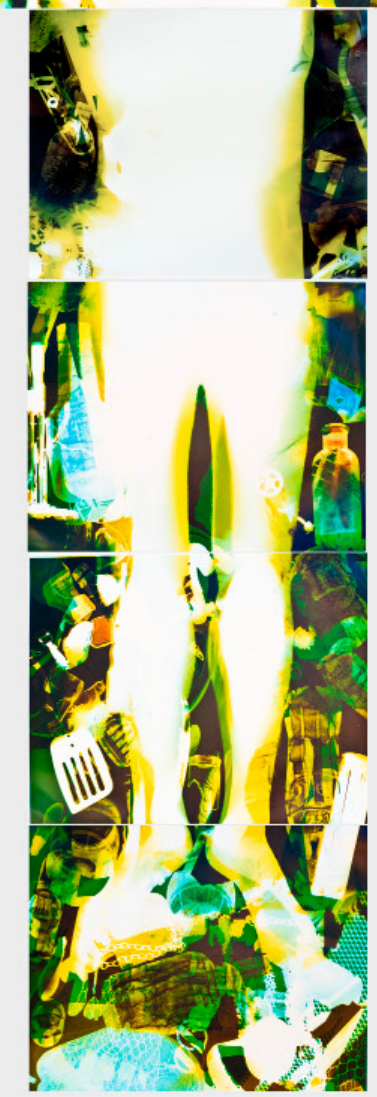
Evidence from the Religion of Technology

a series of colour photogram works



Lloyd Godman

Low resolution version

Evidence from the Religion of Technology is published in two versions

• Free version - low-resolution PDF - 9.7 Mb

• High quality - high resolution interactive PDF - 91 Mb - email for purchase

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PHOTO-synthesis

Evidence from the Religion of Technology

a series of colour photogram works

Evidence from the Religion of Technology is an extensive series of colour photograms,that evolved from a previous phase or layer of work Codes of Survival and Adze to Coda based on the Subantartic Islands of New Zealand. The black and white photographs that were part of the Codes of Survival multi disciplinary work, (it incorporated sound, text, photographs and sculpture) were designed with traditional landscape photograph printed in the centre of the paper and surrounded by a boarder of photograms. The photo-images focused on the isolated, harsh environment of the Auckland Islands which are rich with a history from failed human endeavors and extraordinary accounts of human survival.

The images from Codes of Survival often featured the dead remains of creatures that live in this environment as a poignant symbol: a set of cryptic codes for future survival. The ideas for the work came from an expedition that I conceived, helped organize and took part in where 11 artists visited the islands, experienced the environment, created works that formed the basis of an exhibition that toured New Zealand from 1990-92.

For me the experience was stimulating, rewarding and insightful. It was seminal in moving my work away from camera based photography to camera-less photography and later to questions around the nature of light and photo-sensitivity. Among the various experiences were two that were decisive in developing the work. I had wrongly believed that the Islands were a pristine environment, a last bastion of wilderness, and while there is some truth in this (Adams Island at the southern end of the group is the largest island in the world with no introduced species) they are islands and the very isolation that protects their wilderness status undermines them in another way.

Along the coastline we found rubbish washed up on the shore, detritus dating back to a time when the island where first discovered but also reaching to the present. So while the Southland Museum and Art Gallery asked if we could retrieve any useful artifacts from the past, the Department of Conservation asked if we could collect rubbish to either burn or bring back to New Zealand. As there was an array of detritus that dated back to the 19th century, when we asked for a distinction between artifact and rubbish the explanation was not clear. Rubbish appeared to be recent plastic stuff while artifact related to something older; but of course over time rubbish becomes artifact.

Over the duration of our expedition, we had dutifully brought the inorganic rubbish back to a central location. From here it would be moved aboard for our return journey aboard the RNZN Ship Southland. But to my surprise and utter shock, I discovered that during the first night at sea, this was dumped into the ocean along with other rubbish from the Frigate; so the effort was futile. We were told, this is what many ships do with rubbish, simply tip it over the side into the ocean, and presume it disappears.

It was from this experience I became interested in the notion of artifact, detritus and the effects of discarding on the environment.

Photograms, which were used to create the surrounding boarder of the photo-works of Codes of Survival, are made not by the traditional enlarging onto the photographic paper via a film negative, in the regular manner, but by using real objects laid in contact with the paper during the exposure to light. Historically it is a technique used by Fox Talbot in his first experiments to refine a photographic process in the 1820's, by Anna Atkins and then later rediscovered by the Mann Ray and other surrealists in 1918. From the official announcement of the discover of photography, Camera-less photography has always run as a counter-current to traditional lens based photography.

In a sense, the objects become the negative with the resulting image bearing a direct relationship to the nature of the object, its form, its shape, texture and transparency. Of course the objects are positive so in the process, the image becomes a ghostly, negative like X-ray. Old glass bottles, plastic etc. are particularly effective. As the object acts like a contact negative the detail in the resulting image is highly resolved, so a 16" x 20" photogram affords the same quality as a negative of this size. It is the refraction, transmission, reflection, deflection and absorption of light by the object that causes a modulation of light to reach the photographic paper and determines the visual effect of the final image.

From the resulting work, I developed the following terms:

Umbra
Objects in direct physical contact with the emulsion and block the light completely, will record as white in the print (I use the astronomical term Umbra to describe these as areas).

Penumbra
Areas of an object that are not in direct physical contact will record as various tones of caused by light reflecting under the object and inwards onto the paper. Rather than a simple silhouette, this can add a three dimensional quality to the representation of the object. (I use the astronomical term Penumbra to reference these as areas).

Nebula
Depending upon the physical nature and surface qualities of the object, light can also reflect outwards from the object across the paper, creating a variety of marks and tones. This is more likely to record in areas like the example of the adjacent arm and hand.
In the image of the arm and closed fist highly reflective Christmas tinsel foil has created a strange variety of light reflections and projected them under the hand and wrist. (I use the astronomical term Nebula to reference these as areas)

Through the diversity of objects used for the photograms, the Codes of Survival photograms reflect the intriguing human activity in these Subantarctic Islands. The objects become visually over-laid and inter-laced, in a manner where they lose the representational qualities we recognize from traditional photography, referencing a mysterious archaeological site where only fragments appear and one must dig through the items. All manner of objects were used to create the images: bottles, springs, nails, gears, tools, jewelry, plastic wrappings, containers, electronic components, toys, utensils etc. any object from the past to the present that could be associated either directly or symbolically with the islands. With due discussion and approval, some of the older and pertinent objects were sourced for the project from the Settlers Museum in Dunedin, and I thank them for their support and enthusiasm. However I was collection a growing number of objects that were used to create the photograms.

Following the Codes of Survival work, I continued to use the photogram in a series of works titled Adze to Coda where I became interested in tools and how we use them to shape and alter environments. Again the images were combination photographs/photograms.

Colour Application
During the initial experiments of the Evidence from the Religion series of work I began creating a few small photograms on C-Type colour paper, which unlike B&W paper has to he handled in complete darkness. The paper is normally used for enlarging colour negatives as positive photographs, so transposing objects for film negatives and laying them directly on the paper, exposing them and then developing the paper in a drum processor produced strange, exotic, surreal reversed colours. Because the darkness demands an instinctive and random placement of the objects on the paper, each print is a unique image, and the interlacing ghostly representations reminded me of Tzara's perception of Man Ray's photograms.

"Projections ..... of objects that dream and talk in their sleep", is how Tristan Tzara described Man Ray's photograms and most photograms have this dream like quality.

Usually realistic colour photographs are made with small increments of colour filtration to correct the image for realistic colour and the image is a positive, but with the colour photogram work the resulting image is negative and often the maximum spectrum of colour available is used to extenuate the false colour of the prints. As the photograms are exposed twice, not only are the objects moved between each exposure to extend the visual complex layering, but the filtration is also changed, and it is this over layering with radical changes in filtration that produces the intense colours creating the visual abstraction within the images. Another aspect that played a part in this abstraction was the random impromptus nature of making the colour photograms. Unlike the black and white photograms where a safe light can be used to assist in the placement of the objects on the photosensitive paper, colour paper means the process happens in total darkness and the objects were laid on with only with a sense of touch and an intuitive randomness.

Filter dials on a colour enlarger yellow magenta cyan. Traditional photography might use increments to 25 cc - for the photograms increments up to 130

The figure photograms took some organizing and were exposed with the enlarger fixed to the ceiling. The projection was directed onto the floor. As the colour paper is sensitive to ALL light, this required setting the paper on the floor in total darkness, working by feel. Once this was set out, the model would lie on the paper trying not to move the paper out of register as they did so, then the objects were arranged around the figure before the first exposure was made. Following this the objects were moved on the surface while the figure laid still, I climbed a ladder and reset the filters, before making the second exposure. The paper was then gathered and placed in a light tight plastic bag, before each sheet was processed individually. The figure photograms of the male and female in the Archaeology from the Religion of Technology work were created in a single session. For this I co-opted my dentist and his Portuguese wife.

This was the only time I had managed to reciprocate on him the compromising situation I often found myself in when visiting his surgery. His wife had a wicked sense of humor and I remember as he was stretched out on the paper and I was arranging the objects in the dark he started laughing. I prompted what had caused this and he replied his wife was tickling his genitals with a feather.

The colour is vibrant, it is large (the largest work is over 22m long), and it also includes full-scale figures. The definitive work consists of 58, 16"x20" C type colour prints arranged as a continuing horizontal broken by three intersecting verticals at predetermined spacing. These verticals are full-scale photogram human figures, arms outstretched in a cruciform, one female, one male, and the other of a skeleton. It is through the outstretched arm of the figures that the other prints are connected into a single continuum. The cruciform arose from the sense I had that through our activities we crucify the landscape. The obsession with the object new and the forces of the consumer society drive us to desire, purchase, consume and discard.

Jeremy Andrews, a representative from Agfa who was supportive of the work I was doing at the Art School was visiting the school saw the vibrancy of images I was creating on Agfa materials and was so taken with the results he organized a donation of surplus colour paper from Agfa which sparked further interest in using the photogram with colour negative paper. This came about because the product was being phased out and superseded by a new emulsion. Over a few months Jeremy arranged for all the surplus paper to be delivered to the school. A pallet load arrived which was so heavy we had to order a forklift to off load it! In effect this offered both myself and the students a huge source of colour paper that lasted until the chemical to process it were no longer available. The gesture was one we were most appreciate of.

In early 1994, I submitted the series of prints that made up the Male figure (page 53) to a professional photographic contest Agfa was running. I was fortunate to win the open section which offered a trip to Germany with Agfa management, a 3 day cruse down the Rhine, tickets to Photokina in Cologne, and then 4 open air tickets to fly anywhere in Europe.

1994 Winner in the Open Section of the Agfa Photokina Professional Photography Contest - Lloyd Godman centre, Mr Berger Agfa Germany, David Hope-Cross manager Agfa N.Z. Photokina, Cologne, Germany

To augment the horizontal movement of the work and the idea of progression, the overall colour of each adjacent print changes subtly so that over the full 20 m length of the work a considerable colour variance is marked. Towards one end where the vertical of the skeleton intersects the horizon, the colour ranges through magenta, purple and reds, while towards the other end where the human figures are it is distinctly green and gold. Projecting from the first print in the horizontal line through the skeleton and the human figures, to the last print the colour alters slowly back so that the colour of the final print matches that of the first. This creates a complete cycle of colour, enabling the work not only to be hung in a linear form but in a circular format with the two ends meeting. Also as the work is a visual continuum, it has the flexibility of being broken at any point along the continuum to fit into a wide range of spaces and sites, and the differences in the installation allows different readings of the work.

For instance, the work can be hung with the human figures (green coloured prints) on the left and the skeleton (purple prints) on the right or visa versa.

To accommodate the work in a wide range of exhibition environments, the format can easily be extended with the inclusion of more prints or even related objects or conversely reduced with the depletion of some prints.

Vivid colour, abstract patterns, interesting visual texture are alluring and the seducing factor that can conceal the true nature of a subject. These images reveal colour combinations and textures for the first time, it is an innocent form of vision that discloses the world a-new, its appeal is similar to X rays, UV and Infrared vision. It captivates, for there is credulity in discovery. Can the world we know actually look like this through another sense beyond thre human domain? While the genesis of vision is energized by the seductive formal qualities of the work and the rich pure colour resonance, it belies other more paradoxical references. Shock and revelation prevail when this work exposes not an attractive new vision, but a means of seeing the detrimental effects of technology, or the disposal of the items of that technology a means of inspecting the otherwise invisible colours of discarded toxic chemicals, the concealed heat of nuclear waste dumps and the unapparent effects of heavy metals, perhaps this new vision becomes a means of previewing an apocalypse.

Ironically the colour photogram process reveals the full potential of colour photographic paper. Revealed: an extraordinary seductive quality of colour, revealed an exquisite fine detail of object, revealed an interlacing of texture, and combined, revealed an evidence of technology as a religion.

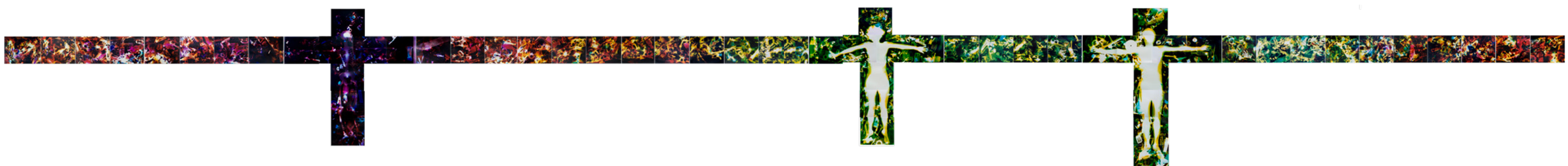
Within quite defined limitations life exists. There is a green zone we are confined to and beyond this are the edges of physical survival where life stumbles and fails. With a "religious" mind set we embrace innovative technology, with an insatiable appetite we consume new devices, processes, chemical concoctions, with devotion we worship technology as if it had become a new universal theology. As the colours of these works mix and mingle in an uncontrolled manner, so the chemical components of our contemporary archaeological sites, the open landfills mix and mingle combining into unknown but potentially lethal concoctions and the edge of the green zone retreats.

But there is a resilience in nature and toxification can be replaced with detoxification, there can be a cycle, a healing can take place. I have always found construction holes in the earth enticing. What lies below the earth buried from a previous age, even if that age was but a few years before. From an excavation and the artifacts it reveals, we learn about that attitudes and culture of a past civilization? An aspect of the work questions the enigma of when the insignificant becomes a vital archaeological artifact and when the contemporary becomes historic. When do objects lost and dumped from one civilization become of value to another. When does detritus become artifact? Perhaps it questions if our civilization is creating an archaeological heritage or a toxic legacy. The predicament of not knowing ones location or which direction is forward is an enigma that confronts the technological/ecological equation.

Where are the cross-roads, wrong turns, dead ends, endless circles? This work is a grid structure that uses all these devices and points to different directions of time and space. Depending upon how the work is hung, it can epitomize the enigma of navigating this equation.

Evidence from the Religion of Technology

Archaeology from the Religion of Technology - colour photograms



Archaeology from the Religion of Technology - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Evidence from the Religion of Technology

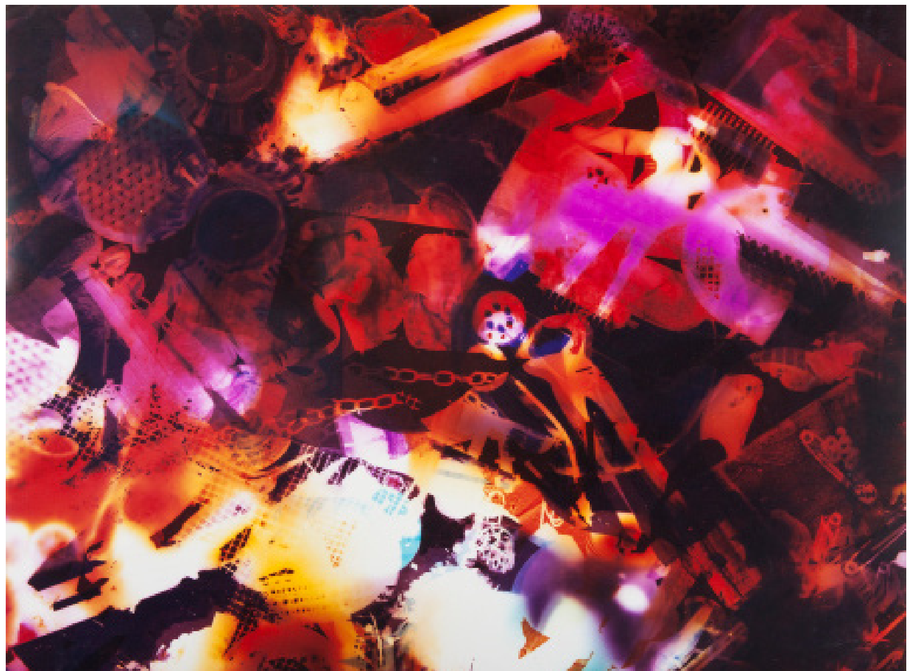
Details from:
Archaeology from the Religion of Technology

Detail 1: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 2: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 3: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 4: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)



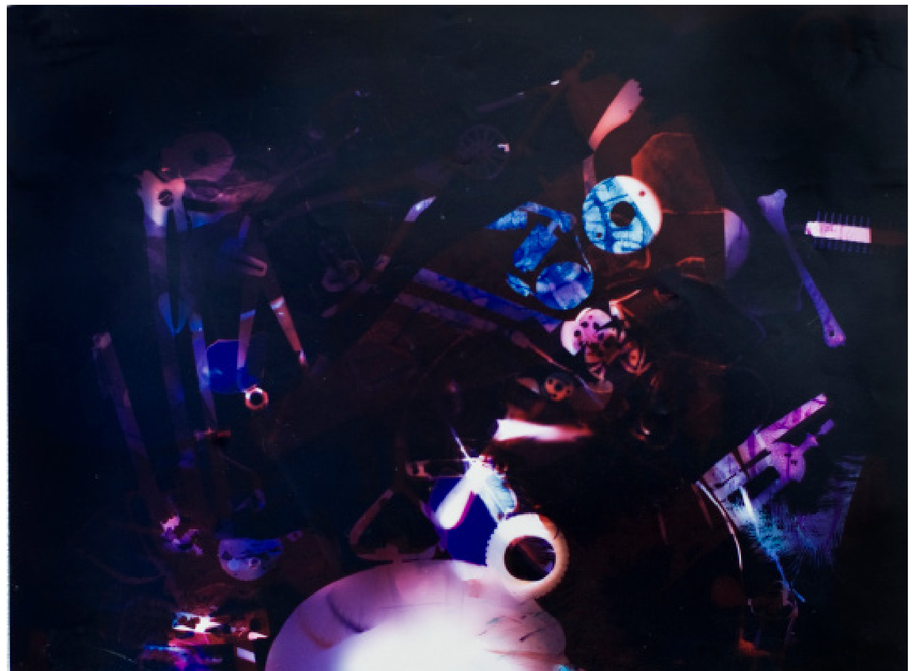
Detail 5: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 6: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 7: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 8: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Skeleton photogram
Archaeology from the Religion of Archaeology from the Religion of Technology - 1994



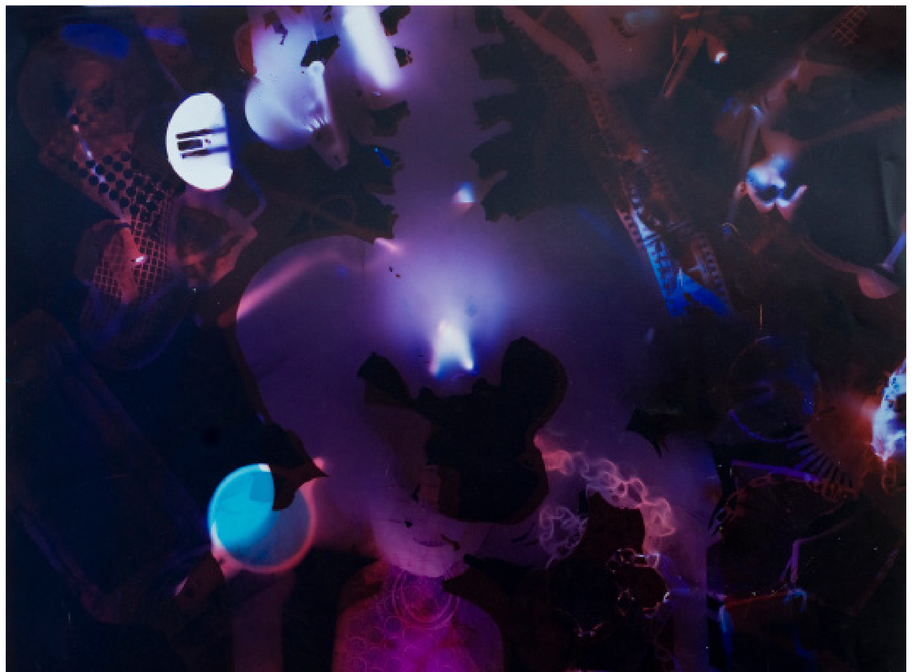
Detail 9: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 10: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 11: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 12: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

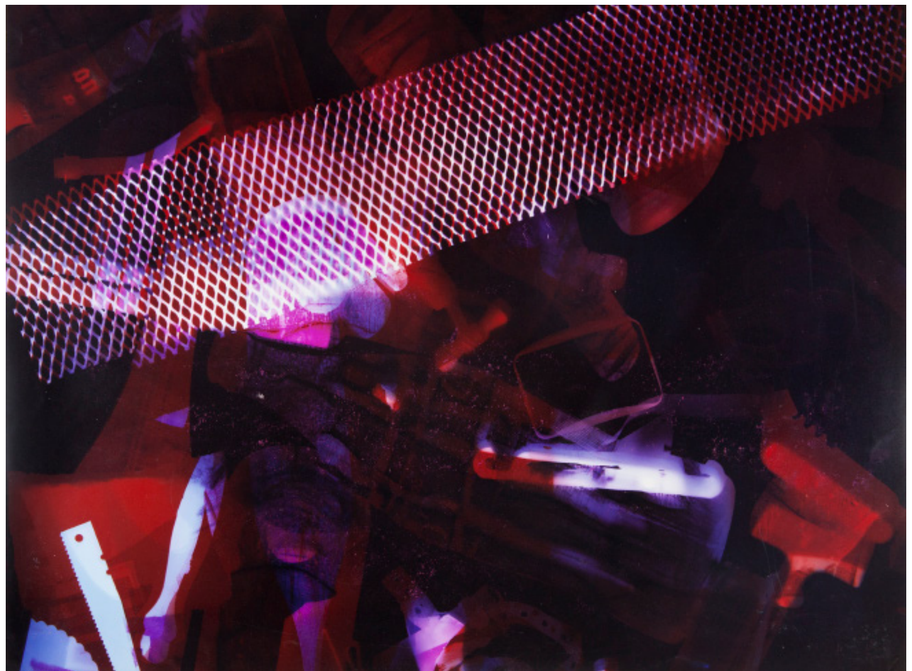
Detail 13: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)



Detail 14: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 15: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 16: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)



Detail 17: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 18: *Archaeology from the Religion of Technology* - 1994
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Detail 19: *Archaeology from the Religion of Technology* - 1994
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Detail 20: *Archaeology from the Religion of Technology* - 1994
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Detail 21: *Archaeology from the Religion of Technology* - 1994
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Detail 22: *Archaeology from the Religion of Technology* - 1994
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Detail 23: *Archaeology from the Religion of Technology* - 1994
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Detail 24: *Archaeology from the Religion of Technology* - 1994
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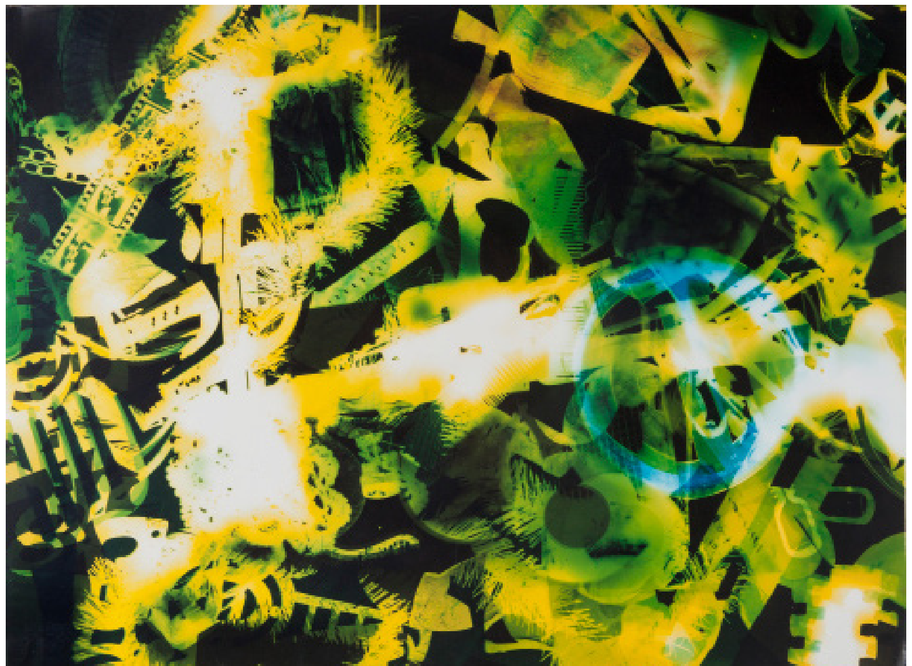
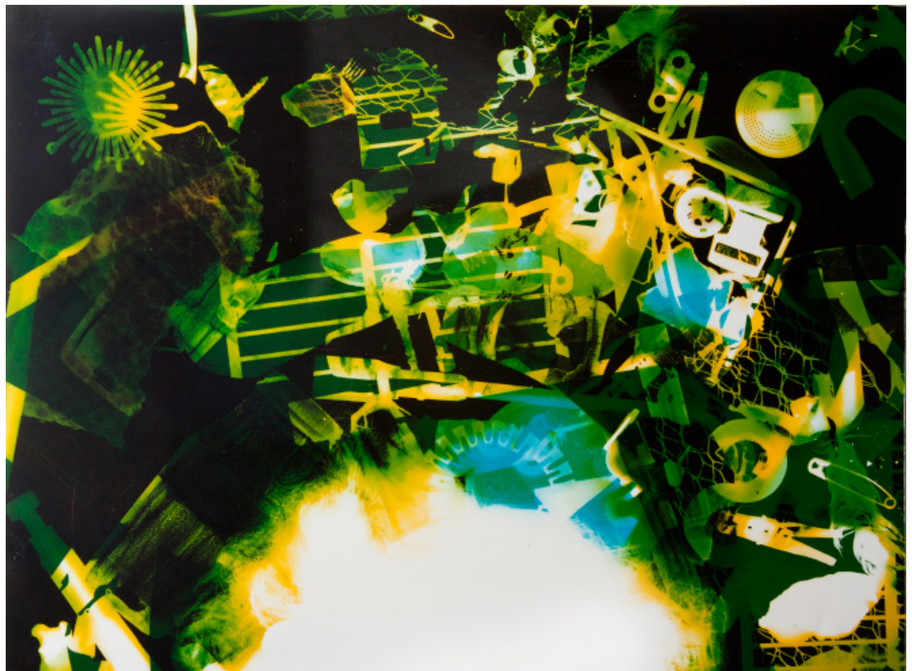
Detail 25: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 26: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)



Detail 27: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail: Female figure - *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)



Detail 28: *Archaeology from the Religion of Technology* - Female figure top of head - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 29: *Archaeology from the Religion of Technology* - Femal figure left arm - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

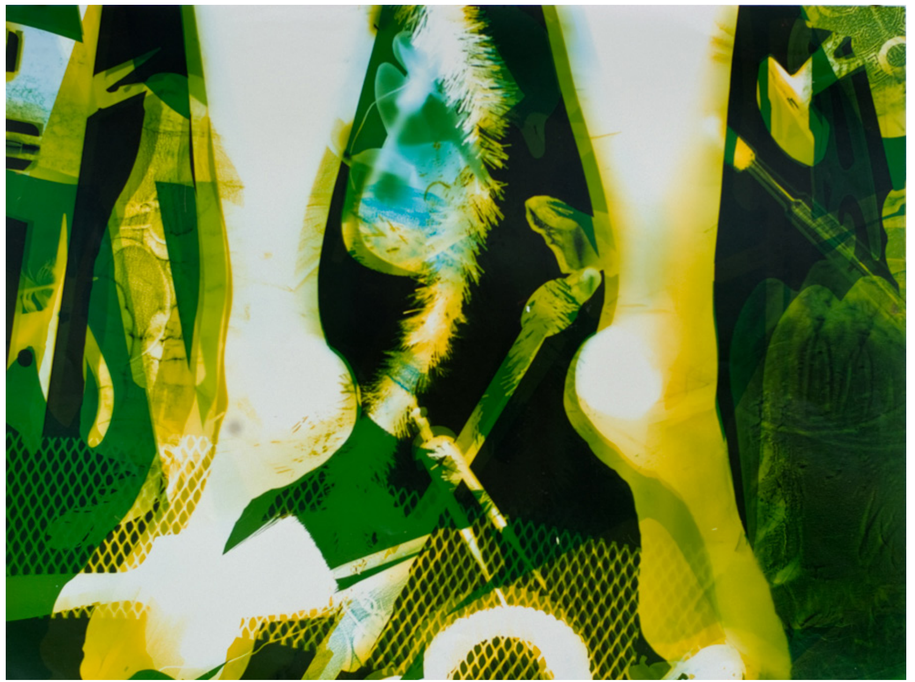
Detail 30 - left torso, female figure: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

Detail 31 - right torso, female figure: *Archaeology from the Religion of Technology* - 1994
58 C-type photogram prints - 400 x 500 each (total dimension of work 22m x 2.4m)

detail 32 - right hand, female figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

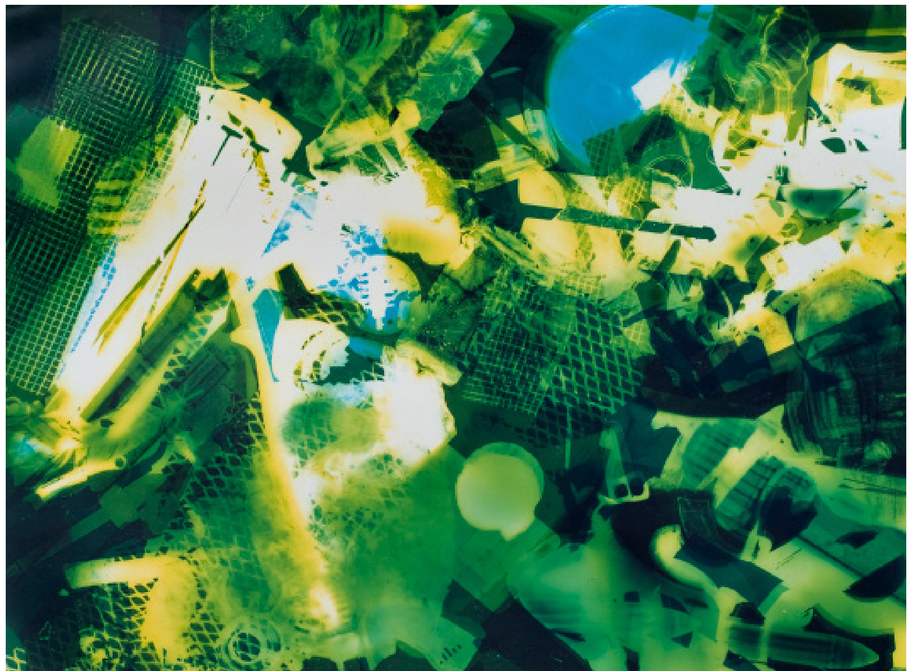
detail 33 - torso, female figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 34 - thigh, female figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

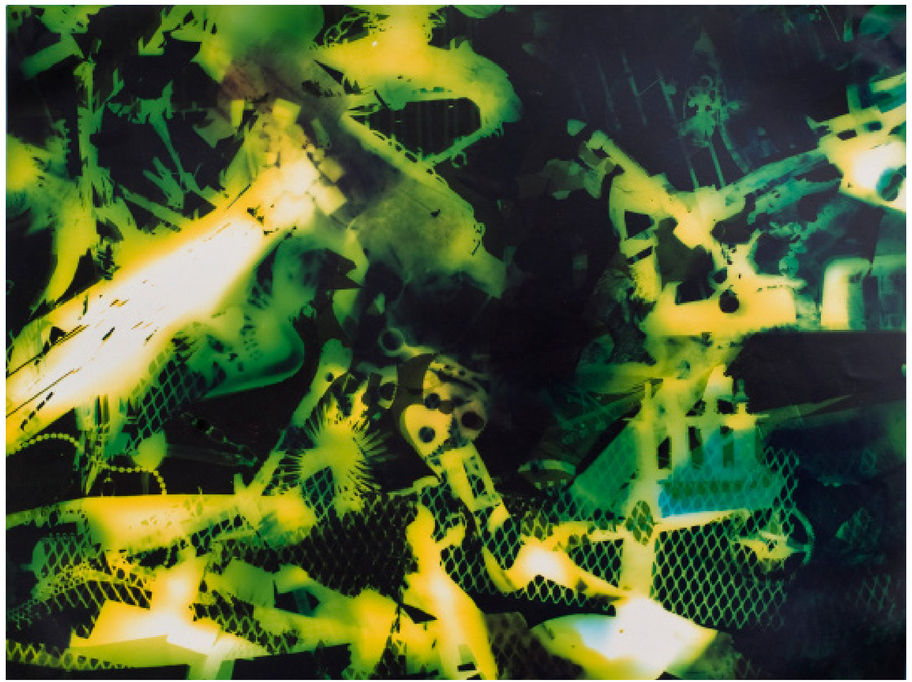


detail 35 - feet, female figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 36 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500



detail 37 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500



detail 38 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

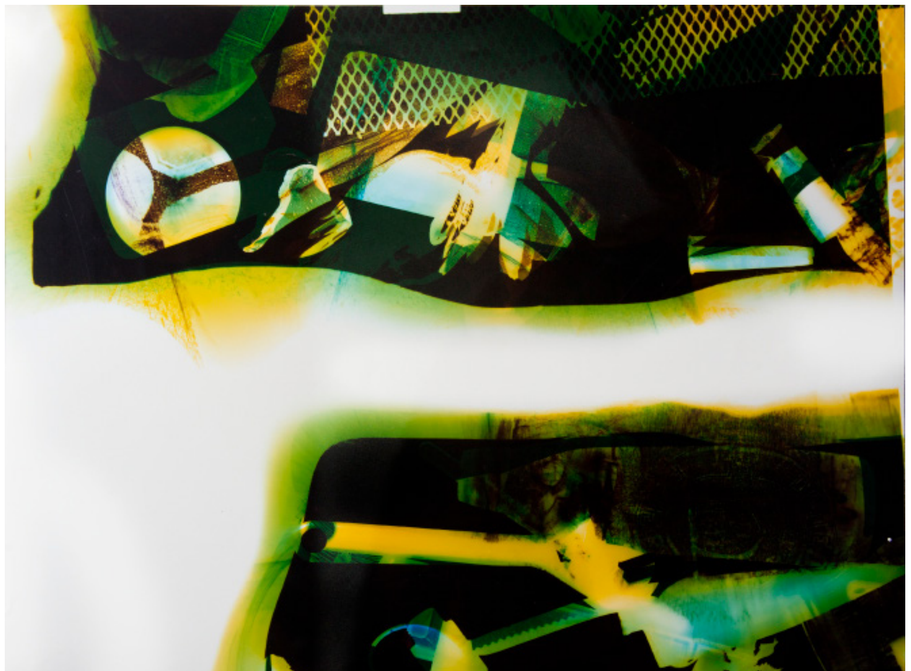
detail 39 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail - male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 40 - head, male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 41 - left hand, male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 42 - left torso, male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500



detail 43 - right torso, male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 44 - right hand, male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

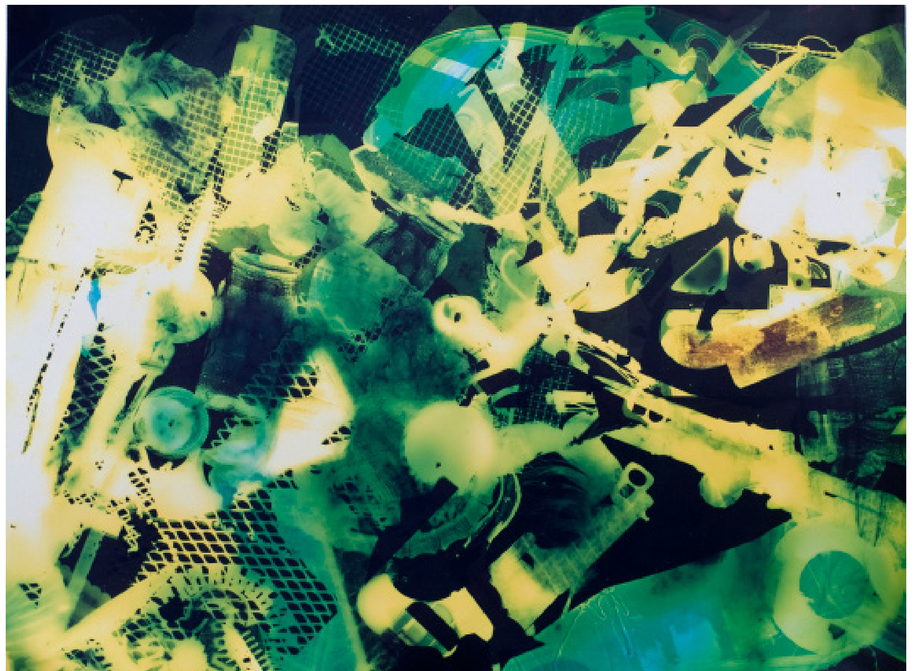
detail 45 - right torso, male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 46 - thigh, male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 47 - legs, male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 48 - feet, male figure - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 49 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500



detail 50 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 51 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 52 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 53 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 54 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 55 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 56 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 57 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

detail 56 - *Archaeology from the Religion of Technology* - 1994
C-Type photogram print - 400 x 500

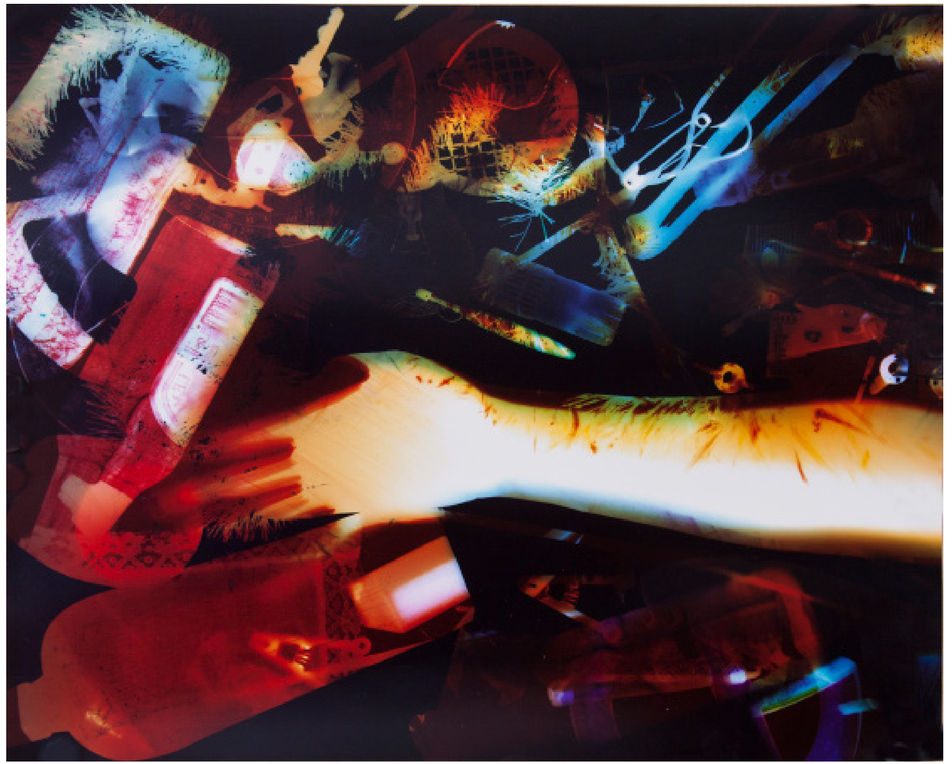
Evidence from the Religion of Technology

Figure photograms

large colour photogram works

Rite I from the Religion of Technology - 1995
9 x C-Type photogram prints - 400 x 500 each

detail 1 - top row - *Rite I from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500



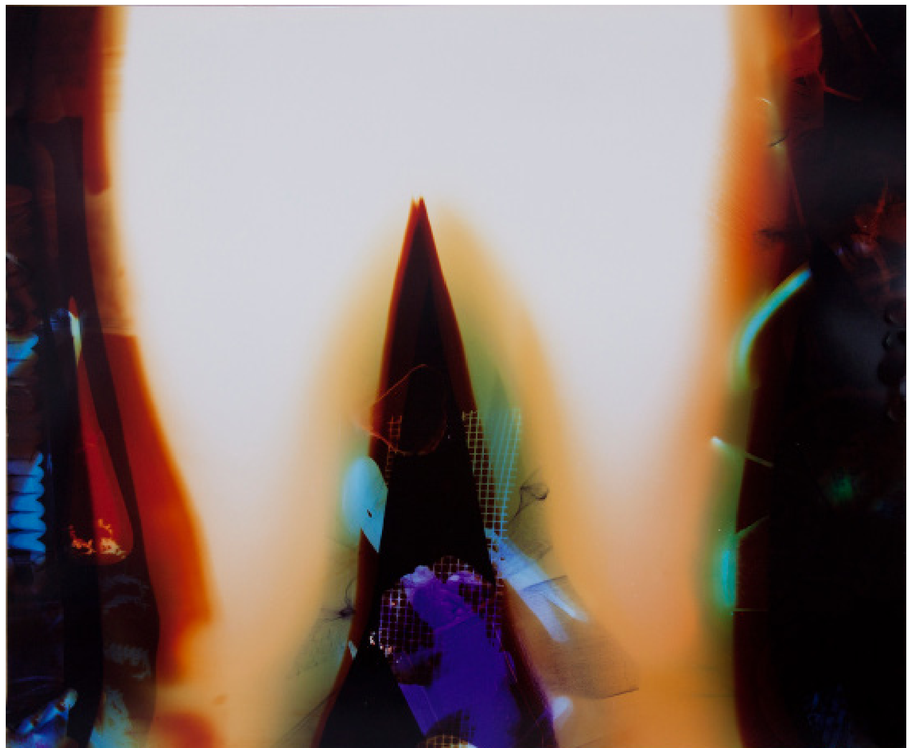
detail 2 - 2nd row left - *Rite I from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 3 - 2nd row 2nd left - *Rite I from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 4 - 2nd row 3rd left - *Rite I from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

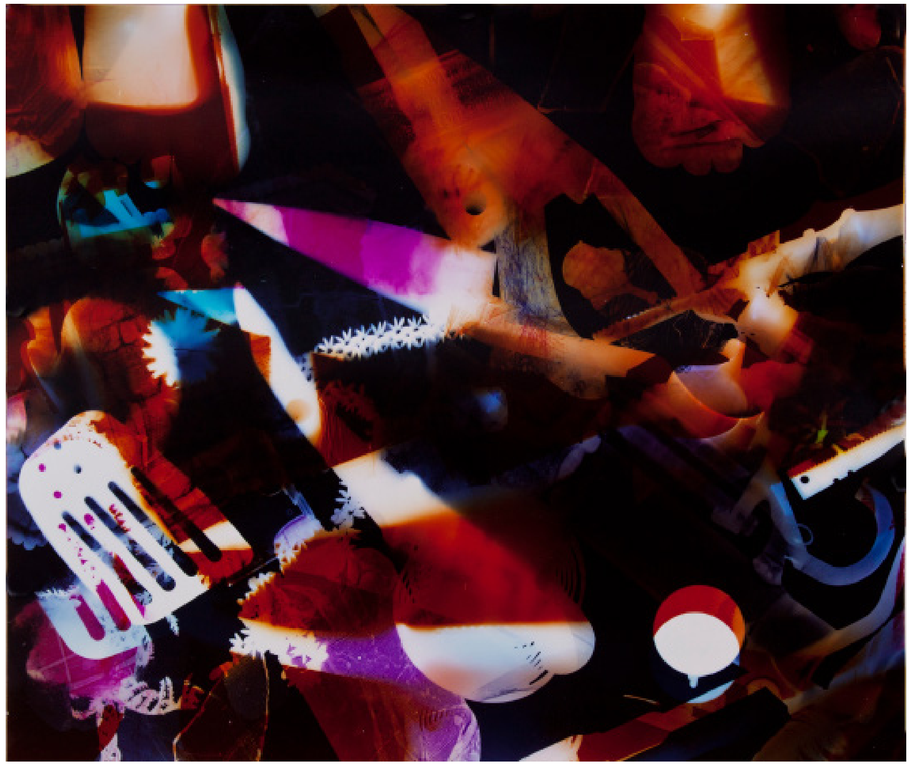
detail 5 - 2nd row right - *Rite I from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 6 - 3rd row - *Rite I from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500



detail 7 - 4th row - *Rite I from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

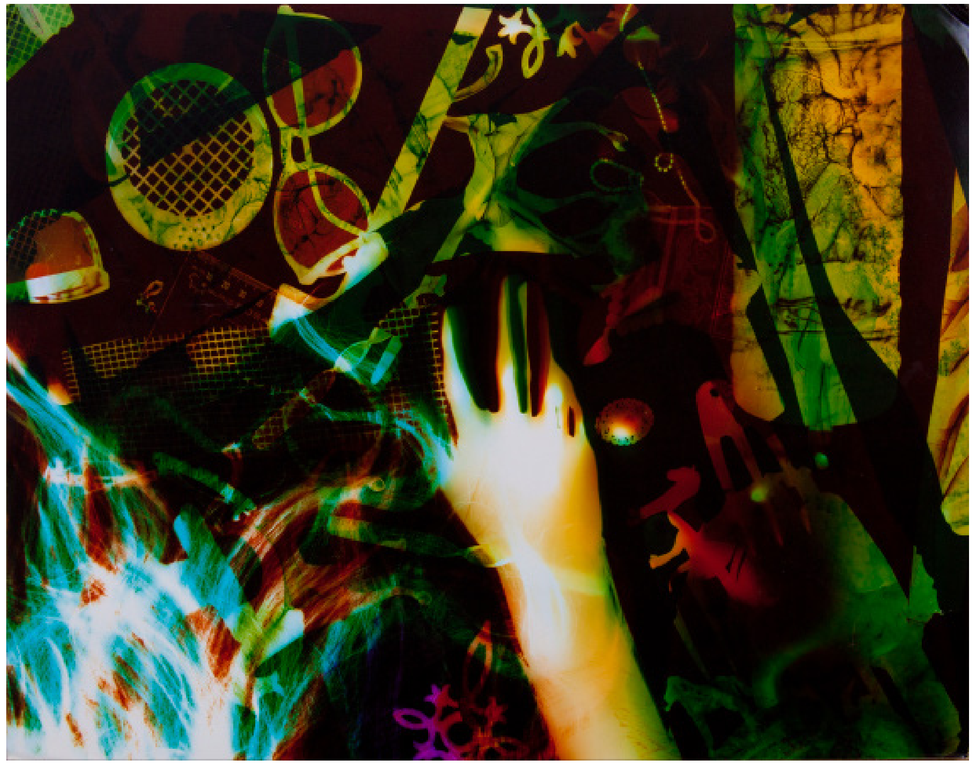
detail 8 - 5th row - *Rite I from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500



detail 9 - 6th row - *Rite I from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

Rite III from the Religion of Technology - 1995
6 x C-Type photogram prints - 400 x 500 each

detail 1 - top row left - *Rite III from the Religion of Technology* - 1995
C-Type photogram prints - 400 x 500

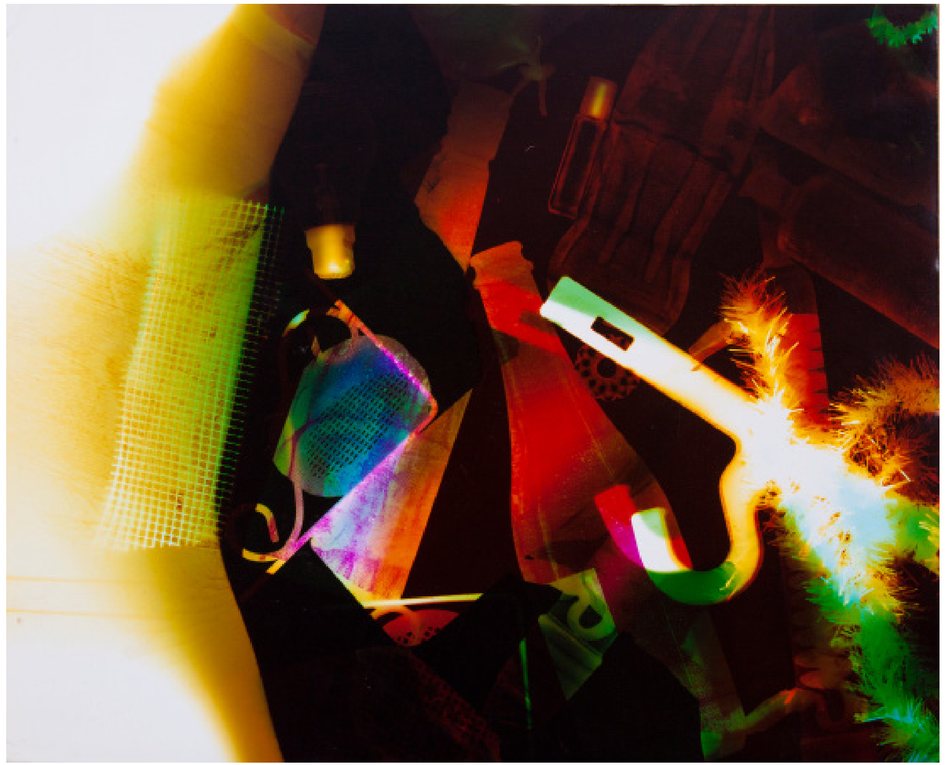


detail 2 - top row right - *Rite III from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 3 - centre row left - *Rite III from the Religion of Technology* - 1995
C-Type photogram prints - 400 x 500

detail 4 - centre right - *Rite III from the Religion of Technology* - 1995
C-Type photogram prints - 400 x 500

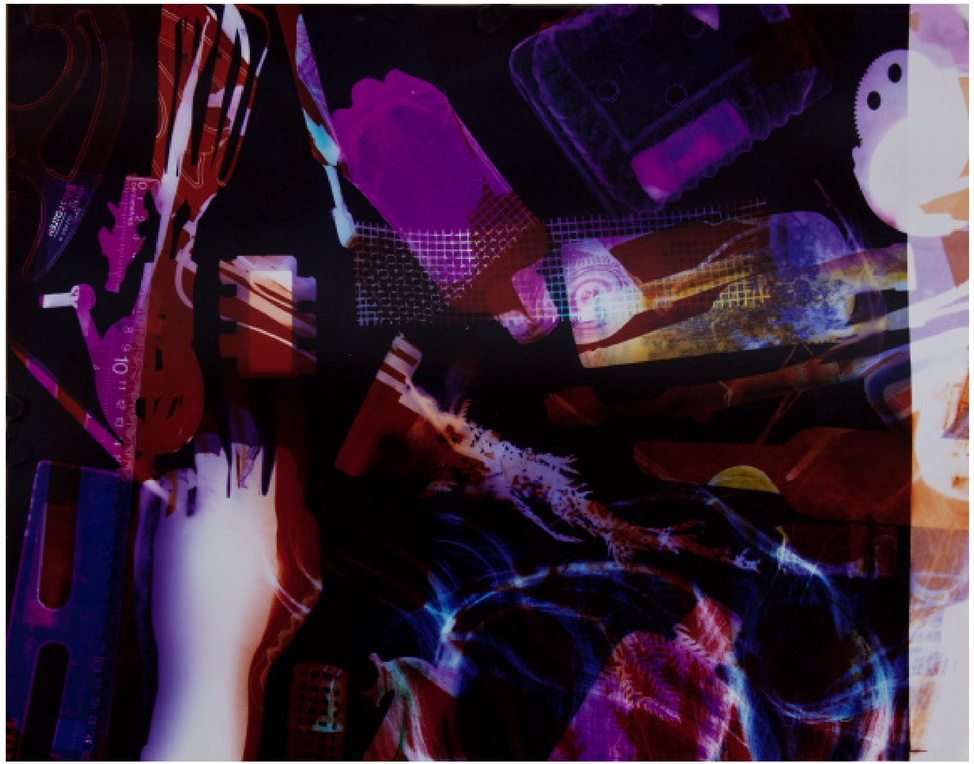
detail 5 - bottom row left - *Rite III from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500



detail 6 - bottom right - Rite III from the Religion of Technology - 1995
C-Type photogram prints - 400 x 500

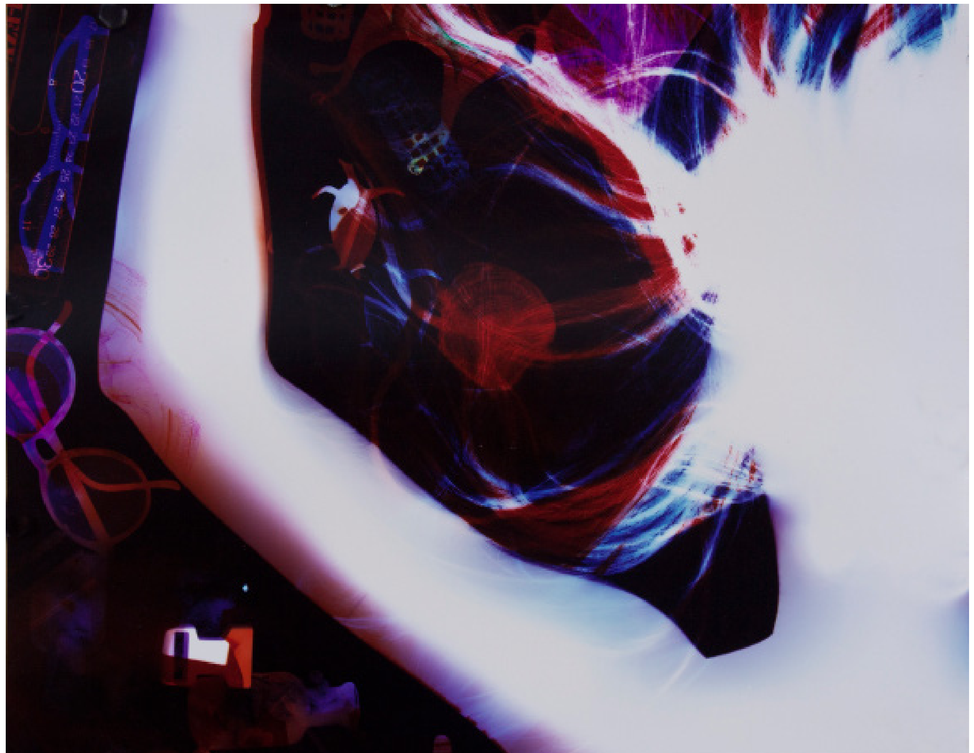
"Projections ..... of objects that dream and talk in their sleep",
is how Tristan Tzara described Man Ray's photograms and most photograms have this dream like quality.

Rite II from the Religion of Technology - 1995
6 x C-Type photogram prints - 400 x 500 each



detail 1 - top row left - *Rite II from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 2 - top row right - *Rite II from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500



detail 3 - centre row left - *Rite II from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 4 - centre row right - *Rite II from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 5 - bottom row left - *Rite II from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 5 - bottom row right - *Rite II from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

Aristotle proposed that light brings about
'the actualization of the potentially transparent'

Rite IV from the Religion of Technology - 1995
6 x C-Type photogram prints - 400 x 500 each

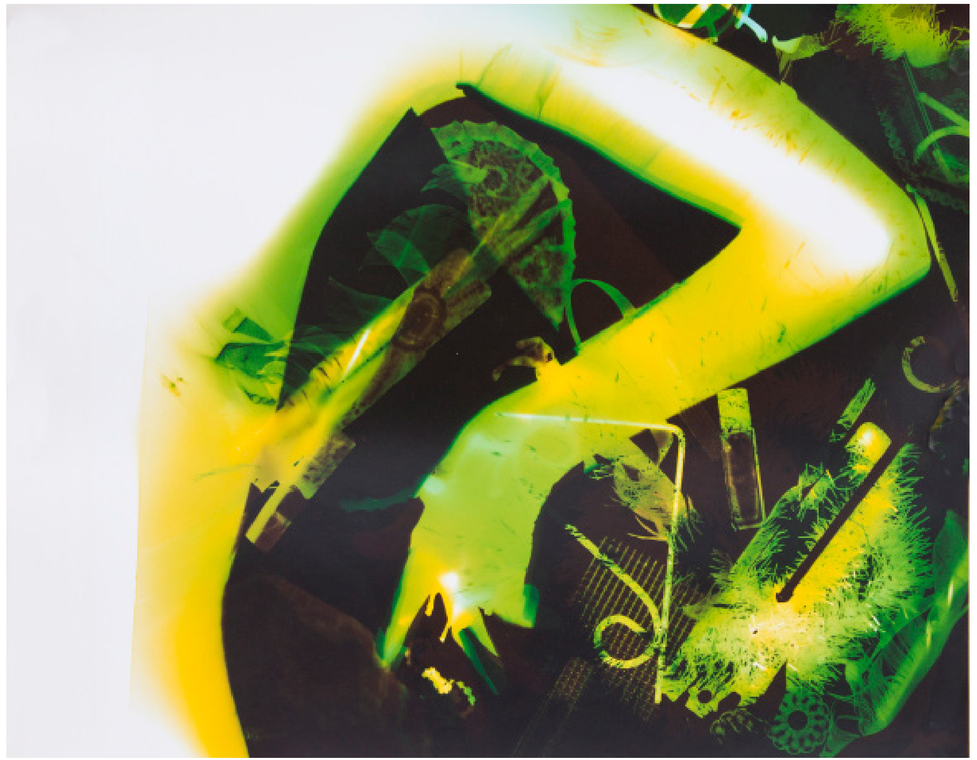
detail 1 - top row left - *Rite IV from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 2 - top row right - *Rite IV from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 3 - center row left - *Rite IV from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 4 - center row right - *Rite IV from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 5 - bottom row left - *Rite IV from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500



detail 5 - bottom row left - *Rite IV from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

Photogram: a shadowy image produced without a camera by placing an object in contact with film or photosensitive material and exposing it to light.

Rite V from the Religion of Technology - 1995
6 x C-Type photogram prints - 400 x 500

detail 1 - top row left - *Rite V from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 2 - top row centre - *Rite V from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 3 - top row right - *Rite V from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 4 - 2nd row - *Rite V from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 5 - 3rd row - *Rite V from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 6 - 4th row - *Rite V from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

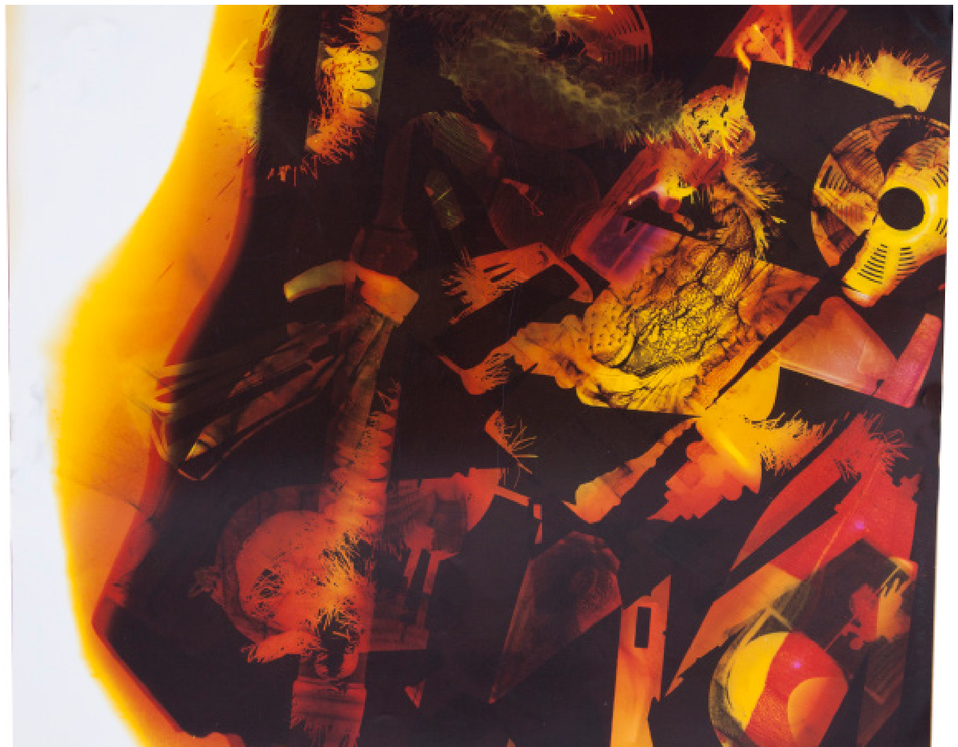
Rite VI from the Religion of Technology - 1995
C-Type photogram print - 400 x 500

detail 1 - top row left - *Rite VI from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 2 - top row right - *Rite VI from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 3 - center row - *Rite VI from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

detail 4 - bottom row left - *Rite VI from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500



detail 5 - bottom row right - *Rite VI from the Religion of Technology* - 1995
C-Type photogram print - 400 x 500

Evidence from the Religion of Technology

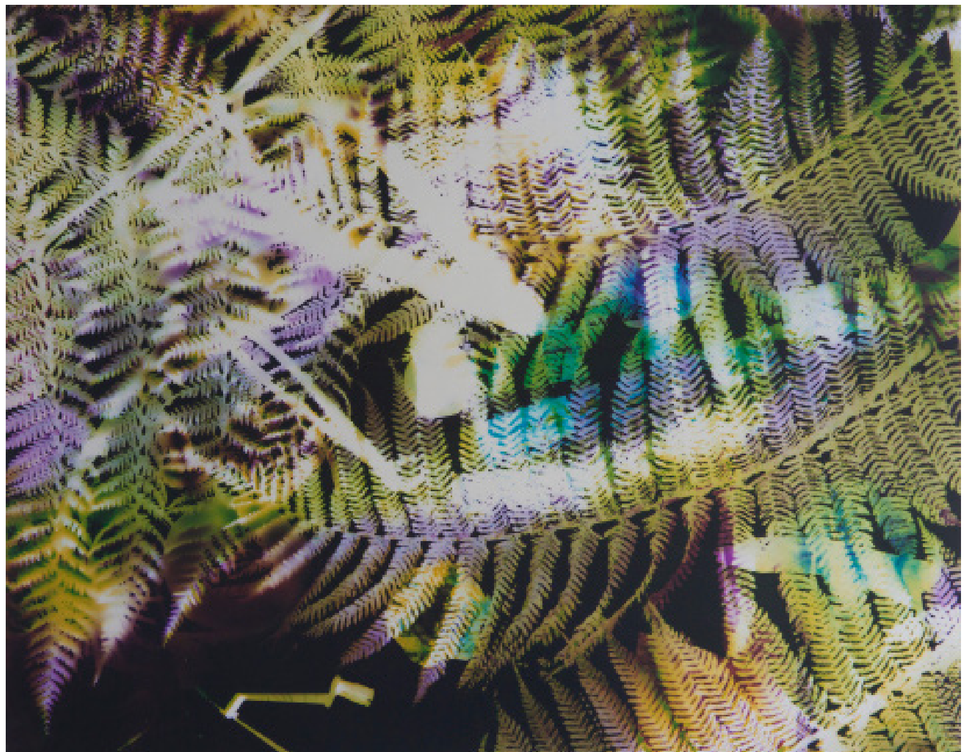
Mamuku Fern works

large colour photogram works

Mamuku I - 1994
9 C-type photogram prints - 400 x 500 each (Total dimension of work 2.4m x 2m)

detail 1 - top row - *Mamuku I* - 1994
C-type photogram print - 400 x 500

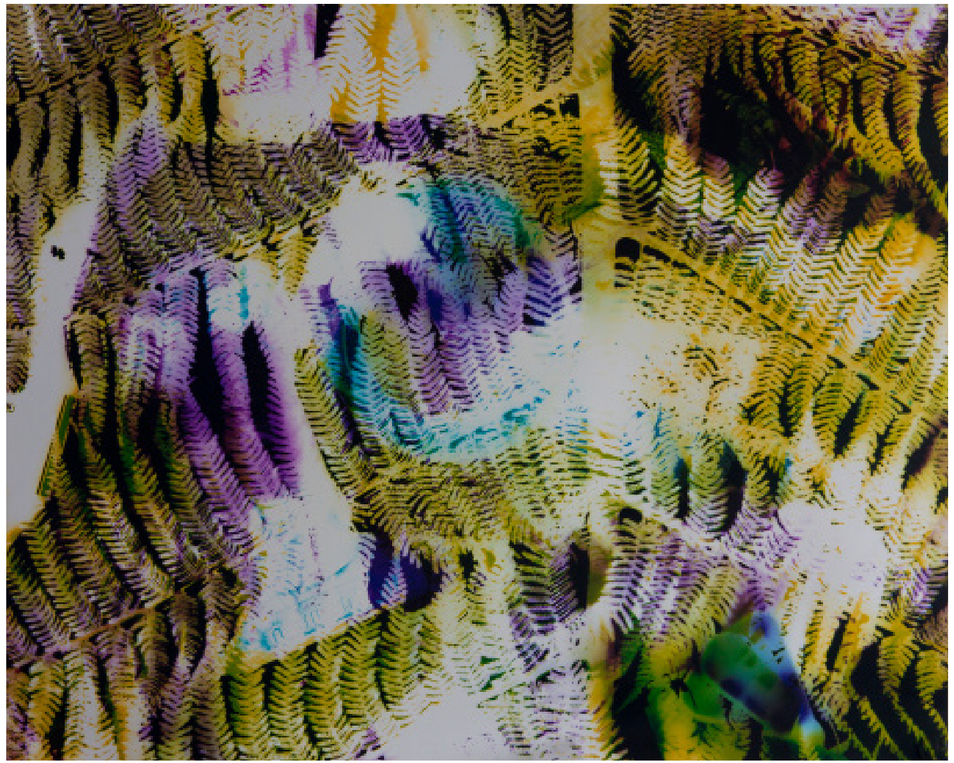
detail 2 - 2nd top row left - *Mamuku I* - 1994
C-type photogram print - 400 x 500



detail 3 - 2nd top row 2nd left - *Mamuku I* - 1994
C-type photogram print - 400 x 500

detail 4 - 2nd top row 3rd left - *Mamuku I* - 1994
C-type photogram print - 400 x 500

detail5 - 2nd top row right - *Mamuku I* - 1994
C-type photogram print - 400 x 500



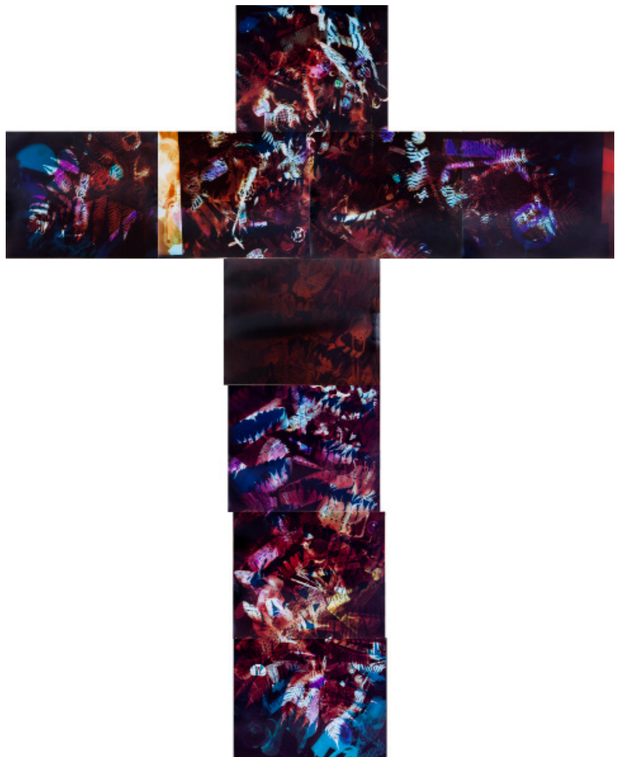
detail 6 - 3rd row from top - *Mamuku I* - 1994
C-type photogram print - 400 x 500

detail 7 - 4th row from top - *Mamuku I* - 1994
C-type photogram print - 400 x 500

detail 8 - 5th row from top - *Mamuku I* - 1994
C-type photogram print - 400 x 500

detail 9 - bottom row - *Mamuku I* - 1994
C-type photogram print - 400 x 500

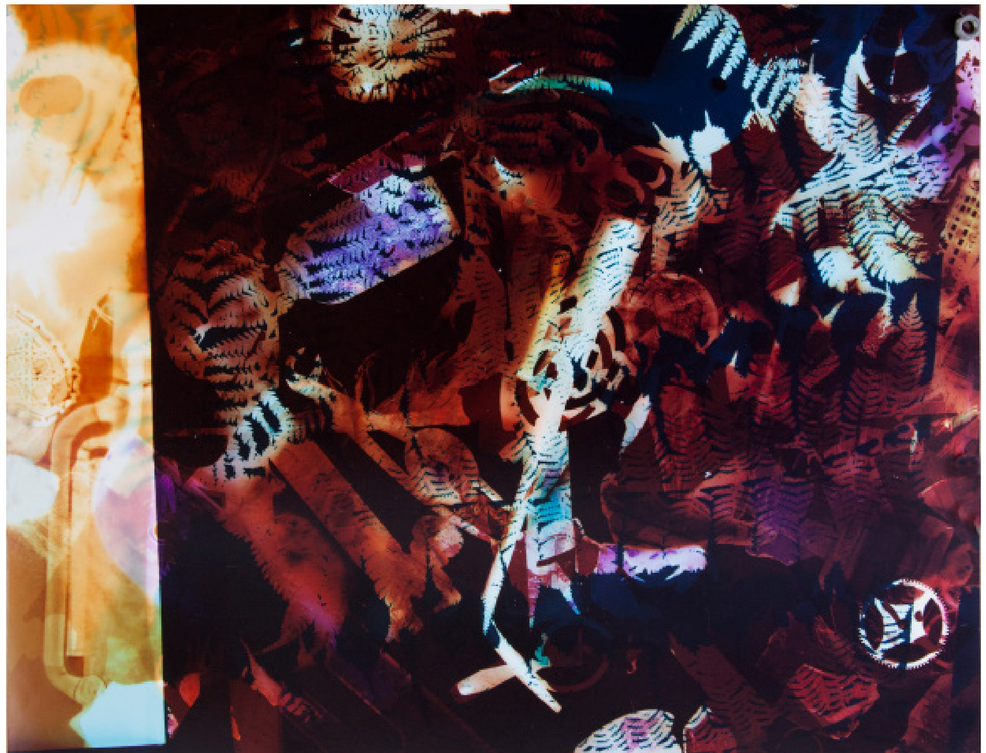
the colour photogram process reveals the full potential of colour photographic paper. Revealed: an extraordinary seductive quality of colour, revealed an exquisite fine detail of object, revealed an interlacing of texture, and combined, revealed an evidence of technology as a religion.



Mamuku II - 1994
9 C-type photogram prints - 400 x 500 each (Total dimension of work 2.4m x 2m)

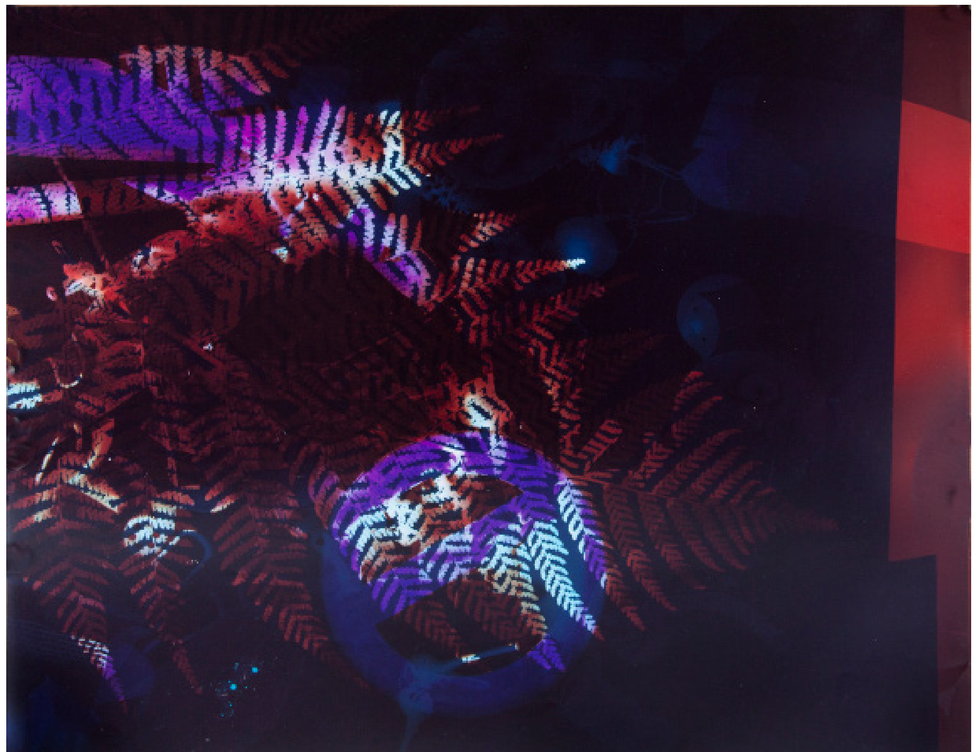
detail 1 - top row - *Mamuku II* - 1994
C-type photogram print - 400 x 500

detail 2 - 2nd top row left - *Mamuku II* - 1994
C-type photogram print - 400 x 500



detail 3 - 2nd top row 2nd left - *Mamuku II* - 1994
C-type photogram print - 400 x 500

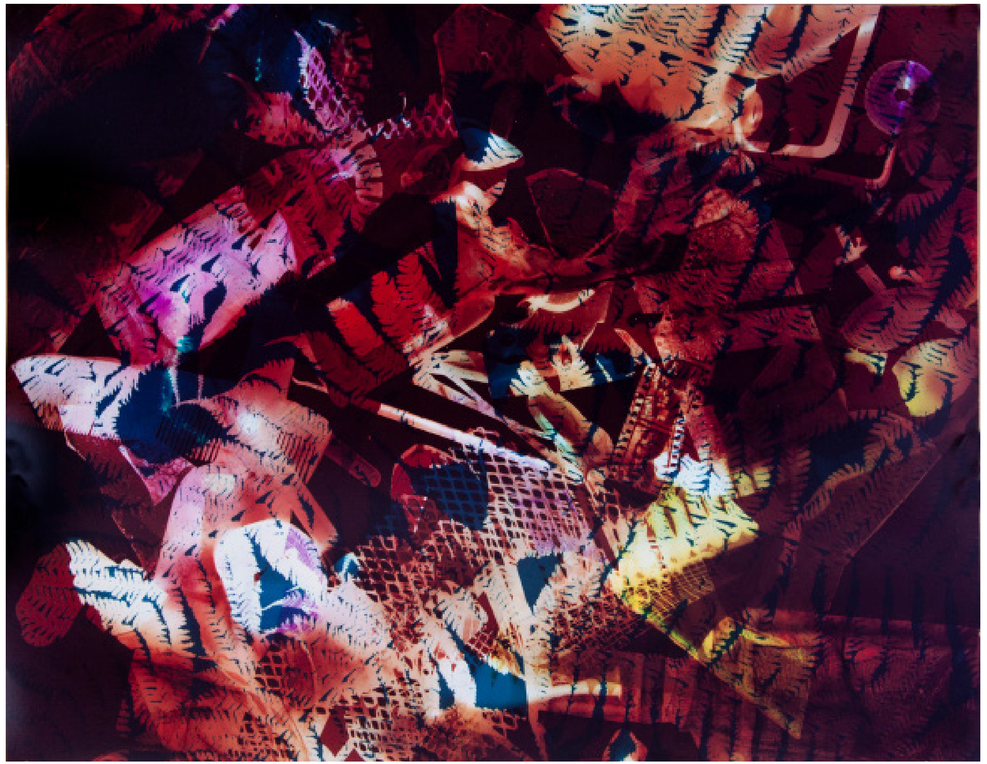
detail 4 - 2nd top row 3rd left - *Mamuku II* - 1994
C-type photogram print - 400 x 500



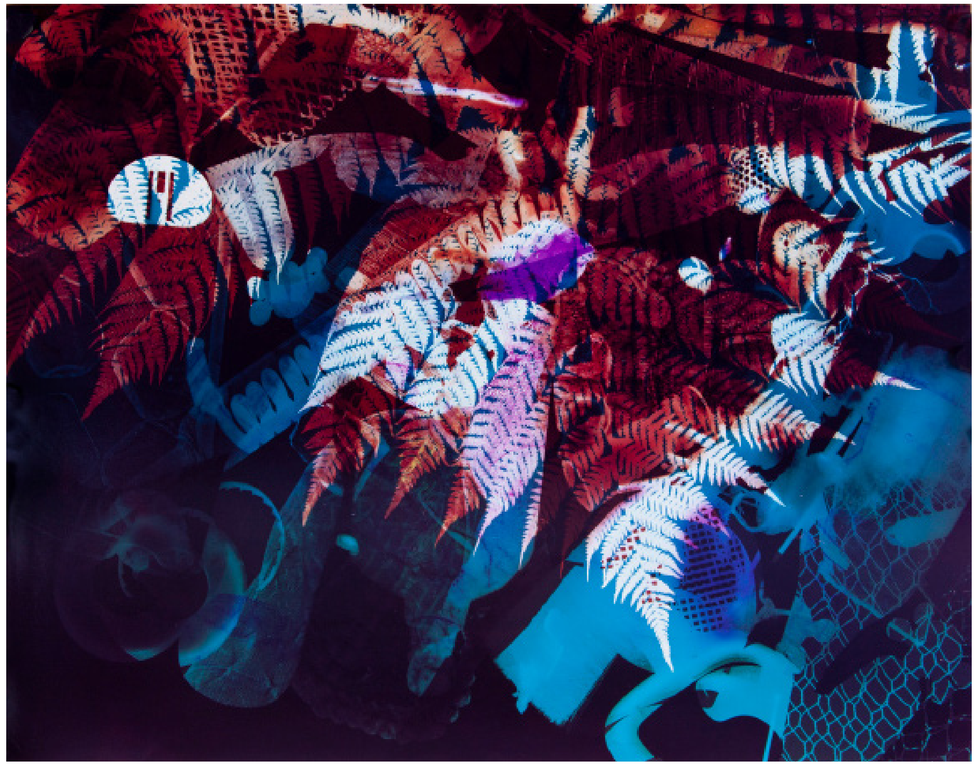
detail5 - 2nd top row right - *Mamuku II* - 1994
C-type photogram print - 400 x 500

detail 6 - 3rd row from top - *Mamuku II* - 1994
C-type photogram prints - 400 x 500

detail 7 - 4th row from top - *Mamuku II* - 1994
C-type photogram print - 400 x 500



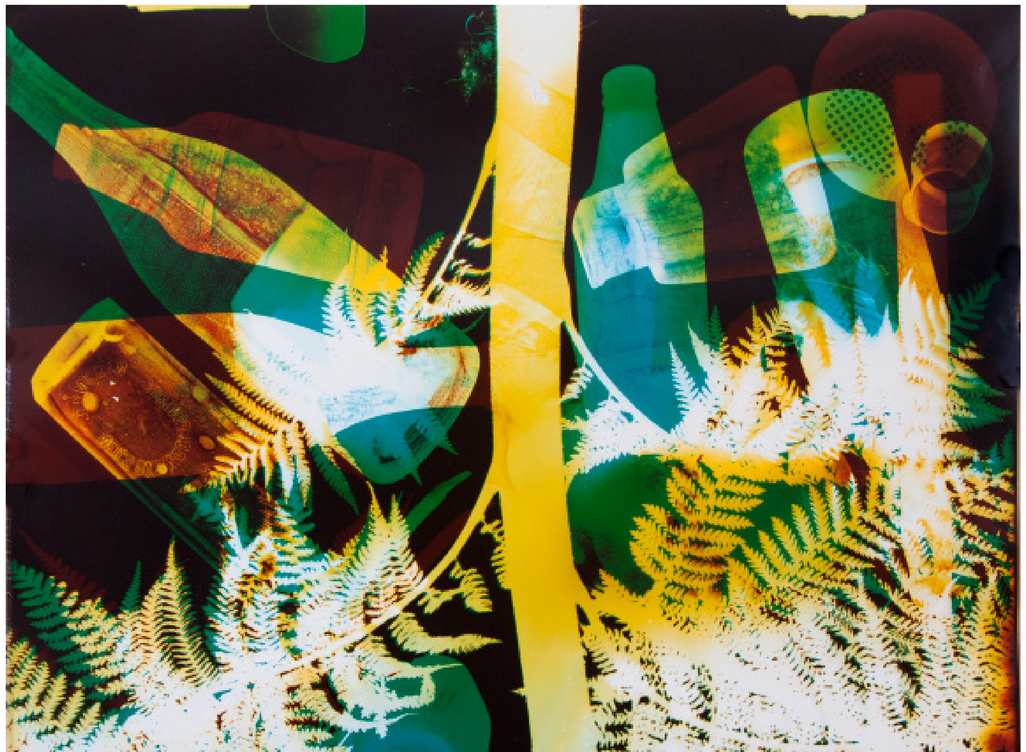
detail 8 - 5th row from top - *Mamuku II* - 1994
C-type photogram print - 400 x 500



detail 9 -bottom row - *Mamuku II* - 1994
C-type photogram print - 400 x 500

When do objects lost and dumped from one civilization become of value to another.
When does detritus become artifact?

Mamuku III - 1994
8 C-type photogram prints - 400 x 500 each (Total dimension of work 2.4m x 1.5m)

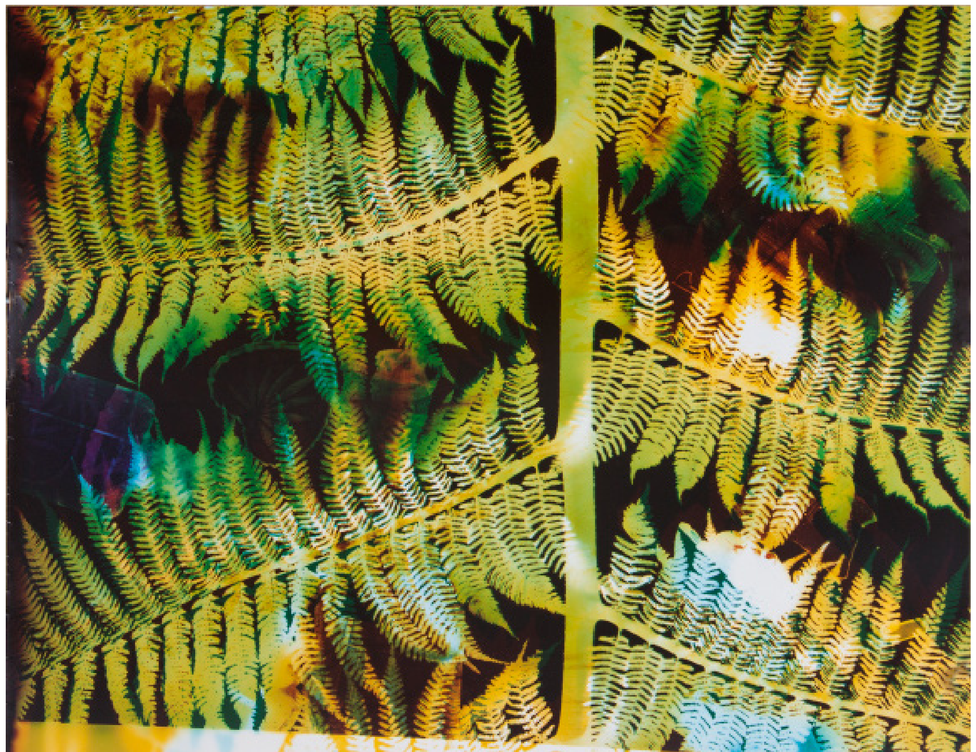


detail 1 -top row - *Mamuku III* - 1994
C-type photogram print - 400 x 500

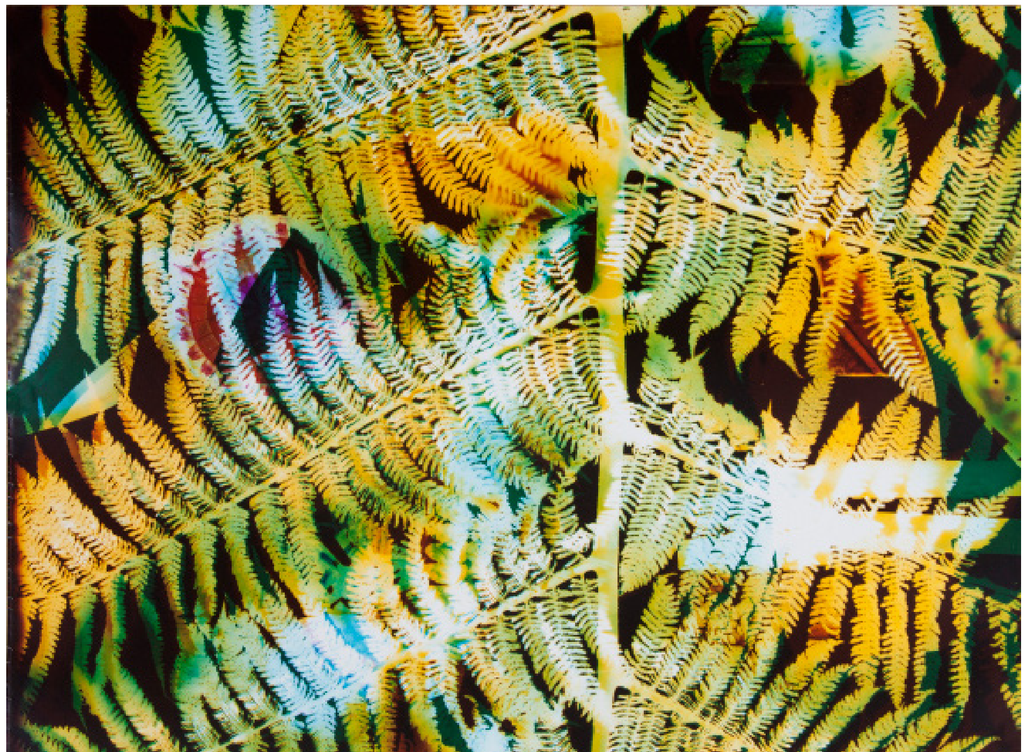
detail 2 -2nd row left - *Mamuku III* - 1994
C-type photogram print - 400 x 500

detail 3 - 2nd row 2nd left - *Mamuku III* - 1994
C-type photogram print - 400 x 500

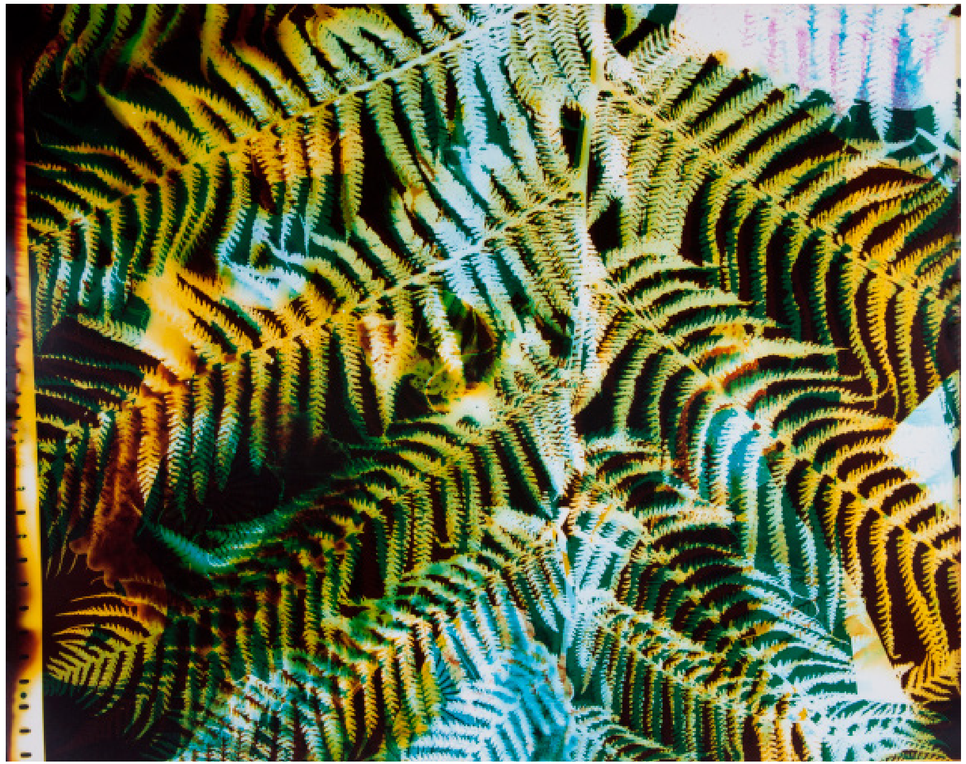
detail 4 -2nd row right - *Mamuku III* - 1994
C-type photogram print - 400 x 500



detail 5 -3rd row - *Mamuku III* - 1994
C-type photogram print - 400 x 500



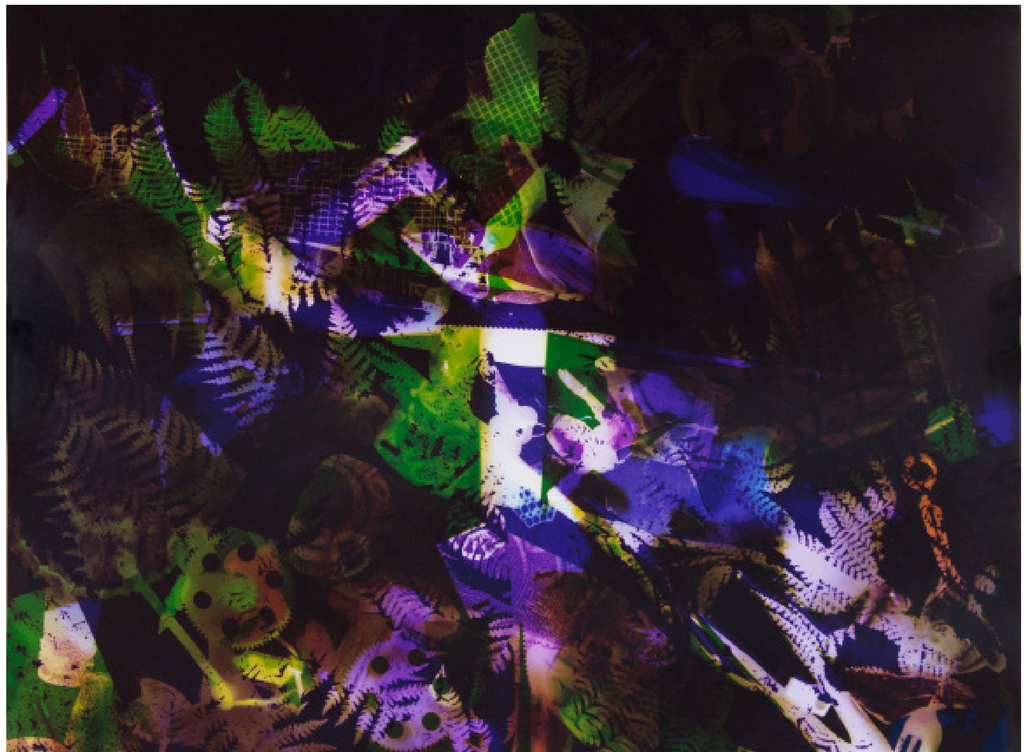
detail 6 -4th row - *Mamuku III* - 1994
C-type photogram print - 400 x 500



detail 7 - 5th row - *Mamuku III* - 1994
C-type photogram print - 400 x 500

detail 8 - 6th row - *Mamuku III* - 1994
C-type photogram print - 400 x 500

Mamuku IV - 1994
9 C-type photogram prints - 400 x 500 each (Total dimension of work 2.4m x 2m)

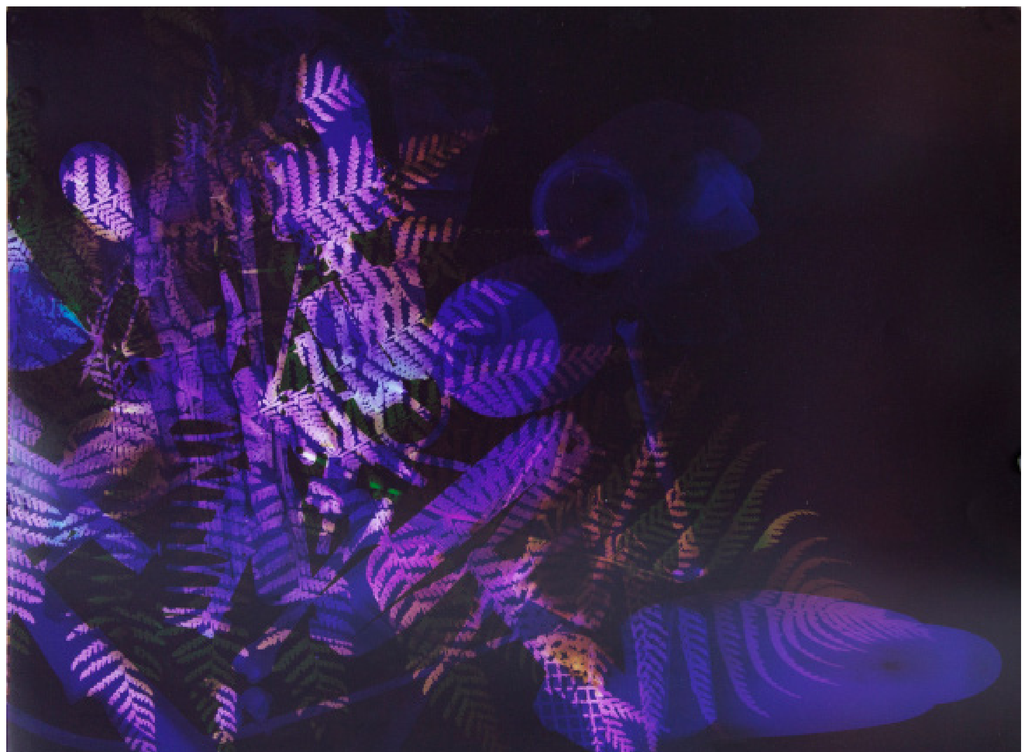


detail 1 - top row - *Mamuku IV* - 1994
C-type photogram print - 400 x 500

detail 2 - 2nd top row left - *Mamuku IV* - 1994
C-type photogram print - 400 x 500

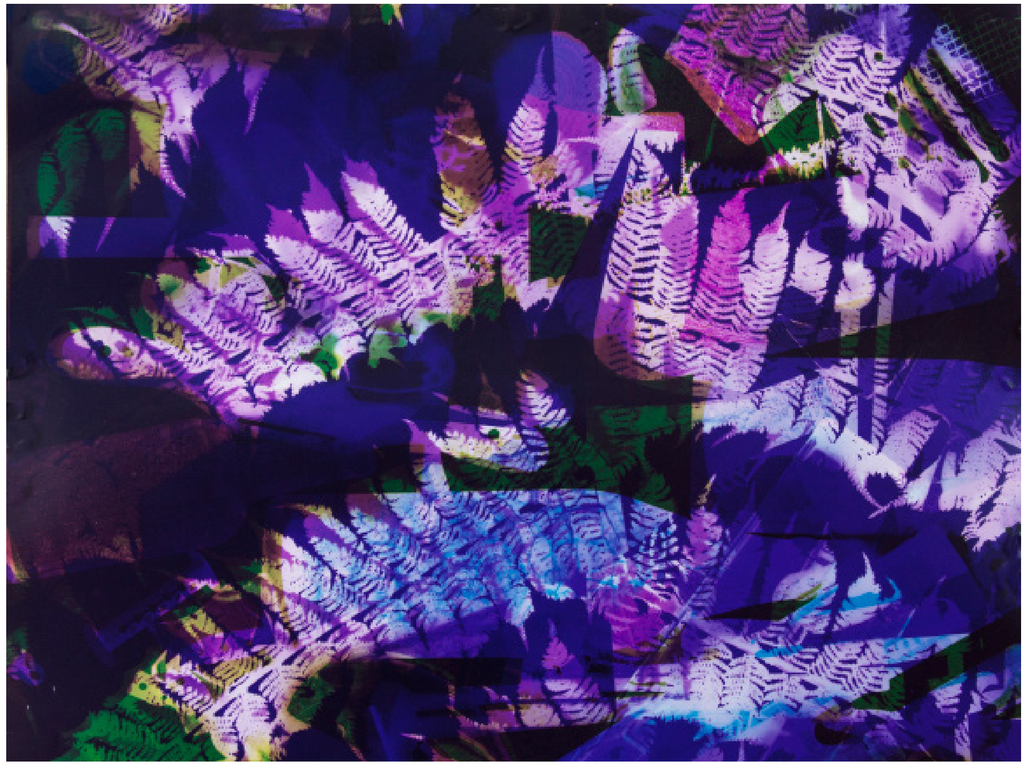
detail 3 - 2nd top row 2nd left - *Mamuku IV* - 1994
C-type photogram print - 400 x 500

detail 4 -2nd top row 3rd left - *Mamuku IV* - 1994
C-type photogram print - 400 x 500

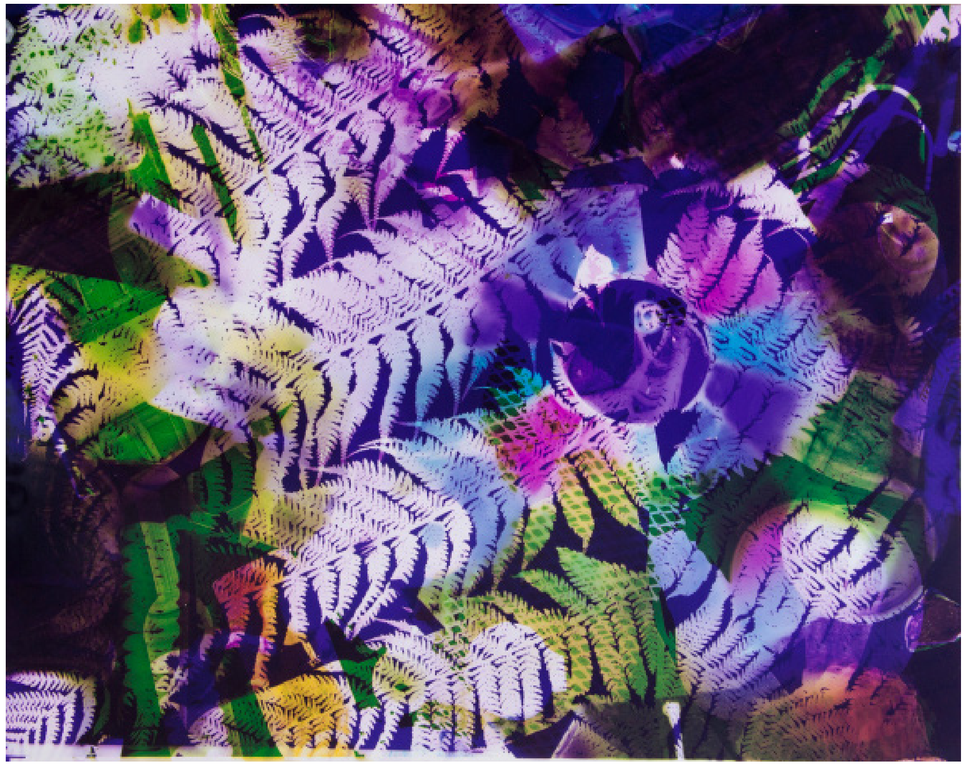


detail 5 -2nd top row right - *Mamuku IV* - 1994
C-type photogram print - 400 x 500

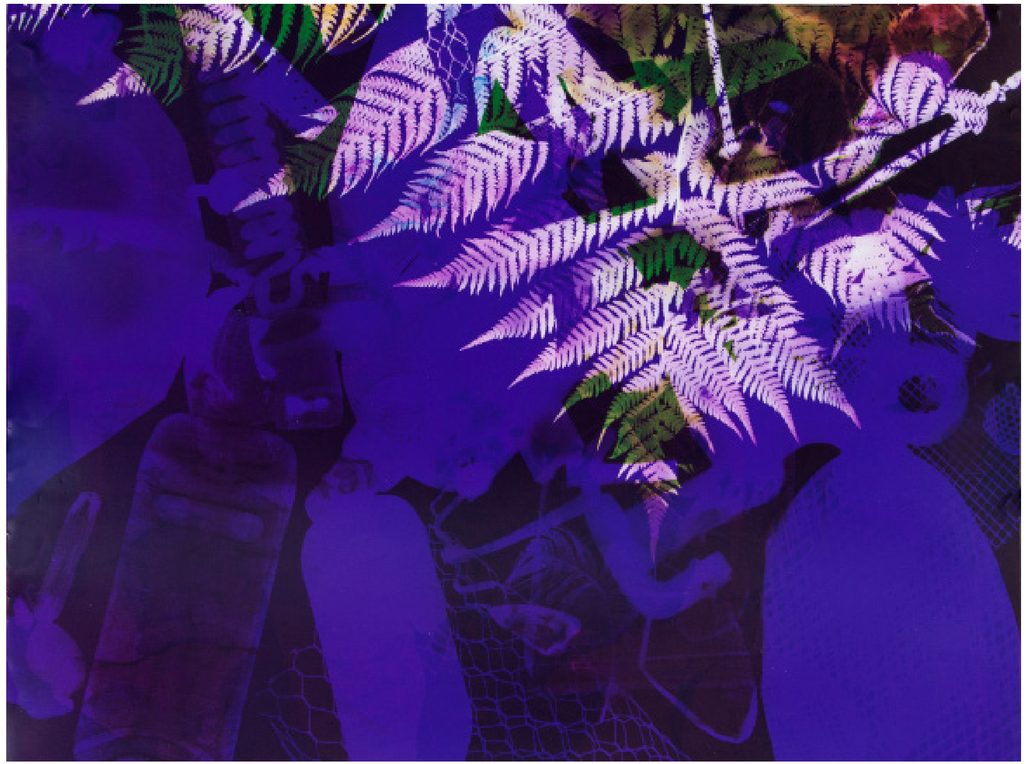
detail 6 - 3rd top row - *Mamuku IV* - 1994
C-type photogram print - 400 x 500



detail 7 - 4th top row - *Mamuku IV* - 1994
C-type photogram print- 400 x 500



detail 8 - 5th top row - *Mamuku IV* - 1994
C-type photogram print - 400 x 500



detail 9 - 6th top row - *Mamuku IV* - 1994
C-type photogram print - 400 x 500

Mamuku V - 1994
7 C-type photogram prints - 400 x 500 each (Total dimension of work 1.6m x 2m)

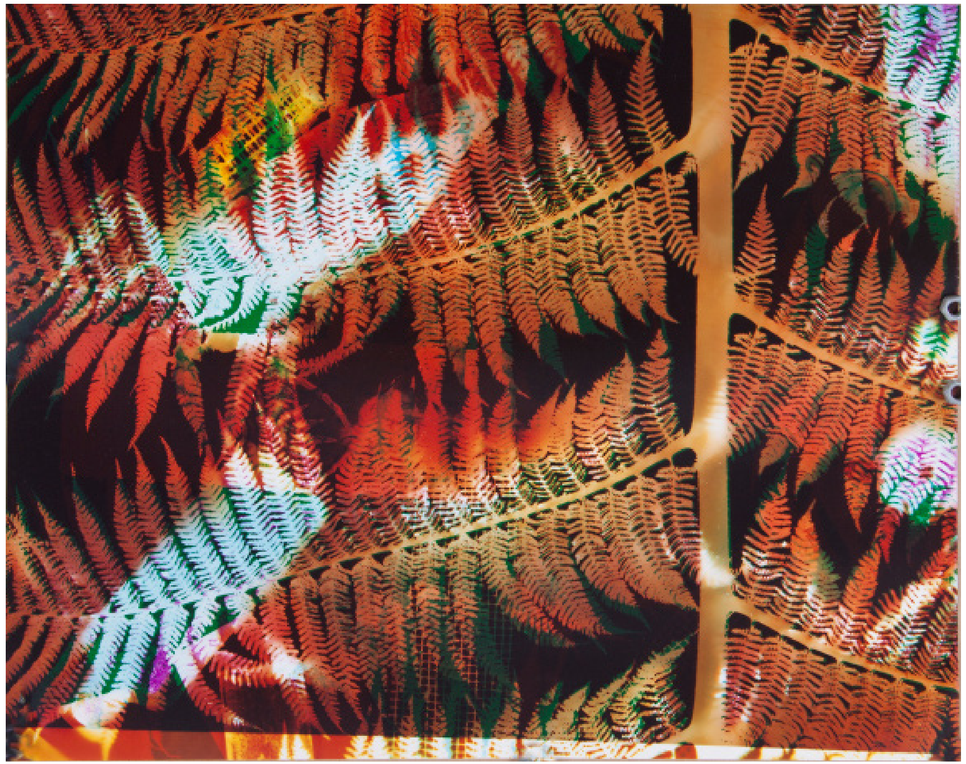
detail 1 - top row - *Mamuku V* - 1994
C- type photogram prints - 400 x 500

detail 2 - 2nd row left - *Mamuku V* - 1994
C-type photogram print - 400 x 500

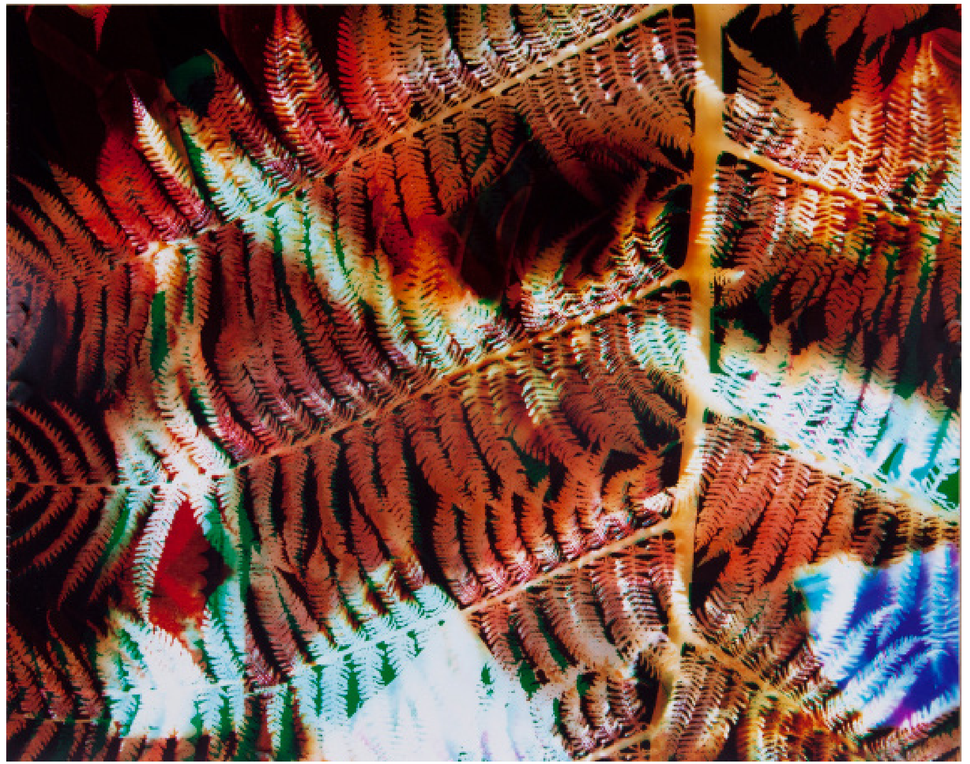
detail 3 - 2nd row 2nd left - *Mamuku V* - 1994
C-type photogram print - 400 x 500

detail 4 - 2nd row 3rd left - *Mamuku V* - 1994
C-type photogram print - 400 x 500

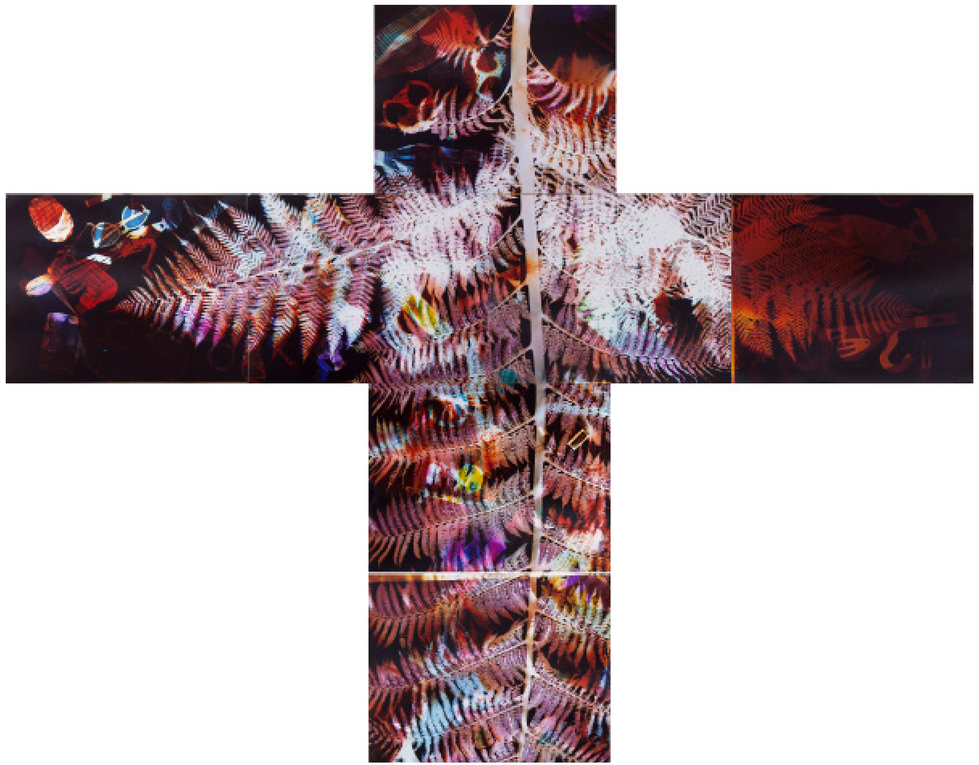
detail 5 - 2nd row right - *Mamuku V* - 1994
C-type photogram print - 400 x 500



detail 6 -3rd row right - *Mamuku V* - 1994
C-type photogram print - 400 x 500

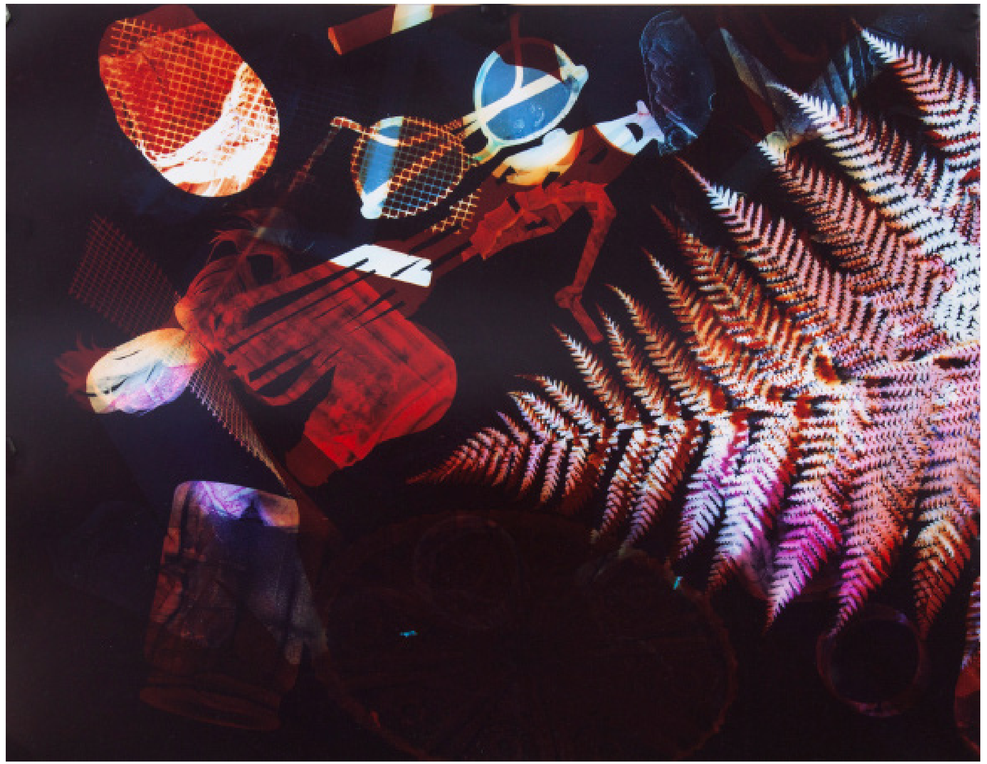


detail 7 -4th row right - *Mamuku V* - 1994
C-type photogram print - 400 x 500

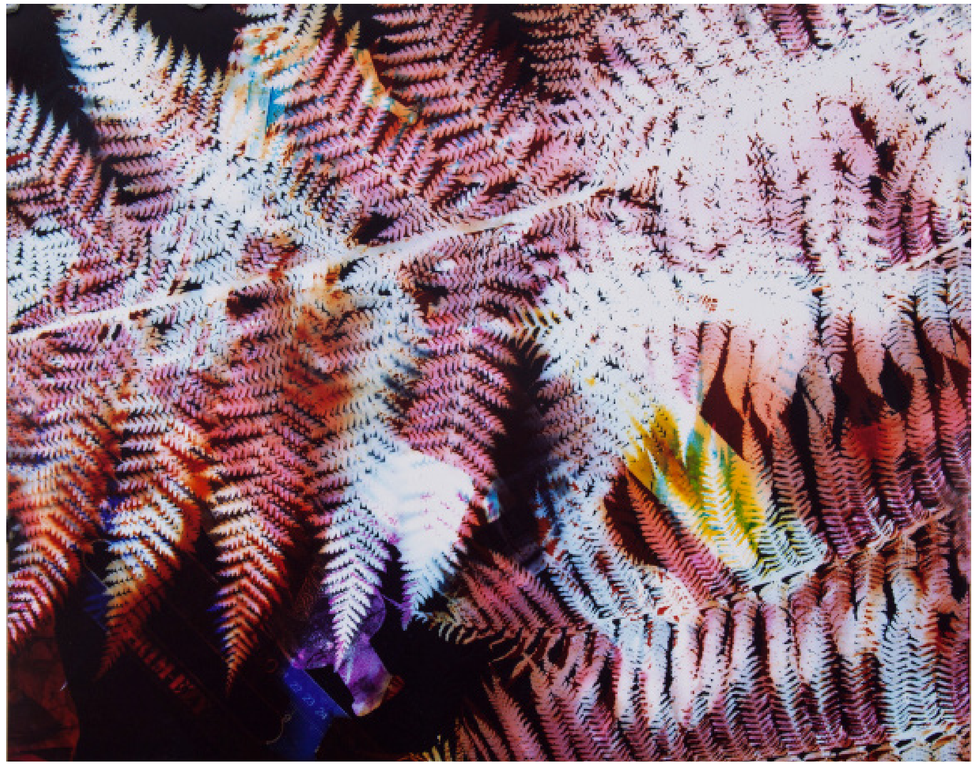


Mamuku VI - 1994
7 C-type photogram prints - 400 x 500 each (Total dimension of work 1.6m x 2m)

detail 1 - top row - *Mamuku VI* - 1994
C-type photogram print - 400 x 500



detail 2 - 2nd top row left - *Mamuku VI* - 1994
C-type photogram print - 400 x 500



detail 3 - 2nd top row 2nd left - *Mamuku VI* - 1994
C-type photogram print - 400 x 500

detail 4 - 2nd top row 3rd left - *Mamuku VI* - 1994
C-type photogram print - 400 x 500

detail 5 - 2nd top row right - *Mamuku VI* - 1994
C-type photogram print - 400 x 500

detail 6 - 3rd top row - *Mamuku VI* - 1994
C-type photogram print - 400 x 500

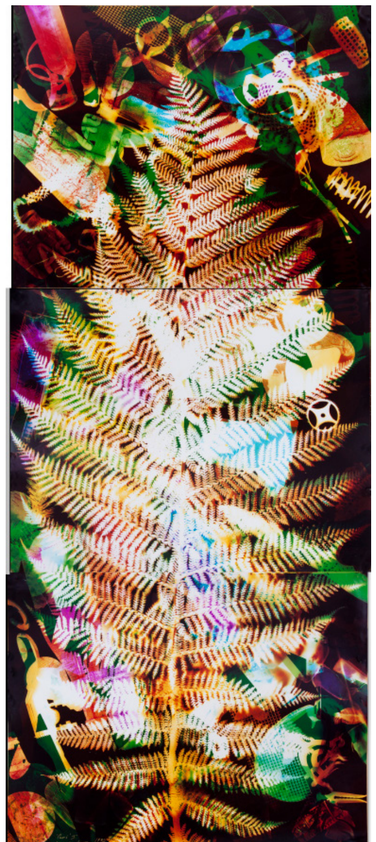
detail 7 - 4th top row - *Mamuku VI* - 1994
C-type photogram print - 400 x 500

Evidence from the Religion of Technology

The images reveal false colour combinations and textures for the first time, it is an innocent vision that discloses the world a-new, its appeal is similar to X rays, UV and Infrared vision, it captivates, for there is credulity in discovery.

Puni Fern works

colour photogram work

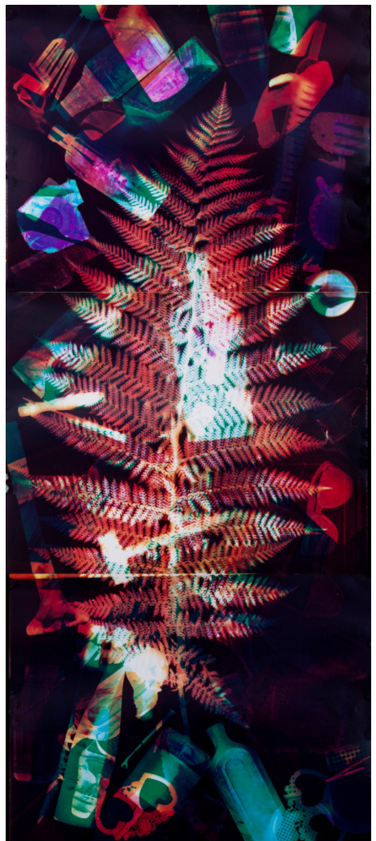


Puni I - 1995
3 x C-type photogram prints - 400 x 500

top detail - *Puni I* - 1995
C-type photogram print - 400 x 500

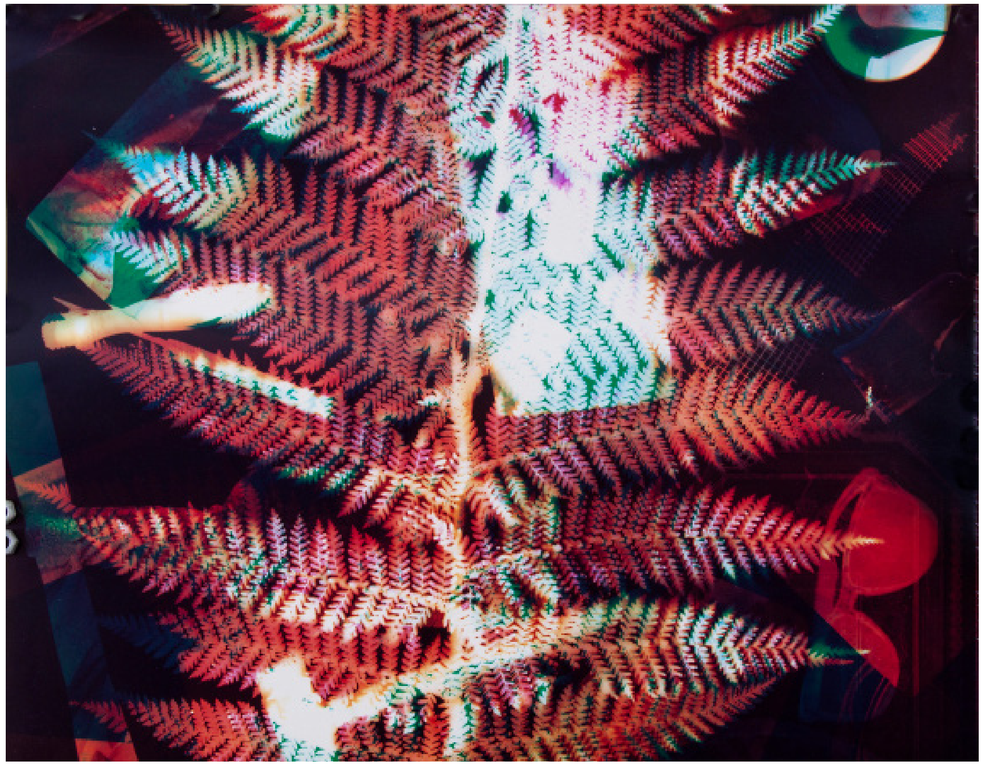
centre detail - *Puni I* - 1995
C-type photogram print - 400 x 500

bottom detail - *Puni I* - 1995
C-type photogram prints - 400 x 500



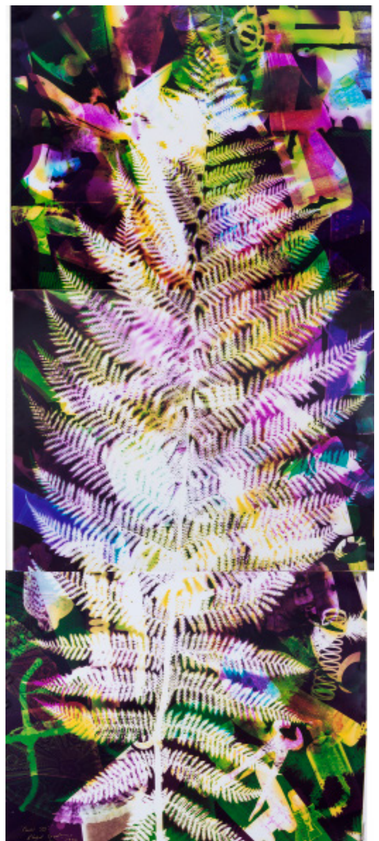
Puni II - 1995
3 x C-type photogram prints - 400 x 500

top detail - *Puni II* - 1995
C-type photogram print - 400 x 500



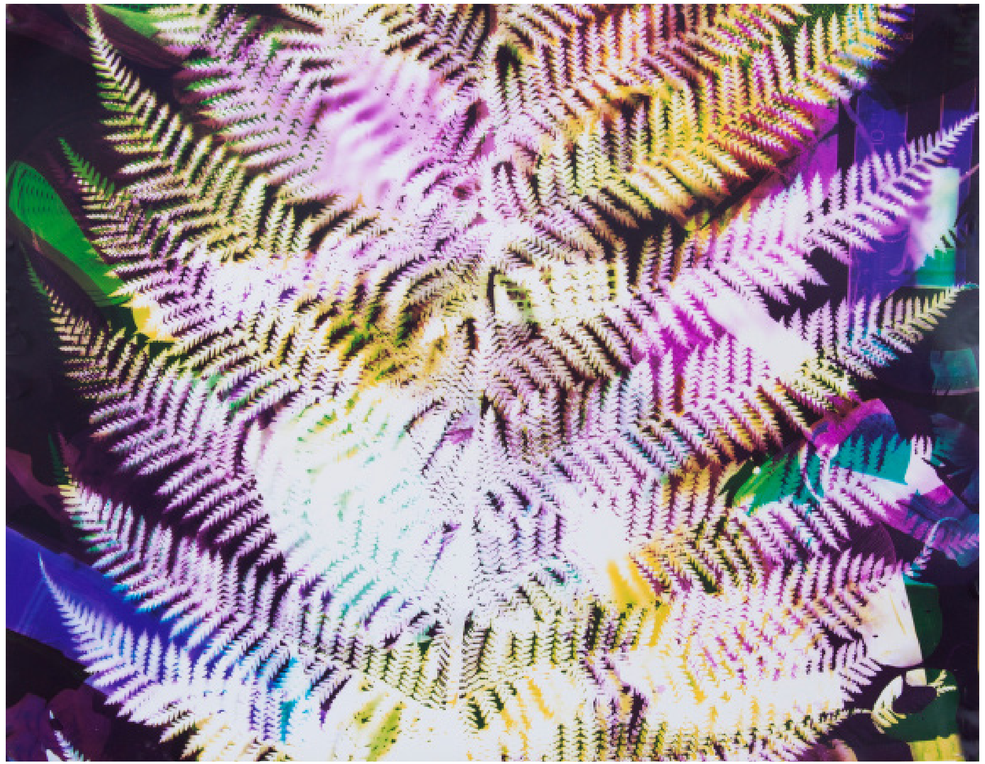
centre detail - *Puni II* - 1995
C-type photogram print - 400 x 500

bottom detail - *Puni II* - 1995
C-type photogram print - 400 x 500



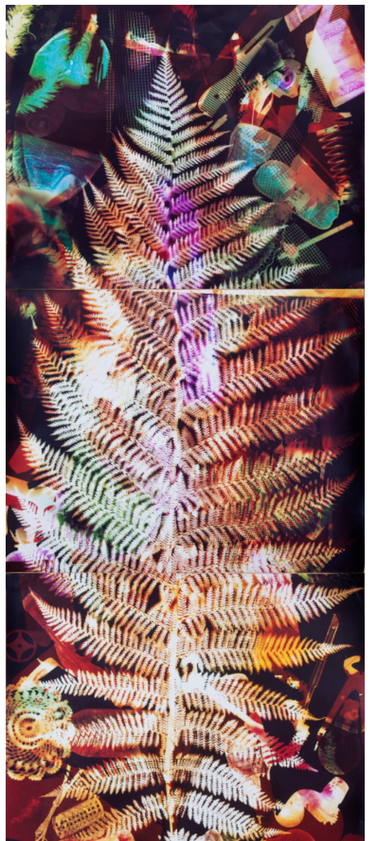
Puni III - 1995
3 x C-type photogram prints - 400 x 500

top detail - *Puni III* - 1995
C-type photogram print - 400 x 500



centre detail - *Puni III* - 1995
C-type photogram print - 400 x 500

bottom detail - *Puni III* - 1995
C-type photogram print - 400 x 500



Puni IV - 1995
3 x C-type photogram prints - 400 x 500

top detail - *Puni IV* - 1995
C-type photogram print - 400 x 500

centre detail - *Puni IV* - 1995
C-type photogram print - 400 x 500

bottom detail - *Puni IV* - 1995
C-type photogram print - 400 x 500

Puni V - 1995
3 x C-type photogram prints - 400 x 500

top detail - *Puni V* - 1995
C-type photogram print - 400 x 500

centre detail - *Puni V* - 1995
C-type photogram print - 400 x 500

bottom detail - *Puni V* - 1995
C-type photogram print - 400 x 500

Puipui I - 1994
C-type photogram print - 400 x 500

Puipui II - 1994
C-type photogram print - 400 x 500

Puipui III - 1994
C-type photogram print - 400 x 500

Evidence from the Religion of Technology

the ANZ Group

large colour photogram

Created with Peter Fitzpatrick and two groups of students - School of Art, Otago Polytechnic N.Z. & ANU Aust

The ANZ Group - 1994 - Created with Peter Fitzpatrick and two groups of students - N.Z. & Aust
15 - C-type photogram prints - 500 x 600 each

detail bottom 3rd left - *The ANZ Group* - 1994
C-type photogram print - 500 x 600

Evidence from the Religion of Technology

Gallery Installations

Southland Museum & Art Gallery - Hiho O Te Taniwha, Invercargill, New Zealand - 1995
View from the *Archaeology from the Religion of Technology* enclosure to the outer gallery space
curated by Wayne Mariott

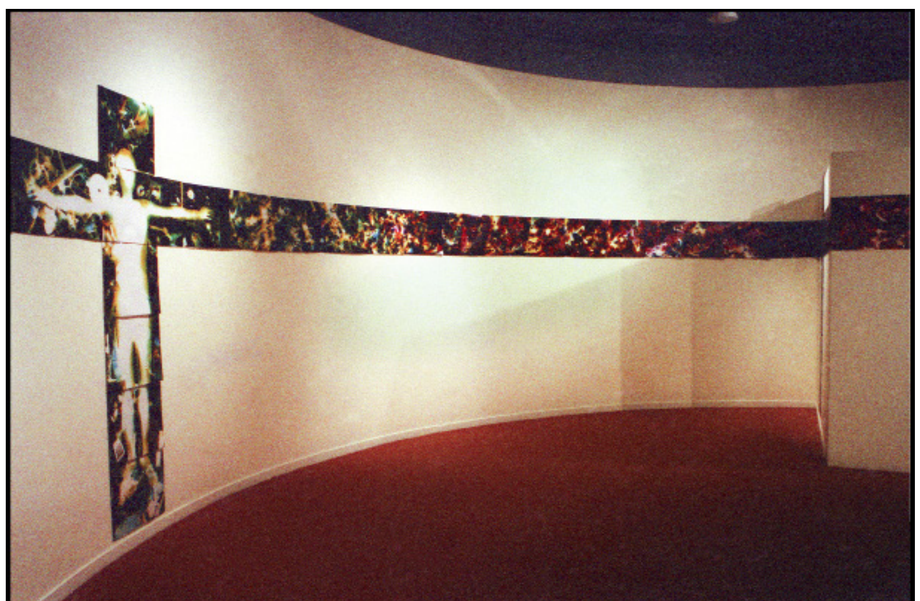
Southland Museum & Art Gallery - Hiho O Te Taniwha, Invercargill, New Zealand - 1995
Archaeology from the Religion of Technology
curated by Wayne Mariott

Southland Museum & Art Gallery - Hiho O Te Taniwha, Invercargill, New Zealand - 1995
Archaeology from the Religion of Technology
curated by Wayne Mariott

Southland Museum & Art Gallery - Hiho O Te Taniwha, Invercargill, New Zealand - 1995
Fern and figure works
curated by Wayne Mariott

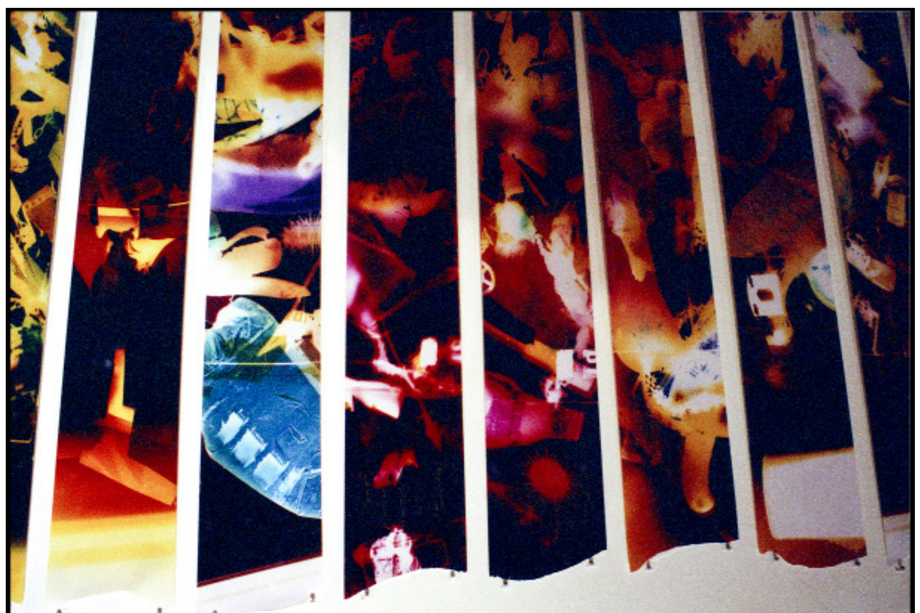
Eastern Southalnd Gallery, Gore, New Zealand - 1999
Evidence from the Religion of Technology
Curated by Jim Geedes

Eastern Southalnd Gallery, Gore, New Zealand - 1999
Evidence from the Religion of Technology
Curated by Jim Geedes

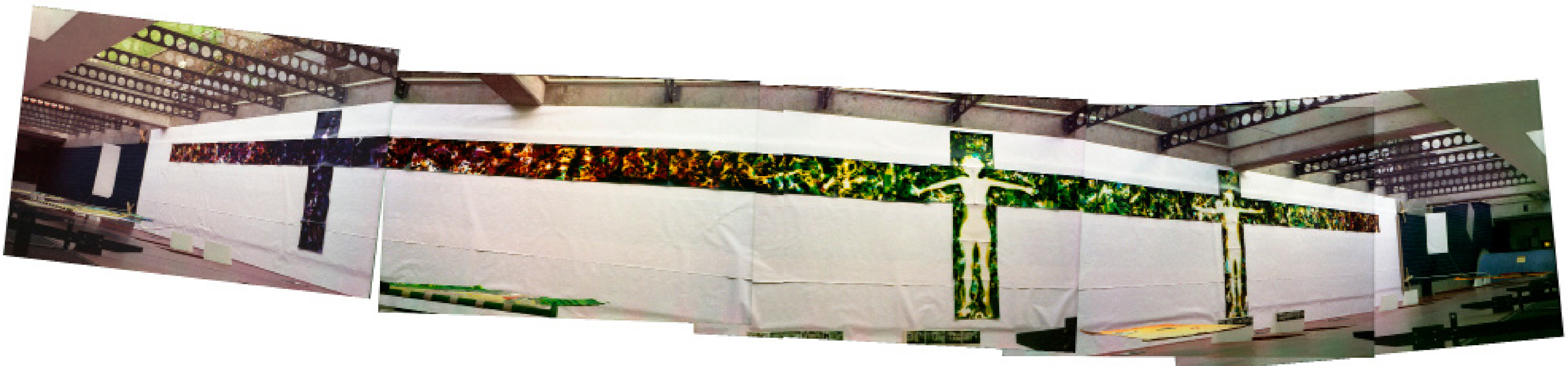


Eastern Southalnd Gallery, Gore, New Zealand - 1999
Evidence from the Religion of Technology
Curated by Jim Geedes

Eastern Southalnd Gallery, Gore, New Zealand - 1999
archaeological strips
Curated by Jim Geedes



Eastern Southalnd Gallery, Gore, New Zealand - 1999
archaeological strips
Curated by Jim Geedes



Evidence from the Religion of Technology
as part of Eduvision Conference the work was laid out as an installation on paper on the floor of the Leith building - lower hall way
School of Art Otago Polytechnic, Dunedin, New Zealand - 1996
Photographed as with viewing from balcony of landing above

Evidence from the Religion of Technology
VISCOM 9 Gallery, RMIT, Melbourne, Australia - 2002
Curated by Alex Syndikas

Mamuku, Puni , Puipui fern works in the exhibition To scale:
Geoff Wilson Gallery, Raumanga Campus, Northland Polytechnic, New Zealand - 2001
Curated by Ellie Simth & Cathy Tuato'o Ross

Deakin University Art Gallery Melbourne, Australia -2014
Lloyd Godman: A PHOTO: synthetic pathway
selected details from: *Evidence from the Religion of Technology*

Antipodean Emanations, MGA (Monash Gallery of Art) Melbourne, Australia -2018
Lloyd Godman:
selected details from: *Evidence from the Religion of Technology*

Evidence from the Religion of Technology, benchmarks a significant shift in Godman's art practice. Here we see him abandon the camera, film and black and white photography and become engaged in a fully committed exploration of the photogram (camera-less photography) and abstract use of vibrant colour. The multiple exposure colour photogram process reproduces mundane objects in an abstract x-ray like colour. Further complexity is induced through shifting the objects between exposures causing an interwoven layering indicative of an aetiological site.

These are the objects we once desired for instant gratification, but have since discarded. The photogram transforms the archive of detritus into an enigmatic aesthetic archaeological site that becomes ..... *Evidence of the Religion of Technology.*

Lloyd Godman with Kate Robertson discussing the layout of the prints for an exhibition of *Evidence from the Religion of Technology* at RMIT University Melbourne.

Lloyd Godman has an MFA from RMIT University Melbourne (1999) and has had over 45 solo exhibitions and been included in more than 250 group exhibitions. He established and was head of the photo section at the School of Art, Otago Polytechnic, New Zealand for 20 years before moving to Melbourne. He instigated and helped organize several major arts events including:

- *Photographs 86*: 30 exhibitions of photography, 3 workshops and 7 lectures on photography in Dunedin during a 4 week period.

- *Art in the Subantarctic:* an expedition of 11 artists to the Subantarctic Islands of New Zealand. Which included such artists as Bill Hammond, Lawrence Aberhart. At the time the touring exhibition from this exhibition toured more venues than any previous exhibition organized by the Art Gallery directors Council.

His work as always been highly experimental, with his current work exploring living plant works and super-sustainable living art.

It is doubtful if Australasia has a more protean, visionary and ecologically committed artist than Lloyd Godman. Born in Dunedin, New Zealand in 1952, and now living in Melbourne, Australia, he has been exploring environmental issues through photography (in combination with sculpture, painting and installations) since the early 1980s. He began taking more or less traditional landscape pictures in the late 1960s, but exposure to iconoclastic artists like Man Ray, Kurt Schwitters, and Joseph Beuys inspired him to begin chipping at the edges of photography in the interest of breaking down boundaries.
Black and White magazine USA issue 57 2008

"The lateral thinker of Australasian photography" - Julie Millowick 2007