



GERRY JOE
LIVES
WITH

earth art
70th Exhibition Celebration

EARTH ART

70th Exhibition Celebration

by Gerry Joe Weise

Earth Art, 70th Exhibition Celebration, by Gerry Joe Weise.

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1. Introduction.

By way of this preface it gives me great pleasure to present Gerry Joe Weise's first published, and self penned book, "Earth Art, 70th Exhibition Celebration".

This book is a celebration of the 70 exhibitions he has produced from 1982 to 2017, spanning 35 years in the international art world. It is a gateway to the understanding of the more difficult avenues of his art, through his own thoughts, analysis and influences. A witness to his style of Earth Art, which encompasses elements of Land Art, Installation Art, Environmental Art, Ephemeral Art and "In Situ". The several layers of meaning that often bewildered critics, who were unable to fathom his application of the Alter-modern, his diaspora, while using physics and philosophy.

I have been following his oeuvre ever since I wrote an article in the 1989 catalog, that accompanied his exhibition at the Centre Culturel Ocre d'Art in Chateauroux, France. I also co-wrote with fellow writers Jean-Marie Le Sidaner and Romuald Krzych, for Gerry Joe Weise's landmark 1990

exhibition catalog, at the famous Arthur Rimbaud Museum in Charleville-Mezieres, France.

Over the years he has evolved in a prolific art career receiving prestigious awards: 1987, Gold Medal, Grand Prix de France, Visual Arts, Reims. 1989, 2nd Prize, Public Choice Award, Grand Prix, Paris, France. 1993, 1st Prize, Graphic Drawing, Art Show, Brussels, Belgium. 1997, Best Installation Award for "Ground Painting", CCA, Munich, Germany. 2015/16 Voted Number #3 on the Top Artists "In Situ" Charts, Land Arts Info Magazine, Paris, France.

Born in Sydney, Australia, he has also lived and worked in Germany, France, Switzerland and the U.S.A. It should be taken into account, that he has led a life completely divided by art and music, unable to separate the two, and leading professional successful occupations in both ventures. With over 70 art exhibitions both solo and in group, and over 4,000 musical concerts across the globe, which have given him a major worldwide following. Progressive art catalogs illustrating his exhibitions and installations. Exciting music albums, as a blues rock singer guitarist,

and as a composer of contemporary classical music, working alongside of famous musicians and producers.

His attributes have led him to teaching, sometimes in art, other times in music (notably at the University of Darwin). While in Europe, he was a part-time English teacher, and he wrote a 7 page article in 1991 for the French Marges art magazine, titled “Peintres Du Monde”. Hence the reason for his yearnings to become a writer, and wanting to write this long awaited book; that if you love nature and art, I am sure you will enjoy.

Ludovic Gibsson.

2. Earth Art, my Diaspora.

I paint paintings like a musician, and I play musical instruments like a painter. People will argue that art and music are different, but they are one and the same, concerning the creating process.

*Art never solves a problem once,
without creating a hundred more sins.*

My artwork has been greatly influenced by composers/musicians such as Jimi Hendrix (1960s works) and Karlheinz Stockhausen (1950s-1970s works). Also by the talks I had with Cezary Skubiszewski, who I had a chance to work with in the late 1970s. During the 1980/90s I became influenced by French philosophers/poets, such as Michel Butor and Jean-Marie Le Sidaner, who both I had occasions to work with, including many great conversations with Jean-Marie.

My cultural identity consists of moving from one country to another, from one town to another, on a regular basis. I have been doing so since 1977,

when I left home and turned 18 years old. In 1980 before I turned 21, I left Australia to live in Germany. By the end of 1984 I was living in France, in 1996 I moved to Switzerland, and so forth. As an individual, I have more than one identity. I have more than one nationality, I was born in Australia in 1959 with that nationality, and acquired a second nationality, German and European in 1980. I spent a great part of my life in France, that gave me more than one language to dream with in my sleep. My experience as a migrant, has been important to my artwork, influenced by travel and the frequently changing of settlements. Wandering, feeling restless, and being mobile. Land Art, relational aesthetics, and the Alter-modern state of mind; has led me on this nomadic pathway. My displacement and dislocation, have added to my assimilation of a multitude of cultures. It is my postmodern condition, my diaspora.

*I am culture,
and culture shall be me!*

What is Earth Art?

It is the art of altering the natural environment to create earthworks. An earthwork is a work of art consisting of an area of land modified by an artist. It can be a small or a large scale modification, of some sort of natural geographic feature.

Earth has memory, Earth has pain,

Earth has trauma, Earth has soul,

Earth has sentiment, Earth has emotion,

Earth has burden, Earth has imagination.

What is Land Art?

It challenges the prevalent approved definitions of art, an anti-art so to speak, where the artist is reshaping a natural geological ready-made. The aim is to create a new situation in an environment, and consequently a new set of meanings and vision, for a familiar landscape. Usually documentation as a record, is the way to proceed. Since their inception in the 1960s, both Land Art and Conceptual Art, have been using: photography, video, text, map, and GPS. Redefining the relative rank in a hierarchy of art prestige.

I always use Land and Earth Art as a means to draw on a monumental scale, in parallel to drawing with pencil on paper. Except that I use pure pigments or mineral sand as the pencil, and real landscapes as the paper. It is my quest for truth, and my search for the essence of nature, through the use of many symbols that I employ.

Classical Manifesto for the Land Artist.

1. Conceptual experiments.
2. Outside installations, working directly in a real landscape.
3. The artist as land surveyor and specialist in documentation.
4. Inside gallery installations, with material from real landscapes.
5. Documentation and archive using photographs, text, maps, and videos.

I can see land, but will land want to see me?

I shall have to earn the right.

3. Contemporaneity and the Alter-modern.

Alter-modern Manifesto for the Land Artist.

1. Occupy the cultural fractures of the world.
2. Breach nationalism.
3. Pass over cultural standards. Translate cultures into different forms.
4. Link imposing symbols from different nomadic cultures.
5. Reject all mass popularity.
6. Mix tradition with modernity.
7. Manipulate relativism.
8. Use documentary and non-fiction, navigate history.
9. Use fiction, create original paths.
10. Engage in nomadic reflection.

Modernity denotes being in the present time, or of a current quality, just like the French expression “dernier cri”. As our time line evolves, we are redefining the conflict between tradition and modernity. Just like walking from a crowded shopping mall to an isolated savage coastline, we experience on a daily basis, the modern with the past. This reminds me of

my walks from Park Beach Plaza to Macauleys Headland in Coffs Harbour.

Relativism is the belief that nothing is objectively right or wrong. That subjectively, the definition of truth, depends on the prevailing view of a particular individual of any particular culture. Culture which is defined by socially transmitted behavior patterns, the arts, the institutions, and beliefs, as well as any other product of human thought. Truth is never the same, and varies according to circumstances and society.

Alter-modern signifies the ambiguity and the contemporaneity of the modern man or woman on a global scale. How the human race exists while dealing with worldwide development, the unstable situation between growth and crisis. Encompassing world trade and sophisticated communication technologies, with mass movements of people and migrations; to name a few.

How do I qualify as an Alter-modern artist?

I would start with my oil and acrylic canvas paintings, beginning in around 1982. Prior to that, I had left Sydney, Australia in 1980, and migrated to Frankfurt am Main, Germany. I was experimenting with drawings on paper in a photo-realist style, known as hyper-realism (examples can be found at the end of the chapter: Illustrations and Images). Detailed by meticulously realistic pencil depictions of portraits and landscapes, with the added paper indentations by different grade pencils, and inflections done by rubber eraser smears. I treated the portraits and figures as landscapes. I made these drawings as my entrance exam, to enter Germany's leading Art Academy at the time, in Dusseldorf. After the knowledge that my application was successful, I decided not to go, as I had other ideas (Alter-modern) in mind.

I then moved to Munich, Germany in 1982, where I became influenced by the international movement of Neo-Expressionism. Which became a major art development in Germany, as was expected with its Expressionist heritage. But I was using Neo-Expressionism differently, mainly as a platform for the Alter-modern. Back in 1982, the title “Alter-modern” was non existent, so I was using the word “Melange” to describe absorbing all cultures, all mythologies, and all religions into my work. I updated the word “Melange” to a more personal title of “Mythorhythmic” in 1984. I

created a series of words, influenced by the French language, and wrote an essay called “Mythopoeic, Dreams of Mythopoeia” describing “Mythorhythmics” and “Mythogenesis”. By 1986 “Mythorhythmic” transformed into “Transmythic”, and all of these titles just left the art critics completely dumbfounded, which I had thought was quite an achievement in itself!

In 1987 at the age of 28, I had my first retrospective entitled “Transmythic Earth”, exhibiting over 200 artworks and spread across five different exhibition spaces:

1. The Australian Embassy, Paris, France,
2. Centre Culturel du CROUS, Reims, France,
3. Espace AGF, Reims,
4. Restaurant VO, Reims,
5. Cafe du Palais, Reims.

In short, “Mythorhythmic” and “Transmythic” are ideas and theories embracing reflections on the universe and creation, which are a primary influence. Spurred on by extensive travels, seeking out varied cultures and

the remnants of ancient mythologies, they have activated an immense fertile creative force. While constantly in the unbalance and without rules, pursuing interests with multiple skills, all are essential to the artwork and my installations.

Here is the original text for “*Mythopoeic, Dreams of Mythopoeia*”, from the 1987 exhibitions retrospective:

“Mythorhythmics”, for which these works have been based upon, are a departure from the common concerns of today. In that they are not concerned with, and go beyond the immediate surroundings of which we inhabit. The representation of human and animal, or as more recently symbolic form, are partially stated. In actuality, they are only impressions, as the human mind always compares to what is already familiar. These are not what they seem to be! The figuration and symbolical ideas are assigned to act out our feelings from the subconscious, our inner selves, even though they transcend the heavens and are beyond a million light years away.

Our world is not their world, yet theirs is ours.

Their music and language are of a transcendental character, it could be said a prior knowledge and experience. The works therefore have no link

to existing history, even though a reference in the titles may lead to imply. In this case it is likened to our Moon, which carries earthly titles upon the lunar surface, a satellite that has been in existence long before the memory of man.

Another facet is the role creation plays. Libation of the thought process, into what must have been the flux of the very beginning. The terms of reconstructing another time and place, the advantage of witnessing a new world being born; all are an open field of uncharted territory.

The infiltration of rhythmic sources in turn, envelopes the momentum in flux, of which the act of creation may abound in “Mythogenesis”.

Abstraction overtook figurative representation during 1986, and in 1987 the new works were created under the title of “Transmythic”. Here is the original text for “*Transmythic, Beyond the Myth*”, describing “affect images” from the 1987 exhibitions retrospective:

An important situation for a living mythological symbol is to kindle the flame for the energies of life. This guidance and wakened energy, will be one conducive to our participation in life. But when the provided symbols

have become inefficient, or when perhaps the symbols later belong to another type of social order, the individual being alienated breaks down.

A living mythological symbol is an “affect image”. It being addressed purposely to our feeling system; after an immediate response, it is then interpreted by the brain.

In regarding the brain, and aligning it with “Mythorhythmics” the process of creation, the mythological symbol, the “affect image”; one must consider how the brain along with the nervous system and sense organs, are of an elimination function and not the productive. That is to say that it is possible at each moment, by anyone to remember all that has ever happened, and to perceive everything that is going on anywhere in their environment. However the function of the brain and the nervous system as we know it, is to block us from being overwhelmed and confused by this mass of knowledge. By protecting us from all that can be perceived and remembered, which in turn leaves us with the extremely small and special selection, intended for practical use.

The consciousness, which is the result of the filtering of information through the brain and nervous system, systematically reduced to a pinpoint, helps us to survive on this planet.

“Transmythics” is the process concerned with the bypass quality, that circumvents the reducing valve of the brain and nervous system, allowing greater freedom of consciousness. The fulfillment of mythology or an “affect image”, is to waken life to our modern day or as some call it, our postmodern day. Opening anew the way to ourselves and to the universe. Theologians are always referring to the past, and Utopians offer revelations of a desired future; mythologies having sprung from the psyche are pointing back to the origin. Turning within and reconnecting with the source, our heritage, we may rediscover ourselves.

1987 was the year when I started to use installations as environments at galleries and museums. Mixed media assemblages, set up for the duration of an exhibition. Visitors would walk through the different rooms, and engage with the artworks; that were above on the ceiling, on the walls, or on the floor. Dark rooms with lighted objects to contemplate, or large constructions to stroll around, or coverings to walk on.

Some examples were:

1. The Upside Down Chamber. The specially built room, had a 53x394in / 135x1000cm painted canvas, to look like an oriental carpet with a diagonal menacingly shadow across it. The carpet painting was fixed onto the ceiling, along with two real straw chairs (Van Gogh style), next to it. On the side wall was an upside down window with blinds, that projected shadows across the carpet painting. The visitors walked into the room, with a ceiling light fixture in the middle of the floor, and they had to look up above their heads to see the carpet painting installation.

2. The Three Slide Projectors Chamber. In a dark room three projectors were mounted in a corner, above the heads of the spectators, and directed at a curved screen to create a triptych. Projected were slides, with etched engravings and inks on transparencies generated from reversal film. An original “soundscape” was played with a tape loop amplified on overhead speakers.

3. The Air and Wind Chamber. Using Kinetic Art, this construction was to incorporate movement into the artwork, and to introduce the element of time. The room was painted black. The hidden ventilator inside a slotted wooden construction, helped to create a natural movement of air in space.

Above the concealed ventilator, in the breeze, the feathers and strings danced to and fro.

4. Ground Paintings, pigments on earth. These became a major part of my indoor installation work. The spectators are made to walk around a huge circular shape of natural black earth. Vivid powder pigments are poured to form lines, symbols and shapes on the dark earth background. They were set up on the floor in the middle area of museums and galleries, as a topographical painting. The pigments on earth installations would transform ever so slightly during the exhibitions. In France they call this type of Land Art, “In Situ”, which means: “in the original natural site”.

The transformations of Ground Paintings after their execution, would undergo imperceptible changes tardily, just like in nature:

4a. Sometimes a gentle breeze may cause some powder pigments to sprinkle further across the black earth.

4b. Other times, the black earth may be minimally humid, causing the outer edges of the dry pigments to darken.

4c. Depending on the room temperature, the dark earth may change in shade to a lighter tone, as some of the earth's humidity may dry out.

4d. Finally, towards the end of the exhibition, a scattering of a few grass sprouts may appear to grow.

4e. Conclusion: the term “In Situ” is a perfect description.

The gestural painting techniques I was using in the 1980s, were a melange breaching nationalism of German “Neue Wilden”, French “Art Informel”, and American Abstract Expressionism. Apparently as underlined by art critics at that time, my world was created by the hidden power of the unconscious, the “id” as a source of instinctual impulses and primitive needs. While the written or painted symbols, that used cross-cultural influences, were drawn from the deep subconscious. This all affected my character during the 1980s, when I became obsessed with this mysterious world. At that time, I was using this vision in every medium and art form possible that came to mind, including unique one-off artist books.

In summary my 1980s Art Manifesto was:

1. The belief in the “avant-garde”.
2. A non belief in bad taste, kitsch and the “rear-guard”.
3. The authenticity of the originality.
4. The presence in time pertaining to the decade.

I was painting canvases in an Alter-modern style long before the millennium hour. I was engaging in nomadic reflection, translating known cultures into incognito forms, while occupying cultural fractures to create a daring new world. Art critics were very slow to appreciate that potential back in the 1980s until the 2000s. The critics were forever being stuck on the brushwork and the highly textured impasto paint. Because at the time, they were comparing the 1980s new Neo-Expressionism with the past dominant 1970s Minimal Art.

Today my monumental earthworks, have taken on two main and distinct directions in Land Art. The Ground Paintings, pure pigments on earth as indoor installations, have their roots stemming from Neo-Expressionism. While the Sand Drawings, mineral sand on outdoor beaches, have their source in Minimal Art. Both are Conceptual Art and Alter-modern, so trying to use only one of the above categories to describe my oeuvre, would be fruitless. Unless one was to use the title: Earth Art.

Mapping out the decade of the 1980s. The four steps from my beginnings, to my transition to Earth Art would be stated as so:

1. Starting around 1980 to 1982 with the image of reality in distorted form. Mostly drawings, but there were some large canvases.
2. Then in 1982 to 1987 crossing over to the otherworldly. The large paintings depicted unknown characters, in uncharted landscapes of an undiscovered world. There was this urge to state a new written language as well.
3. Change was important in 1986 to 1990, moving over to the unreal, with full abstraction. Many were of a circular form.
4. Finally in 1987 and till this day. Experimenting with different forms of Land Art, Environmental Art, Installation Art and “In Situ”. One could easily call them: "expressionistic earthworks in land environments".

We don't guide ourselves in art.

Art guides us!

4. We are Pattern Seekers.

I am a pattern seeker. We are pattern seekers. We are spotters of pattern when we see a parallel relationship of a structural, or a functional correspondence between two comparable entities, things or variables. We search our world for regularities, in an attempt to limit what we behold into generalities. These generalities in the modern world are also known as “mainstream” (the prevailing current of thought). They are the process of formulating general concepts, by abstracting common properties of instances, hence abstraction.

Abstraction in art is usually a positive process, but “mainstream” (a form of abstraction) in humanity, can be a negation and a burden. Nature does not share these consequences with humankind and we are left to our own fate, with our conscience and soul to work out these predicaments. This is our dilemma, we forever being in a state of uncertainty, when we have a choice between equal options.

Nature has the forces that produce and control all the phenomena of the material world. Animals have instinct. We have a conscience with ethical and moral principles that govern our actions and thoughts, often leading to the wrong choices in life. Learning from our mistakes we become better, only to fall prey once again around the next corner, to our next choice.

Although on the contrary, seeking patterns, has been a benefit to the survival of the human race. Ever since we stood up in the African flat area of grassy plains, and spotted the camouflaged patterns of our predators, helping us to flee or take action. It helped us to identify the solstices. The summer solstice is the longest day of the year, the winter solstice is the shortest, the two moments of the year when the Sun's apparent path is farthest north or south from the Earth's equator. We distinguish the seasons, so as to sow the seeds and harvest crops, while we practice cultivating the land and raising animal stock. Our existence owes to the dependence of pattern evaluation, evolution took our brains to extremes, turning us into the intellectuals we are today.

The negation to this, is that we see patterns anywhere and everywhere, even when they are non existent. Our sensitivity to environmental patterns,

has led us to irrational conviction and thought. We may interpret the wind through the trees, as a fleeting phantom on a somber night. Another predicament, another abstraction, another effort to deal with the real and the unreal.

How foolish and remarkable mankind can be?

Likewise we seek patterns of a binary form with computers, a system of numerical notation employing the digits of 0 and 1. We have computers, computing devices to spot even more patterns and generalities in our world and universe. Only to find out that we are questioned by quantum physics. Quantum mechanics alternately leads us to revert to evermore calculations and statistics, to identify even more patterns and variations in many other different quantum universes.

Where will it all end?

It will not, that is what they say, and this is progress!

So someone on some street corner, may as well say to you, “get used to it!” But do we really have to get used to it? Must we take for granted, all information, all at once? What do we know of realities? Our attempt to find regularities everywhere and to set up rules, so as to regulate the world, is our way of securing the human race for the future.

Or as we think it to be?

Reality is uncertainty, and the role of statistics has a feeble claim, when it asserts to harness Mother Nature. In the case of a prediction of a natural cataclysm, only humankind has faith, to manually override in thought such fate. Animals on the other hand, would have fled at any slight announce, alarming their instinctual sensory appendages and nerve cells.

On a more appreciative note and less catastrophic; abstract thought has led to beautiful sublime art. So the corner street person may say, “now you can admire that wonderful painting on your wall, while a cataclysm happens just outside your window!” I guess that is what art is for, if not to make us see and feel things differently.

Pattern seeking should not only be about making predictions, of what we may expect to encounter in the near future; pattern seeking is another kind of art, religion and science. Humankind depends on different degrees of many religions, for the many nations that populate the different parts of this world. Science and religion, are both part of the many different cultures that are needed to support these societies. They are the patterns of life. Taking one or the other away, only leads to intellectual or moral confusion, and eventually chaos.

*We are just slight patterns,
painted across Mother Nature's vast landscape.*

5. Line, Circle, Spiral, and the Universe.

How do we define a line?

A stroke, a dash, a slash. We can also describe a line as a long narrow mark, straight, curved or wavy of continuous length. We depict with lines to make a drawing on paper, or a line on the ground when making Land Art. This gives us a line of direction, an opinion or an attitude.

We draw imaginary lines on the surface of our Earth, showing where one area of land or country stops and another begins. This also causes a fine line between love or hate, a line between religion or superstition, while irrationally maintained by ignorance of the laws of nature.

Now how do we feel along the lines of crossing the Zeitgeist (the spirit of time), and crossing a line over to the next generation? Regarding the general mood of a particular period of history, as shown by the ideas and beliefs defined by that generation?

Imaginative Thought Experiments.

1. *Intermediate level:* You have the freedom of will, to draw a line right now? Or you may not? Whichever the outcome, ask yourself, why? Now does that make you a determinist or a libertarian?
2. *Advanced level:* Now make the choice, to draw or not to draw a line? This time without being determined by personal history, biology, environment, or prejudices. How do you feel?
3. *Radical level:* Friedrich Nietzsche (philosopher) thought a free choice corresponds with our desires; if a circumstance happens that we may like, in turn we choose and call it a free choice. Now draw a line, that does not correspond with your desires?

*Genuine art is free will,
although free will,
may only be an abstraction.*

How do we define a circle?

An ellipse in which the two axes are of equal length, equidistant from the middlemost point. It would seem that every part, is the same distance from

inside the outer curved line to the middle, otherwise it would be an oval. But no, not always. On the contrary, a circle is also just a shape consisting of a curved line completely surrounding an area, like a place shakily encircled on a map.

Imaginative Thought Experiment.

Advanced level: Circles are important to Land Art. Lines will lead you somewhere, while circles will lead you back to the start, over and over again. An exercise that will help you to meditate, is by walking around in a circle several times. You will notice things are not the same with each circumference. Your thoughts will be different with each turn, and every time you return to the starting point. By doing this many more times, you can alter your process of thinking. Implying that the circle will be different, when you run out of logical thoughts, then giving way to abstract reasoning. This will allow you to think metaphysically. A state of mind well worth searching for, as an imaginative thought experiment, and as an inspiration for further “freedom thinking”.

How do we define an oval?

An oval has a shape that is like a circle, but is wider in one direction than the other.

Imaginative Thought Experiment.

Novice level: We can move in circles, or circle the globe, but we do not move in ovals. Why? A good exercise is to try to move in ovals.

Multiple circles in Land Art are used to create vibrancy, and can resonate deep with complex emotions for the spectators, through design and form. Spurring on intense mental subjectivity, accompanied by physiological feelings of reverence or joy, even dislike or sorrow. The multiple circled motif itself, provides a desired need for discussion, while onlookers grasp for an understanding of the magnitude of the installation surrounded by the landscape. They may be reminded by the essence of life.

Form is the visible shape and structure of an object. It is the essence of something, as in style and design of an artistic work, distinct from its content. It is also the mode in which something exists or manifests itself. Formalism (a style) is the rigorous adherence to recognized forms, as in art, or a method in composing music. Clive Bell (philosopher, art critic)

thought that “significant form” is the common quality between cathedral windows in Chartres, Chinese carpets, Mexican sculpture, Giotto and Cezanne. Biographical or historical meaning are irrelevant, but line and shape are above all the important factors. Bell described that this may lead us to “aesthetic emotion”, depending on the individual viewer, and how successfully the quality of the artistic work was carried out. Be it an abstract work of art, a portrait, a landscape or an earthwork.

Apropos the universe?

As we travel on our voyage from birth to death, we call this the cycle of life, where we pass through a series of stages of developmental changes (it would be wise to think that the universe does the same). To the ancient Greeks who venerated the circle, everything essential to the existence of the universe, is in a constant flux of never-ending cycles, known as intervals of recurring sequences of events without a true beginning.

The concept of there being no beginning, is a popular belief among many cultures. It wasn't until the dawn of the 20th century that astronomers began to think otherwise, that there was a beginning to our universe, and

that the universe had not existed for all of eternity in infinite time and space. Georges Lemaitre (physicist, astronomer, priest) was the first to come up with the hypothesis that the universe originated from the “primeval atom”. Which split apart to produce all the matter in our universe, and was created by the explosion of the “Cosmic Egg”, a precursor to the Big Bang theory (or expanding universe theory).

Observations by Lemaitre and other astronomers using “redshifts”, showed that most galaxies were receding away from our Milky Way Galaxy, this is known as the Doppler effect. Christian Johann Doppler (physicist) in the early 1840s, discovered that an object moving away from an observer, lengthens the wavelength of light making it appear redder. If the object moves closer to the observer, then the wavelength shortens, and appears bluer. Lemaitre based his calculations on Albert Einstein’s (physicist) equations of general relativity, which showed that the dimensions and radius of the universe could expand in space-time (a four-dimensional coordinate system, with three dimensions of space and one of time). This was affirmed at the end of the 1920s when Edwin Hubble (astronomer) gathered data from many astronomers, and reported that distant galaxies had “redshifts” proportionate to their distances, he

concluded that all galaxies are moving away from each other at high velocity. Thus creating an expanding universe, and one that has expanded since the Big Bang (one estimation was at approximately 14 million years ago).

In the 1940s George Gamow (physicist) stated in his model, that from a highly compressed early state our universe expanded rapidly, with a steady decrease in temperature and density. Within seconds, antimatter was predominated by matter and nuclei formed. Another million years passed before atoms could form, and electromagnetic radiation could travel through space unimpeded. The abundances of lithium, hydrogen and helium, as well as the discovery of cosmic background radiation support Gamow's model. This also explains the light "redshifts" from distant galaxies moving away as a result from an expanding universe.

The debate went on for several decades, as to whether the concept of a Big Bang was true or not. Until the early 1960s when evidence of cosmic microwave background radiation was discovered. Also known as the "echo of the Big Bang", which convinced nearly all adversaries of the Big Bang theory that this is the most plausible explanation (although incomplete),

concerning the origin and evolution of the universe. The Big Bang theory is preferred by most astronomers today, even though scientists do not know whether the universe will continue to expand, to slow down, or reverse at some point in the future.

What caused the Big Bang? Stephen Hawking's (physicist) opinion is that the Big Bang was not the beginning, but that the phenomenon was caused by events happening in other dimensions. Other physicists suggest, that we are in a "cyclic universe", one that is in an endless state of creation and destruction, from processes where "branes" are objects that collide and separate in other dimensions. Hugh Everett (physicist) in the mid 1950s, believed that mathematics does describe reality, meaning that the equations showing divergent conclusions were required to take part in other universes. Every time a quantum event originates, the universe splinters creating parallel universes, and that electrons and other quantum particles could detect these universes. This is known as Everett's many worlds hypothesis, and became popular among physicists during the 1970s, who were calculating in higher dimensions that anticipated parallel universes.

For biologists, evolution governed by quantum mechanics, would be their worst nightmare scenario. Darwin would turn over in his grave. However there are many researchers that are steered to the “multiverse” theory, where every patch of space-time can generate a bubble universe, that grows until it detaches and creates an adjacent universe. Other universes bubble out from each one, creating innumerable universes marked by diversity as nature is infinitely variable, and the law of physics would be different in each universe. A landscape of universes, and nestled somewhere among these universes, would be our universe. That brings us to the question that if there are many universes, with different laws of nature, is there a God for each universe? Or one God for all? Is the ancient Greek's “quintessence”, the fifth element after: air, earth, fire and water; the substance composing all heavenly bodies, that unites the “multiverse”?

There is no evidence to support these hypotheses, and there is no way in proving them wrong. Regardless of what the solution to the problem of understanding how our universe came to be, our place in this world is significant and excellent for our dwelling. Our highly praiseworthy Sun, in its grandeur and glory as a life giver on Earth, is simply an average yellow star in the universe. But our habitation in the cosmos, is literally

comfortable and harmonious. Excellent to execute Land Art and earthworks, among the many different environments on our planet Earth.

We can not complain where we are situated within our universe, our galaxy, or our solar system? As if the universe was designed in an artistic skilled manner just for us? That raises a lot of questions, as to why, and for what reason?

Just think about if one of the laws of nature changed, being out of tune with the universe, we would simply not be here. Concerning human and all intelligent life; we may or not be central to it, but we certainly have a special advantage, and that privilege is only allowed because of the existing laws of nature within our universe.

As far back as the 6th century BC, people like Lao Tzu's (Taoist sage) response, was to live as one in harmony with the universe. In 16th century Switzerland, Paracelsus (philosopher, physician) viewed man as the microcosm little world, a mirror image of the universe as the macrocosm big world. He thought that man's health, kept a harmonious relationship between both worlds. Providing compatibility between human organs,

with plants, minerals, metals, as well as the planets. It is an organism in which all natural things are in harmony and in sympathy with one another. For Paracelsus the macrocosm and microcosm are one, man and the universe are one; just like nature, the universe, and its origin are the one eternal unity.

In the 20th century, James Lovelock (scientist) suggested Earth is a super-organism, that functions as an organic entity. Earth is alive as one balanced living system, that adjusts both life and their environments in the atmosphere, sea, land, and the subterranean. The ecosystem is not regional, but for our whole planet: “Gaia” (named after the Greek Earth goddess). During the 21st century the “Gaia theory” originally a New Age nature worship concept, became a scientific field of study, changing the way people think and act.

So too does Land Art seek to bring into consonance abstractedly, with environmental installations reflecting nature and the universe.

How do we define a Spiral?

Well, not only are circles and lines common to Land Art, but so are spirals.

We can define a spiral as a curve on a plane that winds around a fixed middle point. Another spiral form or structure is a helix, a three-dimensional coil that lies on the surface of a cylinder or cone structure, consisting of something wound in a continuous series of loops around an axis. How simple and complicated a spiral can be?

A line, leads you from one point to another. A circle could be used to erase the trace of a beginning and end, representing infinity. While a spiral with sweeping arms, would lead you on several paths at the same time, and in opposite directions.

Spiral nebula galaxies have three basic shapes known as: (normal) spirals, elliptical spirals, and barred-spirals. All are beautiful. The (normal) spiral galaxies have curved arms of bright younger stars encircling a central swelling nucleus of ancient stars. The elliptical galaxies can be perfectly spherical, to spindle-shapes, tapering at each end. Our Galaxy is a barred-spiral one. With a distinct barred structure nucleus, from which extend curved arms that spiral out with higher luminosity, common among barred-spiral galaxies.

*The Sun, the stars, the universe illuminate;
and so does the Land artist.*

6. Land Art in Surround Vision.

Light visible to the human eye, is the visible portion of the electromagnetic spectrum. Long wavelengths of red (ruby, cherry, wine, sanguine, scarlet, cardinal, vermilion, crimson), up to short wavelengths of violet (purple, plum, lavender, lilac, puce, mauve, livid, royal). The light spectrum in the following sequence: red, orange, yellow, green, blue, violet. Beyond red and violet, is the invisible infrared, and the unseen ultraviolet. Light has a wave-particle duality. A single entity with properties both wavelike (linear), and particle (diffraction). Light is as dear to art as it is to our existence, whether it be day or night.

We may ask, if night has the light of stars, then why is it so dark at night?

The Sun has set, but why is there not enough light from all the stars in the universe, to light up the night sky? Heinrich Wilhelm Olbers (astronomer) was the leading instigator in the early 1820s discussions on this problem, known as Olbers' Paradox. The idea that if this infinite universe had always existed, populated with luminous stars no matter which way we

look, then the night sky should be starlit and bright, but not dark in every direction.

Over the precedent centuries other astronomers had asked the same question. Some of them were Thomas Digges in the mid 1570s, Johannes Kepler in 1610, and Edmond Halley in the early 1720s. All were filled with bewilderment of the darkness of night, as the further one looked into the dark of the night sky, the more the stars would crowd together.

An answer to the paradox was to assume that our universe is not infinitely old, it is expanding at great speed and non static, so that the light of distant stars would not have had enough time to have reached our Earth. As we can perceive no farther than the traveled distance of light arriving towards us, while the furthest light becomes “redshifted”, leading into invisibility.

Massive stars are blue white light, approximately 100 to 200 times the mass of our Sun. While the least massive, are known as red dwarfs. Our Sun is a yellow star, and is located on the outskirts of the Milky Way Galaxy, far from the core. We have eight planets in our solar system, plus two known dwarf planets: Pluto (downgraded in 2006 from planet to dwarf

planet) and Eris (2003, UB313). Astronomers estimate there could be hundreds of dwarf planets way beyond Pluto revolving around our Sun.

Parallax is the effect by which the position of an object appears to change, when the object is seen from different positions, for example through the lens of a camera or from our eyes. You can see this effect, by stretching your arm out in front of you and holding up two fingers. Close one eye, and have your fingers blot out some small object in the distance, until it disappears behind your fingers. Open the closed eye and close the other, while remaining still, and you will see the distant object reappearing again. In appearance that object has apparently moved, which is the effect parallax has caused by the distance between your left and right eye.

In Astronomy, parallax is the angular difference in the apparent positions of a star observed from opposite sides of the Earth's orbit. Our planet is on the opposite side of its orbit every six months, like as if summer was your left eye, and winter was your right eye. On a cosmic scale this is called a stellar parallax, the heliocentric parallax of a star.

Earthwork parallax is in effect when perceived by two observers, at opposite ends of a large scale work of art, made by altering an area in a natural geographic feature by a Land artist. Each observer would behold a diverse part of the installation, with divergent views of the backdrop scenery behind the earthwork. The artwork is heliocentric to the landscape, like the Sun in our solar system. The opposed angle parallax would offer different kinds of awe for each person's perceptiveness. Recognition of sensory stimuli, based chiefly on memory may arise from this event, through abstract ideas and sentiments. The notion of time becomes deformed, as the spectators are drawn to contemplation. One walks away with an impression and their reflection. The artist has created from a conceptual process, only to have it redefined by the spectator at large.

*Art leaves the Land artist,
to fall into the memory of an observer,
after slowly eroding away,
during future natural circumstances.*

7. The Erosion of Ephemeral Art.

Ephemeral Art is often considered an artwork that only occurs once and for a short time, outside the gallery and museum structure.

Erosion is the condition in which the Earth's surface is worn away by the action of wind and water.

Nature possesses many “erosion-artists”, that show great creativity and imagination, and easily rival anything us mere mortals can concoct or contrive. There is nature's “erosion-artist” that uses river and stream, in a flowing scouring action of water, containing sediment in channels and rills.

Rain is another “artist” that causes sheet erosion, detaching soil particles by raindrop impact and their removal on slopes by water flowing overland. The marine process uses sea wave erosion, where the impact of waves striking the shore, with the abrasive action of sand and pebbles, leads to the erosion of the coastline. Glacial erosion occurs by surface abrasion, as the

ice embedded with debris, moves tardily across the soil and rock of a region's surface.

Nature's "erosion-wind-artist", plays a key role in arid regions when using blown sand to break down rock, and displace surface sand from unprotected dunes. Poorly consolidated soil with barely sufficient vegetative cover, is at the mercy of howling winds that cause another type of sheet erosion. Water in motion is the most important agent of erosion, along with wind and ice, their combined acts of sedimentation and transportation, remodel existing landscapes and recreate new land forms.

Question: Why can "erosion" travel somewhere, and "weathering" can't?

Answer: Because "weathering" is without transportation!

Imaginative Thought Experiment.

Novice level: Framed nature, framing erosion. Using an empty picture frame (wood and/or metal), with no glass or backing, proceed to walk around in natural surroundings and frame erosion.

About Ground Painting and Sand Drawing?

The principal difference between a Ground Painting and a Sand Drawing, is that the former has light lines on a dark background, and the latter has dark lines on a light background. The yin and yang (two forces in the universe) of Land Art.

Yin is earth, dark, absorbing, passive and female; it is present in valleys and streams. Yang is heaven, light, penetrating, active and male; it is present in mountains. Together they are mutually beneficial as contrasting opposites.

Sand Drawing in Earth Art.

When creating a Sand Drawing on a beach, the ephemeral quality of the creation is subject to the tides. The periodic rise and fall of ocean waters and its inlets, which happens approximately every twelve hours, on an area subject to tidal action known as a tidal zone. The artist must take into account when the water level recedes, by checking with the local tidal timetable, before proceeding with an installation.

Sand Drawings are created with one or several different types of rakes. The implement consists of a pole with a toothed crossbar at the end, used for drawing together leaves or smoothing loose soil, in an act of raking. The rake in this case, is used like a huge pencil to draw on sand.

Symbols or patterns drawn from an aerial perspective, have greater impact and importance, than normal portraits or objects. Drawing in this manner is topographical, and related to graphic representations of surface features on maps. Using the damp sand left behind by an outgoing tide, and drawing a raked line, this line is of a much darker shade of brown than the virgin yellowish background. If the artist treads lightly without shoes, barefoot or with smooth bottomed sandals, minimum footprint is seen at a short distance.

The outcome of the design ranges from the subtle to the disorienting, depending on how close, or how far the spectator is from a Sand Drawing. Both for the Land artist and the spectator, psycho-geography is connected with the mind and mental processes, whereby a geographical site has effects on our bearings, leading to an awareness of our position relative to

the surroundings. A three-way information exchange between the artist, the location, and the viewer.

As a facilitator and a maker, the artist's skills are summoned to translate the micro mental image to the macro Sand Drawing; a large scale series of lines, circles, spirals, etc. Different states of mind: the thought of picturing oneself walking around in the drawing, one's own self in another dimension, and the aspect of being beside oneself. The artist becomes lofty in a positive manner, elevated in ideals topographically, while the artwork becomes ephemeral due to the tides via the Sun and Moon.

Tides result from the gravitational forces exerted on the Earth's surface by celestial bodies. Tidal forces from the Moon, due to its proximity to Earth, are approximately twice as strong as those from the Sun, while Jupiter produces minute tidal effects. Spring tides demonstrate the largest change in sea level between low and high tides. They occur when there is a full Moon, with the alignment of the Earth and Sun, where the forces of the Sun are combined with those of the Moon. The geometry of the coastline and of the water's basin also affects the range of tides.

Sand Drawings executed during spring tides, have the longest duration, before their ephemeral ending. From a hard physical state, transformed into a fluid watery dimension.

Contemporary physics suggests that there are many dimensions of space, more than the common three. These other dimensions may be jam-packed so tiny that we can not experience them in everyday life. Then there is Einstein's theory of relativity, that casts space and time as a four-dimensional system, where the presence of energy or mass warps this system. As a consequence in Einstein's theory, gravity is an illusion in a four-dimensional fabric. Gravity may seem to be a force that appears to pass across time and space in a uniform manner, but it consists of topographical features like low valleys and high mountains, combined in a time and space landscape. Valleys and hills that make it easier to travel in some directions, and harder to travel in others.

Gravity is omnipresent to humankind ever since pulling particles together to create our planet Earth, keeping us in orbit around our Sun, and creating the tides that allowed life forms to move from the ocean to land. Gravity is the vital force for the tides. The tides are responsible for the impermanence

of our Sand Drawing. No longer here in the real world, but in the futurity of only a photograph. Like the beauty of an ephemeral flower lasting only one day.

Imaginative Thought Experiment.

Radical level: Land Art Cosmology. We can use cosmogony that studies the structure of the universe, to create among a landscape of universes. Dealing with the origin and dynamics of our universe, we would be a cosmologist, who studies the relations of space-time. Using “cosmography” to create maps of the “multiverse” describing multiple heavens. While making an exhibition gallery of the skies.

*The laws of the universe,
will always govern the laws of art.*

8. The Land Artist's Paradox.

Lacking Albert Einstein's general relativity and special relativity theories, we would never have GPS (Global Positioning System). GPS devices can only provide precise bearings when taking into account relativity, checking our position or navigation, while using data from satellites known as "satnav". This is possible when determining the longitude and latitude of the receiver anywhere on Earth, and using computer technology, to calculate the time difference for signals from satellites to reach the receiver.

GPS is also important to the contemporary Land artist, for mapping and creating installations in remote regions.

A quantum system is where something relies on the inherent uncertainty of subatomic processes. Quantum theory concerns energy and matter, it is about certain properties only occurring in discrete amounts, based on the concept of quanta. In the mid 1920s Werner Heisenberg (physicist), observed phenomena at the minuscule scale of subatomic particles, and he

came to the conclusion that our universe is managed by chance and not by certitude. This would be the essence to the fabrication of our universe (or the “multiverse”).

Also in the mid 1920s Heisenberg and fellow physicists Niels Bohr and Erwin Schrodinger, discovered that the act of observation from the viewer, forces the quantum system to have its own choice. To become one thing or the other, for the observer at that moment in time. This is not an easy thing to comprehend, as prior to the observation, the quantum system was in a mixed state.

However when quantum theory depicts reality, and it is not a mathematical ruse for a right solution, this insinuates that our universe is not solid. On an immense scale, space seems to be a smooth structure of energy and mass. While on the quantum scale hardwired with uncertainty, space is an animated disarray of particles (matter and antimatter), which freely appear and vanish in a flash. Quantum mechanics is a branch of quantum physics, an extension of statistical mechanics based on the quantum theory of atoms and molecules. Bohr thought that if anyone has not been shocked by quantum mechanics, then they have not yet understood it.

Yes it is difficult to understand quantum mechanics, although it does explain the structure of atoms and molecules, the properties of crystals, and the forces that stabilize collapsed stars. Nevertheless we do know it better for the development of the transistor in radios, the laser in our DVD players, nuclear energy used for electricity, and the electron microscope in hospitals. Where would we be without our high performance computers today, if it were not for quantum mechanics?

Ethical relativism reminds me of the rules that govern the quantum system. Both are decided from the viewpoint of the individual. Where relativism and the human race defined by numerous varied cultures, relies on the inherent uncertainty, that people's beliefs about right and wrong are relative to their social conditioning. What people think and decide will vary with time and place around the world, from society to society, from culture to culture. Just as Bohr and Schrodinger, discovered that the act of observation, forces the quantum system to choose one way or the other. All conflicting moral principles are equal, there is no objective way of justifying any principle for all people and all cultures. Although "consequentialism" or "deontology", would disagree.

Environmental Art in the form of installations, that addresses social issues relating to the natural environment, but brought into a space surrounded by gallery walls; reminds me of the quantum system as well. Where the installation relies on the inherent uncertainty of people's minds, to read it differently from one another, and from the artist. It would be by chance, and not by certitude, that a viewer may have the same opinion as the artist. That would mean that the installation has its own choice, to become one thing or the other, for the observer at that moment in time during the exhibition.

This would imply that the choices we may or may not make, are like the choices the universe may or may not make, as seen from our point of view. Would you agree?

To do, then cannot do. The dilemma of an artist, lies within the process of having so many abstract thoughts, that many of these thoughts may never see the light of day.

I do take pride of my Sand Drawings. I go for an organic abstract result influenced by physics and philosophy, leaving my mark in originality and style, while never striving for perfection. My earthwork fingerprint. Contrary to popular belief, “perfection” can extinguish the soul of an artwork. As it is only an artist’s style of interpretation, that becomes “perfection” in itself.

On what I thought to be the virgin beaches of Coffs Harbour, only for me to play out my Sand Drawings; one day I came across someone's Sand Drawing on a beach further north from where I usually do mine. That person had left sometime before, unseen by me. It seemed to have been made by a woman, due to the floral nature of it. I will respectfully call this person: Anonymous. I could not help but admire the perfect lines and skill by Anonymous. Using doubled lines, that would be difficult to replicate with pencil on paper, and even more difficult to explain in writing. Anonymous may have been using several different sized fine rakes? Light from the Sun and shadow, made these doubled and tripled lines stand out to great effect. These very long lines were exquisite in execution, and they puzzled me dearly, as I had not seen that technique employed before. This “type of perfection” attained by Anonymous, both attracted and repulsed

me. For quite sometime, it made me lose interest executing my works in the domain of Sand Drawing.

Which became my paradox of doing, then cannot do, regarding my dilemma of being a Land artist.

Where I took pride ever since the day when somebody working at a cartoon gallery, walked up to me while I was doing a Sand Drawing by the Jetty just after dawn, and said: “Oops, you just made an imperfect line?” I replied: “That will just make it even more organic!” Of course I could rub out the line in the sand, and then do it again. I chose not to, because that was the end result I was aiming for in the first place. To make it harmonious, organic with my imprint, just like where nature never has exact copies of itself. Never “two” being entirely the “same”, adds to the harmony and complexity of the material world and its phenomena.

Another aspect is that when seen from afar, my Sand Drawing appears to be perfect; whereas up close it certainly is more than likely to be imperfect, even messy. This close and far relation reminds me of the universe paradox

where space seems to be a smooth fabric, while in the quantum subatomic realm, it is a bubbling mess.

So the next step after seeing Anonymous' work, that was to leave me with several months contemplating (of admiration and distaste), I decided to finally move on. Lancing myself into further abstraction with Sand Drawing, obtaining abstract principles with conceptual ideas.

I have to create,

I must create,

I will create!

I shall not be the slave,

I will create my own perfection!

9. Chaos, the Abstract in Abstraction.

There are many different ways in creating abstract art. One is to extract certain elements from a visible object, and arrange them in simplified form. Or abstraction may have no point of origin in reality, as in non-objective art or geometrical patterns. The abstracted may also lead to non representation of the material world, or of the spiritual. The unconscious mind supported by automatism and surrealism, played a part in Abstract Expressionism. Action painting involved the free and energetic sweeping brush strokes, with chance effects of smearing, spilling and dripping paint. Myriad labels are contextual to both modern and contemporary art, concerning the abstract. However which direction the artist may choose, one will surely: design, regulate, tabulate, in an abstractedly manner.

Anaximander (astronomer, philosopher) during 7th century BC Greece, stated that everything originated from “the boundless”. A primeval chaos, that arose out of the separation of opposite qualities from one primordial substance: the universal substance of infinity. He was the first thinker to

develop a cosmology, that foreshadowed that of later astronomers, and he is often called the founder of astronomy because of his achievements.

Chaos in abstract design may be viewed as allegorical, or metaphorical, or mystical; or all three or any two at the same time, or none of the above. That is the inherent beauty of abstraction. Allegory may use a visible symbol representing an abstract idea, in such a way that it becomes an emblem. Treated as a metaphor in an imaginative way, it may be describing something else, while using something totally different. When being mystical, it involves a spiritual experience, also known as: cryptic, enigmatic or metaphysical.

During the mid 1970s, Benoit Mandelbrot (mathematician), coined the term “fractals” from the Latin word “fractus”. He thought that clouds are not spheres, mountains are not cones, coastlines are not circles, and bark is not smooth. He put forth representations with the “fractal principle”, whereby a fragmented geometric pattern is subdivided in parts by repeating the same shape many times, at ever smaller scales to produce irregular surfaces that cannot be represented by classical geometry. Fractals are used in computers, for the modeling of irregular structures in

nature, and are often used in digital artwork and design. Fractal mathematics is also at the heart of the Chaos Theory.

In the early 1980s Edward Lorenz's (meteorologist, mathematician) findings "the butterfly effect", is the idea that a butterfly in Rio de Janeiro could change the weather in Chicago. How? It is the notion that a butterfly fluttering its wings may set off currents, that will grow over a period of time, and become a large storm. A phenomenon whereby the tiniest factor in one place, may initial unpredictable large-scale consequences elsewhere. It has become a branch of mathematics that treats complex systems that are sensitive to slight changes in conditions. The applications of the chaos theory have been used in a multitude of fields, from the study of turbulent fluid flow, to the motions of star clusters.

All paths need a heart.

a good path chosen with your heart,

will be of joy.

One chosen without heart,

will lead you on a long path,

only to regret.

Imaginative Thought Experiment.

Intermediate level: A poetical earthwork, with two paths and a cluster of chaos. Find two dirt paths that are crossing in a forest. Stand on that crossing with a bag of small rocks. Choose one of the paths with your heart, and walk as many steps along that path as you wish. Then stop, proceed to take out a handful of rocks, and throw them onto the ground. While whispering, “a cluster of chaos”.

The “id” in art?

In Sigmund Freud’s (psychologist) theory, the “id” (from the German “Es”) is the unconscious instinctual part of the mind, where a person’s basic needs, hidden desires and feelings coexist. Freud’s primary methods for unmasking id content, were dream analysis and free association. The “id” is also one of the three divisions of the psyche, along with the “ego” and the “superego”. Freud thought that ego is not the master, that the self, our consciousness of our own identity is not unified. This reads like a contract, a binding agreement between the three rival parties of the psyche, for better or for worse! The rational ego’s role is to smooth those desires: where the

superego examines society's moral standards, suppressing those that are not acceptable, while the id manifests primitive needs with innate impulses.

In simplified terms, the conscious pilot control of the individual is an illusion, meaning that the conscious is vulnerable to the unconscious. In sociological terms, the id is associated with repressed or antisocial urges. Because of the id's efforts to satisfy its cravings, it struggles with the practical and social applications prescribed by the ego and the superego. Leading to the "pleasure principle", the intuitive drive to seek pleasure and avoid discomfort or pain, performed by the id to reduce psychic tension. According to the Freudian pleasure-pain principle, the id acts entirely without reason. Its functions and working processes are completely unconscious in the adult, although it supplies the fuel for conscious mental existence.

The id plays a distinctly significant role in positive artistic expressions that have an abstract element, such as creating art or composing music. The true significance of an artwork or composition, lays in the eyes of the beholder. Authorship is the product of social references, whereby the artist

shuffles different cultural influences, as a collage of borrowed ideas. Art fueled by the id, satisfying the artist's cravings, and the struggles with social order.

Imaginative Thought Experiment.

Radical level: Brain matter has mass and dimensions, it is an objective existence. While the mind, is a subjective individual experience, as it has no dimensions and no physical properties. Our view is that the world consists of two fundamental entities: mind and matter. This is the dualism for the two differences of thinking in our reality. Dualism is also the division of something conceptual into two opposed or contrasted aspects. The thought experiment is to make your mind a blank slate, then write any two opposing ideas. Execute them both the best you can, and watch how the mind works upon these, to form more complex concepts. The art of thinking?

Let me think of choices.

My choice shall be an art in itself.

10. Land Art Multimedia Project.

Land Art Multimedia Project Manifesto.

1. Employing Land Art, Earth Art, Environmental Art, Ephemeral Art.
2. Embracing the light box, “luminism”, the Alter-modern, diaspora, psycho-geography.
3. Questioning the contemporary art world today.
4. Creating exhibitions to be Installation Art, and/or environments of mixed media and assemblages.
5. Encouraging artists to base their concepts that everything in nature is art, as every aspect of nature can be approached creatively.

Regarding the Light Box exhibitions as Land Art. These installations consist of large-scale photographic transparencies exhibited on light boxes, fitted with a translucent white surface, and an internal light source of incandescent bulbs. This creates “luminism”, which is a term meaning “painting of light”. Dominated by intense dramatic light effect, with qualities of a marked all-over luminosity, and emphasizes a particular clarity of light.

My first Land Art Multimedia Project (L.A.M.P.) exhibition, took place on the 30th May to the 12th of June 2016. At Warehouse 80, in St Ives, Sydney, Australia. Tags used for describing the exhibition over the internet were: earth art, land art, installation art, environmental art, ephemeral art, alter-modern, diaspora, light box, luminism, psycho-geography.

Every tree is an artist. A group of trees equals a forest of artists. What is nature? Nature is defined by the tree.

My “backstory” concerning my lifestyle in Coffs Harbour, New South Wales, Australia. Apart from my apparent contemporary art projects in outstanding landscapes and environments; I feel like the artists of the 1880s Newlyn School, in West Cornwall of England. Who were drawn by the beauty of the scenery, the quality of light, the simplicity of life and the drama of the sea. That would best describe, what psycho-geography, the effect of the geographical location has on my emotions. Using the idea of psycho-geography to create artwork based on pedestrian exploration as a “walker”, while connected with the conceptual and mental processes of Earth Art.

Land Art in Cybernetic Space?

William Gibson (author) abridged the word “cyberspace” from “cybernetic space” in the early 1980s. He thought of it being a consensual hallucination experienced daily by billions of legitimate operators, in every nation. We live in a “cyberculture”. Our nations are controlled by computers, and luckily they are still managed by man. Any artist is to some degree a “cyberartist”, when they post photographs of their artwork online, to the world via the Matrix of networks using computer database. The original ARPANET was developed in the 1970s and was the predecessor to the 1983 Internet. The World Wide Web was introduced to the public in 1991 and since then, we navigate our minds across the vastness of cyberspace, to surf the Internet of unthinkable complexity. As Gibson had pointed out, our virtual reality, in our “nonspace” of the mind.

Can TCP/IP be an automatic electronic art dealer, and an artwork transport courier? Transmission Control Protocol (TCP), is the component that collects and reassembles the packets of data, such as your photograph images. In turn the Internet Protocol (IP), is the one responsible for making

sure the images are sent to the right destination. The system works much like an electronic mailman, that walks the virtual streets of cyberspace, looking for the sender's and receiver's mailboxes. Your artwork then appears on someone's computer screen, which becomes a personal virtual gallery wall. When you think about the Internet today, it certainly provides any artist with great potential and power, while saving the spectator a lot of money and travel (which was the way of the old world before the 1990s).

Influenced by the present “cyberspace” age, I started to make a first series of virtual artworks, called Digital Collages in 2006. I was using an array of computers while living in Adelaide, South Australia. Mainly to show these works instantly on the Internet in art blogs, and bypass the tedious administering of galleries and museums. Although several years later, some of these computer generated works, were printed and exhibited at the former.

Land Art can relate to the principles of cybernetics, even though the art is on the land, the images of ephemeral works need a support to live on in time. Physical books and limited editions of printed matter, should

coincide with digital images on the ever growing Internet, that adds to establishing an artist's visibility on an international platform.

The next step for futuristic artists, would be to have transmissions of their artwork sent into space, so as to become artistic planetary citizens.

Imaginative Thought Experiment.

Radical level: How should we transmit our art, to interstellar space?

The Land Artist's End Manifesto.

1. I have done it.
2. I have it now.
3. I will do it in the future!

*Herein lies the end,
and the beginning of the next stage...*

11. Illustrations and Images.



Gerry Joe Weise, visual Land artist.



World Nature group exhibition, Earth Australia One,

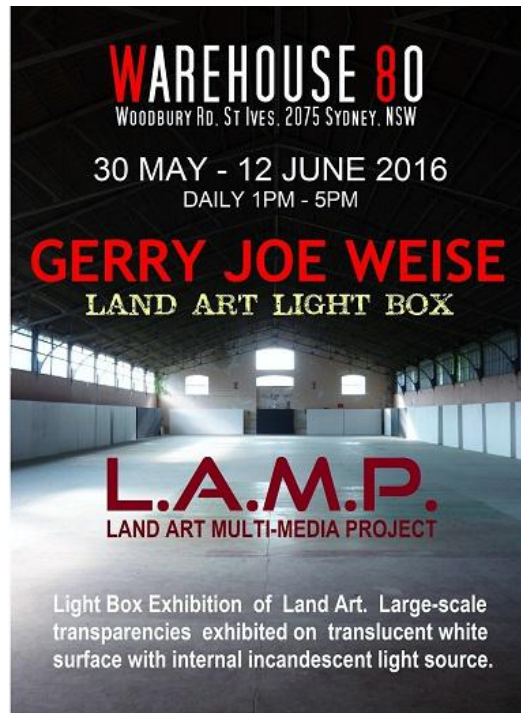
light box installation, 83x61in / 210x154cm.

Kingston Gallery, New York City NY USA, 2017, (private collection).



70th Exhibition Anniversary, Nature Australia One, light box installation.

Warehouse 80, Sydney NSW Australia, 2017, (private collection).



Land Art Multimedia Project exhibition poster.

Ephemeral Tidal Rings, light boxes installation.

Warehouse 80, Sydney NSW Australia, 2016, (private collection).



Land Art Multimedia Project exhibition, light boxes installation.

Water Rings, Sun Rings, Jetty Beach Installations, Concentric Circles.

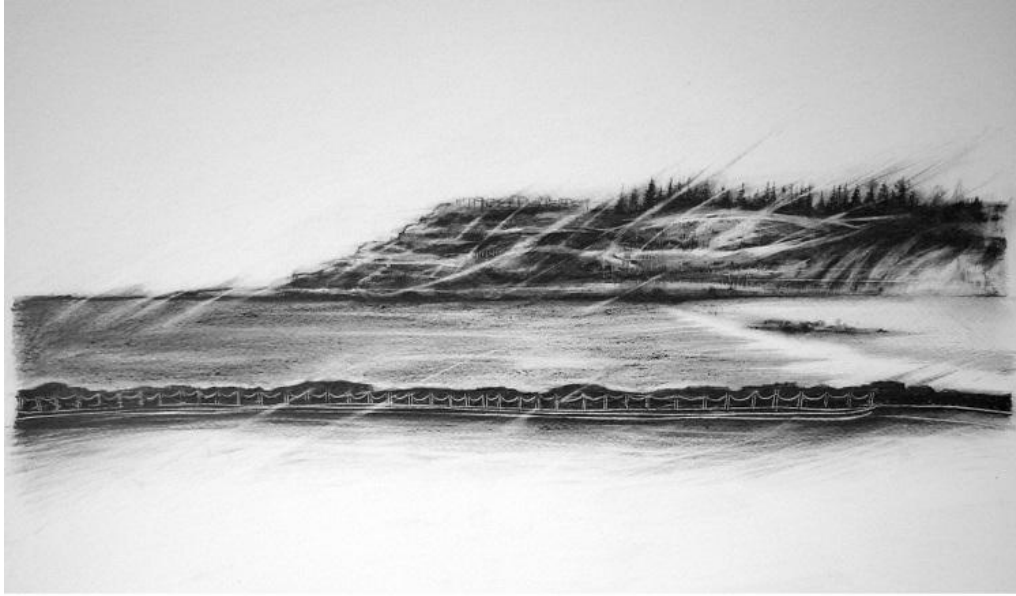
Warehouse 80, Sydney NSW Australia, 2016, (private collections).



Land Art Multimedia Project exhibition, light boxes installation.

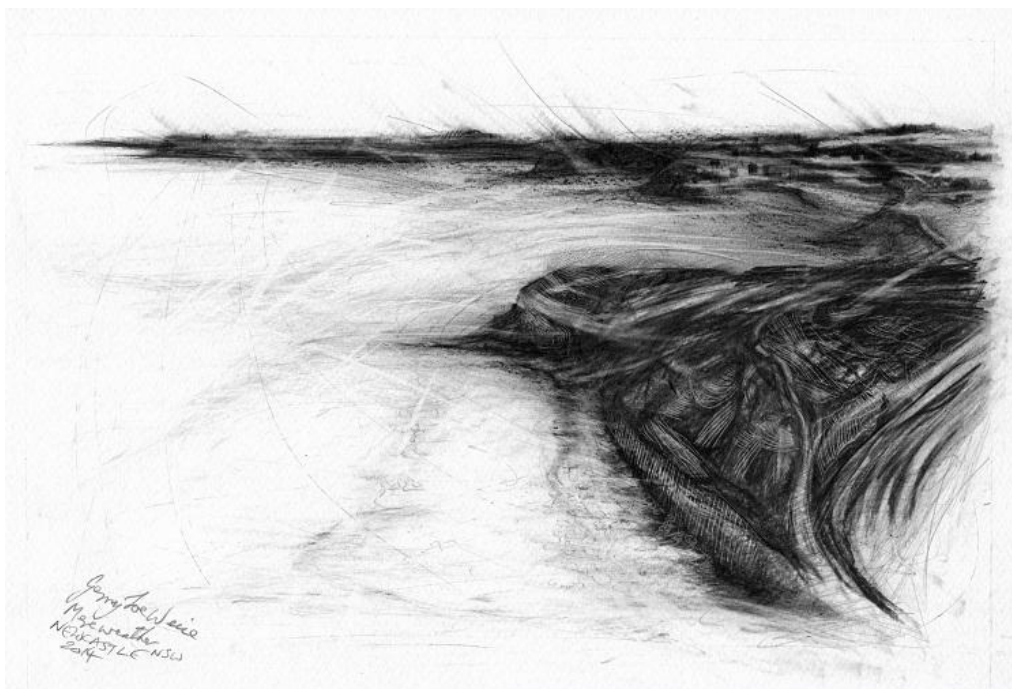
Searching For My Roots, Squiggly, Twister, Twirly, Turquoise Trees.

Warehouse 80, Sydney NSW Australia, 2016, (private collections).



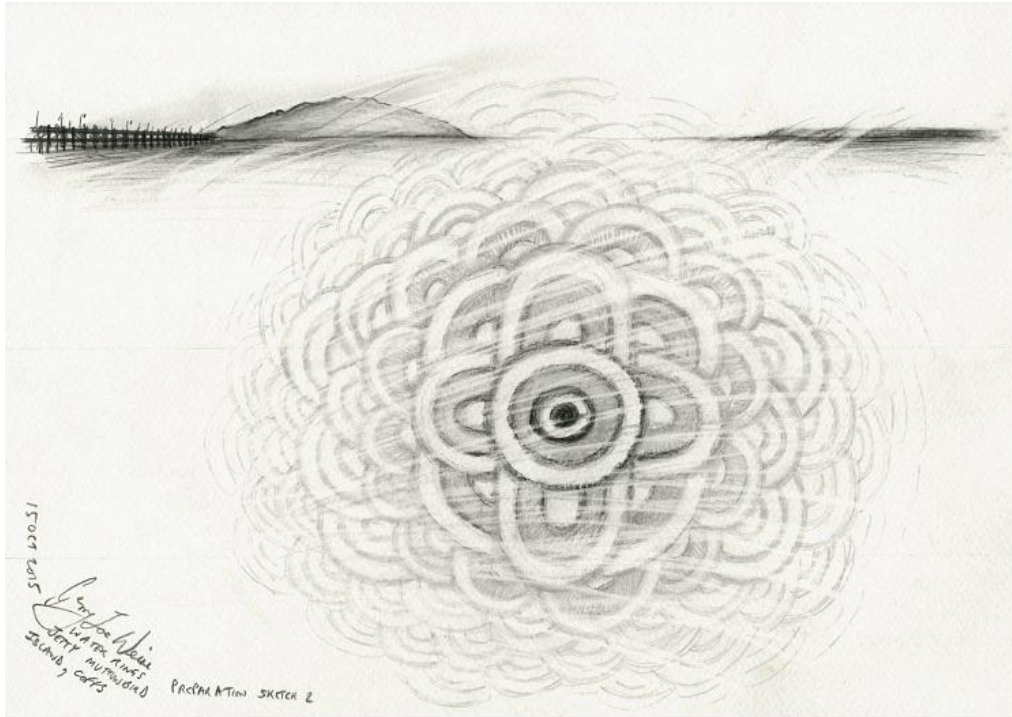
Drawing and Photo, Newcastle City Beach.

NSW Australia, 2014, (private collection).



Drawing and Photo, Mereweather Newcastle.

NSW Australia, 2014, (private collection).



Drawing and Photo, Water Rings. Coffs Harbour,
 Jetty Beach NSW Australia, 2015, (private collection).



Water Rings, Sand Drawing installation. Coffs Harbour,
Jetty Beach NSW Australia, 2015, (private collections).



Sun Rings, Reflecting The Sun, Sand Drawing installations.

Coffs Harbour Park Beach NSW Australia, 2015 (private collections).



Sun Rings, Sand Drawing installation. Coffs Harbour,
Park Beach NSW Australia, 2015, (private collection).



Squiggly, vegetation installation. Dorrigo National Park,
NSW Australia, 2015, (private collection).



Twister, Twirly, pigment and vegetation installations.

Dorrigo National Park NSW Australia, 2016, (private collections).



Ripply, pigment and vegetation installation.

Dorrigo National Park NSW Australia, 2016, (private collection).



Jetty Beach Installations, Sand Drawings.

Coffs Harbour NSW Australia, 2016, (private collection).



Cylindrical Design, Sand Drawing installation.

Coffs Harbour Jetty Beach NSW Australia, 2016, (private collection).



Concentric Circles, Orbital Design, Sand Drawing installations.

Coffs Harbour Jetty Beach NSW Australia, 2016, (private collections).



Jetty Beach Installation Shadows, Sand Drawings.

Coffs Harbour NSW Australia, 2016, (private collection).



Eccentric Circles installations: Grass, Coffs Harbour City Park.

Pigment, Macauleys Headland. NSW Australia, 2015.



Eccentric Ovals, pigment installation.

Macauleys Headland NSW Australia, 2015, (private collection).



Eccentric Ovals (detail), pigment installation.

Macauleys Headland NSW Australia, 2015, (private collections).

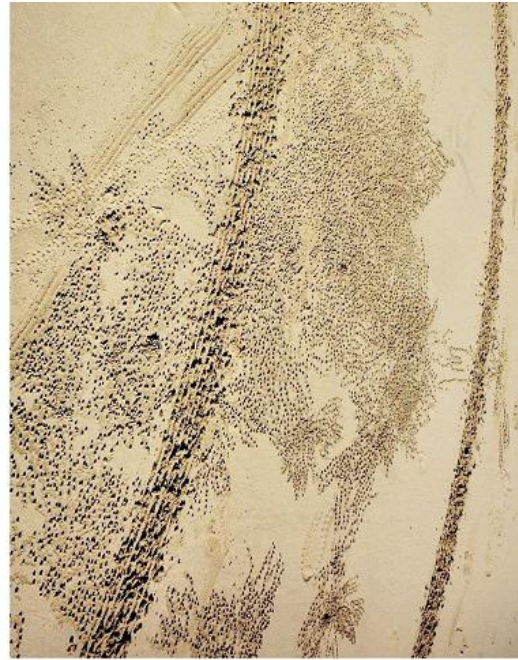


Ephemeral Tidal Rings (before and after), Sand Drawing installation.
Coffs Harbour Jetty Beach NSW Australia, 2016, (private collection).



Concentric Spiral, Sand Drawing installation.

Coffs Harbour Jetty Beach NSW Australia, 2016, (private collection).



Abstract Chaos 4, Soldier crab trails between sand installations.

Coffs Harbour Jetty Beach NSW Australia, 2016, (artist's collection).



Abstract Chaos 1, Soldier crab trails on sand installation.

Coffs Harbour Jetty Beach NSW Australia, 2016, (artist's collection).



Searching For My Roots, ground installation.

Coffs Harbour NSW Australia, 2016, (private collection).



Turquoise Trees, Nambucca Valley 2015. Black Trees, Grafton 2016.

NSW Australia, (private collections).



Pathway 1, pigment installation.

Kangaroo River State Forest NSW Australia, 2015, (private collection).



Pathway 2, pigment installation.

Kangaroo River State Forest NSW Australia, 2015, (private collection).



Snowy Mountain *trompe l'oeil*, pigment installation.

Macauleys Headland NSW Australia, 2016, (private collection).



Macauley's Head *trompe l'oeil*, pigment installation.

Macauleys Headland NSW Australia, 2017, (private collection).



Lady Of The Forest, vegetation installation.

Bindarri National Park NSW Australia, 2017, (private collection).



Alone Among Many, vegetation installation.

Bindarri National Park NSW Australia, 2017, (private collection).



Multiverse Design 1, Sand Drawing installation.

Coffs Harbour Jetty Beach NSW Australia, 2017, (private collection).



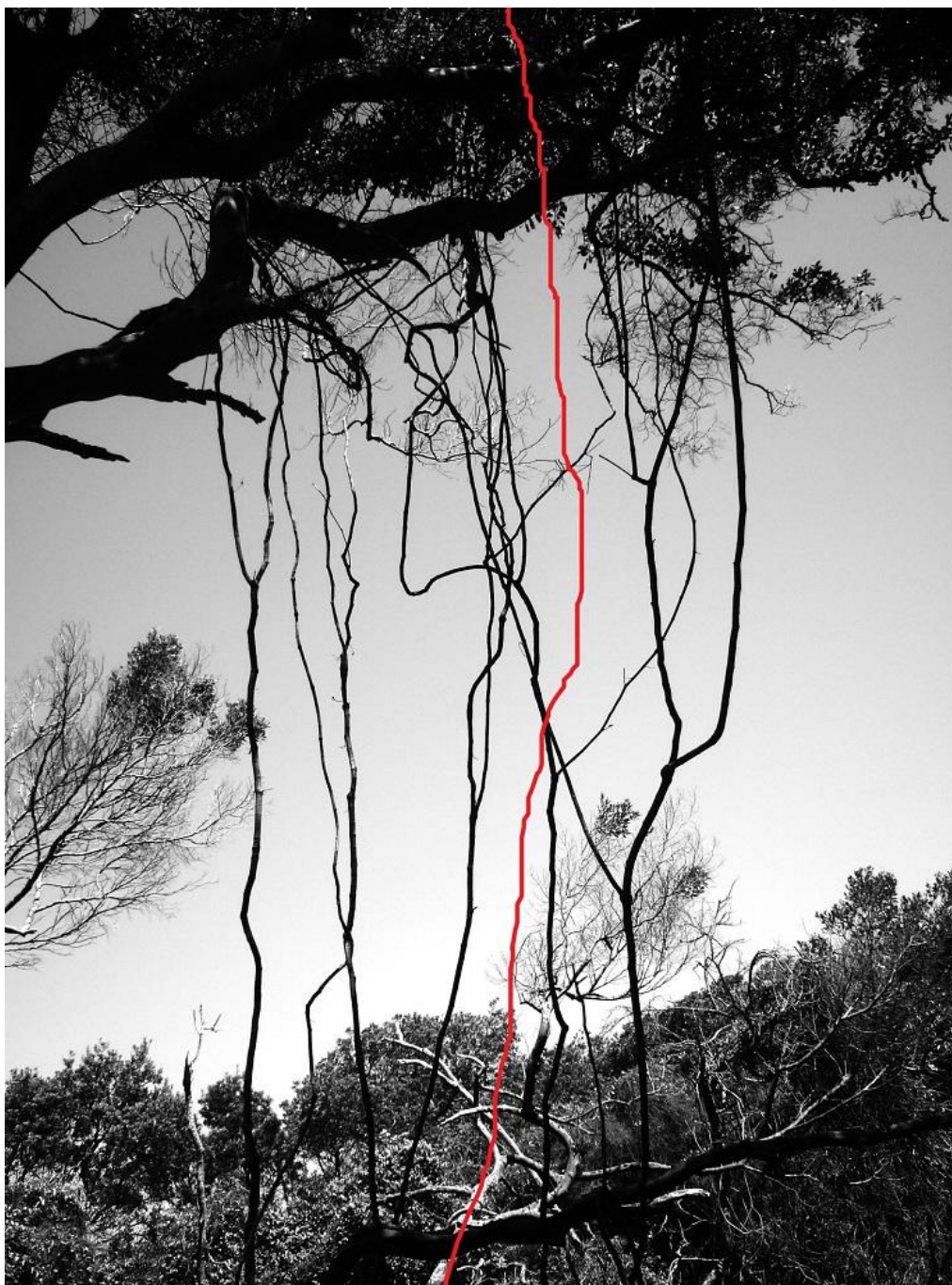
Multiverse Design 2, Sand Drawing installation.

Coffs Harbour Jetty Beach NSW Australia, 2017, (private collection).



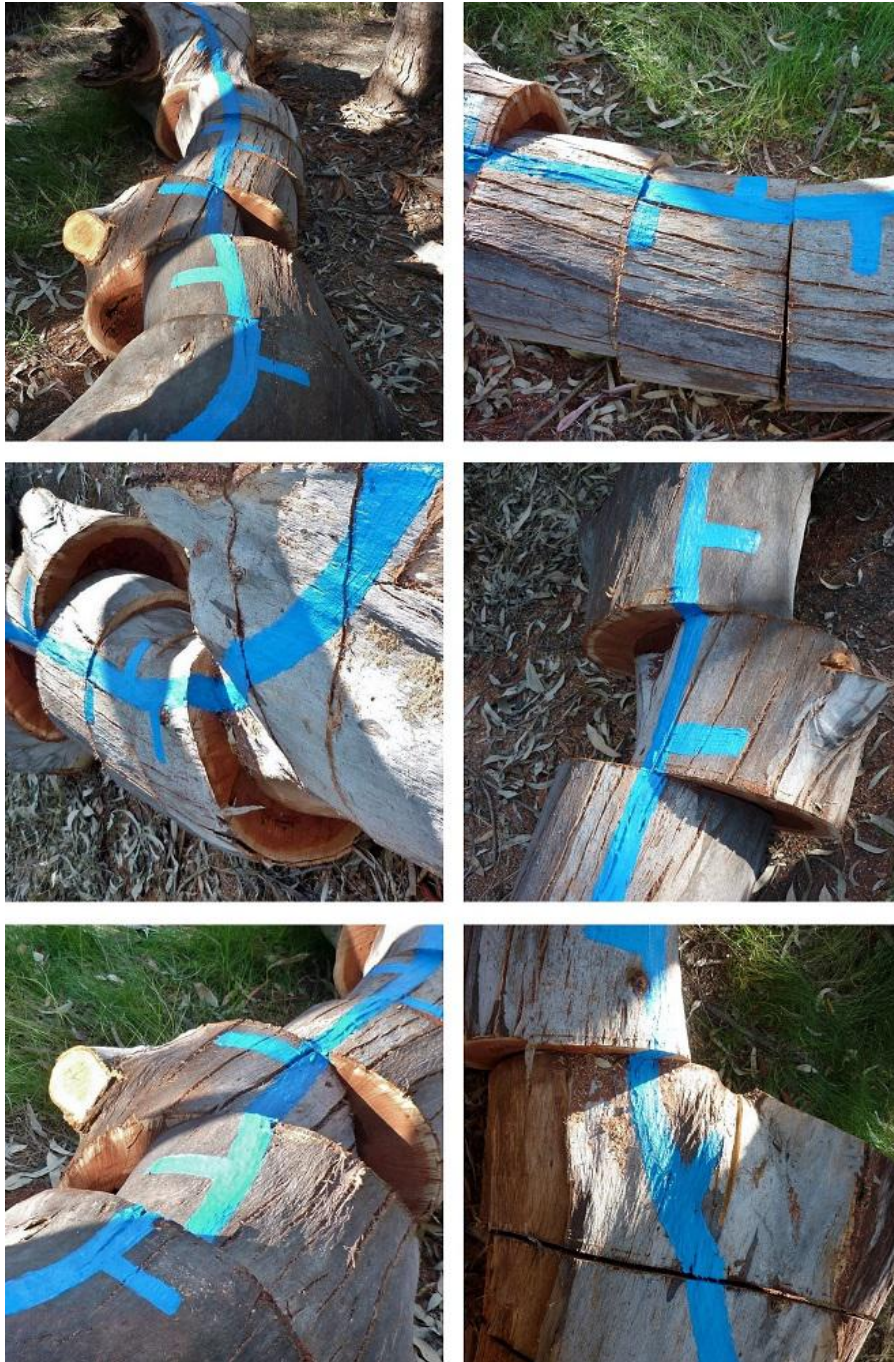
Multiverse Design 3, Sand Drawing installation.

Coffs Harbour Jetty Beach NSW Australia, 2017, (private collection).



Red Line, Imaginative Thought Experiment “draw a line”, photograph.

Bundagen NSW, 2017, (private collection).



Blue Line Sculpture (detail 1), paint on dead wood installation.

Sculpture Park group exhibition,

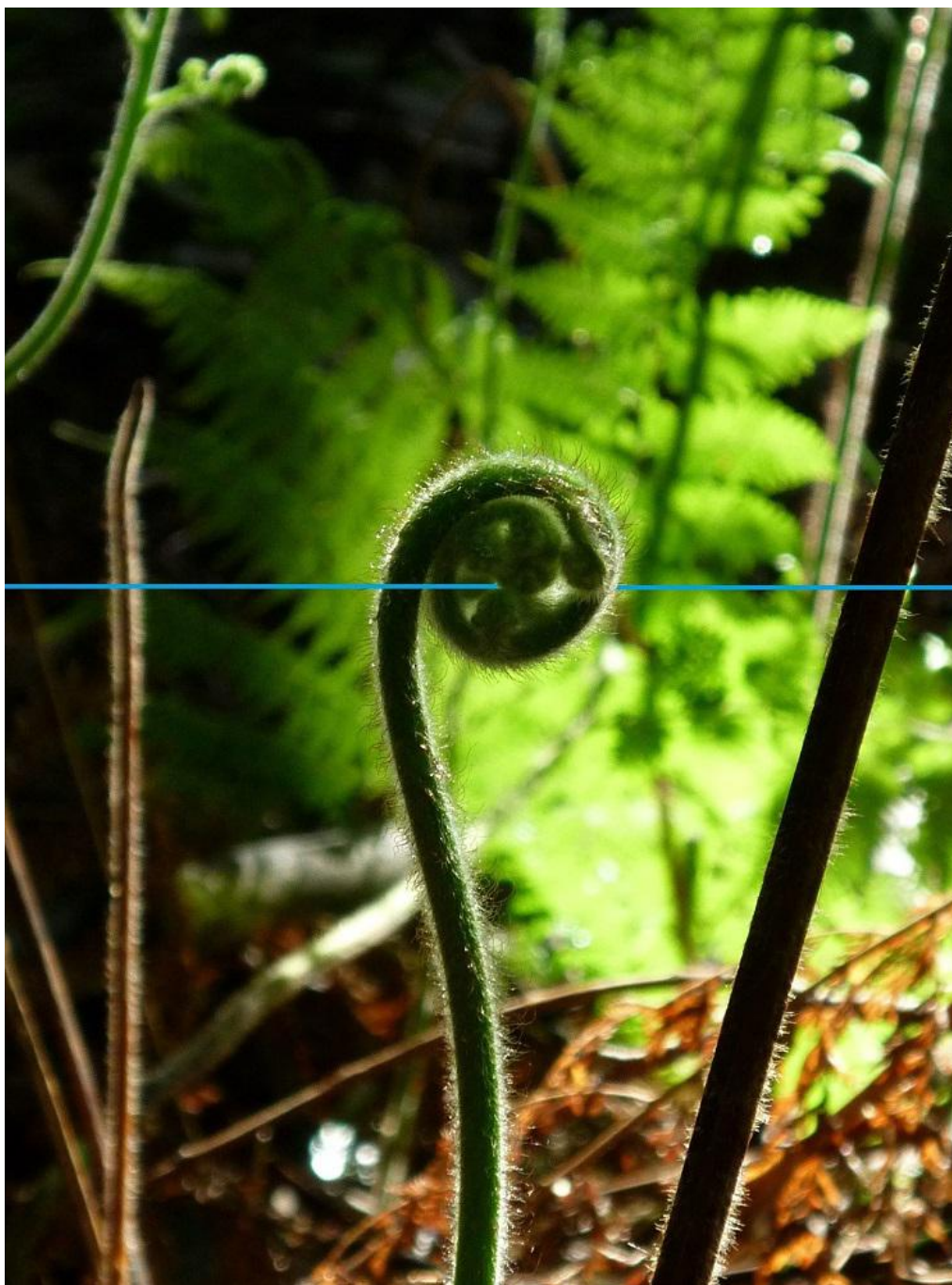
Bindarri National Park NSW Australia, 2016.



Blue Line Sculpture (detail 2), paint on dead wood installation.

Sculpture Park group exhibition,

Bindarri National Park NSW Australia, 2016.



Blue Line, Imaginative Thought Experiment “draw a line”, photograph.

Dorrigo National Park NSW Australia, 2016, (artist’s collection).



White Line - From Island To Cloud, Imaginative Thought Experiment.

“draw a line”, photograph. Mutton Bird Island,
Coffs Harbour NSW Australia, 2014, (artist’s collection).



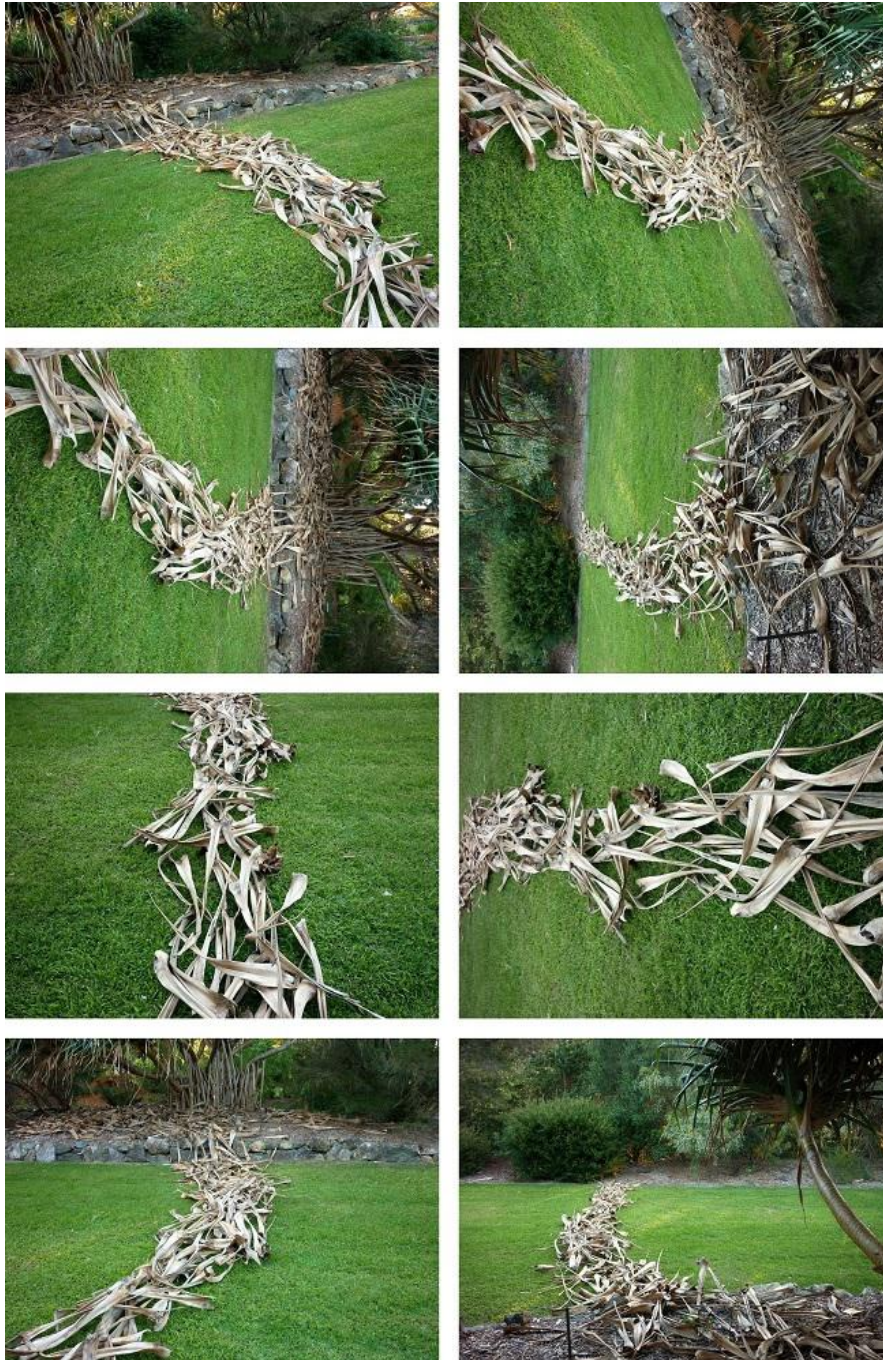
Framed Nature 1, Imaginative Thought Experiment “framing erosion”, mixed media. Coffs Harbour NSW Australia, 2016, (artist’s collection).



Framed Nature 2, Imaginative Thought Experiment “framing erosion”, mixed media. Macauleys Headland Australia, 2016. (artist’s collection).



“Sans Titre”, Imaginative Thought Experiment, stacked twigs.
Macauleys Headland NSW Australia, 2015, (artist’s collection).



Palm Line, Imaginative Thought Experiment “draw a line”, palm leaves.

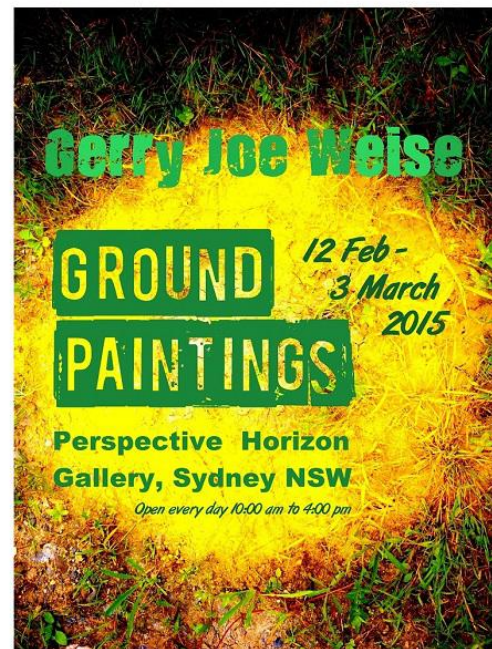
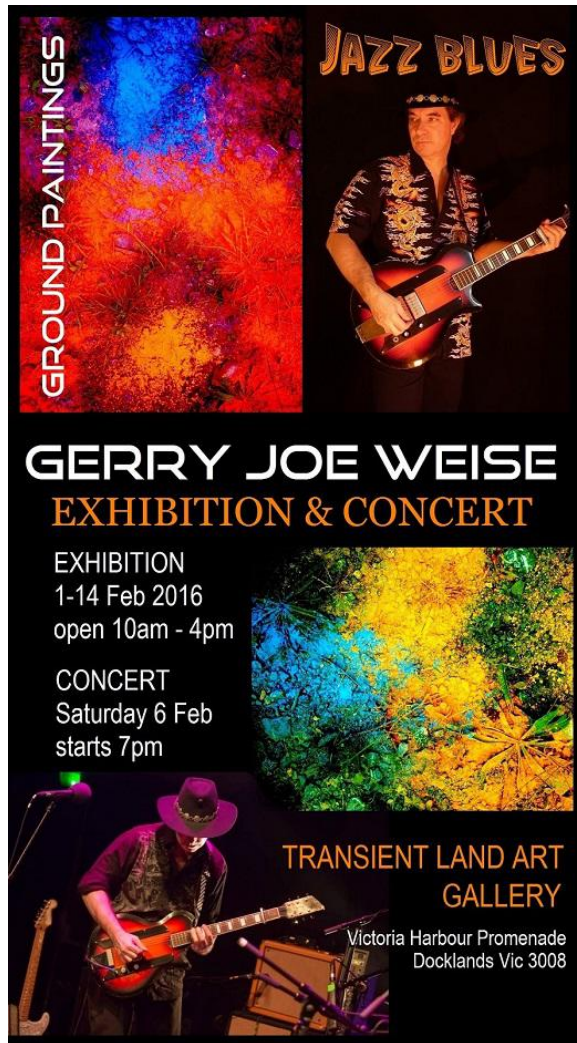
Coffs Harbour Botanic Garden NSW Australia, 2016, (artist’s collection).



Red Lines - Transforming Garden Bridge Into A Monet,

Imaginative Thought Experiment “draw a line”, mixed media.

Coffs Harbour Botanic Garden NSW Australia, 2015, (artist’s collection).



Ground Painting Exhibition posters:

Webster Art Gallery, Los Angeles CA USA, 2015.

Perspective Horizon Gallery, Sydney NSW Australia, 2015.

Transient Land Art Gallery, Melbourne VIC Australia, 2016.



Blue Ground Painting 1, pigments minerals vegetation on board,
98x55in / 250x140cm, 2015, (private collection).



Blue Ground Painting 2, pigments minerals vegetation on board,
98x55in / 250x140cm, 2015, (private collection).



Blue Ground Painting 3, pigments minerals vegetation on board,
98x55in / 250x140cm, 2015, (private collection).



Red Ground Painting 1, pigments minerals vegetation on board,
98x55in / 250x140cm, 2015, (private collection).



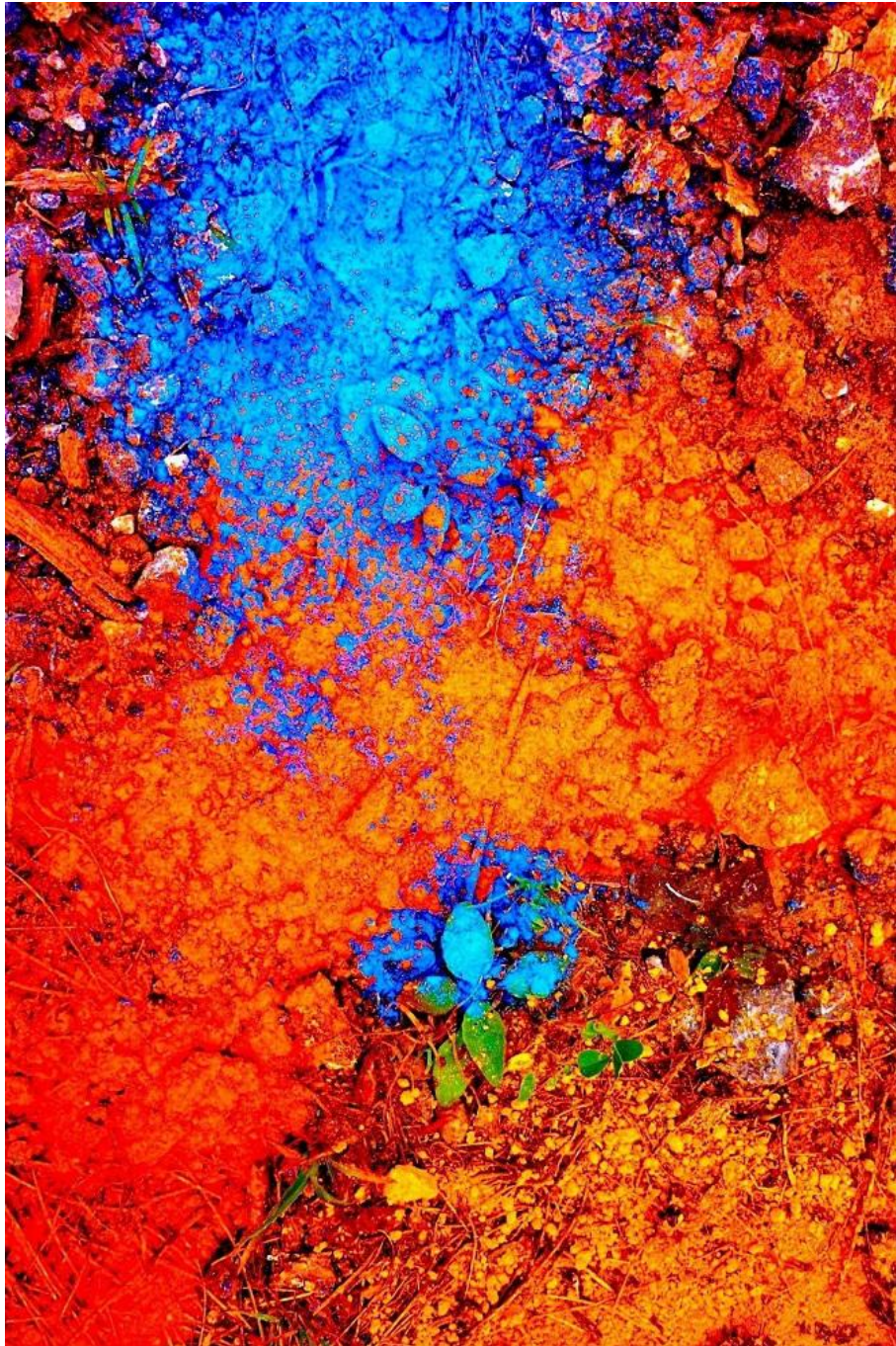
Red Ground Painting 2, pigments minerals vegetation on board,
98x55in / 250x140cm, 2015, (private collection).



Red Ground Painting 3, pigments minerals vegetation on board,
98x55in / 250x140cm, 2015, (private collection).



Barren Ground Painting, pigments and mixed media,
16x12in / 40x30cm, 2016, (private collection).



Desolate Ground Painting, pigments and mixed media,
24x16in / 60x40cm, 2016, (private collection).



Desert Ground Painting, pigments and mixed media,
24x16in / 60x40cm, 2016, (private collection).



Bleak Ground Painting, pigments and mixed media,
24x16in / 60x40cm, 2016, (private collection).



Parched Ground Painting, pigments and mixed media,
34x24in / 85x60cm, 2016, (private collection).



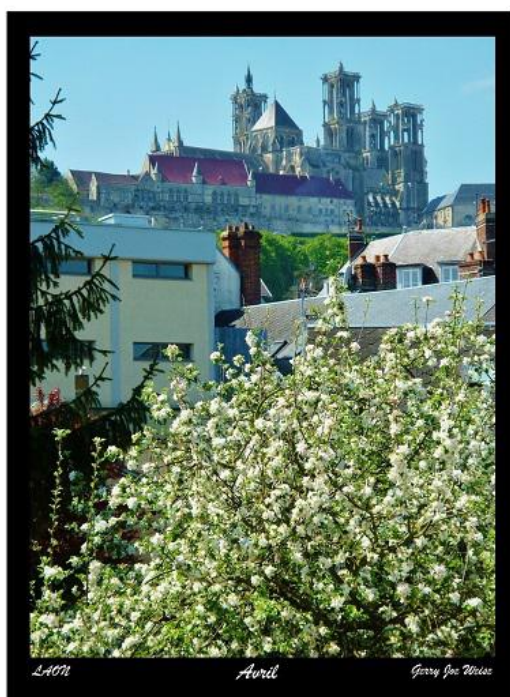
Scorched Ground Painting, pigments and mixed media,
48x34in / 120x85cm, 2016, (private collection).



Wilderness Ground Painting, pigments and mixed media,
48x34in / 120x85cm, 2016, (private collection).



Les Douze Mois / 12 Months - January and February, Cathedral,
photograph exhibition. Laon France, 2013, (Ville de Laon collection).



Les Douze Mois / 12 Months - March and April, Cathedral,
 photograph exhibition. Laon France, 2013, (Ville de Laon collection).



Les Douze Mois / 12 Months - May and June, Cathedral,
photograph exhibition. Laon France, 2013, (Ville de Laon collection).



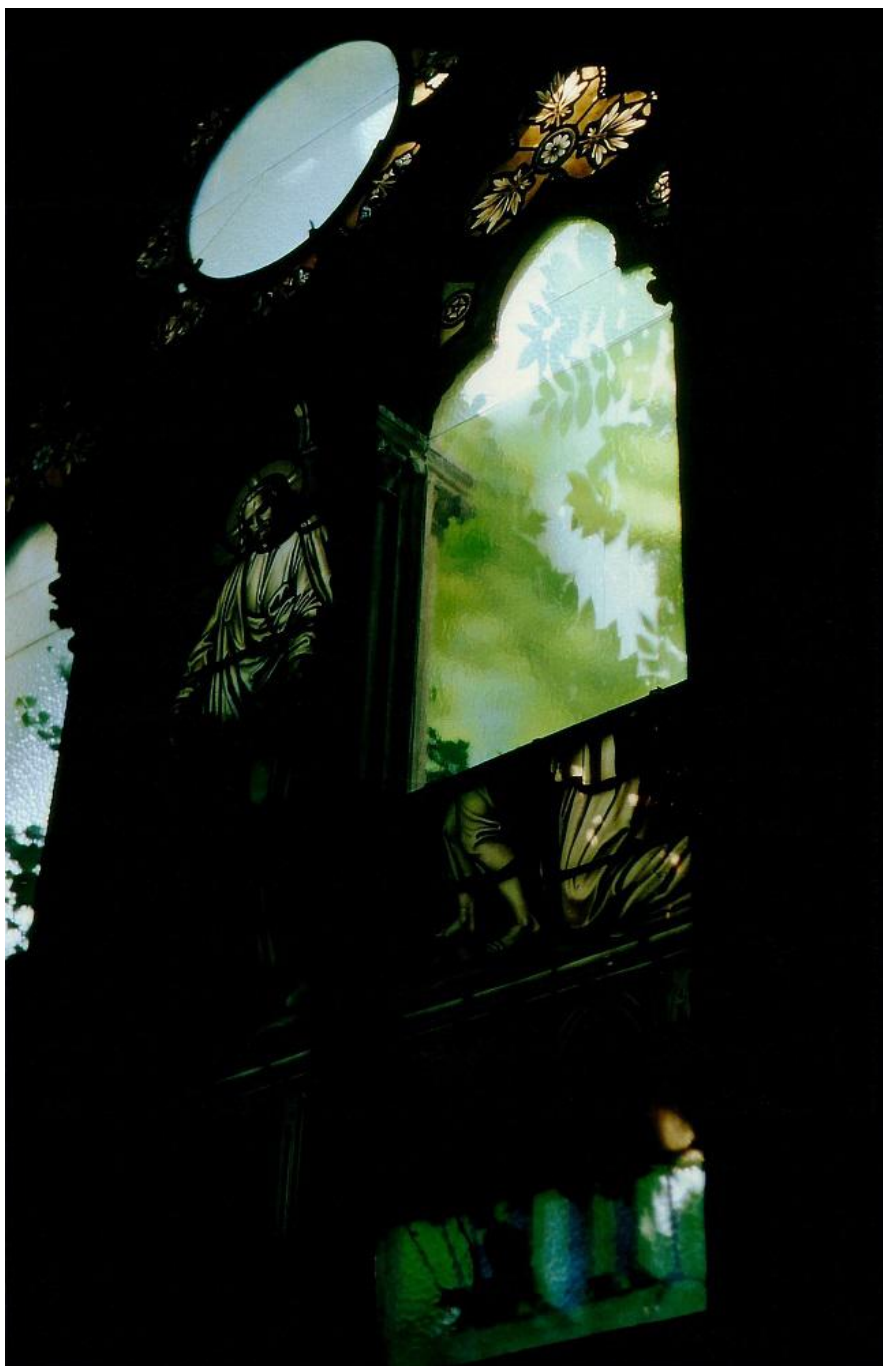
Les Douze Mois / 12 Months - August and July, Cathedral,
photograph exhibition. Laon France, 2013, (Ville de Laon collection).



Les Douze Mois / 12 Months - October and September, Cathedral,
photograph exhibition. Laon France, 2013, (Ville de Laon collection).



Les Douze Mois / 12 Months - November and December, Cathedral,
photograph exhibition. Laon France, 2013, (Ville de Laon collection).



Window Tree Cathedral, photograph. France, 1991, (artist's collection).



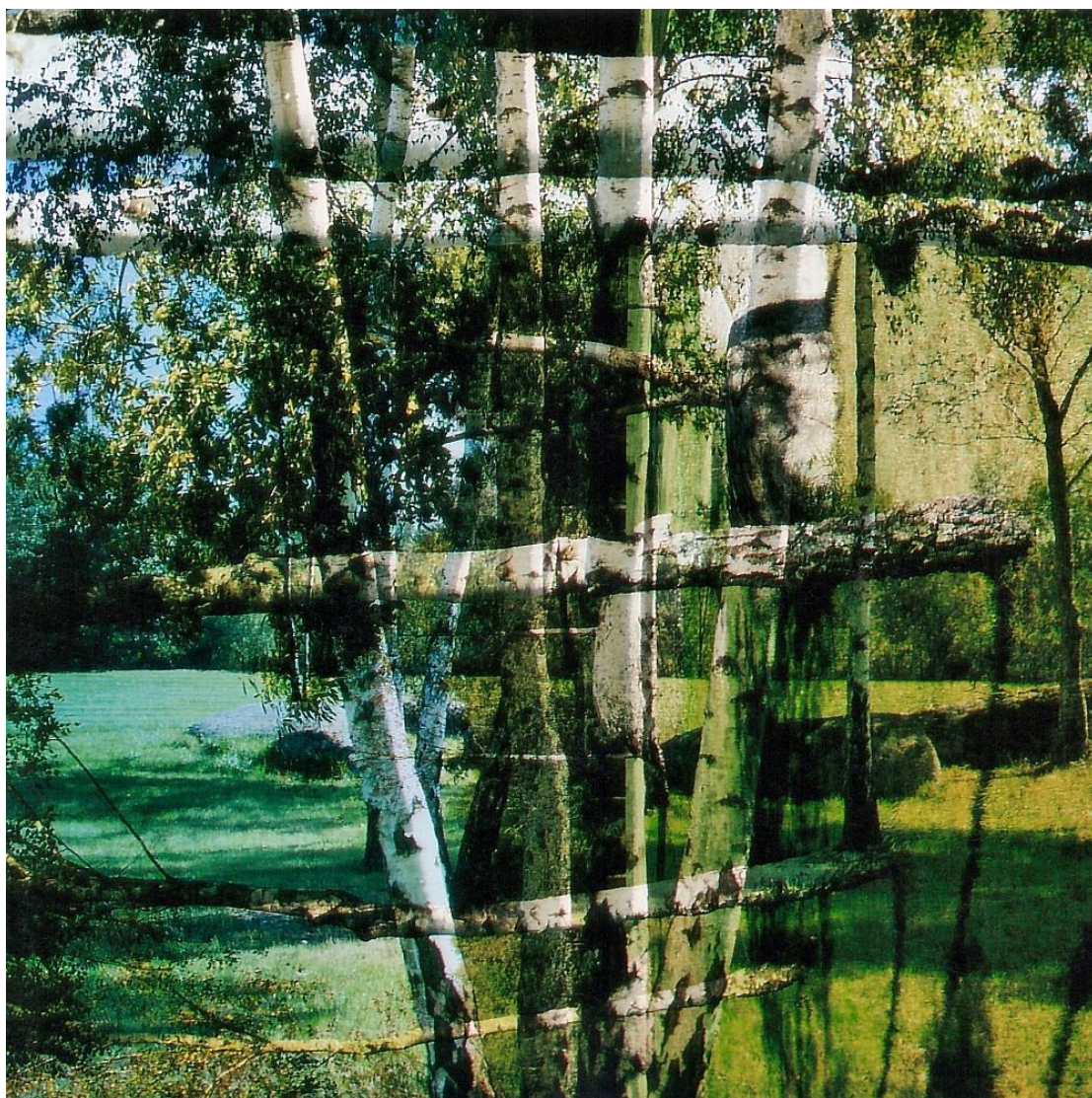
Singing Trees, diapositive photographic transparency.

Brassac France, 2005, (private collection).



Concert Of Trees, diapositive photographic transparency.

Brassac France, 2005, (private collection).



Voodoo Forest, diapositive photographic transparency.

Brassac France, 2005, (private collection).



Blue Wild Angel, diapositive photographic transparency.

Brassac France, 2005, (private collection).



Rock On, diapositive photographic transparency.

Brassac France, 2005, (private collection).



Rock On (detail), diapositive photographic transparency.

Brassac France, 2005.



Listen To Wood, diapositive photographic transparency.

Brassac France, 2005, (private collection).



Distorted Nature, diapositive photographic transparency.

Brassac France, 2005, (private collection).



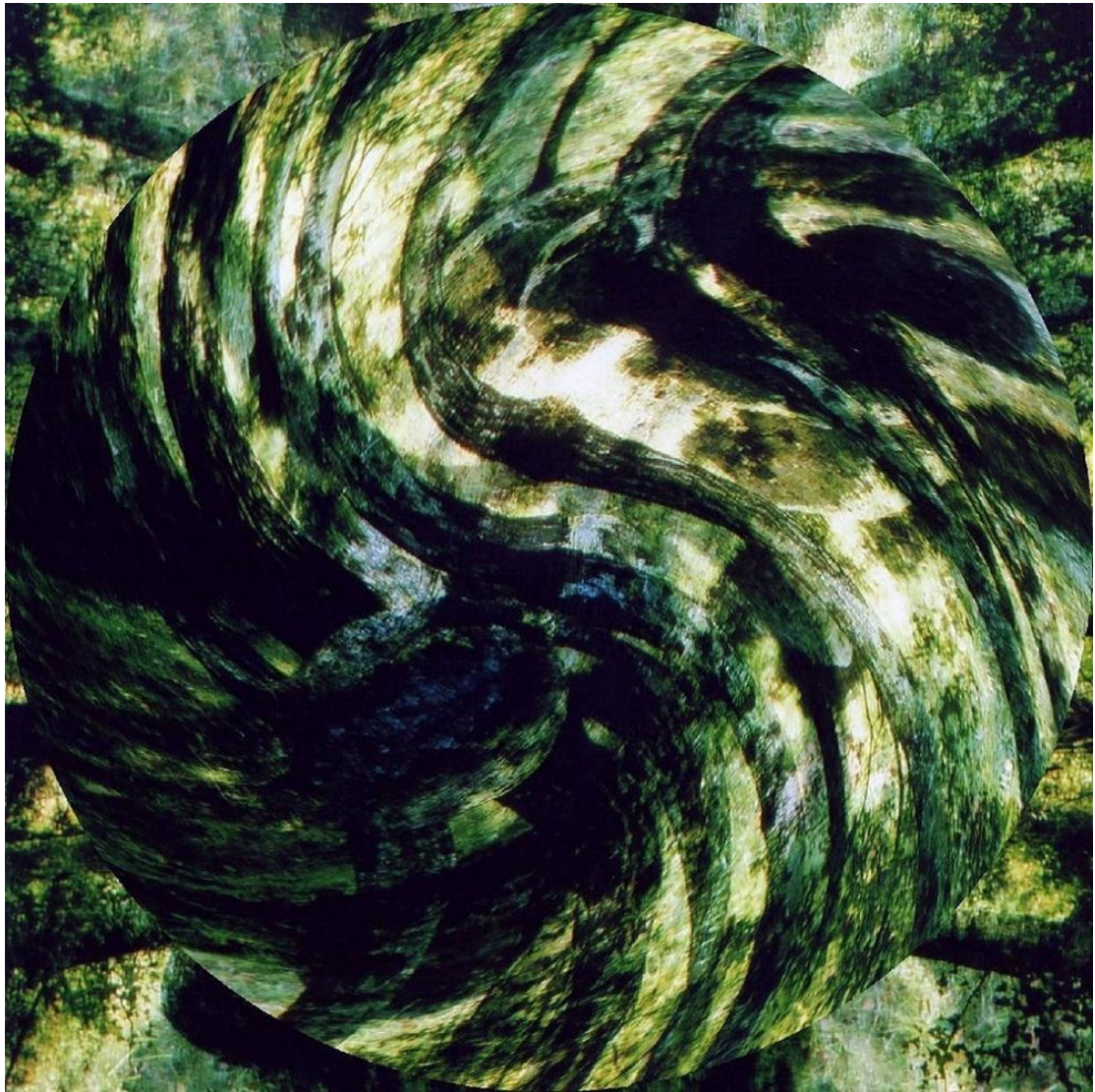
Wild Thing, diapositive photographic transparency.

Brassac France, 2005, (private collection).



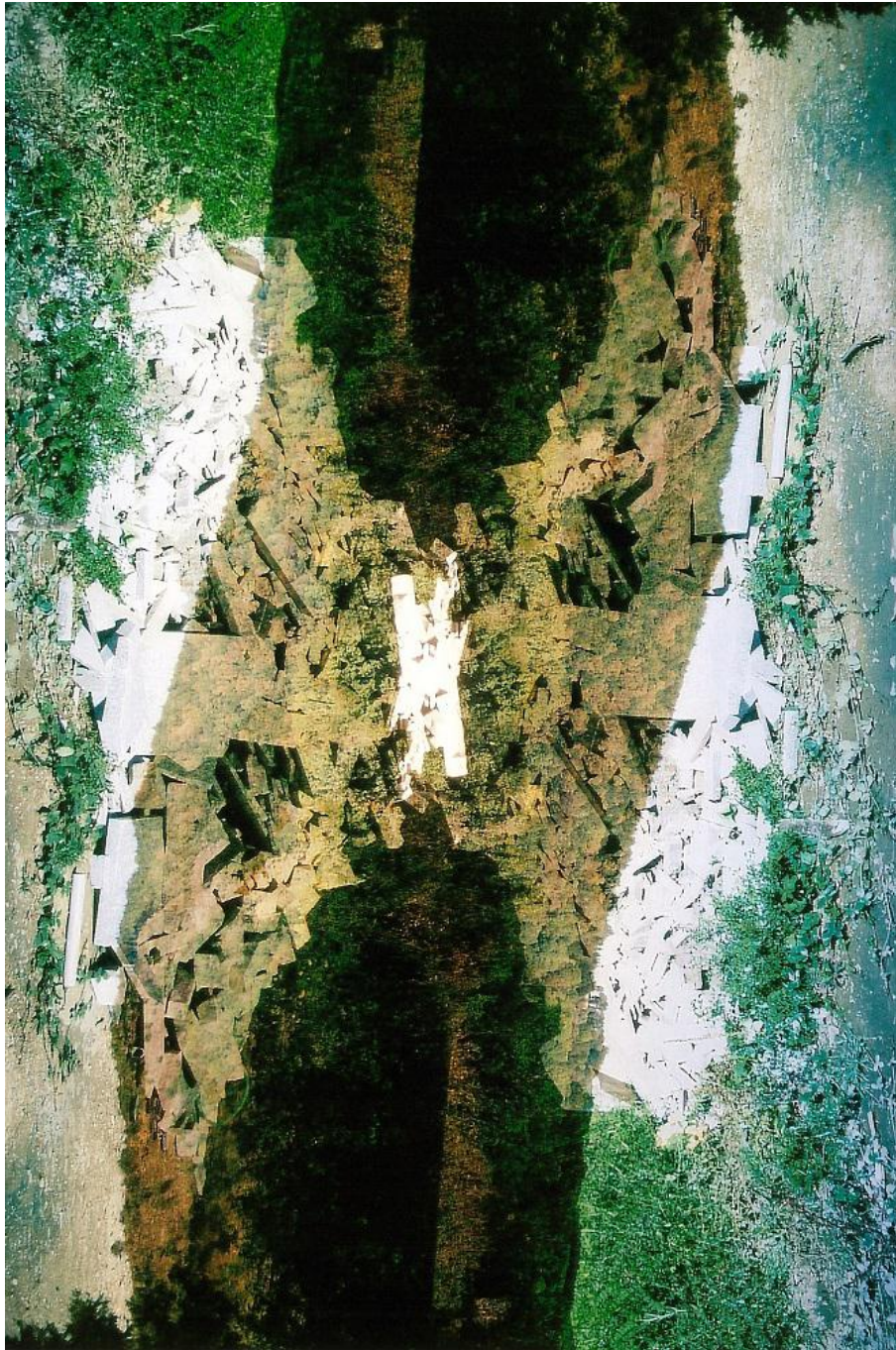
Hourglass Spider Tree, diapositive photographic transparency.

Brassac France, 2005, (private collection).



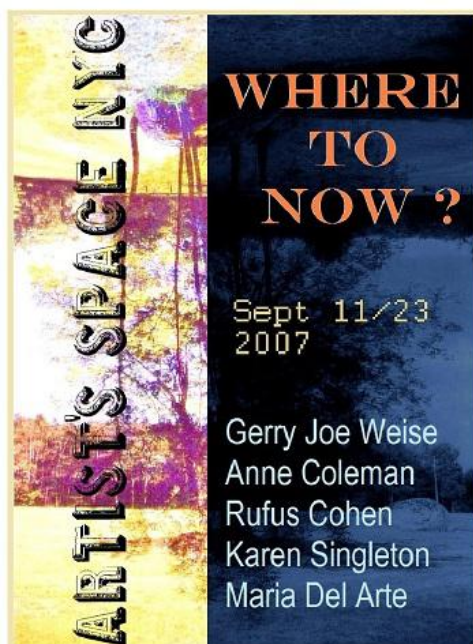
Nature One, diapositive photographic transparency.

Brassac France, 2005, (private collection).



Psycho Landscape, diapositive photographic transparency.

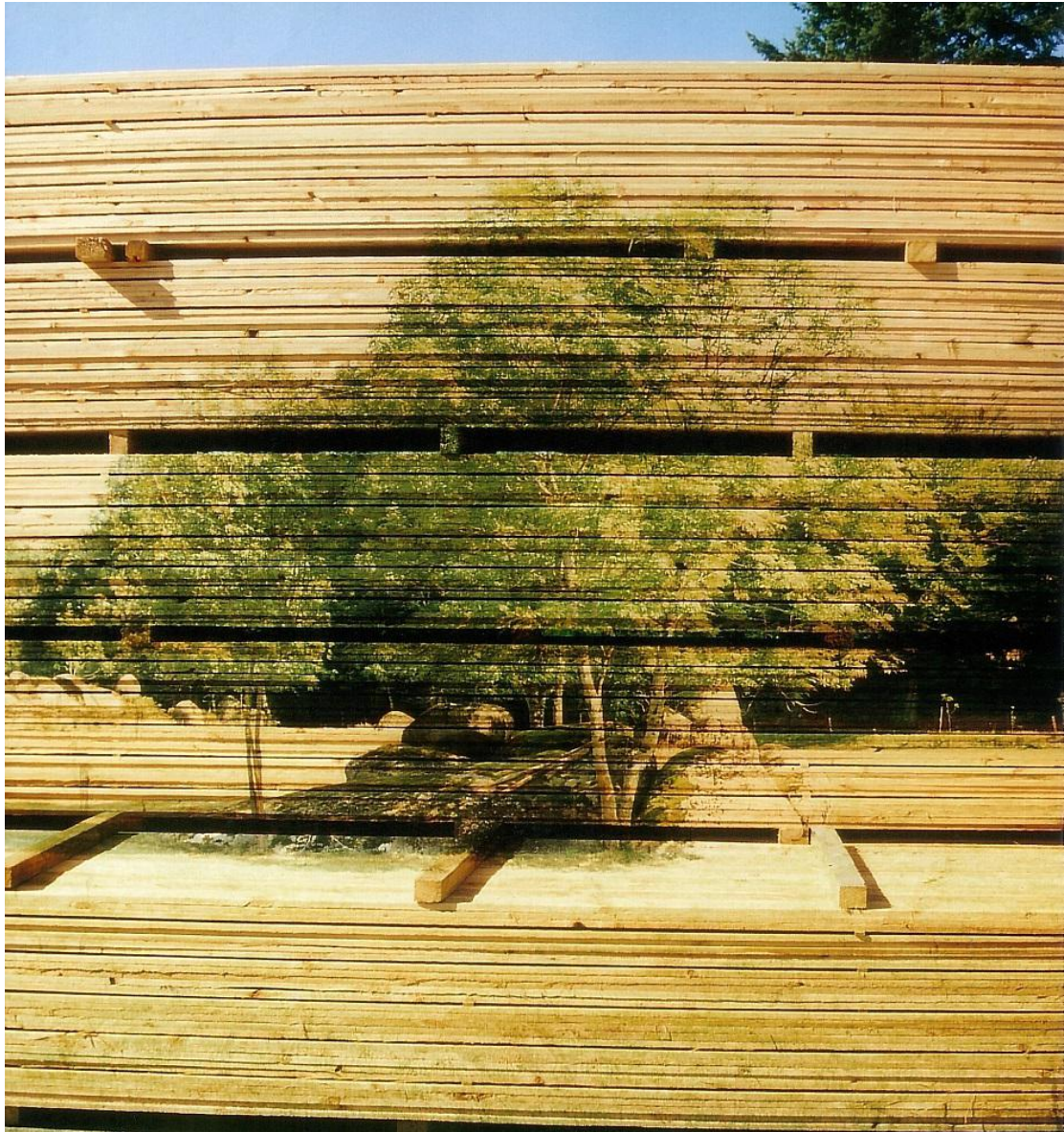
Brassac France, 2005, (private collection).



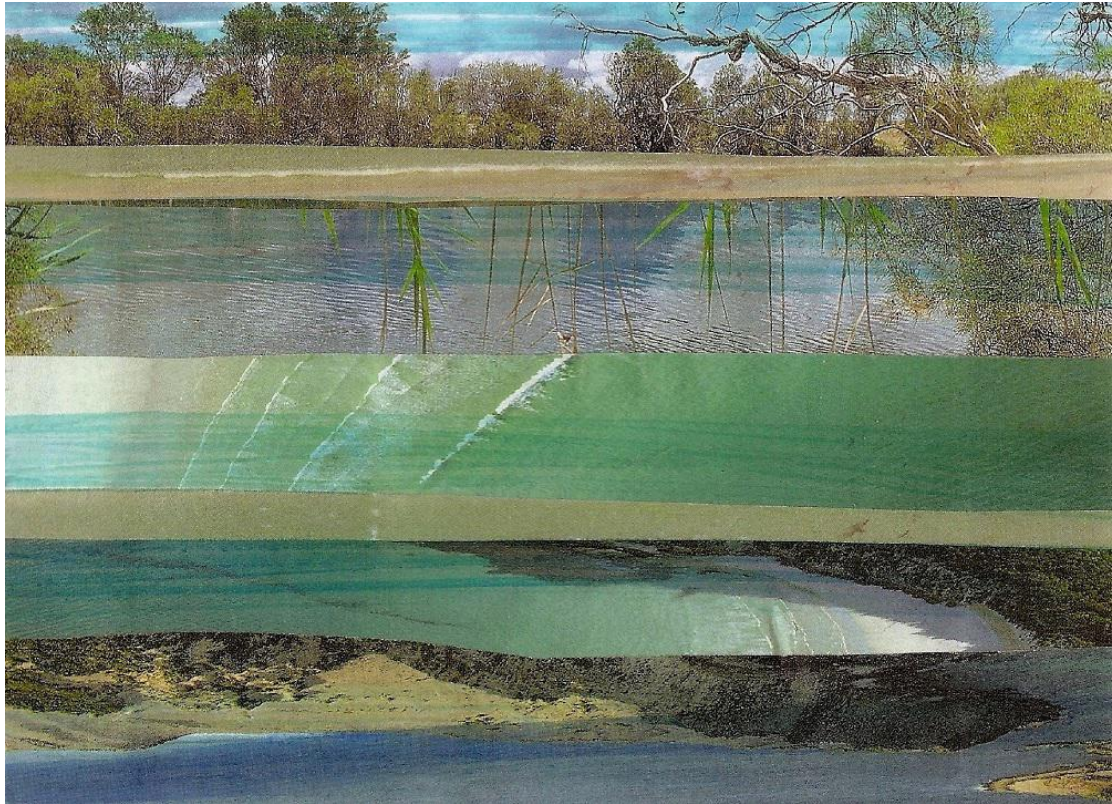
Where To Now? exhibition, Mixed Media Installation 1, and poster.

Artist's Space Gallery, New York City NY USA,

2007, (Zac Art collection).

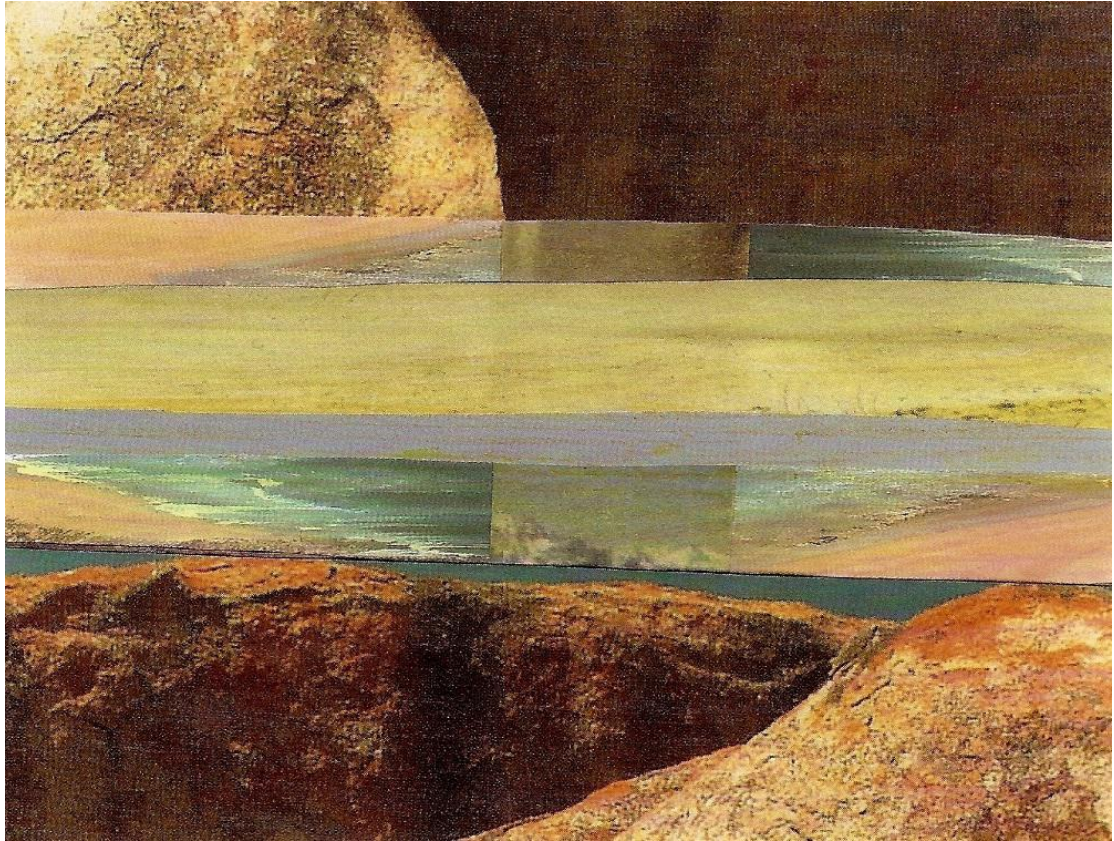


Where To Now? exhibition, Mixed Media Installation 2,
Artist's Space Gallery, New York City NY USA,
2007, (Art Now collection).



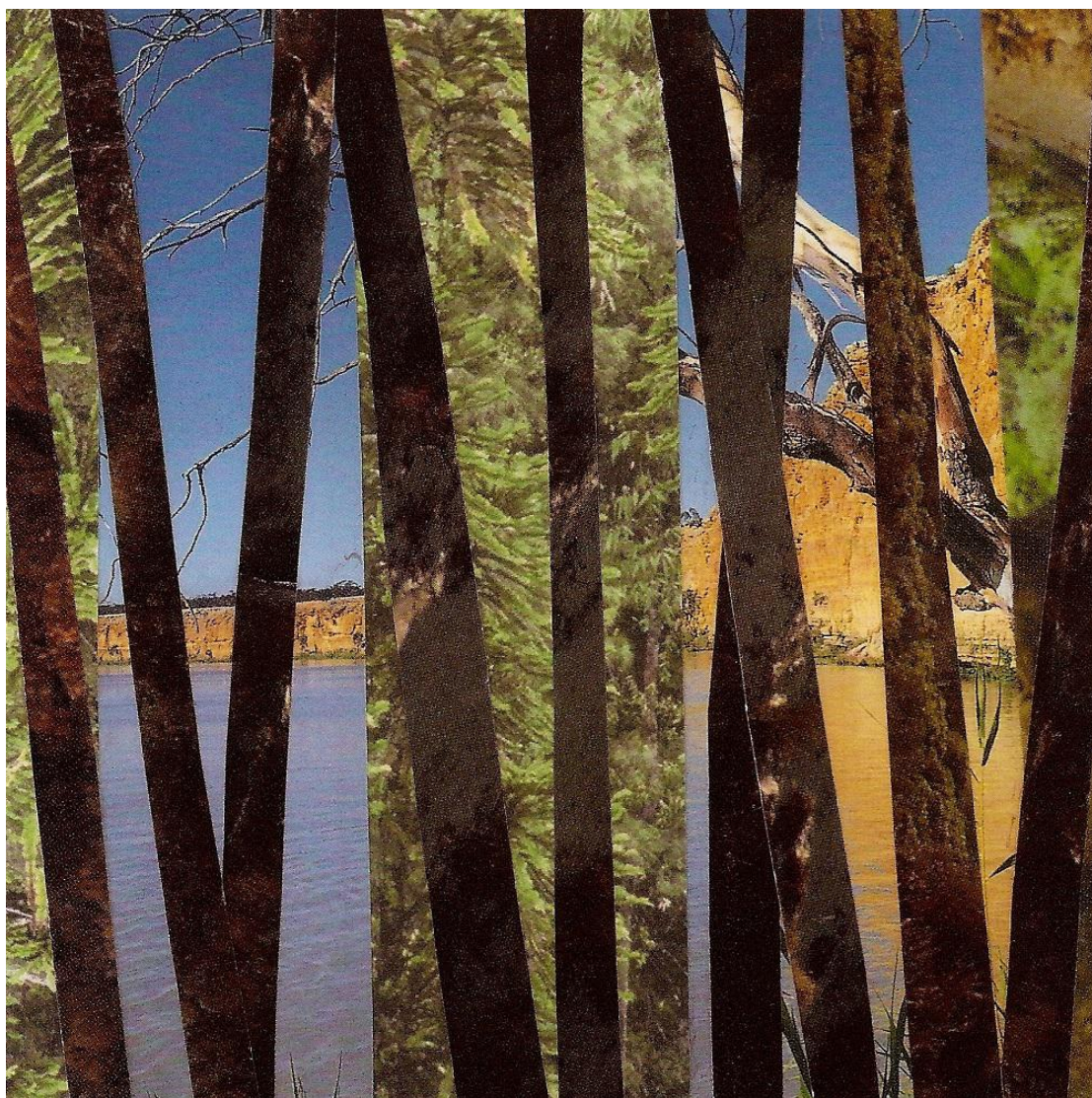
Water Running Across Time, mixed media collage,

47x67in / 120x170cm. Adelaide SA Australia, 2006, (private collection).



Evening Seacoast Vista, mixed media collage,

51x67cm / 130x170cm. Adelaide SA Australia, 2006, (private collection).



Waiting For The Sunset, mixed media collage,

59x59in / 150x150cm. Adelaide SA Australia, 2006, (private collection).

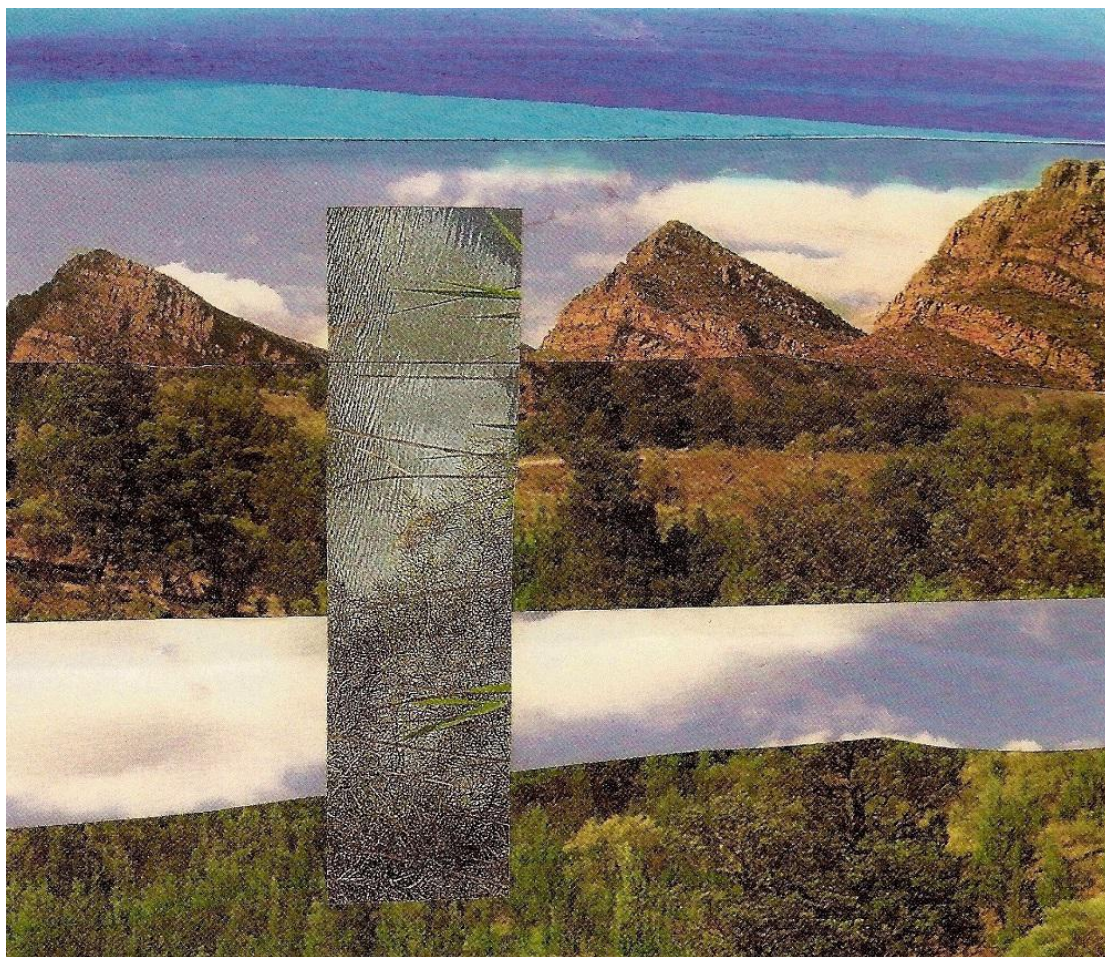


Black Trees Blue Coastline, mixed media collage,

59x59in / 150x150cm. Adelaide SA Australia, 2006, (private collection).



Seaside Beach Black Shadow, mixed media collage,
63x67in / 160x170cm. Adelaide SA Australia, 2006, (private collection).



Mineral Water Inland Lake, mixed media collage,
59x67in / 150x170cm. Adelaide SA Australia, 2006, (private collection).



Purple Sky Tree Impulsion, mixed media collage,
59x59in / 150x150cm. Adelaide SA Australia, 2006, (private collection).



Abstract Prospect Scenery, mixed media collage,

59x59in / 150x150cm. Adelaide SA Australia, 2006, (private collection).



Noisy Fields Riverside Silence, mixed media collage,

87x63in / 220x160cm. Adelaide SA Australia, 2006, (private collection).



Earth Spirit exhibition and performance, Ground Painting pigments earth,
197in / 500cm. Centre Culturel Les Salvages, Castres France, 2002.



The Sacred - Looking Up solo exhibition and installation,

Ground Painting pigments on earth, 157in / 400cm.

Arthur Rimbaud Museum, Charleville-Mezieres France, 1990.



The Sacred - Looking Up solo exhibition and installations,

Ground Painting pigments on earth, 157in / 400cm.

Arthur Rimbaud Museum, Charleville-Mezieres France, 1990.



Earth Music solo exhibition, Ground Painting pigments earth,
157in / 400cm. Earth Music series paintings, oil on canvas.
Centre Culturel Ocre d'Art, Chateauroux France, 1989.



Earth Music solo exhibition, Turquoise Tree installation,
mixed media. Centre Culturel Ocre d'Art, Chateauroux France,
1989, (private collections).



Turquoise Tree installations:

St Remi Reims France 1986. Nambucca Valley NSW 2015.

Centre Culturel du CROUS Reims France 1987. (private collections).



Transmythic Earth retrospective exhibition. Paintings L to R:

Carrie 55x59in / 140x150cm acrylic on canvas 1987,

Lydian 53x55in / 135x140cm oil on canvas 1987,

Mixolydian 59x59in / 150x150cm acrylic on wood 1987.

Installations: Ground Painting pigments on earth 197in / 500cm,

Walk On Paintings mixed media on wall and floor.

Centre Culturel du CROUS, Reims France, 1987, (private collections).



Transmythic Earth retrospective. Paintings L to R:

Mythorhythmic Series 47x47in / 120x120cm oil slate wood 1985-86,

Enter The Drama 83x99in / 210x250cm oil acrylic 1983-84,

Jessica 59x59in / 150x150cm acrylic 1987,

Carrie 55x59in / 150x150cm acrylic 1987,

Lydian 53x55in / 135x140cm oil 1987,

Mixolydian 59x59in / 150x150cm acrylic 1987,

Ambiarhythmic 53x55in / 135x140cm oil 1982-84.

Installations: Ground Painting 197in / 500cm, Bark Sculptures.

Centre Culturel du CROUS, Reims France, 1987, (private collections).



Transmythic Earth retrospective. Paintings L to R:

Carrie 55x59in / 140x150cm acrylic 1987,

Lydian 53x55in / 135x140cm oil 1987,

Mixolydian 59x59in / 150x150cm acrylic 1987,

Transmythic Series triptych 134in / 340cm oil on wood 1984-86,

Ambiarhythmic 53x55in / 134x140cm oil 1982-84.

Installations: Ground Painting 197in / 500cm, Bark Sculptures.

Centre Culturel du CROUS, Reims France, 1987, (private collections).



Transmythic Earth retrospective. Paintings L to R:

Ambiarhythmic 53x55in / 135x140cm oil 1982-84,

Eurhythmic 49x75in / 125x190cm acrylic 1983-84,

Polyrhythmic 47x97in / 120x245cm acrylic 1983-84,

Forterhythmic 59x59in / 150x150cm oil 1982-84.

Installations: Ground Painting pigments earth 197in / 500cm,

Bark Sculptures, oil and acrylic on bark and wood.

Centre Culturel du CROUS, Reims France, 1987, (private collections).



Transmythic Earth retrospective exhibition.

Ground Painting pigments earth 197in / 500cm, Bark Sculptures.

Centre Culturel du CROUS, Reims France, 1987.



Transmythic Earth retrospective exhibition.

Bark Sculptures installation, oil and acrylic on bark and wood.

Australian Embassy, Paris France, 1987, (private collections).



Sacred Earth Music exhibition.

Earth Music series: 5 paintings 20x20in / 50x50cm oil on wood,

1 painting 53x55in / 135x140cm oil on canvas.

Installation: Ritual, oil and acrylic on bark and wood,

string, feathers, metal, 80in / 205cm height.

Espace Tresor, Reims France, 1989, (private collections).



Sacred Earth Music exhibition. L to R: Ritual, mixed media, 80in / 205cm height. Sorcery, oil on wood, 47x47in / 120x120cm.

Espace Tresor, Reims France, 1989, (private collections).



Installation THNO, Le Chant des Roches.

Sculpture Park, Tinos Island, Greece, 1989.



Early art studio portraits. Top: Reims France 1988.

Bottom: Munich Germany 1982, Reims France 1994.



Early art studio portraits.

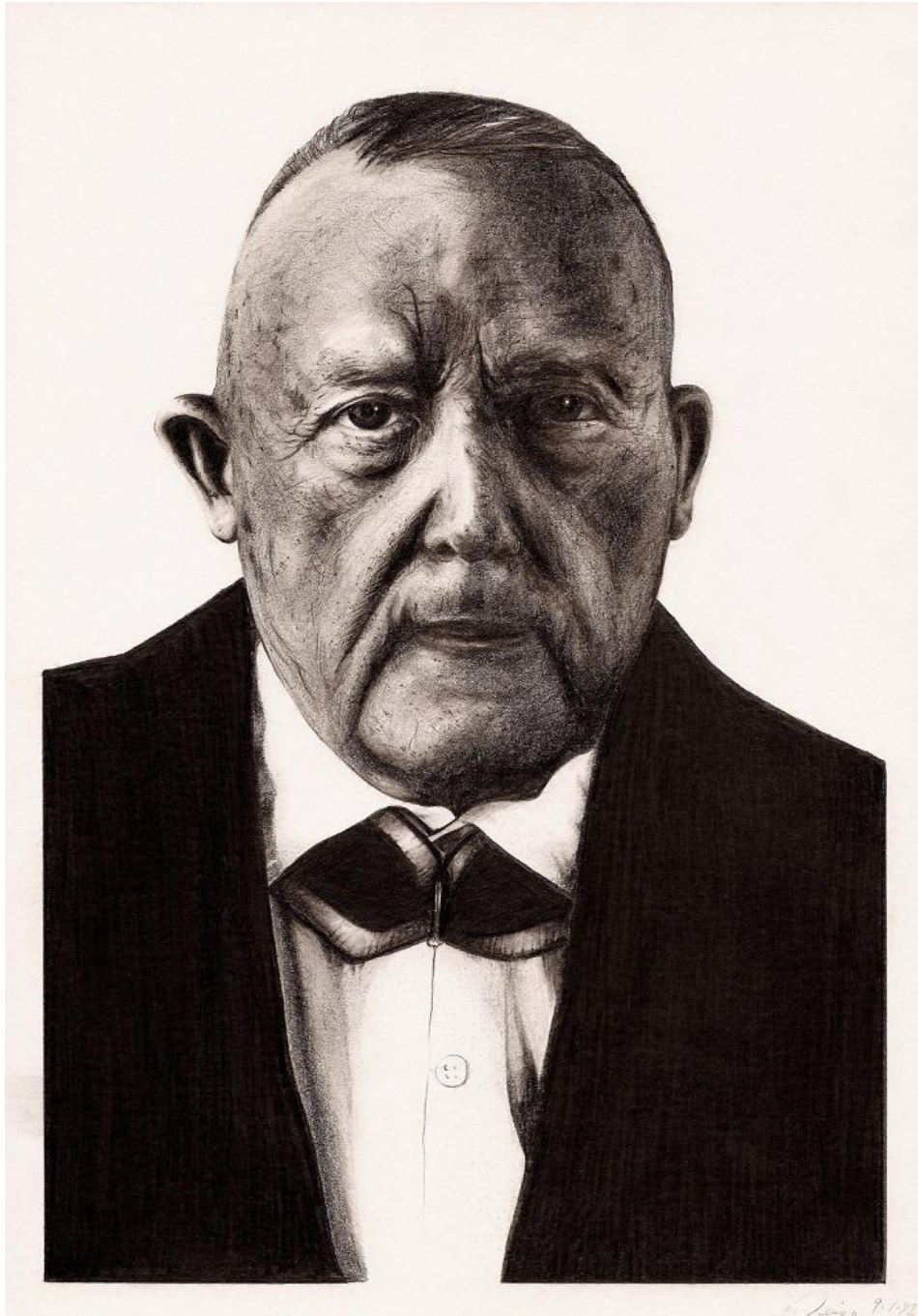
Top clockwise: Reims France 1985, 1987, 1984.

Bottom: Mykonos Island Greece 1989.



Drawing 9th January 1982 (detail), pencil on paper.

Frankfurt Germany, (private collection).



Drawing 9th January 1982, pencil on paper, 12x8in / 30x21cm.

Frankfurt Germany, (private collection).



Drawing III 10th January 1982, pencil on paper, 8x12in / 21x30cm.

Frankfurt Germany, (private collection).



Drawing 28th 29th 30th 31st December 1981, pencil on paper,
8x11in / 21x27cm. Frankfurt Germany, (private collection).



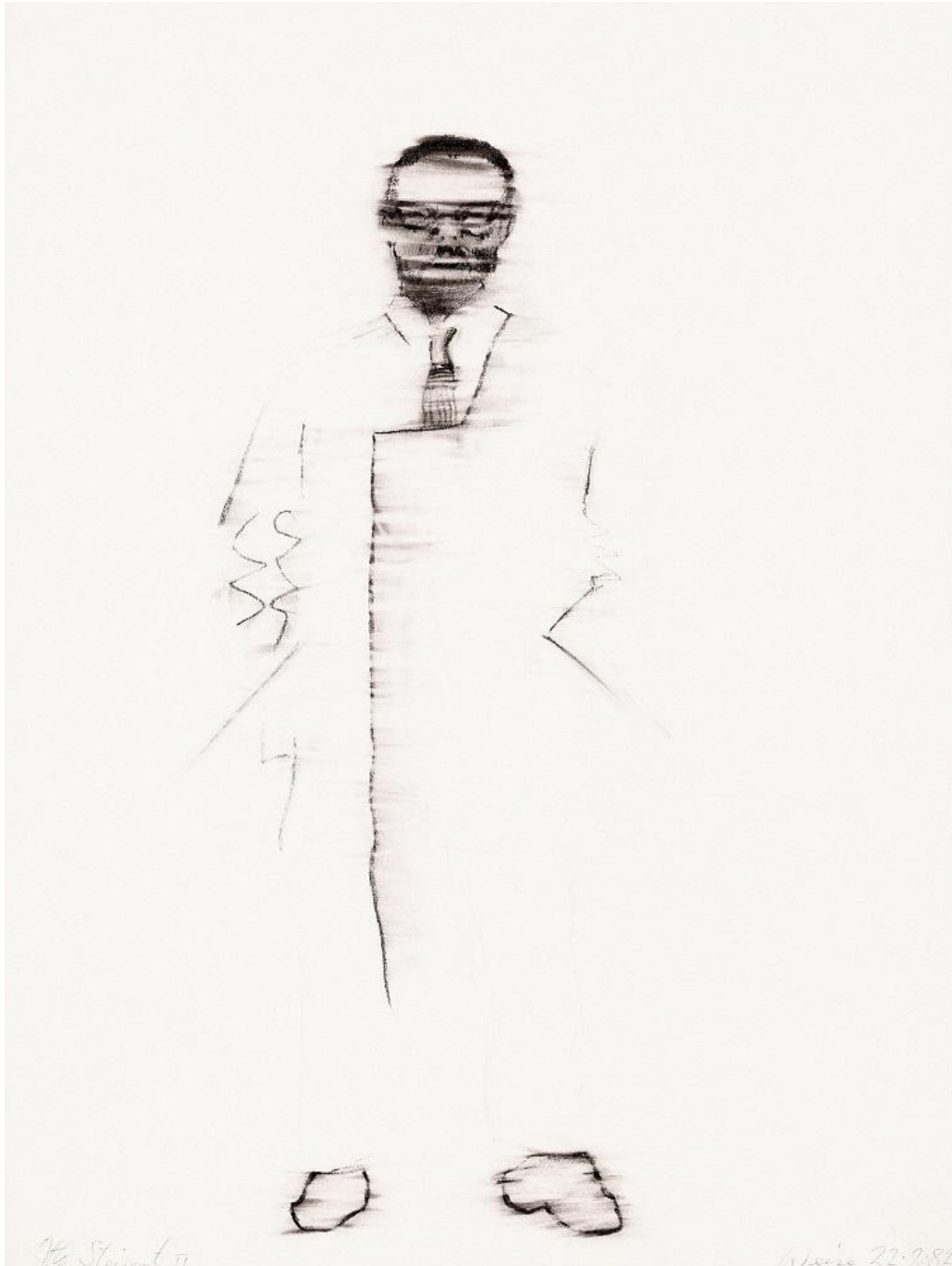
Woyzeck 4 Drawings, 11th 17th 24th January 1982, pencil on paper,
12x8in / 30x21cm each. Frankfurt Germany, (private collection).



Two Fighting Indian Xingu Women, 14th April 1982, pencil on paper,
8x12in / 21x30cm each. Frankfurt Germany, (private collection).



Otto Steinert Portrait 1, 10th January 1982, pencil on paper,
12x8in / 30x21cm. Frankfurt Germany, (private collection).



Otto Steinert Portrait 2, 22nd February 1982, pencil on paper,
12x8in / 30x21cm. Frankfurt Germany, (private collection).



Otto Steinert Portrait 3, 23rd February 1982, pencil on paper,
12x8in / 30x21cm. Frankfurt Germany, (private collection).

Drawing Epilogue.

There is a reason why these early pencil drawing portraits have been included in this book. It is mainly for the reason that I have treated these figures as landscapes. Please take note of the added paper indentations with 8H grade pencils under the dark shadings of 6B grade pencils. Main pencil grades used overall, were 3B and 3H. Other inflections were made by rubber eraser smears. These drawings were part of my first exhibition in 1982, at the Schlosspavillon Gallery, Munich, Germany.

I truly believe that any good artist, should be a master draftsman or draftswoman, skilled at drawing; proven by the pencil before anything else.

12. Exhibitions, Bibliography, Credits.

Selected Solo Exhibitions.

1985. Galerie La Grande Serre, Rouen, France.

1986. Mythorhythmic, Centre Culturel Les Archers, Cambrai, France.

1986. Centre Culturel, Gaillon, France.

1987. Transmythic Earth Exhibitions, Retrospective:

1. Australian Embassy, Paris, France,

2. Centre Culturel du CROUS, Reims, France,

3. Espace AGF, Reims,

4. Restaurant VO, Reims,

5. Cafe du Palais, Reims.

1988. Australian Embassy, Bonn, Germany.

1988. Australian Embassy, Brussels, Belgium.

1988. C.D.I. College Notre-Dame, Reims, France.

1988. Earth Church Installations:

1. Basilique St Denis, Paris, France,

2. Basilique St Remi, Reims, France,

3. Eglise, Viels St Remy, France,
 4. Eglise, Neuvizy, France.
1989. Centre Culturel Espace 13, Paris, France.
1989. Earth Music, Centre Culturel Ocre d'Art, Chateauroux, France.
1989. Sacred Earth Music, Espace Tresor, Reims, France.
1990. The Sacred - Looking Up, Arthur Rimbaud Museum,
Charleville-Mezieres, France.
- 90/91. Expositions Le Chant des Roches:
1. Espace AGF, Reims, France,
 2. Les Loges, Reims,
 3. Radio Station 93FM, Reims.
1991. Underworld Earth Works, BK Galerie, Frankfurt, Germany.
1991. L'Utopie, Espace AGF, Reims, France.
1993. Earth Spiral, CAC, Brussels, Belgium.
- 94/95. L'Utopie, Centre Culturel Ancien College, Sezanne, France.
1997. Ground Painting, CCA, Munich, Germany.
1998. LB Art Gallery, Montreux, Switzerland.
2000. Galerie Jiwini, Albi, France.
- 00/01. Galerie Out Of Australia, Toulouse, France.
2002. Earth Spirit, Centre Culturel Les Salvages, Castres, France.

2005. Distorted Nature, Ancien Temple, Lacaze, France.

2006. Nightscapes, Jam Factory, Adelaide, Australia.

2007. Nature Wide, Junction Gallery, New York City, USA.

2008. New Real Nature, Kunstverein, Buchholz IdN, Germany.

2013. 12 Months / Les Douze Mois, Mediatheque de Montreuil, Laon, France.

2013. Earth Lines - Land Art, pigments on outdoor ground earth, Sculpture Park, Cagliari, Sardinia, Italy.

2014. Draw a Thought / Dessiner une Pensee, Bibliotheque Municipale Patrimoniale Suzanne Martinet, Laon, France.

2015. Bark Paintings, Perspective Horizon Gallery, Sydney, Australia.

2015. Ground Paintings, Perspective Horizon Gallery, Sydney, Australia.

2015. Ground Paintings, Webster Art Gallery, Los Angeles, USA.

2016. Ground Paintings, Transient Land Art Gallery, Melbourne, Australia.

2016. Land Art Light Box Exhibition, Warehouse 80, Sydney, Australia.

L.A.M.P. Land Art Multimedia Project: large-scale transparencies exhibited on translucent white surface with internal incandescent light source.

2017. 70th Exhibition Anniversary and Earth Art book presentation.

Warehouse 80, Sydney, Australia. L.A.M.P. Land Art Multimedia Project:
large-scale transparencies exhibited on translucent white surface with
internal incandescent light source.

Selected Group Exhibitions.

1982 to 84. Schlosspavillon Gallery, Munich, Germany.

1987. Grande Prix de France des Arts Plastiques, Ancien College, Reims, France.

87/88. Common Ritual / Rituel Commun Exhibitions:

1. Australian Embassy, Paris, France,
2. Galerie La Lisiere, Reims, France,
3. Galerie Clin d'Oeil, Toulouse, France.

1988. Grandeur Nature, SABC Centre d'Arts Plastiques, Clamart, Paris, France.

1989. Installation THNO, Le Chant des Roches, Sculpture Park, Tinos Island, Greece.

1992. Sun Earth, Centre Culturel Co-Temporaire, Troyes, France.

1993 to 98. Galerie Ligne Roset, Reims, France.

2000. Parc des Expositions, Caen, France.

2000. Art Passions, Galerie d'Art, Boissezon, France.

2001. Earth Spirit / L'Esprit de la Terre, CCI, Castres, France.

2002. Earth Spirit / L'Esprit de la Terre, Centre Culturel Les Salvages, France.

2003. Earth Spirit / L'Esprit de la Terre, Chateau, Hotel de Vile, Brassac, France.

2004. Nature Nature, Sculpture Park, Lac du Merle, France.

2005. Installations, Sculpture Park, Brassac, France.

06/07. Galerie Ligne Roset, Reims, France.

2007. Where To Now?, Artist's Space Gallery, New York City, USA.

2009. Earth Spirit / L'Esprit de la Terre, Conservatoire, Laon, France.

2014. Earth Spirit / L'Esprit de la Terre, Centre Culturel Le Mail, Soissons, France.

2016. Sculpture Park 2016 edition, Bindarri National Park, Australia.

2017. World Nature, Kingston Art Gallery, New York City, USA.

L.A.M.P. Land Art Multimedia Project: large-scale transparencies exhibited on translucent white surface with internal incandescent light source.

Selected Bibliography.

1986, October. Exhibition catalog. Gerry Joe Weise - Mythorythmic.

Centre Culturel Les Archers. Edition Les Archers, Cambrai, France.

1987, September/October. Exhibition catalog. Gerry Joe Weise -

Transmythic Earth Retrospective exhibitions. Articles by Jean-Marie Le

Sidaner and Gerry Joe Weise. Centre Culturel du CROUS. Edition

Antigone, Reims, France.

1987, December. Artension art magazine, N#1. Gerry Joe Weise au

CROUS by Jean-Marie Le Sidaner. Paris, France.

1988, February. Artension art magazine, N#2. Rituel Commun / Common

Ritual - Gerry Joe Weise and Jon Cockburn by Jean-Marie Le Sidaner.

Paris, France.

1988, May. Philosophy book. Flache Livre de Poche, N#1, Michel Butor

special. Illustrations by Gerry Joe Weise. Edition Arthur Rimbaud

Museum Library, Charleville-Mezieres, France.

1988, May. Exhibition catalog. Grandeur Nature. Centre d'Arts Plastiques

Clamart. Edition SBAC, Paris, France.

1988, September/October. Art Line magazine. Australian Artists in Paris

by Andrew Nuti. AGP Press, London, England.

1989, February/March. Exhibition catalog. Gerry Joe Weise - Music.

Article by Ludovic Gibsson. Centre Culturel. Edition Ocre d'Art,
Chateauroux, France.

1990, January/February. Artension art magazine, N#13. Gerry Joe Weise
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Credits.

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