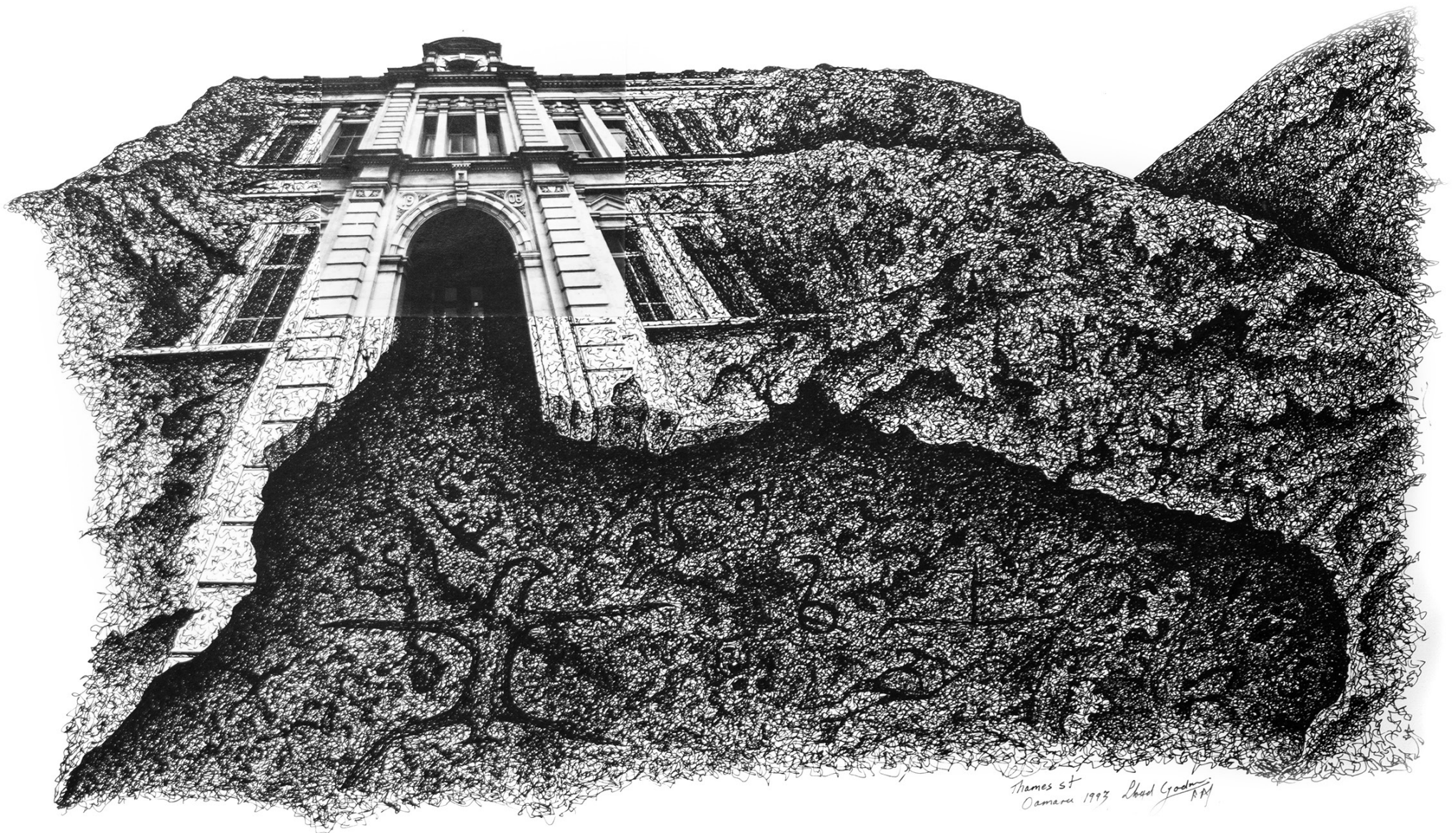


DRAWING from NATURE

photo / drawing works 1987 - 2001

LLOYD GODMAN



Low resolution version

Land Forms is published in two versions

- Free version - low-resolution PDF - 8.7 Mb
- High quality - high resolution interactive PDF - 55.5 Mb - email for purchase

Design and layout copyright - © Photo-syn-thesis 2018
Applicable text copyright © Lloyd Godman
Photographs copyright © Lloyd Godman

All right reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or means, electronic, mechanical, photocopying, recording or otherwise, without prior permission of the publisher - please email for permission.

Published by Photo-syn-thesis - 2018

www.lloydgodman.net
email.lloydgodman@gmail.com
mob. 0448188899





Introduction	Ken Laraman	2
Essay		3
photo / drawing works		23
poster and postcards		57
Process		61
Exhibitions		63
Lloyd Godman		64

DRAWING from NATURE

photo / drawing works 1987 - 2001

LLOYD GODMAN

Introduction

This Lloyd Godman exhibition again shows that crisp, clear vision we have come to expect from his work, Auckland seen from the ground up as no Aucklander sees it. This is not so much a homage to the city as a delightful, quirky, outsider's view. There is something at once amusing and provocative in this vision of our Queen city. This is not a glossy presentation of the "City of Sails" but rather a city in decay, or at least a place reminded of its eventual past.

Detail and texture offer us visual questions which have become the trademark of Godman's work. In this exhibition he complements the photographic/drawn questions with a catalogue that deepens and sustains this questioning. Catalogues can help or hinder the understanding of works. Some indeed render images the viewer judges clear, totally opaque! This catalogue reveals the artists intent, his philosophy and the links these have with the images presented.

Here photographs no longer can be discussed as records of the past but, by combining the drawn image, they become prophecies received from the past. Godman presents to the spectator a vision of the moment and complements that instant of communication with deeper questions within the catalogue.

Nature here is observed from an often idiosyncratic angle, liberated from the confines of the rectangular format. Added to the photographic image is a drawn one, lovingly detailed and richly textured, emphasising Godman's photographic trademark.

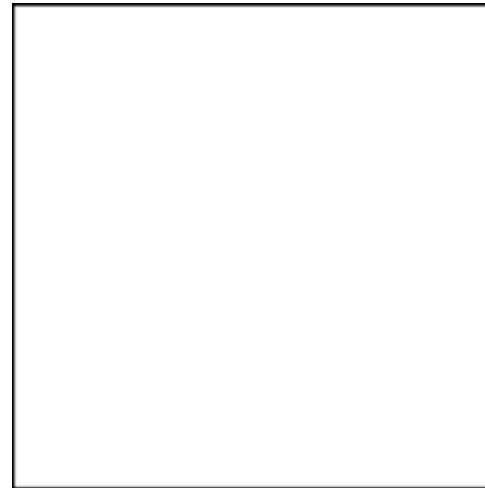
What is clearly important are the questions we are confronted with.

Ken Laraman 1991

DRAWING from NATURE

Among the ever-increasing array of mass manufactured photographic equipment, few cameras if any produce images other than rectangular or square in shape. From the smallest format cameras through the popular 35 mm to 120 medium format, 4 x 5 and even 8 x 10, from the assemblage of the simplest to the electronic wizardry of the most complex, all are based on an images shape with four sides.

We accept it without protest, as the archetypal form our images come in. Film and paper are produced in more efficient rectangular shapes, dominance of the shape. paper neatly stored in rows, of rectangular paper ready This practice is not just whose roots in this area are is the one unifying factor have in common before with a first mark or pressing to match this equipment further establishing the western tree of ART: two-dimensional works sheets for use, 100 at a time. This practice is mon before with a first mark or pressing to in this come from the great western tree of the. Boxes of photographic contain individual al works are centered on this shape. It is the not just peculiar to photography, whose roots ART: paper, canvas, almost all two-dimension- one unifying factor many western influenced one unifying factor many western influenced blank material with a first mark or pressing



typal form our images come in. Film and paper are produced in more efficient rectangular shapes, dominance of the shape. paper neatly stored in rows, of rectangular paper ready This practice is not just whose roots in this area are is the one unifying factor have in common before with a first mark or pressing to match this equipment further establishing the western tree of ART: two-dimensional works sheets for use, 100 at a time. This practice is mon before with a first mark or pressing to in this come from the great western tree of the. Boxes of photographic contain individual al works are centered on this shape. It is the not just peculiar to photography, whose roots ART: paper, canvas, almost all two-dimension- one unifying factor many western influenced one unifying factor many western influenced blank material with a first mark or pressing

Our perception of an ArtWork is almost certainly contained within the frame of a rectangle and the exact space available within the 'frame'. The four edges of the film are all-important in their work. The challenge for them is the design of the image within the frame, and in many instances, this became justification for a lack of image content and meaning in the work.

The photograph then, is rectangular only by our convention, although we sometimes fail to be aware of the convention as such and take it as "reality" or the given. The fact of image composition within the bounds of the frame is enough and all the meaning needed. If the analogy with painting and the conventions of camera construction had not dictated the rectangular shape of the photograph, the sheer efficiency of the geometry might have done so anyway. The Rectangle is without doubt the primary building block of our structures, however small or large. Whole cities are built on the concept of four sides, from the broad aerial view of street patterns laid out below to the macro view of a small book within one of the buildings, or further inward to the circuit of a computer. It is a modular shape which when laid end on end, side by side or one on top of the other continues to clone itself as a reinforcement of the paradigm.

Property developers, and their associated promiscuous assemblage of money-lenders, accountants, etc. welcomed the modernist movement with open arms and fatter bank accounts as an opportunity to finally remove those ornate but expensive intricacies of form and embellishment from the construction of new buildings. When space and finance are at a premium why produce an intricate facade when the very structure itself could act as one, urbane and smooth? To cut all this unnecessary decoration and expense; and all under the guise of ART!

Is it little wonder then that the modern movement, besides being supported by western political ideologies, was embraced whole-heartedly by the property developers and industrialists of the time as a discreet way of advocating the removal of expensive decoration from architecture under the pretension of the avant-garde. Because of our perception of time.

Because of our perception of time, always moving forward, we may be willing to accept without question or thought that any change in society and its manifestations advance forward also. Perhaps now, left behind is the legacy of this experiment, gigantic structures piercing the spiritual line of sky and earth and mirror glass reflecting nothing more than itself. A reflection of us, our culture and unquestioned change. The achievements of our age that are in flux with the continuation of change to this metaphysical line.

Naturally textured blocks of stone hewn from raw irregular deposits within the earth, fall neatly into place as rectangular curb stones of a large but 'ordered city. Our the stones' origin as we cross from one side slabs of polished marble veneer on a build- the constantly moving shapes reflected on its deep into the earth as rods of cemented supports in a familiar unimaginative shape, the plasticity of concrete and the infinite post- stimuli it offers.

So much of our design, with the exception rectangular standard. Photographic nega- dye embedded gelatine, produce photo- in rectangular album. Or, perhaps, neatly cleanly cut rectangular mat board, the rec- own shape. It sits on a clean white rectan- administered by a person, possibly of rec- a rectangular catalogue of the same exhibi- ful! We can see it at any gallery of any city;

In harmony with this machined rectangularity is the sympathetic sophistication of the glossy photographic surface which reflects the technological achievements of its time. It exudes a sense of regularity and a smooth clean synthetic surface. In- strumental in the birth of photography was the need to quickly and more realistically produce an image of the real world.



weight is upon them, without recognition of of the street to the next. Large impressive ing street frontage are rarely thought of by surface. Modern building foundations driven steel, then extended from these structural the rectus bulk reaches high, skyward despite sibilities of form, visual surprise and sensory

of a few rounded corners, conforms to this tives; small rectangular images of silver or graphs of similar shape and are often stored framed in rectangular frames, mounted on tangular photograph rests as an icon to its gular wall within a rectangular structure and tangular thought, at rectangular desk, with tion. It is all very neat and delicately wonder- it is what we are conditioned to expect.

Painting and graphic arts had attempted this task but most often only exposed their shortcomings. Somehow there was always the interpretation of the artist, the characteris- tic marks of the medium involved or some other idiosyn- crasy that removed the reality of the subject (of course it was later debated by some, suffered from all of these as well). Photography on the other hand produced the most remarkable likeness imaginable, accurate in detail, texture and perspective. It squarely threatened the pseudo realistic merry-makers of the time in a way no one could have pre- dicted with its unmatched strength later turned against it and criticized as its Achilles heel by the critics and cynics.

1) Charles Blanc made the point 'Photography copies ev- erything and explains nothing, it is blind to the realm of the spirit'.

However, photography was fathered by the endeavours of traditional mark-makers and a need to draw. When the simplistic but exquisite marks in the caves at Lascaux were made, could the makers ever have perceived the concep- tual idea of a camera and associated chemical process needed to produce the photograph? Their mark-making at the time was innovative enough.

Evolution of thought and perception crates a material need within the human species. The cerebral perception of flight stimulates the desire, which leads to the experimentation, invention and finally the reality. The physical evolution needed for human flight is immense while the intellectual evolution to allow us flight is minor by comparison. This is one feature that holds us apart from other life forms on the planet.

We can't fly but our invention can! Do not science and art need this process of invention for their very survival and growth? the excitement of the creative-inventive act can defy explanation while motivating extraordinary amounts of human energy in the quest for the illusionary answer. It can be one of the most frustrating, enigmatic but revealing and fulfilling human encounters.

At the time of invention, the photograph pointed to the future. At last the sacred code of image-making had been broken and photography transformed the perception of art forever. Great debates raged about its validity as art, even to the point of court cases. The act of machines creating images was also questioned, some seeing it is an ultimate act of blasphemy and a sure step to Armageddon, even doubting the possibilities of its existence. However, photography had broken the consecrated code of image-making and in the eyes of some should be tortured and tormented for this sacrilege forever.

These bigots survive even today, usually clinging onto the crumbling structure of easel painting in a world of mass images transmitted through fiber optics and digitization. They defy traditional values of painting as king in a desperate bid to sustain a hierarchical structure. Despite contradictions, photography has become a servative, elitist and precious at- making creative images. It has become another tool in the expanding visual vocabulary and is at present argued by some as at the cutting edge of contemporary visual art being one of the primary mediums of exploration. It has helped expand the boundaries of art without doubt, even of painting itself.

It invokes a sense of magic to see an image materialize on a blank sheet. Perhaps it echoes an ancient ancestral memory of alchemy and sacred codes broken in dark and mysterious places centuries before in the quest of earlier secrets. Is not photography the act of turning silver into a visual 'gold'? Once the precious code had been found, a flood of refinements and hybrids like 3D stereo, video, holograms etc. were sure to follow.

At last the hand seemed free from the evolution of physical mark making and the problem of communication between the mind command and the physical act. Realistic images of unequalled quality could be made at will and in a split second with a mechanical device and a chemical process. As democratic as it sounded an educated photographer or discerning viewer can always see the difference between good and bad photography (in technical terms at least). A virtuoso in any medium emanates a lasting presence to those in tune; though in flux due to the contemporary elements since its creation, the purity of sound continually resonates a quality beyond time. The idea that photography is an easy art may have some truth, but only in the context that it is also easy to paint a mark on a canvas and as in painting where not every mark on any canvas is of some worth, so with photography not every photograph is of value. In fact, few are.

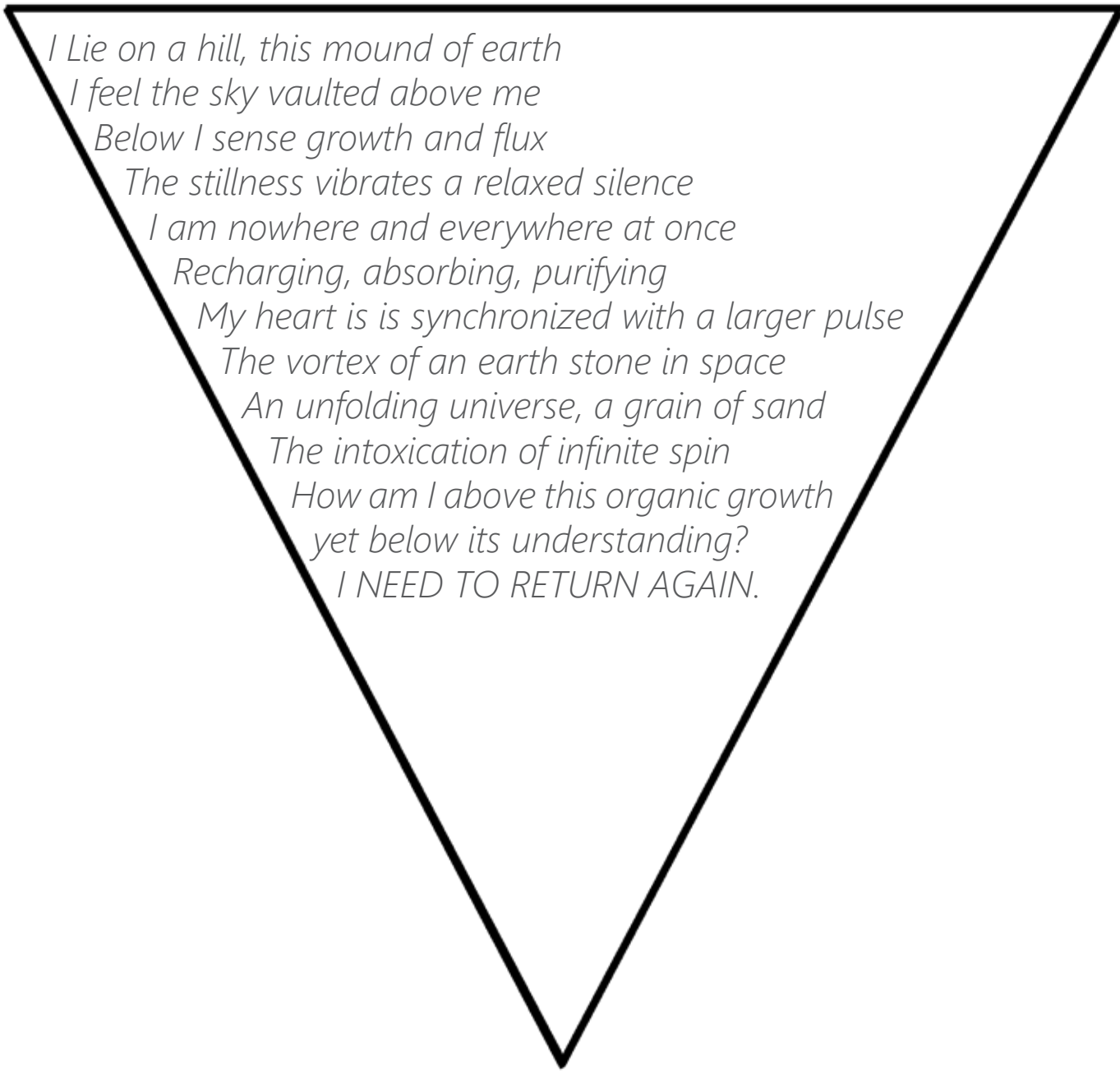
Great photographs are hard won. Conceivably, in terms of two-dimensional art there have only been two major technical developments, the mark produced by the hand and an image projected by a lens. Photography also pointed to an age of machines, industrialization and a synthetic environment alien to the old world.

There could be no turning back. The world was changing again, and as the photograph became a symbol for all the innovation that nurtured its existence. The camera and the photograph are the origin of all other descendants including TV etc. that have become symbols of our time. Each is a symbol of our technology, a symbol of our commands of materials, a symbol of our ideas and a symbol of so much, even without an image on its surface. An icon to our inventiveness, our cleverness.

But the photographic family also stood as a symbol for further reaffirmation of the rectangle. And yet there was an immediate contradiction to the rectangle. All lenses are circular and project images of a similar shape from which we then cut this neat clean rectangle. The terms circle of confusion and circle of illumination both relate directly to photography. and yet from this circle we determine to cut another shape. Centuries before photography, artists used the camera obscura to draw images from and were and were unaware of this circular image projected through the lens. From the simplest pinhole “lens” the projected image is circular. Human vision is also a tical, while our perception is undeniably not rectangular. In photographic terms the world is an infinite expanse in front of the lens, a circular one through it and a rectangular one behind it. Despite its efficiency, the natural world.

The natural world is an endless erratic mass. Although it is of apparently simple comprehensible order, it is unparalleled in its perplexity of overlapping, interlocking and ever-changing array of shapes that are unconforming to geometric rectangles. While there are gardeners grooming organic rectangles, the spontaneous flow of shape, form, texture, colour, light and shade of nature produce a super intricate variegation unmatched by any or all of our structures.

The human appreciation of this complexity requires a subtle perception few people are prepared to cultivate. A perception astute and complex enough to take in much more than the patterns of the picturesque. An awareness which transcends the obvious while leaving no doubt that any extended perception only increases that chasm between the known and the unknown.



*I Lie on a hill, this mound of earth
I feel the sky vaulted above me
Below I sense growth and flux
The stillness vibrates a relaxed silence
I am nowhere and everywhere at once
Recharging, absorbing, purifying
My heart is is synchronized with a larger pulse
The vortex of an earth stone in space
An unfolding universe, a grain of sand
The intoxication of infinite spin
How am I above this organic growth
yet below its understanding?
I NEED TO RETURN AGAIN.*

The notion that the source of the value 'beauty' may reside in an undisturbed landscape, like the rectangle, is of our convention. Without the ability of perception, the landscape just simply exists while the implication by our standards may be that it somehow contains beauty. The concept of beauty is of our invention and is open to personal interpretation which may be constantly in flux due to a multitude of experiences and reason. The general interpretation of beauty in landscape during the 19th century in New Zealand was greatly different from the general beliefs of today; even though complex variations of that interpretations exist today.

The notion that the source of the value 'beauty' may reside in an undisturbed landscape, like the rectangle, is of our convention. Without the ability of perception, the landscape just simply exists while the implication by our standards may be that it somehow contains beauty. The concept of beauty is of our invention and is open to personal interpretation which may be constantly in flux due to a multitude of experiences and reason. The general interpretation of beauty in landscape during the 19th century in New Zealand was greatly different from the general beliefs of today; even though complex variations of that interpretations exist today.

A Maori perspective may differ greatly from primitive "civilization" with no contact with to guess at. And yet why do we continue to

that of the Pakeha, while the ideas of a the outside world we may not even be able physically abuse the environment?

2) Our discouragement in the presence of damages the country, from what appears to be few of us can any longer hope to own a piece of us about beauty is that it is no longer characteristic. Unspoiled places sadden us because they are in an important sense, no longer true.

beauty results, surely, from the way we have our inability now to stop, and from the fact that undisturbed land. Which is to say that what bothers

Few places are isolated and unchanged enough to remain in the spirit of wilderness, and if we can find them there is always a fascination with them that may lead to their change And is the movement away from these conventional landscape values as being unfashionable a reaction to its assumed association with other accepted values of society? In doing so we may risk the very essence of our survival on this planet while attempting to support ideologies that are reactive to societies conditioning. It is convenient to have an apathetic society who regard the environment as not beautiful or such a cliché as hardly worth mention, when the motive is to exploit the environment in an unsympathetic and destructive manner. Unfortunately, do not most reactive anti-society movements in the end fall victim to the fate they are trying to avoid, exploitation? So often the message of an ARTWORK is lost by the monetary value, the very fate it might have been trying to avoid.

The purchase of a work about the protection of the environment by a large corporation becomes ironic when that very corporation decides how much of the environment it will exploit in the board room where the work hangs. I know they need to hear the message louder and more often than most but is not the message for them the inflated price tag, the brand name. It is an icon to investment and their own wealth, not a protection of environment.

Should this not be the very reason to Love these untouched places before they are gone, but not Loved to a point of extinction as we so often do? I may feel the intense desire to escape the conformity of our constructed civilization by placing my body and spirit in the peace and isolation of a wilderness area. My photographic works relating to this experience may clearly reveal something of the undisturbed nature of this environment and act as a warning of the delicate balance persuading a sense of caring, love and emotional possession for the place in the viewer. Where an image or a likeness of a place will not satisfy and only the place will do, that passion may also create such a longing of the viewer's personal presence in the place that it could ultimately lead to the destruction of the object of both our fascination: the undisturbed environment.

Do I have the liberty to enter these precious areas in preference to others? Is the nature and the experience of what I do as an artist enough to permit entry in preference to another of more modest background? For if they are never permitted entry their mana and perception my never grow. But if I do enter, is it not the attitude and sensitivity that may allow entry without undue disturbance? Is there not some responsibility to find and experience (perhaps in a photograph) the uniqueness for theses remain- ing places and bring them to the attention of at least one other individual before they are gone? A shadow, footprint and a photograph are the softest evidence I can hope for in my journey through these places. Breath softly on the land and feel its heart beat.

If we did decide to abandon the present (progress) and opt for complete return the darkness of caves and food be- the relinquishment of creature com- modification n our life styles besides we ignore the organic nature of our- organic planet and the fineness of the we may not be part of the ecosystem the most valuable structure of shelter effort to improve our well-being, after ter from the storms of space and the enough comforts for our continued do we need the planet to survive or ward but only with our priorities drawn

The instinctive idea of beauty in the land- protectional value if enough people revere it. however deep or shallow our philosophical base sophisticated perception however may take a lifetime understanding by strength of human spirit, and focus unmoved by the fleeting fashions and trends.

momentum of technological invention to nature, does this mean return to fore fire? I feel few of us could tolerate forts needed to allow even a small the trauma of a total upheaval. But if selves, our dependency on the or- balance, like many other life forms, in the further. We may be destroying and creature comforts we have in an all this planet provides us with shel- rain of the universe while providing survival. We have to ask the question; does it need us? Do we continue for- more seriously from organic nature?

scape may be naive but it may have some Political change can occur if we act in unison is and whatever our beliefs and values. A more commitment to evolve to a point of meaning or any

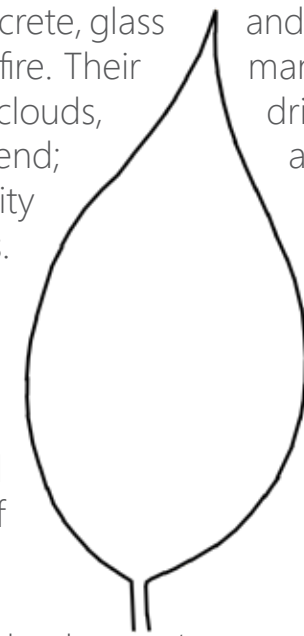
3) "In the beginning those who knew the Tao did not try to enlighten others, but kept them in the dark.
Why is it so hard to rule?
Because people are so clever
Rulers who try to use cleverness
Cheat the country.
Those who rule without cleverness
Are a blessing to the land.
These are the two alternatives.
Understanding these is Primal virtue.
Primal virtue is deep and far.
It leads all things back
Towards the great oneness.

As the saying goes' we are what we eat', is it also true "we my be- come what we wish to become' if we wish it hard enough? Through perseverance one may accumulate vast amounts of money, while n openness to the land allows a oneness with the earth. Could each perceive the other from their relative position?

*In a wilderness area each intricacy seems dependent upon the other, suggesting natural visual ecosystem; the dislo- cation of one piece reacts with the others that remain.
To perceive this system is to experience the unity- in-complexity of organic form. A natural cohe- sion with a conditioned alternative of its own logic and direction, a sensitive chaos.*

There are geometric patterns in nature, but each struggles for its own durability creating a visual irregular sophistication unobtainable with the “indispensable” structure of rectangular form. To relate with the human eye this visual harmonic may require much more than just a sense of sight.

While the building materials of modern city are concrete, glass and steel, the structure of wilderness tracts are from the ancestral elemental symbols earth, air, water and fire. Their remains of the generations before; great swirling clouds, rivers and streams musical in their search for an end; lightning strikes, a fusion of this unity-in-complexity over the millennia into the areas we call wilderness. environment presents the possibility of becoming unfamiliar rhythm of patterns of the surroundings. in an overload of the cerebral conditioning, de-straight line. However, given more time and an a point where, confronted suddenly with a small the inter-weave of variegation, we feel jarring of alien as a cosmic-string.

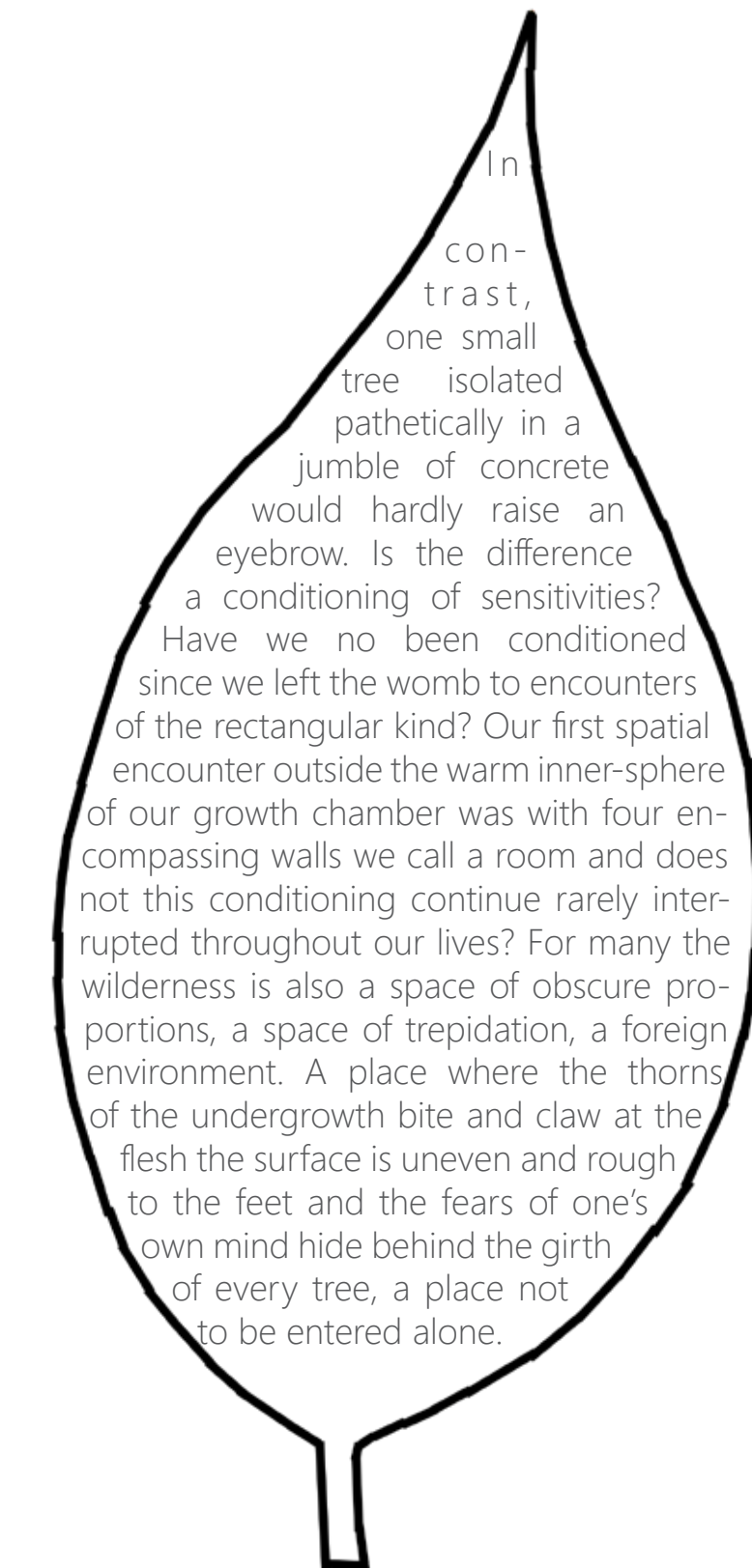


and steel, the structure of wilderness tracts are from the manifestation being in the form of moist rich soils, re-driven from the very breath of the planet; free flowing and great rocks and ash, reminders of volcanoes and of organic form presents a visual challenge created A prolonged period of several days or more in this sensitized mentally to the visual irregularities and This unaccustomed sensory stimulus may result manding a rectangle or at the very least simple open sensitivity to the ‘here and now’ we can reach rectangular sign post or similar object, amongst the organic rhythm and the sign may emerge as

This sensation, can and is most often experienced by the ‘average person’ while driving through vast areas of open county for hours or even days and at last coming to few modest signs of civilization. Sometimes they may feel the sensation, but are paralysed to find meaning or explanation, letting it expire without comment or cerebral acknowledgment. If as an individual we cause an action on our environment and can see no immediate harmful re-action, we are only too willing to accept the reaction as insignificant or imaginary when in fact it may be super slow slow-motion suicide. This ultimate action is imaginary and of doubt until consciously acknowledged, by which time it may be too late to react effectively.

4) Althusser describes the human subject as being in an imaginary relationship to its existence.

The nuclear debate is the classic example, ‘if you can’t see it, it is probably harmless’. Perhaps it is this detached relationship between the physical and the cerebral that yields to a logical conclusion in the fallout of the nuclear issue? There are so many examples where we actioned chemical change to the environment and we allow this to accumulate without any real concern for the future. The ultimate pessimist may argue that the supreme conclusion of us as a species is extinction and through the rapid exploitation of the environment the sooner we destroy ourselves the better for the planet.



In
con-
trast,
one small
tree isolated
pathetically in a
jumble of concrete
would hardly raise an
eyebrow. Is the difference
a conditioning of sensitivities?
Have we no been conditioned
since we left the womb to encounters
of the rectangular kind? Our first spatial
encounter outside the warm inner-sphere
of our growth chamber was with four en-
compassing walls we call a room and does
not this conditioning continue rarely inter-
rupted throughout our lives? For many the
wilderness is also a space of obscure pro-
portions, a space of trepidation, a foreign
environment. A place where the thorns
of the undergrowth bite and claw at the
flesh the surface is uneven and rough
to the feet and the fears of one’s
own mind hide behind the girth
of every tree, a place not
to be entered alone.

Do we always live secure inside and on occasion venture outside? Or do we live outside and sometimes shelter inside? Perhaps we do live a perceive different lives? The abstract perception of one conflicts with the other. Is this a reason that so-called "environmentalists" and "developers" are at loggerheads? One may have the subtle perception of the planet at heart, while the other perceives all areas as needing to be "rectangularity" developed though always to their financial profit and at the expense of the "living". Is New Zealand still a "landscape with too few lovers ", a place with a "sense of order belonging to the land but not yet it's people"? This conditioning may also occur in our understanding and perception of our food source. Food surely comes in packets, cans, and wrappers and sits on supermarket shelves awaiting our selection is passed across the counters of fast food outlet or is presented in an aesthetic manner at the hand of a well-dressed attendant at an exquisite restaurant. Food has nothing to do with the organic structure of the planet and the right mix of pure water and sunlight, meaning we can mix these up a little in a civilized world.

Harsh synthetic environments with no reference
dead with no place for the impromptu patterns
divorce ourselves from the organic domain,
DRIP! DRIP! DRIP! DRIP! DRIP! DRIP! DRIP!

Fallen rain still gathers drop by drop... slowly
broken meniscus causes it to dribble off the the
in long streaks running with acceleration toward
The it flows in ever increasing streams in a gush
drain and out of sigh.

Feathers and leaves lost from their primary pur-
 their way into the synthetic corners to frustrate
 Forgotten seeds with defiant germination and benign
 ment seal in an effort to reach the sun and a chance at

1 They have the subtle perception of the planet at heart, "serenity" developed though always to their financial profit – a "landscape with too few lovers ", a place with a few people"?

ing and perception of our food source. Food surely supermarket shelves awaiting our selection is presented in an aesthetic manner at the hand rant. Food has nothing to do with the organic water and sunlight, meaning we can mix these

to organic structures become
of nature. However, despite the striving to
references are ever present.
DRIP! DRIP! DRIP!DRIP DRIP

accumulating until the
oily-residued road surface
the sidewalk gutters.
of disappearance down the grilles of a catchment

pose swirl as gossamer and in a wild wind dance find
cleaners.
strength thrust upward through the covering of pave-
life.

In the minutest cracks of the shiniest mirror-tower blocks the moss spores activate and grow along with small ferns towards an organic reorder in an environment designed to rebuff it.

The thin husk-like carcasses of dead insects lie discarded, decomposing by the actions of the elements, while their descendants survive by searching and enlarging the cracks in crumbling concrete.

While amongst the glass
and glitter, mesmerized stands
the civilized beast gazing up-
ward.

Tranced by a golden glass-
reflected haze, pulse of lights
and the rush of feet; the last
contemplation is of the
fabric of the earth and
the continuation of
organic growth.

And yet, as mentioned, this stubborn organic structure survives quiet in growth, unseen in places of ignorance and neglect.

Aware of the rectilinear harshness our structures create, we sometimes make a deliberate attempt to soften them with plants etc. At best with great success the plants grow, exceeding our estimation; their vigour offers an interesting juxtaposition and different geometry to our adaptations.

More often, ready-made lawn is out, shocked juvenile plants bedded in, a good thick layer of wood chips dumped on and the edges given a strong 'tickle up' with spray to kill any weeds with enough audacity to surface. Presto! Instant organics and a public visual display of a sensitivity of the environment. Then, left to its own devices in a plot scraped sterile of its topsoil, the plants struggle to survive on the remaining clay, while rocks lie like fish out of water, inanimate to the elements, dead.

Fox Talbot collated his early photographs in an album titled
tography came from his fascination with the natural
equacy to draw a likeness. His invention solved
pencil.

(5) "The idea occurred to me: how charm-
these natural images to imprint themselves
And why should i not be possible? I asked
can effect an action, and in certain circum-
changes in material bodies. Suppose then,
paper; and suppose the paper could be vis-
effect must result having a general resem-

Does the combination of pen line and photograph ques-
juxtaposition of the surviving natural components in the transposed environment? Does pre-human Auckland persist in the
centre of humanized technological Auckland? Is one organic and irregular; the other synthetic and rectangular? As of this
time can we return to the cave, or are the synthetic and the organic inextricably linked and within or beyond our control?
Have we little control over the ultimate recipe of technological and organic fusion, a recipe that began with or inventive-
ness, our cleverness and may end in our destruction? In an effort to move forward, just exactly how much more should we
sympathetically draw from the complexities of nature?

"Pencil of Nature" around 1834. His interest in pho-
qualities of light and the frustration of his inad-
the problem and he likened the camera to a
pencil.

ing it would be if it were possible to cause
durably and remain fixed upon the paper!
myself Light, where it exists,
stances does exert one sufficient to cause
such an action could be executed on the
ibly changed by it. In that case surely some
blance to the cause which produced it'.

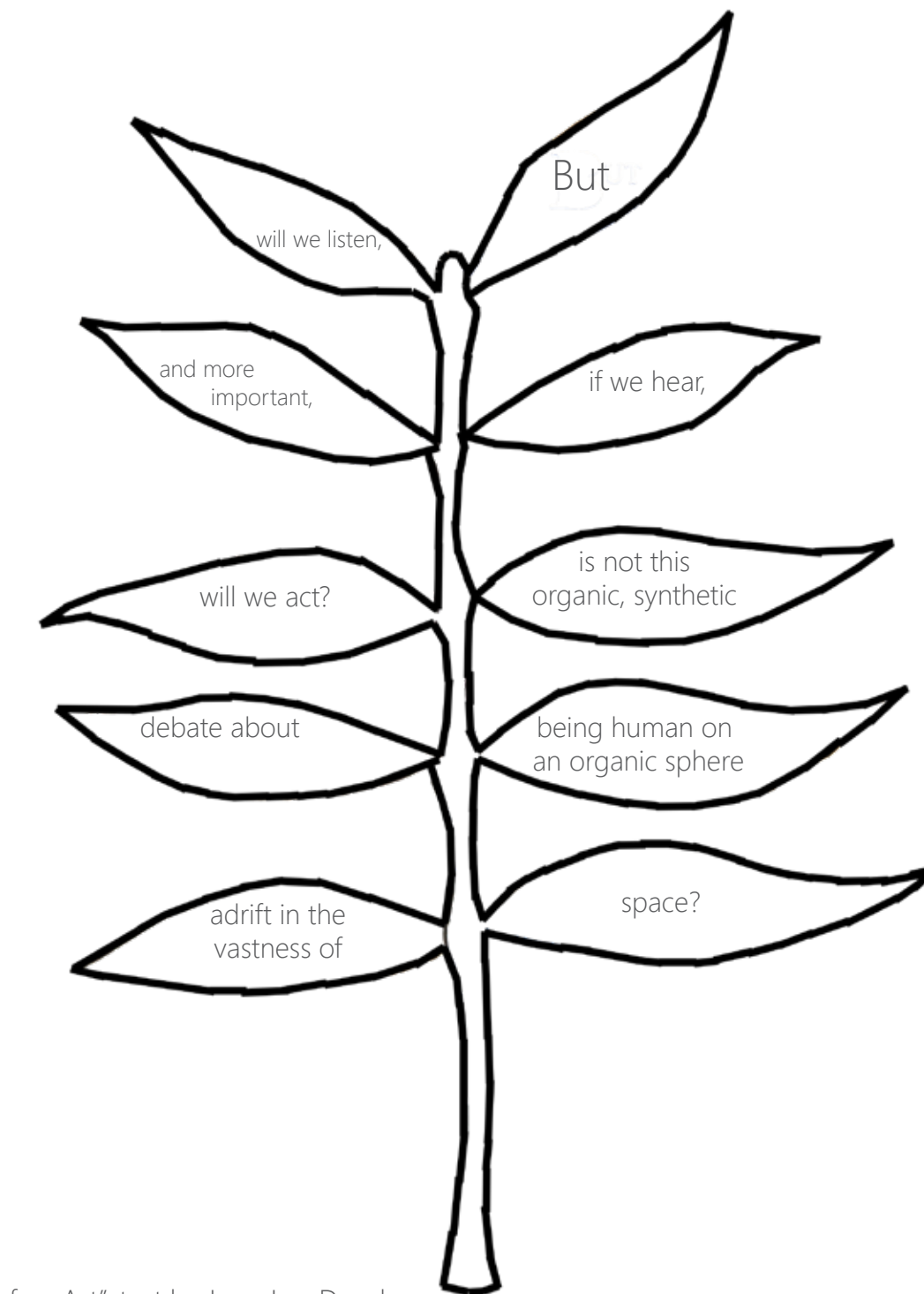
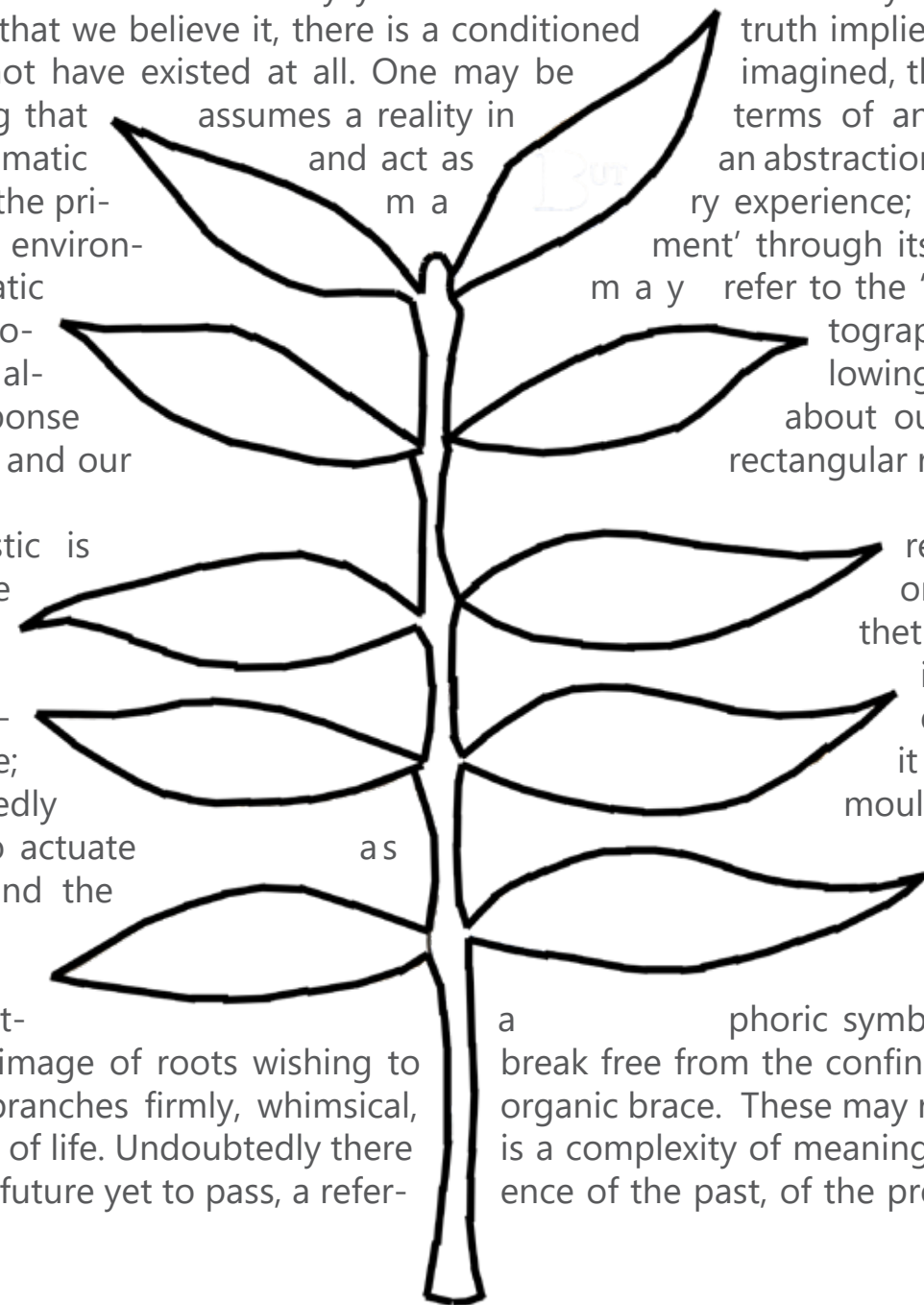
This
e x -
p a n d e d
drawing from the
natural segment of the
photograph may offer a suggestion
towards the concept of acknowledgment of
our organic composition. It may suggest the need to
become more sensitive to the synapse of technological pro-
gress and the essential constitution of life on this planet.

Do these images disjoin the rectangular with the inclusion of an organic
fragment outside the rectangular form; but still within the ultimate bounda-
ries of a rectangular frame? The use of the drawing to break the frame and
emphasizing the nature of the organic form through he irregular shapes on the
page may act as other symbolic suggestions. The implied juxtaposition of the time
differential between the drawing and the photograph may relate respectively to the
organic elements and synthetic structures. Whereas the photograph can be exposed
instantly recording the scene in front of the lens and then processed within a short
period of time, the drawing is built up slowly by a myriad of inter-lacing lines laid
down one at a time until the illusion of tone, depth and content are created like a
multiplying of cells. Metaphorically, the time scale of the evolving organic na-
ture of the planet defies age while the ability of human kind to manipulate
the environment is as that of the camera shutter that exposed the film;
about one sixtieth of a second. As a symbol, the camera may also
refer to the action of technology and machines as an accelerant
on the destruction of the organic order of the planet

Is the mixing of media a reference to the relevance, ideology and sophistication of each as an allegory? The photograph has always been associated with the 'real', it is a document of the circumstance that existed in front of the camera at a specific place and time. In the early years it was referred to as a 'system of nature imitation'. The power of the photograph is that we believe it, there is a conditioned truth implied we are willing to accept. A drawing, by contrast, may not have existed at all. One may be imagined, the other real; but which one? Conceivably it is the drawing that assumes a reality in terms of an important message. These photographs are monochromatic and act as an abstraction of tone, time and dimension on the image not present in the primary experience; hardly real. The photograph symbolizes the 'developed environment' through its own process while the line drawing refers to the 'undeveloped' by implication. The photograph by its nature that is crucial to the inter-face of the two allowing us to be convinced by the collision. Do they elicit a response about our perceptions and attitudes we have to the environment and our rectangular reactions?

A photographic characteristic is print and reprint from one original, in a similar manner to the way we produce our synthetic products and technological constructions. A drawing assumed as an original insinuates this exact unreproducibility, it is a single item. Like the planet it is unique; it cannot be mechanically manufactured or repeatedly moulded. Conceivably the drawing in these works may also actuate a device suggesting the uniqueness of the planet and the complexities of such a replication.

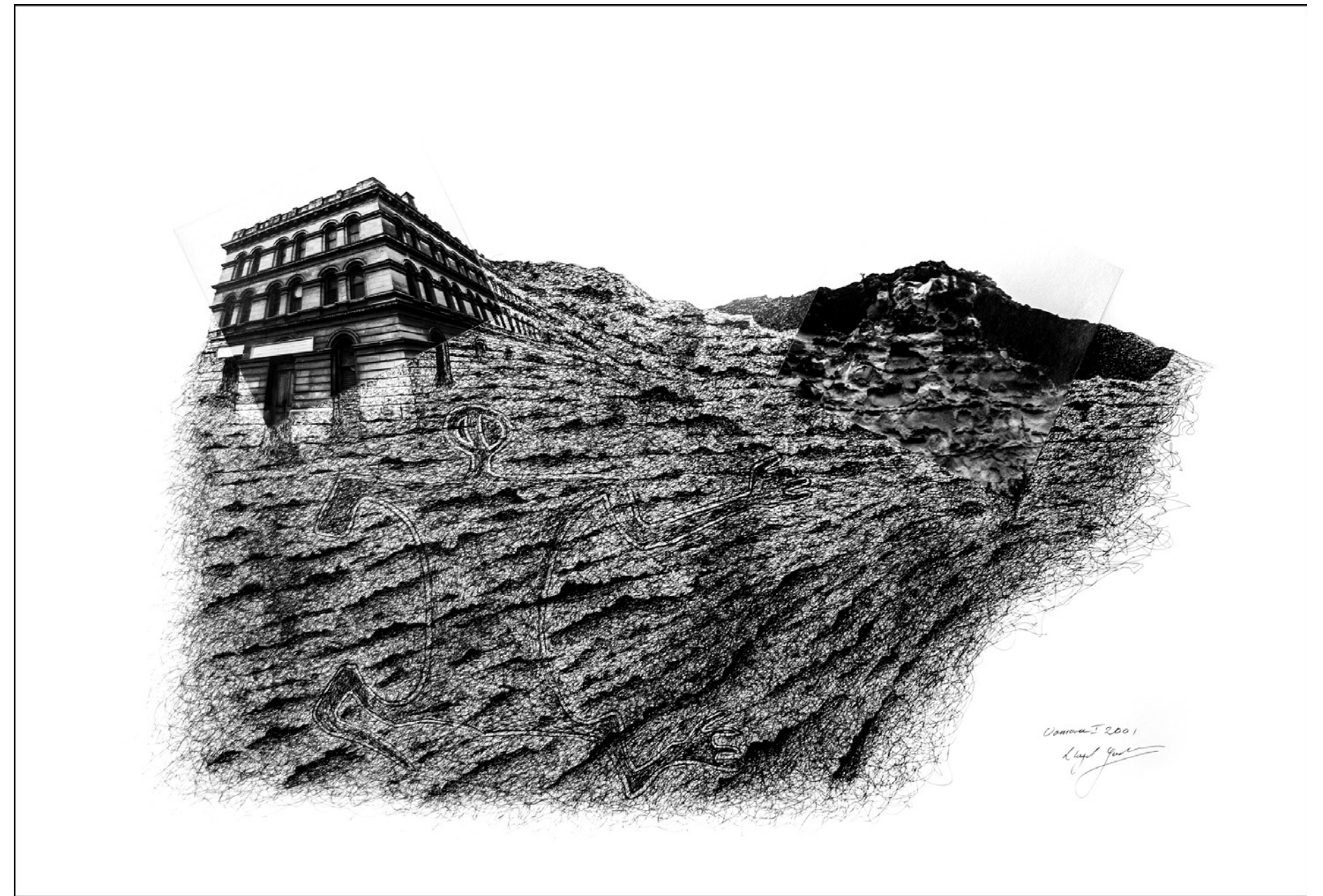
Perhaps there are also metaphoric symbols about ourselves and the way we treat each other? An image of roots wishing to break free from the confines of an allotted plot of turf. The free form of upraised branches firmly, whimsical, organic brace. These may relate to the way we act upon each other in the experiment of life. Undoubtedly there is a complexity of meaning for each viewer to discover; an uncoding of symbols in a future yet to pass, a reference of the past, of the present moment and the post-modern.



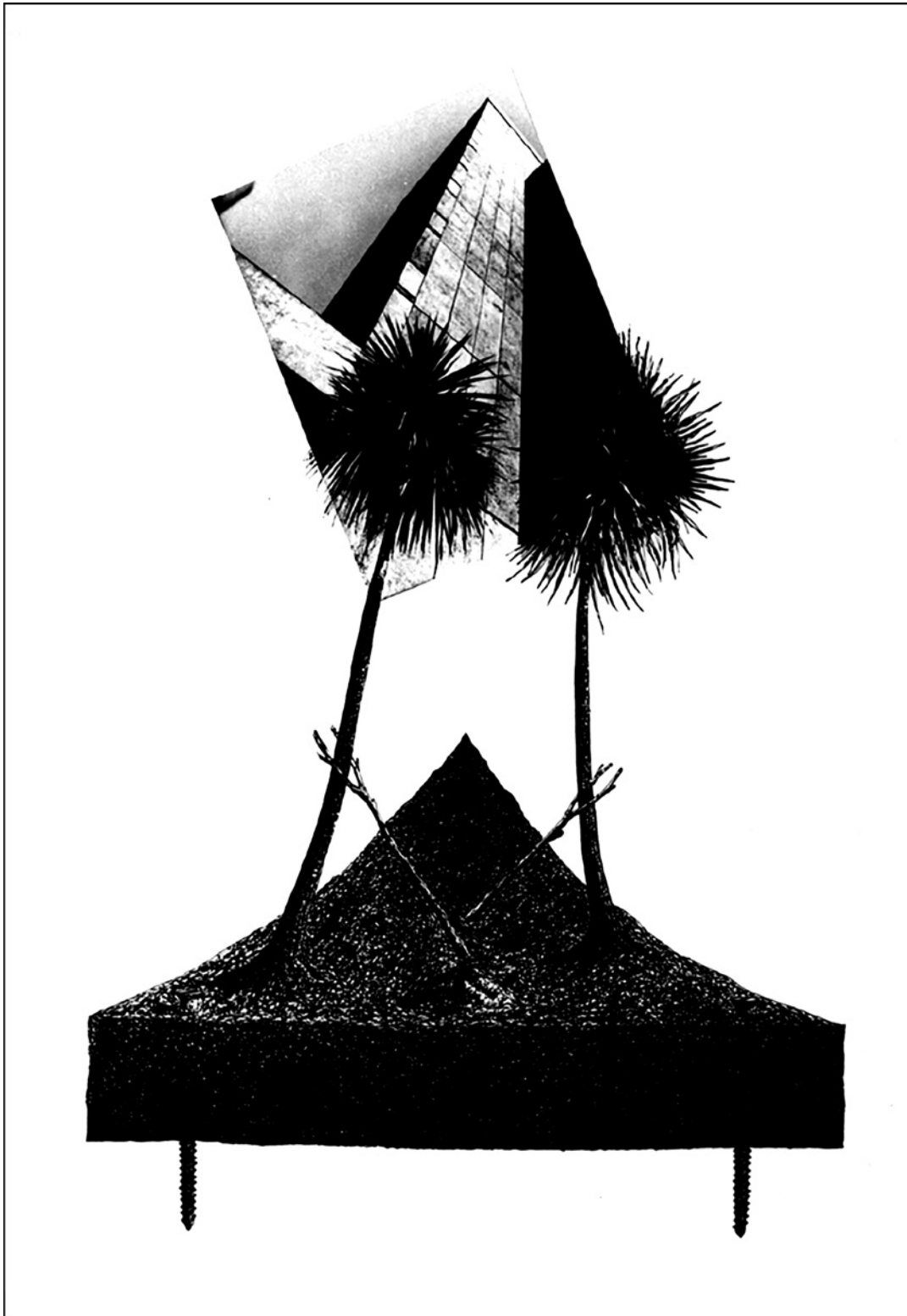
- 1: "Photography, History of an Art", text by Jean-Luc Duval
- 2: "Beauty in Photography" Robert Adams
- 3: Tao 75 from "Tao Te Ching" by Lao Tsu, a new translation by Gia-Fu Feng and Jane English, Vintage Books. 1972
- 4: "Thinking Photography", Victor Burgin
- 5: A World History of Photography" Naomi Rosenblum

DRAWING from NATURE

photo / drawing works 1987 - 2001



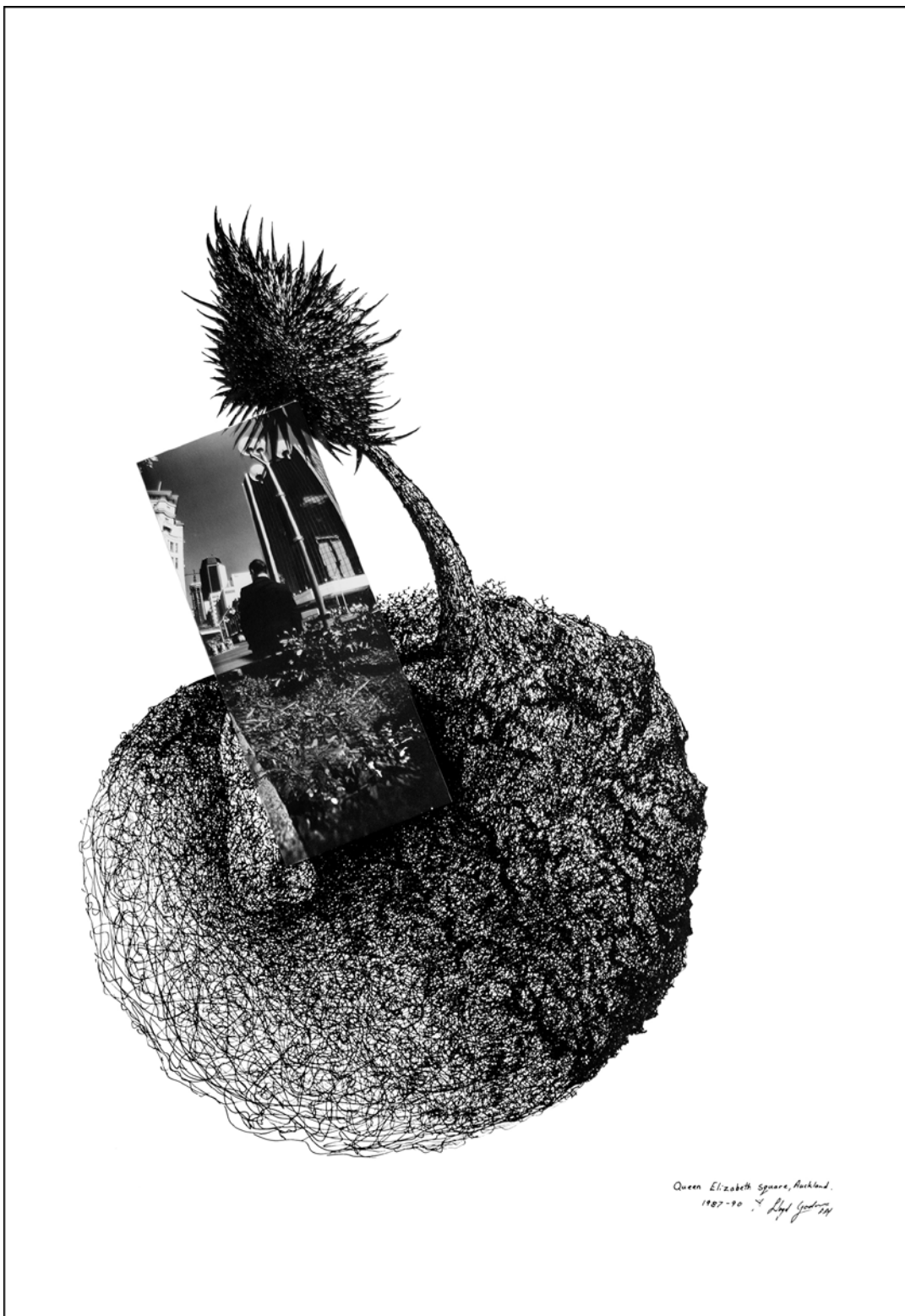
Oamaru I - 2001 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Adams Building, Dunedin 1990 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



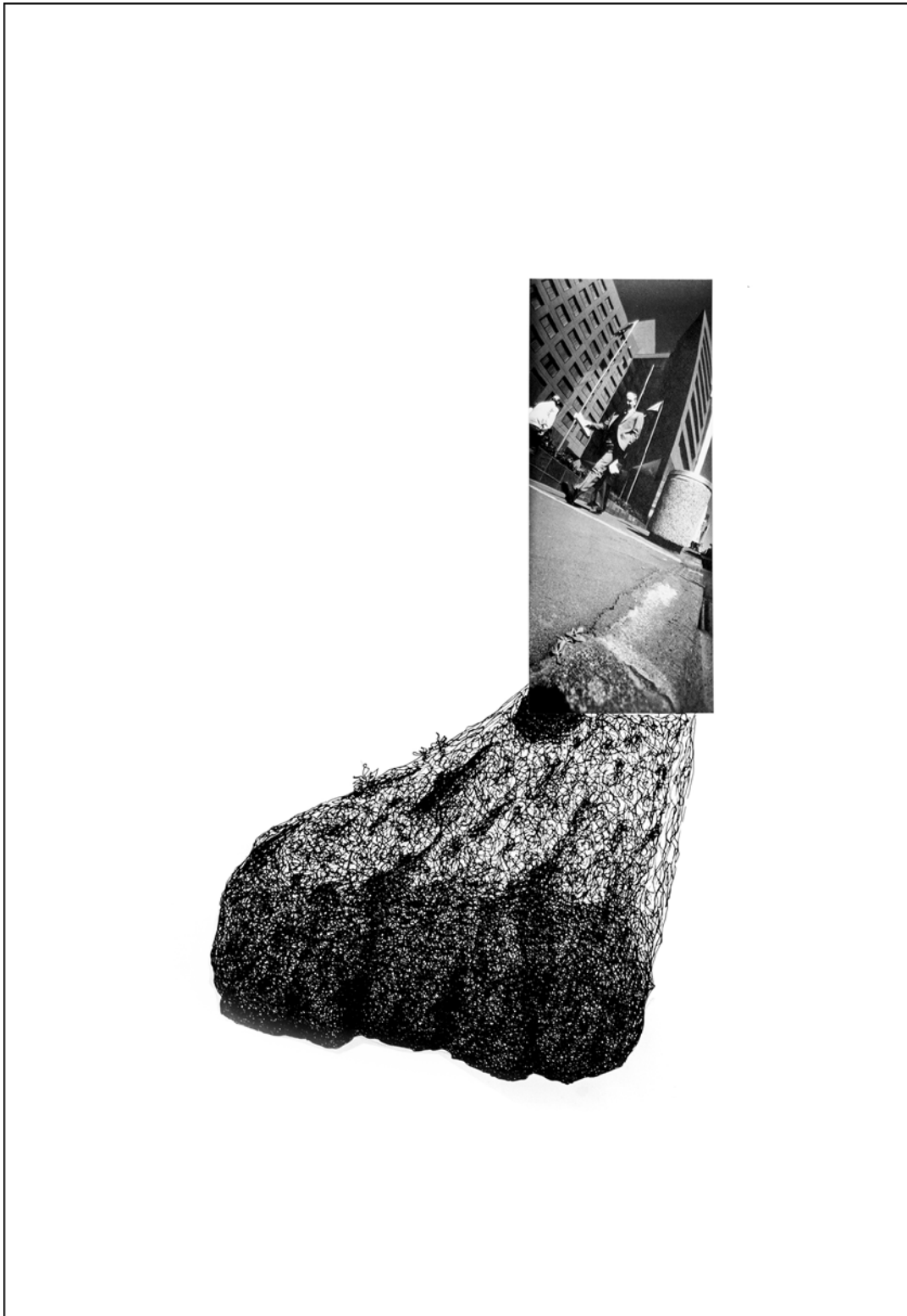
Fields Lane, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Auckland - 1987-92 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Queens st Auckland New Zealand - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Regent Hotel Auckland - 1987 - 92 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Auckland City Art Gallery Auckland - 1987-92 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



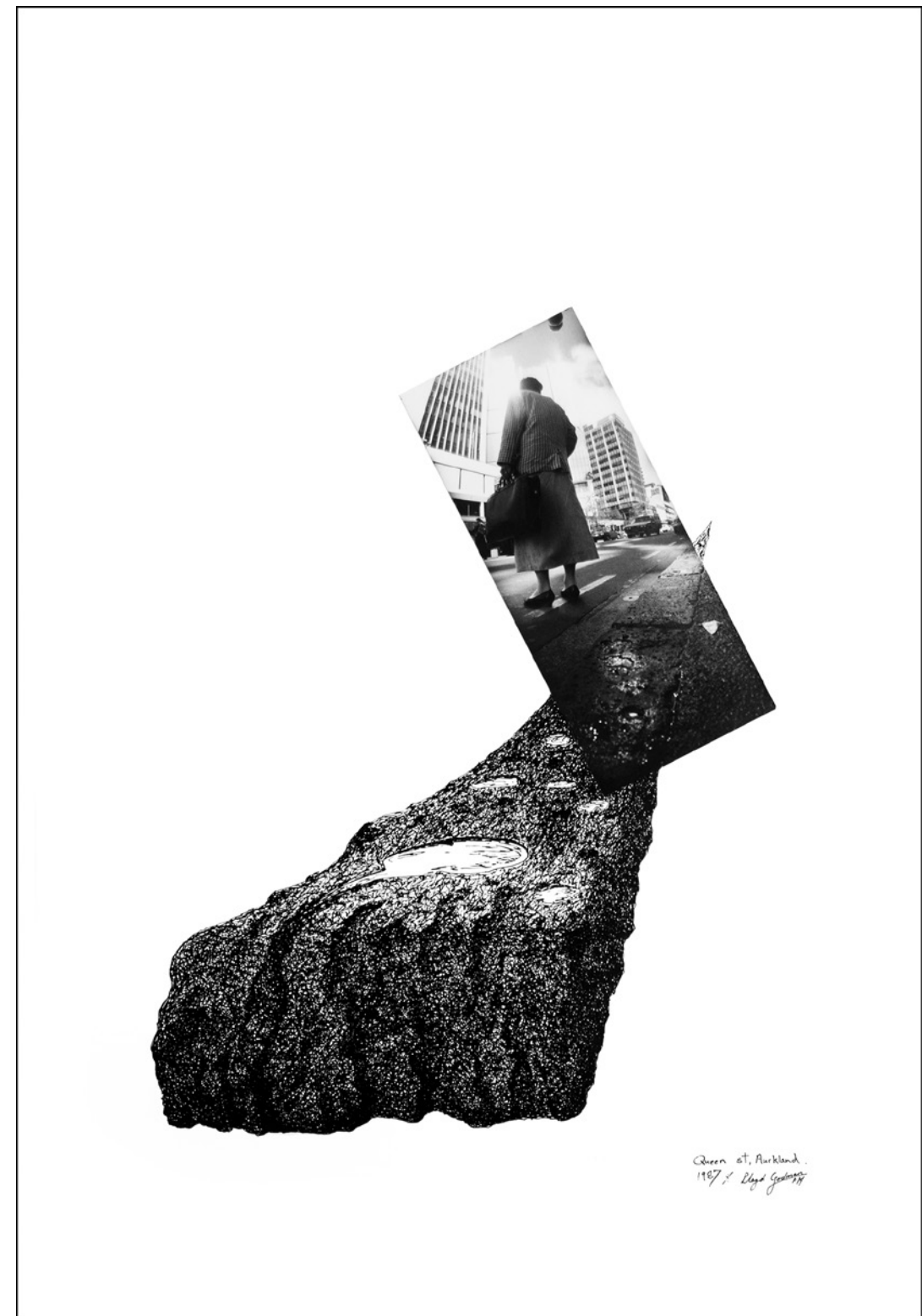
High St, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



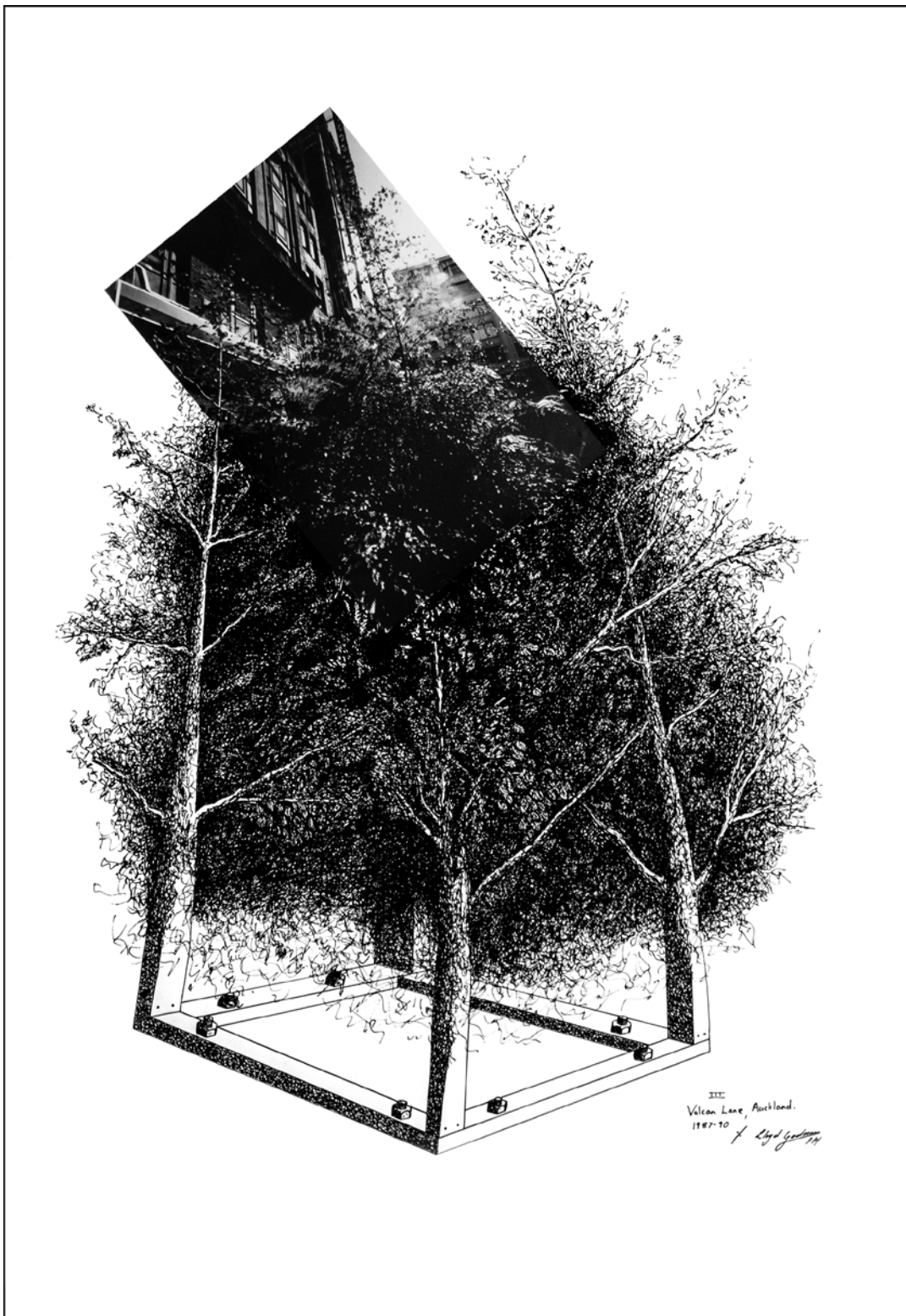
Jean Batten Place, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



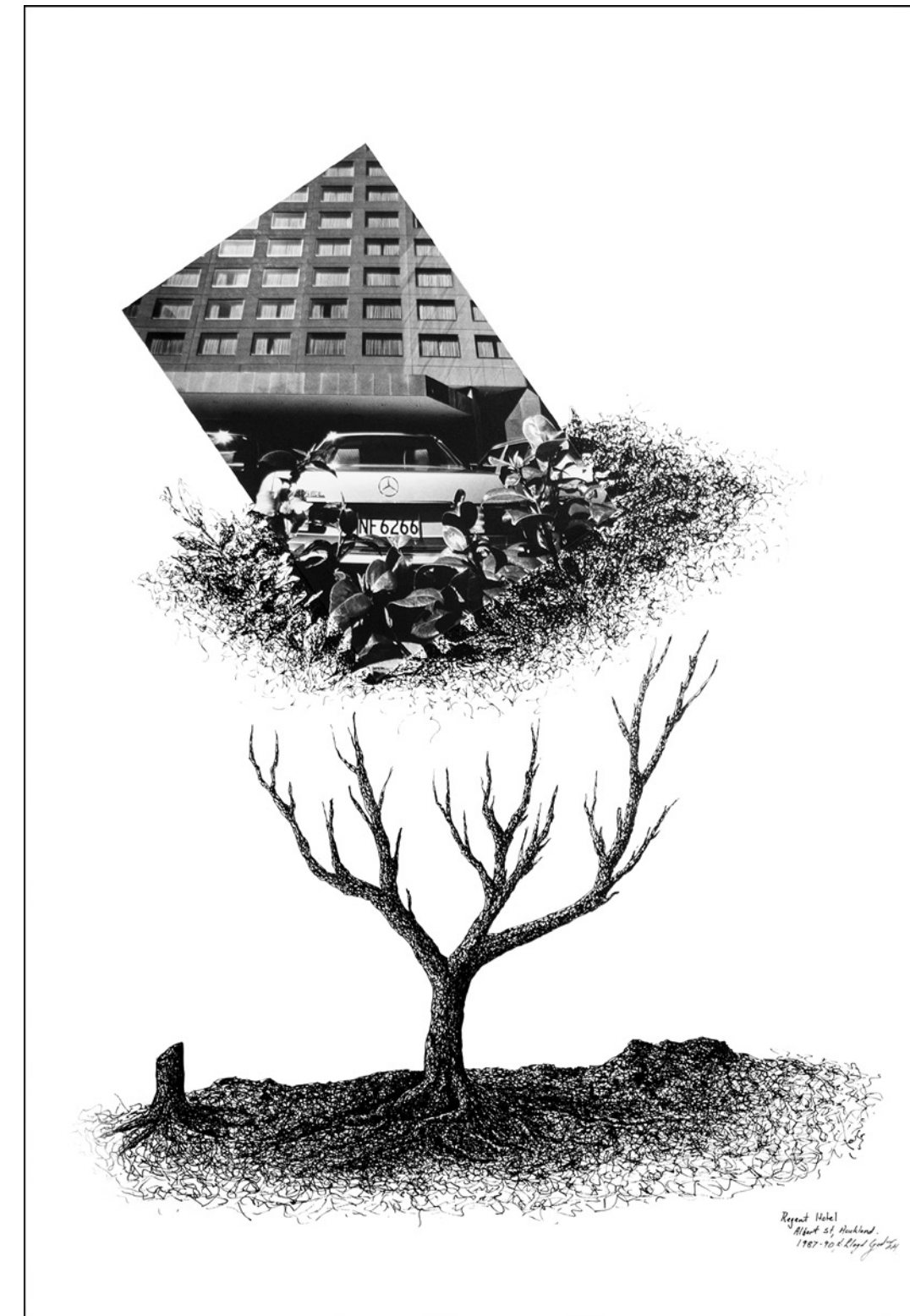
Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Queen St, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



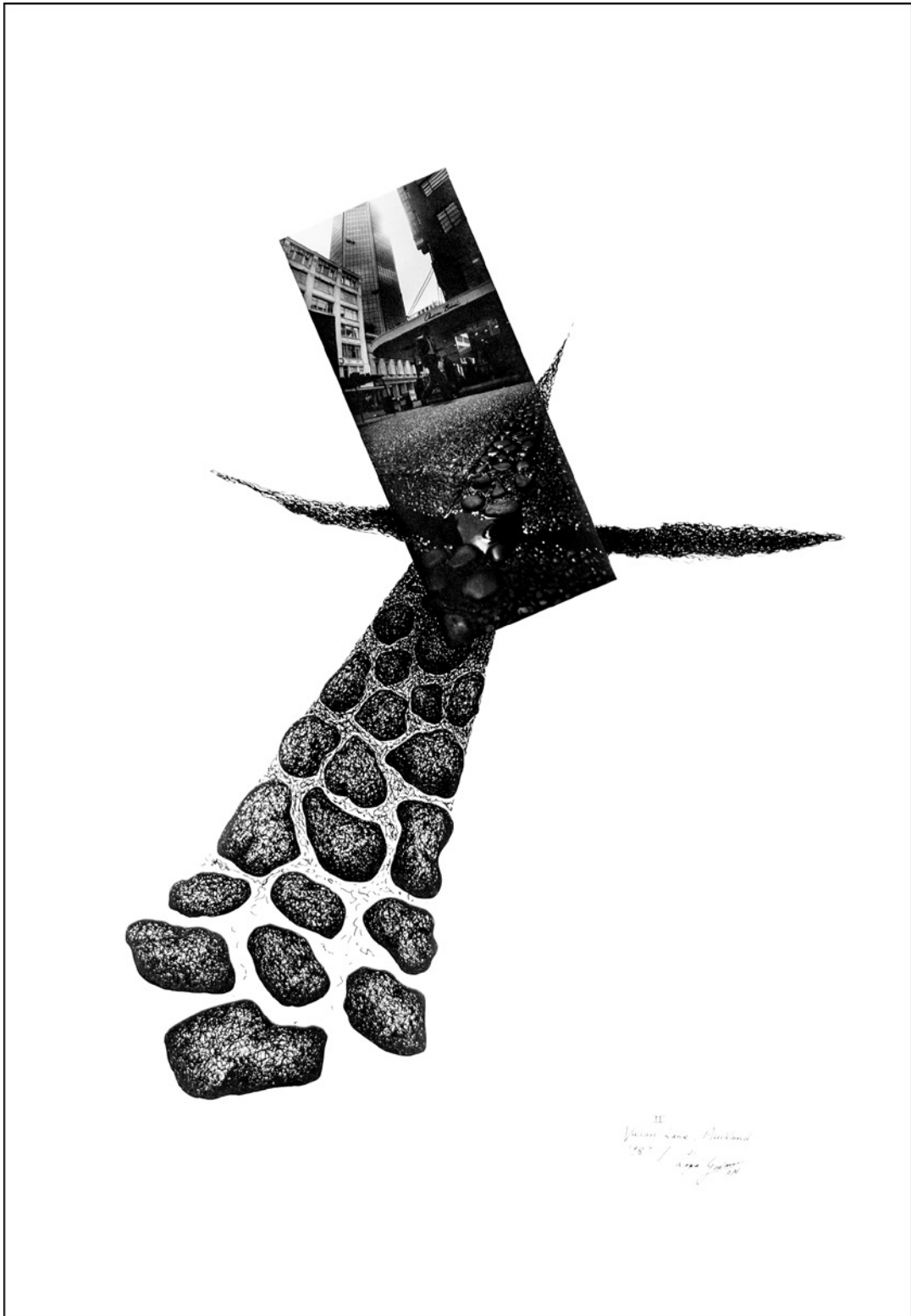
Vulcan Lane II, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



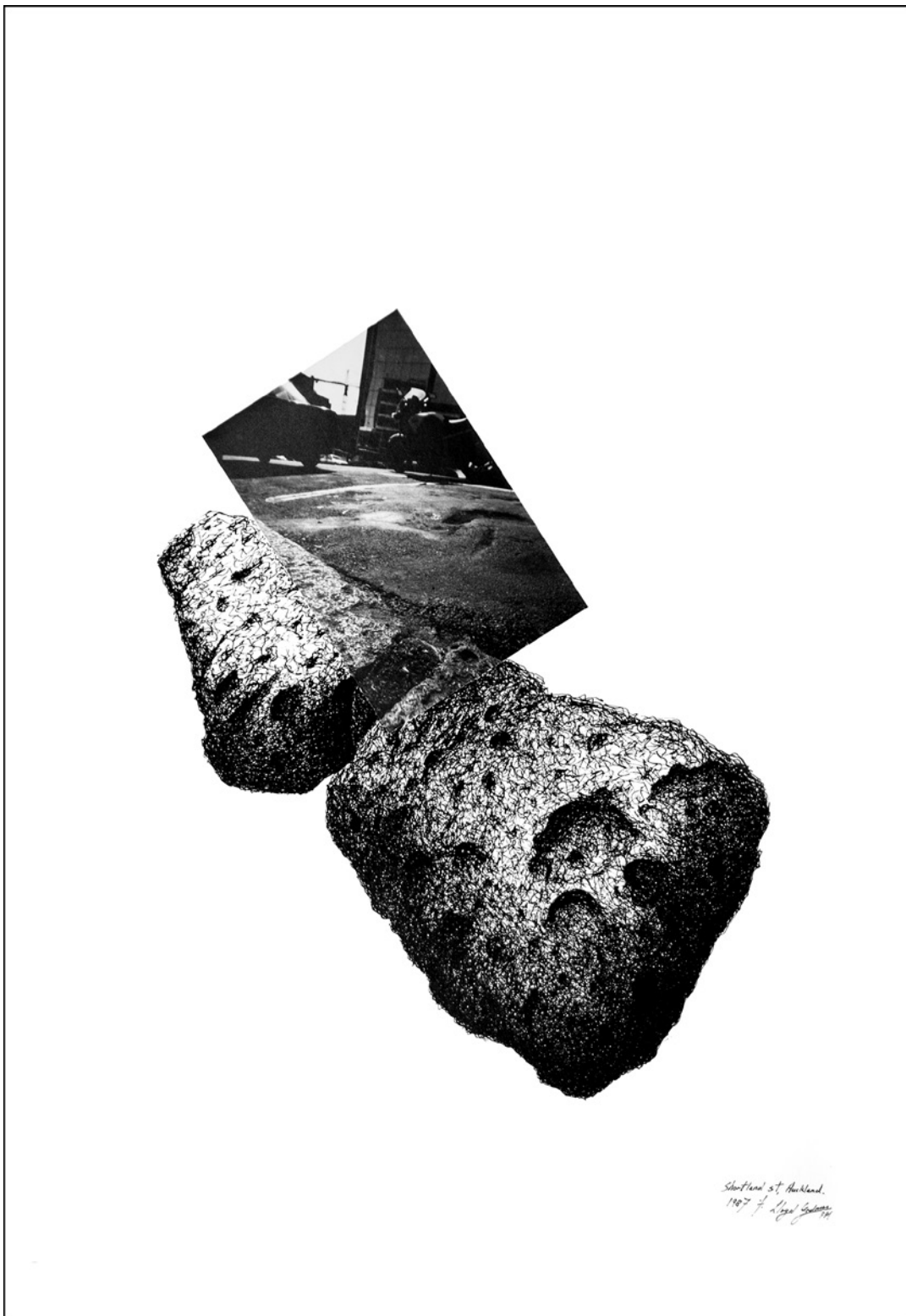
Regent Hotel, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



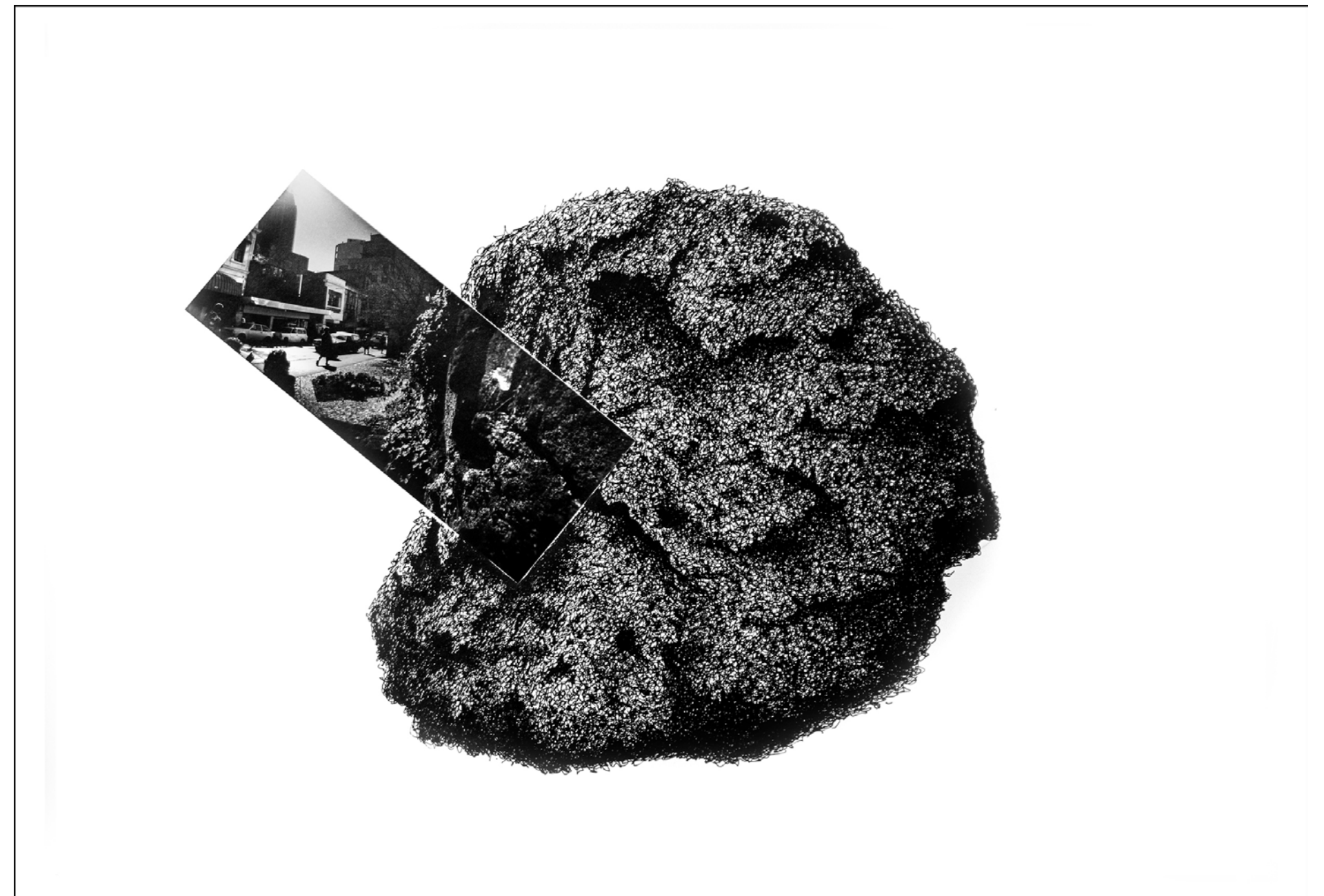
Vulcan Lane I, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



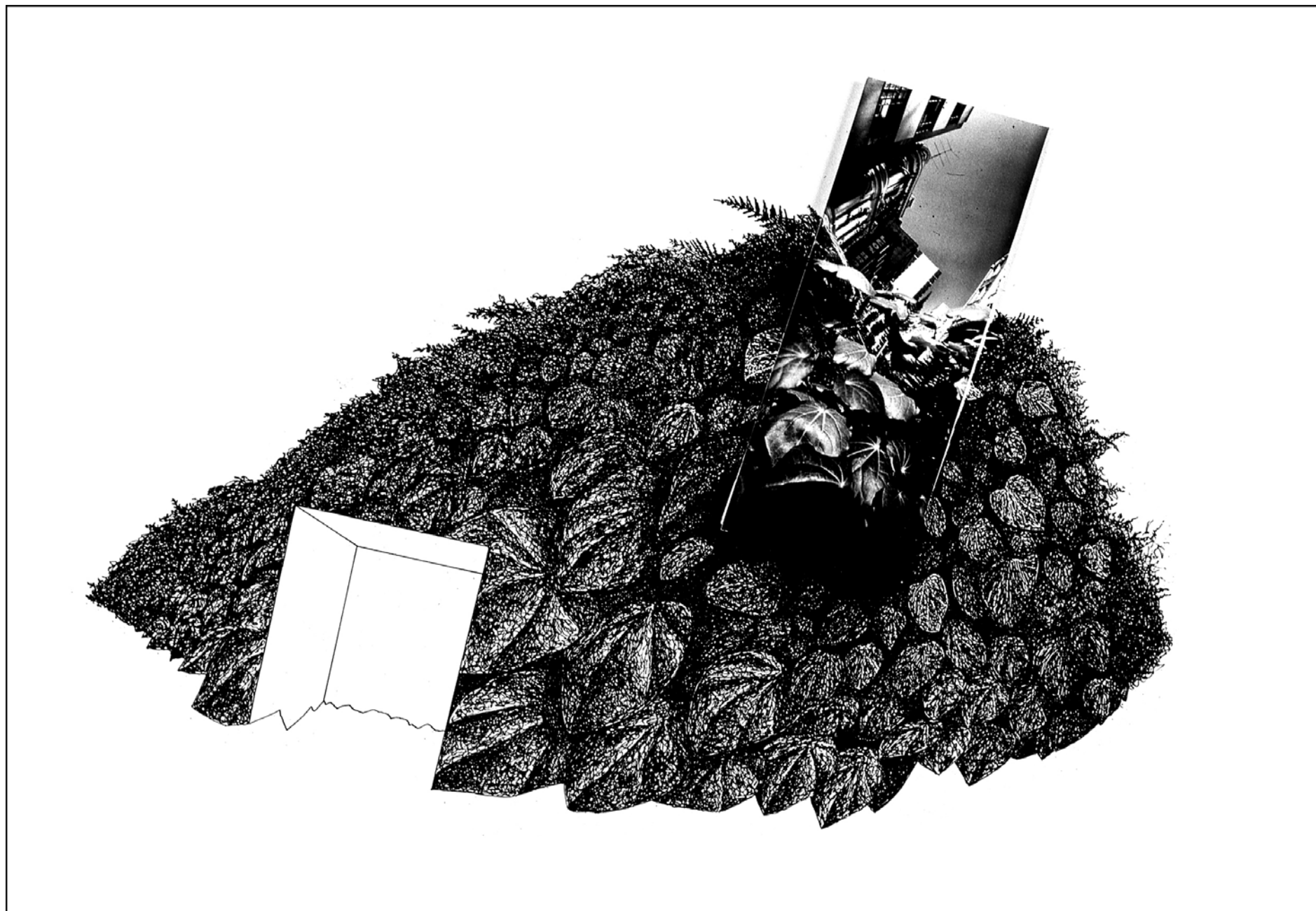
Vulcan Lane II, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



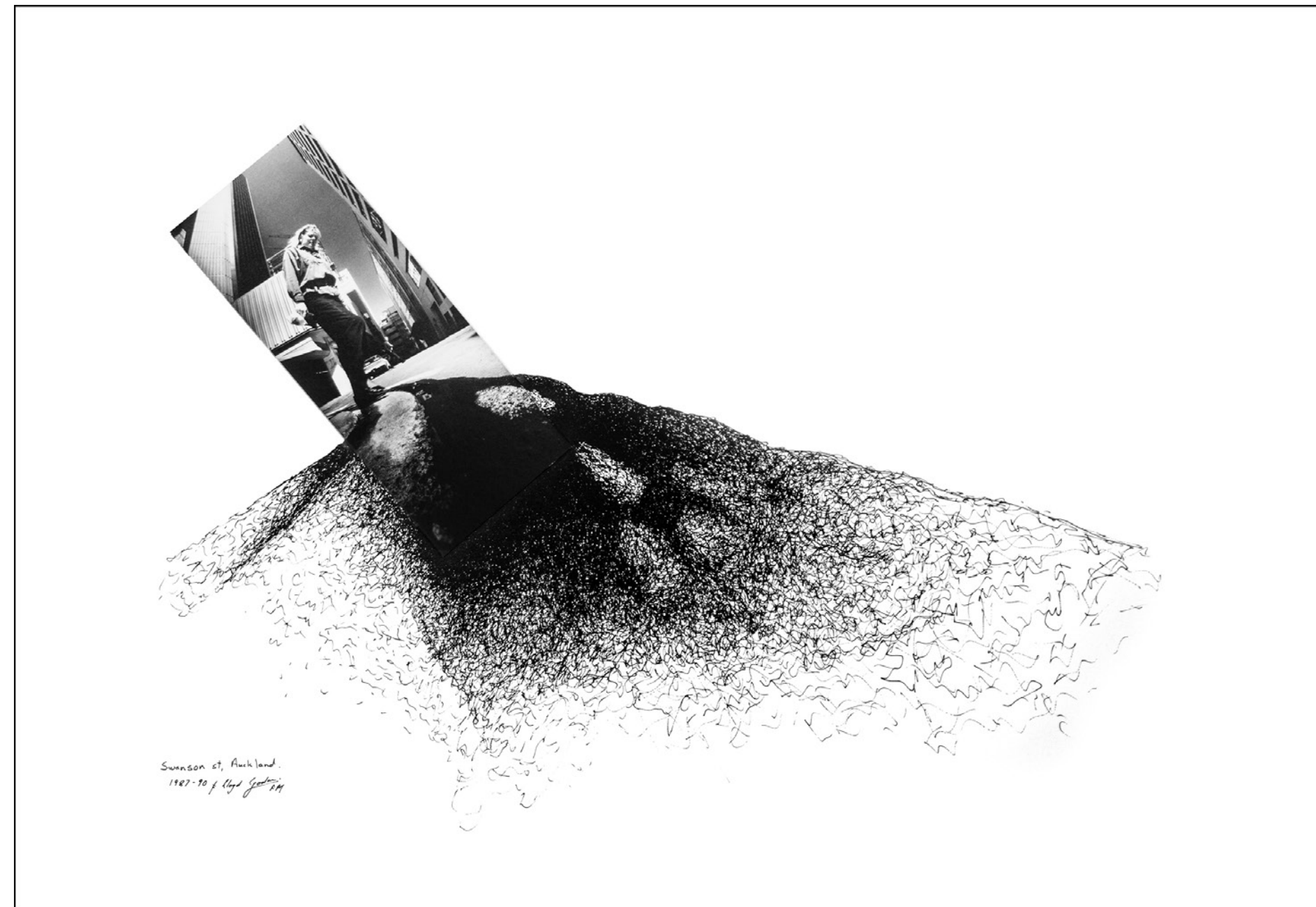
Shortland St, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Swanson St, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



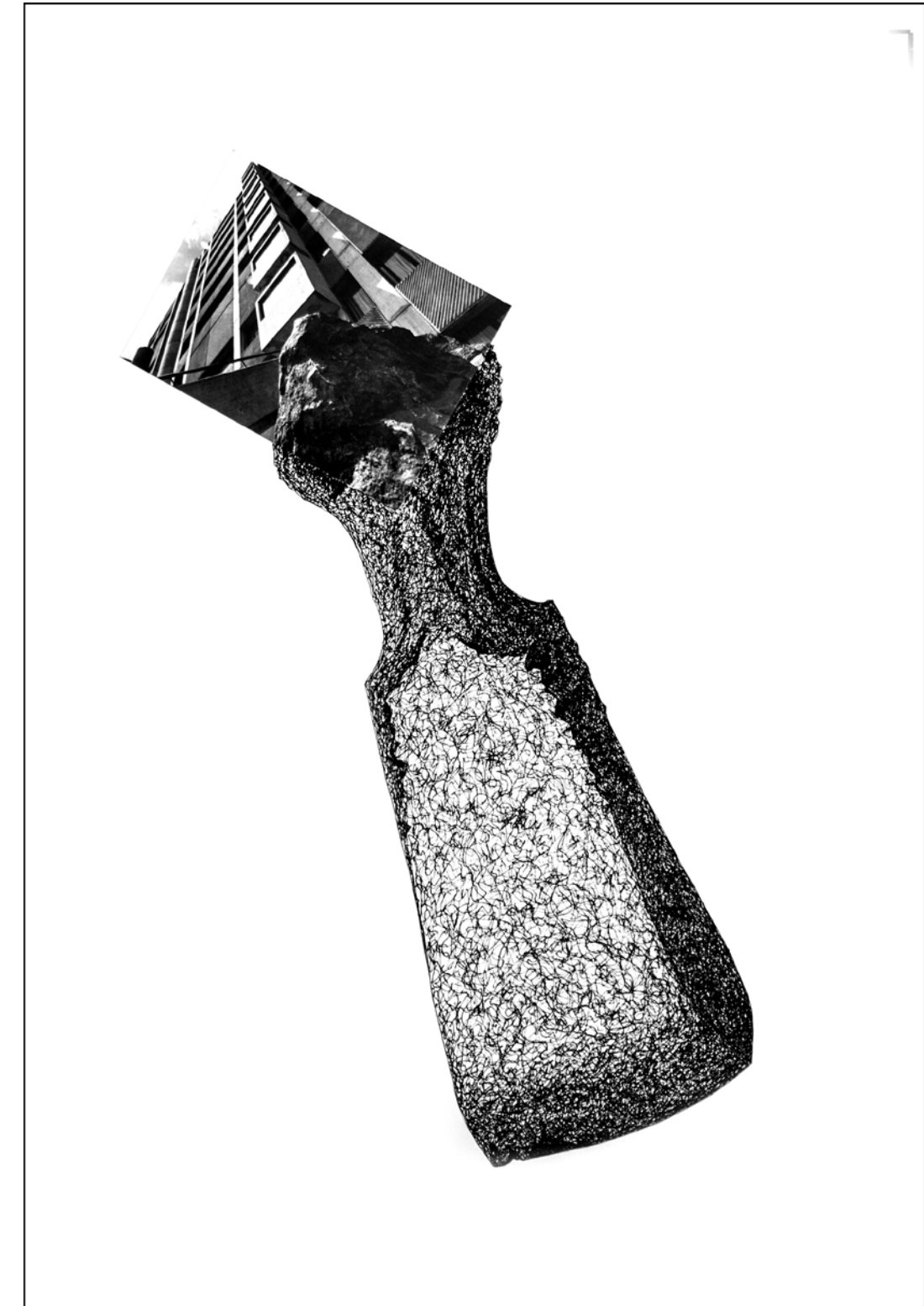
From High St, Auckland - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



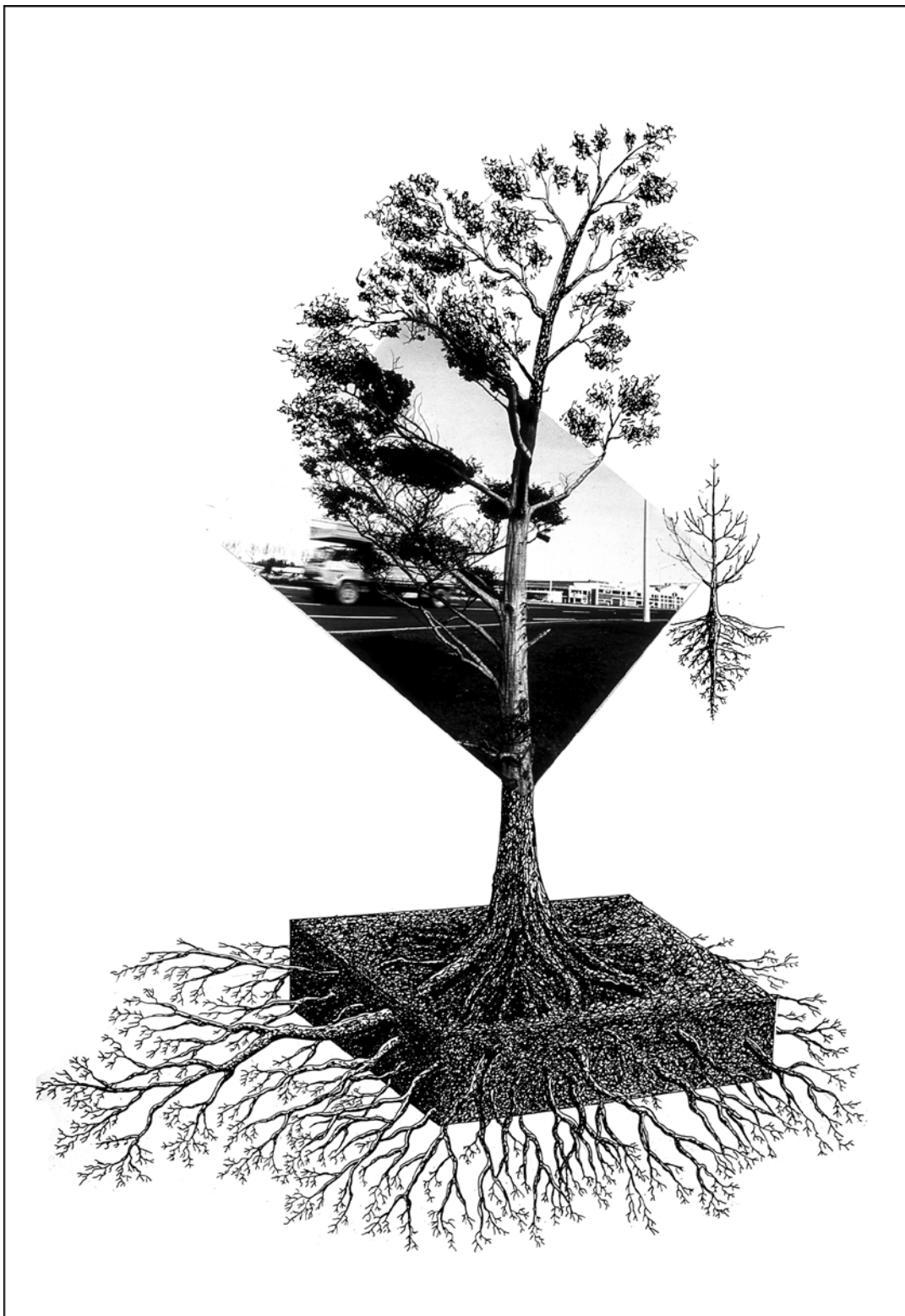
Gas storage, Dunedin - 1990 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Hocken Library - 1990 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Hocken Library - 1990 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



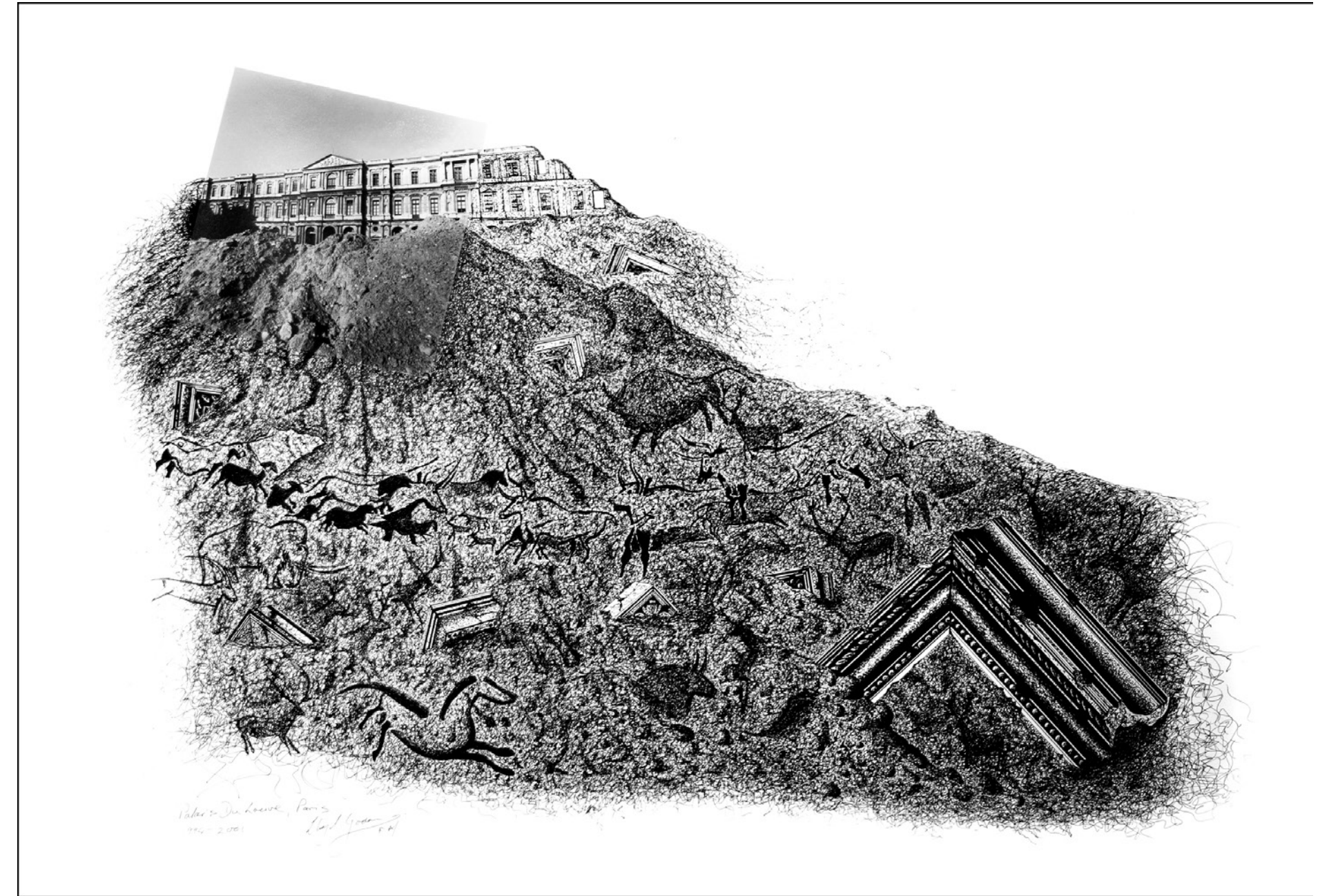
Oval Dunedin, New Zealand - 1990 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



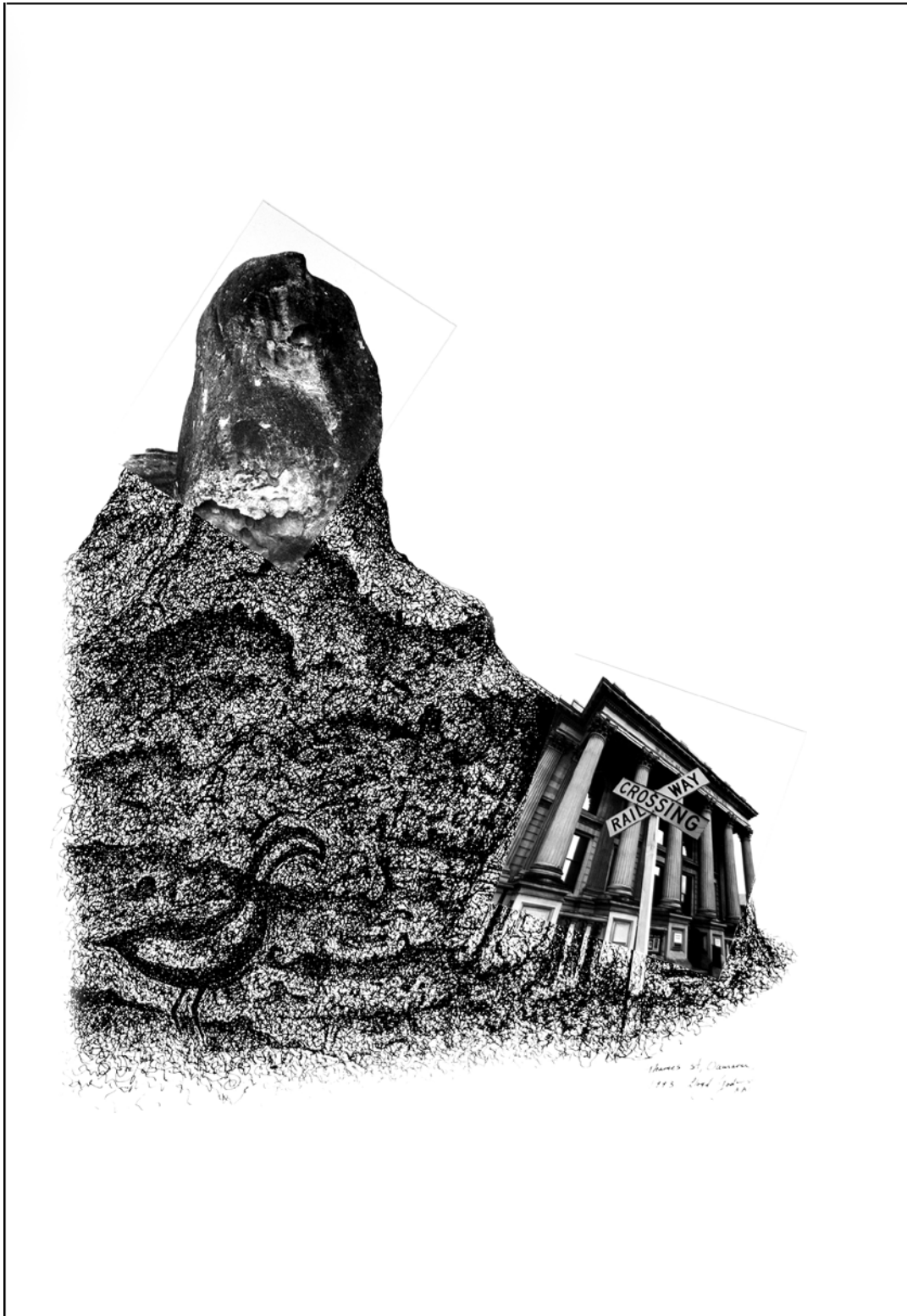
Peace St, Otago, 1992 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



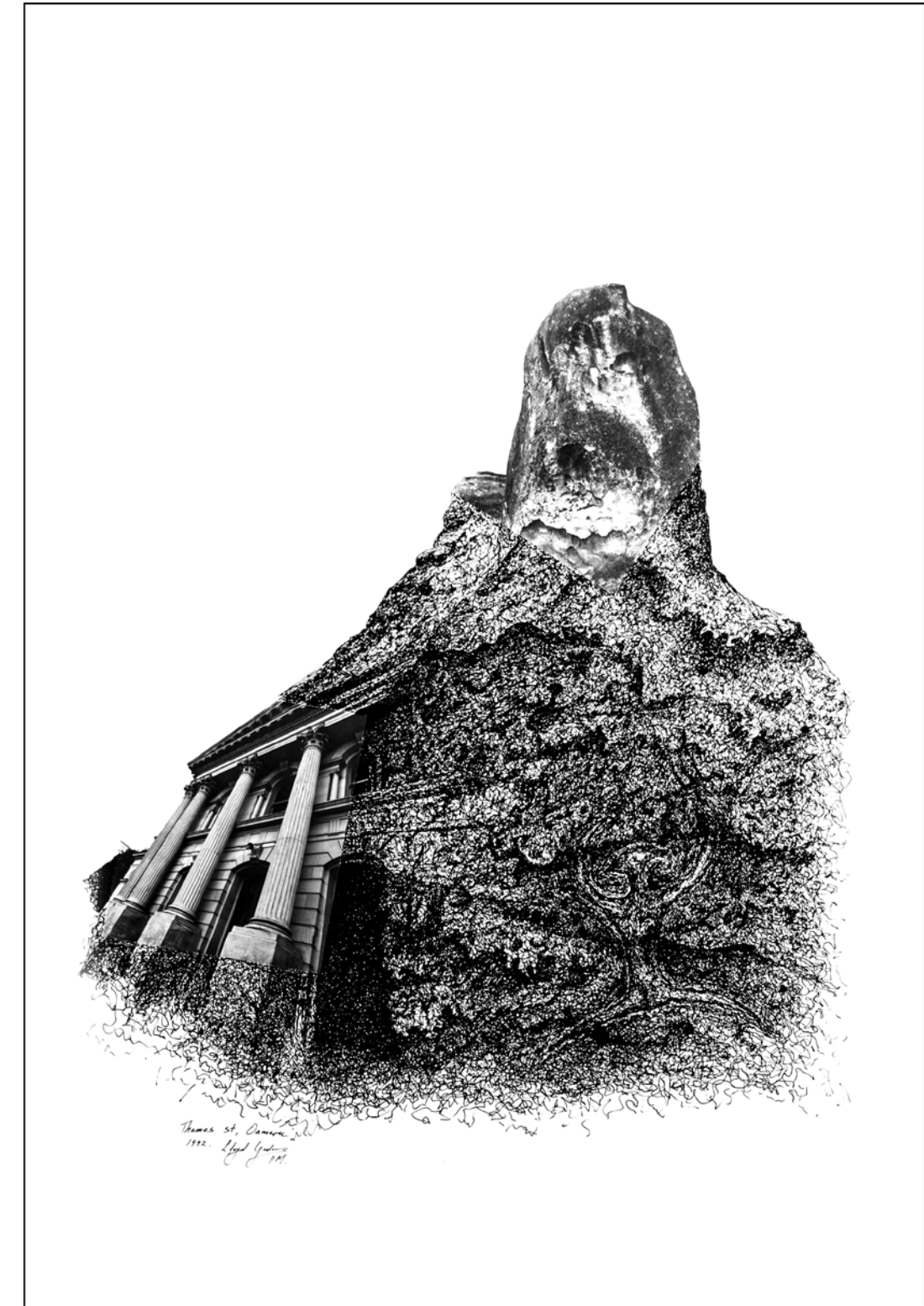
St Clair, Dunedin, New Zealand - 1992 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



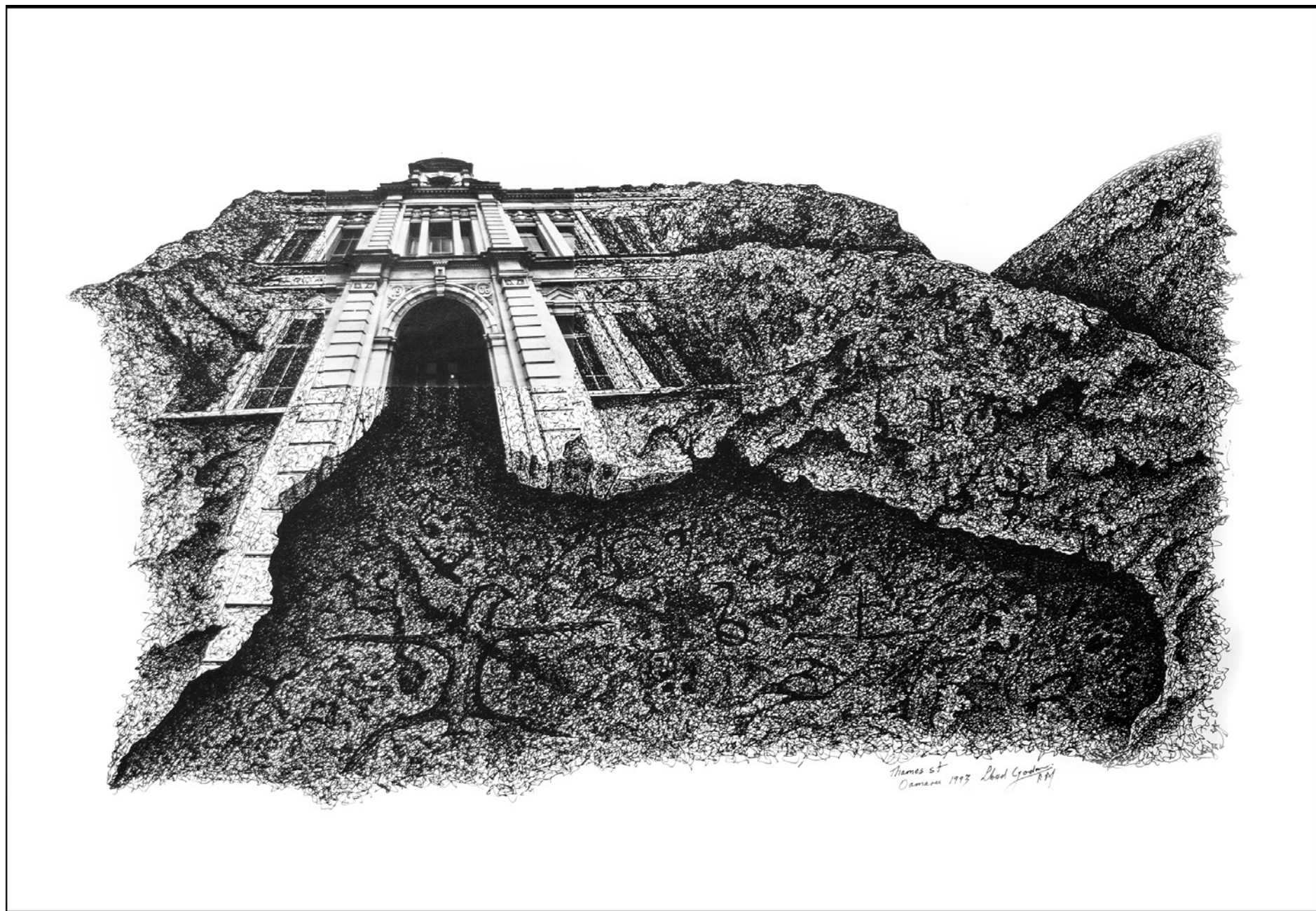
Palais Du Louvre, Paris - 1994-2001 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



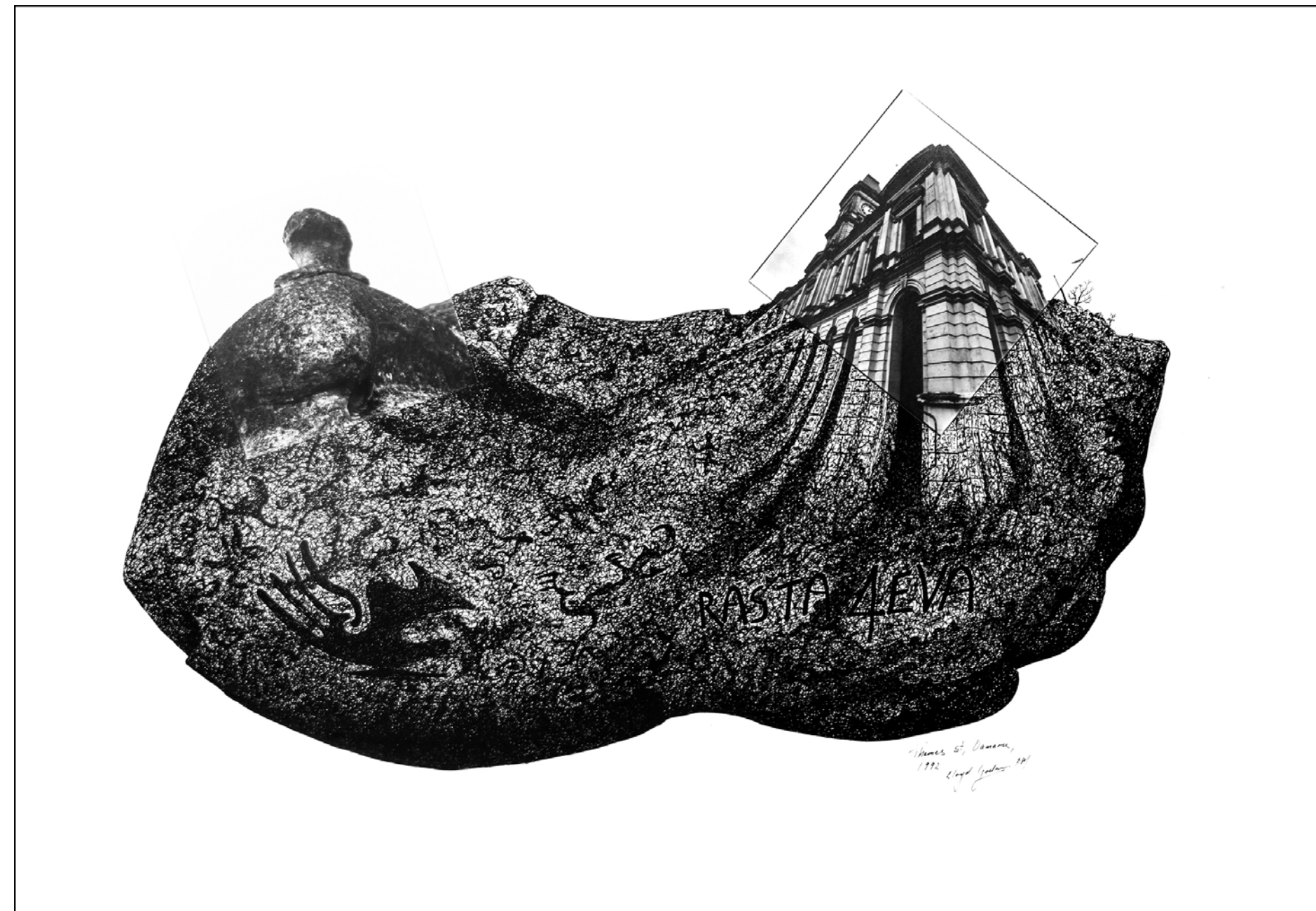
Thames St Oamaru New Zealand -1993 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



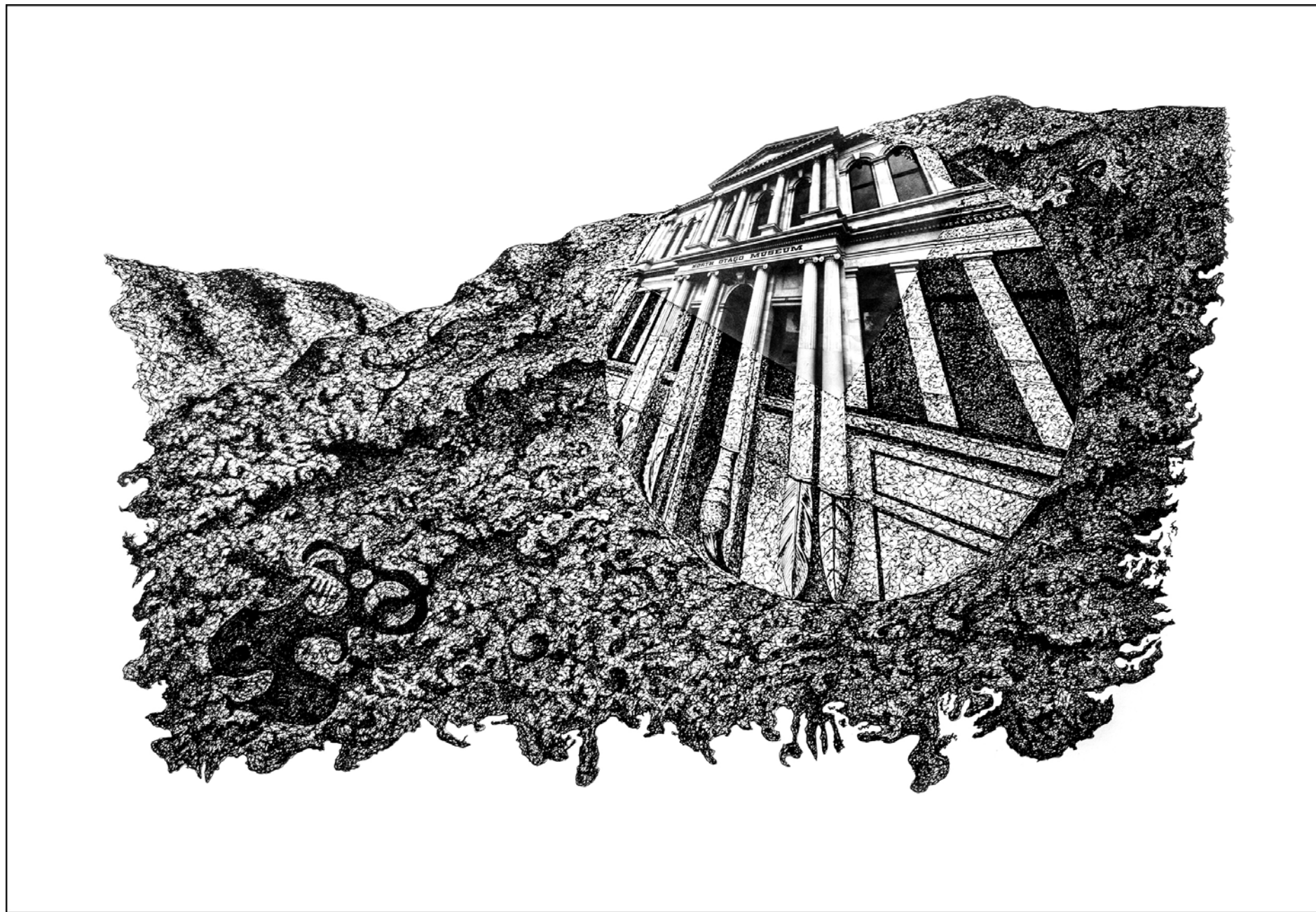
Thames St Oamaru New Zealand -1993 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



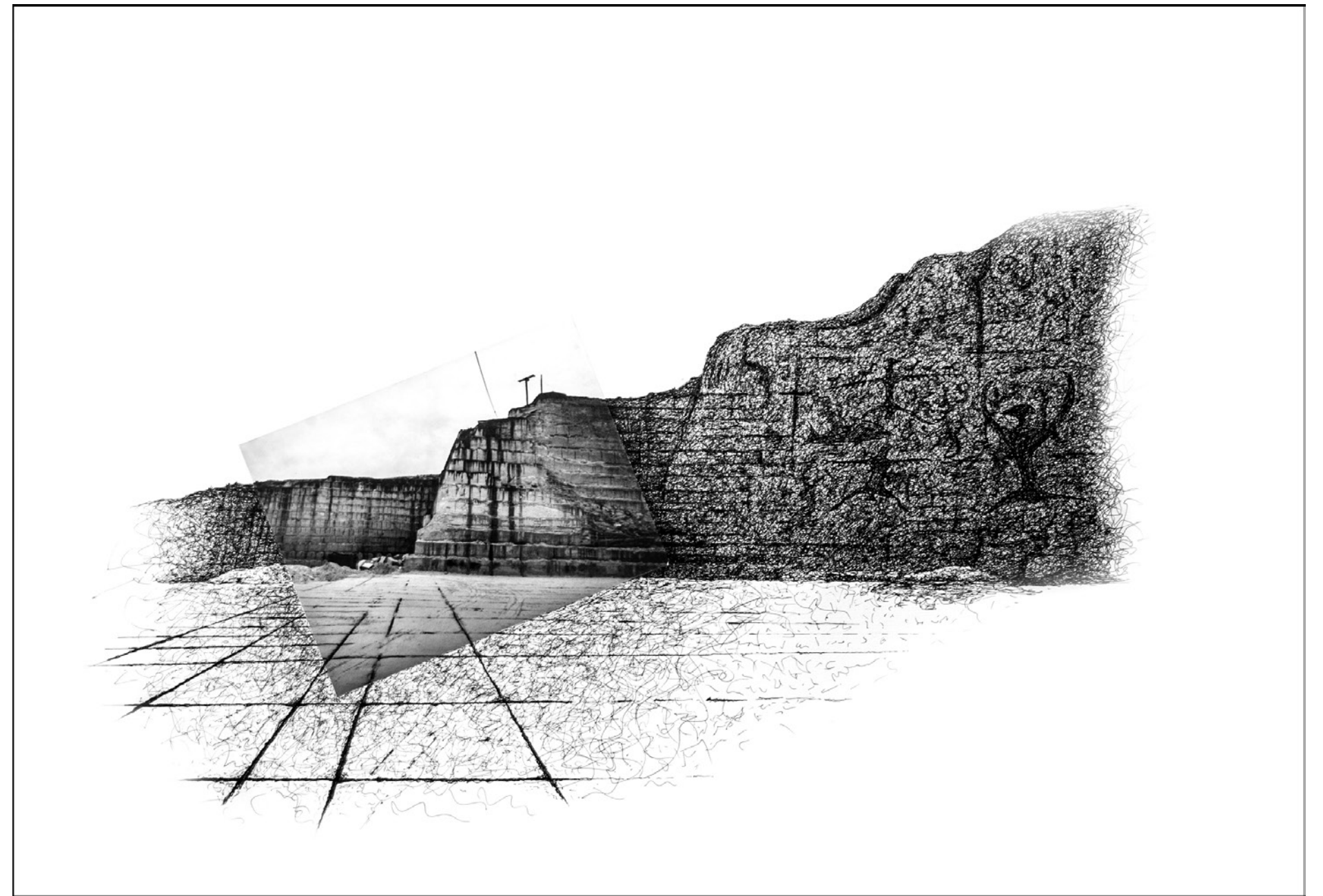
Thames St, Oamaru, New Zealand - 1993 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Thames St Oamaru New Zealand - 1992 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



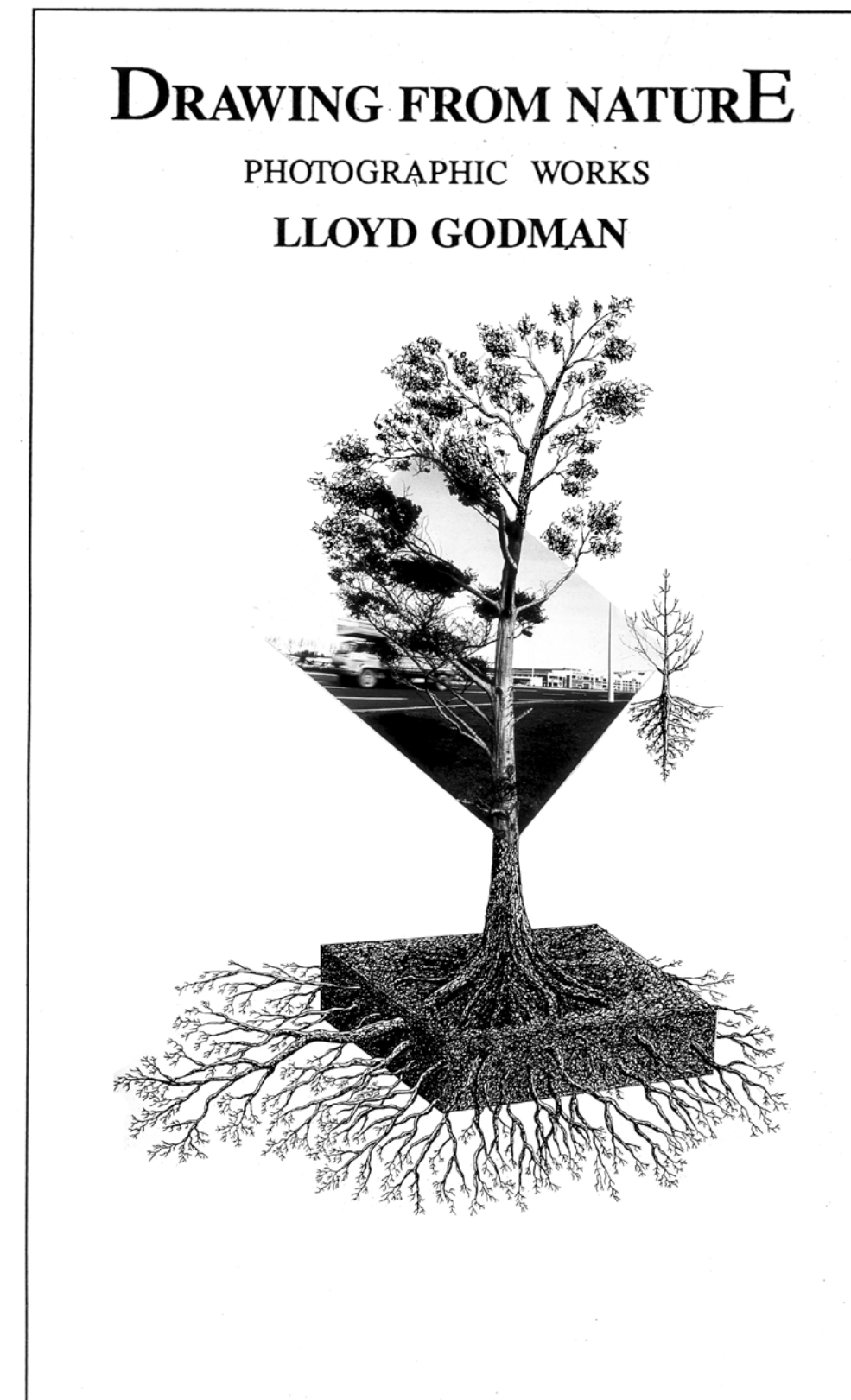
Thames St, Oamaru, New Zealand - 1987-90 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman



Lime stone Quarry, Oamaru - 1993 - 800 x 600 - Silver gelatine print & ink - Lloyd Godman

DRAWING from NATURE

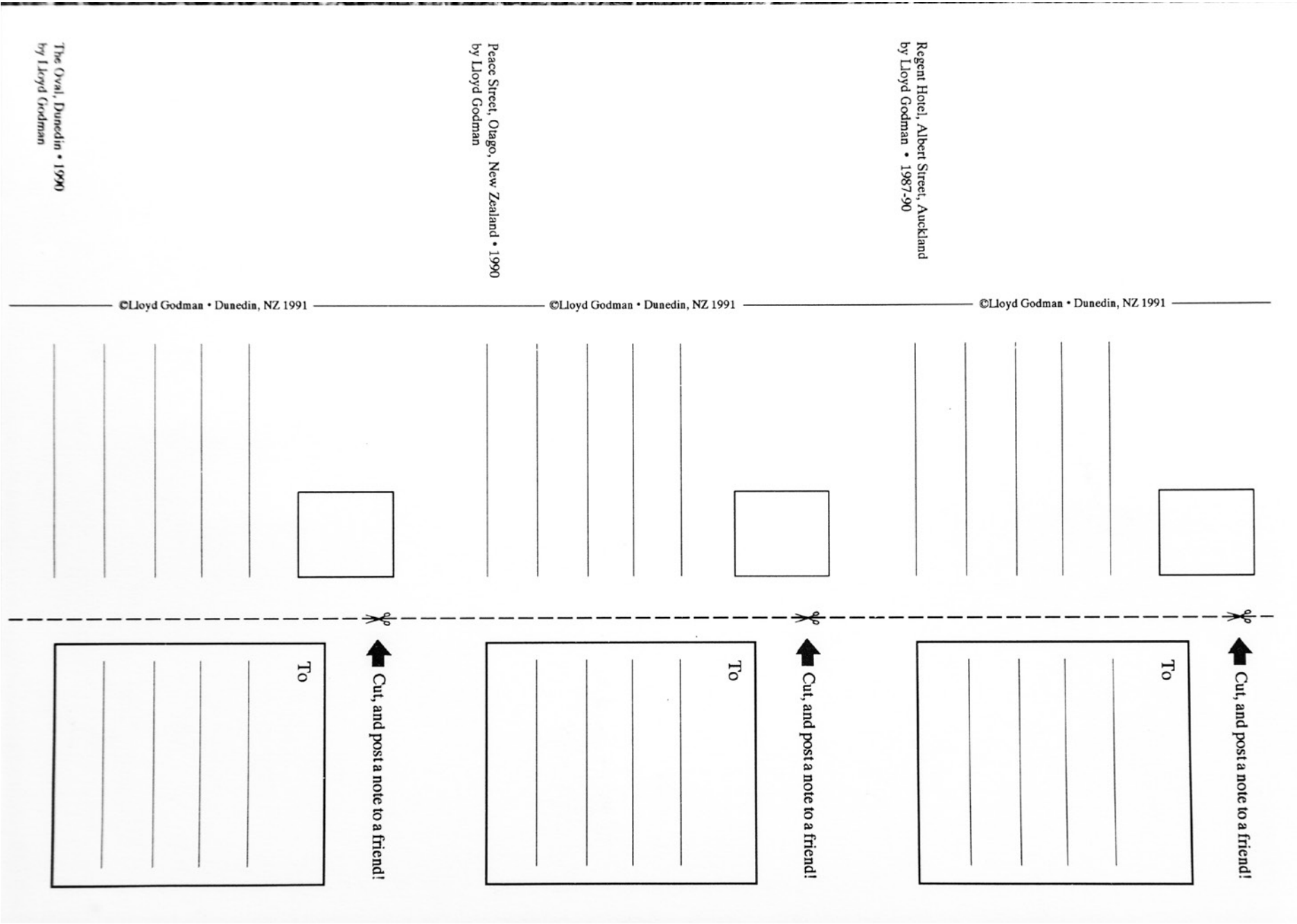
poster and postcards



Poster used for the series of exhibitions



Recto view: Postcard invites for the exhibition at Assay Gallery, Dunedin. The invite could be cut off offering a post card to the holder.



Verso view: Postcard invites for the exhibition at Assay Gallery, Dunedin. The invite could be cut off offering a post card to the holder.

DRAWING from NATURE

The process of drawing from nature.

The following series of screen shots from a SVHS video offer an insight into the drawing process.

1: the photographic component is laid out on the blank sheet of paper

2: The perspective lines are first drawn out with pencil. Note the sketch on the right.

3: The key lines are then lined in with ink. In a visual sense, the perspective lines and contrast lines in the photograph tend to draw themselves.

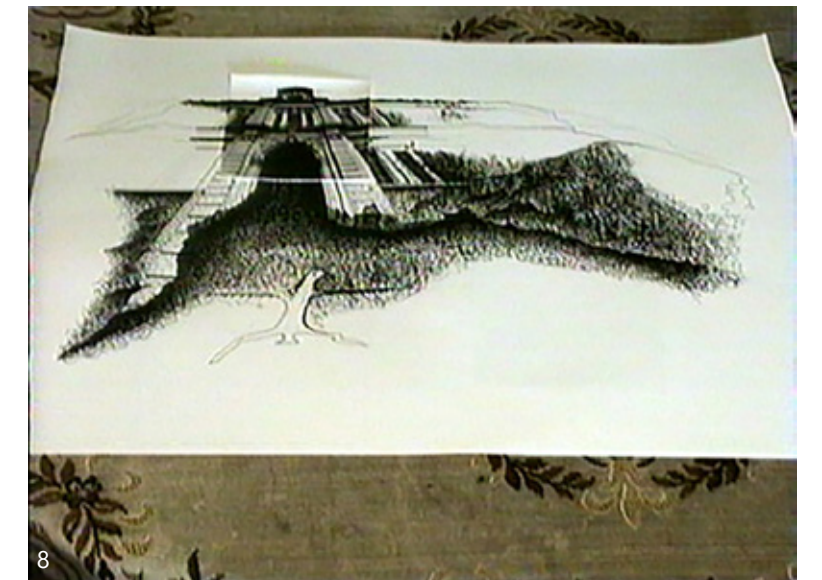
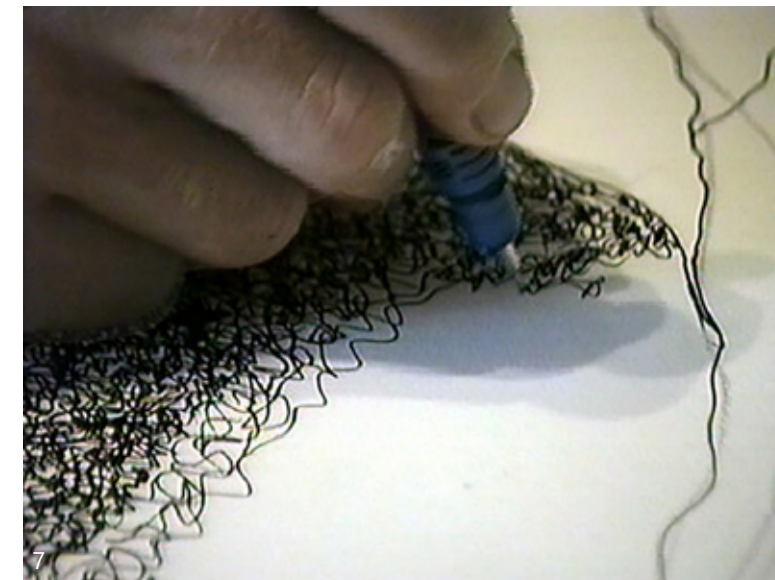
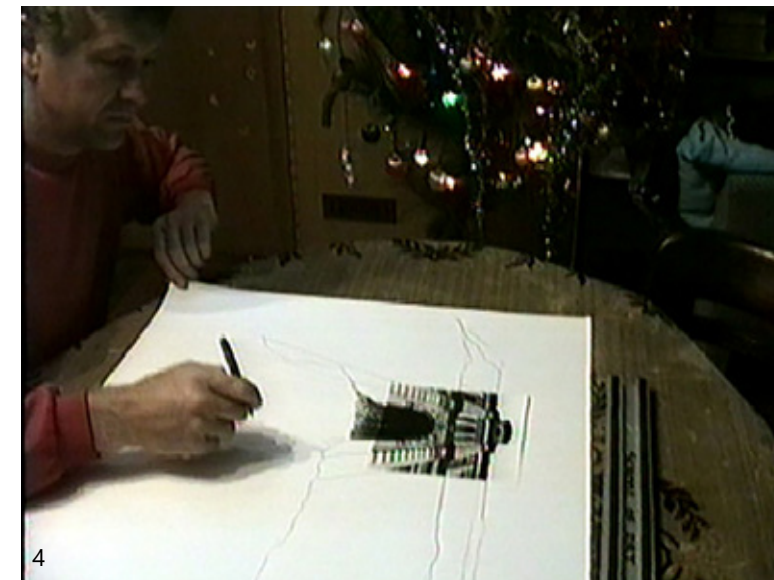
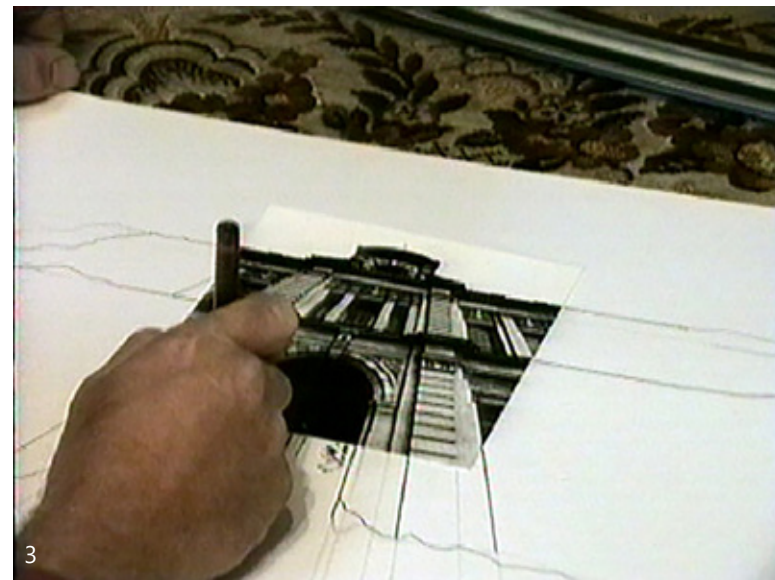
4: Key areas extending outwards from the photograph, like the deep shadow in the archway are filled in with ink.

5: Extending outwards the drawing takes on its own visual dimension.

6: The process of building up the tone through a series of lines continues.

7: As larger areas of the images are filled in as larger areas of the images are filled in

8: The drawing continues until the finished work, [*Thames St Oamaru*](#), is complete.



DRAWING from NATURE

Exhibitions

1992

- Drawing from Nature, , Forester Gallery, Oamaru, New Zealand
- Drawing from Nature, Salamander Gallery Christchurch, New Zealand
- Drawing from Nature, Gerymouth Public Art Gallery, New Zealand

1991

- Drawing From Nature, Assay Gallery, Dunedin, New Zealand
- Drawing from Nature, Aigantighe, Timaru, New Zealand

Lloyd Godman

Lloyd Godman has an MFA from RMIT. He established the photography Dept at the Dunedin Art School which he was head of for 20 years before moving to Melbourne in 2005.

Godman's work has always focused on environmental issues and in terms of photography, is always experimental pushing the boundaries. Drawing from Nature sees the experimentation intersect the drawing photographic divide and fuse them in an intriguing manner.

In an environment where there was much debate on the merits of photography as an art; *I remember at the opening of Drawing from Nature at Assay Gallery, the head of the Art School was quite shocked and commented, "I had no idea you were an artist as well as a photographer".*

"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

"Lloyd Godman's twin careers of serious and successful organic gardener and practicing artist of great creative energy converge in new and constantly surprising ways to make art about the ecological concerns that underly his gardening. Over almost three decades his art has widened out from relatively traditional landscape photography to include elements of performance, audience participation art and multimedia installation to explore the tensions between electronic consumer society and the ecosystem." Artlink magazine



"The lateral thinker of Australasian photography"
Julie Millowick 2007

"Expand your consciousness by visiting his inspiring and thought-provoking website: <http://www.lloydgodman.net>." Dean Brierly