

## SANITISING LANDSCAPES: IMPLICATIONS FOR MEANING MAKING

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### ABSTRACT

This article interrogates colonial representations of landscape in Tasmania from a perspective of practice-based research and reflective action-research. Adopting an entwined process of art-inquiry and critical examination of historical examples of colonial Tasmanian landscape art, the role of the artist in relation to what is included or omitted in depictions of landscape is examined to ascertain implications for meaning making. The choices an artist makes in relation to how they construct a particular aesthetic of the land is likened to a process of sanitisation; a process laden with discreet yet significant decision making to appeal to a particular sensibility or agenda. In exploring the notion of sanitised landscape in Tasmania, an acknowledgment of constructed realities begins to emerge through an evolving experimentation across media. In the context of the formative inquiry underpinning this article, insight into how constructions are reflective of artists' use of media in relation to interaction with and interpretation of history, culture, society and experience at a given time, becomes apparent.

### KEYWORDS

*artist; landscape; sanitised landscape; practice-based research; art practice; process; practice-based research; action research*

'Landscape' is a term laden with European ideological connotations. Landscape artists often work to conjure ideas that result in connection making, in which they might lean into stylised and accessible generalisations of a 'beautiful' idyllic landscape. The manifestation and realisation of such an approach is often simply due to time the artist has taken to contemplate and formulate an understanding that is resolved and culminated in a final work (Cosgrove, 2017). These aspirations to render a particular aesthetic of realism can be traced back to childhood aspirations to draw 'realistically' (Klepsch & Logie, 2014) and is historically (and developmentally) seated in an intrinsic motivation to get better at creating 'realistic' landscape depictions. However, even for those masters of a 'realistic' style, we must consider that the resulting work does not always render a landscape scene the way we want, or in a way that objectively captures diverse perspectives that underpin and shape place. Often, we have romantic ideas of landscape which in-turn evolve into romantic ideas of wilderness and nature, all of which are seated in constructions of modernity (Bordo, 2002).

As understandings and perceptions evolve and change, so too can our reading of the portrayed landscape, provided we can recognise the limitations of any portrayal as a document of historical perspective as captured in the landscape (Kerby, MacDonald, McDonald & Baguley, 2017). Sanitising the landscape involves a rendering process present in all artists' practice, and there are numerous influences on how and why we do this. The broader context for the inquiry reported on in this article unpacks some of those influences while working within the context of studio practice. The idea of

'cleaning' the landscape to omit or include details in relation to these influences is where the label and ideas surrounding the *sanitised landscape* were formed.

## THE FRAME: ENCOUNTERING LANDSCAPE IN PROCESS AND PRACTICE

In March of 2017, Tracey attended an oil-painting workshop run by Australian Landscape painter John Wilson. As with most of these "How to paint..." workshops, Wilson was very generous and shared his ideas and experience of what it is to be a landscape painter, which he has spent countless hours perfecting amongst the rolling hills of the Western Blue Mountains in New South Wales. A stand-out dialogue as part of this workshop piqued Tracey's curiosity,

*'Landscape painters need to resolve scenes each day. Composition needs good design. If a scene is unresolved the painter's role is to resolve it in their work.'*

-- John Wilson, (personal correspondence), March 2017.

It is this type of critical reflection on personal art practice that can powerfully shape how artists render the landscape through art to compel audiences both intellectually and aesthetically. In considering Wilson's opinions, Tracey found herself being drawn back to thinking about the role of the artist in the construction of ideas of landscape, and how artistic works contribute to the cultural and social significance of a place's scape for the individuals inhabiting its space. As a recent art teaching and studio-practice graduate, Tracey was acutely aware of the important role art can play in regard to how we connect to, engage with, and learn about landscape, and cultivate a sense of value, respect and appreciation for the natural environment. Art making and appreciation, helps broker dialogue between person and place, and encourages reflection upon how art practice is integral to revealing what and how an artist might elect to 'filter' or emphasise in their response to landscape (Kerby & McDonald, 2018). Tracey's investigation was concerned with wanting to understand more clearly the reasons for choices made in the making process and how artists use their technical skills, experience and knowledge, as a filter in creating a response to landscape.

An important part of understanding the concept of sanitised landscapes and the cleaning process of the artist is to understand what constitutes landscape art, and the limitations framing the initial lines of inquiry explored in this article. Landscape art is subjective and there is no commonly agreed upon definition because the area of landscape encompasses more than that of the meaning (Haynes, 2002). The authors are aware of the diversity of culturally situated notions of landscape, and the scope of interfacing with diverse perspectives continues to unfold across further layers of cyclical inquiry following this publication. The authors acknowledge that the perspectives of sanitised landscape unravelled within this particular article are not inclusive of the breadth and depth of perspectives that comprise the whole genre of Arts and cultural practices that explore the relationship between place and person, country and landscape. Rather, this article, as situated in preliminary inquiry, that interrogates the evolution of Euro-centric colonial depictions of the sanitised landscape to demonstrate how a process of practice and action-based inquiry was enacted to reveal the implications of sanitising portrayals of landscape.

Through their art work, artists seek to communicate meaning and envision the landscape they are trying to render. It is something that comes from within the viewer and is described as ‘something that is mental as well as physical, as well as subjective and objective’ (Howard, Waterton & Thompson, 2013, p.2). It traditionally suggests the artistic presentation of natural inland scenery from a distanced viewing position that involves detachment and separation from the environment. In his book *Landscape and Power* (2002), art Historian W.T.J. Mitchell argues that landscape can be an instrument of cultural power. Although many landscape scenes do not literally depict humans within the scene, it is difficult to consider how our ideas and representations of the landscape can come to be without the presence of humans. This challenge comes to the fore when considering images presented without the depiction of the human figure, or signs of human existence and influence within the work, the human element is that of the viewer (Gadamer, 1975; Bordo, 2002). Mostly, we inform our own way of seeing landscape by making connections based on our own experiences, discoveries and fitting together our perceptions of the land around us (Rose, 2013).

In further understanding sanitised landscapes within the context of this article, it is important to consider historical contexts that envelop around ideas of making landscapes. Some of the basic traditional European elements of landscape paintings, which can be framed when considering styles like Impressionism, are essentially a communicated impression of what the artist is seeing. Generally, it is accepted that such landscape scenes can be aesthetically compelling, with the artist curating the depth of detail and adding in or leaving out objects, producing a final render that culminates in a unified cohesive work. Moreover, these deliberate choices likely see artists working to change understandings or add to our perception of the scene. Significant Impressionist artists, such as Joseph Turner, knew their audience and their aesthetic preferences, adapting, and sanitising compositions accordingly. Schama (1995) brings context to these approaches in his discussion of the types of works that were sought after as art became more accessible, with Turner creating more work specifically for “middle-class customers (who wanted works that) were not faithful representations of industrial-barge traffic and dockyards” (p. 364). This way of working, to appeal to the preferences and tastes of a particular target audience remains topical in recent times where the expectation to digitise, replicate, and edit what we see around us is increasingly facilitated and supported through the technology we use to engage with and capture our surrounds (Rourke & Coleman, 2011).

Early Australian colonial landscape paintings were undertaken with the intention to accurately record what artists were seeing (Splatt & Burton 1980). In Tasmania, images of ‘Old Hobart Town’, but were also often sanitised to depict a life devoid of the convicts. This emphasised and aligned itself with the romantic notion that was prevalent in the European landscape painting style of the time. Given this historical influence, artists make decisions that govern what will be represented in their work based on their interpretation of the reality before them. By choosing to include dialogues in art works, decisions are simultaneously being made in parallel to leave out other dialogues about landscape, nature and the environment. This is iterative of the idea that ‘while nature is tangible and real, its aesthetic properties are culturally embedded and continually evolving as societies change’ (Richardson, 2018, p. 1). In this sense, the educative role art plays in the value people assign to land and environment should not be underestimated. These ideals were further reinforced as early European invaders/settlers were encouraged to send images home of the new colonies of Australia. They were depicted as almost utopian places, and those searching for commercial opportunities could

explore and travel the continent, to produce or acquire works containing familiar forms and appealing subjects reminiscent of their European ancestry (Splatt & Burton 1980). According to Sharp (2006), images have the power to rewrite our vision, and the artistic rendering of colonial Australia used the power of fashioned norms of aesthetic beauty in the Euro-centric Romantic tradition to reimagine the Australian landscape (p. 155). Images used to render the landscape as somehow less foreign were engaging in an act of colonial sanitisation to portray the local landscape to the point of Euro-centric familiarity and utopian ideal.

## SANITISATION IN, THROUGH AND OF MEDIUMS

The methods and processes adopted for this inquiry involved a blend of Practice-Based Research (Leavy, 2015) and Action Research (Jokela, Hiltunen & Härkönen, 2015). It involved a combination of researching the theoretical underpinnings and specific historical contexts that fed into the topic. Running in parallel to the theoretical inquiry was the generation of art pieces, made in a cycle of relational reflection upon and response to outcomes and making processes that informed the creation of the ensuing works (Barrett & Bolt, 2007; Mills, 2007). The information gleaned from this iterative process provided the comparative data used to choose a final selection of works for discussion in this article.



Figure 1 – Tracey Delphin, 2017, *Grazing Country, Western Blue Mountains, New South Wales*, oil on canvas board, 21 cm x 29 cm.



Figure 2 – Tracey Delphin, 2017, *Ghost-Gums in the Snow*, oil on canvas board, 18 cm x 28 cm.

Tracey's early artistic practice as situated in the inquiry underpinning this research, sought to draw upon and interrogate Romantic ideas of landscape and its historical contexts. In doing so, three elements of inquiry were adopted to frame an approach to making. The first was her own experimentation in what it meant to represent the landscape 'accurately' with traditional oil techniques developed in a workshop with the artist John Wilson in March 2017 (*Figure 1* and *Figure 2*). Tracey's artistic output in both instances was influenced by what she described to be an inability to render the essence of what she was trying to portray within the works. The second element that framed some of Tracey's early approaches to making was an image that she first saw on a souvenir tea-towel (*Figure 3*).

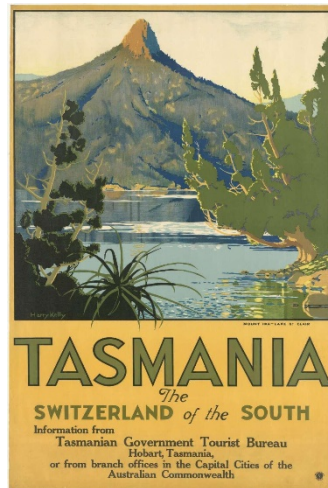


Figure 3 – Henry Kelly, ca. 1945. *Tasmania, the Switzerland of the South*.  
Tasmanian Government Tourist Bureau, Hobart.

The image depicts Mount Ida and Lake St Clair, located in central Tasmania, as an enticing alternative to holiday destinations in Europe, specifically Switzerland and the area around the Matterhorn. Tracey found this comparison curious and comical, with the Matterhorn's summit reaching 4478 meters and the Mount Ida summit reaching 1176 meters – just a quarter of Matterhorn's height. Mount Ida also offers no comparable infrastructure to facilitate recreational engagement with place that the Matterhorn does. The disparities between summit and scale and how these were seemingly lost in translation through a process of sanitisation provided a further point of curiosity and investigation.

The Mount Ida form is a very recognisable Tasmanian mountain form and Tracey was thus inspired to connect and work with it. The idea was to use the Mount Ida form, based on a photo taken from Lake St Clair, to see how much it could be sanitised without losing the context of the landscape form and work within an iterative process, experimenting with materials and mediums for a variety of effects that determined the line of inquiry for each making cycle. The production approach Tracey took to this early work drew inspiration from that of Olafur Eliasson's (Icelandic-Danish artist) photographic works in order to relationally explore what it was to sanitise a landscape. In doing so, Tracey 'approached [the process] with a subjective attitude in mind' (Molesworth, 2008, p. 43).

In consideration of an Impressionist European style, the kitsch of the souvenir tea-towel and the iterative process of Eliasson's series, Tracey produced a result in the minimalist, prefabricated style of forms that make up the many studies of Mount Ida and Lake St Clair that comprised the initial phase of her inquiry. *Figure 4* was the first iteration in this series and the experiments were much more successful than expected in respect to how she engaged in a dialogue of making in response to minimalist qualities she admired in the work of others. Moving away from what became an unnecessarily laborious process of working with oil paints, the decision was made to experiment with paper cutting and collage. The shift in medium was reflective of Tracey's desire to experiment with paring back aspects of the landscape in a more tangible and literal way. The cuts made to create the form from the initial collage series were executed quickly, and the materials used were what was at hand – scraps of coloured paper and masking tape to secure the cut forms up on the wall.



Figure 4 – Tracey Delphin, 2017, *Mount Ida and Lake St Clair, Tasmania*, cut-paper collage - coloured 80gsm copy paper and PVA glue on 600gsm card, nine images in series, 94.1 x 68 cm.

One of the questions Tracey returned to throughout and within the sanitised landscapes inquiry was concerned with colour choices, and especially how they were incorporated in and extended from the earlier experiments she undertook with paint. Through thinking about the sanitisation of colours and their role in depicting and emphasising detail, Tracey decided to try some colour-sampling from the Impressionist/Romantic landscape experiments she had produced when trying to relay an essence of landscape through her work in oils. She went about this by using a colour-sampling iPhone application, *ChromaTron*, which when hovered over the work picked up the digital colour references in sections of the work. Notes were then made from this data collection in a colour-sample book to flag hexadecimal and RGB values for digital works, which were then matched to paint swatches collected from her local hardware store. These notes and swatches were later used to assist in selecting block colours for mixing, digital work colour choices, and choosing paper colours to use in the Mount Ida experimental works (Figure 5). This experimentation led Tracey to consider how her role as artist was concerned with rendering more than just the detailed shapes and forms found in in her local landscape.





Figure 5 – Author 1, 2017, *Mount Ida and Lake St Clair, Tasmania*, cut paper collage and Traditional style paintings with selected colours drawn on via an Australian colour palette.

At this stage, the project expanded to consider the sanitising of the landscape from the Minimalism and/or Post Minimalism lens by introducing fundamental concepts from this movement into both the research inquiry process and practice. Tracey had become interested in the further reduction of detail in the works she was creating, and this pointed toward the removal of colour altogether. She considered Minimalism from the hard-line perspective of comments made by Barbra Rose, who talked about art being pared down to the absolute minimum, and how she could do this while still capturing wide vistas and awesome mountain ranges (Atkins, 1997). Tracey came up with the idea of working toward a single mountain form, or horizon, represented with minimal lines. This was planned to build upon the collages she had worked on for the Mount Ida and Lake St. Clair forms, but embraced a shift of aspect through the ratio of paper and moved away from the squareness of the more traditional paper sizes, A5 to A1, used in her previous explorations.

One of the influences in the extension of Tracey's practice in this part of the sanitised landscape inquiry was the work of Jenny Bell. Her simple lines and minimal detail offered in relation to the Australian landscape resonated powerfully for Tracey in an aesthetic sense. Bell's approach drew Tracey into her work in the way that it reflected a sensitivity to minor details of the land she occupies, showing a 'depth of insight unusual for a non-Indigenous painter' regarding the presentation of her Australian Landscapes (Beaumont, Fenner & McDonald 2012, p. 30). Bell's approach to practice informed Tracey's own cycle of inquiry into sanitising the landscape, where a powerful aesthetic could be conveyed through minimal marks on paper and a limited colour palette. These approaches to practice that Tracey perceived in the work of others and sought to engage with as part of her own inquiry, spoke to the implications of how design choices simultaneously gave voice to some ideals around landscape, while denying or omitting other potential narratives. This minimal use of line and shape served to demonstrate how much information can be removed from a landscape when it is given focus in the artist's perspective, which in-turn determines the information that can be sanitised from the landscape to form new dialogues. Such experiments and reflections provided Tracey with a

benchmark for understanding what is essential when depicting a terrain or topography, within the context of her practice. The ensuing experiments used this method to select forms and information from photographs and maps to create a more refined version of her own sanitised landscapes.

Further reduction of detail ensued in exploring the sanitised landscapes through a minimalist lens, drawing from the additional influence of spatial artist Lucio Fontana. From 1959, Fontana started his *Spatial Concept* series for which he cut through monochrome canvases to reveal what was behind. This resulted in the creation of a large body of work that resonated with a three-dimensional sculptural depth, not usually demonstrated by works produced on a traditionally two-dimensional image presentation format. His works conformed to the standard definitions of a painting, but he treated the work more like a sculptural object and created pieces that were neither a painting or a sculpture (White, 2005). It is in the way that Fontana cut the surface of the canvas with a knife to reveal the depth and darkness of shadow through the cuts that inspired Tracey to try this technique in conjunction with the specific lines and forms found in the mountain ranges and horizons of the Tasmanian landscape. The key developments in Tracey's approach, building upon her previous experiments in paint and collage, was characterised by a preference to mark, or cut, which became much more discerning and measured in attempting to create a recognisable form (*Figure 6*). They were made using a fine artist's knife as a tool and Tracey tried various iterations and types of paper to attain the minimalist result she wanted.

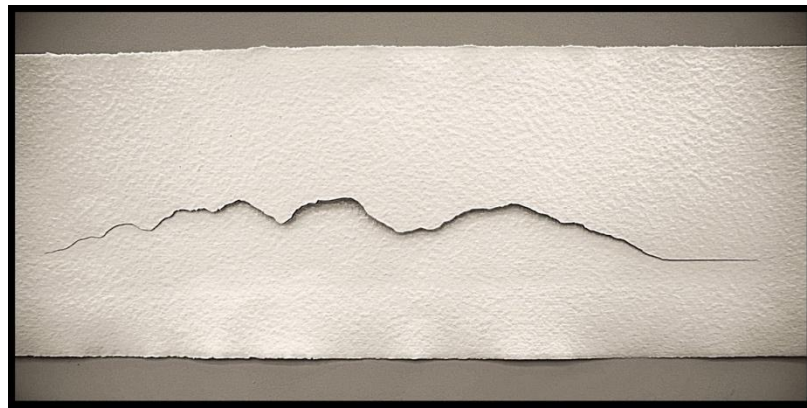


Figure 6 – Tracey Delphin, 2017, *Sanitised Landscapes – The Hazards, Tasmania*, 315gsm cold-pressed handmade cotton paper by Fabriano, 75 x 22.5 cm.

From the perspective of creating a body of work based on the minimalist theory and practice mentioned previously, the ensuing work enabled Tracey to consciously embody the qualities and process of sanitisation, filtering through the mindful choices she made as part of the making process. The work invites the viewer to project their context, understandings and life experience into the work, allowing them to see and take from the 'painting' vision what is meaningful for them.

One result that was surprising was the effect of trying to cut through dense 640 gsm weighted Arches hot-pressed cotton paper (*Figure 7*). It was near impossible to cut all the way through and maintain the precise line required to render an accurate mountain form and profile, so the cuts made ended up just scoring the surface. While initially frustrated with this, Tracey pressed on to explore the outcomes of folding and bending the paper along the scored edge of the landscape form carved into the paper. It took on a subtle shadow, most noticeable when placed under down-lighting, that extended the



minimalist approach adopted in the previous cutting works with the different types of 300gsm weighted paper.

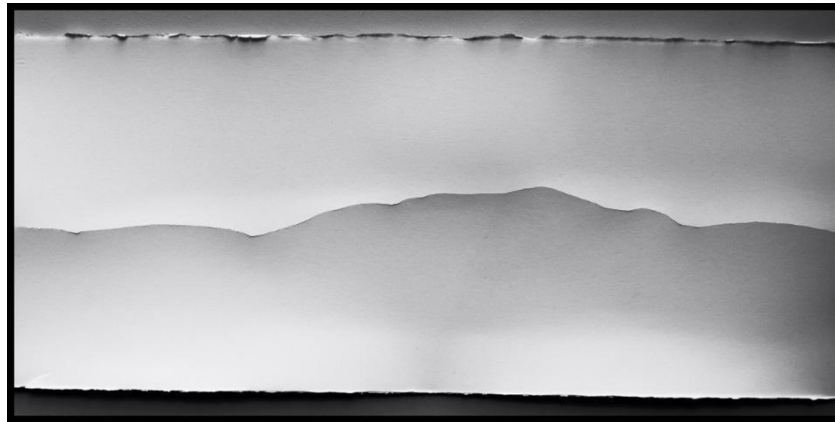


Figure 7 – Tracey Delphin, 2017, *Sanitised Landscapes – Mount Wellington, Tasmania*, 640gsm hot-pressed cotton paper by Arches, 75 x 22.5 cm.

The resulting work had the quality and depth of sanitisation Tracey was aiming for as part of this process and went some of the way to revealing how much we can sanitise a landscape and hold true to place, however the work's scale was something that needed to be experimented with further. Tracey's next approach was to experiment with scale and rather than increase the scale of a single image, she decided to present the images in a substantive series, similar the approach Eliasson adopts in his photographic work. She created a series of these sanitised sandscapes, comprised of thirty different Tasmanian mountain forms, arranging them in a grid-pattern for presentation. It was done with the intention of bringing a feeling of awe to the viewer that may not have been present when viewing fewer smaller images, or a single image in isolation.

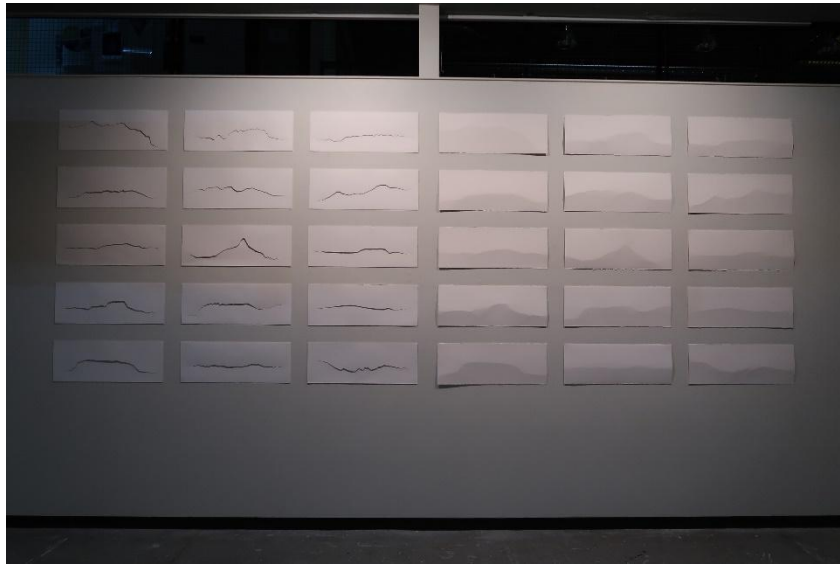


Figure 8 – Tracey Delphin, 2017, *Fifteen Tasmanian Mountain Profiles*. 300gsm and 640gsm hot-pressed cotton paper by Arches, Installation 385 x 190 cm.

Another approach to the making of these sanitised landscapes, still highly painterly in their aesthetic, was the addition of the atmospheric qualities present and inherited from the texture and features of the paper used in the previous making process (Figure 7). One inspiration for the exploration for this was Mark Rothko's work, characterised by his simplicity, symmetry and flatness to reflect a unique quality of relating an atmosphere that speaks to the viewer of presence and absence, thus allowing them to interpret the work based on their own perspective (Chave, 1989). Upon viewing Rothko's work in person, Tracey recalls that it is still difficult to describe them accurately as their simplicity defies their deep omnipresence, like witnessing a mountain range or vast plain. It is the use of a minimal palette that provides the vehicle for the atmosphere in his paintings, even though his works were not supposed to represent the landscape, for some people, they provided a relatable form of vista with a defined horizon line.

In studying Rothko's work, Tracey was interested in the creation of awe-inspiring atmospheric qualities as pertinent to this inquiry, as well as exploring how they might simultaneously be used, consciously or unconsciously, to sanitise the landscape. This was something Tracey had often observed being applied to the concept of digital painting and the creative media industries, where recreation and design of three-dimensional worlds requires careful unpacking through reflective observation and the skill to do so on what is essentially a two-dimensional plain.

The experience of the Sublime is something that artists have strived to impart on their viewers, most certainly since the Romantic period. However, it should be considered that our reaction to truly uplifting and awe-inspiring landscapes is often conjured as a result of the sanitisation process, but people do not all have the same reaction to notions and elements of the Romantic Sublime in landscape painting (Adams, 2015; Bordo, 2002; Burke, 1958; Marchant, 2017; Schama, 2004). Not everyone can speak from personal experience to the appeal of a Rothko painting, nor does everyone value place or see a landscape the same way within its frame, or understand why others are awe-inspired after

undertaking a pilgrimage to stand before one. The feeling of awe at landscape art requires care and some understanding of the part of the viewer as to what they are engaging with (Marchant, 2017). For example, Tracey describes an awareness that Rothko's use of technique, brush control and light control contributes to part of the awe she experienced when encountering his work. Subliminal experiences of landscape art require an understanding and appreciation of the mastery of materials used in the creation of the work, which can often be technically complex (Demos, 2015).

To further understand what can be sanitised from the landscape as part of the artistic rendering of a work, the making process was approached with the intention to further extend the possibilities of other media. This involved investigating the idea of creating digital works based on some of the project's less resolved landscape forms and studies. Having removed many of the atmospheric qualities of the landscapes in previous making processes, Tracey had a basic form to work with; that of the Tasmanian mountain kunanyi/Mount Wellington. The iterations of the development are infinite in the digital sphere, so Tracey used time as a constraint for innovation as well as limiting herself to generating one basic image. The result was a short video that depicts her interpretation of the area's changing atmosphere, as well as the transience, endurance and sameness of the Tasmanian landscape (Figure 9).



Figure 9 –Tracey Delphin, 2017, Video still, *Sanitised Landscapes – Rolling clouds over Mount Wellington*, video screenshot, Vimeo.

## DISCUSSION

Key to this practice-based research was the unpacking of ways artistic choices might be guided and directed, shaped by a desire to create works that appeal to audiences intellectually and aesthetically. As can be seen in some of the historical examples of practice referred to throughout this article, this historical Euro-centric approach to simultaneously appeal and adhere to a particular colonial aesthetic sensibility has sought to emphasise scenes or elements that are familiar to European viewers, who were often the target audience of the historical artworks examined. People viewing works in a gallery

context who were unfamiliar with the sanitised landscapes depicted were observably (from Tracey's perspective) less inspired, less drawn in and less awed by the work. They were curious, but only appeared to hold a passing interest at best. Contrasting this, those who were familiar with places often stood for extended periods studying in detail the lines and forms, or immersing themselves in a remembered atmosphere, and conversing about details such as aspect or viewpoint. Most of these patrons were curious but also fascinated with the outcomes using the chosen mediums, and how Tracey came to present this perspective and the rendering of the mountain profiles depicted.

The ways in which an artist sanitises the landscape to comply with a particular aesthetic sensibility is an important understanding to have when encountering depictions of landscape and environment. When people bring an awareness of how an artist positions us to encounter a particular landscape aesthetic, they can begin to understand the processes adopted to influence subsequent meaning making. In this way, artists use processes of sanitisation to curate our meaning making experience, and emphasise potential narratives about culture, society and environment. In relation to the UNESCO Seoul Agenda (2010), the process adopted and discussed here speaks powerfully to the implications and possibilities of sanitisation in artistic process that can open up future directions for engagement with, understanding of and care for cultural narratives.

Undoubtedly, those who bring a perspective of familiarity with the landscapes being depicted are better positioned to engage in conversation and make meaning from landscape works. However, further to a familiarity that is grounded in personal experience of interfacing with or encountering the landscape or place depicted, the sanitisation that the artist brings to their depiction further implicates upon the conversations and meaning making that can ensue. Through interrogating the sanitised landscape and practices of artist as actuality filter, we can create opportunities for art educators to better recognize and develop the social and cultural wellbeing dimension of arts education (UNESCO, 2010). This in turn can empower teachers, students and artists to better navigate artistic encounters that might position them to passively accept sanitised representations of culture, place and person. What is excluded through sanitisation can provoke an equally diverse meaning making experience as what is included as a result of the artists' sanitisation process. It is this kind of informed and invested audience (or viewer) response that adds weight to the power of aesthetics to hold the viewer's attention, allowing artists to extend engagement through the work's intellectual appeal, scaffolding on nostalgia, and create an extended dialogue that goes far beyond standing before the artwork itself.

These dialogues construct a social significance and importance that goes past the idea of the artist's making processes, rendering, and perspective, reinforcing the sense of place and our sense of belonging to it as well as within it. The landscape, extending to the environment we inhabit is engaged in dialogue, forming a narrative that depicts in vision in the same way notes can be assembled for all manner of melody. The potential reach of this voice is unbound when considering the application of technology-based mediums and media. Through technology, 'the digital has shifted all things we know as algorithms and filters determine and shift our ways of knowing, being and doing 'online'' (Coleman, 2018, p. 92). There is scope for infinite iterations of the same theme, visual stimuli, subject and imagery that can be shared on social media. The artist, and those who encounter their works, are shouldered with a responsibility to ensure the process of sanitisation does not exclude, oppress or disrespect. The idea that we are so readily able to create or deny awe through the sanitisation of landscape and share it with others, can perform as an act that divides or bonds, unfolding from simultaneously wonderful and disturbing evolutions in technology (Marchant, 2017).

## DIRECTIONS

From this iterative creative process, landscape painting emerges as an artistic endeavour about the artist rendering much more than just the actual shapes and forms in a landscape. To depict the landscape is to relay a perspective of experience and embodied response to atmosphere. The act of sanitisation that has been historically practiced, and in turn problematized and unpacked within this article seeks to highlight the implications of purposefully including and omitting certain aspects of the landscape, within and from a Tasmanian context and perspective. The European notion of landscape differs in so many ways from the complex spiritual Aboriginal notion of Country. As Deborah Bird Rose writes in relation to her work with Indigenous communities on Country in *Nourishing Terrains* (1996): 'Country is a place that gives and receives life. Not just imagined or represented, it is lived in and lived with' (p. 7). Yunkaporta and Kirby further emphasise the importance of links to land through the 8 ways of Indigenous knowing (2011), where 'an indication of cultural integrity in storytelling is that land and place are central to the story. There's no story without place, and no place without story' (p. 6).

The research underpinning this formative inquiry into the sanitised landscape unfolds from a position that has sought to interrogate the cultural-historical perspectives of the authors, being non-Indigenous. In doing so, the authors have examined the Euro-centric colonial tradition of landscape painting in Tasmania, and unpacked inherent aspects of sanitisation as documented in a formative practice-based action research inquiry. In the iterations to follow this initial inquiry into sanitised landscape and artist as actuality filter, the authors will extend to cultivate space for engagement in 'together/two-gather' storytelling, where the authors ascribe to share and connect to cultural stories of the past, to embody them and gift past and present together to give meaning for today (Bunda & Phillips, 2018). This means a commitment to further interrogate sanitisation in conversation and collaboration to examine further implications for meaning making, when artists prioritise a particular narrative (through inclusion and omission) in acts of sanitisation.

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