



(Body Symbols)



Photographic works 1986 - 88

Lloyd Godman

# Low resolution version

*Body Symbols* is published in two versions

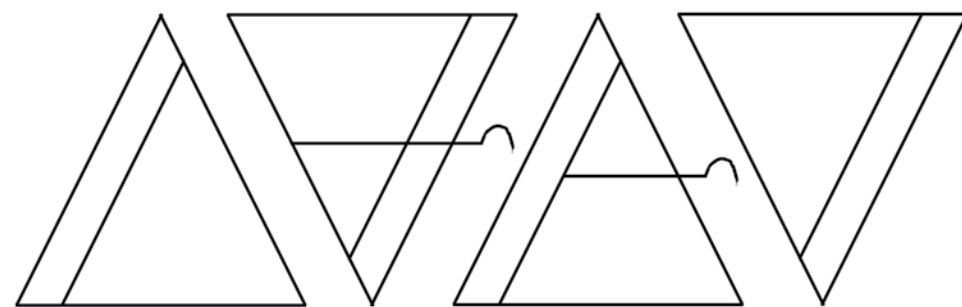
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(Body Symbols)

Photographic works 1986 - 88

## Lloyd Godman

### LLOYD GODMAN - PHOTOGRAPHS

Lloyd Godman started photography many years ago. Surrounded by a varied natural environment; he took as his subjects the river, rocks, monumental but fragile coastal structures, endless sky and earth - the wild nature of Otago. From the instant moment of a thousand drops of running water to the peaceful dream of a stone or rock, each of these elements has a very important value in his photographs. Spending hours in this environment to catch the right light from the sun, softness of shadow and emotions, he has explored an understanding of the living body of mother earth.

His photographs are based upon his immediate environment, and a whole image can be created in a fraction of a second, consequently, retaining a sense of immediacy. Instantaneously: an essence of the precious fragments of life. He achieves his best results when there is a strong flow of relationship between the two participants, the Artist and Nature. Now, using the same emotions, and the ability that photography has to describe the subject matter as faithfully as possible he is presenting us with another part of nature, The human body! A subject as old as human civilisation and often controversial.

Photography is an independent and creative medium, a medium of selection not of synthesis like other plastic arts, But it is also a medium with its own specific appeal; sharp minutely detached, with a full range of tones from deep black to pure white. A photographic print is like nothing else, it resembles neither a charcoal drawing nor water colour, it is uniquely a photographic print. Using that type of print, and photography as a medium of selection, Lloyd Godman is presenting the nude to us.

Dividing the light from the darkness or mixing both to achieve a variety of greys he creates sky and earth, water and flame, open horizons, mysterious shadows and glades of light.

Revealed is an elementscape that we have never seen in reality, because we are too busy, too prudish or we have covered our bodies with too many clothes. Without shame he is telling us the analogy that the human form has to large heavy stones, delicate unfolding flowers, part of the erosion of the soil, the dancing flicker of flames or the endless rush of water. The transformation of each part of our body in these photographs is like an infinite sky of life around humanity from past to future. A kind of Arabesque motif is mixed with the constant composition to produce symbols and metaphors with the constant composition to produce symbols and metaphors for modern life.

Small black and white squares open for us numerous ways to penetrate an image ourselves. Each part of the body has for Godman the same value, the same importance. Each part is performing, from the quiet power of being to flammable existence and the almost nonmaterialistic eternity of seconds. Small parts - a chin, a neck a shoulder with an elegant line of a breast, becoming paradigms of huge boulders and rocks looming in the distance. From primitive African images of fertility to fine calligraphic of the music of drops.

Having passed all these associations of elemental composition, it is a way of penetrating our imagination of infinity.

Enclosed in a few square centimeters, Godman forces us to examine and question our private thoughts of being. The intimate scale forces us to step forward, forces us to examine, forces us to question. This is a conscious step into our private thoughts.

Godman said that for him, "The body has the same value as the sun, a rock, water or the atmosphere; silence or sound. We are just part of the story of the universe".

Like Ruth Bernard, he sees in human forms elemental relations to the larger forms of nature; fluidity like water, space like mountain range. It is an old truth which he explores, like many artists in the past and present. We can follow his understanding to create our own vision of his view of reality. From his puzzle we can build up our own emotions of life. Filling the black and white designs with our meaning and experiences of daily life, we can enjoy his vision, tricks precision and perfection.

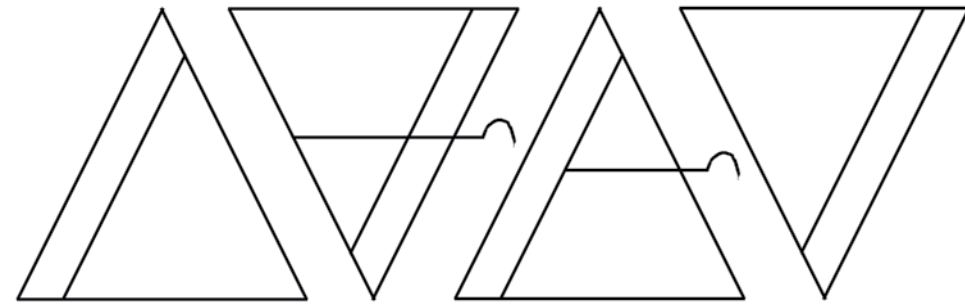
Godman's photographs are very much a conscious product of imagination, aesthetic sensibility and understanding of the subject. He carefully selects images creating in the viewer an overall cumulative effect. The body is an element of his photographs and the world. It is a symbol for him and his work. The body is a parallel between the outside of us and the inside of his photographs. These symbols are universal and global.

This exhibition represents a celebration - a hymn to the beauty of the body as it is. It is unconventionalised, uncovered, being full of vitality and erotic sensuality.

Possessing a highly developed sense of abstract forms and acute sensitivity to harmony, these works carry out the words of Edward Weston (one of the greatest photographers of our time); that "to photograph a rock or body it has to look like a rock or body; but it must be more than a rock or body". To succeed the work must transcend the subject and materials of the medium. In their final effect these works do just that, for they allow us to forget the subject, even though it is the human figure, and the medium, even though they are literally only photographic prints.

Edward Sakowski 1989





(Body Symbols)

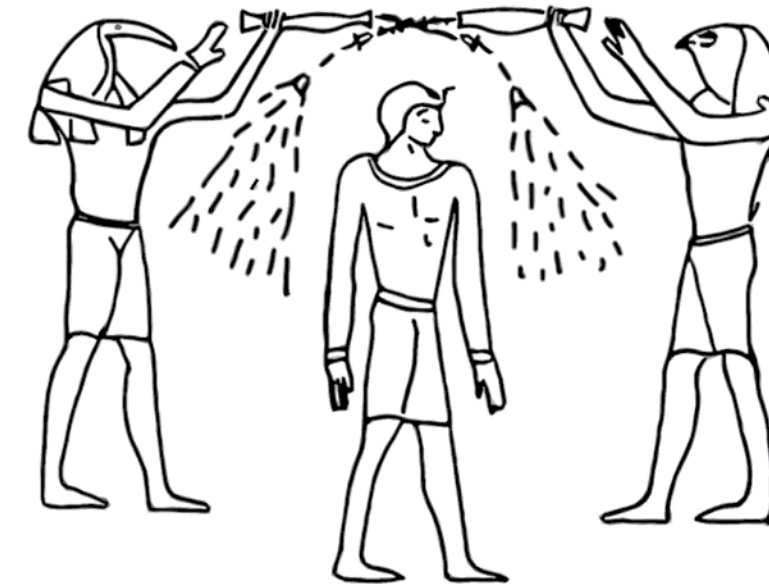
## Photographic works 1986 - 88 Lloyd Godman

Body Symbols is a series of black & white photographs exploring the visual relationship of the human body and the ancient organic elements - earth, air, fire and water.

## The Transitory Fusion of Flesh

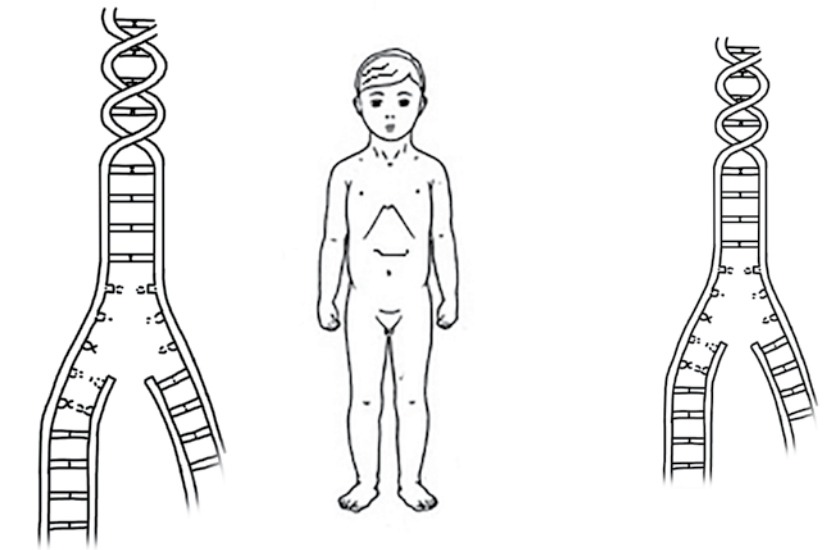
Physical constructs dictate much about our body, evolution of function pre-scribes form, a secular form we all attempt to become familiar with during our life, a form we have metamorphic perceptions of, the human state, a body.

During a body's existence, environments ordain the state of its being; the internal body, the external body. While the internal "landscape" is fashioned by environmental events peculiar to the individual and a "body culture" emerges, the physical state is dependent upon a unique set of environmental circumstances, it is a paradigm we all share; there is an inseparable "body nature" common to all. The physical body represents an equilibrium, that sustains life, a delicate equilibrium of organic elements arranged in a specific pattern.

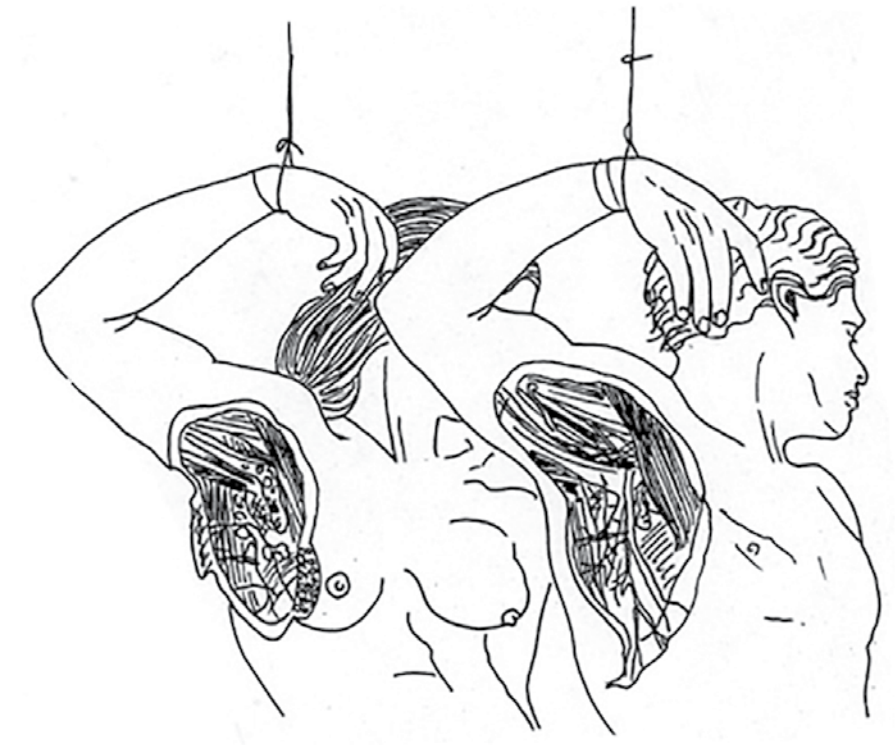


Bodies are bound objects, restricted to narrow and specific biotic ordinances, irrevocably tethered to a confined spectrum of specific prerequisites. From the infinite possibilities of universal amalgam they are constrained to a unique segment of conditions needed to sustain a predetermined strain of life.

Whether by chance or design a body is confined to certain physical and organic laws, a narrow band of life-supporting circumstances, and while this is so, they are in constant change, any sense of physical stability is only relative.



Like so many organic structures there are phases, phases of conception, phases of growth, phases of replication, phases of decay and the final phase of death. Every body has its constraints, its limitations, and however imperious our attitudes might be, it is a fugitive structure, it is delicate, it is dependent, it is reliant; there is an inevitability of mortality adjutant to flesh and bone. The thread that is the living human body has a tenuous connection with a state called life and a sensitive relationship with an infinite range of environmental potentials. The correlation extends beyond gender, beyond race, beyond class, beyond age, beyond religion, beyond wealth, even beyond being human. The body of any creature is a brittle container, a temporary uniting of potentially unstable parts for the duration of a life.

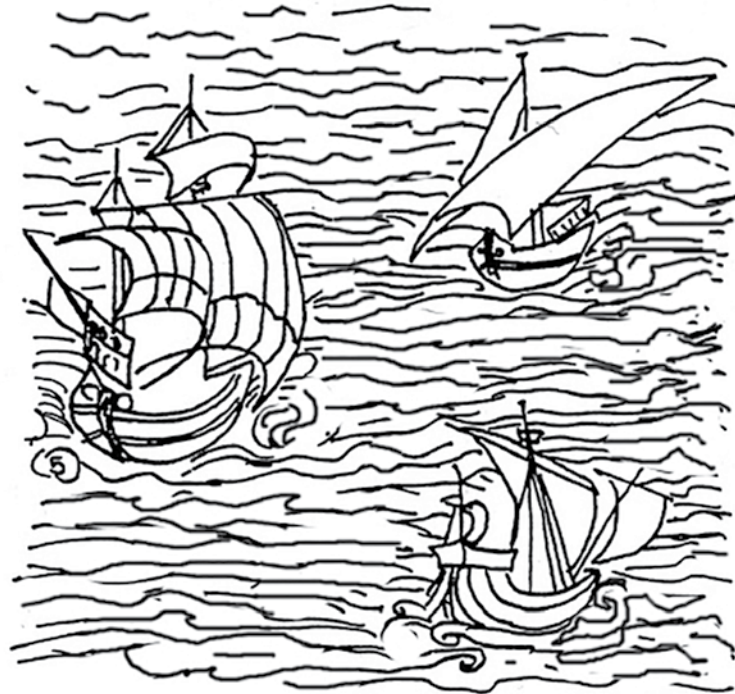


Life, thrown together from voidal confusion, sucked from the ether of the universal vortex, from the volatile elements that envelop us. We, like all life, are just a part of the great activated spiral of cosmic dust, we are but a transitory fusion of flesh with the capacity to extend our self through the next generation by the eclectic encoded formula of DNA that we carry. With us on our journey we carry this encrypted formula, a complex personal code, designated as deoxyribonucleic acid, DNA.

Or conceivably we could determine it as a combination of the “cardinal symbols”, the ancient symbols of the old alchemists, the four symbols of earth, air, water and fire. Combinations of these symbols of past, present and future impermanently fused, momentarily held fast by powerful arcane forces. What holds us together, is the nature of our existence - organic/spiritual/ chemical/synthetic/physical/tangible/ imaginary, all of these combined; or another facet yet to be discovered?

*“Death alone discloses how insignificant are the puny bodies of men”.*  
Juvenal

Ideas about associating the body with these elements are not new. While the beginnings medicine developed from the Middle Eastern cradles of civilization where disease was thought to be inflicted by the gods and treatment was by exorcism, “Aristotle (384-322 BC) played down the importance of the supernatural and developed a “logical view of the human body being composed of the four ‘humours’, and idea that was first proposed by the many authors of the Hippocratic Corpus of the fifth century BC. These liquids (blood, phlegm, yellow bile and black bile) were in balance and affected the body as a micro-cosm of the world order just as earth, air fire and water affected the world itself, the macrocosm.

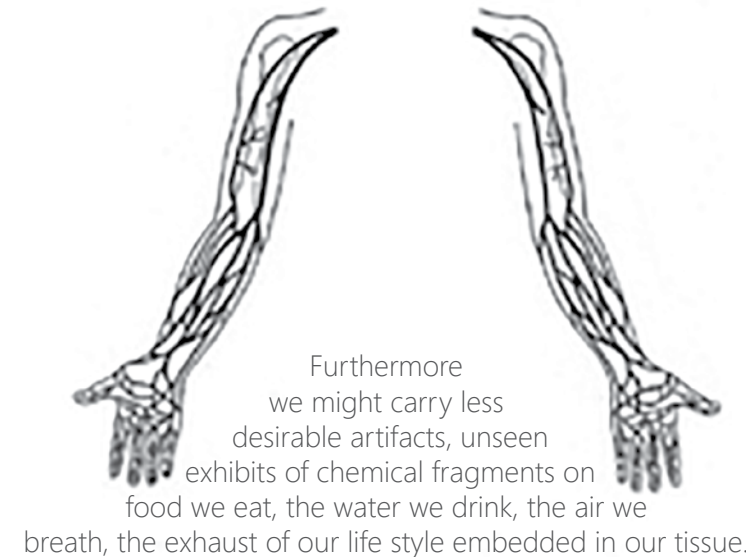


*“Skin is like wax paper that holds everything in without dripping.”*  
Art Linkletter

The body as a vessel, a container that holds us together, creates a certain shape, a distinctive form: head, torso, limbs, complex integrated convex and converse forms fashioned into a complete body, self contained, an impervious vessel. And contained within the body the private, the incorporeal: knowledge. Knowledge of what we believe, of recent experience, of emotions, of intellect, residual memories of a more distance past, nostalgia of past sensory experiences, echoes of this life, perhaps of a past life, reflexes of physical knowledge, the psychological container of who we are, even the container of dreams, premonitions of the future.



We are walking museums, assimilations of our physical, emotional and intellectual experience, repositories of life’s encounters, and our constructs, attitudes and beliefs are artifacts of these engagements; experiences fashion the individual. But we are also physical museums, with artifacts from the ancient alchemic symbols: “Each of us is a mobile museum. The fluid in our bodies is a perfect replica of that ancient sea in which we grew to fruition” . Fragments from earth, fire, air and water. Purified by water, consumed by fire constructed from the earth returned to the soil, breathe deep the atmosphere, breathe deep the prana, cycles materialize, transform, mutate, regenerate, maintain, disintegrate, spiral.



While it possible to deconstruct the mental constructs of the body, to debate the issues, it’s difficult to breach the organic reality of the body. We can ignore it but we can not divorce the fundamentals, they are inseparable, we are organic beings. For the body is also a container of what we eat, what we drink, what we breathe: solid, liquid, gas. Like a blotter soaking, absorbing organic-chlorines, pentachlorophenol dioxin residues, toxins build up in our cells, vibrating DNA off course with perfidious replication.

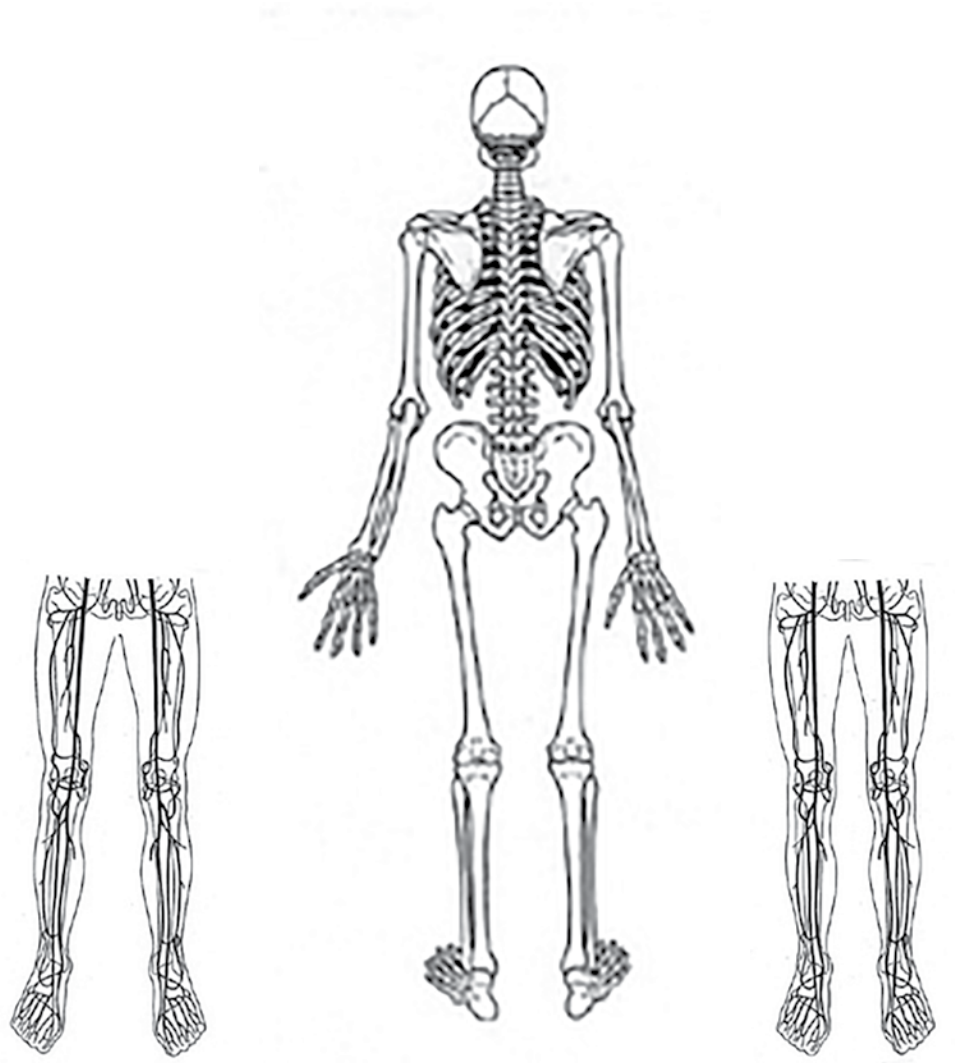


Recent information suggests that chemical build up in the contemporary body changes the tissue. For instance, when a corpse was cremated thirty years ago the temperature that fire and flame consumed it at was much less than now. The toxic chemical build up in our cells inhibits incineration, and now they must be cremated at a much higher temperature. We are not only the old adage what we eat, but also what we drink and breathe we are the accumulation of toxic particles through our life-sustaining systems. The accumulation of our replenishment and exhaust.



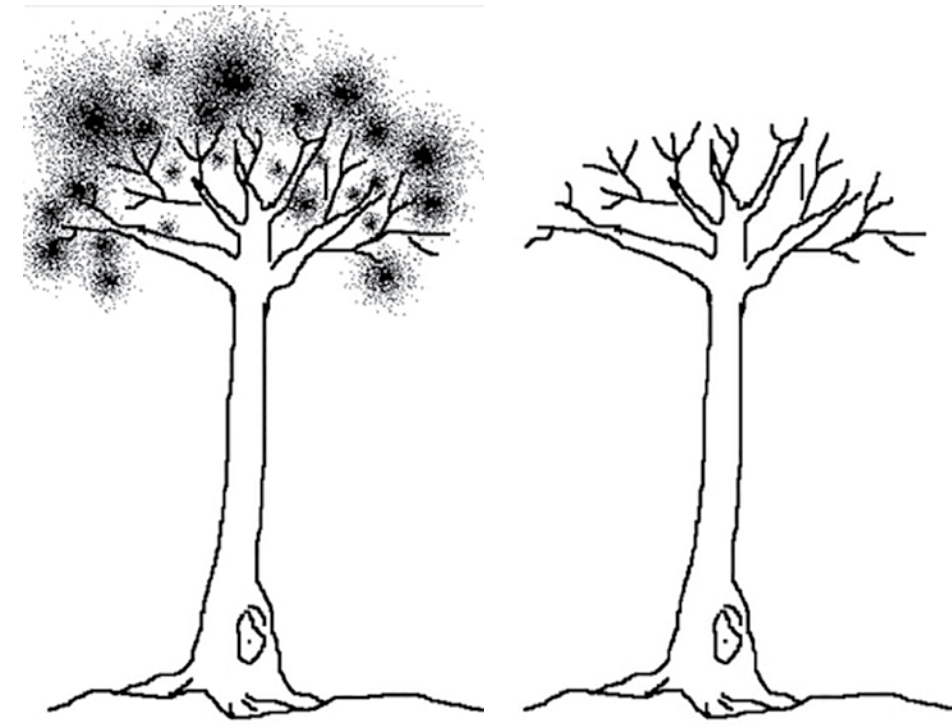
Whatever our belief, the dependence of our present state called life is inextricably linked to balance; a balance sustained by certain physical principles. With these we are physically alive, we are fused together; without these we dissipate, we cease to exist, die. The nature of our existence is an organic one and we can not eradicate the organic reference. In a quotidian painless state we may seem disconnected from our body, there might be a homogeneous

unreality, a strange contented idle where the body seems to do nothing, where it glides, where it descends into a state of ignored existence. For some people pleasure might disconnect this further, but the physical body is a state we can not escape, a reality illustrated by the point of impact, when this illusion collides with another material object, inflicts pain or damages the body; suddenly the body is felt, it is explicitly physical. Via twinges of pain, euphoria, pressure, or other sensations, the mind acknowledges the body. Through life we weave a line between pleasure and pain, the physical feeling and the unfeeling of comfortable numbness, where we deny the body another thought, perhaps only periodically sensing the reality of the body and its demands.

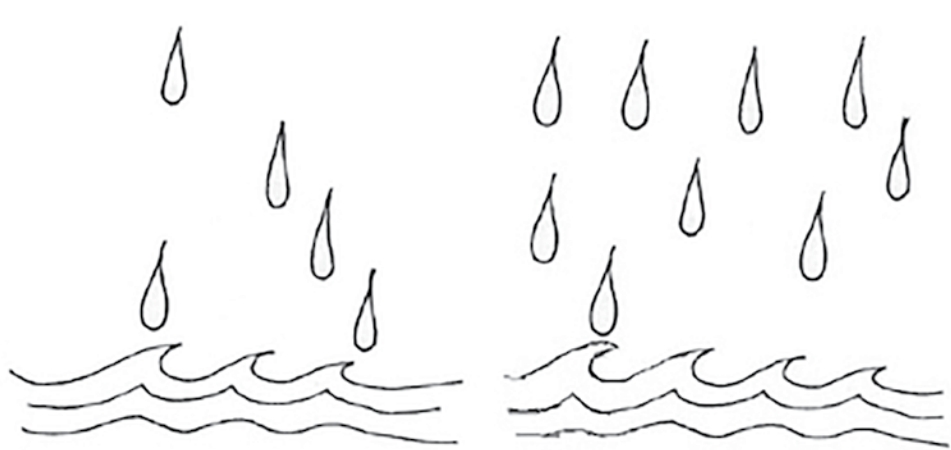


*"Our bodies are gardens, to which our wills are gardener's" Shakespeare*

The sharing of organic resources is inevitable. Water falls as rain on the coast of the great South American continent, and by the time it reaches the ocean again it might have been absorbed by a life form, evaporated and fallen to earth 5 or 8 times. Through the living pulse of the rain forest it is sucked from the ground, evaporated condensed and precipitated repeatedly; each entity is part of a larger more complete eco-body. From body to body the single life form that uses this resource is not predestined, it does not stand alone, there is no reservation, only a sharing; the water I drink today could quench your thirst in the future. Not only are we the gardeners, we are part of the garden. In a similar manner, air moves unseen around the planet, your breath exhaled, and then replenished can be my prana in another time, the same breath shared by the poverty-stricken, the complacent and kings. The body's existence on earth relates to a comprehensive planetary cycle.



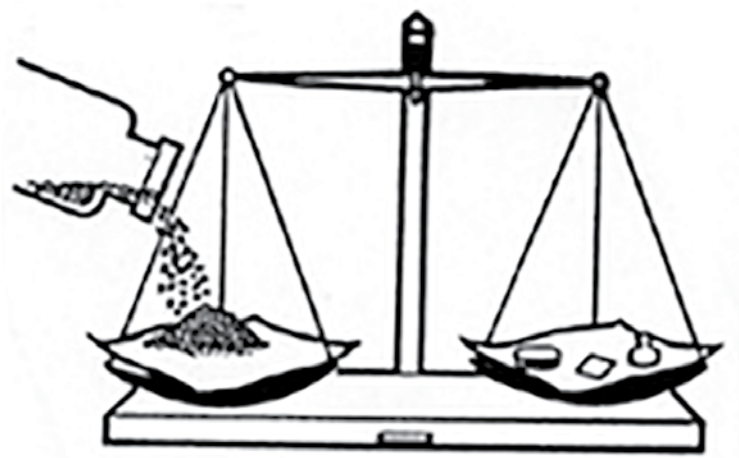
To understand the essence of life, science attempts to probe every inch of the body, every infinitesimal detail, ever closer through macro view after micro view, electron microscopic realities, fibre optic probes, the whole broken down into smaller and smaller components, organs into sections, sections right down to single cells, nuclei. Relationships of one to another studied at depth. Answers lie in ever smaller microcosms. Much understanding and progress has been made on how the body works; through research and application, lives have been saved, extended by this science, remarkable methods have been devised to extend the life of the body. And yet obvious and seemingly cardinal secrets are ignored or elude us. We reject the larger body, the earth body the planet.



However antediluvian the alchemists symbols may appear to us in this age of quantitative chemistry, the defined, the specific, DNA, they can still function as effective symbols, as the essence of our physical being. In fundamental terms, we are no more than these four basic elements EARTH, AIR, WATER, FIRE.



We need the right components of earth's elements to grow, to survive, the wrong ones and we are poisoned, the body withers and dies. EARTH is the great fertility symbol; it provides stability, a gravity, it is hard, it is an anchoring device. AIR is transparent, ethereal, light, it is the exchange of gases that we breath and recirculate with the planet's vegetation. WATER is the eternal liquid, the great purifier, a most essential exchanger of life. And FIRE is the sensitive warmth of the sun, the element that causes other effects or the consuming transitory flame that hastens exchange. Splinters of all these four elements exist in all of us. Nothing lives with autonomous self-reliance; interdependence prevails.



Exchange  
exchange  
rearrange  
exchange  
element  
after  
element  
exchange  
rearrange

But there is a culture who acknowledge their body, a culture “in tune” with their body, a culture where mind is directed less to other aspects of the world outside and more to the body; there is a culture where the body replaces life itself; there is a culture of body consciousness. For the fitness fraternity or beauty clique the body becomes an obsession; their focal point is how bodies look, how they perform. Their cerebral and physical energies are focused on the body beautiful and its performance. They become aware of the body, how bodies are honed to physical perfection, how muscles are toned, trained, made taut, relaxed, how to reach peak physicality, or through dieting, the extremeness of eating disorders and surgery, how to become slim and trim, how features can be idealized, how breasts can be enlarged, reduced, how noses can be shortened etc, to attract the ‘gaze’, how to become the body beautiful, and their life revolves around activities to maintain, improve and admire, (or have others admire) their body. Utopian curves, skin colour and texture enhanced, muscle shape intensified by natural means and artificial.

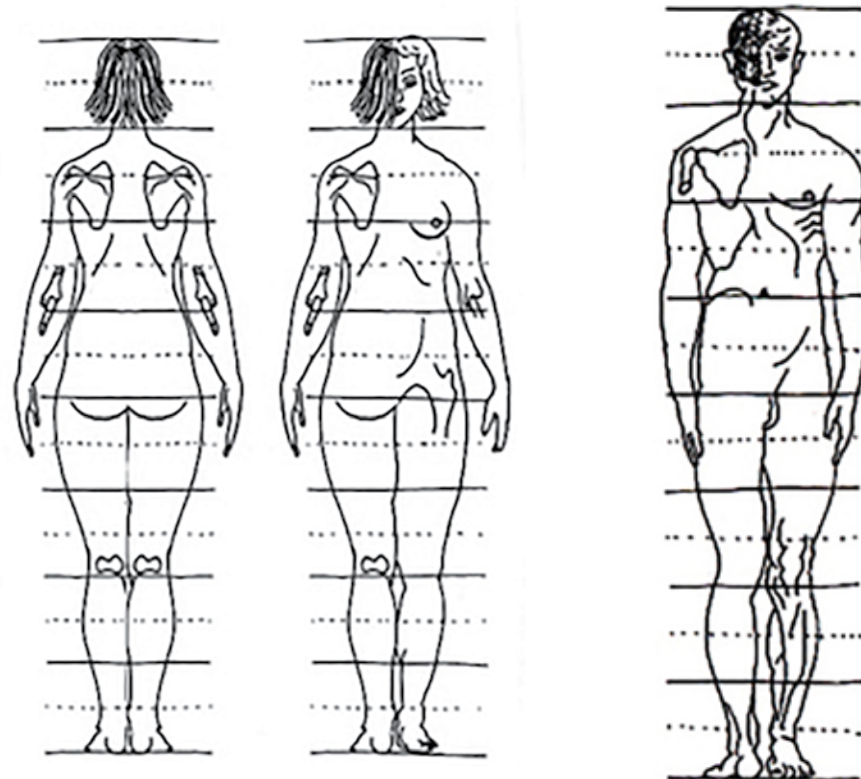
*"a faultless body and a blameless mind"*  
Homer - Odyssey



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And, perhaps, not as physically “in tune” with the body, but equally as focused are the critics of this body culture, those who understand and discuss the history and tradition, the mental conditioning, the gender disparity, the positions of power, the site of the voyeur, the unobtainable expectations on unexceptional bodies. The commentators who challenge established attitudes and demand progressive change. “The beauty myth tells a story: The quality called “beauty” objectively and universally exists. Women must want to embody it and men must want to possess women who embody it”.



The power of the human mind is a extraordinary thing. If the mind is of a predetermined persuasion; perhaps focused on sexual references, gender issues, the erotic, the pornographic, if it is trained to detect the delicate nuances in any image of the body that relate to a predestined belief, if it has the opportunity to subvert an image to its own end, then it will do so.



If one has a fixation on a particular issue, any image of the body, or signifier has the potential to represent what ever position one chooses. As Linda Wilson puts it, "Eroticism will always be the good sexual experiences that I like while pornography will always be the bad sexual experiences that you like". We each investigate to reaffirm our own position, reject another.

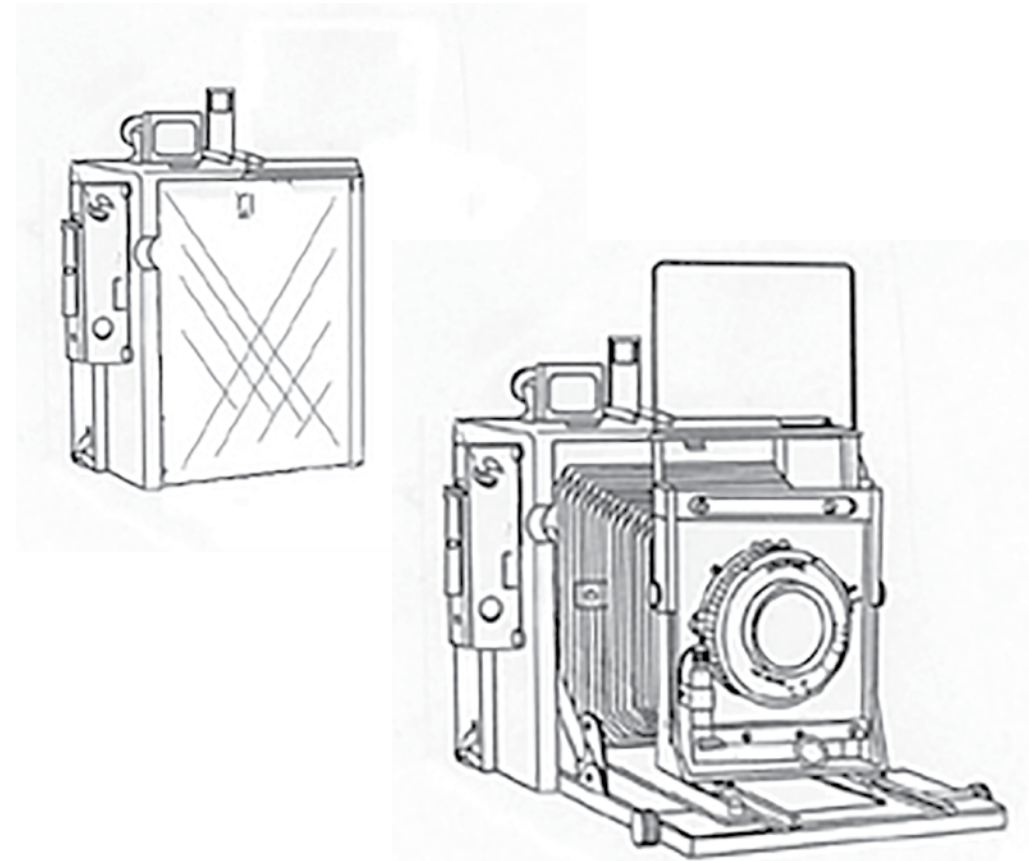
In any sense, this extreme body culture contrasts dramatically with the detached, unconscious, the relaxed, disregarded attitudes that many people have as they "chug" through life, having given up on their own body attaining any semblance of the "ideal" and now allocating little regard for their body at all.

"If anything is sacred the  
human body is sacred"  
Walt Whitman

But there is a disparate body awareness, 'another way of telling'. "To feel and experience your own body or its form is a fundamental and natural basis for different methods and therapies. As in Yoga and Kirtan it often has to do with moving, bending and stretching the body in different poses, and also with becoming more conscious of how the body normally moves, or, by free movements and dance, breaking your usual patterns of moving. You establish a new contact and familiarize yourself with your body.

But to meditate on it, as an immobile object that you fill up from the inside with your awareness till you become one with your body all at once, this is the basis for one of the most profound methods: to experience your own essence, your innermost being, 'your true form'-swarupa The body, a temple, something physical to be treasured. A spiritual house, a vehicle to propel other aspects of our existence. The body a special circumstance, organic matter

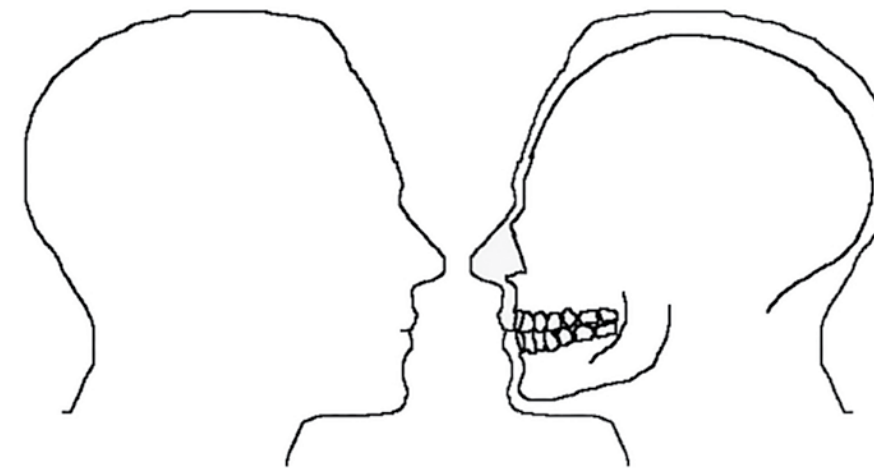
held from disintegration for the period of a life, to be personally accepted, acknowledged by any individual, not for what it might be but for what it is to them. Not necessarily flaunted or idolized, but explored, developed for what it can be.



"Man, for many philosophers both ancient and modern, is the 'representational animal', homo symbolicum, the creature whose distinctive character is the creation and manipulation of signs- things that 'stand for' or take the place of' something else".

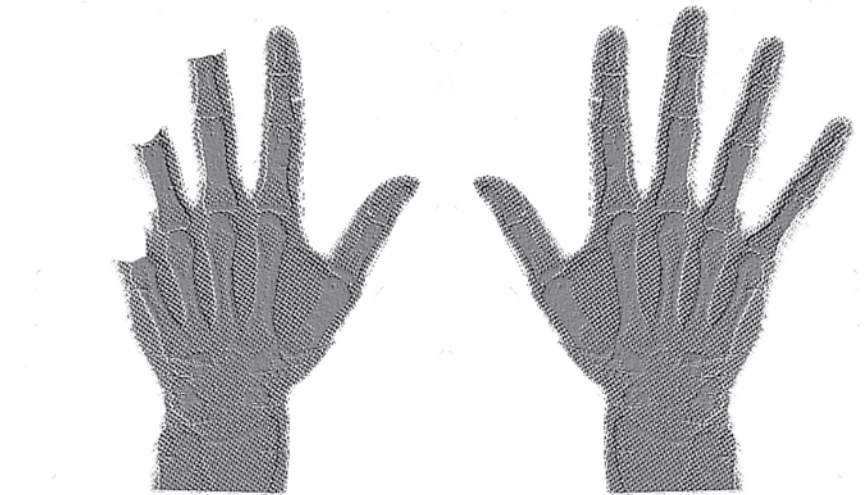
Representation of the human likeness and particularly the body are old, they date back to the emergence of civilization itself. For instance, a little lime stone figure found at Willendorf in Austria dated at c.30,000 - 25,000 b.c. is regarded as one of these earliest works.

The rounded figure is unmistakably female and appears to have been carved as an image of fertility. The carving reveals a consciousness of the body; the parts and proportions point to the unmistakable human form. Whether it was a general representation or a specific one, we shall never know, but it references "a body" in a much more permanent manner than the physical nature of its maker and the bodies of other people from this time. It has survived time in a way that the flesh and substance of the generation could not. There are other examples of representations of the body from this period like the Man from Brno, but one of the characteristics of work from this period is that they are "visualized, not conceptualized,; that is to say that, unlike children's drawings and other so called 'primitive' attempts at visual representation, they are based on what the eye sees and not what the mind knows"



In a later time, civilizations became preoccupied with the preservation of the body the Egyptian being the most widely popularize. For some cultures, the focus of life became the celebration and commemoration of death and entry into the after world. Great energy and resources were summoned to build

crypts, mummify and enshrine the corpse in a carved sarcophagus fashioned to a human likeness and inlaid with precious material, and prepare for an anticipated means in the world beyond. Ceremony and artifact replaced life itself. There was an attempt for the body to be placed in suspended animation to defy the elemental cycle.



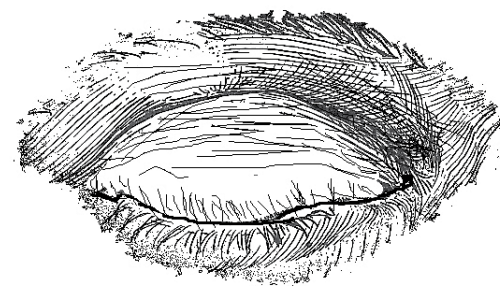
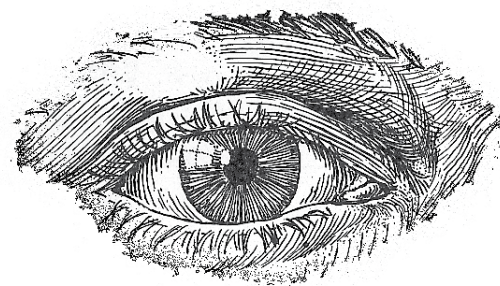
In our age we see life and representations of the body differently, the invention of photography changed the way people see bodies and now the dominant representation has shifted to the photographic image. "For the first time new technologies could reproduce - in fashion plates, daguerreotypes, tintypes, and rotogravures- images of how women should look. In the 1840s the first nude photographs of prostitutes were taken; advertisements using images of "beautiful" women first appeared in the mid-century". One hundred and fifty years after the invention of the photograph, realistic photographic representation of the body is something we all know, something we each have to deal with; most often exploited, it is presented as a surrogate, often it is presented with an erotic rationale, it is meant to be provocative, to be pornographic, to be voyeuristic, to assert or confirm power. From this perspective any image of the body can provide a multiplicity of reading that the maker or model have inadequate control over, but there are other less conspicuous potentials.





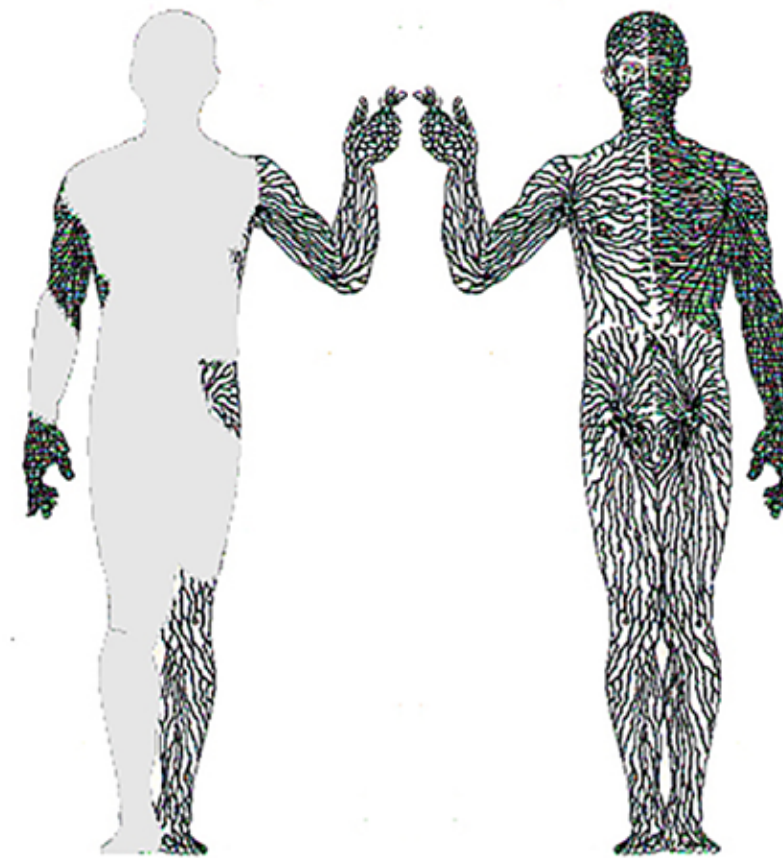
Create a visual ecology of the body, a sense of beauty tangential to the erotic to sexual references, can create echoes of the elements of where we came, where we are and a future facility.

Body marks sketched across the darkness leave abstract indentations, indications, motifs that imply something else, perhaps representations of essential elements, quintessential elements air, earth fire and water. Repetitive motifs linked, juxtapositions, side by side, above and below, diagonally opposed with elusive subtle changes, twists of shape form tone texture, mutate from image to image. Each image juxtaposed in a stanza-like pattern as the body converts to a visual poetry of infinite form cut from blackness, relieved segments of light advance forward while others drop back, quiver, dissolve. A visual cadence, pulses of light in the darkness frozen but somehow dancing, alive.



An adequate narrative read along side images of the body can suggest another context, the text can act as a precursor to indicate the photographers intention, provide an entry point, and while it will always be subjected to various interpretations and ultimate subversion from the original intent based on past histories and experiences, it is a domain where the potential discoveries of the investigation out weighs the risk of a subverted reading. Through the ambiguous abstraction of confusing shadows of light and dark, the photograph can create different references, elemental references.

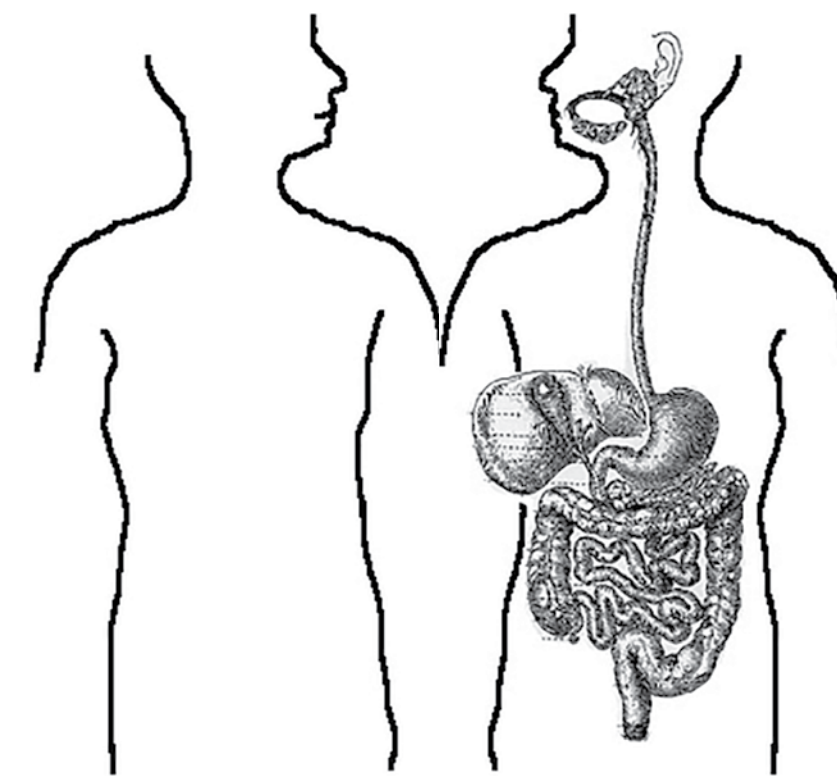
Dissident opposites conflict to create incomplete human structures, not decapitated or mutilated, but metamorphosed, new bodies emerge, enigmatic bodies; the mind requires sense from them, like indiscriminate ink patterns, splattered on a white paper. Visual contortion, encrypted marks in the void of darkness, life over dark floating, floating weightless. Lines, shapes, marks, textures, drifting, drifting in the darkness of photographic time. Secured, suspended in the emulsion. A new visual architecture of the body evolves.



Obscured by the taking, the body coalesces with the void of the black background, a new meaning emerges, creates its own signifiers, through image it manifests its own reference points. Albatross dances where form folds in on itself, doubles back and projects out-wards, bends back into the shadows, where areas flicker forward like white hot flame against dark nights, unextinguished, or concurrently hangs like an ethereal mist and dissipates into the blackness. A garment of the symbols, it represents, flesh melts into life-giving references, expanses rush like water; rain drops, become streams, great rivers with raven embankments. Black backgrounds become voids, voids become solid dense weights, black silhouettes. Turned upside down voids transcend into earth bodies, great shapes delineated by the fugitive illuminations of a human body that hang above as cirrus, cumulus, nimbus, stratus. Visual paradox prevails, ambiguity disguises the body, suddenly it has no substance.

Through this reversal, visual gravity vanishes, weightless they float, or rotate into vertical fingers of flame, ignite into suggestions of another force.

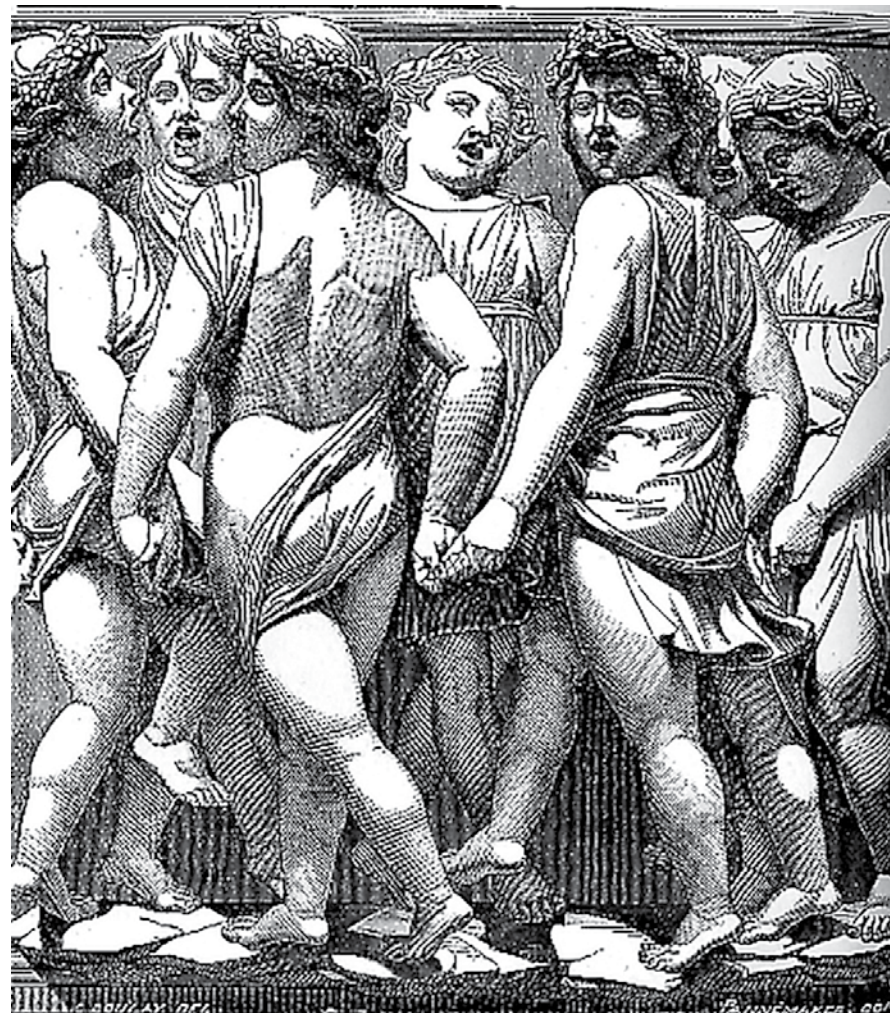
Obscured by the taking, the body coalesces with the void of the black background, a new meaning emerges, creates its own signifiers, through image it manifests its own reference points. Albatross dances where form folds in on itself, doubles back and projects out-wards, bends back into the shadows, where areas flicker forward like white hot flame against dark nights, unextinguished, or concurrently hangs like an ethereal mist and dissipates into the blackness. A garment of the symbols, it represents, flesh melts into life-giving references, expanses rush like water; rain drops, become streams, great rivers with raven embankments. Black backgrounds become voids, voids become solid dense weights, black silhouettes. Turned upside down voids transcend into earth bodies, great shapes delineated by the fugitive illuminations of a human body that hang above as cirrus, cumulus, nimbus, stratus. Visual paradox prevails, ambiguity disguises the body, suddenly it has no substance. Through this reversal, visual gravity vanishes, weightless they float, or rotate into vertical fingers of flame, ignite into suggestions of another force.



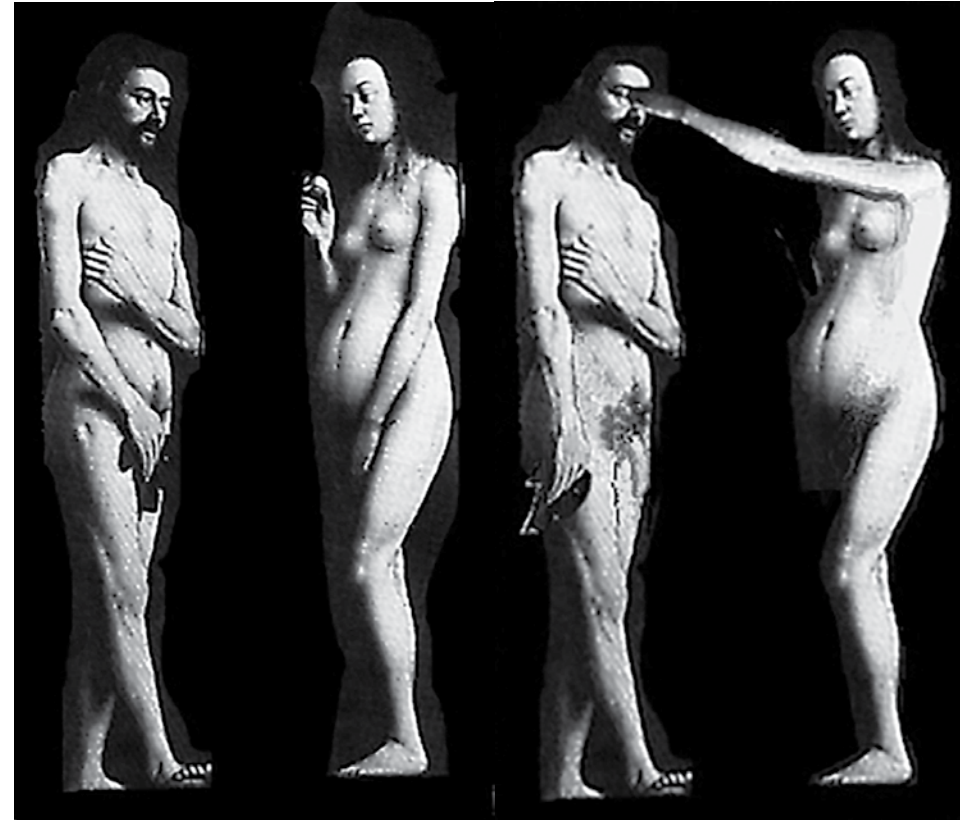


Mortality of the body, immortality of the image, the photograph represents a collusion of the two. There is a suspended immortality through the image, through the photograph a representation can survive many more generations than the life of the body. A body can survive past the physical limitations of the elemental aspects of its being. 'They are images of the "naked nude" - both factual and genuine and yet much more than mere records of the nude body. Their newly found authenticity is due in equal part to the skill of modern photographers and to the cooperation of their sitters - no longer on the defensive when undressed'

Any photograph of a body assumes a relationship between photographer, model and audience. Although the audience is a factor that can not be ignored, the relationship of photographer and model can presume trust, distrust, confrontation, equanimity, or can be sanctioned, unsanctioned. Without question, the model is vulnerable, exposed to the attitudes of the photographer, the lens, the film and ultimately an audience. While the power relationship is unequal, and can never be balanced, does the photographer have a responsibility, and if so, what is that responsibility? In an inappropriate relationship the results can be destructive, the wrong message conveyed; the image used against the model's will, can be used for a subverted and undisclosed purpose.



But for the model and photographer the experience can become an empowering positive journey of discovery, where each learns about their relationship with the body, where the model clearly understands the intent of the photographer, where issues are discussed before, during and after the event, where there is consultation, a sharing.



A relationship where over time the photographs unveil a new validity about the body, it transforms becomes something else. At the time the images are taken it can be natural for the model to feel approving of the relationship, but perhaps a sincere test is how the model feels in retrospect about this relationship. How do they feel about the event and results more than ten years later. However Dead or alive we are, however overcome by technology we become we cannot escape images of.....

## Body:

1a The entire material structure and substance of an organism, especially of a human being or an animal.

b. A corpse or carcass

2.a. The trunk or torso of a human being or animal

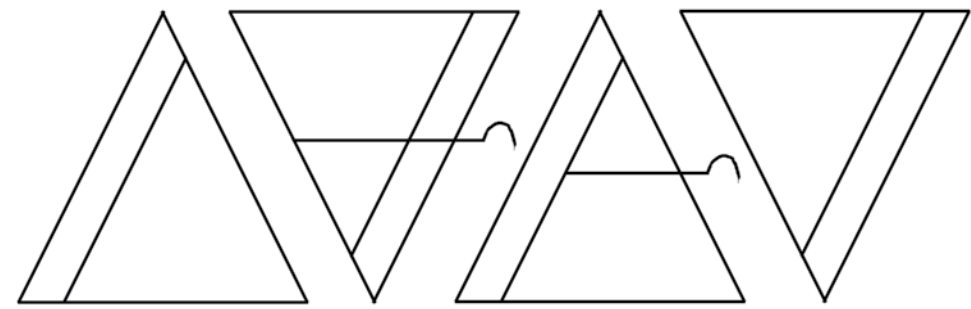
2.b. Part of a garment covering the torso.

3.law.a. a person

3.b. A group







Photographic works

Lloyd Godman



*Nude 272 #2* - 16/7/1987- Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 270 #14* - 2/6/1987- Lloyd Godman - Model H.F.  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 278 #3* - 31/7/1987 - model H.F.  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 279 #9* - 31/7/1987 - Lloyd Godman Model H. F.  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 278 #3* - 31/7/1987 - Lloyd Godman Model H.F.  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)

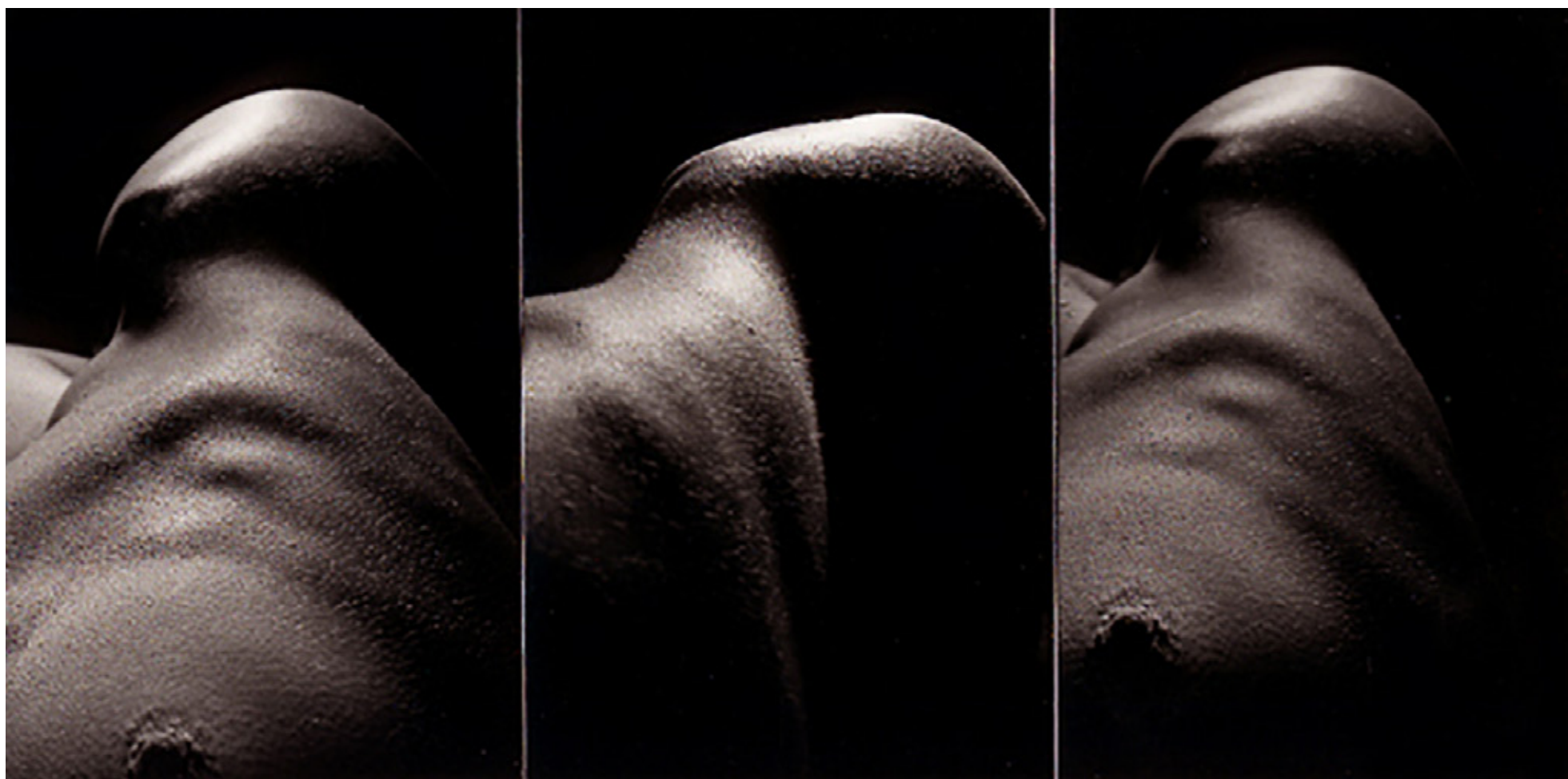




*Nude 274 #7 - 24/7/1987- Lloyd Godman*  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 274 #7 - 24/7/1987 - Lloyd Godman*  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 269 #3* - 25/6/1987- Lloyd Godman Model H.F.  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 254 #7* 25/3/1987 - Lloyd Godman Model A.R.  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 16.5 cm)





*Nude 266 #2* - 5/6/1987- Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 258 #1* - 6/5/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 233 #3* - 18/11/1986 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 236 #1* - 18/11/1986 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)

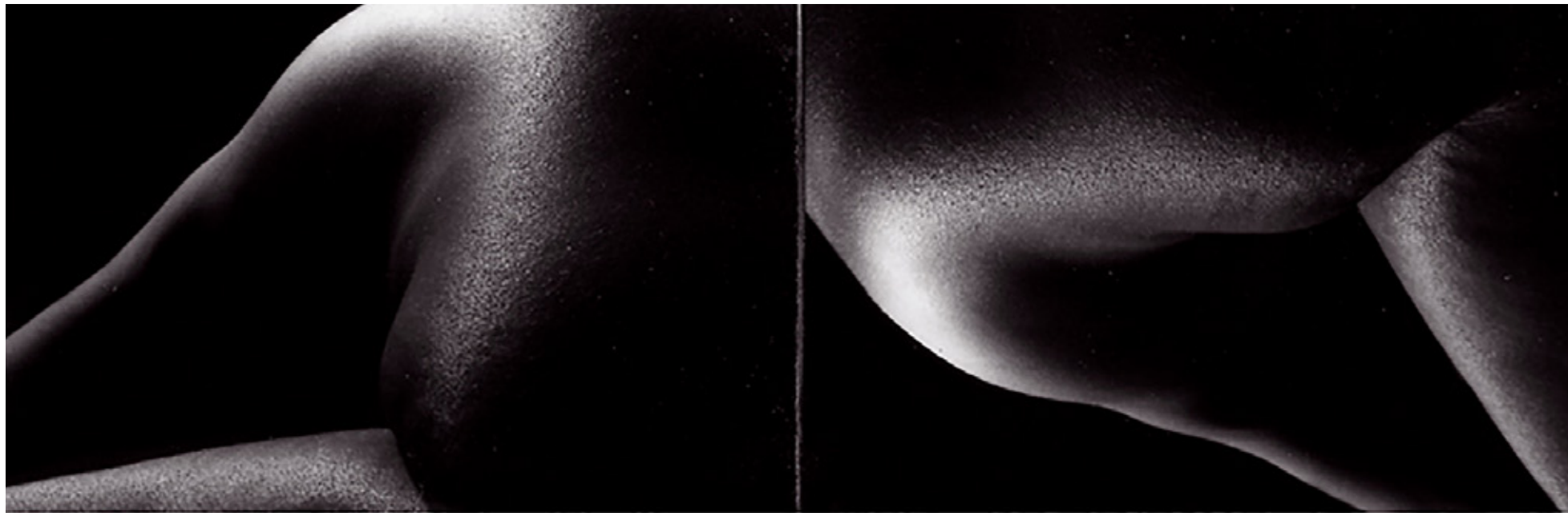




*Nude 236 #4* - 18/11/1986 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 242 #4* - 7/12/1986 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 15.6 cm)



*Nude 347 #3* - 26/7/1988 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5,2 X 15.6 cm)



*Nude 288 #10* - 25/6/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5,2 X 15.6 cm)



*Nude 347 #1* - 26/7/1988 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5,2 X 15.6 cm)



*Nude 329 #1* - 3/5/1988 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5,2 X 15.6 cm)



*Nude 231 #7* - 17/11/1986 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5,2 X 15.6 cm)



*Nude 330 #1* - 3/5/1988 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5,2 X 15.6 cm)

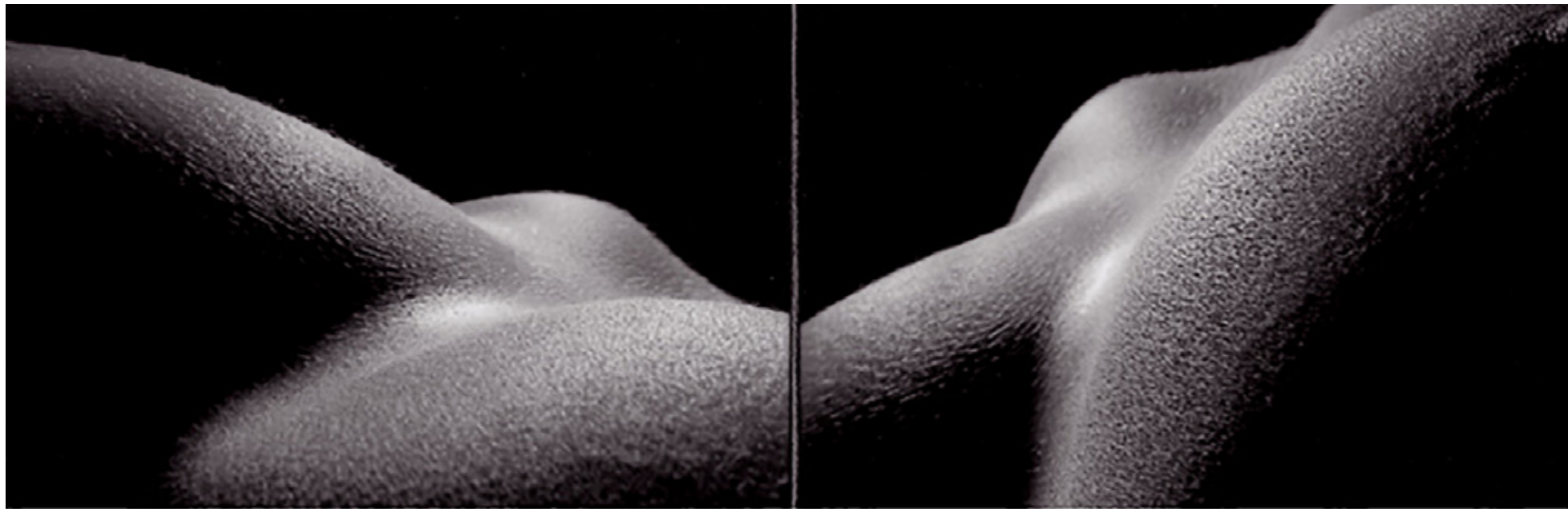




*Nude 245 #1* - 8/12/1986 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5,2 X 15.6 cm)



*Nude 259 #2* - 6/5/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5,2 X 15.6 cm)

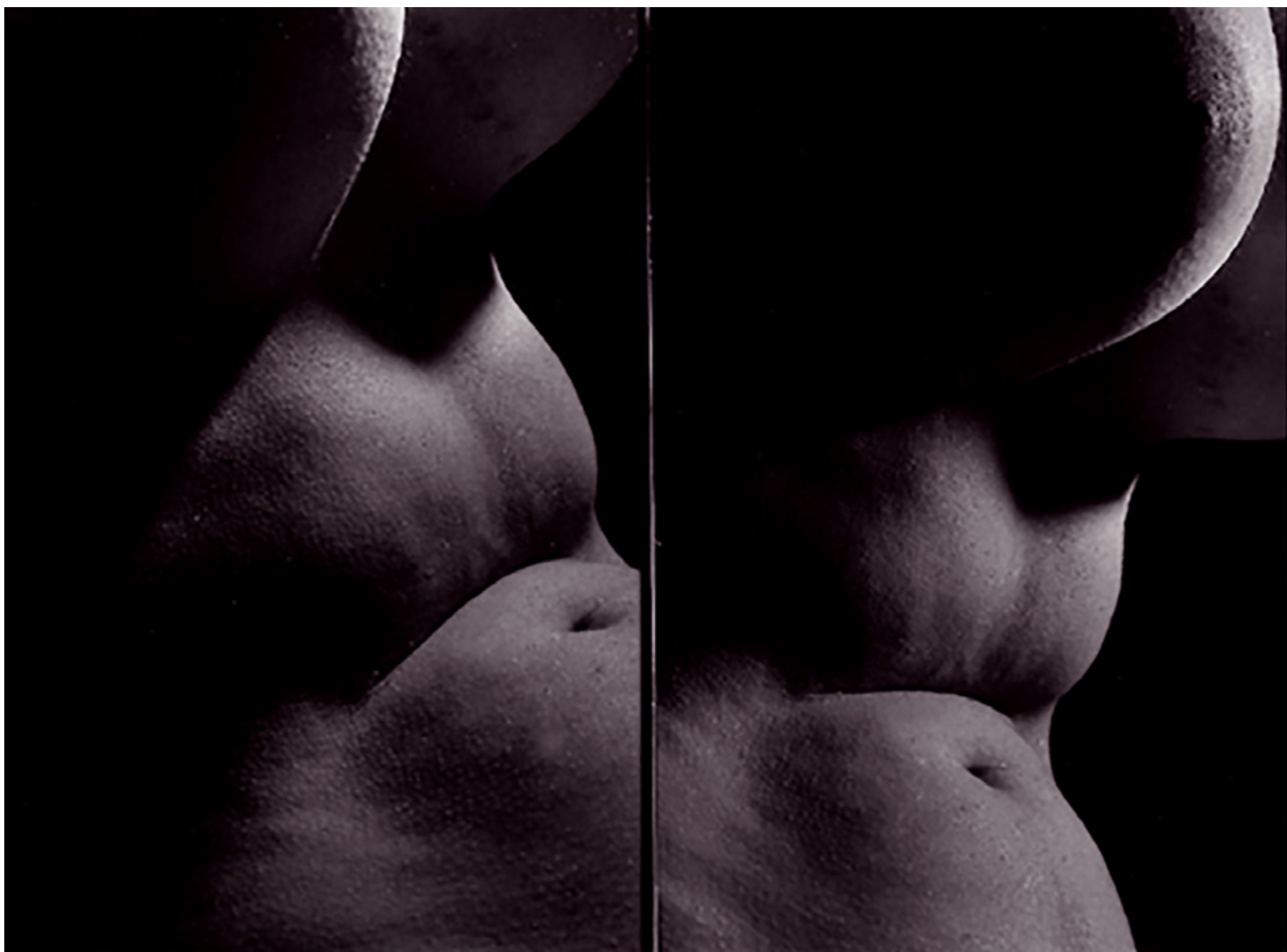


*Nude 281 #9* - 21/8/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5,2 X 15.6 cm)



*Nude 274 #5* -24/6/1988 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 6.9 X 15.6 cm)



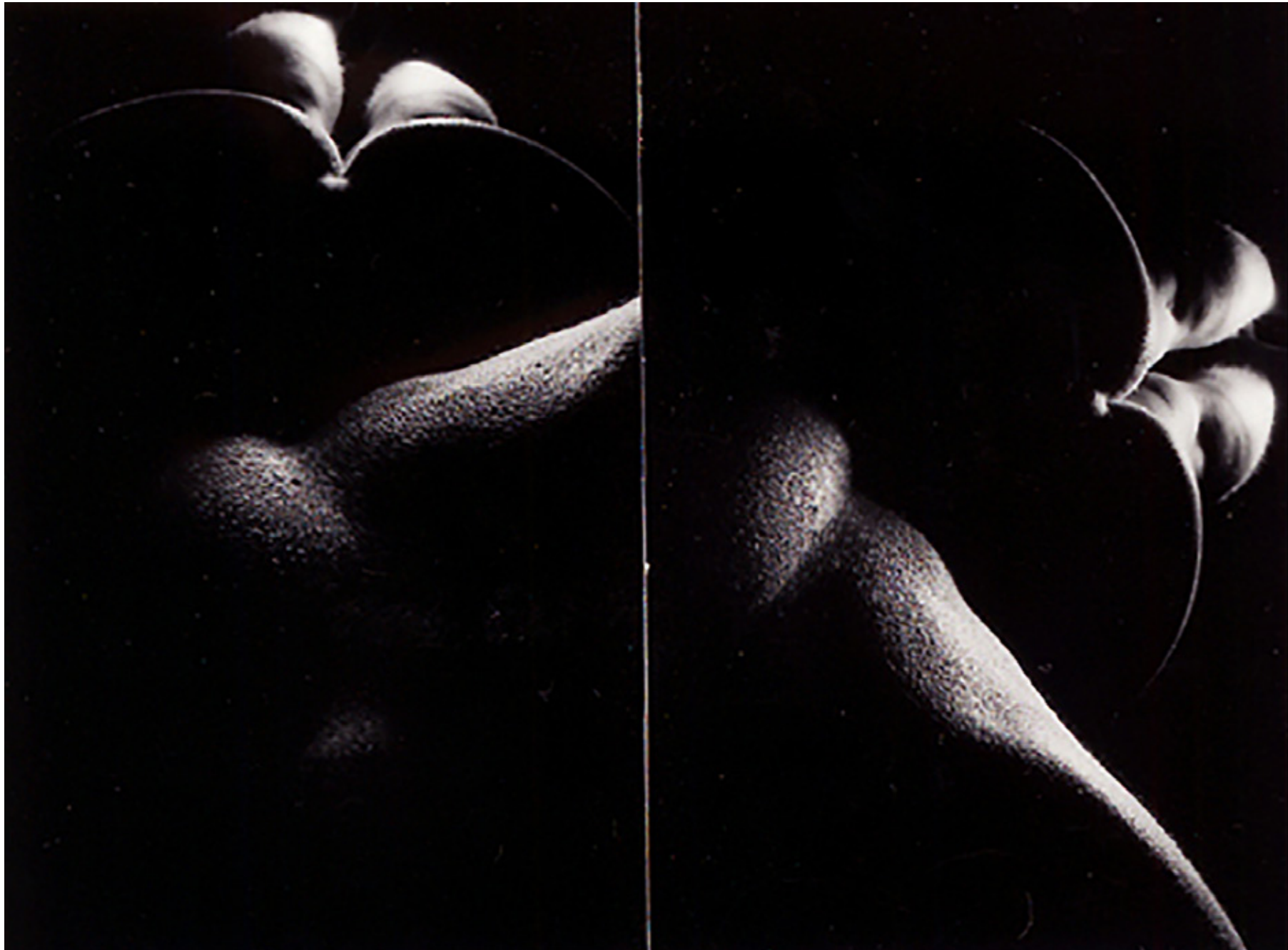


*Nude 262 #2* - 4/6/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 10.4 cm)

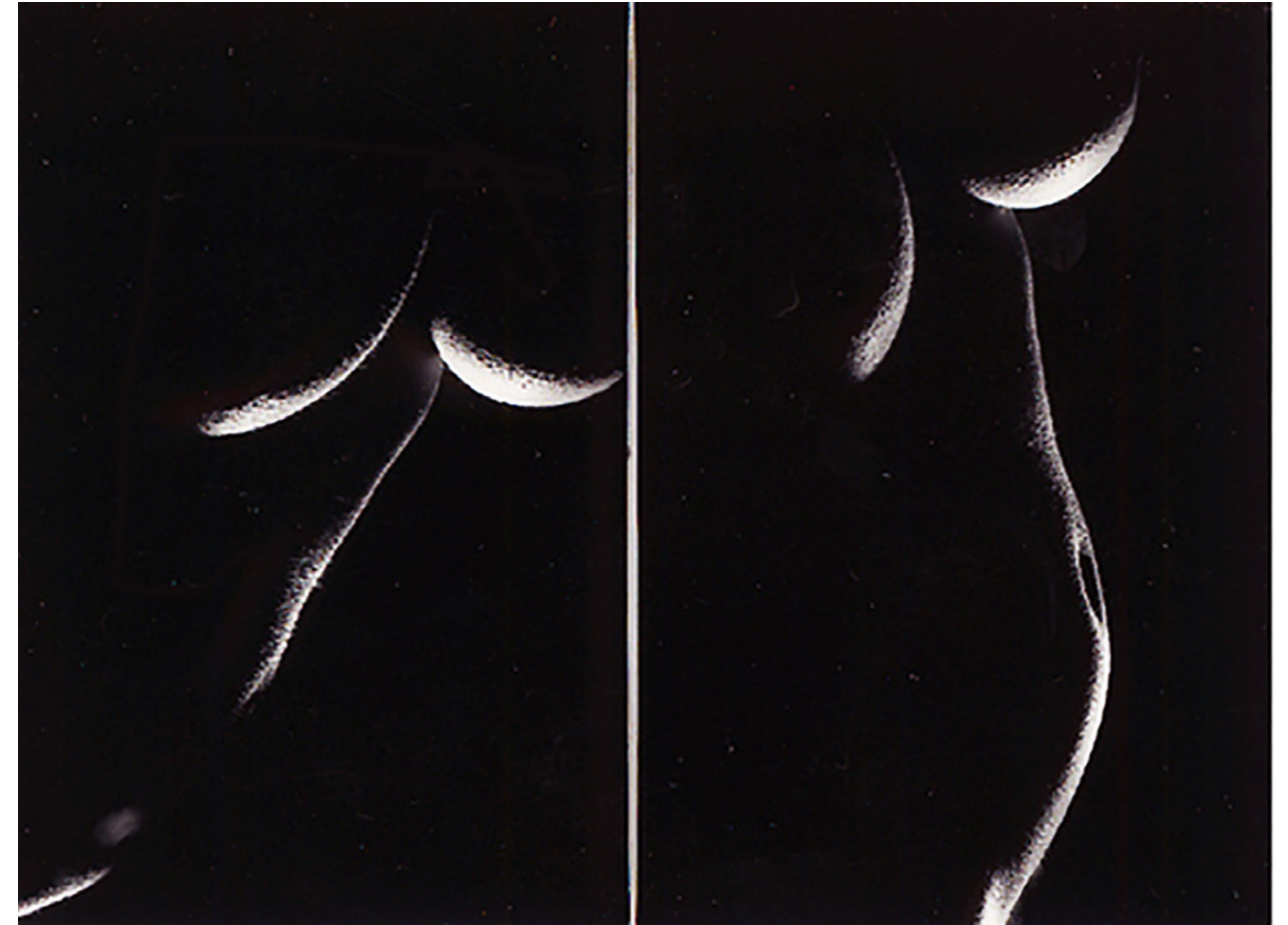


*Nude 281 #10* -21/8/1988 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 10.4 cm)





*Nude 270 #1* - 25/6/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 10.4 cm)

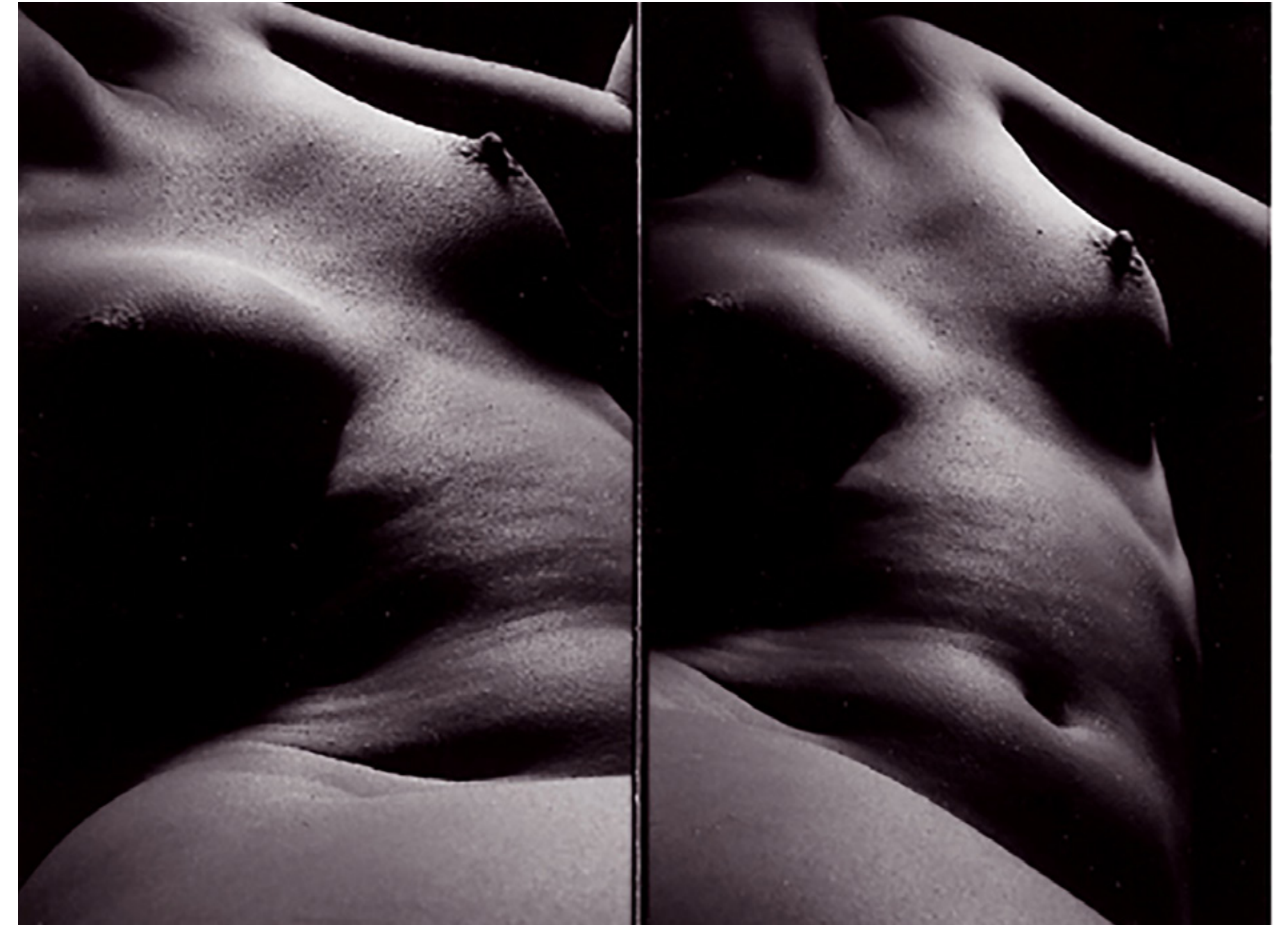


*Nude 272 #7* -16/7/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 10.4 cm))





*Nude 256 #4* - 25/3/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 10.4 cm)

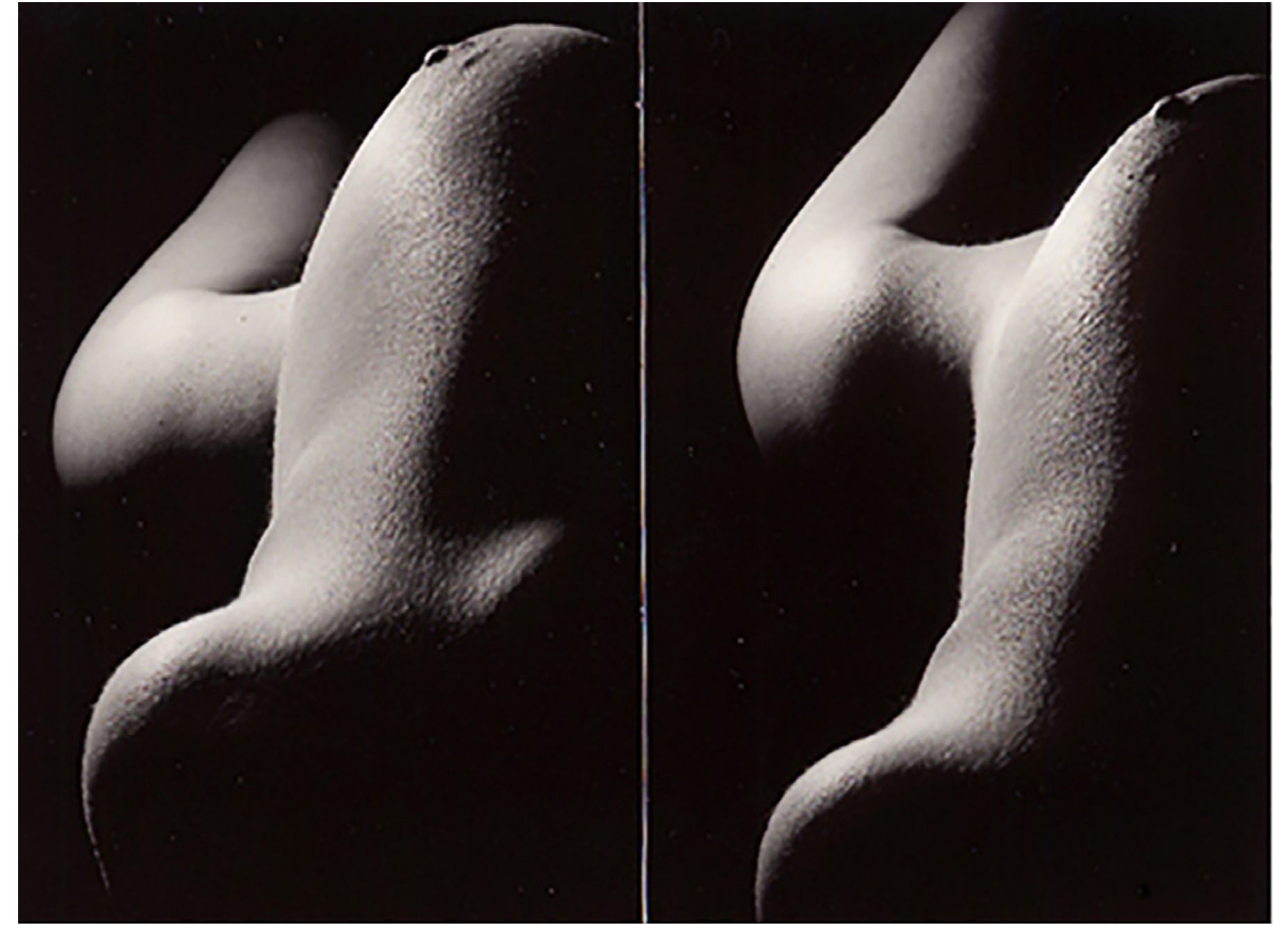


*Nude 279 #7* - 31/7/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 10.4 cm)



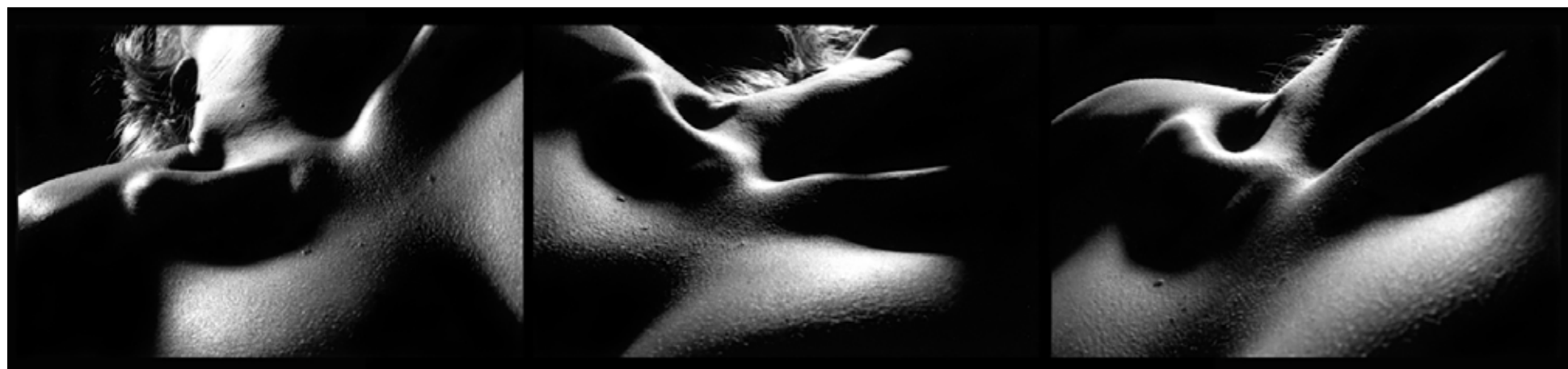


*Nude 260 #1*- 6/5/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 10.4 cm)

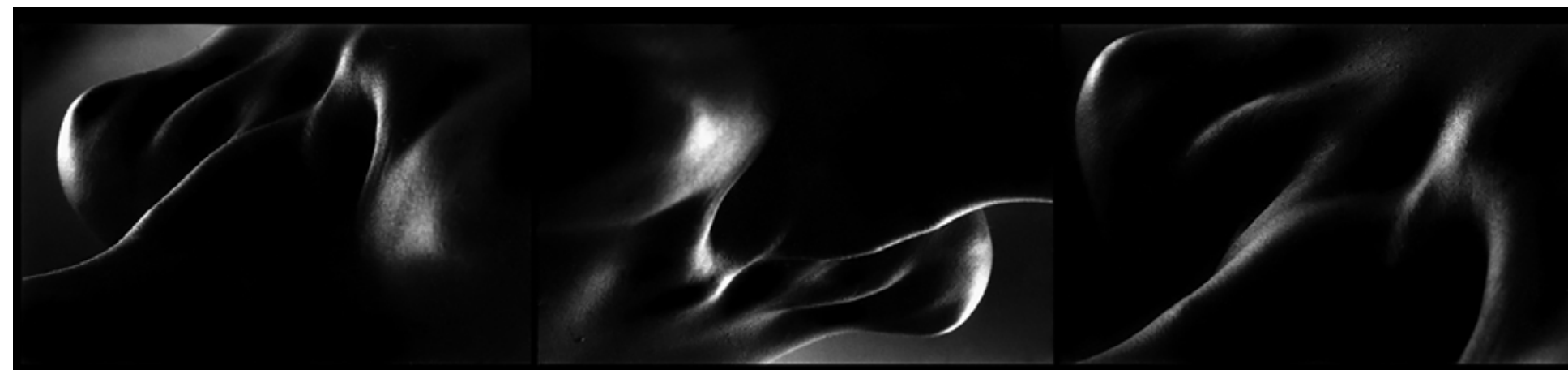


*Nude 281 #1* -21/8/1987 - Lloyd Godman  
Two selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 7.8 X 10.4 cm)

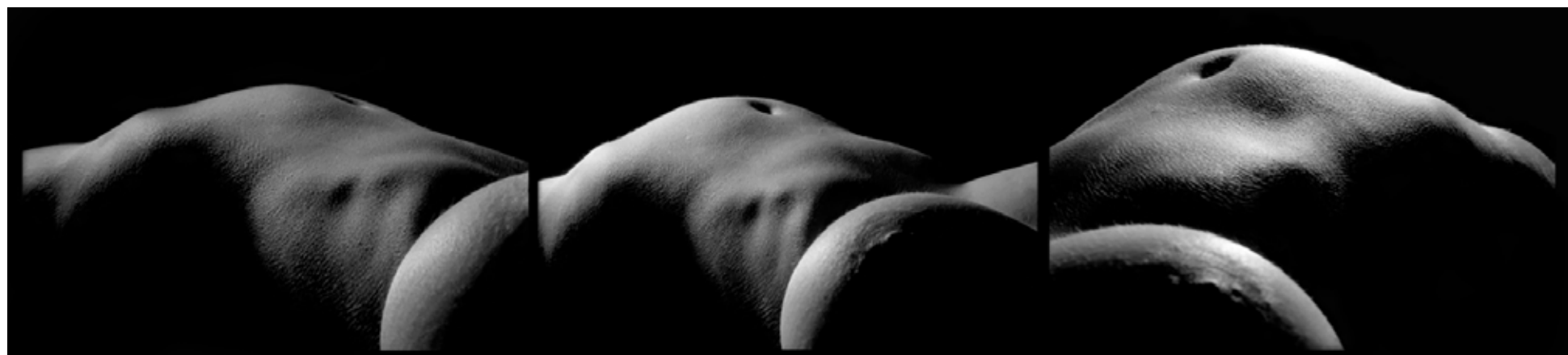




*Nude 222#1*- 1/11/1986 - model S.P.  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)



*Nude 227 #1* -12/11/1986 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)



*Nude 262#3*- 4/6/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)

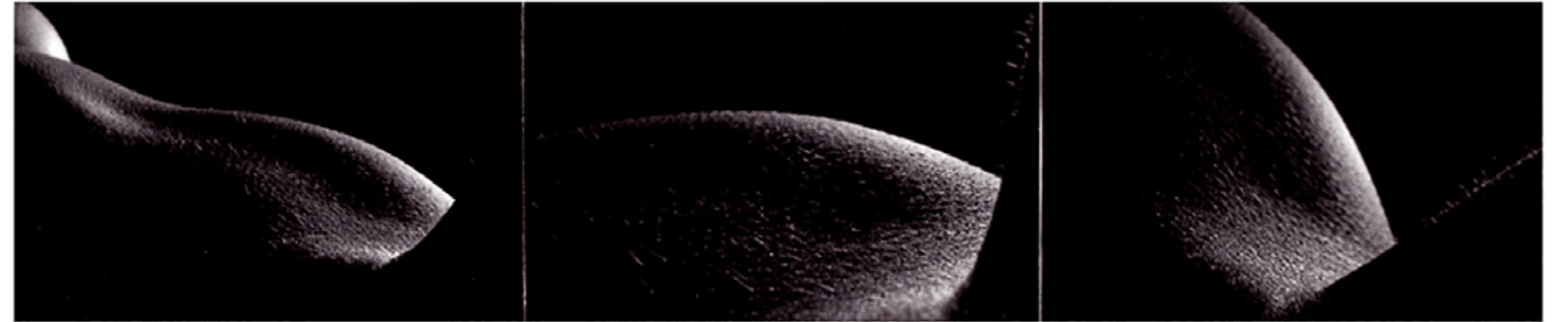


*Nude 270 #3* -25/6/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)





*Nude 253 #2*- 25/6/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)



*Nude 272 #3* -16/7/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)



*Nude 257 #7* - 25/7/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)



*Nude 277 #8* -13/7/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)





*Nude 260 #10*- 6/5/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)



*Nude 262 #1* -4/6/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 5.2 X 23.4 cm)



*Nude 246 #5- 13/12/1986 - model B.G.*  
Two selenium toned silver gelatine prints 5,2 X 7,8 cm each  
(total dimensions of work 5,2 X 15,6 cm)



*Nude 242 #5- 7/12/1986 - model B.G.*  
Four selenium toned silver gelatine prints 5,2 X 7,8 cm each  
(total dimensions of work 7,8 X 20,8 cm)



*Nude 256 #3-* 25/13/1987 - Lloyd Godman  
Three selenium toned silver gelatine prints 5.2 X 7.8 cm each  
(total dimensions of work 5.2 X 23.4 cm)



*Nude 330 #8-* 3/5/1988 - Lloyd Godman  
Four selenium toned silver gelatine prints 5.2 X 7.8 cm each  
(total dimensions of work 10.4 X 15.6 cm)

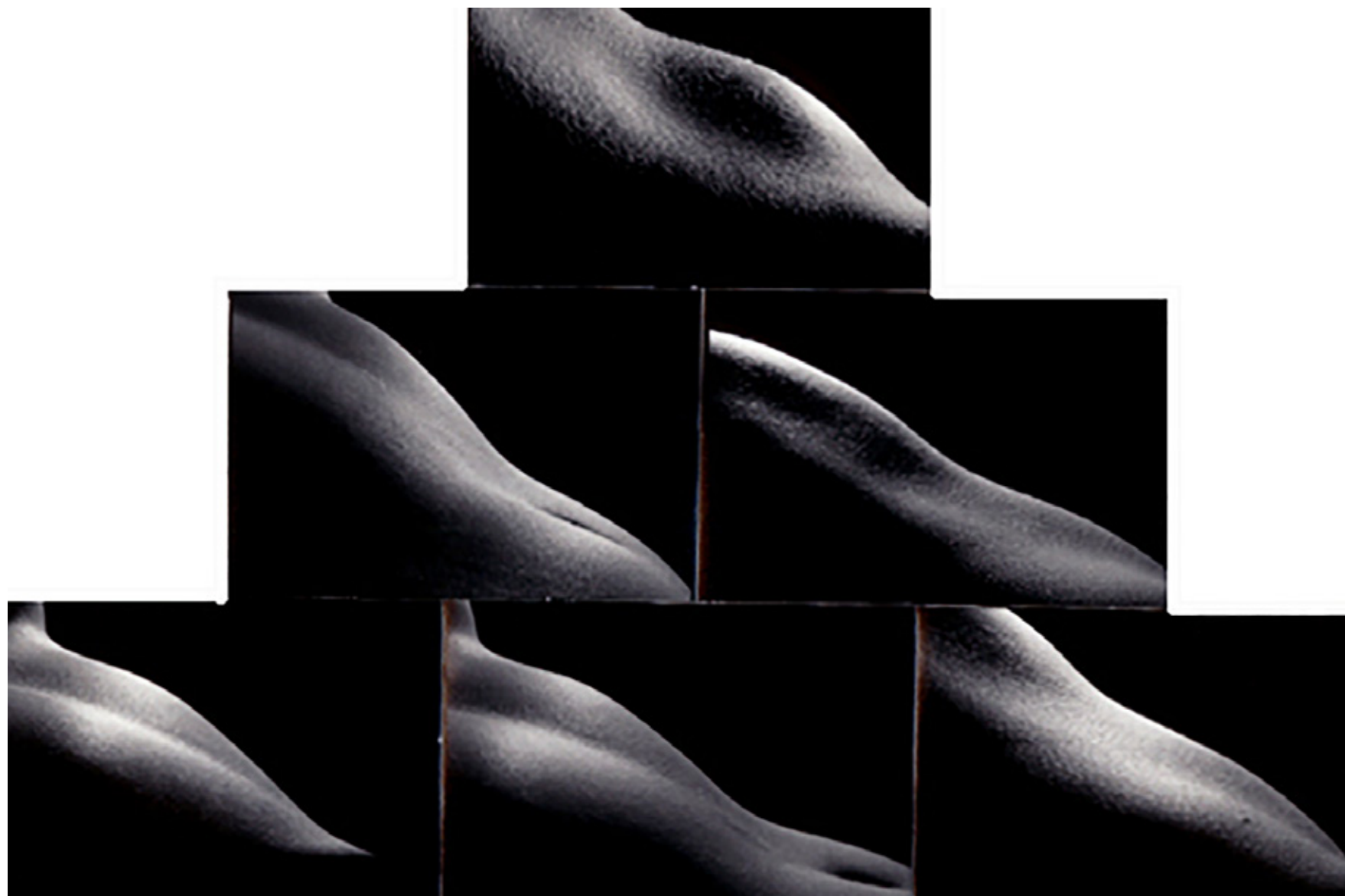


*Nude 246 #5- 13/12/1986 - Lloyd Godman*  
 Three selenium toned silver gelatine prints 5.2 X 7.8 cm each  
 (total dimensions of work 15.6 X 15.6 cm)

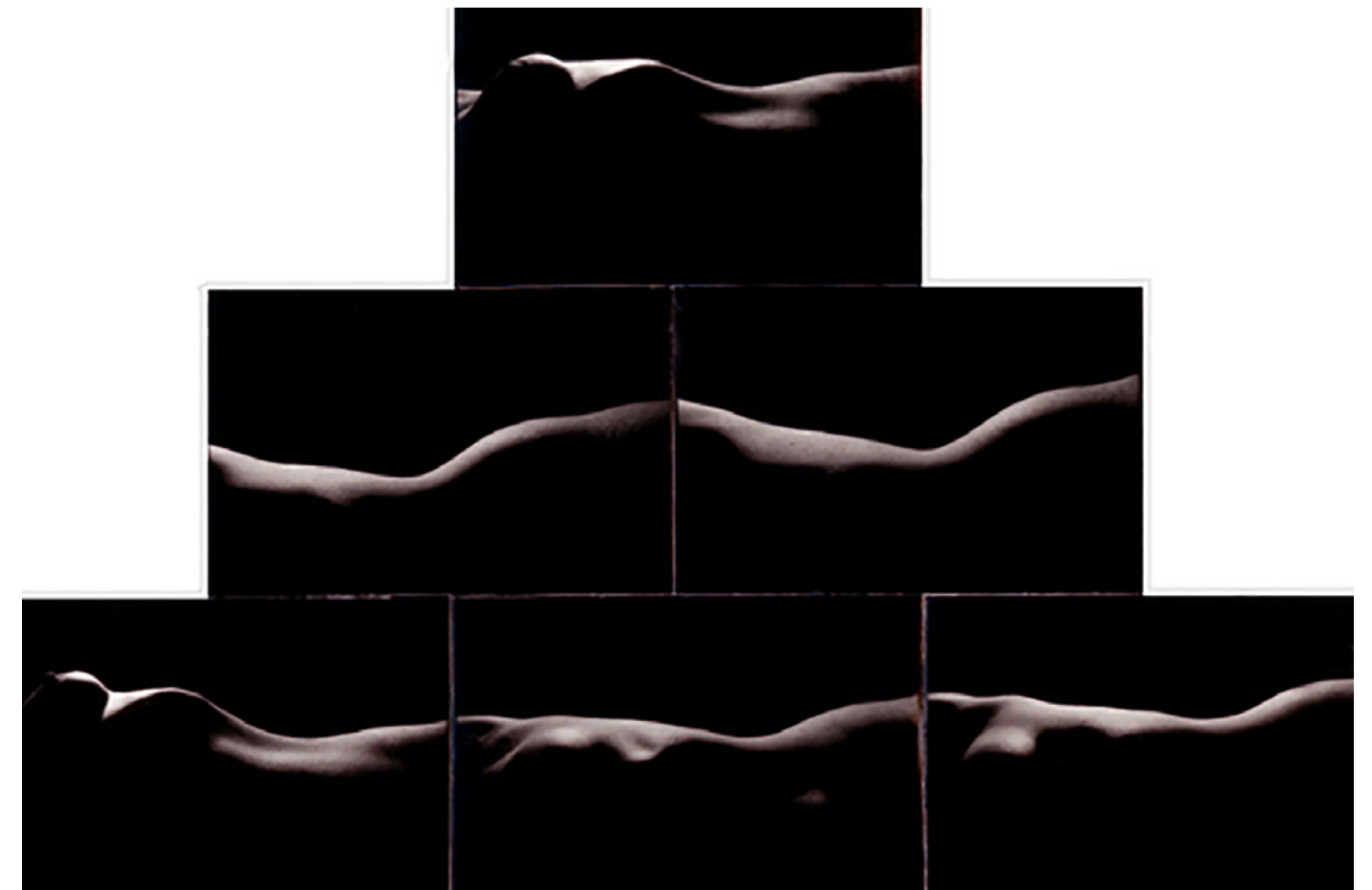


*Nude 337 #2- 1/7/1988 - Lloyd Godman*  
 Ten selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 20.8 X 31.2 cm)





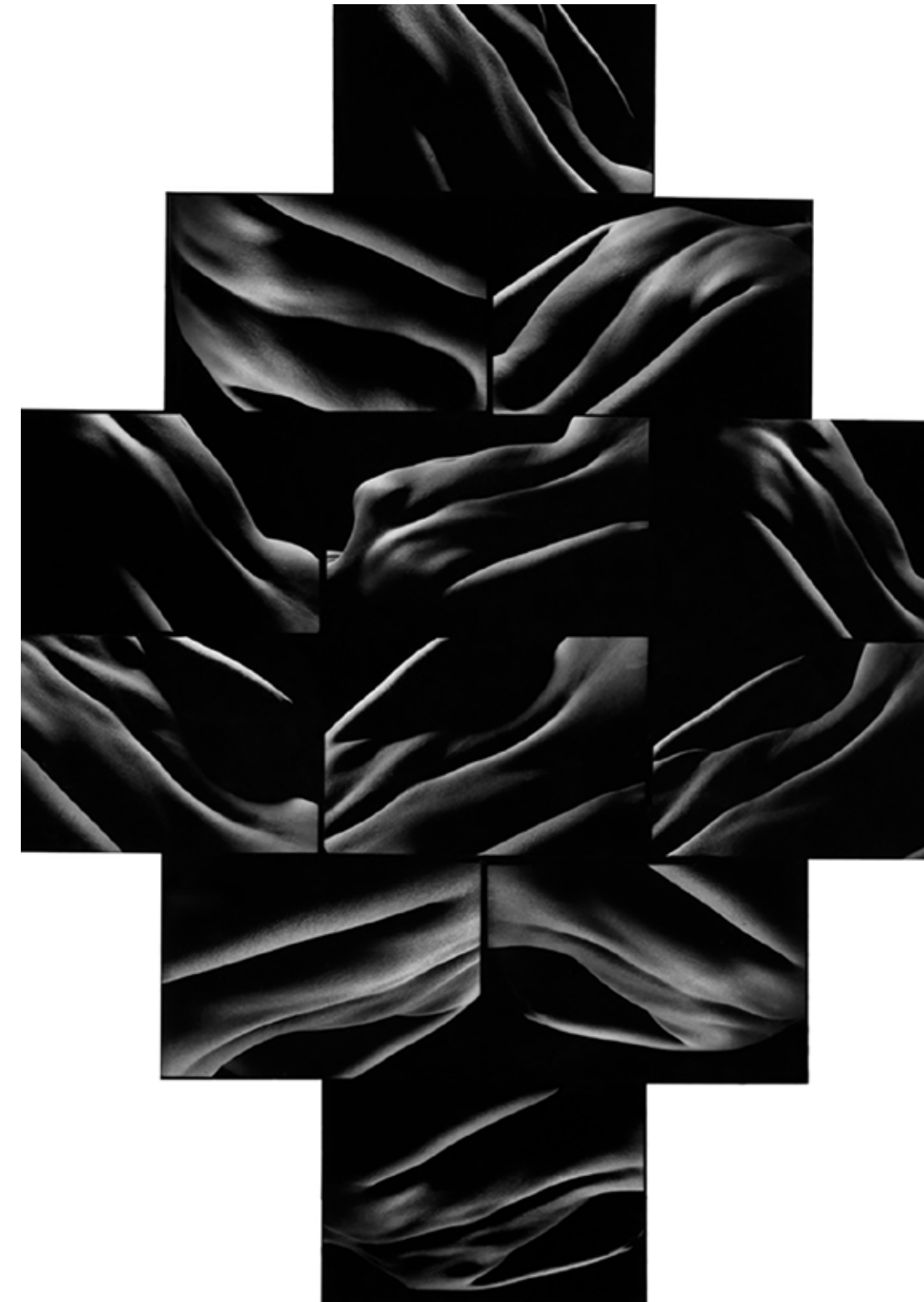
*Nude 337 #2*- 1/7/1988 - Lloyd Godman  
Six selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 23.4 X 15.6 cm)



*Nude 329 #7*- 3/5/1988 - Lloyd Godman  
Six selenium toned silver gelatine prints 5.2 X 7.8 cm each (total dimensions of work 23.4 X 15.6 cm)

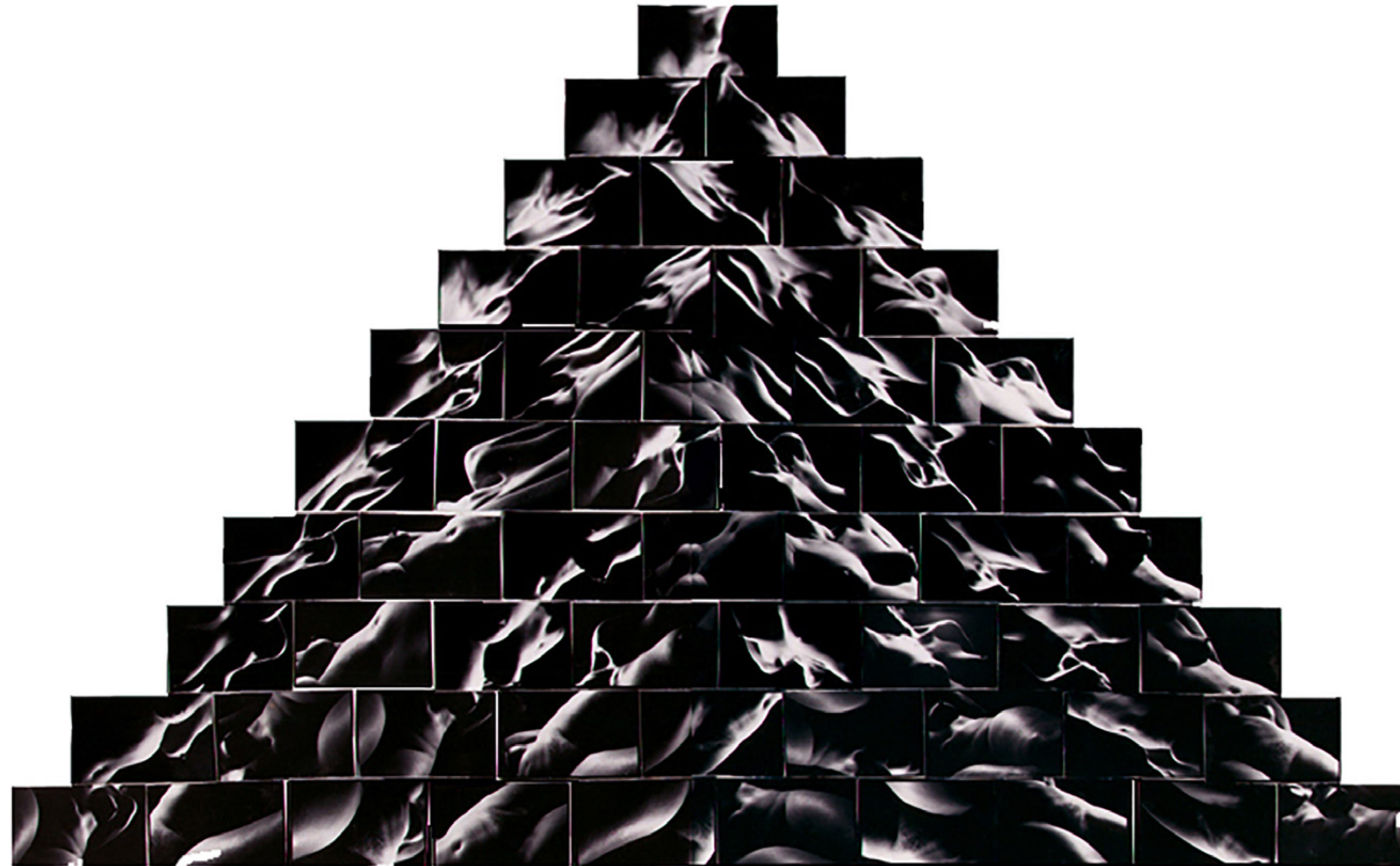


*Nude 339 #7- 3/5/1988 - Lloyd Godman*  
Nine selenium toned silver gelatine prints 5.2 X 7.8 cm each  
(total dimensions of work 26 X 23.4 cm)



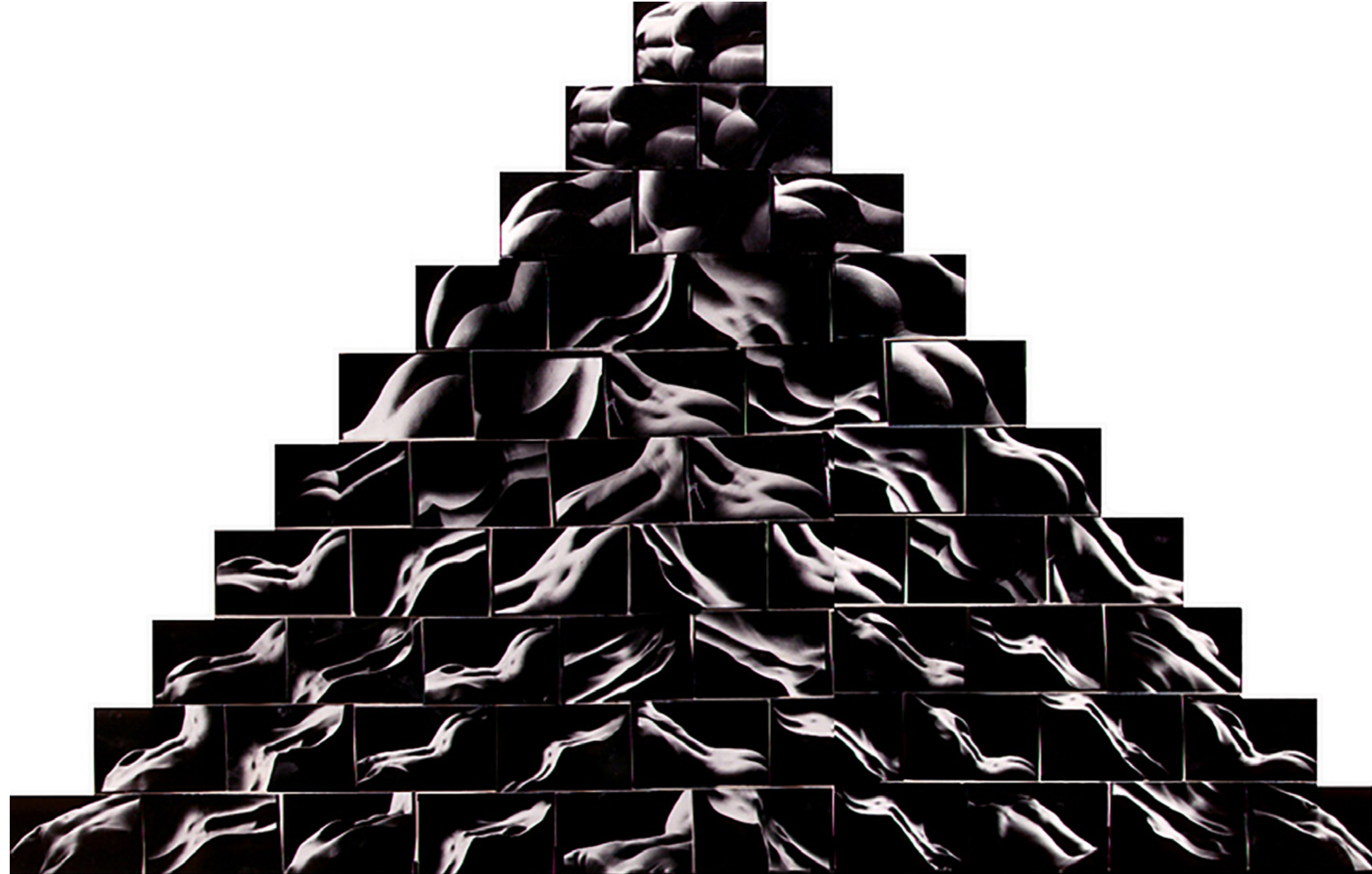
*Nude 329 #7- 3/5/1988 - Lloyd Godman*  
Twelve selenium toned silver gelatine prints 5.2 X 7.8 cm  
each (total dimensions of work 31.2 X 23.4 cm)



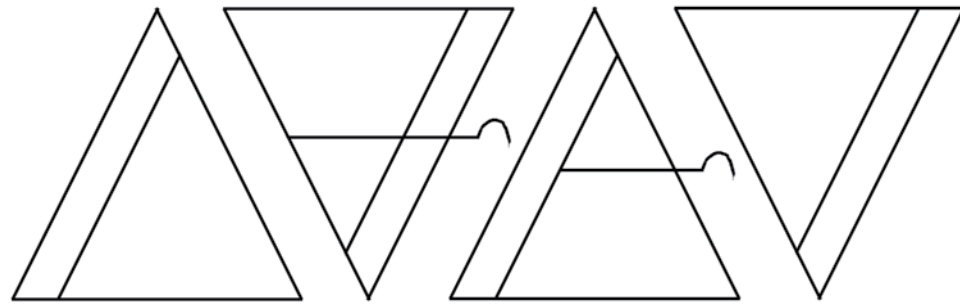


*Nude 337 #2 - 1/7/1988- Lloyd Godman  
Fifty five selenium toned silver gelatine prints 7.8 X 5.2 cm  
each (total dimensions of work 52 cm X 78 cm)*





*Nude 337-2 - 1/7/1988- Lloyd Godman  
Fifty five selenium toned silver gelatine prints 7.8 X 5.2 cm each  
(total dimensions of work 52 cm X 78 cm)*



# Journey

I would like the acknowledge and thank all the people who modeled for me.

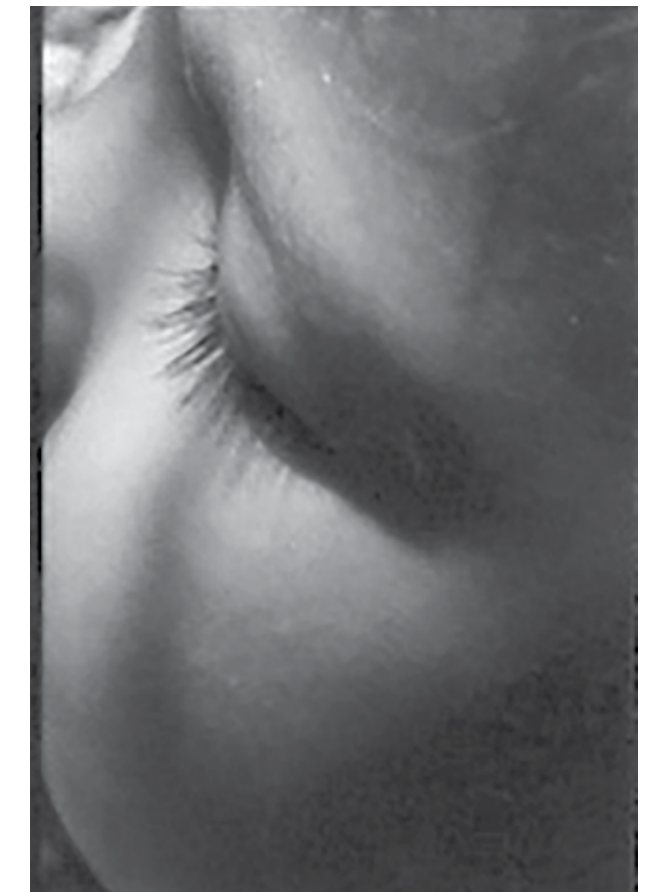
Following the *Last Rivers Song* and *Secrets of the Forgotten Tapu*, series of photoworks, I became much more aware of the human scale in terms of vastness of the landscape. Both locations, the Clutha River and Blackhead, had a sublime physical presence that dwarfed the human scale. Hence the comparatively small scale of the final photographs from the *Body Symbols* series. I began to understand the crucial link between the ephemeral nature of our physical existence and the natural world that we depend upon. How we relate the alchemy of the four ancient symbolic elements - earth - air - water and fire.( This reference to alchemy surfaced much later in the *Aporian Emulsions* work, *Photosynthesis* and *Hermetic* ).



Alan Pearson - 1986 - film 35 - 208 - Lloyd Godman  
I approached his face as if it might be a bold basalt cliff at Blackhead where the light and shadow played off the form. The framing was tight, the camera angel twisted and focused on sections of the face. Both Allan and I were taken with the results.

Initially this series of nude photographs developed on a visual level from a fairly standard series of portraits that I took of painter Alan Pearson in August 1986 - film 35 - 208. Pearson was working at the Art School and had asked me to do a series of images of him, but he wanted something a little different.

Of course this was at a time when digital had not been invented and film reined. This shoot was followed with a film that I shot of my young son Stefan, where abstract figures were even more present in the resulting photographs.



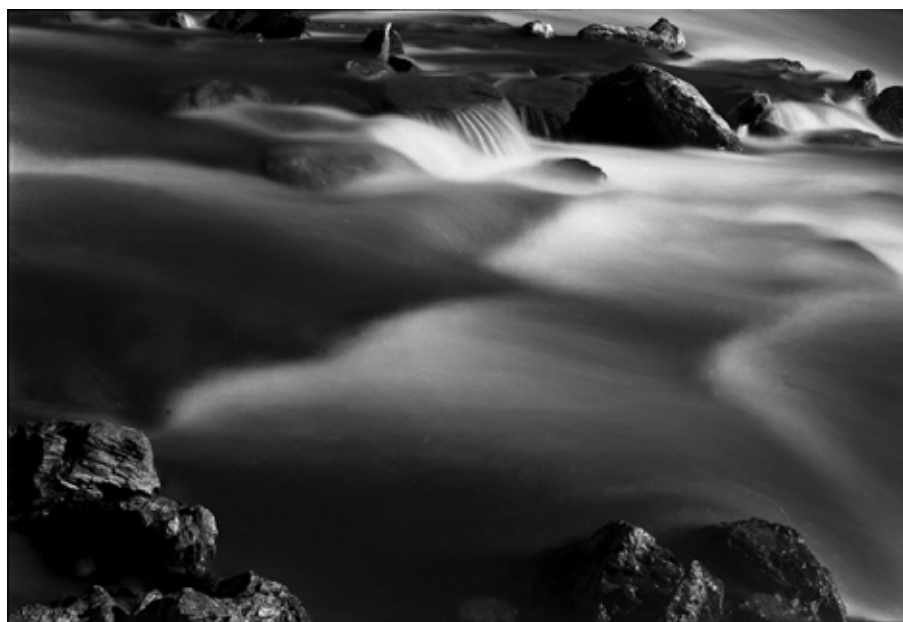
So by Oct 1996 when I shot film 35 - 216 I was looking at the subject from a different perspective.





Right - Stella Donna - Oct 1996 - film 35 - 216- Lloyd Godman

As I began to frame the subject closer and the light was more direct with harsh shadows. Abstract patterns began to emerge that matched some of the images from the Last Rivers Song of the water and rock. The image had a fluidity that suggested moving water, the flicker of flame, the structure of clouds and form of the earth.



*The Last Rivers Song* - Lloyd Godman 1994



The resulting images presented flesh as though it had been transformed to fluid.

I remembered attending a photographic workshop where the photographer made the statement "*if you want to understand how light alters a subject, photograph a naked body in a darkened room with a single direct light source. Move the light around the subject and examine the play of light and shadows on the form*".

At this point, I moved into a darkened studio and used a single electronic flash for all the photographs with a 35mm camera 55 mm macro lens. As the background was black, the shadows of the body forms merged creating enigmatic abstract images. This simple set up was used for the entire series.

From here I began to explore the work with more dedication. People were becoming aware of the work I was doing - the images were revealing aspects of their physical being they had never been aware of. Having lived in the 1970s at the legendary Taylor Camp on the Island of Kauai, Hawaii where most inhabitants lived naked, for me nudity was not a big deal.

Like the composite images from the *Last Rivers Song* and *Secrets of the Forgotten Tapu*, the work evolved into composite images where various frames were visually linked together. At each shooting session, a sequence of photographs would be shot where the viewpoint was slightly altered. While key elements of the subject were repeated from frame to frame variations of viewpoint, perspective, light, shadow and time intervened.



After the film was shot, developed and proof sheets made, a set of proof sheets was cut up and joined to others from the shoot in the manner a jigsaw might be assembled. The proof frames were stuck down onto paper, the film and frame numbers noted, and these sketches became the reference when the enlargements were created.



Each sitter received also set of proof sheets, and all were amazed at the images which revealed their body in ways they had never imagined.

The two large triangle works were deliberately shot as sequences that would allow the photographs to be assembled in this manner.

Simple titles like *Nude 329 #7- 3/5/1988* were used throughout the series.

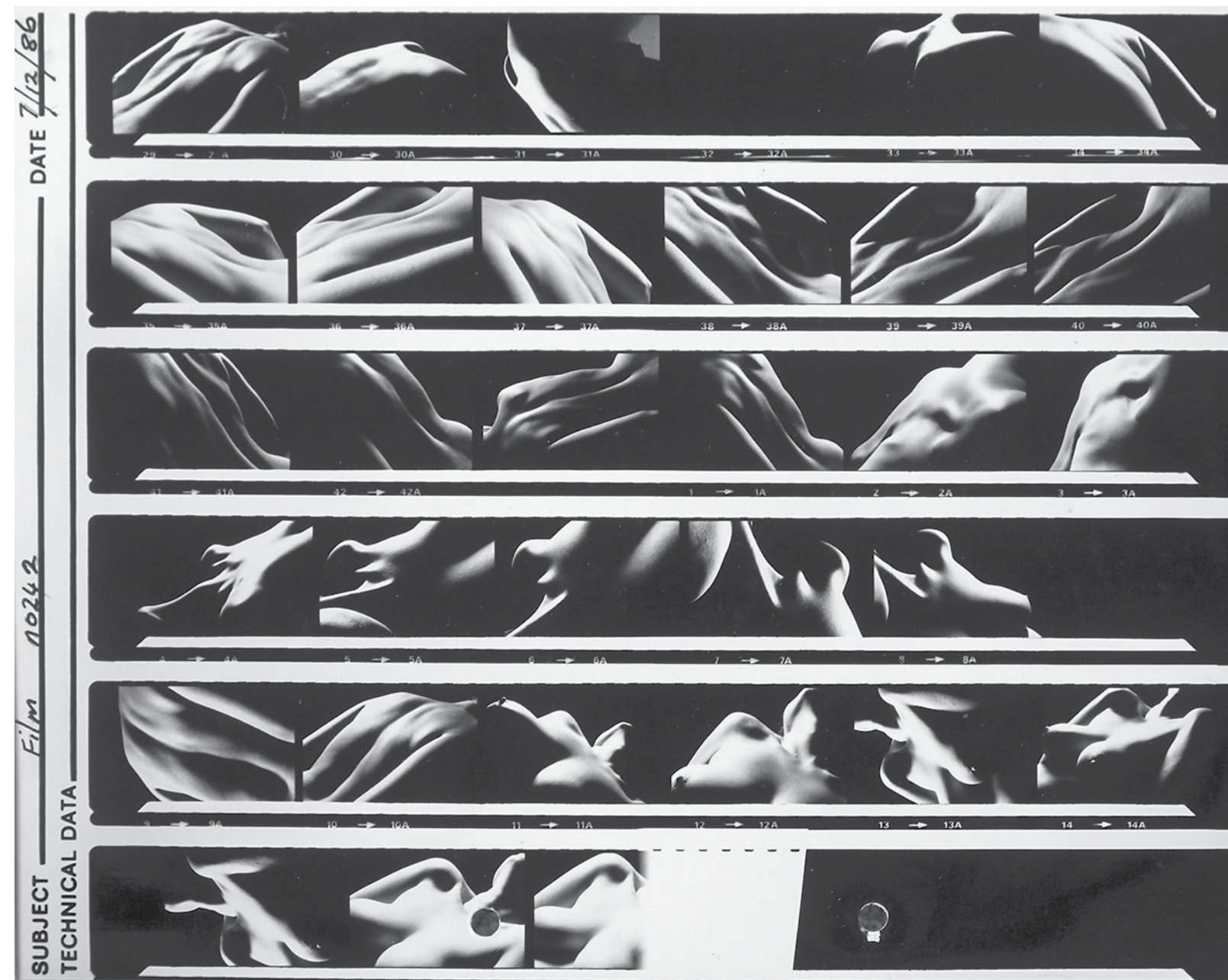
The numbers simply reference:

- the film number 329
- the composite number from that particular film - #7
- The date the film was shot

This project could never have happened without the generous offers to pose from the various models and I thank them for their generosity and time. To conceal the models identity, where noted, the model in each of the works is identified by their initials, which allows them to recognize the photographs they appear in but hides the identity from other viewers.

Apart from a few larger prints, all frames were printed small at 5.2 X 7.8 cm





Proof sheet example: Usually a 35mm film offered 35 shots or frames, however if the film was hand loaded into the light tight cassette it might contain more or less than 36 frames. The developed film was cut into strips of 6 frame, and these strips were then placed into a contact proof printing frame and exposed onto a sheet of 8 x 10 inch paper. The film strip was in close contact with the paper and consequently each frame on the proof sheet was the same size as the negative.







## Solo Exhibitions

1990

- Body Symbols, Manawatu Art Gallery, Palmerston North, New Zealand
- Body Symbols, Forrester Gallery, Oamaru, New Zealand
- Body Symbols, Eastern Southland Gallery, Gore, New Zealand
- Symbols, Aigantighe Gallery, Timaru, New Zealand

1989

- Symbols, Dunedin Public Art Gallery, Dunedin, New Zealand

1987

- Body Symbols, Marshall Seifert Gallery, Dunedin, New Zealand



At the time this series was created, Lloyd Godman was technician at the School of Art Dunedin in the print making department. Print making often combined elements of photography and students were encouraged by Godman to explore it in creative ways that matched their ambitions. So it was no surprise that among the students, interest in photography was growing at an astonishing rate and within a few years the discipline was introduced as a full subject. *The Last Rivers Song*, *Secrets of the Forgotten Tapu* and this series (*Body Symbols*) offered both inspiration and patterns for how photography could be fully utilized as a medium in creative ways.

Under Godman, who headed the section for 20 years, the Photography Department grew to have the second largest numbers behind painting. In 2005 Godman, moved to Melbourne where he now lives at the Baldessin Press..