lightsite

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contents

lightsite

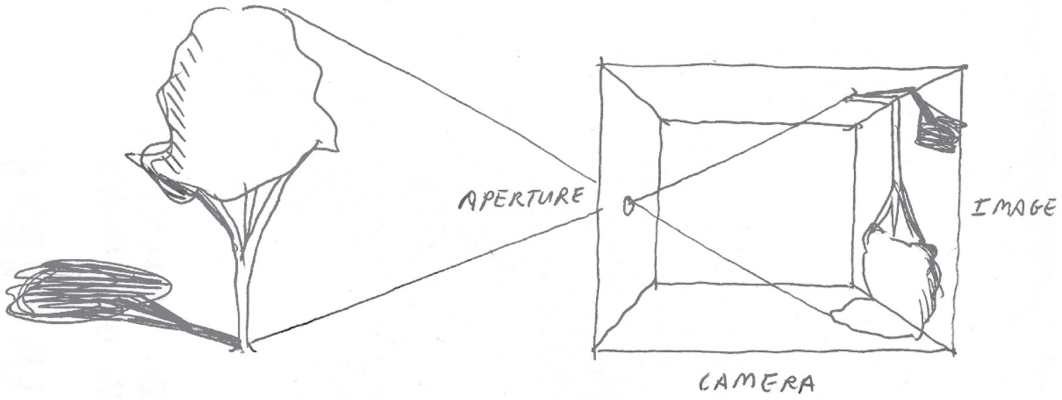
Lightsite is a room-sized pinhole camera which has been transported to a number of locations throughout the south of Western Australia. *Lightsite* was conceived as a way to celebrate a variety of individuals and their families, who have a very strong sense of connection to the landscapes in this region. The project documented herein was completed for "Hotspot" a cultural project initiated by Mix Artists Incorporated for the 2006 Perth International Arts Festival. The photographic works illustrated in the following pages were exhibited in regional centres throughout Western Australia during 2006, and continuing into 2007.

Lightsite: landscapes as pure light

The word "camera" comes from the Latin word for "room" and like all photographic pin-hole cameras *lightsite* is completely dark except for a simple, small hole (about 10 mm diam') in one wall, called the "aperture." There are no lenses or mirrors, just a small hole and a dark room. The room is not actually dark because a remarkable amount of light enters the room through the aperture and 'projects' itself onto the white walls and ceiling of the interior, creating a full colour image of the outside world. Because light is reflected off objects outside and then travels in a perfectly straight line through the aperture, this image is inverted and flipped sideways. The camera is room-sized because I specifically wanted to put people inside it. It also does not have a floor which enables it to be built over whatever plants or objects exist on the location it is built.

One of the main objectives of *lightsite* is to create a new type of image of people and their places by combining the two most common ways that we represent landscapes. One of these ways is the landscape photograph we take of a beautiful scene – this is like the tourist's snapshot. The other common way is not actually a picture but more like a mind image, or a feeling one has for a special place – this is something that can't usually be expressed through visual means.

Lightsite tries to combine this *feeling* for place and the scenic picture of that place into the one image. One of the most rewarding aspects of *lightsite* for me is the


APERTURE
IMAGE
CAMERA

reaction that local people have when they enter the room and find *their* landscape revealed as just pure light. The most successful images, I believe, are the ones where their close friends or family are standing within that landscape and they too are projected into the image in the camera.

Lightsite: theory and representation

While *lightsite* is a celebration of connectively between people and place, it also seeks to contribute to contemporary landscape theory. Recent landscape theory tends to sediment the notion that human understandings of landscape fall into two distinct, diametrically opposed understandings: "landskip" versus "landschaft". Landskip corresponds to the pictured landscape, or framed scene (for example, the tourist's snapshot discussed above). This type of landscape representation is derided by contemporary theorists who claim that its preoccupation with visual phenomena leads to superficial understandings of landscape, or "scenography." Landschaft on the other hand refers to an immersed state of inhabitation such as that experienced by farmers and those that work the land. The representations of landscape for these individuals, it is argued, are primarily non-visual; they take the form of vivid mental pictures, or eidetic images.

It is a mistake to assume that those that work the land do not also value the purely visual aspects of their landscape. So *lightsite* was conceived as a means of fusing this dichotomy between the eidetic and the scenographic - combining both understandings into one 'image form.' For example, in "The Light of Gairdner 2" (page 28) the camera is constructed over a barley field during harvest. The recorded image shows Harvey Lynch standing within the immediate site (the barley) along with the surrounding external view of his brother and their harvester. In this way the experiential, the personal and the scenic aspects of landscape are collapsed into one image.

The idea of the work is to help the viewer/occupant reflect on his/her own relationship to landscape. Landscapes are increasingly being viewed as pleasant scenes captured by cameras. But the conventional camera separates the viewer from a more direct experience of that landscape. *Lightsite* places the viewer inside the camera, reminding him/her that landscapes are constructed through the agencies of light *and* personal interpretation.

peopled sites

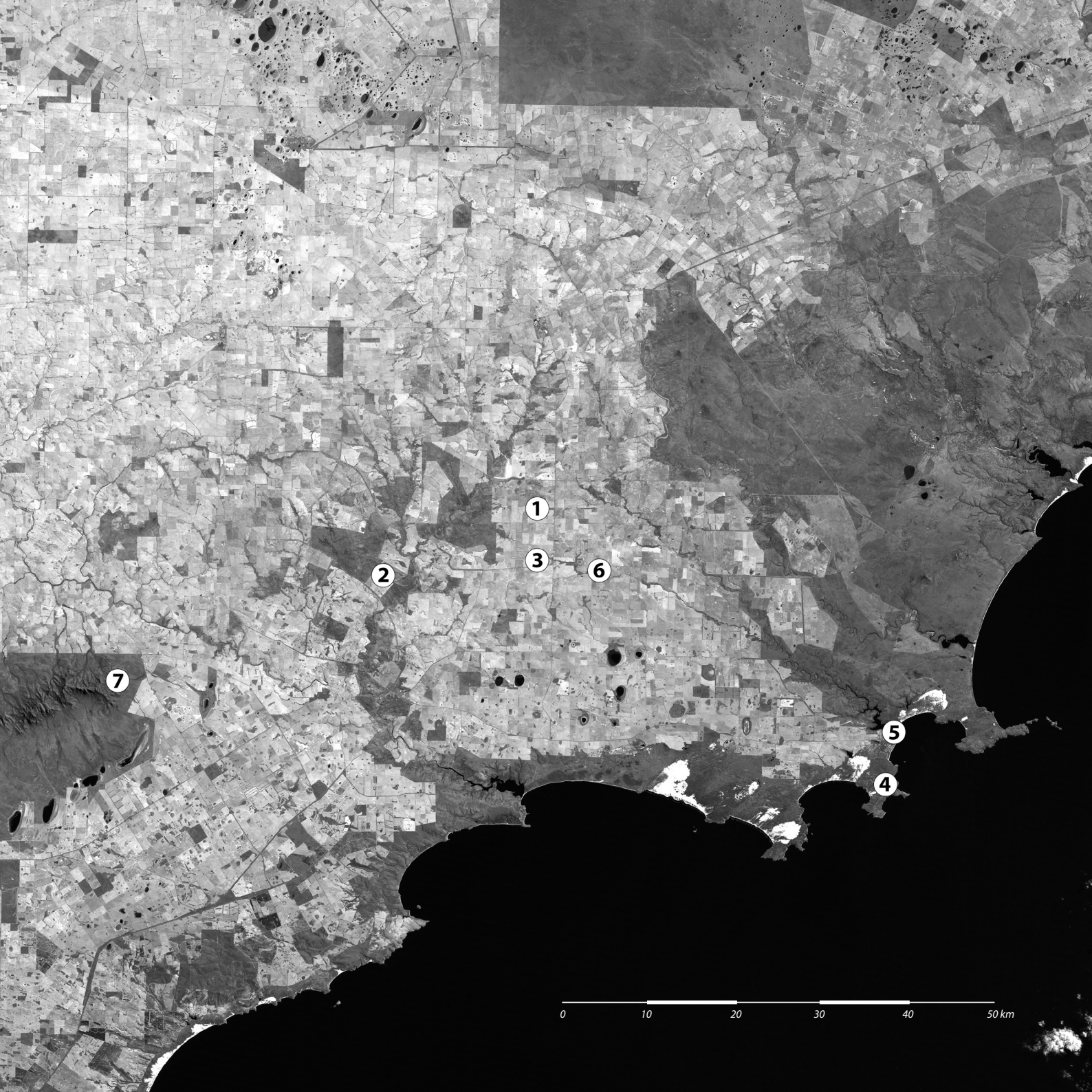
In the south of Western Australia is a region of distinct biological and cultural character. Circumscribed by the localities of Bremer Bay and Jerramungup and the natural reserves of the Stirling Ranges and the Fitzgerald River National Park, is the Fitzgerald Biosphere Reserve - a UNESCO-ratified region that has immense human and natural history. In the last 60 years this landscape has experienced massive change. Now, this area is the focus of Gondwana Link, a major (continental scale) revegetation program which aims to reconnect country to restore ecosystems and biodiveristy across south-western Australia. Within this, Gondwana Link recognises the value of cultural history and shared experience, for the benefit of farmers and the environment.

I grew up on a farm in what is now the Fitzgerald Biosphere Reserve from 1963 to 1976. I am passionate about the history of the area, including its indigenous history. My aim is to create new representations of this cultural and biological landscape with particular focus on the connectivity people feel for their landscapes. With the help of many assistants I assembled *lightsite* in six different locations* in the Biosphere Reserve and photographed people with particularly strong connections to each site.

The Peopled Sites are (in chronological order):
1. Ian Weir at Gairdner (initial test images);
2. Nathan McQuoid, Gillian (Jill) Craig, Andy Chapman and Helen Taylor at "Nowanup" the Greening Australia owned property at Corackerup;
3. Harvey and Allan Lynch at "Coonawarra Estate", their farm at Gairdner;
4. Barbara Miller at "Content Too", Point Henry;
5. Jack Morris, Rhonda and John Ford, Karl, Monique, Jessica and Jake Ford at Bremer Bay.
6. Ian, Stuart and Jacob Mangan at "Glen Shiel", Gairdner.

Facing page: Satellite image of the Fitzgerald Biosphere Reserve. The dark grey areas are natural vegetation and the light grey are farmlands.

**lightsite* was also erected in Albany, WA in February 2006 and at the WA Museum (Perth), April - May 2007 for the Hotspot Cultural Project exhibitions.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time alone

The Jerramungup Land Settlement Scheme initiated in 1955 saw the development of 133 farms, each of around 3000 acres in area, each with an identical house, shearing shed and shearer's quarters. Many of these homesteads are now vacant due to the amalgamation of farms to increase profitability. *Time Alone* was taken in one such vacant homestead. The last resident, a widow, passed away here. Her body was found two weeks later. The sense of loneliness is palpable.

The initial idea for *lightsite* was to convert the shearer's quarters (shown below) into a camera and transport it throughout the district using it to photograph its journey and local residents. *Time Alone* is part of the initial series of images taken to test this concept. (Computer software was not used in the creation of these images).

Time Alone

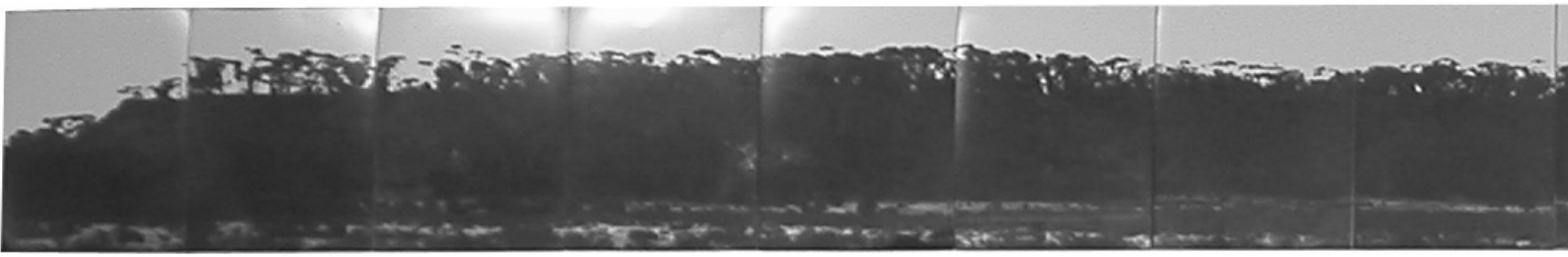
Lightsite test image

five minutes at nowanup

This image celebrates the Friends of the Fitzgerald River National Park - a group of amateur and professional botanists and zoologists whose passion is the biota of the Fitzgerald Biosphere Reserve. This UNESCO-recognised region lies between the southern Goldfields of Western Australia and the Stirling Ranges in the south of the state. It extends along 250 kilometres of coastline and covers an area of some 1.3 million hectares. It is a region internationally renowned for its species richness, yet paradoxically, its biota is considered to be relatively unknown.

The "Friends of the Fitzy" seek to remedy this lacuna of knowledge. A few of their members are photographed here at "Nowanup" the Greening Australia owned property, north-east of the Stirling Ranges, where they gathered in November 2005 to assess the natural revegetation of degraded farmland.

The subjects in *Five Minutes at Nowanup* are:
Inside *lightsite*: Gillian (Jill) Craig, botanist, and Andy Chapman, zoologist.
Outside *lightsite*: Helen Taylor, amateur botanist and Nathan McQuoid, Greening Australia botanist.



Corackerup Breakway
Assembled black and white photographs, 325 x 25.5 cm

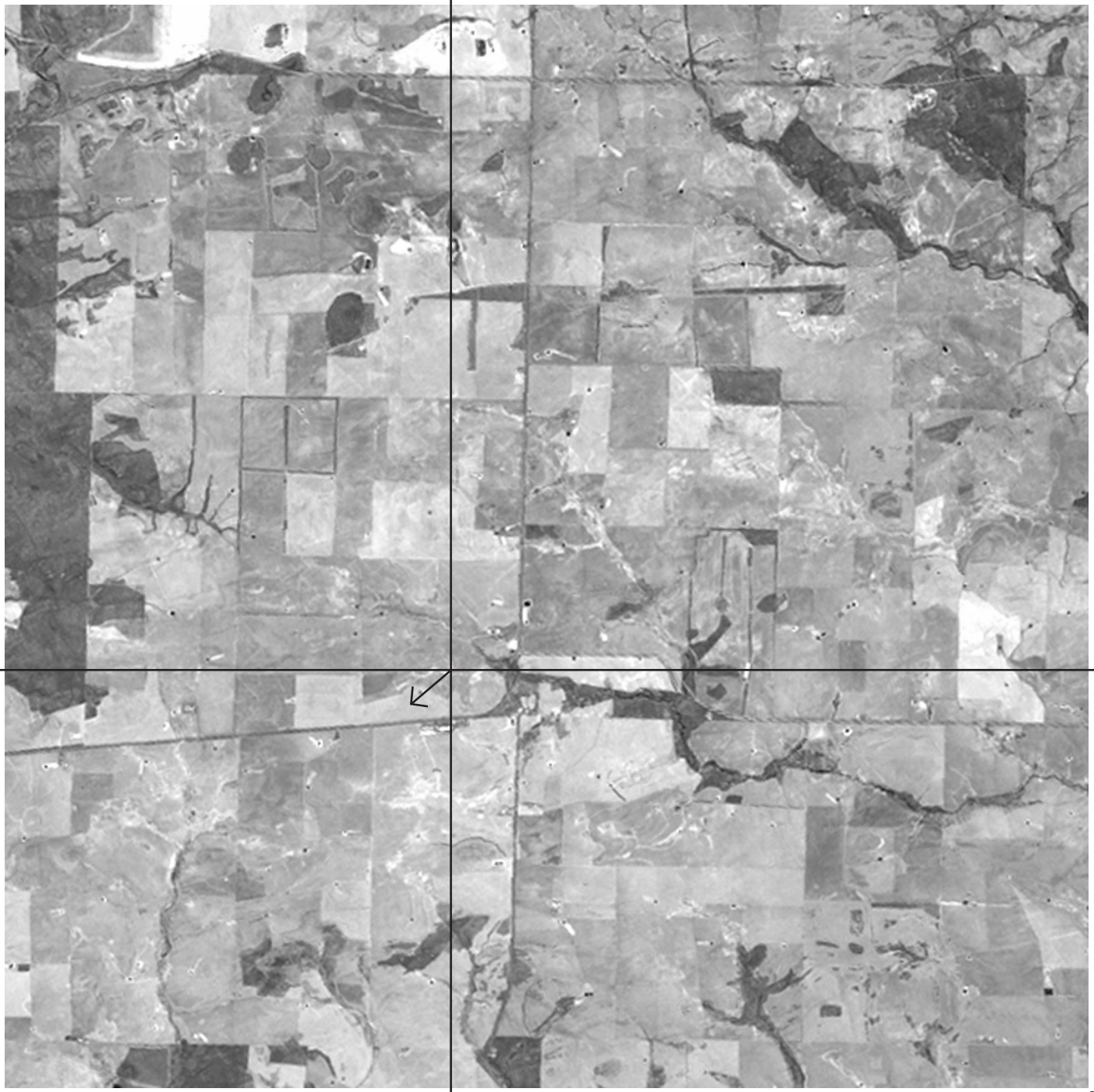
Five Minutes at Nowanup

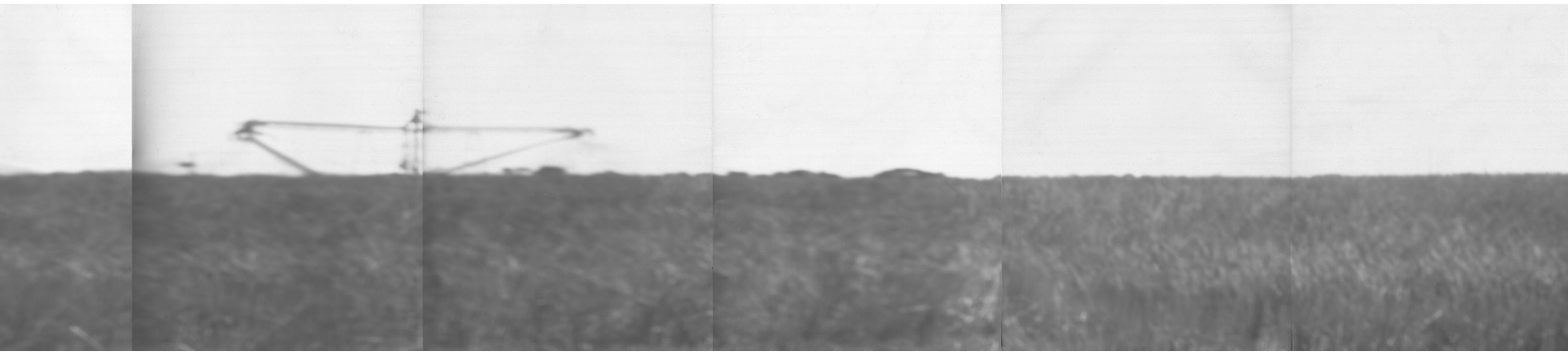
Self Landscape - "Hotspot"
Image of the artist at Nowanup with light writing

the light of gairdner

Harvey and Allan Lynch lost their father Frank in a crop dusting crash five years ago, when they were 18 and 15. They now manage their Dad's 6000 acre farm and are photographed here at the time of their barley harvest. *The Light of Gairdner 2* features their new 'CASE' harvester, and in the distance, the grain silos of Gairdner.

The subjects in *The Light of Gairdner 1&2* are:
Inside *lightsite*: Harvey Lynch;
Outside *lightsite*: Allan Lynch





The Gairdner Silos
Assembled black and white photographs, 280 x 25.5 cm

The Light of Gairdner

The Light of Gairdner (inverted)

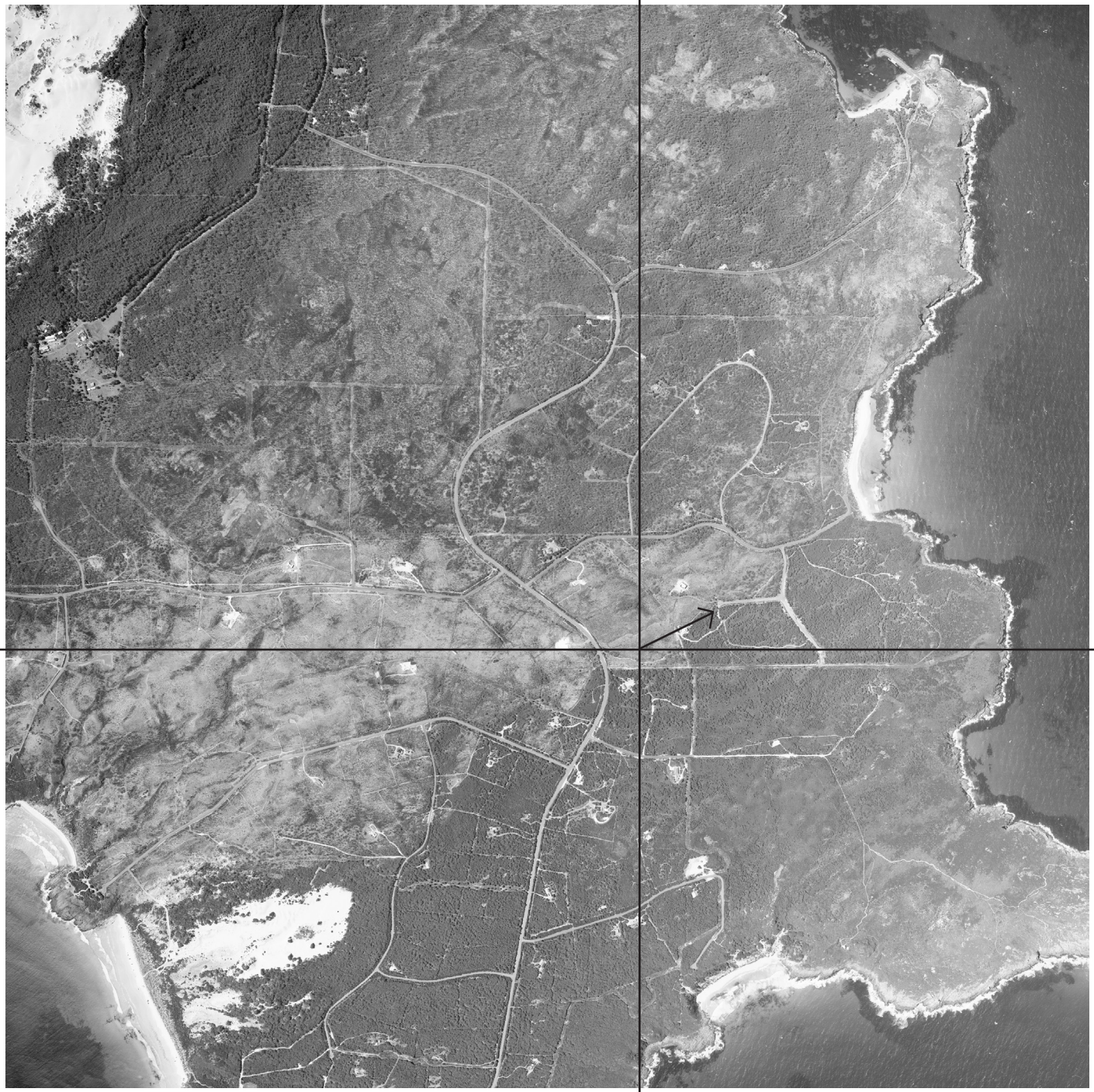
The Light of Gairdner 2

The Light of Gairdner 2 (inverted)

barbara at ‘content too’

When you get amateur botanist Barbara Miller talking about the plants around Bremer Bay, she will reveal to you that her dream is to document every single species before she dies. Barbara’s local knowledge surpasses that of professional botanists who will regularly defer to her. For many years ‘Barb’ has displayed monthly notice boards in the local General Store to inform locals and visitors which plants are flowering each month.

Barbara is photographed on “Content Too”, a 4 ha property on Point Henry, Bremer Bay, where she has identified over eighty species of plants.



Barbara at Content Too
Five minute exposure

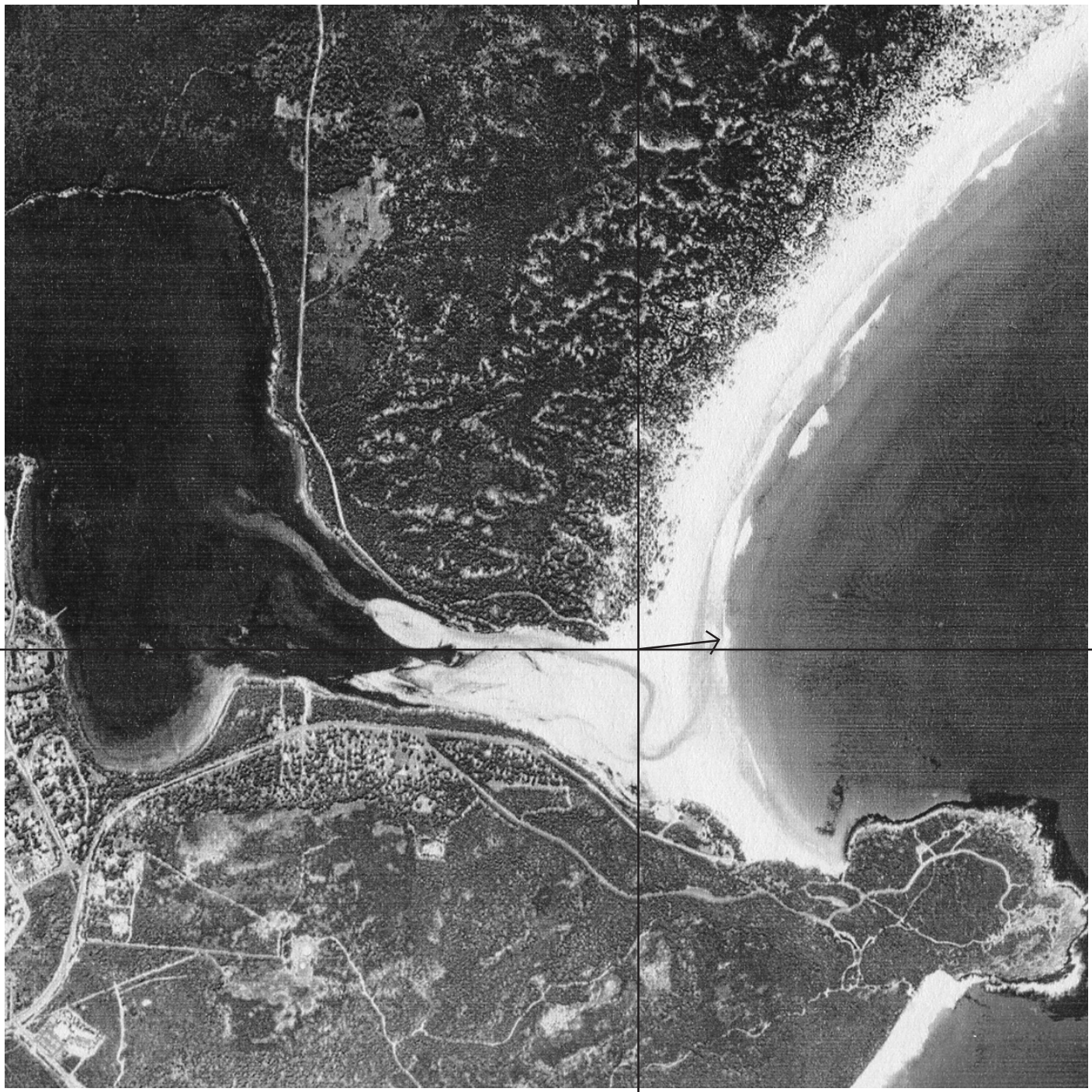
*Barbara at Content Too (*inverted)

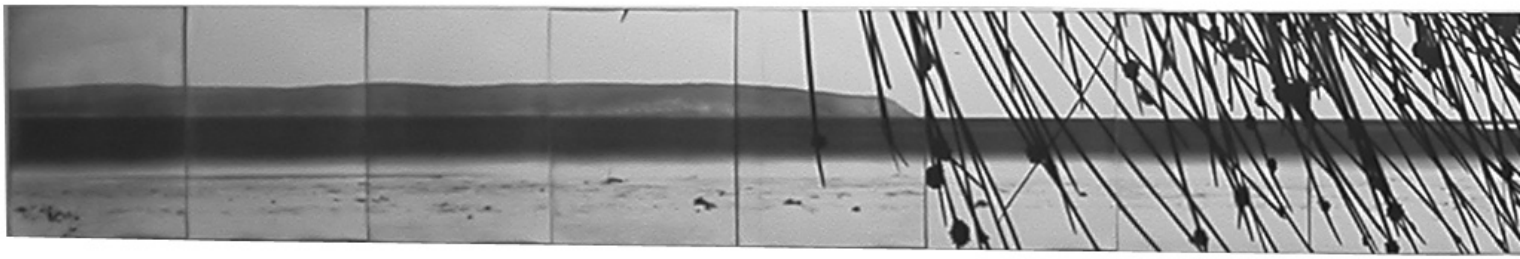
jack's bay (the architecturalisation of memory)

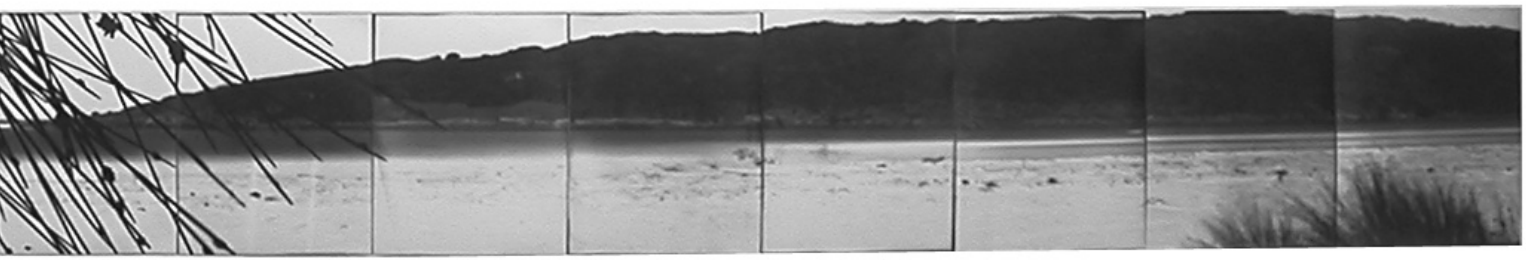
Jack Morris began fishing at Bremer Bay in 1951 and held the sole professional fishing license there for 37 years. Jack and his family lived in a variety of sites around the mouth of the estuary, finally settling near to where these images were taken. Jack, who is now 87, returned to Bremer Bay following the recent death of his wife. He now lives alongside his brother and near to his daughter Rhonda. Four generations of Jack's family are captured in *Jack's Bay.* (pg. 38)

The title, in parentheses, is inspired by the remarkable stories Jack told me during the one and a half hours it took to take the photographs.

The subjects in *Jack's Bay* are:
Inside *lightsite*: Jack Morris, retired fisherman.
Outside *lightsite*: Jack's daughter Rhonda with her husband John Ford; Jack's grandson Karl with his wife Monique and their children Jessica and Jake Ford.







Jack's Bay
Assembled black and white photographs 325 x 25.5 cm

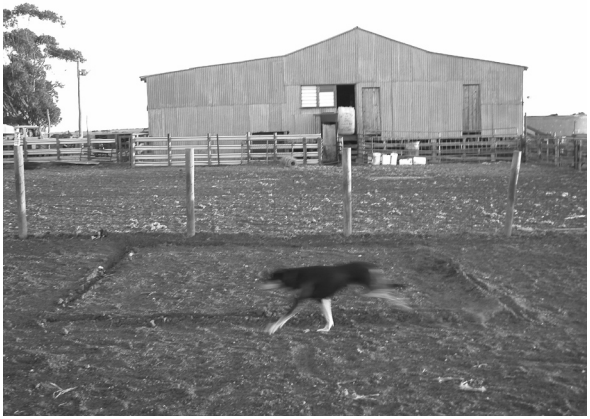
Jack's Bay (the architecturalisation of memory)

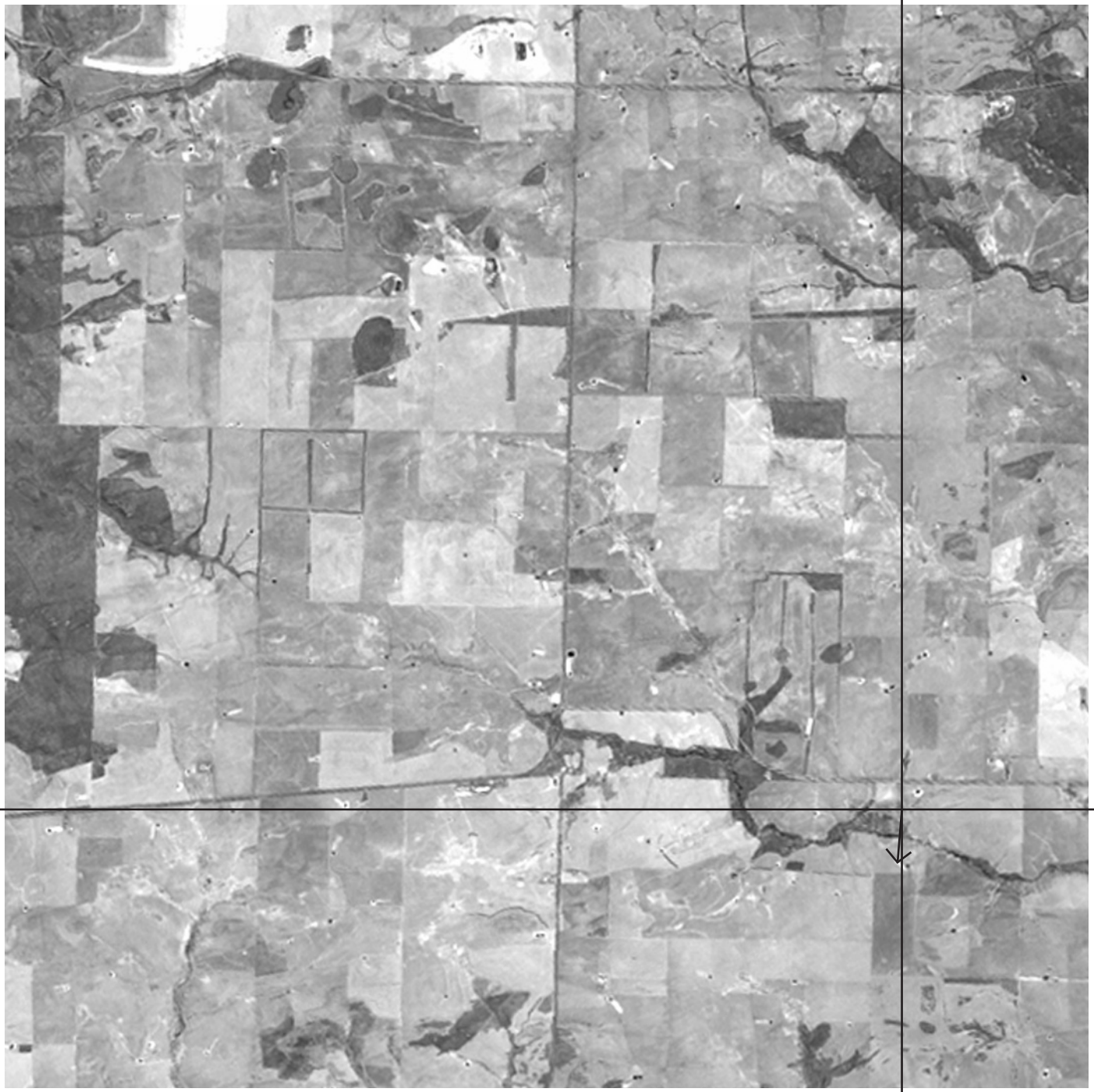
Jack's Bay (the architecturalisation of memory) inverted

working sheep at 'glen shiel'

This image celebrates Ian Mangan and his family on "Glen Shiel", Gairdner, where Ian has farmed since 1958. Glen Shiel was developed as part of the 1955 Jerramungup War Service Land Settlement Scheme, the last and largest war settlement scheme in Australia. This project saw the development of 133 farms spread over an area of 240 000 hectares (600 000 acres). Ian at 82 is the sole remaining first-settler still actively farming in this district. But today many farms are being amalgamated to ensure profitability and Ian has just sold Glen Shiel to his neighbours.

The subjects in *Working Sheep at Glen Shiel* are:
Inside *lightsite*: Ian Mangan, farmer.
Outside *lightsite*: Stuart (son) and Jacob Mangan (grandson).





Working Sheep
Assembled black and white photographs, 325 x 51 cm

Working Sheep at "Glen Shiel"

Working Sheep at "Glen Shiel" (inverted)

a call to action: themes and significance for art practice in biodiversity hotspots

This essay is compiled and edited from a presentation to the Perth International Arts Festival symposium, "Hotspot", held at the University of Western Australia's Albany Campus on the 15th May, 2005. My address to that audience included a discussion on the possible ways artists might engage with the ecological and cultural aspects of the Great Southern region, and in particular, in the Fitzgerald Biosphere Reserve. The main purpose of the presentation was to define a role for art practice as a means to develop new understandings of the cultural and ecological landscapes of the Great Southern. I sought to position art practice as an active participant in cultural development working alongside science – where poetic interpretation is equal in status to empirical measure. The *lightsite* project was conceived six months after this presentation.

As an architect and an artist, I have been working in the Bremer Bay - Gairdner district for the last 10 years. I have returned to the landscape where I spent the first 12 years of my life because I find that it offers such an incredible range of creative possibilities. It is not necessarily the most biodiverse place on earth, and it may not be one of the most threatened biological systems, but the main thing I want to get across today is that *we are actually present*. We have the opportunity to influence human relations with this landscape through the creation of new understandings. For where biodiversity loss has occurred in other landscapes throughout history we, or people with our sensibilities and capabilities, were simply not present. I believe the significance of our circumstance cannot be understated. In our time, not only do we have many professionals that know about landscape processes and biodiversity, but we have artists as well.

The other thing I want to get across today is the important role that art practice can take on in this landscape. I am not going to say in *restoring* it back to something, I am just going to bring out into the open some opportunities that it presents for art practice. By 'art practice', I mean from literature right through to architecture, which is the most compromised of all the art forms because it has to be so functional.

Representation and knowing

Now let us re-consider some of the biological facts and figures of the Great Southern, which we have heard quite a bit about today. There are about 300 000 plant species on earth, 8451 in Western Australia. In the South-west Botanical Province, there are 5710 native species counted to date. Seventy-nine percent of these species are found nowhere else on earth.

Now this is all actually meaningless data unless you are an expert and can view it in relationship with other data. The problem with such information is two-fold. Firstly - and I think this is important for us as artists to understand - the scientists themselves are highly dissatisfied with this data because it fails to express what they feel is occurring in our landscape. Secondly, the data is so abstract when viewed by non-scientific eyes, that essentially it is meaningless.

This representational lacuna has been the focus of a conversation I have had with Keith Bradby (the head of Gondwana Link) over the last few years. To give you some idea of Bradby's growing perspective, he is excited about the prospect of *musicians* working in this landscape. Bradby reports that orthodox science is having great difficulty in making sense of the incredible fluidity and diversity in this landscape. In his presentation earlier he discussed the hybridisation of Grevilleas and eucalypts. These plants 'get it on'. They 'get it on' all the time with each other and they hybridise and they manifest this incredible fluidity. Science is having a nightmare of a time trying to categorise them because the art of taxonomy necessitates their separation into distinct groups. But we don't have to worry about that in art practice. We can still deal with fluidity and subtlety while the botanists are compromised, in their case, by what you might call the function of their science.

The South-west Botanical Province is listed by Conservation International as one of the worlds 34 biodiversity hotspots: an area of significant biological diversity that is under threat from non-sustainable human intervention. I acknowledge that this Symposium's theme of 'Hotspot' addresses much broader implications than that of biodiversity *per se*, for it is related to culture and a myriad of other interpretations - but getting back to biodiversity for now, the noted botanist J.S. Beard discusses the South-west Botanical Province in relation to other hotspots throughout the biosphere. He summarizes, that when compared with all other hotspots, "the Southwest Australia Hotspot is one of the least threatened of the

hotspots…" He concludes: "[it] could indeed become one of the best protected top-priority ecoregions on Earth."

Beard suggests that the other hotspots do not offer the same opportunities as the one within which we inhabit. We can make a contribution through conservation activities such as the revegetation program of Gondwana Link. But let us bear in mind that this landscape we are attempting to save has not yet been understood. We must remind ourselves that art practice is potentially as valuable to this landscape as land care and conservation programs.

The role of art practice

So let us focus on what art practice can do. I am here today to bring into the open a whole range of artistic opportunities. As artists it is critical that we think beyond the idea that art is a way of softening the world, of embellishing its hard edges. For art practice is now being called into action by the scientists, who have hit a wall saying "we have got this classification, this nomenclature system that essentially comes from another landscape - a European landscape - and we are trying to face that up to this incredibly fluid, amorphous, constantly moving place and it is not working."

A lot of what I hear here today from the other speakers reinforces the concept that the earth is 'heavy.' Conservation politics, for example, plays on the guilt that we feel for the ultimate crime, which is the loss of a species. That's a pretty heavy thing to have that sense of guilt. A lot of the farmers out in this region are being blamed for the land degradation that's leading to salinity - of course it has nothing to do with them individually, and they certainly weren't at fault. It was a movement. The million acres a year project, for example, was a product of the times; it reflected society's values at the time. If you really want to make a difference in this region now you have to motivate society to go and make another change to that landscape. Not necessarily return it back to something, but change it again.

So the Earth is heavy. The gravity of biodiversity and how to manage it, the guilt of lost species, conflicts over land ownership, 'the hard job ahead.' What we project onto this earth is the sense that it is a heavy, problematic thing. But should these conditions weigh down the art practitioner? Shouldn't we be engaged with the *production* of meaning rather than be a victim of it.

In seeking sufficiently agile systems of communication and expression, spoken word traditions offer an insight. The spoken word tradition is so often considered to be less truthful than the written word, a less accurate means of transferring knowledge. The denigration of the spoken word by written word parallels the denigration of poetic interpretation by empirical science.

We (Europeans) misunderstand spoken word communication to be akin to "Chinese whispers" - the innocent game from primary school where we whispered a statement around a circle of classmates. The spoken word, however, is no such thing, and believing so nullifies the central structure of aboriginal culture. The spoken word is, I argue, an incredibly rich way of transferring information that in many ways surpasses the communicative power of the written word. Why is it rich? It has theatre; it has great stories, events and characters which are all enacted out in the landscape - a really wonderful way of communicating infomation so that that it is not going to get lost. The theatre and the enacting and so on - it is our role as art practitioners to now think of ways to get that into our creative work.

The earth as light

So, I am arguing for a sense of the "Earth as light". I am saying that the Earth has never before in history been conceived as being as heavy as it is right now. But I think that artists, rather than getting caught up in all that despair, can think of the Earth as light and our representations of it as being 'animate' and 'fluid' and more lively, rather than always working in resistance. Personally, I have never gone and protested against the logging of old growth forests. My action was to buy my PhD study site at Bremer Bay and I am now working on aspects of landscape perception. As an architect I have had a simple realisation: that buildings are not actually designed on landscapes, they are designed on maps. And so I am pursuing a new discipline, which I call "interpretive cartography," wherein I am seeking to develop site-specific landscape representations. My aim is two-fold. First, the representations - drawings, maps, photographs and models - contribute to the knowing of local landscapes by revealing otherwise unseen conditions. Second, they form the basis or 'new ground' upon which architectural design is founded.

My motivation for my PhD thesis is the incredibly unique characteristics of the Bremer Bay and Point Henry area, the coastline, and the associated culture

around there - particularly the war service farming region which I find to be a most remarkable cultural project. I witnessed as I was growing up the extreme contrasts between the cultural and biosphysical landscapes of the region. The 133 farms which were all absolutely identical - every house, every shearer's quarters, shearing shed and sheep yards. Every farm was 3000 acres and the whole project covered something like 600 000 acres. That is a very powerful landscape. Such an incredibly monothematic programme, probably one of the largest holistic modernist projects ever accomplished on earth. There have been larger land clearing projects such as the gridded plains of North Dakota but that repetition did not extend into the houses and infrastructure - they did not have the monothematic architecture to go along with it. Whereas here, you have mass repetition on the one hand, and on the other, this incredible biological differentiation – the biodiversity.

I believe that this incredibly unique place demands incredibly unique…everything: architecture, art, performance, narrative etc. In order to achieve new understandings we have to be highly critical of the means that we use to represent landscape. We should not use stereotypical means of representation and expect non-typical results. We have to open up the aperture through which we see that landscape, so that that landscape can reveal itself to us.

Loss

A major theme of the speakers here today is 'the loss of landscape', 'the loss of biodiversity.' However, "loss" with respect to art practice in threatened landscapes, has another meaning. By way of example, it has been proposed for the last five years, that a major highway be built through the Fitzgerald River National Park (FRNP), from Hopetoun along the coast to Bremer Bay. This would, no doubt, be a wonderfully scenic road and it could be argued that it wouldn't do much damage to the landscape if it was well planned.

However, I believe that the most important thing that would be lost would not necessarily be a few plants and a few habitats and so on; the most important thing that would be lost is the loss of that landscape's ability to contribute to our knowledge, indeed to our consciousness. In terms of resources, the FRNP is as much a *perceptual* resource as it is a biological one. As such, it demands that we explore new means of representation. If the scientists can't map it and they spend all their time there, then what are we going to do if we take our standard

means of representation to a place like that. Just like the scientists, we will hit a brick wall. So the reason I am saying that it is a loss, is that people will start inhabiting the landscape through the same heavily mediated means that they use for inhabiting all landscapes now, which is basically the windscreen of the car and the tourist's camera. So from an art practice point of view that is the thing that is lost. You have got this remarkable perceptual resource and its in danger of being interfaced with standard stereotypical…everything roads, cars, houses, photography and so on.

Place or discipline?

This brings me back to the role of art practice - where does it actually fit in amongst all of these concepts? If what we can do as artists is contribute to the understanding of the landscape, then how do we do that without getting caught up in the gravitas that accompanies a threatened biological and cultural condition? The answer relies on a degree of faith in reciprocity: that our actions will have a positive effect though it may be far from direct. Our efforts, I suggest, should *not* be directed at effecting change in a place, but rather, to making a contribution to our own discipline. We should address our discipline, not our subject!

In 'Hotspot' we have so many rich themes, many of which are so intense they are almost palpable: biodiversity; the war service land scheme; the million acres a year programme; the Gondwana Link project, the inadequacy of scientific measure; the Festival of Perth theme of "Earthly Pleasures." Themes provide one degree of separation from the subject: a necessary distance to gain perspective and enable action. Because themes lie between our subject *and* our discipline, the efficacy of our work can be channelled in both directions, contributing to both.

Writer Kim Scott, who received the Miles Franklin Literary Award for his novel *Benang* is an example of an artist who has contributed to his discipline, but whose work is strongly influenced by place. Scott, a Noongar, grew up in Ravensthorpe and the northern end of the FRNP. This landscape and its people are subtly fictionalised in Scott's novel. Scott essentially acts as a medium through which the local landscape and his indigenous story was transferred or transported using the vehicle of literature. Scott didn't make, or seek to make a direct contribution to Ravensthorpe or the FRNP, but in 'tuning in' to that landscape,

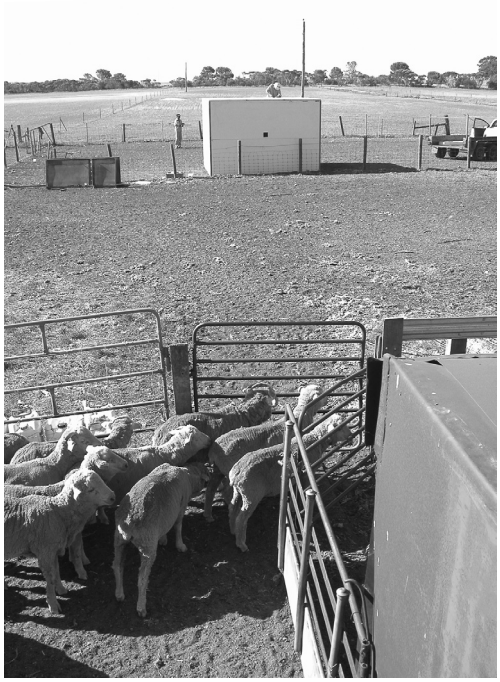
he has contributed, as his award attests, to his discipline and his art form. Ultimately what I am saying is that I don't think Bremer Bay, for example, needs great architecture, and it doesn't need great landscape representation. But landscape representation and architecture need the great place which is Bremer Bay. We can, to some degree be self-indulgent and say that "here is my discipline and I can contribute to *it* through all of these themes" - that is one way to keep it light. Keep it light rather than desperately trying to make, or effect change in the landscape. If we wanted to effect direct change we would be driving the direct seeder (full of native seeds). But our role is different because we have, I suggest, a responsibility to our discipline.

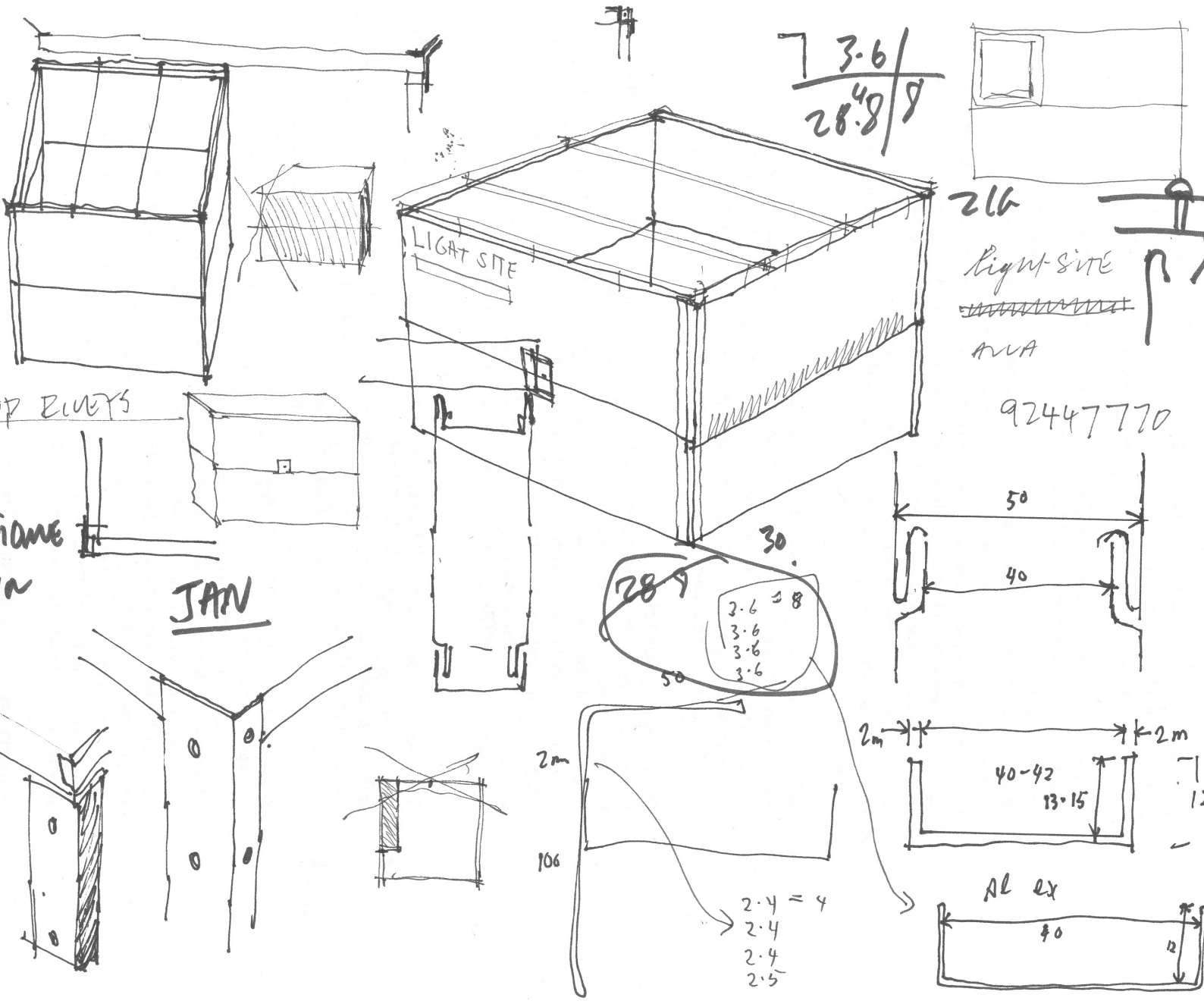
When we think in terms of discipline we aspire to contribute to a much broader audience than the local one. The biosphere reserve context itself is a global context, and similarly we should seek to make a contribution to our discipline internationally. This is entirely achievable given the material we have to work with, which is as rich as it is unexplored.

making lightsite

Lightsite is constructed from 50 mm thick lightweight 'freezer' panel and is designed to be flat-packed on a trailer for transportation. Its dimensions are 3.6 x 3.6 m square x 2.4 m high. The aperture is a mechanism taken from a 5 x 4 inch view camera with the lenses removed. A simple hole in a sheet of aluminium foil was used when this failed.

The colour images recorded inside *lightsite* were taken with an old 35mm SLR camera on a tripod. I call this the 'witness camera.' All of these exposures where five minutes long using *Provia* transparency film. The large format black & white images range from two, to five minute long exposures, achieved by mounting up to 32 sheets of 8" x 10" photographic paper directly onto the internal rear wall of *lightsite.* The correct exposure times were achieved by converting lightsite into an on-site darkroom with processing chemicals. This led to some aberrations and some total disasters - but in risk lies fortuity.

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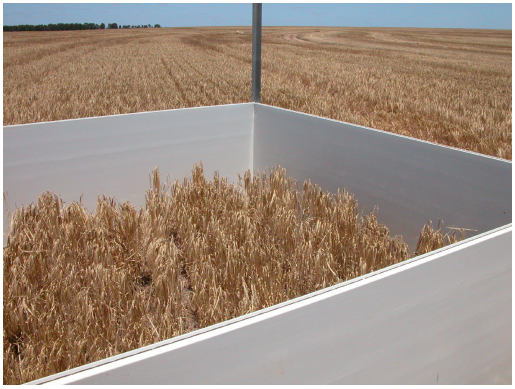
Making *lightsite* for *Five Minutes at Nowanup*, November 2005

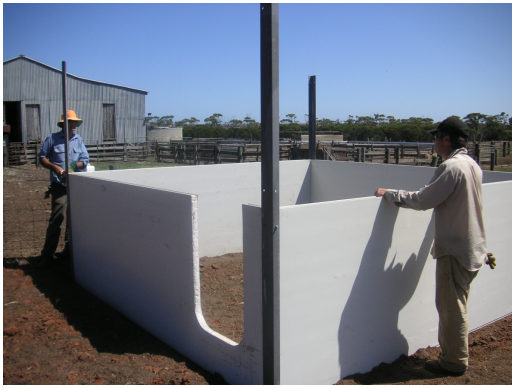


Making *lightsite* for *The Light of Gairdner*, December 2005



Making *lightsite* for *Working Sheep at 'Glen Shiel'*, January 2006







exhibition catalogue*

1	*Time Alone*	Five minute exposure with light writing - digital print	25 cm x 18.6 cm
2	*Corackerup Breakaway*	Assembled B&W photographs	325 cm x 25.5 cm
3	*Five Minutes at Nowanup*	Five minute exposure - digital print	25 cm x 37.5 cm
4	*Self Landscape - Hotspot*	Five minute exposure with light writing - digital print	25 cm x 18.7 cm
5	*The Gairdner Silos*	Assembled B&W photographs	280 cm x 25.5 cm
6	*The Light of Gairdner*	Five minute exposure - digital print	35 cm x 24.5 cm
7	*The Light of Gairdner 2*	Five minute exposure - digital print	35 cm x 24.5 cm
8	*Barbara at Content Too*	Five minute exposure - digital print	35 cm x 24.5 cm
9	*Jack's Bay*	Assembled B&W photographs	325 cm x 25.5 cm
10	*Jack's Bay (the architecturalisation of memory)*	Five minute exposure - digital print	35 cm x 24.5 cm
11	*Working Sheep*	Assembled B&W photographs	325 cm x 51 cm
12	*Working Sheep at Glen Shiel*	Five minute exposure - digital print	5 cm x 24.5 cm

*Measurements are given in centimetres. Height precedes width.

exhibition dates in western australia 2006/7

Albany Museum	*10th February to 14th March, 2006*
Geraldton Regional Art Gallery	*21st March to 21st May, 2006*
Mandurah Performing Galleries	*30th May to 3rd July, 2006*
Esperance: The Cannery Arts Centre	*14th July to 13th August, 2006*
Kalgoorlie: Australian Prospectors Hall of Fame	*12th January to 4th March, 2007*
Perth: The Western Australian Museum	*30th April to 3rd June, 2007*
Bunbury Regional Arts Galleries	*21st September to 18th November, 2007*

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in memory of RGR

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