

Landscapes: the Journal of the International Centre for Landscape and Language

Volume 6
Issue 1 *Environmental Writing*

Article 30

January 2014

Trepidation: Void

James Farley
Charles Sturt University

Follow this and additional works at: <https://ro.ecu.edu.au/landscapes>



Part of the [Photography Commons](#)

Recommended Citation

Farley, J. (2014). Trepidation: Void. *Landscapes: the Journal of the International Centre for Landscape and Language*, 6(1).

Retrieved from <https://ro.ecu.edu.au/landscapes/vol6/iss1/30>

This Article (non-refereed) is posted at Research Online.
<https://ro.ecu.edu.au/landscapes/vol6/iss1/30>

Trepidation: Void

By James Farley

The Sublime

Trepidation: VOID in an ongoing investigation into the sublime explored through photographic extractions and landscape. The project developed over a course of time and reflects the impact of various influences ranging from 18th and 19th Century Romanticism, the American abstract expressionist movement of the 20th century and a continued interest in theories of the sublime. The history of the sublime is vast and dynamic. After countless investigations by art historians, theorists and philosophers the term 'sublime' has gained many varied meanings and means of application. By loose definition, the sublime is a concept that is evoked when anything exceeds comprehension and the powers of rational thought. However a brief summary of some particular theories must be outlined in order to understand the role of the sublime in and the motivation behind the body of work Trepidation: Void.

The origins of the sublime as we know it are attributed to the Greek rhetorician, Longinus. In a text from 1- 4th Century Greece the term was used describe the exceptional oratory masters who had the power to 'ravish' their audience; suspending reason and persuading them with the sheer power of language.¹ Longinus was also one of the first to utilize metaphors of nature to convey natural sublimity. A rediscovery of the sublime in the 18th Century lead Edmund Burke to the make his *Philosophical Inquiry into the Origins of Our Ideas of the Sublime and Beautiful* (1757) in which he describes the sublime as being present in all things terrible, and capable of stirring the strongest emotion that humans are capable of; the desire for self preservation when faced with the threat of destruction and death.

What ever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling.²

However for Burke, observing such an event when beyond the range of its effects offered a cathartic experience and a sense of 'negative' pleasure. Burke's sublime became synonymous with the ideals of Romanticism and saw a vocabulary develop around objects of nature that communicated this feeling of the sublime. A mountainous peak, a terrible storm or the vastness of the ocean, were just some of the symbols that summoned Burke's sublime. These representations became symbols for

¹ Shaw, P. (2006). *The Sublime*. New York, Routledge. Pg.14

² Burke, E. (1757). *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful*. Oxford, Oxford University Press. Pg 36

eternity, spirituality, the immensity of nature when compared to man; and could also be related to the inward exploration of the self, and an awareness of the feeble nature of mankind.

Towards the end of the 18th Century a second voice became inseparable from discussion on the sublime. Immanuel Kant expanded on Burke's sublime in his *Critique of Judgment* (1790), however did not follow Burke's approach. For Kant empirical experience was not the source of the sublime. Instead he suggested that although things in nature could stir the mind to ponder the sublime, it is solely within the human mind's ability to transcend its own limitations that the sublime can be found; it lay beyond sensory experience and empirical proof, belonging instead to the super sensuous faculty of Reason. Kant developed two separate but related modes of the sublime both of which are called upon by Trepidation: Void. The mathematical sublime – which is concerned with boundlessness and anything that is beyond our ability to comprehend such as infinity or the sheer size of the ocean; and the dynamical sublime – which is associated when the force and power of nature renders man insignificant by comparison.

A conflated understanding of Burke and Kant's theories form what is essentially the most widely understood meaning of the term sublime today. It was a combination of an initially superficial understanding of the sublime, and the strong influence of the techniques and language from Caspar David Friedrich and J.M.W Turner, that informed the initial framework and underlying themes of the Trepidation series.

The first chapter of Trepidation created in 2012 was created as an attempt to explore romantic ideas of transcendence through nature. *Untitled, 2012 (fig 1)* demonstrates the initial attempts to summon the sublime through appropriating the Rückenfigure motif, often favored by Caspar David Friedrich, as seen in *Monk by the Sea (1810)* (fig2). Through the figure seen from behind, the viewer is asked to vicariously experience the scene before them. The halted figure implies the presence of something beyond what can be seen by the viewer. This unknown presence has caused the depicted figure to pause in a moment of contemplation, which in turn is shared by the viewer. This photographic appropriation of the romantic masterpiece was successful in communicating certain aspects that approached the sublime, however the separation that was present between the viewer and the sublime experience gave the image a sense of resolution. This did not question the mind of the viewer, and as such was not successful in communicating the full effect of a sublime experience.

In Trepidation: VOID the inner experience of the viewer itself was to be the key focus. To address the problem's identified in my previous work, studies that explored abstraction as a means to facilitate reflection and transcendence were undertaken. These studies included intaglio printmaking and alternative photographic experiments (Fig 3, 4, 5). The guiding influence that informed these initial studies came from Kant's *Critique*.

The mind feels itself set in motion in the representation of the sublime in nature; whereas in the aesthetic judgment upon what is beautiful therein it is in restful contemplation. This movement, especially in its inception, may be compared with a vibration, i.e. with a rapidly alternating repulsion and attraction produced by one and the same object.³

In order to set the viewers “mind in motion”, abstraction seemed to be an obvious direction. The goal for this new direction was to communicate the full effect of the natural sublime directly; engaging their mind and challenging their sense of self without offering the viewer any means of separation from this encounter. The subsequent prints from intaglio printmaking and photogravure studies (fig 6, 7) were not successful in achieving this goal and the experiments were postponed. Parallel to these studies into printmaking, a collection of images focused on clouds was being developed. This came about quite naturally, as the success of the previous images had heavily relied on the dynamic nature of the sky and I was continually building a catalogue of images to utilize at a later date. It was not until the images were viewed in a consecutive order as part of an online blog that their potential as the key subject matter was realized. In making the transition from landscape to cloudscape, the human figure was abandoned, taking with it the emotional veil through which one could find a means of separation from directly experiencing the image. The guidelines for this new direction were established and the pursuit of dynamic cloud formations became the sole focus. However, as the project developed so did a sense that these photographs of clouds did not simply represent that which they depicted. In the physical act of constantly surveying the sky, travelling at a moments notice and repeatedly working in solitude, the photographs began to carry a meaning that reflected the landscape of my mind and thoughts. These images began to communicate very strongly the same sense of anxiety, disconnection and chaos present within their creator. This dual meaning is a recognized phenomenon of photography and has come to be known and theorized under the term ‘equivalence’.

The Modern Equivalence

The sky has been the subject for many artists who seek to summon the spiritual in nature. As John Constable once observed, “the sky is the source of light in nature, and governs everything...but it does not occur to us”.⁴ In the years of practice that precede *Trepidation: VOID*, the sky was a recurring theme. Its importance as a subject was recognized but never truly considered, for it is often regarded as constant. Almost every image of landscape necessarily depicts the sky. It is fundamental to our spatial awareness and is often depicted without true consideration of its language, or its dynamic nature as a subject in itself.

³ Kant, I. (1790). *The Critique of Judgement*. (translated by J.C. Meredith) Oxford, Oxford University Press. Pg 92

⁴ Friedenthal, R. (1963). *Letters of the great artists – from Blake to Pollock*. Thames and Hudson, London, p. 42

The photographer Alfred Steiglitz, in his *Equivalent* series (1923-1946) (fig 8, 9) was one of the earliest photographers to take the clouds as the sole subject of a photographic series. In an early document, Steiglitz outlines his goals in this project as a test of his skills developed in his career of 40 years. He also intended something much more meaningful; he hoped that the images may be identified as something more - perhaps comparable to music. Steiglitz was certain that the images would exercise some effect over the viewer that they would never forget.⁵ This tradition of sky photography continued throughout history. If not largely documented, it can be recognized as an important feature in the work of artistic influences such as the Australian photographer, Bill Henson; (fig 10, 11) whose treatment of landscape and figure had an ongoing influence on the *Trepidation* series. Also in the work of American duo Robert and Shana ParkeHarrison (fig 12, 13), who's constructed landscapes share a similar sense of tension.

The cloud images of *Trepidation: Void* were influenced by both Romantic masters, whose skies summoned raw emotion and encounters with the natural sublime (fig 14, 15, 16); and photographers who utilize the photograph to convey something beyond that which it records such as Ansel Adams, Hiroshi Sugimoto and Minor White (fig 17, 18, 19). Minor White's paper *Equivalence: The Perennial Trend* (1963) provides a precise, influential and accessible insight into the motivation of the photographer whom wishes the photograph to function beyond its inherent meaning as a record of the real.

White describes the *Equivalent* photograph as "a function, an experience, not a thing"⁶. This reinforces the intention in *Trepidation: Void*. Each image is a representation of something beyond what is actually represented. This meaning is not attainable by the visual content of the photograph itself. It is instead through the viewers mind and experience that the image is able to function on many levels, each with the ability to convey new or deeper meaning.

On the surface, at the most accessible level, these images could function as a simple photographic record of a place, a beach, a cloud etc. Take for example Plate 1; the rendering of the cloud here could be read as just a record of that particular cloud. As the photograph lends itself to the notion of truth and documentation, the images always risks being viewed in this way. However *Trepidation: Void* relies on a higher level of functioning that is linked to the viewer's senses and emotions. White explains this function in terms of an immediate metaphor.

When the photographer shows us what he considers to be an *Equivalent*, he is showing us an expression of a feeling, but this is not the feeling he had for the object that he photographed. What really happened is that he recognized an object or series of forms that, when photographed, would yield an image with specific suggestive powers that can direct the viewer into a specific and known feeling, state or place within himself...The power of the *equivalent*, so far as the expressive-creative photographer is

⁵ Steiglitz, A. (1923). *How I came to Photograph Clouds*. The Amateur Photographer & Photography, Vol. 56, No. 1819, p. 255

⁶ White, M. (1963). *Equivalence: The Perennial Trend*. PSA Journal, Vol. 29, No. 7, pp 17-21

concerned, lies in the fact that he can convey and evoke feelings about things and events, which for some reason cannot be photographed.⁷

To convey and evoke certain feelings in the viewer that simply cannot be photographed, each photograph in *Trepidation: Void* remains detached from a specific time, location or meaning and invites open interpretation. It is Kant's theory that the sublime moment becomes manifest within the mind as the imagination is able to transcend rational experience and by the higher power of Reason form a rational idea.

Although the object may first seem to overwhelm... we find that it is only our sensory capacities that are thus threatened. Our reason has at its disposal an idea, which is far larger than the object, and so we can figure it as merely approaching – inadequately – the appearance of the infinite. In such a movement, we are drawn away from our sensuous experience towards recognition of the 'higher', sublime, transcendental powers of reason we have within us.⁸

The sublime moment in *Trepidation: Void* is therefore in the ability of the viewer to recognise or to *feel* something of which there is no actual sensory or logical evidence to support. The idea itself only becomes manifest in the viewers mind and is shaped not by the photographers skill or vision, but by the viewers unique condition, experience and imagination. In *Trepidation: Void*, by removing the human figure, the scene has become open to interpretation. The experience becomes more personal, as each viewer is challenged to find meaning in a seemingly 'empty' space. In this way the image acts simultaneously as an empty canvas or stage upon which every viewer will apply their own experience, drama or story; as well as a mirror or window through which they will recognize something unique within his or her own self and condition.

It could be argued that these images are representations of feelings and metaphors known only to the creator, and failure to communicate this effectively to others is clearly possible. However if you were to take this view, the true function of the image is again revealed. In order to judge the image as a failure, you must first assess its original meaning through content, composition and form. To do this the viewer must depart on a journey of comparison, informed by his or her own unique experience. It is within this journey, that the image being analyzed will act as a window or mirror; through which the viewer will simultaneously view the world, their experiences and themselves. Therefore the image cannot fail in its intent, but rather reveal that the viewer does not associate with specific connotations of tone, colour and shape with any experience or emotion they found within themselves.

Throughout *Trepidation: Void*, the atmospheric images are complemented by intermittent large-scale landscapes. These landscapes also serve the function of equivalence, yet act in a slightly different way. These images are equally conversant of Kant and Burkes sublime. The empty scene becomes confronting without the presence of a human figure. The viewer has no scale or model of comparison to measure and

⁷ White, M. (1963). *Equivalence: The Perennial Trend*. PSA Journal, Vol. 29, No. 7, pp 17-21

⁸ White, L. (2009). A Brief History of the Notion of the Sublime. [The Sublime](#). Barnet, Middlesex University.

ensure his or her own survival. The vastness summons an aspect of terror and fear, which both excites yet terrifies the mind. The landscapes suggest a melancholic reality, devoid of human presence; yet familiar enough to know it was not always this way. They call forth the sense of annihilation, not in a violent way, more as if time simply moved on without us. The landscape also acts as anchors, reassuring the viewer that the experience is grounded in the here and now of our planet. This is one of the very few boundaries placed on the work; there is no hint of specific location or time, just the shared familiarity of experience and the inescapable sense of presence within a seemingly empty space. The influences of Mark Rothko, as well as the postmodern theorist on the sublime Jean-François Lyotard are evident in the lack of form and subsequent void these landscapes represent.

The colour-field images of Mark Rothko (fig 20, 21) were extremely influential on the overall creation of *Trepidation: Void*. Rothko himself did not associate with the abstract expressionists, and in doing so also denied the majority of critical commentary that likened his work to abstracted landscapes. Mark Rothko declared that where others saw his work as abstractions of form, he saw only a continued commitment to the representation of “basic human emotions – tragedy, ecstasy, doom”⁹ Although *Trepidation: Void* contains contemporary interpretations of traditional landscape, there is also clear sense the same basic human experiences and drama present throughout the body of work. It is the commitment to presenting that, which is not easily presented through photography that lead to the adoption of Lyotard’s postmodern approach to the sublime.

Lyotard was a theorist who saw in modern art and abstract expressionism a new language of the sublime. Largely influenced by Kant, Lyotard found abstract expressionism and postmodern art sublime in its capacity to “present the unrepresentable”.¹⁰ For Lyotard, the sublime is an event bound up in a moment of apprehension and fear as the viewer is confronted with a vital question. What is it? Is it happening now? How will I know if it is going to happen? Lyotard’s theory of the sublime synthesizes that of Longinus, Burke and Kant to form the overall experience of this event. *Trepidation: Void* functions in much the same way. The Longinian sublime is summoned as the viewers mind desperately searches for the language appropriate to communicate the experience; if the language does not exist, how then can the event? Aspects of Burke’s sublime are summoned also, in the fact that the threatening presence of the empty space is not direct; it is obscured and shrouded in uncertainty, which makes its threat all the more terrible. Finally, both the mathematical and dynamical aspects of Kant’s sublime are present in both the landscape and cloudscape images, as they require the higher functions of the mind to comprehend what is being presented.

⁹ Rothko, M. and M. Lopez-Remiro (2006). *Writings on Art*, Yale University Press.

¹⁰ Lyotard, J.-F. (1984). An Answer to the Question: What is Postmodernism? *The Postmodern Condition: A Report on Knowledge*. Minneapolis, University of Minnesota Press. Pg 5-6

The varying levels of abstraction in the images of Trepidation: Void highlights an awareness of the works position between two different modes of the sublime. One being identified as the nostalgic sublime, the second is described as a more 'true' sublime. This concept was developed and explained by Lyotard. First there is the sublime that Lyotard describes as nostalgic.

...An aesthetic of the sublime, though a nostalgic one... allows the unrepresentable to be put forward only as the missing contents; but the form, because of its recognizable consistency, continues to offer to the reader or viewer matter for solace and pleasure. Yet these sentiments do not constitute the real sublime sentiment, which is in an intrinsic combination of pleasure and pain: the pleasure that reason should exceed all presentation, the pain that imagination or sensibility should not be equal to the concept...¹¹

This remains a constant struggle. The some of the cloudscapes and landscapes presented in Trepidation: Void are representative of this nostalgic sublime; as they are reminiscent of romantic landscapes and a romantic language of the sublime represented throughout history. As the exhibition of these images proved, these landscapes did offer a sense of solace and pleasure in what was intended to be an apprehensive environment of active contemplation. Yet Trepidation: Void is also a challenging the inherent nostalgia of representative photography. Lyotard outlines postmodern (and true) sublime as being summoned when the artist,

...Puts forward the unrepresentable in presentation itself; that which denies itself the solace of good forms, the consensus of a taste which would make it possible to share collectively the nostalgia for the unattainable; that which searches for new presentations, not in order to enjoy them but in order to impart a stronger sense of the unrepresentable. A postmodern artist is in the position of a philosopher: the work he produces are not in principle governed by pre-established rules, and they cannot be judged according to a determining Judgment, by applying familiar categories to the work. Those rules and categories are what the work of art itself is looking for. The artist, then, is working without rules in order to formulate the rules of what will have been done...¹²

Although Lyotard presents this idea as a strictly postmodern activity for painters, Minor White had previously declared a similar view for photography; that a photograph could well act as an equivalent for some other unrepresentable feeling. The more abstracted images of Trepidation: Void, (Plates 4, 13, 14, 15) adopt this call to arms in the hope of challenging the rules by which photographs are traditionally judged, and furthering the possibility that photography too has the power to communicate ideas that are otherwise formless and unrepresentable.

¹¹ Lyotard, J.-F. (1984). An Answer to the Question: What is Postmodernism? The Postmodern Condition: A Report on Knowledge. Minneapolis, University of Minnesota Press. Pg 5-6

¹² Ibid

On The Void

The Void has a great many meanings, which will vary depending on your faith, philosophical grounding and individual spiritual belief. It can be viewed in both a positive and negative manner; empty of meaning or full; it is essentially the field of energy that exists as a constant, in which every other form of life and energy exists temporarily within, eventually being reabsorbed into the original source. Academic authority on the Void and author of *VOID – In Art* (2011), Mark Levy describes the Void as “a formless field that at once is the source of all creation and is inextricably linked to all forms of creation.”¹³ Levy’s book provides a detailed account of both the spiritual and religious art of various Eastern traditions in which the Void is central. The book also traces the history of the Void through western art from Classicism through to Contemporary practice and it was this account that proved most informative. I had already formed my own view of the Void prior to this project, mostly informed by my own artistic interests and development. The link between the Void and the sublime was formed through an ongoing study of the theoretical developments surrounding the sublime, particularly in the work of Caspar David Friedrich and Mark Rothko.

Levy embarks on a substantial analysis of Friedrich’s *Monk by the Sea* as an image deeply engaged in expressing the Void. Levy outlines the impact of the French Revolution and the subsequent influence throughout 19th Century Europe. Special attention is placed on that of religious reformation and the development of German idealism and Friedrich Schelling’s Nature Philosophy (*naturphilosophie*).¹⁴ The general understanding of this is that nature contains a spiritual entity beyond form that permeated throughout all things. This is separate to a monotheistic belief that God is a separate entity that exists independently of nature, such as in Christianity.

Levy explains that Friedrich was one of the first artists of non-Eastern tradition to engage so deeply with the Void both in his artistic practice. A religious and deeply spiritual man, Friedrich often depicted nature as the centre of the spiritual world and was insistent of expressing the inner connection to the world, not simply the world as you see it.

The artist should not only paint what he sees before him, but also what he sees within him. If, however, he sees nothing within him, then he should also omit to paint that which he sees before him.¹⁵

This is a statement of immense impact and influence on my own practice. Levy describes *Monk by the Sea* as a representation of a personal experience with the Void, suggesting that the image represents a death of the ego as the subject submits himself completely to the infinite.¹⁶ There is a connection to Trepidation: Void here that I would like to expand upon. The experience of the empty space presented in many of

¹³ Levy, M. (2006). *Void In Art*. USA, Bramble Books. Pg 1-5

¹⁴ Ibid Pg 83

¹⁵ Vaughan, W. (1994) *German Romantic Painting*. Yale University Press. pg 66

¹⁶ Levy, M. (2006). *Void In Art*. USA, Bramble Books. Pg 93

Friedrich's, Rothko's, Turner's or indeed my own images is simultaneously attractive and threatening. This will depend entirely on the inner state of the viewer. One may be attracted to the stillness and eternal calm that comes when surrendering to something much greater than the self; this is one possible reading of Friedrich's *Monk by the Sea*. On the other hand one could react in terror and fear when confronted by the possibility that the vastness of time and infinite power of nature threatens to consume and annihilate the self completely. Joseph M. W. Turner's later paintings are reminiscent of this threatening terror; take for example *The Slave Ship* (1840) (fig 14) in which the terrible power of nature is literally consuming all those who dare to challenge it.

Trepidation: Void attempts to communicate both the terrible and the peaceful aspects of the Void. There is also a further aspect that is being offered by these works; a sense a personal transcendence. The images allow the opportunity to transcend the awareness of everyday reality and offer, however briefly, a distraction to contemplate something beyond the immediate human experience. Levy describes this aspect of the Void as "the gaps between thoughts."¹⁷ This gap is reached in a spiritual sense through dedicated practice of meditation. However I believe it can be reached through a range of activities, from creating art or music, even exercising. It will depend on the individual's state of mind, and the quality of time one is willing to commit to this activity. The creation of these images allowed my own momentary detachment from my everyday self; I was in a state of active contemplation, working from the inside out, unfiltered and automatically communicating what ever came through. It was in this moment that I began to understand what it means to experience a gap between thought, not as complete mental silence, but as a moment of clarity. It was in a moment such as this that the purpose of Trepidation: Void became clear. As the moment passes and the mind catches up, you are left to contemplate a collection of images that in the moment of their creation contained the mysterious and unfiltered truth. What it says is up to you.

¹⁷ Levy, M. (2006). *Void In Art*. USA, Bramble Books. Pg 2

Plate 1



Plate 2



Plate 3



Plate 4



Plate 5



Plate 6



Plate 7



Plate 8



Plate 9



Plate 10



Plate 11



Plate 12



Plate 13



Plate 14



Plate 15



All images are "Untitled, Trepidation: Void" James Farley, 2013
8" x 12" Edition of 10 24" x 36" Edition of 5



Fig 1. James FARLEY, Trepidation, Untitled No. 7, 2012, Digital Photograph



**Fig. 2. Caspar David FRIEDRICH, Monk by the Sea, 1809, Oil on canvas, 110 x 171.5 cm
Nationalgalerie, Berlin**

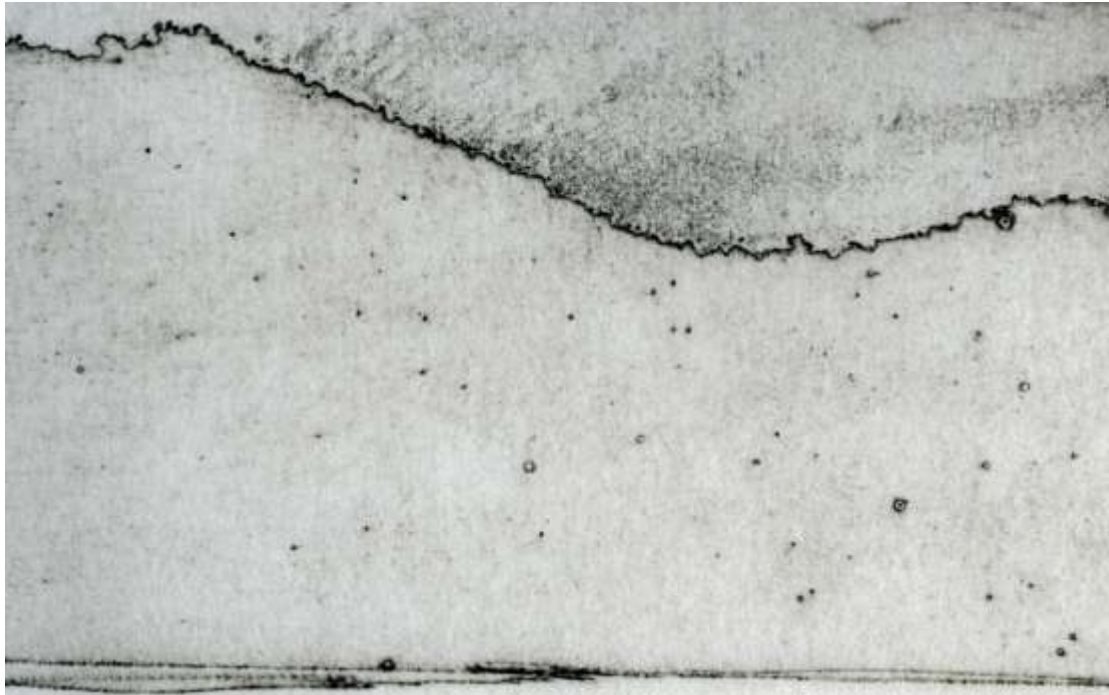


Fig. 3. James FARLEY, Untitled Unique Print, 2013, Intaglio Print on Rag Paper

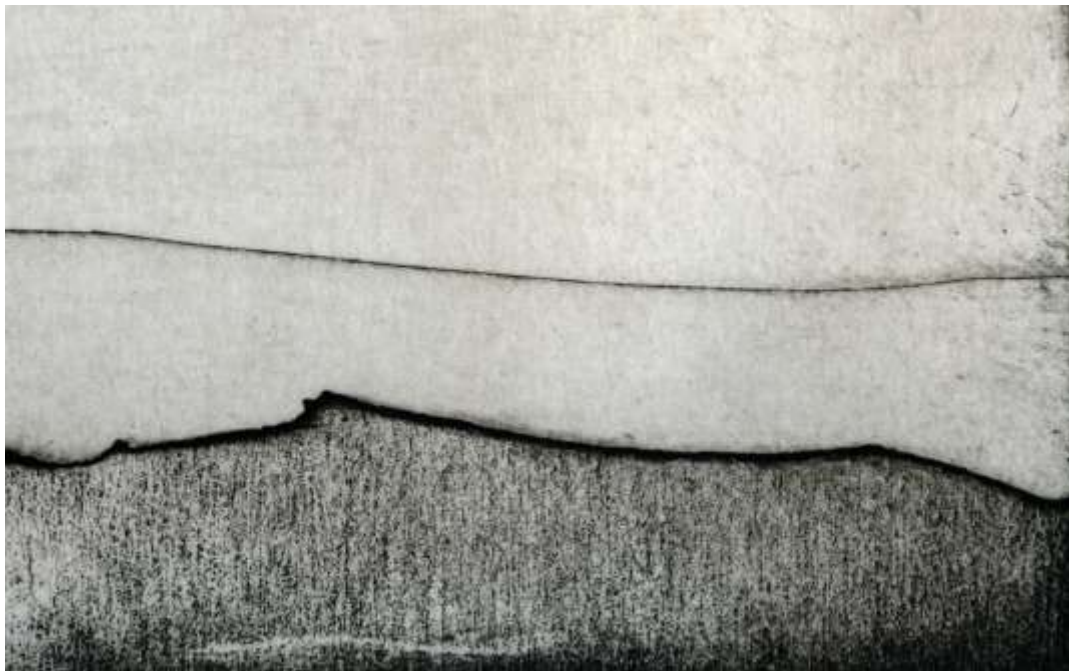


Fig. 4. James FARLEY, Untitled Unique Print, 2013, Intaglio Print on Rag Paper

Fig 5



James FARLEY, Untitled Unique Print, 2013, Intaglio Print on Rag Paper

Fig 6



James FARLEY, Untitled Unique Print, 2013, Intaglio Print on Rag Paper

Fig 7



James FARLEY, Untitled Trepidation, 2013, Photogravure on Rag Paper

Fig 8



Alfred STIEGLITZ

Equivalent

1930

Silver Gelatin Print

The Alfred Stieglitz Collection,

Gift of Georgia O'Keeffe, 1949

© The Georgia O'Keeffe Foundation

Artists Rights Society (ARS), New York

Fig 9



Alfred STIEGLITZ

Equivalent 1935

Silver Gelatin Print

The Alfred Stieglitz Collection,

Gift of Georgia O'Keeffe, 1949 © The Georgia O'Keeffe Foundation

Artists Rights Society (ARS), New York

Fig 10



Bill HENSON

Untitled No. 11

2005/2006

Type C Photograph

127 x 180 cm

Edition of 5 + 2 A/Ps

Roslyn Oxley9 Gallery

Fig 11



Bill HENSON
Untitled No. 1
2009/2010
Archival inkjet pigment print
127 × 180cm
Edition of 5 + 2 A/Ps
Roslyn Oxley9 Gallery

Fig 12



Robert and Shana PARKEHARRISON
Suspension
2000/2007
Reproduced in Monograph – Architects Brother
Published by Twin Palms/Twelve Trees Press

Fig 13



Robert and Shana PARKEHARRISON
Winterfield
2008
Reproduced in Monograph – Counterpoint
Published by Twin Palms/Twelve Trees Press

Fig 14



Théodore GÉRICAULT
Raft of the Medusa
1819
Oil on canvas
491 x 716 cm
Musée du Louvre, Paris

Fig 15



Joseph M.W. TURNER
Shade and Dark: The Evening of the Deluge
1843
Oil on Canvas
78.8 x 77.5
The Tate Gallery, London

Fig 16



Caspar David FRIEDRICH
Two Men by the Sea
1817
Oil on Canvas
51cm x 66 cm
Old National Gallery of Berlin

Fig 17



Ansel ADAMS
Surf, Point Lobos State Reserve, California
1963
Gelatin silver print
26.6 x 33.7 cm
Collection Center of Creative Photography,
University of Arizona, Ansel Adams Archive

Fig 18



Hiroshi SUGIMOTO
Seascape: Baltic Sea, near Rügen
1996
Silver Gelatin Photograph
Dimensions Variable
© Hiroshi Sugimoto

Fig 19



Minor WHITE

Equivalent, (from sequence 8)

1950

Gelatin silver print

26.6 x 33.7 cm

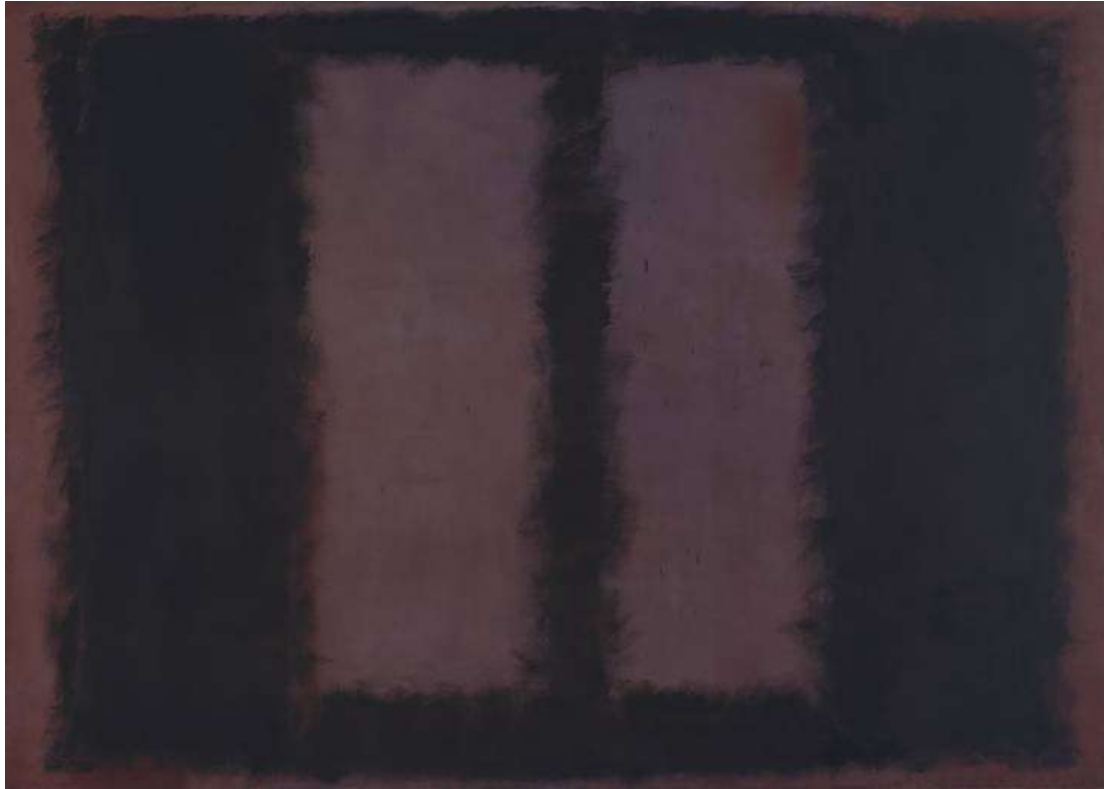
Stephen Daiter Gallery, Chicago

Fig 20



Mark ROTHKO
Untitled
1969
Acrylic paint on paper
173 x 123.5 cm
The Tate Gallery, London

Fig 21



Mark ROTHKO

Black on Maroon

1956

Oil paint, acrylic paint, glue, tempera and pigment on canvas

266.7 x 381.2 cm

The Tate Gallery, London

Appendix One

Trepidation: VOID

Installation at E3 Art Space (images thanks to Jacob Raupach)







Appendix Two

Selected guest comments to illustrate the various responses to Trepidation: VOID



Annabel Georgiou + Eric Fehan - Absolutely beautiful photos,
A they are beautiful shots of nature. Thank you for inviting
us to your exhibition, we are very honored to be a part of
this. Keep up your amazing work Farley xx. x

NAME: EMAIL: THOUGHTS:

Paige Davis

paige-davis@live.com.au

Clouds have meaning
beyond words.
They could almost
be perceived as having
emotions like we
humans experience.
The darker the
cloud, the more
intense emotion
it holds, a build
up of almost
negative energy.
The lighter the
cloud, the more
positive it becomes,
almost a sense
of clarity takes
place.

Nothing is what I see. Then nothing becomes
something. It's funny how that happens...

Home becomes is the place closest to you. Just when you think that place is
a solid, static, existing place, the realization that it is not is a big deal.

That perhaps home is, in fact, a feeling. An emotion. That home is not
where you are, but how.

..Staring at the artist. you smell terrific.
What is that? Stetson? whatever.. it
works for you.

Alison, Nishant alisonademail4me.com

Photos without a context (date, place, time) make me
uncomfortable & nervous but once I get passed that
& just appreciate their aesthetics & inherent beauty
& photographic techniques then it's very calming
& the image speaks without its unknown context.
Thank you for creating moments of reflection.

Penney Wight: Photo #1 is stunning, I love the teal
& the drama. The smaller images are
difficult to see. with the lighting & reflective
glass.

Patricia Wall: Photo very different (colour)
Photos look weak but good.

great work!! many faces in the clouds
keep it up!!

* next page
17/8/15 Sandra Wetteland wonderful, thought provoking, warm/cold, lonely
motivated to take more photos. Congrats

Debbie Dore debbie.q@bigpond.com.

Stunning images. Cloud images put me in
a mood of deep, dark places in life which are
overwhelming feeling of hope, "coming out
of the darkness". Ocean images I feel as
though someone is lost and looking for
direction. STUNNING WORK.

Sam Tillman ST1971@gmail.com GOOD.

References

- Burke, E. (1757). A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful. Oxford, Oxford University Press.
- Elkins, J. (2011). Against the Sublime. Beyond the Finite: The Sublime in Art and Science. R. Hoffmann and I. B. Whyte, Oxford University Press.
- Foster, J. B. (2009). Making Peace with the Planet. An Ecological Reveolution. New York, Monthly Review Press.
- Gregg, S. (2011). New Romantics : Darkness and Light in Australian Art, Imprint: Australian Scholarly Publishing.
- Hoffmann, R. and I. B. Whyte, Eds. (2011). Beyond the Finite. The Sublime in Art and Science. New York, Oxford University Press.
- Jameson, F. (1991). Postmodernism, or, The Cultural Logic of Late Capitalism. The Sublime. S. Morley. Cambridge, Whitechapel Gallery
- Kant, I. (1790). The Critique of Judgement. Oxford, Oxford University Press.
- Levy, M. (2006). Void In Art. USA, Bramble Books.
- Lyotard, J.-F. (1982). Presenting the Unpresentable. The Sublime. The Sublime. S. Morley. Cambridge, Whitechapel Gallery.
- Lyotard, J.-F. (1984). An Answer to the Question: What is Postmodernism? The Posmodern Condition: A Report on Knowledge. Minneapolis, University of Minnesota Press.
- Morley, S., Ed. (2010). The Sublime. Documents of Contemporary Art. London, Whitechapel Gallery
- ParkeHarrison, R. and W. S. Merwin (2000). The Architect's Brother, Twin Palms Pub.
- ParkeHarrison, R. and S. ParkeHarrison (2008). Counterpoint, Twin Palms Publishers.
- Rosenblum, R. (1975). Modern Painting and the Northern Romantic Tradition. New York, Harper & Row.
- Rothko, M. and M. Lopez-Remiro (2006). Writings on Art, Yale University Press.
- Shaw, P. (2006). The Sublime. New York, Routledge.
- Steiglitz, A. (1923). "How I Came to Photograph Clouds." The Amature Photographer & Photography 56(1819): 255.
- White, L. and C. Pajaczowska, Eds. (2009). The Sublime Now. Newcastle, Cambridge Scholars Publishing.
- White, M. (1963). "Equivalence: The Perennial Trend." PSA Journal 29(7): 17-21.