Projects for our

PLANeT

Lloyd Godman

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Overview of Lloyd Godman's art practice

Environmental issues have been at the centre of Lloyd Godman's art practice since 1983.

"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 underlay 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 - Ecology: Everyone's Business - Vol 25 no 4 - Dec - Jan 2006

"It is doubtful if Australasia has a more protean, visionary and ecologically committed artist than Lloyd Godman. Godman's projects "attest to (his) refusal to recognize limits regarding what and how photography can express" **. B&W Magazine USA 2008**

In 1996 Lloyd's engagement with both photography and gardening fused. With light as an essential ingrfedient to both processes, he began investigating plants and the process of photosynthesis as a light sensitive photographic medium. (in his view an abstract form of photograph) In various forms he has continued to investigate this concept since this time.

...the largest photosensitive emulsion we know of is the planet earth. As vegetation grows, dies back, changes colour with the seasons, the "photographic image" that is our planet alters. Increasingly human intervention plays a larger role in transforming the image of the globe we inhabit.
Lloyd Godman ecological artist - 2006

L**loyd has had more than 40 solo exhibitions, and over 200 group exhibitions, won several awards and undertaken various commissions, the latest of which was a commission for the La Trobe Regional Council for "Green Expectations" sustainability festival in 2008.**

Context - Previous Projects incorporating Bromeliads

In his art practice Lloyd Godman has worked extensively with Bromeliads plants and have gained in-depth knowledge of there habitats, form and growing conditions. For Lloyd, as epiphytes, (plants that grow on other plants but take no nourishment from them) these plants symbolize the concept of sustainability - they live on a host without detrimental effect. Having evolved to take in their water and nutrient intake through small cells on their leaves they are well suited to vertical garden adaption, suspended sculptural and installation work. Many species are also xerophytes, which means they survive on minimal amounts of water.

Alchemic symbol for ***ESSENCE*** grown into the tissue of a Neoregailia Bromeliad plant - 1998

Photo-syn-thesis 1996

This the first series of works using these plants, where alchemic symbols were grown into the living tissue of Bromeliad plants in a process Lloyd calls ***Biotic Imprinting*** or ***Photosynthetic Printing***.

Opaque tape is cut into the desired shape and placed on the leaf which is left in the sun for about 4 months. As the Bromeliad plants like Neoregelia mature the inner leaves change from green to red, purples etc. The botanical term for this colouration is the inflorescence and the opaque tape mask inhibits the process, eventually creating an associated image grown into the tissue of the plant leaf. The process is similar to using any photographic contact printing method, or the photograms of Man Ray. While the vivid inflorescence can last for several months, once the tape is removed the image begins to fade over time as the pigment equalizes with the surrounding tissue or eventually dies with the parent plant.

The works survive through photographic documentation.

More - http://www.lloydgodman.net/Photosynthesis/PHoToS/Psyn/pmask.htm

Plant Room - 1997

Installation of epiphytic Bromeliad plants in the Plant Room (boiler house) at the Otago Polytechnic which contains 3 coal burning furnaces for heating the building complex. Dunedin, NZ. The work was a juxtaposition of the parasite (the boilers) and the epiphyte (the Bromeliads). The Bromeliad plants were installed for a week without any detrimental effect.

More - http://www.lloydgodman.net/Photosynthesis/PHoToS/Boil/index.htm

Class I fication - 1998

Museum case, Tillandsia plants, museum labels, pins. Comment on the structured classification of plants and plant species from nature. The Tillandsia plants were in a gallery with air conditioning for several weeks.

More - http://www.lloydgodman.net/Photosynthesis/PHoToS/Mus/index.htm

Light - 1998

Bromeliad Plants, projected light

Comment about the relationship of plants, light and photosynthesis. The combined shadows of the suspended plants created the word ***light*** as a shadow on the wall. The Bromeliad plants were in a gallery with air conditioning for several weeks.

More - http://www.lloydgodman.net/Photosynthesis/PHoToS/Light/index.

Lift - 1998

Installation of epiphytic Bromeliad plants in the Lift at the School of Art Otago, Polytechnic, Dunedin New Zealand. The lift was filled with plants leaving only enough space for one person. Riding in the lift provided a very different and eerie sensation. The Bromeliad plants were installed for a week without any detrimental effect.

More - http://www.lloydgodman.net/Photosynthesis/PHoToS/Lift/liftA.htm

emplant - 1998

An installation of Bromeliad plants on a mannequin, a woman and a skeleton. The work is a progression of the ***LIFT*** installation. The surrogate, the human, the remains. Tallandsia installation. Tableau Vivant .

More - http://www.lloydgodman.net/Photosynthesis/PHoToS/empl/1empl.htm

disturbance in the field - 2001

Installation of an epiphytic Tillandsia plant. A shadow image of the plant was projected onto a sheet of photographic paper and during the exhibition a comet like shadow image of the plant self-developed through the action of light.

More - http://www.lloydgodman.net/Photosynthesis/PHoToS/field/index.htm

enLIHGTen - 1999

Interactive projection installation, Bromeliad Plants, projected light - Dunedin NZ. The audience entered a darkened gallery, and as they moved through the space they randomly triggered projectors which created shadow patterns of the plants on tissue paper screens. Comment about the relationship of plants, light and photosynthesis. The plants were suspended in an unheated gallery during mid winter, in near darkness for several weeks with no detrimental effect.

sup/PORT - 2001

Installation of Tillandsia plants on suspended chairs. This was an installation of Tillandsia Plants in Hafslund Upholstery shop window Port Chalmers, Dunedin as part of the LOAD project organized by Georgiana Morison that ran along-side Vision Art

More - http://www.lloydgodman.net/Photosynthesis/PHoToS/support/support1.html

@ the Speed of Light - 2001

An installation of self developing photograms, where Tillandsia Plants were suspended in the centre of the gallery, light was projected through the plants creating shadow patterns on sheets of photographic paper. Shadow images of the plants slowly developed onto the paper through the action of light during the installation.

More - http://www.lloydgodman.net/Blue/indexB.htm

enLIGHTen II - 2008

Interactive projection installation, Bromeliad Plants, projected light - Burrinja Gallery, Upwey Victoria, Australia. As the audience moved through the space they triggered random projectors which created shadow patterns of the plants on tissue paper screens. Comment about the relationship of plants, light and photosynthesis. The plants were suspended in an unheated i gallery during winter, in near darkness for seven weeks with some detrimental effect on the plants.

The Bromeliad plants were in a gallery with air conditioning for several weeks.

More - http://www.lloydgodman.net/Burrinja/enlighten1.html

Lloyd Godman's interest in the Urban Environment and Architecture

Incorporating plants in his art practice has allowed Lloyd to make pertinent environmental comments while contributing to the ecosystem of the planet in a practical and more permanent manner. As part of the initiative to green our cities, Lloyd is aiming to utilize his knowledge in this area to explore plants in living walls and other suspended structures in association with urban environment. The fusion would combine another interest of his, architecture, which he has been exploring through several photographic projects.

From the ***Di/VISION*** series

The sky offers access to the infinite - in a mysterious universe it elevates our spirit - as civilization advances, our buildings grow taller, dividing the heavens without thought or planning.

The frame, integral to photography, defines the subject. Specific aspects are included the remainder is excluded. These Photographic works investigate issues of diVISION - in both the Camera Frame, what lies within the frame what lies without, and how the heavens become divided.

More - http://www.lloydgodman.net/Division/CD/Index.html

From the ***Acute*** series -

This is a series of photographs of architecture that sit on acute angle sites, each offers an alternative tension a special 'feng shui'.

More - http://www.lloydgodman.net/contest/index.html

Bromeliads in situ.

Suspended Bromeliads growing in the north facing entrance way to Lloyd Godman's residence in Dunedin New Zealand 2004.

With his move to Australia in 2005, Lloyd had to sell this collection of plants and re-establish another collection at St Andrews, Victoria, where he now lives. The colder climate of Dunedin gave Lloyd a good understanding of the cold tolerance of various species.

Tillandsias growing on an upright at St Andrews. 2008
These plants have survived thermal extremes of 46 degrees.

Tillandsias growing on a shed wall at St Andrews. 2008

Advantages of Bromeliads in living art structures

• Weight: Because the use of these plants for suspended works and vertical gardens does not require an elaborate supporting structure or hydroponic reticulation system, the relative weight compared to hydroponic systems is very much reduced. As well as reducing the cost on installation infrastructure this factor allows great flexibility.

• Location: As true epiphytes these plants can not only be grown on vertical walls but suspended over head. Bromeliads provide a wide range of species that can be selected for positions of full sun, dappled light, and shade. There is also a good range of miniature to fairly large plants for each of these situations. Some plants will also tolerate frost.

• Availability: Where as with other vertical garden systems panels may need to be pre-grown, which can take over a year, Bromeliads can be installed almost immediately – of course this is dependent on the availability of the selected species from nurseries.

• Water demand: As xerophytes the plants require very little water; however they do respond to regular misting and need an associated watering system.

• Colour and design: The atmospheric tillandsias tend to have a silvery colour while tank species like Neoregelia afford a wide range of often vivid colours and shapes.

• Maintenance: As the metabolism of these plants is relatively slow, they require less maintenance than plants grown in hydroponic systems.

• Flexibility: Plants can easy be moved to produce a different design, they can be arranged to hang in almost any configuration.

• Projection shadows: When adapted for suspended installation, the arrangement of plants can be designed to project a shadow image onto the ground below.

• Reverse cycle Cam: As a means fo retaining water, thee plants reverse the day night photosynthetic cycle, which means the stoma is open at night rather than during the day. This also allows the plants to absorb CO_2 and release oxygen during the night - most plants absorb CO_2 during the day.

Suspended *Tillandsia Spriral* - Baldessin Press - Lloyd Godman - 2008

Many Bromeliad plants are epiphytic, THEy use Other PLANTs and TREES as supports but take no nourishment from them. Because they have evolved in a manner that allows them to absorb moisture through special cells in their leaves, they are able to inhabit A HUGE RANGE of climates. FOR instance the Tillandsia or air plants grow in THE extremely dry and hot climates of deserts But can also withstand cold and even frosts. On the other hand; for Vriesias it is the more STABLE warm humid jungles of the Amazon that provide the ideal CLIMATE. Bromeliads are members of a great family of plants, the best known to humans being the edible pineapple. Bromeliads usually consist of a rosette of strap shaped leaves that often form a reservoir, which holds water from The Centre Of which a Colourful inflorescence emerges during the flower phase of their existence.

Lloyd has been growing Bromeliads since 1980, and has gained a great deal of knowledge about the growth habits, water, light requirements and frost tolerance of various genus and species.

Lloyd was an invited speaker at the International Bromeliad Conference, Chicago, USA in 2004.

These plants are often associated with orchids and possess a similar exotic allure - many orchid collectors also collect Bromeliads.

On the left is a statement Lloyd used to accompany one of his works - sup/PORT 2001, which gives a brief but insight into this intriguing family of plants.

Different colours and fonts in the text offer embedded ecological messages - how many you can decipher?

For example - the green text reads - “plant trees for a stable climate”.

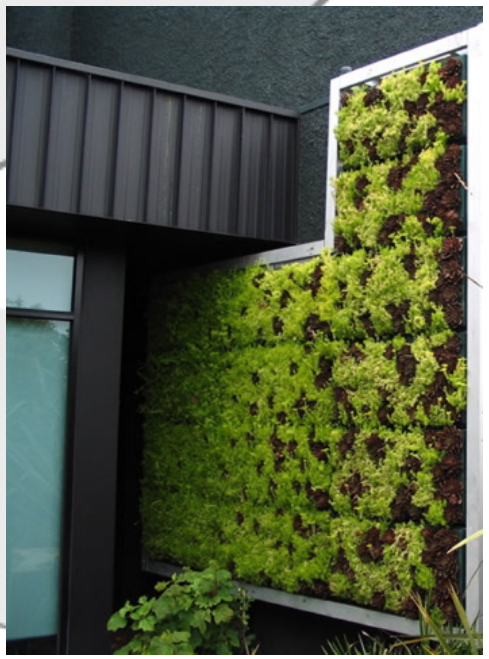
Some existing approaches to living walls

A green wall is a wall, either free-standing or part of a building, that is partially or completely covered with vegetation and, in some cases, soil or an inorganic growing medium. They are also referred to as living walls, biowalls, or vertical gardens. There are two main categories of green walls: green façades and living walls. Green façades are made up of climbing plants either growing directly on a wall or, more recently, specially designed supporting structures. Living walls are made up of pre-vegetated panels or fabric systems that are attached to a structural wall or frame. The modular panels are often comprised of polypropylene plastic containers, geotextiles, irrigation systems, a growing medium and vegetation. Nutrient rich water is trickle feed down the wall in a hydroponic manner.

There are two major categories: green façades and living walls .

1. Green façades are wall systems where climbing plants or cascading groundcovers are trained to cover specially designed supporting structures. Plant materials can be rooted at the base of the structures, in intermediate planters, or on rooftops. Green façades can be attached to existing walls or built as freestanding structures.

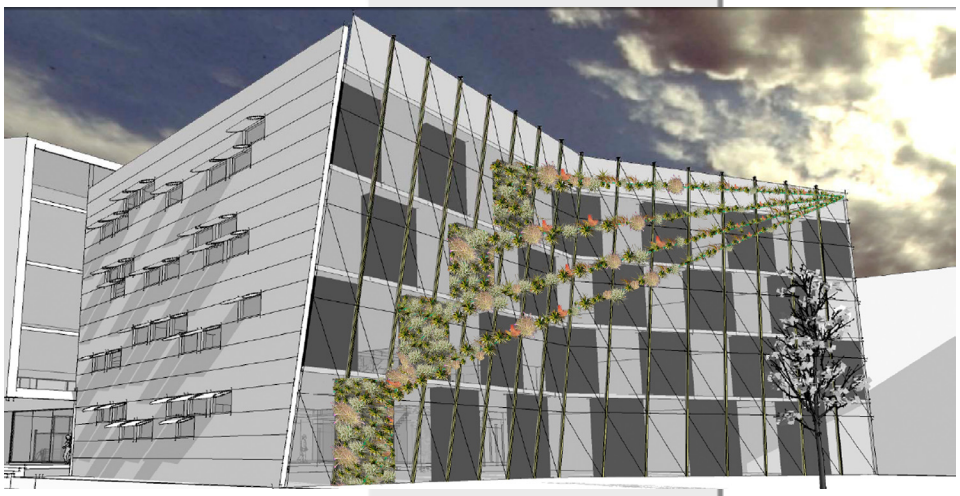
2. Living walls (also called biowalls, “mur” vegetal, or vertical gardens) are composed of pre-vegetated panels or integrated fabric systems that are affixed to a structural wall or frame. Modular panels can be comprised of polypropylene plastic containers, geotextiles, irrigation, and growing medium and vegetation. This system supports a great diversity of plant species, including a mixture of groundcovers, ferns, low shrubs, perennial flowers, and edible plants. Living walls perform well in full sun, shade, and interior applications, and can be used in both tropical and temperate locations.

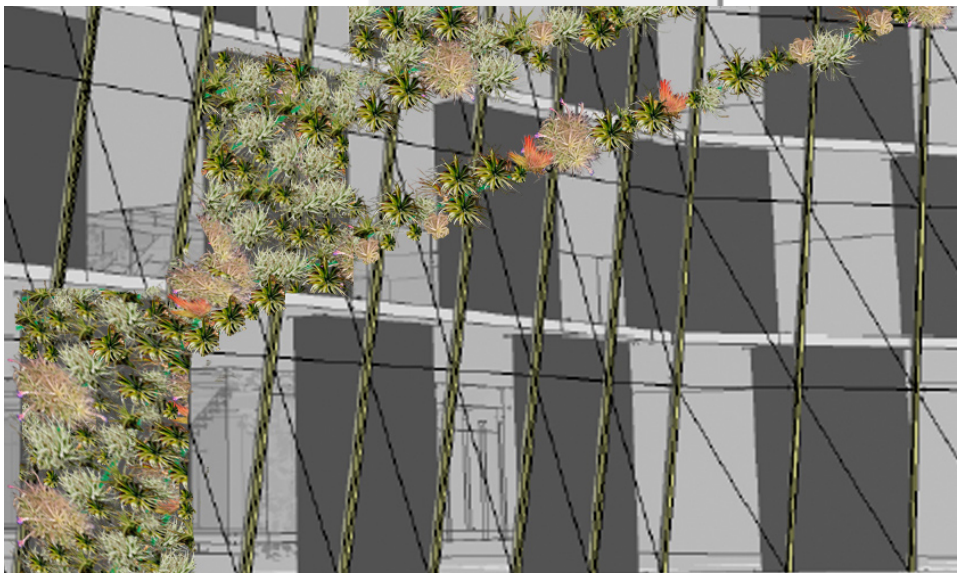


Lloyd Godman's approach to living art structures

As xerophic epiphytes Tillandsias do not require the same support structure or complex watering mechanisms and can in fact be grown on wires, suspended between buildings or adjacent walls they offer the opportunity to apply the living wall concept in a wider range of options. Lloyd is developing a series of works of living sculptures where the plants are attached to an armature which can be suspended between building, supports or hung on walls.

On sunny days, suspended works have the added potential of not only screening the direct sunlight, but also projecting shadow images onto the ground below that alter during the day. Of course the position and perspective of these shadow images alter during the day as the sun moves across the sky.

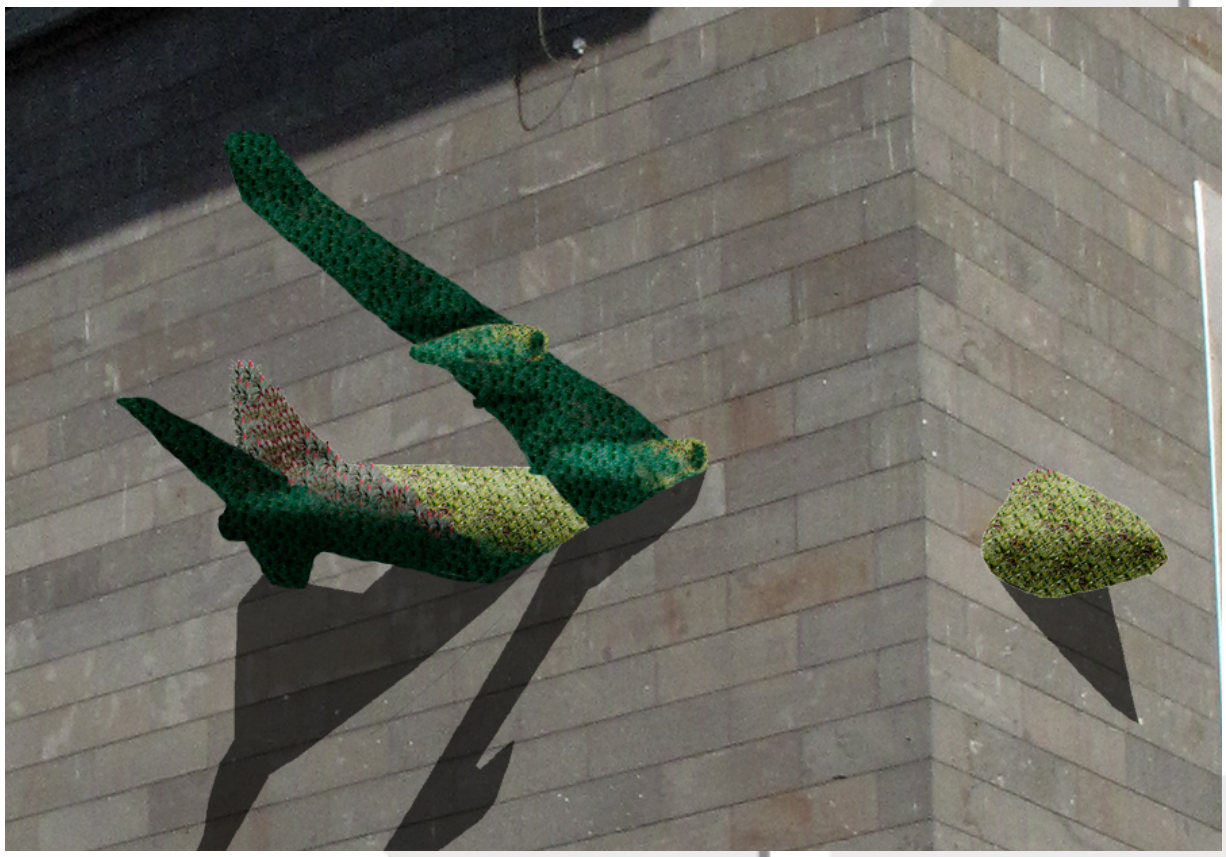




Combinations of living walls and suspended works can be integrated into the same location as in this Mawson Lakes proposal. The lines of plants were also designed to create shadows across the facade of the building that moved with both the time of day and the seasons.

An idea for a living 3D sculpture for NGV Melbourne.

The work would be constructed from a wire armature and the tillandsia plants embeded onto this.



An idea for a living 3D sculpture for ACCA, Melbourne.

The work would be constructed from a wire armature and the tillandsia plants embeded onto this.

Relevant commissions & other plant works

For the **Sustainability Festival** at Kernot Hall, Morwell, Victoria Australia during May 2008, Lloyd was commissioned to construct and install a large temporary installation (10.3m long - 4.1m wide and 4.2m high) - a Carbon Obscura - that reflected the (electrical) GRID concept - the work was one of the key works exhibited in Canberra in September 2008, as part of VIVID National photographic festival, was selected for the Yering Station Sculpture Award 2008 and relocated to the Latrobe Regional Gallery from Dec 2008 to March 2009.

The work consisted of a darkened structure outdoors with thousands of pinhole drawings pierced in the opaque membrane that referenced light, photosynthesis, trees, the generation of electricity through coal and the consumption of electricity. As the audience stepped into the space that triggered a fog generator, and when the sun was shining the sunlight materialised as rays of light. The pinholes also created a series of light projects onto the walls and floor and these projections moved in unison with the suns movement across the sky.

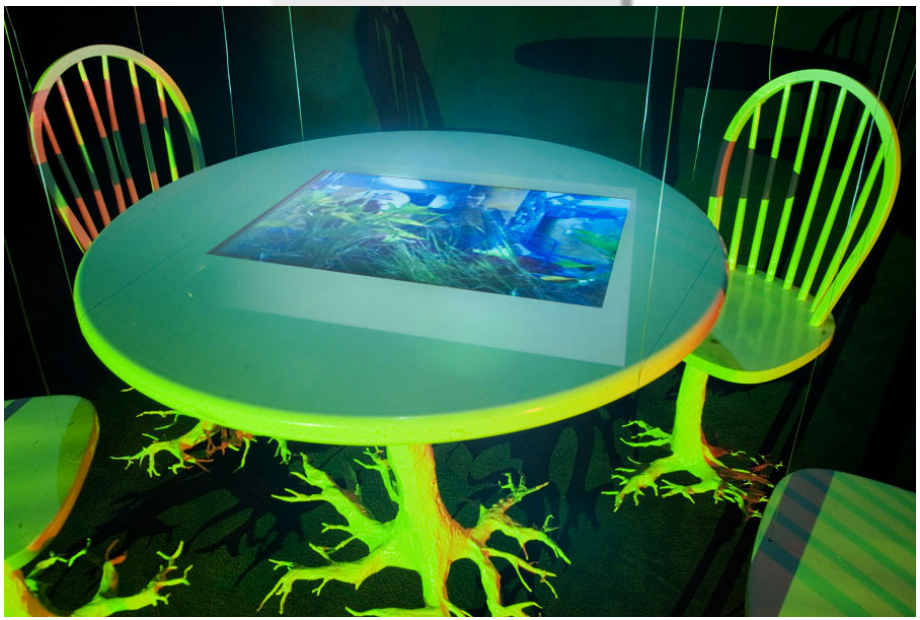
Interior of *Carbon Obscura IV*

Timed Lapse - Burrinja Gallery 2008
More - http://www.lloydgodman.net/Burrinja/time.html
& - http://www.lloydgodman.net/Burrinja/Source1.html

Timed Lapse consisted of a trough with plants growing in it suspended from the ceiling of the gallery, a web cam, computer with custom made time lapse soft ware, a trigger device and a computer monitor. The audience took photographs of themselves through the plants via a joy stick which triggered a web cam. Each image was loaded into a data base. The software continually reconstructed time lapse sequences of 50 images and projected them over a two minute period. Every time a new image was added to the data base, the software reconstructed a new time lapse sequence selecting the images based from number 1 to the last image added to the data base.

The work was originally exhibited as part of the exhibition ***Accelerating Sequence: Artists respond to time and aging***, curated by Dan Talley, at the Museum of Contemporary Art Georgia (MOCA ga) in January 2005.

As part of Lloyd's Survey show, ***enLIGHTen***, a revised version was exhibited in 2008 at Burrinja Gallery in 2008. Here the timed lapse sequence was also projected onto the top of a table suspended from the ceiling which was located in an adjacent gallery.



Timed Lapse - Museum of Contemporary Art Georgia (MOCA ga) January 2005
More - http://www.lloydgodman.net/Time/index.htm

Planet IV - Ephemeral sculpture - 2006
3mm Steel disk - photosynthetic image on grass - 1.8m high -2.4 m x 4m -
Yering Station Sculpture Award, Victoria, Australia, 2006

As the sun traversed across the sky sun/shadow projection moved across a corresponding image grown into the grass.

More - http://www.lloydgodman.net/planetII/index.htm

Source I - 2005 - Ephemeral Sculpture at Bridges, Hurstbridge, Melbourne, Lloyd Godman
deconstructed chairs, table top, tree roots, plants

More - http://www.lloydgodman.net/Food/Index.htm

Lloyd Godman - curriculum vitae

Selected Solo Exhibitions

2008

• ***enLIGHTen*** - a survey show - Burrinja Gallery, Upwey, Victoria Australia

2007

• ***Impressions de Lumière*** - L'Arbre de Vie / Chateau de Blacons, France

• ***Equivalence***, Union Bank Arts Centre, Clunes, Victoria, Australia - as part of the Daylesford foto Biennale

2003

• ***Brown Angel***, Viscom 9 Gallery. RMIT University School of Creative Media

• ***When Light Turns to Dust***, Anchorage Gallery Port Chalmers, Dunedin, NZ

2002

• ***@ the speed of Light***, Blue Oyster Gallery, Dunedin, NZ

• ***Archaeology from the Religion of Technology***, Viscom 9 Gallery, School of Creative Media RMIT, Melbourne

• ***Light Drawings***, Nevills Studio, with Lindsay Crooks, Nevills Studio, Dunedin, New Zealand

2001

• ***Sup/Port***, Shop window Port Chalmers as part of the Load Project, Port Chalmers, New Zealand

• ***Archaeology:- from the Religion of Technology***, Eastern Southland Gallery, Gore New Zealand

• ***en LIGHT en***, Temple Gallery Dunedin, New Zealand

• ***Aporian Emulsions***, Forrester Gallery Oamaru, New Zealand

1998

• ***Photogram Works,*** Lane Gallery, Auckland, NZ

1997

• ***Aporian Emulsions***, Southland Museum and Art Gallery, Invercargill, NZ

1995

• ***Codes of Survival***, Southland Museum and Art Gallery, Invercargill, New Zealand

1994

• ***Homage to Baxter***, Studholm Hall, Dunedin, New Zealand

1993

• ***Codes of Survival***, Bill Robertson Library, Dunedin, New Zealand

1992

• ***Drawing from Nature***, Forester Gallery, Oamaru, New Zealand

• ***Codes of Survival***, One Person Exhibition, Solutions Gallery, Dunedin, 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

1990

• ***Symbols***, Manawatu Art Gallery, Palmerston North, New Zealand

• ***Symbols,*** Forrester Gallery, Oamaru, New Zealand

• ***Symbols,*** Eastern Southland Gallery, Gore, New Zealand

• ***Symbols***, Aigantighe Gallery, Timaru, New Zealand

1989

• ***Symbols***, Dunedin Public Art Gallery, Dunedin, New Zealand

1987

• ***Symbols***, Marshall Seifert Gallery, Dunedin, New Zealand

• ***Large Landscape Works***, Hewlett-Packard Centre, Wellington, New Zealand

• ***Secrets of the Forgotten Tapu***, , James Paul Gallery, Christchurch, New Zealand

1986

• ***Secrets of the Forgotten Tapu***, Marshall Seifert Gallery, Dunedin, New Zealand

• ***Secrets of the Forgotten Tapu***, Forrester Gallery, Oamaru, New Zealand

1985

• ***The Last Rivers Song***, (large & small works with music), Southland Museum and Art Gallery, Invercargill, New Zealand

1984

• ***The Last Rivers Song***, (small works), Marshall Seifert Gallery, Dunedin, New Zealand

• ***The Last Rivers Song***, (large works with music), Dunedin Public Art Gallery, Dunedin, New Zealand