phenomenon.

The results highlight how photography has always strived to produce a uniform, sharp plane of focus which in turn falsely maintains that human beings biologically experience the world in a similar manner. The work also promotes discussion on aspects of Maurice Merleau-Ponty's (1945) 'indeterminate vision' and Walter Benjamin's (1936) 'optical unconscious' whilst bringing the two together. The work also realises how an arts practice can incorporate the agency of materials (Carter, 2004) to approach traditionally intellectual enquiry in novel ways.

## Research Significance

'New Australian Plants and Animals' can be seen as significant in two main ways; the creation of a completely new photographic aesthetic based on single element lenses that produces a three-dimensional effect and the subsequent academic discussion it promotes.

In terms of artistic merit and significance, having the work exhibited at the Art Collective Gallery is important. It is regarded as a significant gallery in the local and Australian contemporary art scene.



Event promotion / gallery webpage



Installation view / Art Collective Gallery

**Artworks:**



