

Gauging the Distance – The Reach for Extremity and Emptiness

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Gauging the Distance – The Reach for Extremity and Emptiness

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This thesis project is humbly and loving dedicated to –

Kate Mooney, Laura Cooper and Sophie Cooper

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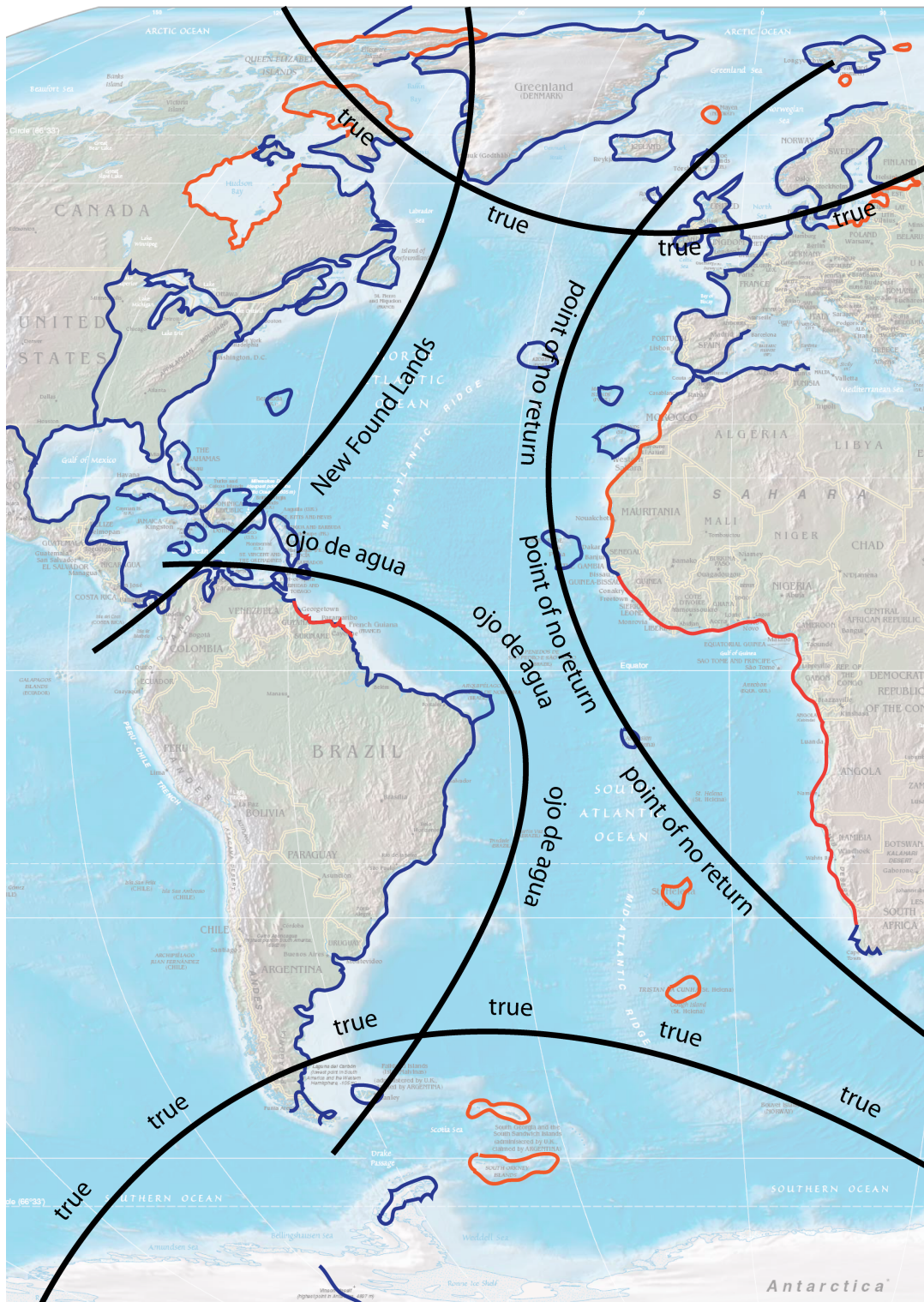
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The Atlas of Emptiness and Extremity

Map of The Continental Atlantic Basin – The Arcs of the Work –

(Map from *The Times Comprehensive Atlas of the World*)

■ = completed expeditions ■ = expeditions to complete

An Introduction - *A Sea of Words for a Sea of Pictures*

The world has no name, he said. The names of the cerros and the sierras and the deserts exist only on maps. We name them that we do not lose our way. Yet it was because the way was lost to us already that we have made those names. The world cannot be lost. We are the ones. And it is because these names and these coordinates are our own naming that they cannot save us. That they cannot find for us the way again.¹

Cormac McCarthy. *The Crossing – Volume 2 of The Border Trilogy*.

The World's Edge – The Atlantic Basin Project – The Atlas of Emptiness and Extremity is a vast photographic sea-picture archive articulated via the six artist's bookworks presented as the collective visual submission for consideration for the University of Glasgow's Degree of PhD by Publication. See Appendix I. "Gauging the Distance – The Reach for Extremity and Emptiness" is the reflective essay in support of *The Atlas* publication submission.

The thesis consists of An Introduction – *A Sea of Words for a Sea of Pictures* – offering discursive concerns of the submission. Chapter 1, The Context of *The Atlas* Publications – *The Sea of Pictures* – discusses the physical and conceptual territory of the project. Chapter 2, The Methodology of *The Atlas* Project – *The Pictures of the Sea* – reviews practical issues relevant to making *The Atlas* and its pictures. Chapter 3, Contributions of *The Atlas* Project – *In Pursuit of the Edge and Beyond* – presents achievements of the project, through its discovery of a new visual territory of emptiness. The Conclusion – "Uncharted Dangers" – *Approaching The Place of Emptiness* – places this new visual territorial discovery in a cultural context. These critical sections describe "the arc of the work" which makes up *The Atlas of Emptiness and Extremity*.

Personal experiences of the remote, geographically far-distant world provide the immediate source-material for *The Atlas* pictures. *The Atlas* photographs recognize, depict and interpret these worldwide geo-marine experiences in order to make them publically available as the considered artworks of the project publications.

The Atlas Project is the accumulation of 30 years of global, site-specific sea-pictures, constructed into the new critical form of a sea-atlas. These pictures are personally made from the extreme physical edges of the five continents aligning The Atlantic Ocean. *The Atlas* provides photographic, metaphorical “mapping” of the Cardinal Points along these sea-edges, and in doing so, visually archives nearly all of The Atlantic Basin’s major Cardinal terrestrial extremities. This original pictorial atlas advances a thematic photographic narrative review of the “condition” of the sea surrounding all of these radical territorial landmarks.

The Atlas publications are the model photographic outcomes of this project. They supply the pictorial evidence of a critical, cohesive and evolving geographical strategy, and a new understanding of the complexities of the accepted geo-marine world of The Atlantic Basin. This stance is demonstrated within the groups of photographic exemplars used to construct the systematic and categorical structures supplied in the assembly of *The Atlas* sea-pictures.

The Atlas photographs trace the visual reaches of the project. They are collated and constructed into large groups of thematic sea-pictures. These picture-groups are organized into inter-related but co-equal book-length structures – the geographically-oriented public outcomes that formally identify and define *The Atlas* Project. These artist's bookworks independently constitute and articulate an interpretive, multi-faceted body of advanced visual knowledge. This primary photographic atlas offers direct testimonial verification of comprehensible new pictorial knowledge within contemporary fine art practice. *The Atlas* achieves this through visual discoveries concerning the nature of emptiness, made at the territorial edges of The Atlantean World.

The Atlas pictures and publications should be read and studied in their own immediate discursive visual terms. Consequently, there are no photographs included in the text of this submission. This is purposeful. This thesis is the textual annex to the visual project in submission.

There are two types of conversation in this thesis. The essay conducts a formal, public discussion of *The Atlas* Project. The Endnotes and the Appendices provide personal, informal understandings, partnering the essay. Together, these mutual conversations construct the critical background for *The Atlas*, acknowledging the territories of intuition and decision in this visual project.

Chapter 1 – The Context of *The Atlas* Publications – *The Sea of Pictures*.

One of the projects of art is to reconcile us with the world, not by protest, irony or political metaphor, but by ecstatic contemplation of pleasure in nature.²

Robert Hughes. *The Shock of the New*.

1.0– Descriptions of *The Atlas*

The Atlas of Emptiness and Extremity is a landmark visual art project. It has consumed the majority of my working life. I am a project-based artist – every picture I make has a purpose. *The Atlas* is the result of this purposeful picture-making process.³

The Atlas pictures are each made at the Cardinal continental edges of The Atlantic Ocean, in the area known as The Atlantic Basin.⁴ *The Atlas* is the visual testimony and locatory archive – describing the existence of new photographic territorial recognitions of the protean, but cautionary phenomenon of emptiness.⁵ See Appendix I.

The Atlas pictures evidence how far-distant places might be seen and experienced. Registering the “feel” of place is as important to *The Atlas* pictures as is the characteristic “look” of a pictured place.⁶

1.1 – The Conceptual and Visual Fabric of *The Atlas*

The aim of *The Atlas* is to locate, reach and investigate the edged telluric extent of the known Western world. Its goal is to reach into, and photograph unknown territories of extremity and emptiness. *The Atlas* is an epic photographic interrogation of the abstract geographical and pictorial phenomena of *openness and non-enclosure*, perceived at the extreme edges of The Atlantic Basin.

All the cardinal coastal end-points of the five continents, describing the territorial Atlantic Basin, each touch upon one of four, of the world's five oceans – The Atlantic, Indian, Arctic and The Southern. These locations are photographically “mapped” in *The Atlas*.⁷

The core of *The Atlas* lies in its collective publications. Together, they form the intellectual site and visual expanse of the *Atlas*-in-progress.⁸ Appendix IV- 3.

The Physical Context of *The Atlas*

1.2 – The Contents of An Atlas

The term “atlas” refers to a book of maps, (and occasionally something similar like a book of geographically related photographic pictures). Gerard Mercator (1512-1594), the great Renaissance cartographer, coined the word “atlas”. He first used the word to describe his renowned world map, published in 1569.⁹

Atlases are constructed to be read and studied. They are carriers of unexpected, sometimes compelling factual narratives about place. Atlases offer first-level points of practical geographical reference. They are well-established *literary* forms and particular *narrative* devices.¹⁰

1.3 – Thematic Atlases¹¹ – Atlases into *The Atlas*

A “thematic” atlas is one that undertakes detailed study or descriptions of particular, inter-related topics, and details thematic information about them. A thematic atlas can provide both a pictorial (visual) and a written (textual) account of the same things. *The Atlas* presents a thematic, interpretive visual study of all the major cardinal terrestrial extremities bounding The Atlantic Ocean.

The Atlas contains sequenced, thematically presented monochrome analogue sea-photographs. These sea-pictures *portray* in-depth narrative comment around the discreet, repeating visual motifs of land-sea edge proximities enclosing The Atlantic Basin – and the state of our civilized place within it.¹²

1.4 – Finding Familiarity and Consolation in Map Reading – The Interpretive

Importance of Reading Maps and Atlases.

An ideal order to the physical world is heavily implied in the readings of maps and atlases. It is my experience that solace arises when we suddenly discover that a place is finally where we think it ought to be in the real world. Feelings of familiarity and relief are recovered when we identify a real locality that replaces a personal region of the unexpected or unknown in the world.¹³

No traditional map or atlas can “tell” what a place may actually look like, or how that place may feel. Only by being on-site, experiencing, noticing and engaging with the terrain, can we immediately *tell* anything about that place. Gaston Bachelard describes this experience as “topoanalysis”.¹⁴

1.5 - The Primacy of the Photographic Mark –The Index

The Atlas sea-photographs are built upon the unbreakable paired indexical relationships between the place of place itself, and the place of place represented by the photographs. *The Atlas* pictures and *The Atlas* places combine to trace the arcs of the work – to offer the mutually recognisable territory of this examined relational reality.¹⁵ *The Atlas* is an index of place,¹⁶ offering readers a living experience of the physical reality of what a place looks like, and how that place actually feels when it is pictured.¹⁷

1.6 - Looking and Seeing – Glancing and Gazing

If we are sighted, we tend not to notice the differentiated acts of *looking* and *seeing*. The given is that looking and seeing are central, but distinct to the process of picture-making.¹⁸

Glancing and gazing are two associated optical approaches, but like looking and seeing, different in intent. One or the other are the necessary components for the accomplishment of photographic seeing. These two approaches are photographically determined by the camera in use.

It is my personal experience that *glancing* is an instantaneous visual process, bound to the moment. The ability to glance requires experience and visual skill. In photographic terms, nearly all practiced glancing occurs with small cameras. These cameras can easily be moved to the eyes of the picture-maker, where a picture can be seen and made within the blink-of-an-eye. Entire genres of photographic picture-making have arisen using the working-viewing method of the glance.¹⁹

I find that *gazing* is characterized by the precise, intentional, deliberate demand of duration. Gazing leads to visual clarity and understanding. Seeing is the conscious activity that may result from gazing. Gazing and seeing are physiologically and psychologically linked. They are both products of visual consciousness. Gazing instigates seeing. Gazing, as I experience it, is a process of studied critical visualization. Gazing initiates the highly energized critical seeing by which all of *The Atlas* pictures are made.²⁰

The Conceptual Context of *The Atlas*

1.7 – Wilderness and The Romantic Tradition in *The Atlas* Project – Finding Myself in the Wild

The Atlas is a contemporary “romantic” project.²¹ I have recognized the romantic inclinations in my work through Roderick Nash’s observation:

Romanticism resists definition, but in general, it implies an enthusiasm for the strange, remote, solitary and mysterious. Consequently in regard to nature Romantics preferred the wild.²²

My work is made in the contemporary “now”.

The wild is a clear, intense space – in which to think, to experience, to work. For me, the wild can be a remote or nearby place. By working a new site in the region I call wild, it seems I re-enact a continuous ceremonial re-acquaintanceship of discovery and renewal with this particular place of place.²³

I was formatively raised in the American Oglala Lakota traditions of the land, while living on the Standing Rock Sioux Reservation as a young boy. I received primal lessons regarding the outdoors there. My childhood experiences of wild place were never inherently foreign or frightening. These early experiential understandings of “wild land” changed me. In later life, they now seem different from customary experiences of wilderness shared by traditional white, Western society.²⁴

There are two paradoxical experiences of the wild at work in *The Atlas*. They simultaneously shape *The Atlas* pictures. They are the oppositional wilderness traditions of in-coming Europeans, and indigenous Americans.²⁵

1.8 – American Luminism and My Photographic Project – *Luminescence*

I relate to the visual qualities that the American art historian, Barbara Novak ascribes to her definitive views on Luminist American landscape painting:

...transparent-translucent pictorial surfaces, containing seamless enclosed light; aspects of time, silence, slowness and an understated interiority of brushless pictorial space.²⁶

Novak's qualitative understandings of a tactile visual *luminescence* in landscape artworks, externally confirmed the utter importance of this phenomenon in my artwork.

1.9 – Photographic Narration – Image-and-Text Relationships in *The Atlas* Project

Narration, story-telling and reading are the tasks required of *The Atlas*, to integrate the relationships of the sea-photographs and their texts into complete visual images. The story-telling subject-matter created by, then released through the sequential narrative picture-texts that inhabit *The Atlas* publications are essential to communicate meaning in this literary, visual art project.²⁷ Appendix VII.

I use groups of photographs to tell visual stories, and build the potential for narration. *The Atlas* is a narrative paradigm.²⁸ I prioritize the use of the narrative form of the photographic sequence to drive the story-telling aspects of *The Atlas*.²⁹ Appendix VII – Photographic Sequence.

1.10 – The Epic Project and the Lyric Photographs of *The Atlas*

The Atlas is an *epic* narrative photographic project. It

...encompasses the entire world of its present day, and a large part of its learning. [*The Atlas*] contains shorter [lyric] forms within its boundaries. [*The Atlas Project* is] grand [conceptually and physically – while it refuses the monumental]. [It] amasses an enormous amount of traditional [and current] knowledge within its framework.³⁰

The Atlas is “encyclopaedic” in its visual catalogue of Cardinal terrestrial extremities, and in the extent of the visual reach of its themes. *The Atlas Project* “ceremonially performs” a constant re-enactment and continual progress towards its inquisitive quests for the territorial locations of the barely-known frontier – emptiness.

The structural elements of the epic and the lyric create the *condition of the poetic* within *The Atlas*. Within the epic scope of *The Atlas*, classic aspects of the lyric-form imbue the entire photographic project. The pictures directly overlay one intense art form, the lyric – into another, the photographs.³¹ The lyric constructs

...the condition of inwardness, ‘the inside’, from which its structure derives. The lyric is a poetic strategy to create a private voice intended as a public offering.³²

This is the intention of *The Atlas*. Appendix V – 1.

1.11 – The Edge of Metaphor – Describing The Place of Extremity and Emptiness

The pictures in *The Atlas* simultaneously portray two indivisible territories – an “outer” and an “inner” terrain. The outer terrain consists of the depictive photographic characteristics of physical land/sea relationships occurring at the territorial Cardinal extremities of The Atlantic Ocean. The inner terrain visualizes the intangible space of “emptiness” evinced at, and in-between, the liminal boundaries of the outer *Atlas* terrain. This inner terrain is actual and extant – although it is difficult to perceive and locate. The inner terrain is indicated and acknowledged photographically by interiorized picture-planes and the non-literal visual narratives of abstracted natural phenomena – found at the edge of these wild locations.³³ In these liminal spaces, visual metaphor heightens corollary perceptions of extremity and emptiness.

The most comprehensive poetic dictionary that I know is *The Longman Dictionary of Poetic Terms*. Longman sources the late American poet, James Dickey, noting that metaphor is “not just a way of understanding the world, but [also] a way of recreating it.”³⁴ This re-creational purpose is the essential work of the metaphorical photographic constructs of *The Atlas*.

1.12 – Where Metaphor Leads *The Atlas* Photographs – *Equivalence*

My pictures are indexes – and more. They trace the real and reveal the imaginative. Metaphor is a powerful tool in my picture-making. The Symbolist ³⁵ idea of “equivalence”, embraced by Alfred Stieglitz’s late work, has contemporary currency for my picture-making. The act of equivalence “relates in a most fundamental way to the notion of change...it is about the act of [‘visual individuation’]”³⁶

A visual equivalent may “express a primordial idea through the private symbol of a concrete phenomenon representing inner feelings or mental states.”³⁷ Beaumont Newhall proposed, on Stieglitz’s behalf, that equivalents were “pictures of expressive, often evocative content and handling... equivalents of thoughts, hopes, aspirations, despairs, fears and joys.” As Stieglitz’s contemporary (and my teacher), Newhall goes on to suggest that equivalents are abstracted photographs that “can seize upon the familiar and endow it with new meaning, with special significance, with the imprint of a personality.”³⁸

The Atlas picture-making project is an on-going visual improvisation, the pictorial expansion of the sea-picture vocabulary and the practical realization of open metaphor³⁹ and equivalence. John Szarkowski noted

that there was nothing that a photograph could not be about, and there was no special way that a photograph should look. From that point forward [c1922-1937], Stieglitz photographed nothing of recognized importance.⁴⁰

From this point forward, photography, as I practice it, became a contemporary art form. The visual territory of the “ordinary” – the common, familiar fabric of the perceived, lived world – opened up and allowed photography to embrace it. As the awareness of familiarity expanded, so too did the reach of photography. Only the territorial edges of the familiar remain unseen. It is the task of *The Atlas* to discover this territory and uncover its condition.

1.13 – A Map of The Imagination

The Atlas pictures provide the missing evidence of the real world, which is only ever tacit in traditional maps and atlases. *The Atlas* photographs verify that something “out there”, beyond our limited line of sight, and over the edge of every traditional map-page, really is in existence. *The Atlas* pictures form an actual, readable, universal ge-marine “map of the imagination” – *The Atlas of Emptiness and Extremity*.

Chapter 2 – The Methodology of *The Atlas Project* – *The Pictures of the Sea*

...the pupil...remembers that more important than all outward works, however attractive, is the inward work which he has to accomplish if he is to fulfil his vocation as an artist.⁴¹

Eugen Herrigel. *Zen and the Art of Archery*.

2.0 – An Introduction to *The Atlas* Picture-Making Methodology

The Atlas is the result of 30 years of relentless determination and methodological continuity.⁴² The working methods of *The Atlas* are direct, hands-on, purposeful and extensive. Every time I step into the field – every time I step into the darkroom – I take the same painstaking measures to attempt discovery and invention within the work. I have created an improvisational working routine to enable this pictorial exploration to proceed. *The Atlas* production methodology is complex and direct, and it is assiduous and demanding in its exactitude.⁴³ I *make* photographs. I never *take* them.

2.1 – Working in the Far Field – A Considered Photographic Methodology

I differentiate the interconnected observational processes of *physically looking* and *perceptually seeing* in my work. I constantly consider how these two dissimilar phenomena can be related to, and affect the outcomes of the use of the tools I use for photographic picture-making. Refer to Section 1.6 Looking and Seeing – Glancing and Gazing, and Appendix V1.

I work out-of-doors, making film-to-paper, hand-made photographs with a late nineteenth century field-camera. Appendix VI. I work in the natural, often uninhabited landscape. “Landscape” is a term that I dislike and rarely use. I describe my working territories as “the far field” and “the near field”. The far field really is the wild uninhabited perimeter of the territorial world. The near field is the rural, usually inhabited, yet still peripheral part of the civilized world. I work in these two “fields”⁴⁴, with land-site edges and their tangential relationships to the seas surrounding them. Once in the field, I only ever make one individual picture from each particular site. Appendix IV-4 – Field Work Methods.

It is important to consider the essential differential field-characteristics between the conditional territories of “the remote”, “the wild” and “the empty”. My photographic work for *The Atlas* is predicated upon discovering, then depicting the distinctions between these phenomenological exemplars: *Remote* territory is distant, but may still bare traces of civilization. *Wild* territory does not. It is out-of-reach, or beyond the touch of humankind. *Emptiness* is an undisclosed *space*, sometimes to be found at the *edges* of territorially remote, wild places in the world.

2.2 – The Primacy of Direct Site-Specific Fieldwork for *The Atlas*

Inspired by the explorations of the early explorer-travellers: the Irish Celtic Saint – Brandan (Brendan) The Navigator (484-578); the Greenlandic explorer – Leif Ericsson (c.970-c.1020); and the Renaissance explorers – Christopher Columbus (c.1451-1506), John Cabot (1450-1498), Ferdinand Magellan (c.1480-1521) and Francis Drake⁴⁵ (c.1540-1596) – I work as an *expeditionary* artist. In the field, I consider what it is to arrive at the visual “discovery” of a place by spontaneously *looking*, then *gazing*, then *seeing* into a particular area of place – and making a unique picture there. Section 1.6 – Context Chapter.

I make contact with place. I make pictures in place. I approach each place with an intense appreciation for both the place itself and its indigenous inhabitants. This is an implicit working code – an ethical environmental approach. It offers, and returns something in the pictures regarding current fragile relationships between place and humankind – in these precarious first stages of the new human Age of the Anthropocene.⁴⁶

I conduct all the first-hand, first-level fieldwork – the picture-making – in places and sites that are completely unfamiliar to me. I insist on this atypical working method of exploratory field research to emphasise the necessity for visual provisionality and improvisation within *The Atlas*. This process defines the practical context and methodological foundation of the first stages of *The Atlas* picture-making processes.

2.3 – The Removal of the Remote

Acquaintanceships with remote place must continue to occur – otherwise the experiences of far-distant territories may disappear from cultural memory. This cultural malaise can become a form of intentional intellectual and physical extinction. It can lead to complete societal amnesia of the remote.⁴⁷

This is an erasure of the “other” – the foreign, the unfamiliar and remote – from the catalogue of our human references to the world. One of the primary aims of *The Atlas* is to bear witness against this occurrence.⁴⁸

2.4 – The Unique Experience of Singular Things in the World – The Physical

Location of The Edge and The Place of Emptiness

It is a life-long constant for me to only ever make one single picture for each single site that I work with. This field-resolution is my most steadfast, enduring creative approach. This method of picture-making is disciplined. It is conceptually focusing, physically rigorous, mentally precise and emotionally liberating. Appendix IV-4.

Each place is unique. It is only proper to respond accordingly. “The gap” between the opening and closing of extraordinary, but very simple enduring moments with place is, I believe, where the perceptions of emptiness coalesce into visual, perceptible space. At the edge of place, in the open-endedness of this space, only one single picture is ever necessary to make.

2.5 – Deciphering the Impulse for Circumnavigation – Circumnavigation as a Creative Process for *The Atlas*

Circumnavigation is an idea and a practical accomplishment. It encompasses an entire journey. To have an idea that there is an actual place of enough interest to sail, fly, drive, walk – or think around – is in itself exciting. Working directly *with* a place has always been a keystone in my outdoor picture-making process. Creative field-circumnavigation facilitates this requirement.⁴⁹

I require the reconciliatory immediacy that occurs from the unmediated first-vision of place, to authentically undertake my photographic work.⁵⁰ This working method of field-site exploration and investigation favours the spontaneous and comprehensive experience of emersion in the first-hand *state* of the site. Appendix VIII – Contextual Descriptions of First Vision and Reconciliation. I approach each site with great care so as not to disturb its wild physicality. I have no previous idea of the physical surround, and no preconceived notions of how to make the pictures when I reach these territorial end-sites.

Going out and returning home again – are the immediate physical goals and psychological rewards of the process of working field circumnavigation. Staying out and keeping going – are the repeated intellectual taunts and emotional demands in achieving *The Atlas* objectives.

2.6 – Artist’s Bookworks and *The Atlas* Publications

When these practical field-based experiences conclude, the work methodologically continues in the studio-darkroom. There, the photographs are realized, and thematically organized into the comprehensible, readable forms of the particular types of artist’s bookworks that become *The Atlas* publications.

I use the conventional form of the photographic picture-book to re-direct and re-construct the predictable photographic viewing-reading vector, from a casual flick-through process of merely glancing at similar-looking picture-pages, into a more conscious awareness of the need to engage in what Tim Guest calls “the sensation of reading the work”.⁵¹ The photographs in *The Atlas* bookworks are made to be seen, read and studied in order to be understood. The artist’s bookwork is the formal facilitator in which this visual-literary process may best occur for *The Atlas* pictures.

2.7 – Interiority and the Interior in the Picture-Making for *The Atlas*

Everything about the methodology of *The Atlas* is constructed to enable the picture-making process. This methodology is also the *result* of the picture-making process. *The Atlas* has been developed to explore the potential for photographs to reveal more than is generally expected of them. *The Atlas* photographs offer visual renovation in their photographic renderings of the familiar, in the outdoors. This is a move into metaphor – into the interior.

Interior spaces have certain things in common: metaphorically, they usually imply the domestic (as opposed to the foreign). They are *openly* enclosed. They indicate a sense of the familiar, of the intimate. The interiority of pictorial space, especially in relation to place, may suggest an intrinsic nature, or purposeful qualities to that place.⁵²

The Atlas photographs are made to refuse initial photographic expectations of literal representation. These pictures mostly refuse the horizon-line and entirely refute the coast-line. They are intentionally constructed as outdoor “interiors”. The “outside” of the natural world is pictorially re-formed into the “inside” of this same world. The interiorized visual world of *The Atlas* completely opposes ideas of the external and the exterior in the lived world, through the formal enclosure of the edges of the photographs. The lyrical condition and the lyrical conclusion of *The Atlas* pictures are the result of this enclosure.⁵³

Chapter 3 – Contributions of *The Atlas Project* – *In Pursuit of The Edge and Beyond*

For the ultimate business of painting is not to pretend things are whole when they are not, but to create a sense of wholeness which can be seen in opposition to the world's chaos; only by setting this dialectic in full view can painting/[photography] rise above the compliancy of 'ordered' stereotypes and the meaningless bulk of the recognizable.⁵⁴

Robert Hughes. *The Shock of the New*.

The Atlas is an original artist's project. It is one that in time may prove unique in the short history of analogue photography. Its physical and conceptual scope, perhaps even the accomplishments of its aims, sets *The Atlas Project* apart in contemporary fine art practice.

The Atlas of Emptiness and Extremity presents the discovery of a new vision of the world, and its relationship to the idea of emptiness. *The Atlas* develops and advances a photographic approach that is an end-game in contemporary fine art practice.

Cultural contributions are made up of personal achievements and public accomplishments. They are each important and different, as one leads to the other. I will offer evidence of both. *Vision* is the inter-linking contributory factor in the achievements and the accomplishments of *The Atlas Project*.

The Atlas offers a profound clarity of purpose through its artworks. These sea-photographs are distinct, but not immediately identifiable or territorially recognisable. The pictures compare to individual sets of fingerprints. Each wave and each picture may look alike, but they are entirely unique⁵⁵ – both are indexes. Individually, they come into existence through their direct contact with the world.

Personal achievements are the invisible contributions of *The Atlas Project*.⁵⁶ The realization of the essential *Atlas* fieldwork is its primary achievement. In transacting most of the exploratory field circumnavigations for the project, I have become the first, and only person, to have reached and worked with all (but the last two) major terrestrial Cardinal extremes surrounding The Atlantic Ocean.

I am 2,000 miles short of becoming the first person in the world to circumnavigate the entire Atlantic Basin – from all five continents and from Pole to Pole.⁵⁷ I am the only artist to have reached, and made artworks from both The North and South Poles – and nearly every major Cardinal territorial extremity in-between.⁵⁸ The publications depicting these accomplishments are indicative and evidential of the entire *Atlas* Project.⁵⁹

In 2008, I made new sea-chart findings of three small sites along the west coast of The Antarctic Peninsula. The British Hydrographic Board has officially accepted these findings as new knowledge of the map of Antarctica.⁶⁰ Towards the end of that expedition, I was fortunate to become only the ninth of ten people in the world to reach and work with Prime Head, the Northmost point of Continental Antarctica.⁶¹

Public Accomplishments in the work of *The Atlas* Project: Metaphor is as real as the indexical trace of place in a photograph. Metaphor and the photographic index distinguish two aspects of the real – one imaginative, one physical. Together, they form a new, more complete understanding of the real. *The Atlas of Emptiness and Extremity* integrates these two aspects of the real into a unique visual art form – *The Atlas* itself. *The Atlas of Emptiness and Extremity* locates and pictures paradox. Something is discovered, but not yet found; sensed, but not fully seen; felt, but not finally touched. *The Atlas* Project has discovered a surprising breath of liminal territory, and over time has pictured some of its most alluring characteristics.

The Atlas publications picture and verify a locational extent of the conceptual subject of emptiness. The reach for emptiness is always in its out-of-the-way distance from extremity – unnoticed and unrecognizable. The mutual conditions of reach and extent are twinned. This is the existential comedy and simultaneous dilemma within *The Atlas*. *The Atlas* pictures realize this dilemma within their repetitive roll around the metaphorical forces of an “empty” ocean.

The Atlas is the first and only atlas ever to photographically depict the discovery, quantification and qualification of the place of extremity in the far field. *The Atlas* recognises this location as a new terminal site for the subject of emptiness itself.

The Atlas publications evidence wider concerns regarding the *place* of human habitation (in its absence from this project) and the personal inter-connected effects of isolation and extremity upon the endangered arc-like shield of protective humanness still spanning the civilized world in the early twenty-first century.

The long-reach for the edge of the far field has changed me. By returning home again, so many times from the farthest reaches of the world – something has happened to me. I have discovered a source of unimaginable beauty – and have lived to tell some of its stories. This has changed me. The sum of the work that is *The Atlas* has changed too. There are still some surprises left to discover. For me, they are best discovered through the experiences of making and viewing photographs.

I aim to locate and explore the edge – perhaps the limit of human possibility – cross over this edge (if possible) and picture what I find. I have done this for so long, and so consistently that I am no longer certain of anything – but the work that is offered-up in *The Atlas* – the pictures themselves. I know this work. I have worked for this knowing all of my creative life.

I have a particular vision of the world. I picture this vision freshly and anew every time I make a photograph. *The Atlas of Emptiness and Extremity* is the apex of this vision.

“We do believe, we fear.”

Aua – Northern Greenlandic Inuit.⁶²

Conclusion – Uncharted Dangers⁶³ – *Approaching The Place of Emptiness*.

How can I dream except beyond this life?
Can I outleap the sea –
The edge of all the land, the final sea?

Theodore Roethke. “The Abyss”⁶⁴, *The Far Field*.

“Atlas” was a Titan, one of the older family of Greek Gods. Zeus condemned him to hold up “the pillars of the universe” forever as a punishment for rebellion. Atlas is also the name of a particular mountain range in Libya that was regarded as supporting the heavens. The word “Atlantic” first pertained to Mount Atlas in Libya, upon which the heavens were fabled to rest. The word Atlantic soon came to be applied to the sea near the western shore of Libya, and afterwards was extended to include the entire ocean lying between Europe and Africa, on the east, and the Americas on the west. The Atlantic is “The Sea of Atlas”.⁶⁵

There is a poetics to names and naming in The Atlantic Basin. The emotional call of the names of these far-distant places has always beckoned me: Cape Farewell; Punta Ojo de Agua – Point of The Eye of the Water; Cape Horn; The Bay of God’s Mercy; Cabo Virgenes – The Cape of the Virgins; Repulse Bay; Cape Frigid on the Frozen Strait; Observation Point – looking towards Cape Desire and Desolation Island; The Cape of Good Hope; Ras Angela – The Cape of Angels; Cabo Finisterre – The Cape of The World’s Edge, or The World’s End; Prime Head; The South Pole; The North Pole – and so many more. I am compelled to find, and actually see the physical sources of these names – the places themselves. There is such alluring beauty amidst the unimaginable, but nameable reach of this mysterious territory called the World.

I work on the margins, on the periphery of populated and cultivated land-spaces. I look for the familiar and the ordinary in place; place offers me this in return, and more. I am drawn towards the quiet, far-edges of place. The directional positioning of boundaries compels me, magnetically, and so too the compassable extent of the cardinal extremes. It is here, in this condition of disjuncture – the fractured join at the end of every natural edge; and the space of disclosure – the opening offered up just beyond the reach of this precipitous break; that an urgent territory of metaphor exists for our time. The emotional expanse of farthest North and furthest West, of furthest East and farthest South directionally encircles this metaphorical territory. These transparent cartographic outposts allude to points of opportunity and hope – and speculations of possibility so vast as to embrace elemental and habitation finality.

By encircling the extreme edges of the entire Atlantic Basin, circumnavigational acknowledgement of the sources, and hybridized extent of Western cultural heritage must occur. The Old and Classical Worlds of Europe and Africa (*point of no return*) collide and clash like tectonic plates, with The New Worlds of South and North America (*Ojo de Agua* and the forthcoming *New Found Lands*). The Polar Regions (*TRUE*) each pressure outwards to push their physical and psychological boundaries into unexpected tensions, one with the other, towards the inhabited centres of the continental landmasses encompassing and enclosing the unique sea-basin of The Atlantic Ocean.

Information is difficult to find, and surprisingly contradictory regarding the continental coastal perimeter of The Atlantic Ocean. The distance of this territorial enclosure is thought to be undeterminable and unverifiable. The Atlantic Basin is approximately 69,510 miles, or almost 111,866 km in circumference. Over the last 30 years I have sailed, flown, driven and walked most of the five continental coastlines surrounding The Atlantic Ocean in search of the sites for *The Atlas*. These piecemeal expeditions into the oceanic and territorial unknown have led to artworks made from nearly all the major terrestrial extremities embracing the Atlantic Basin. In making *The Atlas* pictures, I may unintentionally become the first person in the world to circumnavigate the boundless coastal perimeter of land-surfaces harbouring the entire Atlantic Ocean.⁶⁶

Definitively, we can say that the *unknown* simply suggests that which is *not yet* known or experienced. Everything else about the word and the idea of the unknown is propositional and provisional. In *The Atlas*, through its explorations and clarifying moments of visual discovery, a recognition occurs that natural places are un-endingly open for invitational study and understanding. *The Atlas* proposes that a particular type of unknown space really does perceptibly exist. It is in this more distant, yet ever-present other place, that one might find the subject and true heart of *The Atlas of Emptiness and Extremity*. *The Atlas* offers this clear possibility as a conclusive premise in its slow pace and gathered reach towards the illusive, distanced place of emptiness.

There are two imperceptible discoveries in *The Atlas* Project that I will cite and describe. They are the translations of two words from two different languages that I do not speak. I offer them as an ending to the thesis and an opening to the project:

1) “kaukokaipuu” – a Finnish term for “homesickness felt for a place one has never seen.”

2) “nuannaarpoq” – the Greenlandic Inuit word for “taking extravagant pleasure in being alive.”

“Gauging the Distance” is the measured call and compulsive response to the first word.

“The Reach for Extremity and Emptiness” is the consequential result of the second word. Together they embody the spirit of *The Atlas of Emptiness and Extremity*.

I learned not to fear infinity,
The far field, the windy cliffs of forever,
The dying of time in the white light of tomorrow,
The wheel turning away from itself,
The sprawl of the wave,
The on-coming water.

Theodore Roethke. “The Far Field”⁶⁷, *The Far Field*.



Message From The Scriptorium

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Endnotes

An Introduction - *A Sea of Words for a Sea of Pictures*

1. McCarthy, Cormac. *The Crossing – Volume 2 of The Border Trilogy*. New York: A Borzoi Book, Alfred A. Knopf, Inc; 1994. p. 387. ISBN 0-330-33462-X.

Chapter 1 – The Context of *The Atlas* Publications – *The Sea of Pictures*.

2. Hughes, Robert (1938-2012). *The Shock of the New*. New York: Alfred A. Knopf, Inc; 1980. p. 112. ISBN 0-394-51378-9.

3. *The Atlas of Emptiness and Extremity* in-progress consists of over 650 site-specific, interpretive sea-photographs, accompanied by locatory texts. The three current *Atlas* publications contain 212 of these definitive land-sea photographs. Appendix 1.

4. *The Oxford English Dictionary* defines “Cardinal points as the four points of the horizon (or the heavens), which lie in the direction of the earth’s two poles (cardines), and of sunrise and sunset respectively. Cardinal points are “the four intersections of the horizon with the meridian and the prime vertical.” Prepared by Simpson, JA and Weiner ES. *Oxford English Dictionary, Second Edition, Volume II – B.B.C. – Chalypsography*. Oxford: Clarendon Press; 1991. p. 891. ISBN 0-19-861214-1 (Vol II). ISBN 0-19-861186-2 (set). *The Pocket Oxford Guide to Sailing Terms*, also defines cardinal points as “One of the four points of north, south, east and west on a magnetic compass card. The points halfway between these, north-east, south-east, south-west, and north-west – are known as half-cardinal points. p. 28. Edited by Dear, Ian and Peter Kemp. *The Pocket Oxford Guide to Sailing Terms*. Oxford and New York: Oxford University Press; 1987. ISBN 0-19-282012-5 pbk.

We are more familiar with the simple declaration that Cardinal Points are always the North, South, East and Westmost points on the compass face. Surprisingly, I have found no formal definitions at all for the Cardinal Points in any of the cartography books that I have. It would appear that the phrase “Cardinal Point” belongs to the category of “common knowledge” that is presumed to be familiar to everyone. (That is why I consulted the *O.E.D.* for a formal definition of the phrase “Cardinal Points”.)

The Atlas Project now contains photographs from all but two of the multitude of Cardinal Points surrounding the five continents bounding The Atlantic Ocean.

For further information about Cardinal Points, in relation to issues in cultural geography, refer to Tuan, Yi-Fu. *Space and Place – The Perspective of Experience*. Minneapolis: University of Minnesota Press; 1977/2014. pp. 93-198. ISBN 978-8166-3877-2.

5. *The Atlas Background and History*. *The Atlas* Project was conceptually originated in 1987, formally inaugurated in 1990, intellectually corroborated in 1992, fully authorized and under construction by the end of 1994 – and financially stabilized by 1999. 367 sea-pictures are in evidence in the six associated publications in support of this submission. The span of the picture-making activity involved in these publications, and the several new *Atlas* publications soon to follow, covers more than 30 years – 1984-2017. An additional 283 new pictures are in active preparation and production for the continuing development of *The Atlas* Project. Appendix 1.

6. This is a near-classic description of psychogeography. See Coverly, Merlin. *Psychogeography*. Harpenden: Pocket Essentials; 2010. pp. 10. ISBN 13: 978-1-84243-347-8.

7. Casey, Edward S. *The Fate of Place – A Philosophical History*. Berkley, Los Angeles: The University of California Press; 1997/1998. p. 272. ISBN 0-520-21649-0 pbk. *Space and Place – The Perspective of Experience*. ibid. pp. 54, 149-150, 178. Tuan, Yi-Fu. *Escapism*. Baltimore, London. The Johns Hopkins University Press; 1998. pp. 74-75. ISBN 0-8018-5926-3.

8. The fourth and final double-volume section of *The Atlas* is commissioned and to be published, Autumn 2017. To date there are three completed public sections to *The Atlas* Project.

9. Crane, Nicholas. *Mercator – The Man Who Mapped the Planet*. London: A Phoenix Paperback. Weidenfield and Nicolson; 2002/2003. pp. 306-313. ISBN 978-0-7538-1692-9.

10. Atkinson, David, Peter Jackson, David Sibley and Neil Washbourne, Edited by. *Cultural Geography – A Critical Dictionary of Key Concepts*. London: I.B. Tauris and Co, Ltd; 2005. pp. 27-33. ISBN 1-86064-702-2 pbk. *A History of the World in Twelve Maps*. ibid. pp. 1-16.

11. *The Times Comprehensive Atlas of the World. 2000 Millennium Edition*. London: Times Books; 1999. pp. 52-57. ISBN 0-7230-0792-6.

12. Brotton, Jerry. *A History of the World in Twelve Maps*. London: Penguin Books; 2012. pp. 343, 365. ISBN 978-0-141-03493-5. Wilford, John Noble (1933-). *The Mapmakers – The Story of the Great Pioneers in Cartography – From Antiquity to the Space Age. Revised Edition*. London. Pimlico; 1981/2002. pp. 411-416. ISBN 0-7126-6812-8.

To date, *The Atlas of Emptiness and Extremity* contains narrative photographic interpretations detailing approximately 97% of the Cardinal territorial extremities of all five continents encircling The Atlantic Ocean.

13. *The Fate of Place – A Philosophical History*. ibid. pp. 5, 123-124, 232-233, 292-295, 305. *A History of the World in Twelve Maps*. ibid. pp.. 4-16, 57, 152. *Escapism*. ibid. pp. 5-8.

14. Bachelard, Gaston (1884-1962). *The Poetics of Space*. Boston: Beacon Press; 1958/1969. pp. 8-9. ISBN 0-8070-6473-4. *The Fate of Place*. ibid p 282.

15. *Twelve Maps...* ibid. p. 16, 437-439, 445. *The Fate of Place...* ibid. pp. 282, 288, 290-294.

16. Harkness, Allan, in his essay, “*Sojourns In The Archive: Photographs of The Atlantic Basin*”, notes that *The Atlas of Emptiness and Extremity* is an

indexical [photographic] mapping project, an archive of witness. It is about [the extremity of] place and memory, about historical identity and contemporary hopes and fears. Harkness continues, ...the project is a one person, low tech version of a deep space exploration, a scientific project to send out data to the future: instead, no data, but enigmatic, dark, forbidding experience of the edge, the end, the limit

– of the perceivable extent of the human condition, visible at the far reaches of The Atlantic Basin.

Harkness, Allan. *New Linear Perspectives*. “*Sojourns in the Archive: Photographs of the Atlantic’s Edge*” [Thomas Joshua Cooper]. 2011.

<http://newlinearperspectives.wordpress.com/photography/sojourns-in-the-archive-photographs-of-the-atlantics-edge/>.

17. Coverley, Merlin. *Psychogeography*. Harpenden: Pocket Essentials; 2010. pp. 10-14. ISBN 13:978-1-84243-347-8.

18. It is my experience that *looking and seeing* are similar processes. They are both ocular in occurrence, but in critical terms their similarities end there. Looking is a cursory process. It is always initial, casual and usually unintentional. Looking simply occurs when your eyes are open. Looking precedes seeing as an initial visual motor process. Seeing is, fundamentally, a more discriminating visual process. The act of seeing is also a discerning intellectual process. When one looks at something, we simply direct our eyes towards that thing, or experience or portion of space, and quickly “take in” the visual situation that is occurring.

Looking is generally an instinctual autonomic physical act, like breathing, and the first-phase of a more nuanced visual response to follow. The process of looking is quick, brief and general. Seeing is a more thorough visual process. The pursuit of seeing, as a particularized visual phenomenon, requires the mind to ascertain, recognise, understand and enquire about the subjects in visual review by consciously attending to these subjects with care and consideration. Seeing is a thoughtful, durational, and time-consuming process. Although the optical mechanics of the looking-seeing processes are obviously entirely interconnected, they are each physiologically and intellectually distinct. Understanding these distinctions help (or hinder) a photographic picture-maker in their work.

The proposition is that “looking” is only the initial, casual and informal stage to the more comprehensive and discerning “act of seeing”. It is the intellectual particularity of seeing, as it accumulates in a visual artist’s work, which articulates their individual creative vision.

Foster, Hal, Ed. *Vision and Visuality*. Krauss, Rosalind. “The Im/pulse to See”. New York: DIA Art Foundation; 1998. pp. 51-78. ISBN 0-941-920-10-0. (No 2: pbk). Frampton, Hollis (1936-1984). *Circles of Confusion – Film, Photography, Video – Texts 1968-1980*. Rochester: Visual Studies Workshop Press; 1983. Particularly, “A Stipulation of Terms from Maternal Hopi”. ISBN 0-89822-02-3. Berger, John (1926-2017). *Ways of Seeing*. London: BBC/Pelican; 1972. ISBN 0-14-021631-6, *About Looking*. New York: Pantheon Books; 1980. ISBN 0-394-73907-8 pbk. Szarkowski, John (1925-2007). *The Photographer’s Eye*. London: Secker and Warburg; 1966/1980. ISBN 436-44148-9.

19. Newhall, Beaumont (1908-1993). *The History of Photography from 1839 to the Present – Completely Revised and Enlarged Edition*. London: Museum of Modern Art, Secker and Warburg Ltd; 1982. pp. 117-136. ISBN 0-436-30508-9 pbk. *The Photographer’s Eye*. *ibid*. Particularly, “Time” and “Vantage Point” pp. 100-155.

20. *Vision and Visuality*. *ibid*. Bryson, Norman. “The Gaze in the Expanded Field”. pp 87-114, particularly pp. 100-104. Szarkowski, John. *Photography Until Now*. New York: The Museum of Modern Art; 1989. pp. 125-176. *The Photographer’s Eye*. *ibid*. Particularly, “Introduction, The Thing in Itself, The Detail, The Frame”. pp. 6-99. ISBN 0-87070-574-1 pbk. Nishitani, Kieji (1900-1990). *Religion and Nothingness*. Berkley, Los Angeles: The University of California Press. 1982/83. Particular emphasis placed on “Sunyata” – Chapters 3, 4, 5, 6. pp. 77-285. ISBN 0-520-04946-2.

21. Robert Rosenblum’s formative examination of Romanticism in nineteenth to mid- twentieth century painting helped quell further doubts about romantic classification and its real place in my artwork. Rosenblum, Robert (1927-2006). *Modern Painting in the Northern Romantic Tradition: Friedrich to Rothko*. New York: Harper and Row; 1975. pp. 10, 21, 129-148, 173-218. ISBN 0-06-430057-9 pbk.

22. Nash, Roderick. *Wilderness and the American Mind*. New Haven: Yale University Press; 1967. p. 47. ISBN 0-300-20905-5.

23. *The Fate of Place...* ibid. p. 5. Eliade, Mircea (1907-1986). *The Cosmos and History – The Myth of the Eternal Return*. New York: Harper and Row 1954/1959. Chapter 2, “Periodicity of Creation” pp 62-72. No ISBN. Library of Congress Catalogue Card No:59-6648.

24. One of the last great Oglala Lakota Sioux chiefs, Luther Standing Bear (1868-1939), set out the following thoughts regarding his people’s understandings of wilderness. “We did not think of the great open plains, the beautiful rolling hills and the winding streams with tangled growth as ‘wild’. Only to the white man (who did not live there) was nature a ‘wilderness’... and the land ‘infested’ with wild animals and ‘savage’ people.” Standing Bear goes on to say, on behalf of the Oglala Nation (whose northern antecedents helped raise me as a child), “there was no wilderness; since nature was not dangerous but hospitable; not forbidding but friendly”. Standing Bear, Luther. *The Land of the Spotted Eagle*. Omaha, Bison Books. University of Nebraska Press. New Edition. 1933/1978. pp. 38, 196. ISBN 13:978-0-8032-9333-5 pbk.

25. *Wilderness and the American Mind*. ibid. pp. 1-7.

26. Novak, Barbara. *Nature and Culture – American Landscape and Painting – 1825-1875*. London: Thames and Hudson, Oxford University Press; 1979/1980. pp. 28-35, 38-43. No ISBN. Novak initiated the term “Luminism” in an earlier critical work, *American Painting in the 19th Century*, with a chapter entitled “Luminism”. *American Painting in the Nineteenth Century – Realism, Idealism and The American Experience. Second Edition*. New York: Harper and Row Publishers; 1969/1979. See Chapters 5, 6, 7 and 9 – pp. 92-137, 152-164. ISBN 0-06-430099-6. Library of Congress Card Catalogue No. 79-20931.

The importance of these early texts for my work was followed by Robert Rosenblum’s formative work on Romanticism, and Gaston Bachelard’s *The Poetics of Space*. These critical works gave credence to the early intuitive directions that are now paramount in my work.

Modern Painting in the Northern Romantic Tradition... ibid. Particularly, the first chapter on Casper David Friedrich (1774-1840), pp. 10-13, 17, 21-23, and the last chapter on “Transcendental Abstraction and Abstract Expressionism”. pp. 195-218. This trail was followed via three chapters in *The Poetics of Space*. ibid. “House and Universe”, pp. 38-72, “The Miniature”, pp. 148-182 and “Intimate Immensity” pp. 183-210.

27. This communicative imposition requires, on one hand, the direct visual experience of seeing the published pictures singularly, and then in coherent groups through the time of reading and passing through them. The time-based visual experience of purposefully reading and studying a body of pictures in an artist’s book provides the accumulation of a collective memory of the images, which can then be called back into the mind for further consideration and evaluation. It is a familiar close-reading technique – that can also pertain to any group of visual artworks that are constructed and presented with the intention of readable review in mind. This process forms the central basis of an understandable, readable approach to *The Atlas* pictures as visual texts.

The art historical precedents for the liberating creative activity of joining image-and-text together occurred in the early 1920s, with the Dadaists and Surrealists’ experimentations with pictured image as text and text as pictured image. These visual experimentations stuck in the imaginations of artists and resurfaced with enormous visual authority over 50 years ago, in the mid 1960s, with Pop Art claiming the territory of “the painted word” (and everything else from the everyday) as part of its fundamental visual subject matter. The Conceptual Art and Land Art movements of the late 1960s, early 1970s enhanced the visual use of texts by completely centring this process in their creative practices. These occurrences finally established the creative visual use of image and text as a permanent pictorial partnership in the visual arts. Foster, Hal, Ed. et al. *Art Since 1900 – Modernism, Anti Modernism, Post Modernism. Second Edition*. London: Thames and Hudson; 2011/2015. pp. 423-428, 483-487, 556-558, 565-581.

ISBN 978-0-500-23889-9. *The Shock of the New*. ibid. pp. 59-111, 212-268, 341-364, 387-390, 395-398.

28. “The Narrative Paradigm” is a communication theory constructed by the American scholar Walter Fisher proposing that all meaningful communication is a form of storytelling, or giving a report of events or narrative. Fisher, Walter. *Human Communication as Narration: Toward a Philosophy of Reason, Value and Action*. Columbia: University of South Carolina Press; 1987. ISBN 0-87249-500-0.

29. Representational photographs – photographs that are the indexical traces of the real world of their descriptive occurrences – usefully lend themselves to visual narrative structure and consideration. Representational pictures tell stories. *Art Since 1900*. ibid. pp. 565-568, 635-717. When “reading” a group of photographs, they seem to spontaneously bestow their readable stories about the world, held within the reality of their pictured circumstances and events. Large groups of photographs can tell ever-more complex stories, depending on how well, and to what purpose the photographic groups have been established and arranged to articulate their narrative order and intentions.

The visual narrative aspect is, I believe, imbedded in the representationality of the photographic index – in photographic pictures. The narrative aspect may be simply realized singularly, or in groups. Suggested in Nochlin, Linda. *Realism – Style and Civilization*. New York: Penguin Books Ltd; 1971. pp. 13-56, 103-178, 235-237. No ISBN. Library of Congress Catalogue Card No 71-149-557. Intentionally formed groups of pictures may also create denser, possibly more complex narrative story tellings, based on the nature and style of the picture grouping being read.

There are three fundamental narrative forms in photography from which groups of purposefully organized photographs can achieve their maximum levels of narrative communication, meaning and impact: the *photographic essay* (or picture story); the *photographic series* and the *photographic sequence*. These photographic narrative forms each offer entirely different organizational opportunities for groups of photographs to tell their distinct and varietal types of visual stories.

Each of these photographic story-telling forms requires to be read in order to be significantly understood. These three narrative forms are essentially thematic and discursive, but not always linear or even apparently logical in their structuring capacities which help articulate photographic readability and meaning. The use of any one of these photographic forms is crucial to the particular type of narrative construction required by the photographic groups involved – for a developed, readable understanding of their intentionality and meaning in large groups.

30. Myers, Jack and Michael Simms. *The Longman Dictionary of Poetic Terms*. White Plains, London: Longman English and Humanities Series. Longman. 1989. pp. 99-100. ISBN 0-8013-0344-3. *Cosmos and History – The Myth of the Eternal Return*. ibid. pp. 62-92. Hughes, Robert. *American Visions – The Epic History of Art in America*. London: The Harvill Press; 1997. pp. 570-574. ISBN 1-86046-372-X.

31. Although culturally separate and distinct, I consider the haiku poem the most concentrated form of the lyric poem. Haiku have great personal importance in my development as a visual artist. This intense poetry initiated my lyrical photographic approach to the land.

Japanese haiku is an abbreviated, three-line, 17-syllable lyric poetic form, exemplified by Matsuo Basho (1644-1694). The first and third lines of a haiku contain five syllables each. The middle line, seven. The imagery in haiku originates from personal experiences in nature. Haiku usually contain a seasonal reference, and may allude to spiritual beliefs or historical concerns.

As individual poems, haiku must create an emotional response in the reader – penetrating to the heart of the theme with sudden, often unexpected insight. The life-long practice of haiku has been a powerful directive and positive inspiration in my work as an artist. The poems of Matsuo Basho and other early haiku poets are especially important to my working process.

Powerful examples of these works can be found in the following bibliographic citations: of singular importance – 1) Basho, Matsuo, Translated by Nobuyuki Yuasa. [*The Journey On*] *The Narrow Road to the Deep North and Other Travel Sketches*. Middlesex: Penguin Books Ltd; 1966. No ISBN. No Library of Congress Catalogue Card No. 2) Issa, Kobayashi (1763-1828) Translated by Nobuyuki Yuasa. *The Year of My Life*. Berkley and Los Angeles: The University of California Press; 1960. No ISBN. Library of Congress Catalogue Card No. 60-9651. 3) Henderson, Harold G (1889-1974)., Translated by. *An Introduction to Haiku – An Anthology of Poems and Poets from Basho to Issa*. Garden City: Doubleday Anchor Books, Doubleday and Co Inc. 1958. No ISBN. No Library of Congress Catalogue Card No.

32. Longman. *ibid.* pp. 171-172.

33. The American photographic artist, Harry Callahan (1912-1999) acknowledged earlier, parallel drives in his last important published work, *Water's Edge*. Callahan, Harry. *Water's Edge*. New York: Callaway Editions; 1980. p. 47. ISBN Trade Edition 0-935112-0-4.

I think nearly every artist continually wants to reach the edge of nothingness – the point where you can't go any further. I feel I have come close to that at various times with the Beach Series photographs. A determined single-mindedness and an insistent inner need has led me to that point. That is why I have always kept going back, and that is what still keeps me going today – keeps me alive.

34. Longman. *ibid.* “metaphor” p. 179. Dickey, James (1923-1997). *Metaphor As Pure Adventure*. Washington D.C. A Pamphlet Published by The Library of Congress; 1968. pp. 10-13 No ISBN. Library of Congress Card Catalogue No. 68-61809.

35. Robert Hughes outlines *Symbolism* as “a tradition of equivalents, whereby the word (in poetry) or the colour patch and linear edge (in painting) achieve, without necessarily describing it, a harmony and exactness parallel to the satisfactions of the world. Within the somewhat privileged space that Symbolism demands, infinite finesse is possible, but conflict is not eliminated. The artist is free to investigate the domain of feeling, not as an Expressionist splurge – the imperious I swamping everything it touches – but as a structure of exacting nuances and tonic doubts.” Hughes, Robert. *The Shock of the New*. *ibid.* p. 159.

36. Bunnell, Peter. *Alfred Stieglitz – Photographs from the Collection of Georgia O'Keeffe*. New York: Pace/McGill; 1993. p. 51. ISBN 01-871532-04-2.

37. Longman. *ibid.* p. 299.

38. *The History of Photography – Revised and Enlarged Edition*. *ibid.* pp. 171-172. ISBN 0-436-30508-9 pbk.

39. Dewey, John (1859-1952). *Art as Experience*. New York: The Berkley Publishing Group/The Penguin Publishing Group; 1934/2005. pp. 123-124, 202-204, 305-307. ISBN 0-399-53197-1.

40. Szarkowski, John. *Alfred Stieglitz at Lake George*. New York: The Museum of Modern Art; 1996. pp. 28-29. ISBN 0-8109-6149-0.

Chapter 2 – The Methodology of *The Atlas Project* – *The Pictures of the Sea*

41. Herrigel, Eugen (1884-1955). *Zen and the Art of Archery*. London: Routledge and Kegan Paul; 1953/1972. p. 65. ISBN 0-7100-7483-2 pbk.

42. There are major unseen contributory components that are essential to the production of *The Atlas Project*: I have been continuously and graciously employed fulltime by The Glasgow School of Art as a photography teacher, researcher and artist since 1982. The Art School has generously allowed me the time to make my expeditions and artworks for *The Atlas*, while still engaging in these professional responsibilities. I have an unusually supportive and encouraging family – my wife Kate and our daughters Laura and Sophie – who have constantly enabled me to construct *The Atlas* – in spite of its immense time and financial drain from our lives together. The artist and my friend, David Bellingham has offered his extraordinarily valuable advisory expertise and support throughout the life of this project.

43. I use *The Times Comprehensive Atlas of the World* as my premier geographical locator for all the primary site-work for *The Atlas*. This extraordinary book is the definitive English language geographical atlas-based authority in the world. Surprisingly, *The Times Comprehensive Atlas* is printed at the nearby HarperCollins publishing plant in Bishopbriggs, where the exceptional cartographic staffing unit for this great atlas is also based.

The Atlas pictures are first imagined within the conceptual explorations of my preferred atlas, while searching for far-distant Atlantean place. When site-determination occurs, I undertake the fieldwork phase – my *guided*, singular circumnavigational field-expeditions, to locate and explore the exact place of place in which to make my pictures. I “discover” each precise site, explore it by making personal contact, walk around the site to place myself within it, and to familiarize myself with the individual particularity of the place. I visually discover the site a further time by making a single picture with it. Then I leave, and start all over again in the field – until the guided expedition is concluded. This is the process by which *The Atlas* pictures are visually originated and photographed – on-site in their particular geographical locations.

Later, in the darkroom, the latent-images in the negatives are developed, printed and made into the photographic artworks of *The Atlas*. Until this point, all the pictures made in the field have remained invisible to me. The work of this post field-production period is one of great anticipation. It is here that I finally find whether the work, works – or it has failed. Either way, there is no return to “the field of before”. Appendix IV-5 – The Four Phase Work Method.

Once the negatives are developed, the darkroom work-phase turns to printing the photographs. This is a meticulous staged process. A “contact”-photograph-proofing stage is necessary to undertake for each negative picture, in order for that picture to become a positive, viewable, work print. An 8” x 10” photographic picture-study-phase occurs next for every picture. This investigative printing process moves forward towards the final printing and production of the *large*, 30” x 40” Cardinal Point photographs, then on into the *regular* 20” x 24”, geographical or historical supporting photographs, which grouped together with the large pictures, become the artworks of *The Atlas*. This is the final discovery point in my picture-making process. Then, at last, the creation – conception, design, construction and production of *The Atlas* bookworks and exhibitions occurs.

This is all preceded by the practical hard edge of *The Atlas* – project finance. The task of establishing the necessary finance to enable *The Atlas Project* has been huge. The costs have been immense. *The Atlas* has, in part, taken 30 years to conclude because of the lack of available finance to complete it sooner. *The Atlas* has at last been financially protected, and is now moving towards conclusion in 2019.

Fortunately for the development of *The Atlas*, Michael Govan introduced the idea of the project to The Lannan Foundation in the mid-1990s. In 1999, The Lannan Foundation began to support *The Atlas* Project. The Lannan Foundation is now the principle financial patron of the Project. The Lannans have helped keep the Project financially viable and alive.

In the 30 years of *The Atlas* Project, I have received financial support from Graeme and Fiona Murray, the Scottish Arts Council, the Gulbenkian Foundation, the Cesar Manrique Foundation, Creative Scotland, The Guggenheim Foundation and The Lannan Foundation; and though the sale of works via the following galleries: Graeme Murray; John Weber; Laura Genillard; Patrick de Brock, Sean Kelly; Laura Carpenter; Michael Hue-Williams; Blaine Fine Art; Haunch of Venison; Pace Wildenstein; Jim Kelly Contemporary, Ingleby.

This extended financial notation is included to dispel naive notions about how the work of *The Atlas* is practically resourced. *The Atlas* is a working project, made by a working artist. Every picture – every mile and every day of this project – has been hard fought for and hard won.

44. I work in the open air, out of doors – “en plein air”. Like *wilderness*, *landscape* is not a useful term to me. The word landscape is an artificial intellectual construct. I only experience the artifice of its “scapes” and suggested “views”. The word is conceptually unapproachable for me. “Landscape” asks its viewer to understand *ideas* about types of place – *before* the viewer has an actual experience of these places. The arbitrary neutrality of the word bares no relation to individual outdoor experience of place.

For me, it is more respectful and representative to use the particular personal terms – the near field and the far field – to best describe the direct physical contact and emotional relationships I have in my approach with place and space. These two new descriptive terms of terrain disassociate themselves with traditional abstract perspectival-spatial conceptions of a “scape”, basically defined by a foreground, a middle-ground and a background. I approach the places of the remote, the wild and the empty with similar caution – always regarding their individual particularities and identifying characteristics.

45. Francis Drake’s circumnavigational voyage around the world occurred between 1577-1580. In completing this voyage on the *Golden Hind*, he became the second “master and commander” to have circumnavigated the entire world. Drake’s journey took place a full 59 years after Magellan’s Great Voyage (1519-1521). It took more than a lifetime for Francis Drake to follow Magellan’s trail around the world.

I include this information to recall the extreme difficulties inherently involved in serious global circumnavigation. See Boorstein, Daniel J. *The Discoverers*. New York: Vintage Books, Random House; 1985. ISBN 0-394-72625-1 pbk. Bergreen, Laurence. *Over the Edge of the World – Magellan’s Terrifying Circumnavigation of the Globe*. London: Harper Perennial; 2003. ISBN 0-00-719855-8. Wilson, Derek. *The Circumnavigators – The Pioneer Voyagers Who Set Off Around The Globe*. London: Robinson; 1989/2003. ISBN 1-84119-709-2. Wilson, Derek. *The World Encompassed – Drake’s Great Voyage 1577-80*. London: Alison & Busby; 1998. ISBN 978-0-74900-322-7.

46. Scranton, Roy. *Learning to Die in The Anthropocene – Reflections on the End of A Civilization*. London: City Lights Books; 2015. ISBN 978-0-87286-669-0 pbk.

47. *Learning to Die in the Anthropocene – Reflections on the End of A Civilization*.
ibid. pp 13-28, et al.

48. Suggested in *The Fate of Place*. ibid. p 305. *The Poetics of Space*. ibid. p. 203. *Space and Place*. ibid. pp. 54, 122-126, 146-148, 161-162.

49. Circumnavigational locatory travel, usually sailing towards, then around a particular site in hopes of discovering a little of the excitement available within it, is time-dependent, and time-and-money consuming. One has to prepare for constant changes in weather that effect further changes in the sea. It is required to have travel-food, proper protective safety sea-clothing, accurate and updated sea-charts, functional travel between boat-to-land-to-boat shuttle transport, an experienced willing, helpful sea-captain and crew, and all the necessary equipment to conduct long-term, long-distanced remote site-specific field researches. Nothing is definite or certain about remote site-specific field research. Everything is weather dependent. Having found a site, one may find that extreme weather disallows site-landing, or that the crew disagrees with the viability of landing. This is a source of deep frustration and time-wastage. It causes general concern for everyone on board a research boat.

“Lurch and clutch – leap and clutch” is the awkward physical activity that I endure every time I leave the research boat to attempt picture-making on-shore. In order to get from the boat, onto the land, with all my heavy camera equipment in waterproof, floatable plastic boxes – with me in my survival suit, I have to learn how to disembark on the upward movements of sea-swells, into the dingy. I have to practice this basic manoeuvre many times before I successfully accomplish it. Before success, I often fall out of the boat and into the sea with all my gear. I call this aspect of my attempt at shore-landing “the lurch”-phase.

At the height of the swell, I must throw all my gear and myself down into the dingy from the deck of the boat. We then move on to approach the inevitable cliff-face of the shore. Same drill – at the height of the swell, I have to throw myself out of the dingy, leap at the cliff-face and somehow find a hand-hold to “clutch” onto. Thus, “the clutch”-phase of the disembarkation process. As with the lurch-phase, I often loose my grip on the cliff-wall and fall into the sea – only to be repeatedly battered against the cliff by the unceasing movement of the tidal-break heading towards the shore. All this occurs before I am finally successful in clutching and clinging to the cliff-face, clambering up it to stand-up, and at last start working. This can be dangerous...and it is very time-consuming.

If site-landing is possible, this process, if properly planned for and accommodated, makes any hoped-for long-distance, on-site work exciting and productive. This jumble of requirements can only be accommodated, strangely, because of the immense time it takes to plan and travel – up and down, along and around, and back again – to any actual site under inspection. It is this type of processional circumnavigational exploration that I must conduct for every single working field journey, required to make every single picture for *The Atlas*.

50. *Art as Experience*. ibid. p. 193.

51. Guest, Tim and Selant, Germano. *Books by Artists*. Toronto: Art Metropole; 1981. pp. 12. ISBN 0-920956-10-6.

I insist that the artist’s publications of *The Atlas*’ are affordable, publically accessible, time-based, portable independent artworks. I take traditional literary authorship of the entire creative content of my books. With the help and expert advice of two trusted, experienced colleagues, I take authority for the complete book design, typeface choice, ink-colours, paper weight and colour, binding materials, and of course the total oversight of the photographic reproduction quality while the book is on the printing press. The picture sequences in all my artist’s books are the primary authoritative locations for the establishment of the meanings that I propose in the groups of photographs. The picture sequences are also the independent movable site in which the viewing reader of the work may approach the pictures to better understand them. I ensure that “the artist is the author of the book as an individual work of art”. *Facing the Page – British Artist’s Books - A Survey 1983-1993*. Contribution by Clive Phillpot. 1993. p 4. Estamp. London. ISBN 1-871831-11-3.

The wonderful poetic 1970s bookworks of the British Land artists, Hamish Fulton and Richard Long were especially inspirational and helpful to me while I was developing my personal vision for making artist's bookworks: Fulton, Hamish. *Hamish Fulton*. Milan and London: Franco Toselli; 1974. No ISBN. *Skyline Ridge*. London: P. M. J. Self; 1975. No ISBN. *Song of The Skylark*. London: Coracle Press; 1982. No ISBN. *Campfire*. Eindhoven: Stedelijk van Abbemuseum; 1985. ISBN 90-70149-11-7. *Hamish Fulton*. Buffalo: Albright-knox Art Gallery; 1990. ISBN 0-914782-72-X. Long, Richard. *Mexico*. Eindhoven: Van Abbemuseum; 1979. No ISBN. *Richard Long*. England: Aggie Weston's. No 16 – Winter; 1979. No ISBN. *Twelve Works*. London: Coracle Press; 1981. No ISBN. *Touch Stones*. Bristol: Arnolfini; 1983. ISBN 0-907738-05-2. *Old World New World*. London: Anthony d'Offay; 1988. ISBN 0-947564-20-9.

For *The Atlas* bookworks, that personal vision now incorporates the careful construction of a visual geographical archive of epic proportions, cautioned and restrained by the urgency of tactile, emotional lyric picture-making.

52. *The Poetics of Space*. *ibid.* Chapter 8 – “Intimate Immensity”, pp. 183-210. *The Fate of Place*. *ibid.* pp. 290-294.

53. *The Poetics of Space*. *ibid.* Chapter 9 – “The Dialectics of Outside and Inside”, pp. 211-231; Chapter 8, “Intimate Immensity”, pp. 183-210. *The Fate of Place*. *ibid.* pp. 275-276, 305. *Cosmos and History*. *ibid.* “Periodicity of Creation” and “Continuous Regeneration of Time”. pp. 62-92.

Chapter 3 – Contributions of *The Atlas Project – In Pursuit of The Edge and Beyond*

54. Hughes, Robert. *The Shock of the New*. *ibid.* p. 406.

55. The late Professor Paul Murphy, Professor Emeritus of Physics, UMIST, Manchester, England, offered me this information. He was a British team member of The Manhattan Project, specializing in wave-particle physics. He told me about the fingerprint-identity-relationship of waves during a conversation about our mutual interest in oceanic waves. This is co-operated in Campion, Drew. *The Book of Waves – Form and Beauty on the Ocean*. Schull: Roberts Rinehart International; 1989. p. 39. ISBN 1-879373-09-2 pbk.

56. I have had an inter-related creative project as a photography teacher at The Glasgow School of Art. In 1982 I founded, led and had the long-term privilege of teaching in The Fine Art Photography Department for the next 30 years. At its zenith, this department was a unique learning and teaching exemplar in European higher art education.

57. This summer, starting in August 2017, I will make my third and last attempt to reach the final destinations for *The Atlas Project*. If I am successful, I will then complete the first ever circumnavigation of The Atlantic Basin – 30 years after I began it. See Appendices IV-3.

58. Ranulph Fiennes' excruciating three-year circumpolar navigation of the world is a commemoration of human ability overcoming overwhelming odds, in the desire to accomplish something similarly impossible. Fiennes, Ranulph. *To The Ends of The Earth – Circling The World From Pole to Pole*. London: Simon and Schuster; 2014. ISBN 978-1-47113-570-5.

59. See the Polar publication, *TRUE*, Appendix 1. Andy Goldworthy was the first artist to make artworks at The North Pole. See Goldworthy, Andy. *Touching North*. London and Edinburgh: Fabian Carlsson and Graeme Murray; 1989. ISBN 0-948274-06-9.

60. The British Hydrographic Board publishes books called *Pilots* for each of the world's oceans. These are the definitive book-length guides of sailing and navigational instructions for each ocean. There is one *Pilot* for the entire continental region of Antarctica. The Hydrographic Board agreed, and recognized for inclusion in *The Antarctic Pilot*, the new land-sea coordinates that I provided. I was also given oral permission by The Hydrographic Board's Committee of Names to personally name the three small sites that I charted. The protocol disallows the finder from naming any site after themselves. With permission and this exception, the finder may name the new site as they choose. I was told that this original chart information would be included in the forthcoming, *digital* edition of *The Antarctic Pilot – Comprising the Coasts of Antarctica and All the Islands Southward of the Usual Route of Vessels. N P 9. Sixth Edition*. Taunton: The United Kingdom Hydrographic Office; 2004. ISBN 0-70-771-8521.

The three new Antarctic site-names and co-ordinates are:

1) "*Landruk Point*" – 65° 04'.0" South/63° 55'.5" West.
Lemaire Channel. Graham Coast, Graham Land, The Antarctic Peninsula, Antarctica. 2008.
The newly proposed, but still contested, Northwest-most point of Continental Antarctica.
See p114 in *TRUE*, Appendix 1.

2) "*LISA Rock*" – 64° 02'.85" South/60° 59'.85" West.
("*Laura Indigo Sophie Alice*" Rock), Off Cape Herschel. Garlache Strait at Orlean's Strait.
Davis Coast, Graham Land, The Antarctic Peninsula, Antarctica. 2008.
See p113 in *TRUE*, Appendix 1.

3) "*Catherine Island*" – 63° 12'.81" South/57° 16'.20" West.
Very near Prime Head – the Northmost point of Continental Antarctica. The Mouth of The Antarctic Sound and The Bransfield Strait. At the top of The Antarctic Peninsula, Antarctica. 2008. See p122 in *TRUE*, Appendix 1.

61. More people have stood on the face of the Moon than have stood on Prime Head. 12 people have stood on the Moon.

62. Lowenstein, Tom, translated by – from material originally collected by Knud Rasmussen. *Eskimo Poems – From Canada and Greenland*. Pittsburgh and London: University of Pittsburgh Press/Allison & Busby Lt.1973. ISBN 0-8229-1110-8.

Conclusion – "Uncharted Dangers" – *Approaching The Place of Emptiness*.

63. Uncharted Dangers is a deadly literal nautical sea-chart warning about sailing into unknown, dangerous waters. If the warning applies and goes unheeded, it invites mortal peril upon your boat and crew. Twice in the course of *The Atlas Project* (both times in Antarctica), it was necessary for me to insist that we take this risk in order to make two crucial pictures for the project. We got lucky, and the pictures were accomplished without harm. The phrase Uncharted Dangers is a harbinger, and has become a principle metaphor in *The Atlas Project*. I have found no formal definition of this term in the five nautical dictionaries that I have to- hand. The British Admiralty Service also has no formal definition available for this term. The term is in common nautical parlance. When in use on relevant sea-charts, the phrase is printed in small capital red letters, in a line or an arc across the parts of a particular uncharted sea-lane, where the phrase describes the sailing conditions literally – uncharted dangers. This charting circumstance often occurs along difficult-to-map coastal waters. If you decide to ignore this official warning and alert, and purposefully sail into such a cautionary area, two important elements of international sea-law pertain: 1) if you incur mortal danger, require help and radio "May Day!", then any potential rescuers do *not* have to involuntarily attempt your rescue,

because you have knowingly placed yourself at risk and in harm's way. Should such a situation occur, you are entirely on your own to sort it out, or not. 2) if you should damage your boat in this process, or it should sink and you survive, Lloyds of London refuses to insure you, for taking unacceptable, preventable risks.

64. Roethke, Theodore. *The Far Field*. New York: Anchor Books; 1964/1971. p. 53. No ISBN. Library of Congress Card Catalogue No. 64-12105.

65. Adapted from Simpson, JA and Weiner ES. *The Oxford English Dictionary. Volume I – A – Bazouki. Second Edition*. Oxford: Clarendon Press; 1991. p. 749. ISBN 0-19-861213-3 (Vol I). ISBN 0-19-861186-2 (Set). Room, Adrian – Revised by. *Brewer's Dictionary of Phrase and Fable – Millennium Edition*. London: Cassell Publishers Ltd; 1999. p. 72. ISBN 0-304-35096-6.

66. Further information about The Atlantic Ocean: NOAA, the National Oceanic and Atmospheric Administration, informs us that the Atlantic Ocean is the second largest of the world's five oceans. NOAA relates that the total area of The Atlantic Ocean is about 41,100,000 square miles. The Atlantic Ocean covers approximately 20% of the Earth's surface and roughly 29% of its water surface area. Similarly, it is interesting that NASA, the National Aeronautical Space Administration points out that the distance from Earth to Mars is 46.8 million miles this year. Comparatively, these two institutions provide the opportunity for the observation that the approximate square mileage of The Atlantic Ocean is almost equal to that of the distance between Earth and Mars. Immense.

Early in the Millennium, I was told by a senior cartographer of *The Times Atlas*, that I was possibly the first person, but that I would certainly be the last person in the world to attempt to realize a global Atlantic project like *The Atlas*. This gentleman went on to explain that, as he saw it, given the evidential state of global-warming, the terrestrial map of The Atlantic-based continental extremities that I was working with would partially disappear, forever under the floodwaters of worldwide ice-melt, within the coming 30 years. He went on to predict that between 16%-27% of the world's low-lying coastline would be irretrievably lost underwater in this time. The world map as we know it, and as I am working with it, would then no longer be recognisably the same. *The Atlas of Emptiness and Extremity* may well be a reliquary of the world that we once knew.

67. Roethke, Theodore. *The Far Field*. *ibid.* p. 26.

Bibliography 1 – Main Submission / Primary and Supporting Works

The Bibliography is divided into four sections according to the approach established and developed within each book. There are 11 solo publications in three overlapping sections, which are arranged chronologically.

Section 1 - Places and Circumstance that are Local, Familiar and Accessible.

PRIMARY

- 2014 *Scattered Waters*. 43 photographs by Thomas Joshua Cooper and 3 photographs by Laura Indigo Cooper. Personal profile by Bella Bathurst. Ingleby Gallery, Edinburgh, Scotland, UK. ISBN 978-0-9566692-9-2.
- 2010 *Shoshone Falls* – Thomas Joshua Cooper / Timothy H. O’Sullivan. 20 photographs by Thomas Joshua Cooper and eight photographs by Timothy H. O’Sullivan. Critical essay by Toby Jurovics, Curator of Photographs, the Smithsonian Museum of American Art, Washington, DC. Radius Books, Santa Fe, New Mexico, U.S.A., ISBN 13:978-1-934435-25-0.
- 2001 *wild* – A limited edition artist's book of texts. Edited by David Bellingham. James Kelly Contemporary, Santa Fe, New Mexico, USA. ISBN 0-9539735-0-6

SUPPORTING

- 2015 *JoLA – Journal of Landscape Architecture*. Peer reviewed. “Remembering the Celtic Peregrinati”, 12 photographs plus critical texts. Pages 58-69. Kamni Gill, Editor, “The Thinking Eye” section of the Journal. 2-2015. Published by the European Council of Architecture Schools (ECLAS). Routledge Journals. Routledge, Taylor and Francis Group. Abington, England, UK. ISSN 1862-6033.
- 2014 *PROSPECT.3 – Notes for Now – A Project of Prospect New Orleans triennial*. Cover photograph plus 2 photographs and critical text. Cover and pages 66-67 plus critical text. 60 international invited artists. Selected and edited by Franklin Sirmans, Curator of Painting at the Los Angeles County Museum of Art. Prospect New Orleans/US Biennial, Inc, and Del Monico Books and Prestel. Munich, Germany; London, England, UK; New York, New York, USA. ISBN 978-3-7913-5403-3 (hbk).
- 2013 *Uncommon Ground: Land Art in Britain – 1966-1979*. Selected by Ben Tufnell. One photograph and critical text. Pages 20-21. Hayward Publishing, Arts Council Collection at South Bank Centre. London, England, UK.

- 2012 *Modern Art Museum of Fort Worth 110*. The accompanying book and celebration of the inaugural exhibition of the New Modern Art Museum of Fort Worth, designed by the Japanese architect, Tadao Ando. Michael Auping, General Editor. With commentaries by Michael Auping, Andrea Karnes and Mark Thistlethwaite. Seven photographs plus extended commentary by Michael Auping. The Modern Art Museum of Fort Worth, Texas, USA in association with 3rd Millennium Publishing Limited, London, England, UK. ISBN Flexi Cover 0-929865-15-9, ISBN Hard Cover 1-903942-14-4
- 1995 *Archipelago* - Thomas Joshua Cooper and Alfred Graf.
Six photographs. Critical texts and biographic details. Kunstlerhaus Palais Thurn und Taxis, Bregenz, Austria. No ISBN
- 1988 *Photo Texts*. By Peter Turner and Gerry Badger. A full length critical text entitled "Thomas Joshua Cooper - Images of Our Mortality". Travelling Light, London, England, UK. ISBN 60-906333-22-9.

Section 2 - Transitional and Summative Work – Work from the Local to the Extreme.

PRIMARY

- 1994 *Simply Counting Waves*. The catalogue for the 25 year mid-career retrospective. 82 photographs, critical essays by Jorge Molder, Ian Jeffrey and Peter C. Bunnell, biographical material, Portuguese/English Edition, Gulbenkian Foundation, Centre of Modern Art, Lisbon, Portugal. Dep. Legal No. 85250/94 (No ISBN).

SUPPORTING

- 2011 *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*. Pages 214-215. One photograph + critical commentary by Jordan Bear. The Morgan Library and Museum, New York, New York, USA. ISBN: 978-0-87598-156-7.
- 2003 *Sojourns – Photographs* by Thomas Joshua Cooper from the Lannan Collection. Four photographs plus critical essay by Michael Govan, Director of the Dia Foundation, entitled "At The End of The World". The Marion Center for Photographic Arts, College of Santa Fe. Santa Fe, New Mexico, USA. No ISBN
- 1998 *The Promise of Photography – the D G Bank Collection*. Selected and edited by Luminita Sabau. One photograph and critical text. Prestel, Munich, Germany. ISBN 3-7913-1995-7
- 1998 *New York Times*, March 1, "Patterns in the Landscape and in the Eye." Critical review by Barry Schwabsky of the three-person show at Princeton University by Emmet Gowan, Robert Adams and Thomas Joshua Cooper, New York, New York, USA.
- 1996 *Foto (Number 3)* March 1997. Eight pages. Ten photographs and critical essay by Dr. Mirelle Thijssen "Landscape at the End of the Century" Amsterdam, The Netherlands. No ISSN
- 1991 *Kunst Europa – 63 deutsche Kunstvereine – zeigen Kunst aus 20 Ländern – Grossbritannien*. The catalogue of Great Britain's European cultural contribution to the celebration of the reunification of Germany. 2 photographs from *The Swelling of the Sea*. London die Kunstler und Autoren. Die Kommission der Europäischen Gemeinschaften: "Auszeichnung der Europäischen Gemeinschaft: Kulturbühne Europa. The British Council Visual Arts Department; 1991. Heidelberger Kunstverein 23-6 – 25-8, 1991. pp. 13.18 – 13.19. ISBN 3-89309-047-9.
- 1987 *Perspectives – Glasgow – A New Look*. 3 photographs in the first publication to indicate my interest as an artist in Magellan and circumnavigation. Tessa Jackson and Keith Ingham, Curators/Editors: Collins Gallery, University of Strathclyde; Glasgow, Scotland, UK. ISBN 0-907114-12-1.

Section 3 – Guided to the Idea of a Place – Without a Sense of Specific Geographic Location

PRIMARY

- 2003 *Some Rivers, Some Trees, Some Rocks, Some Seas*. 39 photographs plus texts, with Introduction by Victor de Circasia. Italian/English edition, Il Prisma Edizioni, Cuneo, Italy. ISBN 88-88796-02-9
- 1996 *A Handful of Stones*. A limited edition artist's book of 10 photographs and 11 texts. Coracle, Docking, Norfolk, England, UK. ISBN 0 906630 061
- 1985 *Between Dark and Dark*. An Artist's book of 28 photographs plus texts. Graeme Murray, Edinburgh, Scotland, UK. ISBN 0948274 00X

SUPPORTING

- 2006 *Inside the Photograph: Writings on 20th Century Photography*. By Peter C. Bunnell, Foreward by Malcolm Daniel. Chapter entitled "Thomas Joshua Cooper : The Temperaments", one photograph. Aperture Foundation, New York, New York, USA, ISBN 13:978-1-59711-021-1, ISBN 10:1-59711-021-3
- 1996 *Longing and Belonging – From Faraway Nearby – Site Santa Fe 1995*. Selected and edited by Bruce Ferguson. Critical texts by Bruce Ferguson, Vincent Varga, Dick Hebdige and Lucy Lippard, et al. Two photographs plus installation picture, critical text and biographical material. Site Santa Fe/Distributed Art Publishers. New York, New York and Santa Fe, New Mexico, USA. ISBN 09650583-1-X
- 1996 *Le Printemps de Cahors – Photographie and Arts Visuels 1996*. Selected and edited by Regis Durand, Director, The National Centre for Photography, Paris. Four photographs and critical text. French/English Editions. Marvelm Paris, France. ISBN 2-86234-215-7
Journals. Routledge, Taylor and Francis Group. Abington, England, UK. ISSN 1862-6033.
- 1995 *Calanais*. Curated and edited by Roddy Murray, Malcolm MacLean and Lindsay Gordon. "At the End of The World, 1994". 4 photographs inspired by the directional location of the Calanais standing stones. An Lanntair. Stornaway, Scotland, UK. ISBN 0-9525398-0-2.

Section 4 – *The Atlas* – Ideas of the Far Field – Working with Edge and Extremity

PRIMARY

- 2009 *TRUE*. 80 photographs plus critical essay by Ben Tufnell. Haunch of Venison, London, England, UK. ISBN 978-1-905620-31-9
- 2006 *Ojo de Agua – Eye of The Water*. 60 photographs plus critical essay by John Yau, PaceWildenstein, New York, New York, USA. ISBN 1-930743-63-7.
- 2004 *point of no return*. 73 photographs plus critical essay by Professor Duncan Macmillan, Haunch of Venison, London, England, UK. ISBN 0-9540671-9-3
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SUPPORTING

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Gauging the Distance – The Reach for Extremity and Emptiness – Appendices:

Appendix I – The Six Bibliographic Descriptions of the PhD By Publication
Submission.

The six visual artist's bookworks to be considered for critical review, under this PhD by Publication proposal are listed and annotated below:

The three Supporting *Atlas* bookworks:

1. 1988 -

Dreaming the Gokstadt. Edinburgh: Graeme Murray. ISBN 0-948274-026.

37 pictures and interrelated lyric texts. This bookwork is one of the three early indicative prequels to the three main *Atlas* publications in this submission. Early ideas of travel for discovery and exploratory purposes, and the definitive recognition of the revelatory power of place *in extremis* are fully in evidence here for the first time in this publication.

2. 1994 –

Simply Counting Waves. Lisbon: The Gulbenkian Center for Modern Art. Organized and curated by *Jorge Molder*, Director. No ISBN, Portuguese Dep Legal No 85250/94.

150 pictures in the exhibition. 82 pictures in the catalogue, with critical essays. The catalogue for the 25-year mid-career retrospective.

The picture sequence was constructed by the artist. This was the defining exhibition and publication of my working life at the time. The large 8-part photographic work, “The World’s Edge – Remembering Magellan - Five Capes –The Atlantic Ocean – Portugal – 1994”, was commissioned and made especially for this exhibition. This commission comprehensively set *The Atlas Project* in motion.

3. 2003 –

Some Rivers, Some Trees, Some Rocks, Some Seas. Cuneo: Il Prisma, Galleria d Arte. Victor De Sircasia, Editor/Curator. ISBN 88-88796-02-9. 39 photographs, plus interrelated texts. This bookwork uniquely presents early *Atlas* pictures from North America, The British Isles, The Canary Islands and Madera.

The first three (of four) thematic, sectional *Atlas* bookworks – The Major Submission

4. 2004 –

point of no return. London: Haunch of Venison. 73 pictures. ISBN 0-9540671-9-3.

This bookwork and its corresponding exhibition gather the body of works that were made to remark upon the Cardinal Atlantic sea-based extremities of the continental land masses of the Old and Classical Worlds of Europe and Africa. The pictures were made from the all the Cardinal extremes of farthest North, South and Westmost of these two continents. These continents are generally suggested to be the homes and “The Cradle of Western Civilization”. As always, only one picture per site was made and that always with my back to the particular continental landsite at hand. All these pictures look West – towards the New and the Unknown – towards supposed promise and opportunity.

5. 2006 –

Ojo de Agua – Eye of the Water. New York: PaceWildenstein. 60 pictures.

ISBN 1-930743-63-7

This bookwork and exhibition gathered the pictures made from all the Cardinal Atlantic extremes of continental South America. Here, these Cardinal Points include farthest North, South and Eastmost of the Atlantic sea-based extremities of this continent. The routes of all the major 15th and 16th Century European explorers were retraced in the making of this work. It was in the far South of South America, in the Antarctic provinces of this continent, that I first became aware of the utter significance of “The Zone of Inhabitation”. This Zone is generally considered to extend from 60 degrees North to 55 degrees South. This is the flexible but definitive Zone in which over 90 percent of human habitation occurs along coastal planetary Earth. In South America, all the pictures were made facing either East, back towards the Old and Classical Worlds and their supposed sense of familiarity, or North and South facing towards the always notionally unknown.

6. 2009 –

TRUE. London: Haunch of Venison (Burlington House). 80 pictures.

ISBN 978-1-905620-31-9.

This project gathers the encompassing body of work that I made from over two years' fieldwork in the Polar Regions. This work extends from the North and South Poles, and from both Polar Circles. To date, this bookwork and exhibition remain my paramount creative accomplishment. This bookwork contains the only remaining complete copy of the text-file of the word "true". *The Oxford English Dictionary, Second Edition, Volume xviii*. Prepared by Simpson JA and ES Weiner. Oxford: Clarendon Press; 1991. pp. 606-608. ISBN 0-19-861186-2 (set).

The final, double-volume bookwork of *The Atlas of Emptiness and Extremity* will be published by Radius Press, Santa Fe, New Mexico, U.S.A. in Autumn 2017. This work will be entitled *New Found Lands*. This book will present the final continental group of *Atlas* Cardinal extremities from the entire East Coast of North America. The pictures will range from sites around the Northern Caribbean, to Eastern Central America, Mexico, the US Eastern Seaboard, Maritime Canada, to the Canadian High Arctic and the Northmosts of both Continental and all North America. The presentation of *New Found Lands* will complete *The Atlas* Project publication quartet.

Appendix II – Professorial Lecture – Thursday 5 November 2015

The GSA Public Lecture:
Professor Thomas Joshua Cooper (introductory picture/1)

“Unfinished Business – History Lessons, Homework and Some High Hopes. Teaching in Art School and Making Work. An Artist’s Talk.

Thursday 5 November 2015,
18: 00, Reid Auditorium, The Glasgow School of Art.

(Excerpts below from the short introductory film on TJC by Cara Connelly and Martin Clarke)

TJC: My first real picture, the picture I count as my first real work, happened because I was compulsively drawn to the place name of the place that I thought I could work in to make the picture I had in my mind that I needed to make. The place is called See Canyon. It is in San Louis Obispo County, in middle California. A wonderful, demanding name. See Canyon, seemed the perfect place to explore and to try and make what would become a first work from. I was, truly, magnetically drawn to this place and its name.

I do not know how to say the words particularly, but I know, I have always known where the picture was. My very first picture was April Fool’s Day, 1969, I saw it whole. It was complete. So I don’t know why, but what I saw, most guided me. It was this fallen tree that had aged and become white-silver along the bank of the stream, pointing towards the aging and the falling-down whiteness of the nearby farmhouse, with five empty windows in the front. This is my picture.

I walked the eight miles to the end of the canyon – looking and looking, but seeing nothing that made any sense to me. I reached the end of the canyon, and feeling very crest-fallen, topped a small hill to begin my sad return back, empty handed. It was then that I saw it – the complete picture that was to become *An Indication – See Canyon*, 1969/1970. The predictive nature of the name of this place, See Canyon, taught me several immediate artists’ lessons. The first was to relax into trying to see a place, be at ease if possible in the place, but attend to it well and very carefully. Secondly be prepared to change your mind and to see what you do not expect to see or did not want to see, or did not know you could see in the place. Usually, if you are well prepared and careful and ready, something will demand itself of you and on your attention and set up the in depth and immediate visual response that becomes a picture. In See Canyon I learned the beginnings of an approach to improvisation to both studied and spontaneous improvisation as a picture maker. In making *An Indication –See Canyon* (the fallen silver white tree trunk was indicative to me, generally, of the entire place of See Canyon), I initiated my first three artist vows, there and then. I have never broken them since.

1) Always and only work out of doors making pictures.

2) To slow things down to the slowest possible working process available to me, always work with my old 1898 5" x 7" view camera.

3) Most importantly, always only ever make one single picture per place, per site. And always make that picture with an accumulative sense of all the pictures you have ever made in mind, and then make the picture as improvisationally as possible. (This particular stance of making only unique pictures at each site that I choose to work in, was even way back at the beginning, an intentional critique on my part of what I consider to be the general mass over-production of art objects in the contemporary art world.) I made these vows in spring 1969 and have never broken them – and I have never stopped working through them to make my work.

I am entirely work-oriented. I have never felt I had a lot of time to hangout and it's all about work, for me. When I finally found out, finally, that I could be something other than what was the preordained for me in my early life, I just thought, "Thank God! Now get on with it." This was in the early 60s. I used to love watching indie car racing on the TV, in the early 60s, and this one woman interviewed this very great, nasty, but fantastically good indie-car driver named A J Foyt. He won the Indie-500 two or three times, and he was mean and really unpleasant, very macho, and this poor woman was just trying to do her job and make him look good.

Well, she asked, "Mr Foyt, how are you going to run the race?" He was a cigar-smoker and he blew smoke in her face. She stepped back, choked a little bit, and asked again, "how are you going to race, sir?" He clenched on his cigar and said something that changed my life, just two words. "Flat out," he said. I thought, that's the living philosophy of life, because I believe that everyone can be taught anything and I am living proof of it, you see, so how could I not see the importance of always going "flat out"? I do not believe in talent. How could I? But I believe in two things: if somebody has the need to do something and the desire to fulfill it, need and desire, these are the only two things that matter to me. I would rearrange that, everybody can learn anything. I like talking with people. I have had the privilege of working with the finest people of the generation working in photography as aspiring makers for the last 30 years. I have had that privilege and it has meant more than anything to me, except my wife and my children. I have been so fortunate. This all is the blessing of my life.

(Film ends).

(Lecture begins)

TJC These professorial talks are really important things. The Director's innovation of these talks is really important because it does several things. It makes the people who have been given the honor of being declared professors accountable to their public and that is really, seriously important. Secondly, and more importantly, it allows this direct communication between people that doesn't generally get to happen. I am particularly grateful to the Director for all of this.

(Introduction to Lecture)

In the Gaelic clan time there were various benedictions and good wishes that the clan chiefs would offer to their gatherings of, usually not incredibly happy people brought together in hopes that some “good wishes” would calm them down and take some of their war-like aggravations away. And this so, that if fighting occurred, it could at least occur after the meeting. Thinking there may be a parallel here with those of you who have kindly gathered together for this talk, I thought I would introduce the talk in a very particular old Gaelic manner. I am going to read to you a text called “Good Wishes”. It is from the great *Carmina Gadelica* by Alexander Carmichael, first translated and published in 1900 by the University of Edinburgh. *Carmina Gadelica* is the collected songs, hymns and incantations of the Gaelic people. This one is called, appropriately, “Good Wishes”. It is for you, from me, via Alexander Carmichael.

Power of Raven be thine,
Power of Eagle be thine,
Power of the Fiann.

Power of storm be thine,
Power of moon be thine,
Power of sun.

Power of sea be thine,
Power of land be thine,
Power of heaven.

Goodness of sea be thine,
Goodness of earth be thine,
Goodness of heaven.

Each day be joyous to thee,
No day be grievous to thee,
Honor and compassion.

Love of each face be thine,
Tolerance of each heart be thine,
Peace between all. (1)

(Lecture begins)

Professor Ken Neil said something in passing that riveted me, because it was so clear about some things we were talking about. He said its “unfinished business”, isn’t it? (He’s here somewhere). I thought boy, what a smart man. Of course, he is the Professor of our Research Department. But I realized that he actually pegged what I am going to talk about, and that is, “unfinished business - history lessons, homework, and some high hopes. Teaching in art school and making art - an artist’s talk”. So what is the intent of a talk like this?

First and foremost, to acknowledge the lifelong value and delight of learning, teaching and making as a teaching artist, working in an art school and working together with people. When I finally, as I mentioned in the film that Connelly/Clarke, Cara and Martin made, when I finally realized that I did not have to be a logger, which was what I was going to be, a lumberjack of some sort, and I thought, (and I am purely a student of the university system), I realized that the two things I admired most were the two things that were least likely what I could ever be. The first was a teacher, because I had been most fortunate in my undergraduate teachers, mostly.

And sometimes I was not. Blows came. But then, secondly, I admired anyone trying to become an artist. I had no idea what that meant, but early on those were the two things that I most admired and secretly most wanted to be. When I realized that I did not have to be what I was told I should be, then I realized that I might be able to be or do what I was not supposed to be, or not expected to do. I realized that I might be able to be what I wanted to be – and that was an artist and a teacher.

Latterly, in 1983, our photography department’s first External Examiner, now sadly demised, Roger Ackling, came to give his honorary talk and said he too only ever wanted to be an artist and a teacher. I thought, “Good God! Somebody I recognize as an artist has said something that is right out of my heart”. So the first thing now for me to do is to try and talk about the pleasures and the problems of being an artist and a teacher, because they are in conflict all time. “Intention” here may be a review of the history of my accomplishment, which I hope to try and inflict upon you. Thus, “history lessons”.

(History Lessons).

Who knows how that’s going to go? And possibly to acknowledge work still needing to be done and lessons still necessary to be learned. Consequently, “homework”. And finally, to look to the future for more and better work to make, aspirations, “high hopes”. Overall, this is a new lecture with added bits. There are 51 slides, if I ever get to the goddamned things. A group of small texts and soon, as you will note very quickly, some improvisations. Let us move on.

This is how I began. It could not be more appropriate, Glenn Baxter’s fantastic drawing, print, artwork. I cannot remember if it is the late 70s or early 80s, but by the time I saw it it became my de-facto self-portrait for trying to be the plunker I have tried to be in the art world: *“Tom’s first brush with Modernism”*.

See image of *Tom's First Brush with Modernism* on accompanying CD ROM.

Here, in this picture, is this cowboy. I grew up in cowboy-land. I was as close to a cowboy as you can be, being a boy and working with cows, as it is possible. And to graduate from university, I had to take an art class, which was a doom for me because my family, including myself, had heard about Picasso, but we did not know what "it" was, and that was a bad scene. I thought I'm done for here, I am never going to get out of school, as we call it, but in my little university, it was one of only four places in all of America where photography was listed as a drawing course in the Fine Art department. I thought, 'any one can make, take a picture', a phrase I never use any longer, so photography became my only hope. I was studying literature, history and philosophy and thought I had some idea of something, and I had been in school for so long. It took me six and two thirds years to conclude a four-year course.

I thought I have got to get out of here and go to work, back to the mills or woods. And I encountered the art world at university and it just knocked me out. I had no idea what it was. I was exactly like this guy in Glenn Baxter's picture. He is a guy; looking at stuff I did not have any idea about, a blank canvas. Now, it's important to read this thing a little bit further. The cowboy is facing something with apparently nothing on it. He has presumably been told that this thing he is looking at is important. He is shocked. What is important about nothing?

He is carrying a side arm, he has drawn his gun, obviously, because like all Americans he wants to kill or at least hurt or shoot anything he does not really understand. So the very first thing he does is try and figure out where to shoot this thing that there is nothing of, and he cannot find a place to shoot it, so he drops the gun and he's just stunned. "Tom's first brush with Modernism", right out of the bag for me.

It struck me then, that the next thing in terms of "history lessons", that I probably ought to do is to briefly describe the entire evolution of the history of professorships in The School of Art.

(A Brief History of the Professorships at GSA)

See Professorial list on accompanying CD ROM.

It is my certain understanding that Andy MacMillan was the first Professor with the Macintosh School of Architecture, via the university of Glasgow. Dugald Cameron was the first directorial Professor, in 1997. Your old plunk-pot here, the first academic Professor in 1998. The list you can see contains this information and the names of all the other professors who have worked at The Glasgow School of Art. There have been 35 professorships at Glasgow School of Art since 1982. The senior professorial School at GSA is the School of Architecture. Currently there are 12 professors at GSA. Six are managerial, including the current Director. Three are Senior Researchers and I am one of them. And three are academic research Professors, all three of whom are architectural. That's interesting, I guess, if you are interested in history and I am, obviously. You can see that the Heads of Research and of The Learning and Teaching departments are Professor Ken Neil and Professor Victoria Gunn. Then, of course, our current Director, Professor Tom Inns.

(Some Thoughts About Art Schools)

At this point, before I move on to other things, perhaps thinking of Bob Dylan, starting out on Burgundy and then moving to harder stuff, I want to talk a little bit about art schools before I die. And I want to try and talk about the importance of the studio. We are in a very weird time for art schools. It is a time where the economy's bad, it's very awkward and not entirely inevitable that students, certainly studying fine art anyway, have the opportunity for a really seriously lucrative employment, so why in the hell do they come here? Why come to an art school? Well, for two or three reasons. First, all art schools are "arcs". They are sanctuaries. There should be room in an art school for at least two of all the kinds of living human creatures, still wandering around the planet. These creatures, hopefully, will be made welcome and at home, and helped to find a way, their way, through their own living worlds, but beginning to find their ways here at art school.

(Homework – The Five Studios of An Artist)

One of the things that Art School does throughout all the disciplines, in all the schools, and it is invaluable and needs to be reminded of at all times, is to develop the understanding of, and the working importance of the studio. I have tried to outline five things, of why I think studio education is important. There are different types of studio:

- 1) The studio of ideas in the mind that can be located wherever you are, whatever you are thinking and doing. To learn about that that inner sanctum, if you will, of thinking and understanding is to understand that there is such a thing as a mental studio space. For me, at least, this was a tremendous revelation.
- 2) The studio of initial making, indoors or outdoors, wherever you find a way to begin to manufacture the stuff that you want to make. This studio is easy to talk about, but sometimes hard to locate and sometimes awkward to achieve. Simply speaking, it is the place where artists initially manufacture their work.
- 3) The studio of the final, of finalized making. Often the same place as number 2. Again, it can be anywhere. These days these three studios can be anywhere or anything. But learning how studios become portable and are directly useful, is in relation to your ability to think about how to learn how to use them.
- 4) The studio of presentation, of exhibition, or of display. It could be the gallery, the book, the museum, or indeed, the bedroom wall, where you figure out about what work actually is. And that is really important because you really do need to figure that stuff out. We all need to figure it out, whatever our disciplines are, and it takes a while.
- 5) And then finally, for me maybe the most important studio, the studio of re-imagining the work anew. How do you find a way to figure out how to figure out how to make new things, especially if you think you have done something hot and you are really something. It can be really scary because that feeling can unexpectedly hold you in static creative place. But that final studio of the re-imagination is, of work anew, is exceptionally valuable. It is almost always contained in a mental space and is completely portable in the working process.

(The Importance of Medium Specific Specialisms)

Specialisms are crucial to studio learning. They teach us how to use studios particularly and differently, with purpose.

I say this in a school that is designated a Small Specialist Institution. For me, miraculously, it was the great accomplishment of our previous Director, Seona Reid. We can take it for granted, being a Small Specialist Institution. A lot of people will differ from me here, and if you have a voodoo doll, at least just don't put the pins in where I will squirm most horribly with them. I don't mind. But specialisms should be saved. They should be nurtured. They should be valued. They should be developed. And, they should not be taken for granted. Specialisms are not defined by academic schools. Specialisms are discipline-based and medium orientated. Schools are bureaucratic and administrative structures to house specialisms, proving greater academic clarity and purpose. But schools are not the specialisms themselves. It is incredibly important that both staff and students understand this, especially in this wide and wonderful world of expanded opportunity, that the choice of medium to study actually really still matters, that there is variety in every medium and, of course, complications and disciplines involved in understanding the practice of every medium. These disciplinary activities and boundaries are vitally necessary to learn, in order to understand and work well with skill, with any medium or specialism that you may want to work with.

(The Importance of Medium in Art Schools)

The importance of medium is, that it is necessary to still be specifically considered, especially at a time when, perhaps, it might be easier to just conglomerate and homogenize any specific working practice in favour of a more general one. The choice of medium is hugely important and they are all good. They are all equal. They are all beautiful. I am prejudiced, I like one more than most. But the importance of regularized specialist art making, which then requires studio access for the making, makes more and more sense. Thus, five working levels of studios. It's a thing you learn in contact with people who make things. Making art requires a learning of discipline. The D word, horrible, in ways that maybe are awkward, awkward for young people, awkward for old people. Discipline is required in order to learn the characteristics of a medium or specialism. Time is required in order to become skilled in articulating the characteristics of the medium or specialism you are interested in. Discipline acquired and time spent are worked out together in creating an artwork in all five of the studios suggested above.

This all takes hard work. It is fun, but it is also hard work. You need to really love what you are doing, or if not love, because that maybe means too much, trust that taking a chance with what you are doing is worth the fucking time to do it, and do more of it than you think you ought to. Finally, then, art school is not a place for everybody, but absolutely anybody can be for art school. Because the "ark" should be open and welcoming and always available for you to see what you can do by doing it.

(Some Inspirations – Not Influences)

Next I am going to talk about inspirations. There are many. I wanted to show you a lot of paintings, as well as some photographs, but, hey, there are only 51 slides, so I need to get through this before you all get much older. (By the way, it's perfectly reasonable to go to sleep in a dark space with a person droning on at you. I get a little tense when you snore, but sleep is useful, especially if you're tired. But, there are some things I want to talk about now).

Very kindly, Cara and Martin allowed me to talk about A J Foyt and "flat out". What a lesson that was for me. Secondly, I have had two or three other kinds of guides, one in particular that comes to mind now is the title of Ry Cooder's weird little rock and roll record, *Bop 'Til You Drop*. It becomes an absolute companion to flat out. Of course, because it seems either jumped up or a little esoteric. When I was a kid, I watched Kurosawa's *Seven Samurai*, a wonderful movie. I know everybody likes Toshiro Mifune, and me too. But what was great, was this very particular small part. For me its one of the life-changers. This guy, the master swordsman, whose only interest was developing the skill of the blade. He was interested in nothing else. He was a master at it. But he was only interested in getting better. I thought "God, that's a lesson". Constant practicing to try and get better has been a life process for me. Do not talk. (You would think I would never shut up). Do not do anything, but work and work and practice and practice and practice and practice until you get as good as you can get.

(First Indications of The Atlas Project)

It is really important to mention in that regard that I have spent right now 25 years' time working on and trying to conclude a project that I started a long time ago. I began thinking about this project, that we can call *The Atlas Project* in 1988 when my wife, Kate Mooney, and I circumnavigated the city of Glasgow by car over 3 weeks and 400 miles. The next working circumnavigation of what I called "The Island" of Scotland occurred in 1990. *The Atlas Project* really began with this work called *The Swelling of the Sea*. By 1992 the value of this nascent project was confirmed to me by William Manchester's last great historical work called *A World Lit Only by Fire*. He devoted the last chapter of this book to the importance of the one person in the Renaissance who he designated as the single most important person in all the Renaissance.

Now for me, that person would have been Gutenberg. For others that person might have been Leonardo or Michelangelo, or Copernicus or Galileo, or it could have been one of the Medici's. But for Manchester this one single most important person of the Renaissance was Ferdinand Magellan. The last chapter of this book confirmed for me the utility of what has now become my life's work. (2)

In the last chapter of this spectacular book, the last one before he croaked, Manchester makes the convincing argument that Magellan's Circumnavigation of the World, which he started in 1519 and on which he died before he could complete, was of world-shaking importance. (His colleagues completed the journey in 1522). This first circumnavigation of the world changed the world more significantly than any other single act in the history of the world at that time. It led conclusively to the world's current condition of globalization, colonization, homogenization and all kinds of other

things, including forced proselytization and a series of other not necessarily great things. As a result of Magellan's journey. I am trying to accomplish a circumnavigation of the entire Atlantic Basin, which I will talk about now. I will, hopefully, finally conclude or complete this work in 2018. If everything goes right, this project will be shown in 2019 at Los Angeles County Museum of Art.

(Some Visual Inspirations)

SP1 Now, some visual inspirations. I am going to show you three groups of slides of people that have inspired me and my work as an artist. The first two, by a guy, a 19th century photographic picture-maker named Timothy H O'Sullivan. He made both pictures, the picture on the left in 1869, and the picture on the right, 1874. It was O'Sullivan and Paul Cézanne that actually made the breakthrough works, the radical pictorial works of outdoor work in picture-making in the art world in the 19th century. Everybody in the world knows Cézanne's work. No one in the world knows much about O'Sullivan and his work. These are extraordinary things. These pictures have been on my mind ever since I saw them first in 1965, over 50 years ago. The picture on the left is interesting, in part, because of the eroded rock, but more because focus is everything with the big camera. These pictures were made with big cameras, big negatives. In this left hand picture, it is the shimmer of the wind-blown bush that is actually, top and bottom, important. The picture on the right, just another waterfall picture, of course. But this picture was O'Sullivan's last picture in the field, and he focused on the mist of the falling waterfall. That was his subject. Focus, especially from a big camera picture, almost always directs you to subject. You cannot see this in that picture, but here is a person who knew he was leaving the field forever, and he focused on rising mist, on nothing, for the subject of his last picture. Who really knows what that actually might mean? But for sure it means something...

See O'Sullivan photographs on accompanying CD ROM.

(The next picture)

Actually, it is quite wonderful. Robert Frank's, 1978/79 great work and the clarion call for a generation, "hold still, keep going". Frank was the person who most poignantly and lyrically integrated text with photographic pictures. He did this in ways that I find moving and informative and guiding to this day. This particular picture still shivers me. I am sure I do not know what these things are about, but I know how I feel about them, and that I am sure that this particular picture is one of the great photographic works art of the late 20th century.

See Robert Frank photograph – *Hold Still Keep Going* on accompanying CD ROM.

There are two different people's work in these next slides. They are the real reasons that I actually moved from America to Britain to work in the early 70s. The work on the left, by Hamish Fulton, the work on the right by Richard Long. Both picture were made in the 1980s, '81, '83, respectively. By the time these two great British Land Artists made these pictures, I had gotten to know them and had began to work with them. How exciting the world of art was for me then.

Refer to *Standing Coyote* by Hamish Fulton and *Walking with the Rivers Roar* by Richard Long on accompanying CD ROM.

(Regarding Fulton's and Long's Pictures)

I came from a place of study in America where it was strenuously suggested that it was not actually possible to make relevant work outdoors in the early 70s, and have it mean anything to contemporary American visual culture. It could have been true, the way things were going. But I thought, "God, look what happens in Britain, in England!" I didn't know anything. I think it was all Britain to me in those early days, and these guys – what artists! "Standing Coyote, a seven day walk in North Eastern California, ending on the night of the October full moon, 1981". I took Hamish Fulton on this walk. And then Richard Long's great work, "Walking with the River's Roar, Great Himalayan Time, Moments with my Father, (his father was dying) Starlit Snow, Human Time, Frozen Boots, Breaking Trail, Circle of a Great Bird, Countless Stones, Happy, Alert, Balanced, Paths of Shared Footmarks, Atomic Silence, Sleeping by the River's Roar".

(Work from *Scattered Waters – 30 Years of Scottish River Pictures – 1984 – 2014*) – refer to "Scottish River Pictures" on accompanying CD ROM.

I make new things all the time. I wasn't sure I could or if I would, but I cannot stop myself now. I am going to inflict some of this new work on you now.

It struck me that maybe it might be interesting to remind everybody of the fact that stuff, you can go all over the world, outdoors, looking for stuff, looking at stuff, but stuff at home really matters a great deal and is often overlooked. So I made a body of work, compiled a body of work called *Scattered Waters, 30 years of Scottish River Pictures*, including the picture on the left, from the Upper River Tweed and then on the right from the River Bran. (Moving on to another set of images). I love this next picture on the left. It is actually a picture, there is a white bit at the top that is a wave made on "the River Spey at last light on The Macallan's Shore". The other picture, one of the pictures my heart beats for, "Wild Garlic in blossom along the River Devon". And this strange thing that I just think is something, the other River Bran picture.

"There are landscapes which resemble in feeling something of the candor and allure and complexity of the intimate and anonymous family albums. They are simple, accessible places, familiar and ordinary. We come upon them without the previous benefit of shared history, yet these too are places of occurrence and memory. Often they seem easily passed by and overlooked, something here perhaps about familiarity. These landscape places simply exist, quietly. It is in their quiet that they first become notable, like the pages, like the first pages of an old album. Acknowledged immediately, but why? The linger on to establish a ritualized time in which acquaintance may occur. Memory unfolds at times like these. And in places like album pages, expectation occurs. They are found, these places, and we pass through them, over and over and over again. Something is surely there. Memory occasionally quickens, almost gasping, but mostly we just forget and move awkwardly away". (3)

The next group of pictures my wife is entirely responsible for, my very first collaboration was the most rewarding thing I've probably ever done in my life.

(Work from my newest, ongoing project, *Wandering Home – Following the Celtic Peregrinati*, 2013) – refer to corresponding pictures from accompanying CD ROM.

It is entirely her fault, as well as the fault of Talitha Kotze and Jenny Brownrig, who offered me an opportunity to join in on an exhibition, a group exhibition on 2013. This began of a body of work that I started then and I am working on through today, under the direction and guidance of my wife, Catherine Mooney. This project, which is really her project, is called *Wandering Home, Following the Celtic Peregrinati*.

It seems that the Celtic Peregrinati, the early Celtic Saints were the ones generally who migrated from Ireland to Scotland. They were incredibly literate, incredibly devoted, and not mercenary in any known way. They were unwilling to forcefully proselytize and convert in their missionary work. They tried to lead a good life, a life of example. And I have written a small text that I hope helps describe some of the meaning that Kate and I have found in making this work:

“It seems that the Peregrinati sanctified a place by reverentially passing through it. Both the physical nature of the place and the idea of it were radically changed by the quiet activities of these wanderers. *Their primary activity was reverence itself*. A revered place continues to offer refuge - shelter or protection from trouble or strife. Such places can be physical or they can be intangible, but they do exist.”

“One of the continuing lessons of these (early) wanderers is the fundamental recognition that ‘sanctuary’ and ‘home’, wherever they may be and however physically separate they may seem, are inter-dependent and actually always one and the same place. Respect (for the land) brings this simple overlay into place. This is one of the (certain) subject matters in my pictures”. (4)

The best pictures I have made in the last ten years I have made locally, around and about Glasgow. Like tossing a stone into a pool, watching it ripple from the center out, these new pictures have occurred as ripples from the center. I have learned so much and, again, my wife, and my eldest daughter, Laura, are entirely responsible for this.

(Work from *Wandering Home*) – refer to accompanying CD ROM.

So, the first two pictures. The whole idea was to, to begin with, to just photograph, to just make new work. I make only one picture in one site. I work with an old camera, 1898. I make one picture only, one negative.

There are never any duplicates or copies in my picture making process. I hate that idea. So, I arrive at a place, improvise a way of working with it, try and understand it and make a picture. Saint Kessog, I had never heard of this person, did not know who he was, why he was important, but he had a monastery, a large monastery on the largest island in Loch Lomond. It is called Inchtavannach, and in working there I found out that Saint Kessog became upon his death, his cult became, the most important religious cult in Scotland. The cult of Saint Kessog became a reverential cult, and the places that he lived and worked became places of pilgrimage and veneration. Indeed Saint Kessog became Scotland’s first Patron Saint. He was a Celt, however, and that did not go down well with the Romans. So, here is a picture made from the north-most point of

Inchtavannach, looking north towards Ben Lomond, at the place where Saint Kessog began his mission. This mission was to lead to him becoming the first Patron Saint of Scotland.

Saint Kessog seemed to have aggravated the locals, and those were the Druids, and so, a few years later in approximately 520, we are talking 6th and 7th centuries, the places I am going to be working historically with, Saint Kessog was executed by the Druids and his head was chopped off at a place called Bandry Bay, three miles south of Luss on Loch Lomond's western shore. I made this picture with all that cultural circumstance in mind.

The next set of pictures seemed incredibly appropriate. Through my wife and her deep understanding of St Mungo and the importance of the Molendinar Burn to the founding of the city of Glasgow, we started studying him. Saint Mungo was born in the village of Culross in Fife and he was a Saint Francis type. His mother was a high-born Celt. We now know her as Saint Enoch. She had some early life troubles and found herself unexpectedly pregnant through rape. Oddly, this angered her royal father. The father, King Loth of Lothian, subsequently wanted to kill her. He tried. She lived. She escaped. She gets away from Traprain Law and Lothian, finally to Culross, is taken in by the local curate named Serf. Her newborn son is educated as a priest by this guy, Serf, and as a Celt by his mom. He became known as Mungo.

Mungo was a Francis type. He could call birds. And I was making this picture in Culross at the high tide of the River Forth and a giant Skua flew across the picture plane, leaving the mark of its flight path across the picture. Thus, the white diagonal mark going from top right to bottom left is bird, and I just thought it was somehow very appropriate. Ultimately, Mungo founds the city of Glasgow. He builds the monastery that becomes Glasgow Cathedral, more or less to begin with, at the site where this picture on the right is made from, it describes the exact tract of the ancient Molendinar. The Molendinar was culverted early on and moved east of this picture, which is the exact site of where the ancient Molendinar flowed into the River Clyde. Mungo built his monastery there and he died very near here.

We all know about dear old Saint Columba. I loved that man. How exciting it was to follow his trail for a while. Columba was born in a little hovel, although he too was high-born, on Lough Gartan in County Donegal, in the far north of Ireland. He died very near the site where I made the picture on the right in Iona, the Isle of Iona. He founded the monastery there that became the Abbey. I was thinking about something I had never seen and apparently this thing is close to the place that I made the picture, and looks a little bit like the shape in the picture. There is an object in the Abbey called "Columba's Pillow". It is a carved rock with a cross in it that apparently Columba used as a pillow. Strange thing to do, but it has the shape of the place I made the final Columba picture. This next picture is one of the best pictures I have made in years and years and years. It is made just below Melrose. It is wild hawthorn in blossom in a daisy field, looking towards the River Tweed, with my wife, early in the morning. The picture is made in celebration of the Saints Aidan and Cuthbert, and their founding of the monastery that became the Abbey at Melrose in the Borders.

"Cooper's work is painstaking. It starts with research, the finding of a place on a map. And then, there is silence, solitude, gazing, and a single photograph in the field.

And then, the making of the picture in the dark room - plumbing for luminosity, tonality, or the gesture of changing weather. His photographs are made, slowly. They arise out of hours of simply looking: at a physical site, then through a lens, then at 'the abstraction' of a negative, and finally, at a print on a wall that becomes part of a wider sequence of pictures. His is a contemplative, regenerative view of place, re-invented through photography. For Cooper, the making of pictures is an act of both reverence and atonement, and photography, a modest way of passing through the world." – Kamni Gill (5)

(*Transition into main topic of lecture*) – refer to *The New Yorker* hot dogs image on accompanying CD ROM.

I love the *New Yorker*, I read it cover to cover every week. It is a strange journal. I like the art of the essay. I get a lot from this art form. Some of their cartoons also really knock me out. This one could not have been more perfect for me. (That's my studio, you know, where I work on the hotdogs). And those hotdogs, my pictures, are really important to me. I work on them every day of the week.

But in relation to this, I thought I might read something that I have read before and it is in relation to Italo Calvino, and a response towards him that occurred when Calvino died. Malcolm Bradbury wrote it. But again, as it refers to Calvino, it also refers to art, to making, to life, to everything that is interesting to me.

"Italo Calvino explored several paths into realism. One where it was possible to fashion a dream and a fantasy without resorting to escapism. Another which mixed the need for fact with fantasy and estrangement. He examines the nature of story, of writers and readers, and asserts the wonders of narrative while undercutting our naive allusions about what we do when we write or read a book. A masterful stylist, Calvino knew that style was a fundamental commitment to a structure of knowledge. A master of technique, he knew that fiction demanded a mastery of something more than technical reasons. The work establishes a most important truth, that fictions (artworks if you will) are one of our most fundamental modes of inquiry. Unreal things, they embody our quest for the real. Lying things, they lead us as near to truth as we can get. Playful things, they contain an element of discovery which is a form of ultimate joy." (6)

(The beginnings of *The World's Edge* – *The Atlantic Basin Project* – *The Atlas of Emptiness and Extremity*) – refer to the beginnings of *The World's Edge* pictures on accompanying CD ROM.

Here we go. The main event. I started on a project that I did not even imagine was possible. In 1988, I started doing circumnavigations, circumnavigated Glasgow and then by 1990 I also circumnavigated Scotland, thinking and proving that it was an island, separate. I had this idea and I thought "God, wouldn't it be amazing, because, big idea, stupid person. Big ideas, little person. Bad but exciting combination. this was the big idea!

It was like neon. And I was clear about it from beginning to end, absolutely clear, that I could, if I was fortunate, try and make pictures from all the cardinal extremities of all the extreme Norths, Souths, Easts and Wests, of all five continents and both Poles, surrounding the Atlantic Ocean. I did not think I could do all of this, but

it was all notionally doable. Circumnavigating the Atlantic Basin and to use those pictures, always looking from west to east and then from east to west, looking away, my back to the land, making one picture for each site, to try and talk about what I had begun to call *The World's Edge, the Atlantic Basin Project, The Atlas of Emptiness and Extremity*. And I thought, naively, that it could possibly be done, and that I could do it in at least seven years... Well, I have now worked on this project for the last 25 years. The first three sections, *point of no return*, the Old and Classical Worlds of Europe and Africa; *Ojo de Agua/Eye of the Water*, the First New World of South America; and then *TRUE*, the Ends of the World, the North and South Poles. I have finished all the work on these four continental sections of *The Atlas Project*. (7)

I know finally have a publisher for the final section, whose working title is *New Found Lands*. These lands are the far North of Maritime and Arctic Canada, The American Eastern Seaboard, Mexico, Central America and the Caribbean. I am hoping, somehow, to finally realize something that originally was really only a dream. That is all you can have, and that, in a way, was a constructive way of passing time. Dreaming. But what I have actually done has become this benchmark work for me. *The Atlas Project tries to measure what atlases do in general and what something that aims to try and visually talk about the human predicament of emptiness and extremity can do, in relation to the atlas form, in particular*. The various arcs, the arcs of the work (projected on the map on the screen), should probably just be a group of drawn lines. But here we are. *The Atlas Project* is described entirely by the phrase from Cormac McCarthy, which I have read often,

“The world has no name, he said. The names of the cerros, the valleys and the sierras, the mountains and the deserts exist only on maps. We name them that we do not lose our way. Yet it is because the way was lost to us already that we made these names.

The world cannot be lost, we are the ones. It is because these names and these coordinates are our naming that they cannot save us. That they cannot find for us the way again.” (8)

I am looking for the way, over and over and over again. I am always lost and I am always looking. I never stop looking, but I am always lost.

(Pictures from *The Atlas of Emptiness and Extremity*) – refer to accompanying CD ROM.

I am going to show you five continents' worth of pictures, rapidly and move towards the end of this lecture. I got to ride on the weirdest, most wonderful, biggest (I am frightened of small boats, I hate boats, but boy, do I love ships), I got to ride on the biggest ship in the whole world. The biggest, the most powerful, the fleet, the flagship of the Russian Nuclear Icebreaker fleet is called *The Yamal*. It is 78 thousand horsepower and it is nuclear. And it is the only ship I have ever been on that has no vibrating engine motion on the deck. There is no vibrating engine motion on a nuclear ship. So, unless the ship is trying to break through ice, it is like sitting on a couch.

I rode from Murmansk to the North Pole on this extraordinary ship. I was tagging along and it was deeply creepy as a result. The Russians were sending *The*

Yamal, the great icebreaker of its era, to pick up the two-man submarine that had gone down to claim the four thousand meter deep polar ice bed at the bottom of the North Pole, in the Arctic Ocean, for mineral rights purposes. This mini sub was due to emerge by the time we got to it. *The Yamal* was to bring this mini sub back to Russia to a hero's welcome.

Absolutely scurrilous, claiming that kind of land, for those kinds of purposes, for any country. In any case, I got to spend not a long 36 hours at the North Pole. While everybody else was working, I got to mess about and walk around on the North Pole. By the way, there is no land at the North Pole. It is all ice. And if you sink through the ice it is 4,000 meters to the bottom, so it is a little scary at times.

(Pictures made at *The North Pole*) – refer to accompanying CD ROM.

At the North Pole, I saw this thing, the North Pole! (All views from the North Pole are south, all views from the South Pole are north). Standing on the North Pole point itself, I thought I could see the curvature of the world. I was standing on this group of bits of broken ice that are called sistrugi. This ice formation is made from deep chunks of ice slamming together again and again to form a raised ridge. Standing on this ridge was difficult and dangerous. It killed me. I loved it. One of the great moments for me! Also, the only time I have ever been able to work from the deck of a ship, because there is no motion on a nuclear ship, was on *The Yamal*. We got frozen in the ice twice, which aggravated the captain. You get fired if you are a Russian icebreaker commander and you get frozen in twice and have to be rescued. You are gone then as an ice-breaker captain. But we were frozen in here and it is 89 degrees North, looking North. (A degree in this instance is 60 nautical miles). The next picture is 90 degrees North, the North Pole, looking South. We were able to break free each time, which was lucky for all concerned. It took us eight hours to travel the 60 miles to the North Pole. It was a nervous moment. The ice was 17 and a half feet thick. Unheard of.

(*Greenland* pictures) – refer to accompanying CD ROM.

I have been lucky. The North-most bit of land in the world, 83.13 degrees North, is a little bit of Greenlandic sand-spit that the Danes actually call Coffee Club Island. Can you imagine, let's go have a little cup of coffee because we finally got to the north-most bit of land in the world. It is fantastic. There is a tiny bit of land further North called Inuit Island that is tidal. I tried to stand on it. The tide was in so much that my survival suit was starting to breach and I could not take the chance of trying to stand there any longer.

The North-most bit of land, looking North, towards the North Pole. The East-most point is hard to see, the East-most point of Greenland, one of the probably five or six hardest places in the sea-edged world to get to. Here, the continental-sized ice mass of Greenland, which during your lifetimes will melt, (11% of the fresh-water supply held in ice in the world will be gone in 50 years from Greenland). It is going now, it is irreversible; I do not know what is going to happen. It is not good. At this point, though, the continental ice-shelf of Greenland, if you can call it that, and the sea ice of the Greenland Sea meet and stretch to a mile-high ice cloud.

(*Europe, The First Continent*)

Europe now. The left hand picture, the North-most point of continental Europe, Knivskjellodden, the North-most point of Norway, the North-most point of all the Europe, just North of 82 degrees. Going North of 82 is thrilling. You are so far past the Zone of Inhabitation that you are on your own. There are only bears and seals and it is exciting. And birds. (Next slide) Looking North from the North-most, an island called Chermsoya at the north-most point of the Svalbard Archipelago. Directly North lies the North Pole.

(Pictures from *Africa*) – refer to accompanying CD ROM.

Africa. Wonderful but scary for me, I loved Africa, it scared me the whole time I was there, almost as badly as this lecture has scared me.

The North-most point of Africa you would have thought would be made a big deal of, especially in Africa. It is in Tunisia. It is between three hereditarily manned lighthouses, and none of these lighthouse keepers knew that this place called Ras Angela, Arabic for Cape of the Angels, was the North-most point of the continent of Africa. I was thrilled by this place. It took me a long time to find it with my friend, Andrew Lee, and we made good work there. It is a great sadness to see what has happened to such a lovely country. North-most of Africa, Mediterranean Sea, wonderful. (Next slide) Near West-most of continental Africa, “clouded moonlight”, the South-most point of the Cape Verde Peninsula, near Dakar, Senegal. It is a place that is surrounded by the army base protecting Dakar. I snuck in with my guide. He warned me that if we got caught, I would be deported and he would be jailed. And it just is what it is, this beautiful, basaltic rock stack, and I just loved it. There is an arrow pointed, painted, low on the rock. It signifies that this is also a people-trafficking point. Very scary, sad place, but so beautiful.

I finally got to South Africa, a place I have thought about for a long time. I timed it to arrive on the very first Freedom Day, the ten-year celebration after Nelson Mandela became the President of South Africa. The celebrations that resulted were extraordinary. I was remarkably happy and fortunate to be there, and very please that I had booked and received permission to take the last boat from Cape Town to Robben Island and spent the night there I got permission to spend the night on Robben Island on Freedom Day and my guide, if you will, was the cell mate next to Mandela!

This is where Mandela spent the time that changed him and changed the world and changed me. And I wondered how somebody could, after all the rigors and the meanness of such enforced imprisonment, how you could not try and want to escape. Then I realized that 80% of the world’s great white shark population lives in the bay surrounding the island, and that if you got out, you were going to be shark dinner. But I waited and I watched. I found a sea crevice or a break in the land and I waited for the tide to rise to see if I would have been brave enough to try to escape. The sea came up and up and up and the seaweed came with it, but I was not brave enough to try and escape. But I made this picture instead. I love this picture. I am told, but I cannot verify it, that it was arranged for Michelle Obama to receive this picture and that she gave it to Mandela before he died. I cannot prove this, but I am told this.

“First light over Africa” and “Last light over Africa”. First light, the Cape of Good Hope, first light in the morning. Last light, Cape Point, the meeting of the Indian

Ocean and the Atlantic Ocean, extraordinary place. Tourist trap, thousands of weird baboons and a weird geographical shape, but God, what a place. It just has to be seen, one of the landmark places in the whole world. It is possible I left my heart in that part of the world. I loved every second of it. This next picture was made at the South-most point of all Africa, Cape Agulhas, high tide. And I thought it would be a time to read a poem by Han-Shan, who I think about all the time. He was a seventh century Chinese poet and this is from a group of poems called "*Cold Mountain*", translated by Gary Snyder.

I wanted a good place to settle:
Cold Mountain would be safe.
Light wind in a hidden pine -
Listen close - the sound gets better.
Under it a gray haired man
Mumbles along reading Huang and Lao.
For more than 40 years I haven't gone back home
I've even forgotten the way by which I came. (9)

(Pictures from *North America*) – refer to accompanying CD ROM.

Continent three, North America, fantastic. I have not gotten as far North as I want and need to go yet. If I do get to it, again, one of those five most difficult places, the North-most of all North America, then I will have successfully concluded this journey, and become the first person in the world to have circumnavigated the entire Atlantic Basin by land, from all the cardinal extremities, North, South, East and West, off all five continents surrounding the Atlantic Ocean.

It is really important to know that North and South are absolute. They are the farthest. East and West are always approximate. They are only furthest, they join each other at some time. But absolute North and absolute South are absolute. The farthest North I have gotten so far North America is North of the Polar Circle. The picture on the left is made at Repulse Bay, the North-most point of Hudson Bay, on the Arctic Circle of Eastern Canada. The picture on the right is one of those difficult places, the East-most point of Baffin Island. About 750 or 800 miles separates these two points on the Eastern Arctic Circle of Canada.

(The *Canadian* pictures) – refer to accompanying CD ROM.

The East-most points of Canada. One, on the left, a place along the strait that you would just, it is out of a Bob Dylan song, literally, the Strait of Belle Isle. It is the Continental East-most point of Canada, "Point Charles". On the right, the East-most point of all Canada and all North America, from Newfoundland, "Cape Spear".

I am a picture-maker. My interest is in trying to make pictures. I am interested in the idea of using time exposures. I am not particularly interested in describing what a place looks like. You cannot tell the identity of any place, in particular, from looking at my pictures. But I am interested in trying to make pictures that talk about the problems of drawing, problems of gesture, problems on tonality and these in relation to the necessary problem of dealing with the issue of realism that the medium of photography requires. And so, over and over and over, the aim has been, finally, to try and reinvent,

ultimately, in a huge manner, a vocabulary of both the seascape and the potential for the camera to act as a drawing tool in the world.

(The US Eastern Seaboard –Central America) – refer to accompanying CD ROM.

“The East-most point of the United States”, West Quoddy Head, Bay of Fundy. Next, “Key West, Last Light, looking south towards Cuba”. God, I enjoyed making this picture. This next picture is once again one of the real pictures of my life. It is on the invitation card to the lecture. You will know the history. I need to get through it quickly, but this is a Scottish picture made in Central America. The Scots built a colony called Darien that was in a tribal territory called the San-Blas Tribal Territory. The Indians there are very difficult, and mainly unpleasant to white people –very appropriately and reasonably so. The Colony “failed” in 1700 and with it, up to 30% of the Scottish GDP, down the drain. This weakened Scotland so totally that the country nearly went bankrupt. This, the failure of the colony at Darien, was one of the four contributory reasons that led Scotland to have to sign the Act of Union in 1707.

(South American pictures) – refer to accompanying CD ROM.

It is one of the extraordinarily difficult places. North-most point of the South American continent, continent four. A difficult place to get to and, again, quite wonderful. A picture dreaming about fire. The West, the North-west and North-east-most points of South America. I used this picture, this group of pictures, one in Colombia and one in Venezuela, both on the Caribbean Sea, to remind myself of my two constant companions, my wife and the poet Matsuo Basho.

I was fortunate enough to be allowed to live a life as an adult with my wife and children. I am not home much, but they have not divorced me yet. They are with me in my heart and mind always, but that does not usually make up for my long absences away from them.

My constant reading companion is the Japanese poet, Matsuo Basho. In the 17th century he invented the poetic form called Haiku. I remember this poem of his as I thought of it whilst making the picture on the right. The place is called Punto Ojo de Agua, the Point of the Eye of the Water. It is in moonlight. When I was there, this little poem came to mind:

(From memory)

“So - when was it that I, drawn like blown cloud - couldn’t stop dreaming of roaming, roving the coast up and down”.

There is a place on the hump of Brazil called Cabo de Santo Agostinho. It is a place where paleo-geologists have determined, more or less, is exactly the place where the great super-continent of Gondwana (sounds like a hippy thing) broke up to form four continents and a great island. Gondwana broke up to form South America, Africa, Antarctica, Australia and the Island of Madagascar. It is from this very point that I made the picture that you are looking at. And this seems like a breaking up kind of picture to me. The next pictures, the South-west and South-east-most points of the continent of South America, from the South Pacific and South Atlantic Ocean entries to

the Strait of Magellan. Next, the South-most point of South America in a Force Eight Gale on the Strait of Magellan.

Cape Horn. I finally got to Cape Horn. I thought where in the fuck is the horn? I thought where is this horn? I was looking for an island with a giant horn. However, I found out it was named after a Dutch guy named Hornos. There is no horn on Cape Horn Island. But I was able to circumnavigate it both windward and leeward, and thus earned the sailor's right to wear an earring in my left ear. My eldest daughter, Laura, demands that sometime before death, that I finally do so. It has got to be a ruby. I cannot quite believe I will ever do it, but she is determined. So, Cape Horn and the Polar Cyclone. It seems I bring the weather with me. I went back, thinking I could/would never get any closer to Antarctica than Cape Horn. I get there and another big weather problem, and I saw this wave pattern happen over and over and over at the South-most point of the island. Cape Horn is really hard to land on, it is easy to "drive by", to sail by, but it is hard to get on. But now that I was there I thought I can make this picture... This "arrow" is pointing directly towards Antarctica, the place I thought I had no chance to ever go to.

(*Antarctic pictures*) – refer to accompanying CD ROM.

Finally, we are moving towards the fifth continent, Antarctica.

Polar Circles are extraordinary. What is this weird thing about trying to actually make, as I tried to do, something terrestrial out of something celestial. Polar Circles are lines on maps that do not really physically exist. "From One Circle to Another, the Antarctic Circle on the West Coast of the Antarctic Peninsula at high noon, and the Polar Arctic Circle at midnight on the West Coast of Greenland". More of continent five. "Elephant Island, Cape Lookout", Shackleton's stuff. I am in the middle of the Southern Ocean and the Drake Passage and this is one of the great places in the world, but one of the most dangerous to get to. It is a sea home for the leopard seal and leopard seals are not nice and they really like two-legged creatures for dinner.

(*Catherine Island*) – refer to accompanying CD ROM.

I am very proud of this next picture. I actually discovered this particular island. New knowledge. I found and charted for the first time, this little islet at the North-most point of the continent of Antarctica - that was almost certainly known to exist, but was not formally recognized or described. It is 63 degrees, 12 minutes, and 81 seconds South. Now, that will not mean anything to anybody. But it is inside a territory marked on sea charts, and on *The Antarctic Pilot*, in red letters, called "*Uncharted Dangers*". This will mean something to any sailor in this group. "*Uncharted Dangers*" on all sea charts is the area where, if you go into and you have problems and you radio Force Majeure, (not so bad really), but for real trouble, or worse, if you call "Mayday, Mayday, Mayday", no one has to involuntarily come to your rescue, (as they would have to anywhere else on the ocean), because you have gone purposefully into an area where there are no chart readings. Going in after you could endanger your would-be rescuers and they do not have to try and save you under such circumstances.

To get to the place I needed to go to, which was the North-most point of the continent of Antarctica, a place where almost no one in the world has really ever been

to, and no one has ever gone to by sea before, I had to go into an area of “*Uncharted Dangers*”. The other problem is, is that if you hole or hurt your boat, Lloyd’s refuses to insure you, and so my boat captain, understandably, nearly went bananas when I directed him towards this uncharted area. It took three weeks to travel approximately 50 miles by boat, because we had to take the dinghy and tow the boat with a depth-finder in hand, through storms and ice to make a “sea trail” into this uncharted area for the boat to follow. We got as far as this little island. I chartered it and made the picture. And, latterly, I was allowed by the British Hydrographic Board, to name the island Catherine Island. It is now part of the digital *Antarctic Pilot*, the great sea atlas book of places that describes all of the compass readings and coordinates of places that you can go to by sea in Antarctica. I found two other Antarctic sites anew, but this particular one was the joy of my life. (10)

When I was standing there, on this little island, I started thinking about this old, ancient, unattributed Japanese study poem:

(From memory)

When the wind blows,
Is it the flood that moves?
In the flood,
Is it the wind that moves?
Perhaps it is only your heart that moves. (11)

It was certainly mine. A picture that if I am ever going to be forgiven any of my sins...

This picture is made from Prime Head. It is the North-most point of the continent of Antarctica. This point has very seldomly ever been approached. It was never approached before by sea. I found and charted a sea path into it, and that now too is with the British Hydrographic Board. My captain did all the hard work. I did all the bullshit. Antarctica is an extraordinary place, not unlike Greenland. In Antarctica, the ice is deep and huge, but at the tip on the Northern point of the Antarctic Peninsula, the ice tops in only at some 250 feet high of ice on the bedrock of the continent. But it is 250 feet of ice down from the 10,000 feet of ice at the center of the continent, at the South Pole. The continent is vulnerable. It will never melt. I made this picture and I was delighted. It took us another week to get back to a research base, where the research commander asked us where we had been and we told him.

He laughed and said “No way, bring your sea-logs. I do not believe you.” My boat captain was pissed. We brought the logs, presented ourselves, the station commander read the log, he looked and he checked, registered everything, and checked again and said, “I do not know if you know this, but more people have stood on the face of the moon than stood on Prime Head Point.” I am number nine to stand on Prime Head Point and my captain, is number ten. I am the only artist in the world to have made artwork from Prime Head Point.

The three people, Argentine glaciologists, who preceded us overland to Prime Head were all killed in a crevasse. It is a deadly place, but so wonderful. I am privileged to have been and touched the wall of the top of the bottom of the World.

(Pictures from *The South Pole*) – refer to accompanying CD ROM.

The South Pole, looking North. No other place, the Polar Plateau. 10,000 feet of ice on 2,000 feet of bedrock, near 12,000 feet high, extraordinary. It was minus 44 Fahrenheit, which is the same as minus 44 Celsius, the one point they meet. It was really cold, for me anyway.

This really is a picture. There really is something there, and it really is all white. I spent a year, on and off, working in Antarctica and year, on and off, working in the North Polar Region. Antarctica is the best thing that ever happened to me, and the hardest. During the third and final trip to Antarctica, I got caught, with my guide/colleague in a continental-wide snowstorm that closed up on everybody, everywhere on the continent, and closed the continent down. Everyone who needed to had to find shelter at various base camps, no matter what, or they were going to die. The whole continent closed down for 23 days. The weather went to freezing beyond belief, 60 to 80 mile an hour winds and horizontal snow. It is so cold in Antarctica that it rarely snows, which sounds weird, but this was serious stuff.

It was blinding snow and we were stuck in tents in this small base camp on the way trying to get to the South Pole, and then the camp fills up, fills up, fills up. Explorers, extreme sportsmen, scientists. Christ, anybody that could get out, got out. And we were all in tents and there is nothing to do and the jokes start to happen, well, “who are we going to eat first?” And, of course, I am the fat person, so, it is not really a joke for me. Ten days go by, 15 days. After somewhere between day 13 and 15 I was losing the plot and really getting cabin fever in the tent. I realize then that I have to try and make a picture – even if it is of nothing, of a white-out. I asked seven people to help me and it took all seven. Three to hold the tripod in place against the wind, three to bolster the camera on the tripod and one to hold me as we were leaning against the wind looking directly into the 60 to 80 mile an hour gale. A white-out. It sounds so daft, but I thought that if I could make this picture, it would be more than appropriate. I think it still is.

(Moving towards the end) – refer to The Black “Polar Dreamings” on accompanying CD ROM.

I was recently very taken by New Zealand winning of the Rugby World Cup. I thought okay, this is the right place for something I now want to read. I am going to read you a Maori Creation Chant that I think is appropriate. I am going to try and do it in the Maori and then in English.

Te kore, The Void. Te kore tuatahi, The First Void. Te kore tuarua, The Second Void. Te kore nui, The Vast Void. Te kore roha, The Far Extending Void. Te kore pora, The Sear Void. Te kore whiwhahi, The Un-possessing Void. Te kore rowaya, The Delightful Void. Te kore te tamawha, The Void Fast-bound. Te po, The Night. Te po taepa, The Hanging Night. Te po tere, The Drifting Night. Te po whawha, The Moaning Night. Hine makei mo, The Daughter of Troubled Sleep. Te pata, The Dawn. Tao tao roha, The Abiding Day. Te oh maroha, The Bright Day. Whahi tua, Space.
(12)

The next three pictures bring the end of this presentation. Just one more picture group that I call “*The Dreamings*”. I dreamed and dreamed and dreamed these pictures. Artists are crazy fuckers. I wanted to know what it would be like on the coldest, darkest

day, the Winter Solstice, at the North-most and South-most points of the world. This first picture is at “Midnight, the Winter Solstice, the North Pole”. It makes me laugh. The next picture, “Midnight, the Winter Solstice, the South Pole”. How much can you dream? How much can you dream? And then, believe it or not, this very last black thing is a picture. It is a “polar blackout”. Everything I have ever worked for, everything I have ever thought of or tried to embody in my pictures, is in these particular polar pictures.

The Atlas Project will come to fruition, hopefully, or it will not. I do not even care anymore. It has been so long. It has been with me longer than the lives of my children. It has been with me longer than I have been married. That is not right. It is not normal. But I cannot stop, even though I do not really care anymore what finally happens.

(*The Atlas Project*)

The Atlas project has been, with the exception of Basho and my dear wife, the sole focus of my life for as long as I can almost remember. I am an old geezer now, so memory is a tricky devil right now. I will read you something that I have read before on occasion. It is by the great, late English biographer Richard Ellmann. He wrote about the great Anglo-Irish writers, about Joyce, about Yeats, about Oscar Wilde. He did not get to Beckett, which is a great pity, but in his biography of Wilde, written just before he died, Anthony Burgess made following comment. Of course it is about Ellmann’s writing, but it is also about what we do in this room here. “As Ellmann concludes, we inherit Wilde’s struggle to achieve supreme fictions in art, to associate art with social change, to bring together individual and social impulse, to save what is eccentric and singular from being satirized and standardized, to replace a morality of severity by one of sympathy”. (13)

Those are our tasks in this art school. Those are our tasks as artists. These are our tasks as human beings. And the end is nigh, as they say. The two ellipses (in the slide) represent the Polar Circles and the pressure that they put on the inward continents that contain The Zone of Inhabitation for us all. When the Greenland glaciers melt, and they are going, your world, (I will be dead), your world will have changed irreparably. If the Ross Ice-Sheet in Antarctica goes, as is expected, the world changes beyond imagination. When I started this project the Chief Cartographer of *The Times Comprehensive Atlas of the World* told me in passing, he laughed at me, he said this is a strange project. He said no one does this kind of “cartography” anymore. You are the only person out there in the field that I know of. Nobody does long-distance, long-range cartographic work now except for by satellite.

He went on to say, and in any case, once all the ice melts, 30% of the lowland lying areas on the map of the world that we have at present will be under water and “that map” will be gone, as we know it now. The world will have permanently altered and changed. And so I thought I would leave you with this last thought. It is a small textural fragment by a North-west Greenlandic shaman. It is spoken, it is oral. Spoken in the ‘30s to Knud Rasmussen, the great Greenlandic Danish ethnographer of the Inuits, the first person to visit all the eight Inuit tribal groups. The name of the man who

spoke these words was Awa, a medicine man. His words have been the hallmark for me. “We do not believe, we fear”. I believe all kinds of stuff. I believe everything everybody tells me. I have very strong beliefs and they comfort me. These beliefs will not save me.

So what Awa was talking about? I am told, because I have studied this for a long time, is that when you live in deep weather, outside of the comfort of the urban world and the protection of the urban world that we all share and enjoy and actually benefit enormously from – when you live outside of The Zone of Inhabitation - you have to be really careful, full of care. “We do not believe, we fear”. It does not matter a damn what you believe about anything, because your beliefs will not save you. What matters is if you are alert enough, preternaturally alert like animals being stalked, to all the kinds of dangers that might happen “out there” as you pass by. We fear. We are not frightened. That is not what this means. We are alert in our fearfulness and therefore we are fundamentally alive. (14)

This brings us to the second to last thing I want to read to you. It is the most beautiful Inuit word I know. I have only ever heard it spoken three times, so forgive me the way I am going to butcher saying it. “*Nuannaarpoq*”, “taking extravagant pleasure in being alive”. The last thing is my favorite written thing in the world. I have never read it before. I grew up with this poem. There was a very great lyric poet in America named Theodore Roethke. His last book, *The Far Field*, won a Pulitzer Prize for poetry. He died before it was announced that he received it. Briefly, I was a student of his and I thought, in the bad old days, that maybe I could even be a writer. False dreams it seems. Any way, this poem is from his last book. The poem is called “*The Abyss*”. It marked me unconditionally and focused me absolutely from 1965 until this day, 50 years and more, onwards.

Too much reality can be a dazzle, a surfeit;
Too close immediacy an exhaustion:

How can I dream except beyond this life?
Can I out-leap the sea –
The edge of all the land, the final sea?
I envy the tendrils, their eyeless seeking,
The child's hand reaching into the coiled smilax,
And I obey the wind at my back
Bringing me home from the twilight fishing.
In this, my half-rest,
Knowing slows for a moment,
And not knowing enters, silent,
Bearing being itself,
And the fire dances
To the stream's
Flowing.

Do we move toward God, or merely another condition?
By the salt waves I hear a river's under-song,
In a place of mottled clouds, a thin mist morning and evening.
I rock between dark and dark,
My soul nearly my own,
My dead selves singing.
And I embrace this calm –
Such quiet under the small leaves!
Near the stem, whiter at root,
A luminous stillness.

I thirst by day. I watch by night.
I receive! I have been received!
I hear the flowers drinking in their light,
I have taken counsel of the crab and the sea-urchin,
I recall the falling of small waters,
The stream slipping beneath the mossy logs,
Winding down to the stretch of irregular sand,
The great logs piled like matchsticks.
I am most immoderately married:
The Lord God has taken my heaviness away;
I have merged, like the bird, with the bright air,
And my thought flies to the place by the bo-tree.
Being, not doing, is my first joy. (15)

Theodore Roethke. From "The Abyss".

Thank you very much.

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© Thomas Joshua Cooper. This talk has been completely revised, amended and annotated for reading and for inclusion as Appendix II in this thesis.

This lecture can be viewed at <https://vimeo.com/145500219>

See live recording of entire lecture on accompanying CD ROM.

Appendix III - CV of Additional Professional Information: Publications and Exhibitions.

(Bound and Presented Under Separate Cover)

Appendix IV – A History of *The Atlas* Project

1. Early Personal Origins of My Working Methodology as an Artist

A personal biographical note. My mother was a U.S. Navy child – the daughter of a naval officer’s family. In the late 1920s she accompanied her parents, as a young child, to live with them on the then American naval base in Chefoo, Shandong, China. There, she was apparently raised by remarkably sophisticated, well-educated and generous Chinese and Japanese Iya. They taught my mother to speak and read her first languages – Mandarin and Japanese – during these formative years in her early life. She kept the abilities to speak and read these difficult languages all of her life. Aged 16, and the year before the surprise attack on Pearl Harbour, Hawaii, my mother married my father. My father was a half-breed Cherokee Indian, tribally raised, and was one of only six serving American Indian U. S. Naval officers in the Pacific Theatre of WWII. He was one of only 17 naval combatants to survive every sea battle of the Pacific conflict. Their marriage caused an interesting family, and social, breakage in the strict social “colour-line” then imposed by the U. S. Navy on their service men and women. In the 1940s and 50s, Indians (now Native Americans) were considered “below” blacks in white America’s social apartheid. I was born just after the end of WWII and became the first child of this mixed-race family. When my father retired from the navy, after the end of the Korean War, it appears that he and my mother went “walkabout” across the United States, from East to West, while he kept the family together by working for various internal U. S. Government agencies, starting with the Bureau of Indian Affairs. Just after the Korean War, we went to live on The Standing Rock Sioux Reservation (Lakota/Hunkpapa Sioux

Tribal Territory) in North Dakota. This was Sitting Bull's tribal territory, and the location of his last remains – marked and buried in a plain grave.

The point of these remarks is to contextualize what would become life-changing, affirming experiences that occurred during the two years that I lived in Fort Yates on The Standing Rock Sioux Reservation (currently the site of the successful Sioux protest against the oil pipeline being forced upon them across the sacred grounds of their tribal territory).

As a young boy, I became aware that my mother would “read” me asleep every night by reciting Chinese and Japanese landscape poetry to me – first in their original languages, then translating them on into English. This happened every night for two years. I imagined every other little “Indian” kid on the Reservation going to sleep in this same way, each night as well. Only later, did I come to realize the formative embrace that, especially concerning the Japanese haiku poets – Basho and Issa – she held me in to guide my life's early days as a white “Indian”. I have studied, thought about and been enriched by Basho, Issa and friends nearly all of my life. Early experiences of living tribally in the natural world, and living with the short poems of Basho, Issa, Li Po and Tu Fu seemed to have unexpectedly helped form my sense of being human in the world. Much later, these formative childhood experiences would seem to have become foundational in my work as a photographic artist, and especially in the making of *The Atlas of Emptiness and Extremity*.

Another personal biographical note – learning the personal lessons of careful seeing. My father was not a keen hunter. He only hunted for our family table food. He went purposefully and very carefully about this business. Whatever gun that was necessary for the hunt – rifle or shotgun – my father only ever carried four cartridges for the weapon. When he hunted game, four shells – two each for each of the two animals he was allowed to hunt. No more, no less. If he missed, we went home hungry. He was careful, and I would guess he learned not to miss often. With game birds it was the same – four shells only - two each for the two birds he was hunting. This practice of concise preparation to achieve a particular visual end clearly rubbed off on me as I grew up and moved into the visual world of the arts. The precision and necessity for accuracy that I learned from my father's hunting habits transferred over into my capacities as a picture-maker. On site – one picture, never more.

A story-telling lesson: Every week as a young boy on The Standing Rock Reservation (from 1953-1954), the local Sioux kids (including my white-self) would gather together for a regular tribal story-time, led by elders but always concluded in the same way every week by the same old, wizened Sioux man. When the story-telling was over, he would wearily rise from a heavy seated position and address us, glaring it seemed to us and never blinking. Every week he always said this same thing “Every human has an eye that sees and a seeing eye. Each of you have an eye that sees and a seeing eye. You will know that you are whole human beings when you recognize which eye is which within you, and how to use them both individually and together”. He then sat heavily down again – and the story telling for that week was over. I never understood a single thing that he meant by this little story during those times. But later it came back as a powerful memory and reminder. I note this experience because I believe it is both pertinent and important to my living processes as an artist and a human being.

2. The Chronological Origins of *The Atlas* Project

I completed my first working field circumnavigation in 1987. My wife, Kate, and I drove the perimeter of Glasgow, where I made my first Cardinal Point pictures from the four extreme compass points of the boundaries of the City of Glasgow. Off and on, this driving journey took eight days and covered 260 miles – the boundary of Glasgow. I made these pictures for the Collins Gallery exhibition and catalogue – Jackson, Tessa and Keith Ingham, Curators/Editors. *Perspectives – Glasgow – A New Look*. Glasgow: Collins Gallery, University of Strathclyde; 1987. pp.16-21.

The idea of a working *process* of circumnavigation powerfully appealed to me. It was then that I began my studies of The European Era of Exploration of the New Worlds (C.15-18) – with particular emphasis on Ferdinand Magellan’s great first circumnavigation of the World, 1519-1521. Both the physical idea of the circumnavigation of place, the consequent location of sea-based terrestrial Cardinal extremities, and the huge territory of visual metaphor possible in such an engagement, charmed and captivated me immediately. I began to consider the development of a global project worthy of such an immense cultural reach. The first beginnings of *The Atlas* project exhibit themselves in the modest Collins Gallery contribution “Outskirts: A City Circumnavigation – Message to Magellan”, 1987. This was *The Atlas* project’s lodestar.

The Swelling of the Sea (the first large sea-photographs of *The Atlas*) was originally made for Glasgow’s European City of Culture celebrations, and installed as a singular project for Kelvingrove Art Gallery, 1990. Shortly afterwards, in 1991, *The Swelling of the Sea* was chosen to be part of Great Britain’s European celebratory cultural contributions to the re-unification of Germany. The Heidelberg Kunstverien presented this work.

The Swelling of the Sea was the visual product of my complete circumnavigation of coastal mainland Scotland, and all of Scotland's four Cardinal Points. The field circumnavigation of the country of Scotland took three months and 12 trips to complete. This project is exclusively published in Cooper, Thomas Joshua. Jorge Molder, Director and Curator/Editor. 1994. *Simply Counting Waves*. Lisbon: The Gulbenkian Centre For Modern Art; 1994. pp.100-123.

The Swelling of the Sea is also partially published in *Kunst Europa – 63 deutsche Kunstvereine – zeigen Kunst aus 20 Landern – Grossbritannien*. London die Kunstler und Autoren. Die Kommission der Europaischen Gemeinschaften: "Auszeichnung der Europaischen Gemeinschaft: Kulturbuhne Europa. The British Council Visual Arts Department; 1991. Heidelberger Kunstverein 23-6 – 25-8, 1991. pp. 13.18 – 13.19. Parts of this multi-piece large work now reside permanently in both the Scottish Parliament, Edinburgh, and Tate Britain, London.

By 1994, *The Atlas* Project was fully authorised and under construction. The Gulbenkian Centre for Modern Art, under the Direction of Jorge Molder, propelled *The Atlas* into practical, unstoppable motion, and removed all doubts about *The Atlas'* possible accomplishment. Mr Molder commissioned a mid-career retrospective at The Centre for Modern Art in 1994, and a special artwork to complete it. The exhibition and bookwork were called *Simply Counting Waves*, as noted above.

This new commissioned work was a major multi-part large work (my second only at the time for *The Atlas*), to introduce this project. The work is called “The World’s Edge – Remembering Magellan – Five Capes – The Atlantic Ocean – Portugal – 1994.” This piece is published in *Simply Counting Waves*, pp. 15-24. This commission allowed me to make new works from the crucial sites of Westmost and Southwest-most of continental Europe. These points were of enormous historical importance to early European explorers and now bear similar cultural and physical importance to *The Atlas Project*.

In 1992, I read The American social historian William Manchester’s last book – *A World Lit only by Fire – The Medieval Mind and The Renaissance – Portrait of an Age*. Appendix II – footnote 2 for bibliographic reference. The last chapter centres entirely around Ferdinand Magellan and his global significance. Manchester credits Magellan, unexpectedly, as being the most significant figure of The Renaissance. This is a controversial but interesting critical position. I was excited by Manchester’s confirmatory insight into Magellan’s undertakings and accomplishments. Effectively, the last chapter became the intellectual corroboration for an instinct that I had developed earlier about Magellan and the cultural importance of circumnavigation as a contemporary fine art practice. The cultural value of *The Atlas Project* was implicitly corroborated by both Magellan and Manchester. Further evidence was provided by Bergreen, Laurence. *Over the Edge of The World – Magellan’s Terrifying Circumnavigation of The Globe*. London: Harper Perennial; 2003.

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By 1999, *The Atlas* Project found the patron and benefactor that every artist hopes to find to support a major project. Patrick Lannan, The President of The Lannan Foundation, Santé Fe, New Mexico, USA made a life-changing Glasgow studio visit, to see *The Atlas* work-in-progress. Mr Lannan had been previously introduced to *The Atlas* Project by Michael Govan, then Director of The Dia Foundation, New York, New York.

Mr Govan and I had met by accident six years earlier, when he was the Deputy Director of The Guggenheim Museum in New York. Mr Govan had responded deeply and clearly to my *Atlas* work-in-progress at the time of our first meetings. He asked that I keep him informed of the developments of *The Atlas*-in-waiting. Over the next two years he asked the same question of me – “did I have a project in mind that was so big, or difficult, or so impossible to imagine that I wasn’t really sure if I could actually accomplish it?” The question embarrassed me, but in 1995 I finally told Mr Govan about *The Atlas* Project. Mr Govan was interested in the conceptual and physical extent of the project, and said he would try and help me get the project really going.

It was Mr Govan who proposed that Mr Lannan investigate a possible interest in *The Atlas*. *The Atlas* Project’s purpose, intentions and pictures were subsequently welcomed and embraced by The Lannan Foundation. The Lannan Foundation pledged to support *The Atlas* Project to its conclusion. The Lannan Foundation still stands by *The Atlas* and financially supports it to this day.

As *The Atlas* nears its completion, Michael Govan, now Director of the Los Angeles County Museum of Art timetabled the inaugural exhibition and catalogue of the completed *Atlas of Emptiness and Extremity*, in mid-2019. I am grateful to Michael Govan and to Patrick Lannan, Frank Lawler and Christie Davis and all at The Lannan Foundation for their unswerving long-term commitments to *The Atlas of Emptiness and Extremity*. Without the depth and sincerity of Michael Govan and The Lannan Foundation support, *The Atlas* would never have come close to completion.

At the end of 2017, the final *Atlas* continental publication component, *New Found Lands*, will be published by Radius Press, Sante Fe, New Mexico, USA. This will be a double-volume work of the North American Atlantean pictures.

3. A Brief Description of the Physical Site Plan of *The Atlas*

The entire *Atlas* Project includes pictures from all of the Atlantic-facing coastal Cardinal extremities of Europe and Africa – Furthest North, West and Southmost of each – and sister-facing pictures of Cardinal extremes from the Furthest North, East and Southmost points of coastal South America. Finished, but as yet unpublished work from the salient Atlantic points of the upper Caribbean Islands, Central America, Mexico, the entire coastal-reach of the United States' Eastern Seaboard, up to, and through the Maritime and High Arctic coast of Eastern Canada – are finished and progressing towards conclusion and publication. Of unique importance are the published pictures, made and gathered from The North and South Poles, both The Arctic and Antarctic Circles and from the Northmost point of the continent of Antarctica. No other visual artist has yet accomplished this feat. Appendix I.

There remain only two difficult geographical sites at the Northmost points of Atlantic North America to work from and picture, for the visual fabric of *The Atlas of Emptiness and Extremity* to finally be complete and for the project to reach closure. The penultimate Cardinal site is Zenith Point, at the top of the Boothia Peninsula in Northeastern Arctic Canada, and the Northmost point of Continental North America. The final, ultimate Cardinal Point necessary for completion of *The Atlas Project* is Cape Columbia, the Northmost tip of Ellsmere Island in the high Canadian Arctic, leaning towards the westward and inward top of Greenland. Cape Columbia is the denominated Northmost point of all North America, and is the third Northmost land-site in the world. It will be my third attempt to reach and make work from these sites, by late summer 2007. The expeditionary planning for this journey has taken five years. If this difficult fieldwork is accomplished, it will be published in the concluding volumes of *The Atlas Project, New Found Lands*. Appendix I.

No traveller to these extreme places escapes physical injury. Seasoned expeditionary travellers are often missing fingers or toes, and have usually incurred multiple broken bones. In my case, along with the broken bones, I was poisoned on my first attempt to reach Cape Columbia in 2012. After five difficult days I reached the emergency field hospital at St Pierre et Miquelon, where my life was saved. After two weeks in that hospital I was medevaced home. On the second attempt for Cape Columbia in 2014, the boat had to turn back because the weather was too severe. In 2015 the expedition was abandoned because of my guide's family bereavement. 2017 will be the last time I try to reach and work with Zenith Point and Cape Columbia. After nearly 30 years I have finally run out of time.

4. The Fieldwork Methods for *The Atlas*

The Atlas Projects working methods comprise the following key principles, which were developed through the evolving experiences of working in the field:

- First, locate the precise area of concern and its name, by finding it on maps or atlases, always starting this geographical search with *The Times Comprehensive Atlas of The World*. Such remote locations are often geographically indicated in *outline form* on maps, but regularly not named or accurately positioned in that relative territorial graphic outline.
- Be as exact in this first-stage location-finding process as possible. This *always* necessitates precise, close-field scrutiny and actual site surveillance at the expeditionary fieldwork stage.
- Personally circumnavigate these areas by land, sea or air.
- Individually, find and personally touch all the verifiable Cardinal Points (furthest North, South, East, West) of each major area, and each particular land-site related to *The Atlas*.
- From a specific Cardinal-land point, working with my back to the land and always facing looking out towards the sea, make one singular, unique picture that:
- Finds familiarity with particular place.
- Insists on the natural in the picture-making process, using only what can be seen by the unaided eyes – discerned, found and touched with the eyes, as the key visual materials for the pictures.
- Only ever make one picture with any site that I work with.

- Only ever use the one camera and one lens, the 1898 Agfa-Ansco 5"x7" field-view camera and its 180mm Schneider, Apo Symar camera lens, to make all of these pictures.
- Almost always require a horizon-less, horizontal, "interiorized" view of any visual extent that I may intend to picture.
- Use occasional horizontal pictures purposefully.
- *Always improvise* in the field and in the darkroom/studio, to make the pictures and to ensure fresh visual approaches and responses to the problem of predictability in the picture-making process.
- Always make pictures that are thematically in-depth, sequential and accumulative in their visual groupings.
- Whether in the field or in the darkroom/studio, *always* pursue, challenge and attempt to expand the limits of the visual vocabulary that constitute what a photographic picture, particularly those made out of doors and with the sea, might look like.
- The darkroom process – make every picture by hand, myself.

5. The Four-Phase Picture-Making Methodology for *The Atlas*

The Site-Study Phase. Map accuracy is a key to field survival. I read these documents exhaustively. It is crucial, before setting out on any expeditionary working field journey, to be sure to have obtained and clearly understood all of the relevant, available published geographical, topographical and historical information about the extreme sites of enquiry. I pass this information on to my senior field-guide, Jason Roberts, who is also collating similar field information. Together, we collaborate on how best and where to begin, and then where to finish our expeditions.

The Fieldwork Phase. In our contemporary age of the ever-present electronic instant, I purposefully submit myself to a harsh and time-consuming, physically extreme territorial expeditionary exploration process of arduous individual outdoor field investigation, and site review to make my specific sea-pictures. This is the most crucial phase of the working method.

The Darkroom-Studio Phase. *The Atlas* pictures are precisely made at the exact geographical locations indicated in their short, accompanying locatory texts. I make them, one at a time, but never see the pictures again until I return to the darkroom to develop the latent images from the negatives. Only then do I finally know for certain if what I set out to visually achieve in the initial picture-making process in the field, has been achieved or not. This is the second-most important working phase of the project.

1) *The Site-Study Phase* begins by trying to determine where the particular extreme coastal sites are, and what their names are, before I start trying to work with them in the field. The territorial sites that I work with are known to exist, and usually named in the atlases that I study. But, unexpectedly, on most atlases extreme sites are only topographically indicated in outline form. They usually remain specifically unnamed, and therefore precisely un-locatable on most first-level map readings. This lack of specific initial descriptive informational detail can cause unnecessary confusion later on in the map-reading process, when referring to more detailed map and chart information available from specific topographic maps describing the particular areas of interest. Major territorial extremities can be graphically recognized as extant, but have no names. This is confusing.

2) *The Fieldwork Phase*. Arriving by small motorized-sailing boat or bush-plane in the remote place, I have determined to work in, I then walk around the site to locate the exact viewing point from which to make my single picture. These are short walking circumnavigational reconnaissances, and always first-made without ever carrying, or bringing the camera and equipment to the site itself. I find the picture and the site for the picture first, just with my eyes and my body. Body position – upright, bent, crouching, leaning, kneeling, sitting, prone, standing on something – is central in establishing *visual vantage point*, along with the necessary support of ensuring that the camera tripod can always reach, and assume the same bodily attitudes required of the picture-maker.

First and foremost, the visual discovery of the picture within the site is completely and singularly ocular and improvisational. I discover the picture by using only my eyes and hands to determine exactly where, what and how the picture will begin to occur. When I have done this, I finally bring the camera to the site that I have discovered, and make the picture there. In the far field it can take a minimum of four hours to find the picture site, and two hours to make the picture. In the near field it can take half that time. Then, the awkward return to the boat with all the equipment, to move on to the next site in the plan and start over again.

This process is carried on to the end of every field exploration of the site-plan for every aspect of the work. A short working field exploration journey is about 21-25 days in length. A medium-length field exploration ranges from four to six weeks.

Some long-range, very remote expeditions have lasted nearly four and a half months – out to sea in small motorized sailing craft with only three to six people working with me on board, to sail the boat and assist me in my work. Weather is always a serious issue, that and whether the boat can carry enough fuel, food and water to last the entirety of an expedition. These are not certainties, but when possible, all eventualities must be planned and catered to.

For the entirety of every expeditionary working field trip, I make and accumulate pictures that *I cannot see* until I return to the darkroom to develop them. This primary making process might seem hit and miss, but for me it is not. Occasionally I encounter seriously unexpected field difficulties and have to remake a picture in the field, or abandon a picture-site altogether. I persevere through most adverse conditions and circumstances to make the picture in the camera that I have previously visualized on the site without it. When I see the picture on site, and when I finally picture it with the camera, it is, fortunately, rare for a predictable mistake to hinder the actuality or quality of the camera-picture I have uniquely made, but which is still liminal in the field.

Intense concentration, determination, precise field-planning, appropriate finance, accurate reconnaissance, psychological flexibility and a run of good luck help make this stubborn, unconventional remote picture-making project possible. Constantly learning from the flow of surprises thrown up in these long-ranging expeditionary journeys, helps make the accompanying picture-making process exciting. Nothing can be taken for granted. If that should happen, mistakes will happen and they could prove fatal.

3) *The Darkroom-Studio Phase*. Upon returning home and to the darkroom-studio, I prepare for the physical production stages of the fieldwork: the individual negative developments; the 5" x 7" contacting-printing study-proofs; the 8" x 10" final study-printing proofs and book-prints for all the publications; the decisions for the final three print-sizes of each particular group of pictures (8" x 10", 20" x 24" or 30" x 40"), the preparation of each specific size of picture for the purpose of their pictorial scale then, as systematically as possible, the printing of each particularized group of sized pictures, individually by hand to conclusion. The picture-sizes are all considered. They do not interchange.

The 5" x 7" "contact" printed study-proofs are printed in the size of the negative, simply to visually confirm what I believe I have already done with the pictures that I have made. This results in a group of specific *studies*, from which I can accurately make critical decisions about what next to do in the following crucial printing phase of the negatives.

I then move on to printing the 8" x 10" printing-proofs and book prints. I also print any of the particular groups of the pictures that require to be physically made in this size. I learn to print all of the pictures by contact study-proofing them first, and then editorially and selectively working required pictures "up" in size to 8" x 10" – better for learning their individual visual characteristics, before I start on the finished printing stage and sizing.

The 8" x 10" prints serve several purposes. 1) They are small, relatively simple and not too time-consuming to print in large groups. 2) This small-scale printing exercise teaches me the basic technical printing lessons I need to learn to properly finish the last painstaking printing stages of the pictures, into their various size groups. 3) All of my printed photographs begin with this established cycle of 5" x 7" to 8" x 10" critical review. 4) To simplify this working process, I long ago decided that all of the printed pictures for all of my bookworks, would go to the book-printers in 8" x 10" form. 5) As a particularly intimate viewing size, I occasionally make specific groups of equally intimate, interiorized pictures only available in 8" x 10" form. The 8" x 10" size is handy, flexible and very purposeful in my critical work as a picture-maker in the darkroom-studio.

The large picture-sizes of 30" x 40" are entirely dedicated to the visual interpretation of the terrestrial Cardinal extremities (North South East and Westmost) – The Cardinal Points of the major territorial landmasses. Any major historical or geographical/geological events that may have occurred in or near these sites are made into medium size 20" x 24" pictures). Picture-size denotes a pictorial importance of place. Most of the sites where the large pictures are originated from are also difficult to approach, and very rarely accessible to humankind. The large picture-sizes of the Cardinal continental extremes impose an implicit opportunity of shared observational access at this size. This mutual visual access is physically apprehendable, compelling and awkward in parallel to the direct personal experiences of actually viewing the landsite/sea relationships themselves.

The 30” x 40” picture-scale is large, but still well within the scale of a human body to touch and a human reach to hold. This personal “contact zone” of photographic visuality is incredibly tactile, immediate and confrontative without being monumental and over-imposing.

Since starting *The Atlas* Project, analogue photography has been superseded by digital imagery and printing. However, I still require the use of the finest traditional photographic materials – developers and printing papers – to make my work. Sadly, most of the quality analogue photographic material manufacturers have ceased trading – and their silver-based materials no longer exist. To ensure the highest levels of qualitative material continuity for *The Atlas*, I acquired the last important store of these silver-rich materials, which I am using to conclude the production *The Atlas*.

Each picture I make is made in direct relationship to the scale of actual physical human approach and human touch. The large pictures demand a certain kind of approach – come near, but not too near (you may fall off, or out of the picture). Approach carefully, with your arms out as extended guides into the picture space. Be careful, wait, see what happens. There are about 300 large pictures in *The Atlas* Project.

The medium-size pictures make-up the greatest number of *The Atlas* pictures. There are over 400. They portray the significant geographical and historical points surrounding the larger Cardinal Point pictures. These pictures, all of which can be easily seen at arm's reach, provide the emotional visual *ground of familiarity* in *The Atlas* Project. These gentler, slightly smaller pictures are needed as a counter-response to the larger, more physically demanding sister pictures of *The Atlas*.

The Atlas pictures are originated in the mind, constructed in the field, materialized in the darkroom and realized in the books and exhibitions. This comprises the four-phase picture-making methodology of *The Atlas* project.

Appendix V – Art Historical Foundations of *The Atlas*

1. Historical Epic Photographic Precedents for *The Atlas*

Looking through the history of photography, I have identified eleven epical bodies of narrative published photographic work, stretching across and beyond the entire span of the 20th century. These eleven projects have acted as creative inspirations, and in the shorter term, they may also be construed as the modern historical photographic precedents for *The Atlas* Project. These durational, far-reaching photographic projects individually explore and comment on a wide, but quintessentially coherent range of interconnected human concerns, ideas and interests. Each of these projects began instinctually, with no immediate thought as to the scope of their long-term consequences. These eleven projects began because the individual artists involved at their projects' inceptions, simply wanted to investigate the subject areas that were urging their immediate consideration. These huge photographic projects, excepting one, were published in important fragmental component parts during the lifetimes of each artist.

These epic-making published photographic projects follow, chronologically from the late 1880s to 2011:

1. *Eugene Atget* (1856-1927), French, project dates c. 1888-1927, a visual search into the social and cultural life of Paris and its environs from the ending of The Belle Epoque, into the surreal interior of Paris at the end of the 1920s.

2. *Edward S. Curtis* (1868-1952), American, project dates c. 1885-1930, a complete interpretive visual ethnography of the North American Indian.

3. *Alfred Stieglitz* (1864-1946), American, project dates c. 1905-1937, an internalized photographic investigation into the possibilities of an extended, accumulative lifelong personal portrait of a single person, and of a particular domestic locale.

4. *August Sander* (1876-1964), German, project dates c. 1910-1946, the social portrayal and visual typology of the class structure of the German people, just proceeding, during, in-between and just after both world wars.

5. *Paul Strand* (1890-1976), American ex-patriot, lived in France, project dates c. 1930-1967, a critical visual social measure of the vanishing agrarian working world, from Mexico and Eastern North America, through Scotland three other western European countries.

6. *Ansel Adams* (1902-1984), American, project dates c. 1927-1979, a long-term conservationist's stand remarking on the beauty and social importance of the sublime American landscape.
7. *W. Eugene Smith* (1918-1978), American, project dates c. 1945-1978, photographic "essays" probing the idealized potential to locate the healing qualities in an anti-destructive human nature, proposed to exist in small town communities across the world.
8. *Bernd and Hilla Becher* (1931-2007 and 1934-2016), German, project dates c. 1957-2007, the long-running, serial topographic archive of industrial building facades, as collective anonymous urban public sculpture.
9. *Robert Frank* (1924-), Swiss ex-patriot – living in America and Canada, project dates c. 1948-2004-, an intimate sequential photographic search for personal meaning and value in an increasingly arbitrary post-war, nuclearized world.
10. *Robert Adams* (1937-), American, project dates c. 1975-2005-, a critical visual review of the state of the moral ecology of the Western American landscape.
11. *Hiroshi Sugimoto* (1948-), Japanese – living in America, project dates c. 1980-2011-, a formal serial pursuit of the contemporary visual sublime in the post-modern world, via *horizontal* photographs of the world's seas.

All of these deeply personal projects began as the direct result of visually testing initial curiosity about the subject matter. The projects progressed without the public pretence of engaging in something important or monumental. However, as these projects became more personalized and articulate, they often developed into life-projects for the particular artists – each lasting 30 years or more.

There are two important historical photographic projects that are anomalous to the time-frames and publication-formats that I have described above. They have powerfully motivated everything that I do as an artist. *Timothy H. O'Sullivan's* (1840-1882) short eight-year burst of original, inventive land-based work during the American West's Era of Exploration, 1867-1874, remains an inspirational eye-opener for me. *Edward Weston's* (1886-1958) overwhelmingly moving, late Point Lobos pictures, made during the last 25 years of his productive working life, 1927-1948, join O'Sullivan's as epical projects that are not epics. These two artists' works entirely transformed my understandings of how to make photographs outdoors.

It seems appropriate now to note that none of the eleven projects that I have acknowledged, and the two that I have embraced, could in the end, really be said to have actually been completed. Each project, however, was definitive in its accomplishments.

The great scope, and potent content of these singular artists' projects, changed and enhanced forever the capacity for photographic artists to advance their critical comprehensions of human nature and human values. These projects, including their shortcomings, are the visual forerunners, prototypes and inspirations for *The Atlas of Emptiness and Extremity*. I began working on *The Atlas* over 30 years ago. I am still working on it. As soon as the final fieldwork is accomplished, *The Atlas* will be complete. (See Bibliography for the publication references for these artists' projects).

2. Inspirations and Provocations: Examples from Contemporary Artists

The poems of Basho and Roethke resound within me – always. Paintings of a small group of artists have especially broadened my understandings of the world. Luminosity is the key to all the works that I mention: Monet’s Water Lilies, the “Dark Palette” of Rothko, Morris Graves’ haunted animals (and painting titles), Cy Twombly’s image-“messages” and black-board-like scrawls, Richard Diebenkorn’s perceptual seasonal colour changes in the “Ocean Park Series”, Agnes Martin’s glowing “grid-fields”, Robert Ryman’s search for true white – absolute colour, Vija Celmin’s and Peter Doig’s powerful re-inventions of representation and representational colour. These visionary artists construct an ever-evolving vocabulary of delight in the visual. I aim to expand this vocabulary in the language of my own photographic work.

The works of Fulton and Long opened my eyes in wide admiration. Lothar Baumgarten’s creative stance, Christo’s “Running Fence”, Walter de Maria’s “Lightning Field”, James Turrell’s light-spaces, Heizer’s “Mountain Top” at LACMA, Dan Flavin’s “Untitled” light chapel on Long Island, Sol Lewitt’s small, solid-colour “pastel” paintings – all offer visual experiences that make the world a more generous and exciting place for me.

I remember my teachers with deep gratitude and great respect for their inspirational introductions to the visual world. Their unstinting encouragement enabled me to try and participate in this world myself. Early on, Tom Knight, Roger and Jane Cinnamond, Glen Berry, Max Butler, Clarence Howe and Imogen Cunningham, Margery Mann, Ansel Adams, Charis Harris, Morris Graves and Jim Kraft each shared their great knowledge and love of art with me. They allowed that maybe, if I worked hard and well enough, I too might find a working life within the visual arts. Later on, Richard Rudisill, Douglas George, Tom Barrow, Van Deren Coke, Beaumont and Nancy Newhall, Peter Bunnell, and, again, Jim Kraft helped me to understand my working way, and to begin to picture it more clearly and with greater understanding.

I learned all my early, most fundamental outdoor photographic lessons directly from Peter McArthur. His pictures from that time remain some of the great visual inspirations of my life.

I recall my debt of friendship and gratitude to Paul Hill and his artwork. This man transformed ideas of the personal back into the public British photographic sensibility. His moving photographic work of the 1970s and early 80s is of great importance to the history of British photography. Roger Taylor single-handedly, and with great patience, re-established the real importance of the wide arc of 19th-Century British photography with his canonical and wide-ranging historical photographic publications. While he practiced publically, Lewis Ambler's work was beautiful and exceptional. The early loss of Tom Sandberg (1953-2014) removed this wonderful Norwegian artist's work from the continued European acclaim it was just beginning to receive. Charles Colquhoun's solitary unknown photographic work from Sheffield and the Lake District is always surprising, engaging and slightly frightening. To my mind, he is the small camera English Atget of these particular areas.

Raymond Moore (1920-1987) was the last great British master photographic artist at work. His work was and remains eloquent, literate, haunting and deeply moving. True to form, Moore died in penury and obscurity – with his wonderful, important work locked away in a corporate vault, and removed from its rightful public (due to a financial dispute). This continues to be a national creative disgrace, and one that requires positive resolution on behalf of his work as soon as possible.

Nearer to my heart, I am deeply indebted to the wisdom and intelligence in David Bellingham's work as an artist and his important artist's press project, Wax 366. Michail Mersinis' powerful one-off silver plate photographic "Ancient World Cycle" is haunting and wonderful. Peter Finnemore's photographs and photographic bookwork, *Gwendraeth House* have certainly become one of the most beautiful and moving bodies of photographic artwork I have ever seen. Richard Learoyd's *Day for Night* bookwork, and his wondrous unique monumental colour photographs must be the most inventive new photographic artworks being made today. Harry Kerr's photographic move into the commercial world is their gain and the art world's loss. Dave Hazel's exemplary teaching project at Bournemouth College of Art must surely mark it as the most important photographic course in British higher art education. Roger Palmer's recent photographs and bookworks, in deserts and dry and dusty places across the world, are compelling and beautiful. I am fortunate to know these artists' works. Their insights help develop me as an artist.

Strangely, most photographs provoke me. Generally they disappoint me to see. Photographs are usually too literal in their descriptions. Most photographs seem to lack the ability for pictorial invention and interpretation. They rely mainly on their literal capacities to depict visual information. I find this "documentary" condition in most photographs generally tedious and uninformative to review. Such photographs are seemingly dismissive of the real problems of photographic picture-making – that of constantly optically inventing and interpreting anew, the pictorial space of the visual field presented in front of the camera.

Gerhard Richter and Roni Horn, esteemed artists, both provoked my critical attention with their respective bookworks: *Atlas*. Richter, Gerhard. New York: D. A. P./Distributed Art Publishers; 1997. *Dictionary of Water*. Horn, Roni. Paris: Edition 7L; 2001. Richter's *Atlas* is a real atlas in scope – all encompassing, “territorially” expansive, informative and surprisingly open in its extent and understanding. *Atlas* is a genuine artwork, a true atlas – and very exciting to see. Horn's *Dictionary of Water* neither explores the condition of water, nor appears to comprehend the expansive meaning or metaphorical value of the word “dictionary” in its relation to the subject of water. It is disappointing when an artist's use of text is simply alluringly rhetorical in an artwork. It seems to me that rhetoric itself usually overwhelms subject in those instances. In the case of Horn's work, her *Dictionary* is a prime example of a missed creative opportunity for a major artwork to develop.

Hiroshi Sugimoto and I have parallel but particular visions of the sea. These indicative visions have developed diversely over similar amounts of time. Sugimoto preceded me by four years in his sea-work, starting with unpublished work in 1980. Unknowingly, we have crossed sea-paths several times. These individual examinations of the world's oceans – one serial, the other sequential – may seem superficially similar, but they are completely distinct. In spite of the overwhelming repetition in Sugimoto's sea-pictures, I am always grateful for the provocative beauty and inventive intelligence that he continues to display in these works.

Appendix VI – Slowing Down the Fastness of Seeing - Large Format Camera Viewing and Picture-Making

It takes a surprisingly long time to find, recognize, understand and construct the particular field-form of outdoor camera-picture that I make. Picture-making time passes slowly. Event occurs, unfolds, continues, carries on, passes. Picture-making engages and partners this experience until the picture is made, only to conclude and begin again somewhere else and sometime later. Event performs itself in the complimentary act of gazing, before the camera and with the camera artist. Time passes slowly in this event. When gazing and seeing merge, and place and event are revealed together – the picture is discovered. “Place” is always “the edge”. “Event” is always “the space of emptiness.” These pictures of discovery are always singular acknowledgements of this cyclical occurrence.

The change in pace of camera-seeing, from fast to slow, is noticeable in the very slow seeing processes elicited from the use of large-format cameras. Large-format cameras cannot be seen through unless they are placed on tripods. You must look through the back of the camera, where the possible picture “floats” on a ground-glass viewing-screen the exact size of the film negative that the camera is made to use. The picture-maker must then cover their head and the back of the camera with a “dark- cloth”, to block out the ambient light in order to look through the camera. The picture-maker can then attend to the problem of negotiating a picture from the camera view.

No matter how experienced the large format picture-maker is in working with their camera, the picture-viewing process is cumbersome and time-consuming. The image they view is always floating, restless, upside down and backwards, on the ground-glass screen of the camera. No matter what, at least momentary visual-mental confusion takes place at this moment – when nothing is the-right-way-up or the-right-way-around on the viewing-glass. At this point, the camera-viewer is left with no other choice but to *study* the camera view presented, to reorient and recognise what is being looked at and hopefully pictured.

A primary requirement in making photographic pictures is to remember that a *picture* has four *framed* edges and four *framed* corners. Whatever visual information is in a photograph, it is determined by how well the picture is framed. It is often the case that pictures are intuitively built by prioritizing one edge or another, one corner or another, of the picture *frame* – which contains the viewing field. I use the term “tension edge” to prioritize these picture edges and corners. Pictures are built with lead, or primary, then secondary tension edges. These edges *tension* the entire structure of the picture. In the field, a working phrase that I have invented for purpose is, “locate the edges (of the picture) and the centre will take care of itself”.

The camera-view must be studied, considered and coaxed into understanding. This viewing-process is as slow and as purposeful as possible. Consequently, *slowness* has become an intentional part of the subject-matter in all of the pictures I make.

Appendix VII – The Photographic Sequence – A Narrative Form in Photography

After the pictures are made in the field and in the darkroom, sequencing them is the most important consideration. As a narrative form, the photographic sequence is complex and more flexible in the structural, conceptual opportunities it affords in-depth photographic narration and reading. The photographic sequence is the most useful structural tool available in photography, with which to intentionally construct large, complex groups of purposefully ordered photographs into more open-ended, non-literal, non-linear accumulatively repeating narratives. The use of the sequential form productively enables the purposeful reading of photographs, and constructs a more accessible “story-line”.

The photographic sequence has developed out of the narrative understanding of the act of sequencing, both in poetic and musical stanza-phrasing forms. The filmic use of the word sequence, as in a “sequence” of framed moving events, chronologically follows its previous placement into the photographic vocabulary.

The photographic sequence is a purposeful visual construction of things in a particular and intentional narrative order, which is successive and accumulatively repeated, additively and thematically. The photographic sequence provides an opportunity for improvisational readability to occur in groups of photographs that are specifically constructed for sequential use.

The sequence is a logical form, but it allows and enables wide-ranging inference and suggestion within narrative structure. The sequence creates intentional visual connections between proposed successive events or things, and this helps construct visual arrangement, discourse, or the storied aspect of these events or things. A sequence is visually consequent in its arrangement of the narrative order of importance, particular to the narrator's conceptual plan.

Sequential meaning is always indicatively layered, greater than the reflected sum of its individual component parts. Summative and repetitional, accumulative and thematic visual developments in the sequential form enable expanded narrative understandings to occur. This both broadens and deepens the inter-relational meanings constructed within singular sequential groups when (or if) they are formally joined to make a larger, entire overall sequential grouping in itself.

A sequence often begins with some preparatory narrative visual introduction. These are usually photographs that originate and indicate the material nature and direction of the sequential narrative structure to follow. The sequence initiates the temporal pace and direction of the visual narrative flow of pictures. The sequential form is an intentionally slow-moving, durational visual story-telling form. The stories told in sequential form may be abstract and open-ended, or depictively precise and conclusive. The most important aspect of the sequence is to build time, enough time for a viewing-reader to mentally “travel” through the photographs at an intentional pace. This visual pace is set by the narrator, but realised and engaged with at the pace of the reader. In each group of sequenced pictures, there are photographs that I refer to as “pivot pictures”. These are important pictures that are purposefully placed into sequential groups to pivot, relocate or regenerate both the structural positioning of the subsequent and consequent sequenced photographs around them. The use of pivot pictures in sequences intentionally recharges, and possibly redirects previously acquired intellectual meanings in a particular sequential group. The opportunity to intentionally change, recharge or redirect visual narrative direction, and its possible meanings, is to be prized at all times.

The sequence is an elaborate, complex, narrational visual tool. It is poetic and musical in its origins, and reflects this structural background into its narrative photographic usages. The narrative form of the sequence can be used for the visual narration of any type of object or subject matter. As a contemporary narrative visual form, it is most noticeable in its use in artists' bookworks and in the spatial and organisational structures of contemporary installations of their exhibitions. It is also the primary non-chronological, de-serialized narrative organisational form in use for presenting artists' monographic publications. Carefully used, the sequence has an unlimited capacity for building nuanced visual pace and constructive narrative inter-relationships. When successfully established and developed, sequential relationships allow and enable an unusually satisfying, in-depth and fulfilling visual reading experience to occur.

The noted American teacher, editor and photographic artist, Minor White (1903 - 1976) was the first Modernist practitioner to understand both the musical and the literary potential of the ideas of the word sequence – as they relate to photography. By the mid-1950s White, from his influential photographic journal *Aperture*, began to discuss the poetic idea of the sequence in relation to the rhythmic construction of groups of interrelated intimate photographs. White was one of the founders of this journal and was appointed its first editor, from 1952 to 1970.

By 1965, I started thinking about the poetic use of the word sequence, and its possible overlay and relationship into the building of groups of photographs. My guiding inspiration in this was the Pulitzer Prize-winning American lyric poet, Theodore Roethke and his last, posthumous published work, *The Far Field* (1964). You will note, from both the title and his use of a group of poems under the general locational heading “mixed sequence”, how I approached and received my first sequential lessons.

Appendix VIII – The Seven Cyclical Visual Stages of Seeing and Acknowledging Experiences of the World.

I believe there are seven descriptive visual stages that offer original observations on the delineation of conscious viewing and seeing. To my knowledge, there are no art historical texts suggesting either the existence of these stages or the extent of their hierarchical creative visual processes. The following descriptions provide evidence of these visual stages.

1. *First Vision*. This initial stage of observable visual awareness is an experience that is familiar to everyone. It corresponds to the immediate, often intimate, optical awareness of *seeing* anything familiar or well known in a new or unexpected manner – as if for the first time. First Vision is a conscious visual experience, involving an interior recognition of the power of the personal and the familiar. These initial, casual-seeing experiences can be funny, awkward, embarrassing, sad, welcome, joyous, insightful, profound or confusing. They regularly happen, and usually go unremarked upon all the time.

These sudden perceptual moments of unexpected visual understanding may involve the heightened notice of family, friends, occurrences at work or play, on holiday, or just through some unexpected surprise, in the familiar catalogue of the daily experiences of life. First Vision of the world may be occasioned by the unanticipated experience of something new, unfamiliar or unexpected. Surprise and often delight can stimulate the occurrence of First Vision, as can their opposites. The knowing first-sightings of things remain consistent, memorable personal experiences.

For artists, the experiences of First Vision are often included in the unforgettable personal visual experiences that initially direct them towards the engagement with their working practices. The immediacy of this first visual stage of seeing is direct, personal, powerful and occasionally transformative in its experience.

Photographically, we find literal instances of the visual awareness of seeing things for the first time, when these things are first seen by looking through the camera. From c. 1838-1850, the pioneers of photography were able to perceive the world of experience for the very first time through the camera. Those who clearly understood the power and importance of this phenomenological immediacy, helped to photographically change the knowing views of the world around us. Fox Talbot's *Pencil of Nature* displays exemplary moments of this "shock of the new". Several of the more informal, questioning, intimate tree-studies by Hill and Adamson present this surprising optical recognition of a new pictorial space in which to categorize the experience of seeing itself. Photographically, the stage of First Vision lasted about a dozen years from the beginnings of photography's history.

First Vision still pertains today with real immediacy. The constant personal discoveries, and re-discoveries of seeing things as if for the first time – fresh, new, original – have never ceased to take place. This vital informal visual activity is constantly evidenced in the continual evolution of the personal photographic snapshot and in the on going, now digitalized, archive of serendipitous human experience.

2. *Exploration and Discovery*. Historically, and in particular relation to photographic history, one could say that the conscious awareness of bringing the camera “out” to explore the world of experiences paralleled mid 19th Century to early 20th Century events in European and American continent-wide geographical exploration. On an individual level, this stage of seeing naturally develops from the personal stage of First Vision. At the stage of Exploration and Discovery, the seeing-viewer may find themselves subject to the *need* to look past what they now already appear to know and experience. They may become alert to the stimulating *process* of seeing as a newly conscious aspect of their everyday activities in life. Should this experience occur, then the intentional visual recognition of exploring and discovering the wonders of ones own world may then begin. These visual explorations of discovery need not occur across vast geographical territories, but they are profound in the development of the personal experiential process of seeing.

3. *Domestication* – is closely related to social developments, from the late 19th Century to the mid-20th Century, in domestic gardening. Photographically, this stage coincides with, and is exemplified by, the everyday use of the simple, hand-holdable, relatively cheap camera that we know as the “snap shot” camera. In this “democratic” stage of seeing, we may locate or happen to find a personal “patch” of our own instinctual visual territory to look after and care for. This territory is usually at home or nearby to the place we call home. We then visually cultivate it, carefully visually tending it, protectively, nourishingly, intuitively – informally and privately. Photographs grow in these familiar cared-for places. Like most family back-gardens, the domestic stage of seeing is informal, personal, immediate, often private – particular to the little intimacies of family life and personal experience. As with community allotment gardens, the rich harvest of available personal domestic photographs – from “old-fashioned” family photographs to today’s mobile camera-phone digital “selfies”, culturally progresses the realisation of a near-universal vernacular visual form for the personal expression of understandable human experience. If it can be measured as such, this is the most valued and personally joyful public stage in the experience of seeing.

4. *Alienation* is a saddening, possibly irrevocable, visual stage of seeing. The demoralizing social comprehension of this condition has occurred at least six times since the beginning of the 20th Century. Each time social alienation occurs, it is the despairing result of vast human misery, desolation and destruction. During the 20th Century people have endured World War I (1914-1918), the Great Depression (1929-1939), the Holocaust and World War II (1933-1945), the nuclear annihilation of Hiroshima and Nagasaki (6 and 9 August 1945), and the lingering paranoia of The Cold War (1947-1991). Currently, catastrophic climate change combined with extreme world-wide societal displacement, the result of violent interrelationships between religion, nationalism and international terrorism, are the universal poisons of today. These traumatizing socio-psychological events have forever changed the ways in which the world is seen and experienced by its inhabitants.

As a quantifiable seeing stage, particularly in relation to the arts, it is difficult not to recall important practitioners' work whose creative approaches, or subject matter are affected and driven by their critical relationships to the condition of alienation. Bitterness, disturbance, disruption, distortion, dis-ease, discomfort and a caustic approach to experience are proportionate characteristics of this visual stage. Photographically, the harsh, penetrating, fractured, fragmented urbanist street-style of a generation of major contemporary photographers continues to mark this now over-standardized and habituated visual approach to seeing.

5. *Reconciliation*. This short personal overview of the accumulative stages of conscious seeing might well have abruptly ended, settling into the addictive stage of alienation, but it does not. The visual, emotional, intellectual, psychological recovery – the personal, social, cultural rescue from the compelling condition of alienation is one of the most extraordinary accomplishments of civilized human development since The Renaissance. It would appear that this cultural progress is instinctual to human survival. The reconciliatory human recovery from global despair appears to have occurred without public note. The surprise is that psychological reconciliation has culturally occurred in an almost invisible manner. The world is not better seen in the Reconciliation stage. The world is seen differently, refreshed and anew.

The seeing in reconciled vision is more immediate, casual, confident, perhaps ironic, but certainly allowing and occasionally forgiving and encouraging of human frailty. Reconciled seeing is not necessarily gentle, but it may appear forthright, willing and perhaps cautiously inviting, or even welcoming in its visual approaches. This is a stringent visual stage with an open, genuinely un-premeditated visual curiosity about the world of experience. It offers an unguarded critical capacity to surprise in its remarks on worldly curiosities. Reconciliation removes the sense of hostility that arrives with alienation. It restores a sense of familiarity and generosity to the critical understandings and evaluation of the seeing process.

6. *Rejuvenation*. Rejuvenation provides the conscious restoration of an active, intensified, personally playful and more adventurous way of seeing. The Rejuvenation stage of seeing is the mature accumulative result of the five previous visual stages. If the seeing-viewer has not been stopped in, or found themselves bound by, any of the earlier seeing stages, then, especially if they are artists, their work may continue to move towards the visual distinctiveness that marks particular artworks as independent of any but possible media classification. Rejuvenated artists' works change us because they can improvisationally create and captivate in their works – making actively unhindered, playful mature work that constantly seeks renewal and innovation in the deep re-discovery of itself.

7. *Spontaneous Recognition*. Spontaneous Recognition is said to be a self-sustaining state of original personal vision. Once experienced, this capacity never ceases. In the stage of Spontaneous Recognition, the world is directly perceived with an individual authority and immediacy. It is intellectually refreshed and psychologically unobstructed – but still very human and unpredictable in its view. Its relationship to First Vision is obvious. In the world of advanced visual experiences, Spontaneous Recognition is proposed to be an extant state of elevated perceptual human consciousness. Spontaneous Recognition only occurs when one has finally overcome visual boredom with the familiar and the ordinary. In simple terms, this stage allows the individual to experience anew and everyday the immediacy and the freshness of the world.

Spontaneous Recognition is akin to being constantly alert, knowingly visual – discovering the world anew. Seeing and experiencing are always refreshed and unique. This is by far the most discerning, advanced visual stage of seeing that I know of. It is suggested that Spontaneous Recognition is the continuously experienced, mature, on going, equivalent of First Vision. This makes sense. I suggest that Spontaneous Recognition is the visual state in which *The Atlas* was made.

These seven stages of seeing are directly comprehensible to me through my personal experiences of exploring the measured processes of seeing as an artist. These visual stages are not speculative. They are propositional. They categorically exist, but possibly under different descriptive names.