

Summary of Proposed Research Program for Doctor of Philosophy

**Title**

Fugitive Immensity: Sensations of Sublimity through Quotidian Car Travel

**Abstract**

Through creative practice and exegesis this research seeks to formulate an understanding of how quotidian-sublimity can arise in the interaction of the travelling body and the landscape, focusing specifically on instances of car travel in Perth. The concept of quotidian-sublimity will be developed as a sensation of immensity engendered through ordinary experiences, felt as both a cognitive limit and an awareness of the existence of endlessness. This immensity will be understood as an accumulation of locational memory sensed in a single instant. Finding a parallel in Gaston Bachelard's notion of daydream as a concurrent emergence of immensity within and without a subject, this research challenges the idea that the sublime is necessarily a category of 'otherness' and proposes that quotidian-sublimity is both intimate and infinite. Tim Ingold's dwelling perspective will be used as a starting point for understanding landscape as a relational engagement of subject and world, and the locational nature of memory will be examined as a process of seeding and inscribing between landscape and traveller. Contending that the car is not autonomous and separate from landscape this research further seeks to elucidate car travel as a perceptual engagement with surroundings, drawing on Nigel Thrift's notion of 'bodying forth'. The creative works will not aim to re-create quotidian-sublimity precisely but instead evoke immensity, balancing knowing and unknowing. This will involve drawing on experiential, perceptual, personal and tacit knowledge refined through material engagements with painting, photography, drawing, printmaking and video. Although the quotidian-sublime is not a new concept, this research identifies a gap in existing literature on the subject in which the sublime is conflated with wonder and there is little clarification of how the quotidian is essential and requires a different approach to conventional 'mountaintop' sublimity. Furthermore this research will be significant in shifting sublimity away from established understandings of transcendence and immanence, allowing the quotidian-sublime to exist within relational understandings of landscape.

**Objectives**

The overarching question to be answered is:

In what ways can the experience of quotidian-sublimity, arising through the interaction of the travelling body and the landscape during car travel, be revealed and conceptualised through creative practice?

1. To synthesise understandings of relevant artists and theorists in order to situate the research within contemporary dialogues about landscape, mobility and the sublime
2. To re-evaluate and adjust existing definitions of quotidian-sublimity in order to provide a new way of approaching the concept in which the quotidian is imperative
3. To investigate the ways in which quotidian-sublimity arises in the interaction of the travelling body and landscape during car travel in Perth
4. To produce a body of artworks seeking to reveal experiences of this quotidian-sublimity

## Background

In seeking to adjust current understandings of quotidian-sublimity this research will draw on historical interpretations of the sublime in order to develop the notion of sublimity as an experience of immensity. This will encompass both a continuation of and diversion from existing theories. Though historically notions of the sublime have varied, they are unified in the understanding that the sublime is an experience occurring when a subject senses an immensity so great it is registered as the image of infinity (Shaw 2006). Predominantly this sensation is thought to occur beyond cognitive grasp and outside the expressive limits of language<sup>1</sup> (Shaw 2006). However it also involves gaining an *awareness* of the existences of endlessness, as Philip Shaw states in his book *The Sublime* (2006), “the sublime is that which marks the limits of reason and expression together with a sense of what might lie beyond these limits” (Shaw 2006, 2). Shaw identifies two defining aspects of sublimity here, firstly that it is experienced as a cognitive limit, and secondly that it nonetheless engenders a sensation of awareness of what is beyond that limit. This research proposes that quotidian-sublimity arises as a result of an immense layering of memories experienced simultaneously in a single instant<sup>2</sup>. Memory is understood as forming and accumulating through interactions of subject and landscape, the term ‘memory’ referring to both remembering the past and interweaving it with the present to imagine a future (Westen, Burton and Kowalski 2006) creating an immeasurable mass of potentials which evoke infinity. Whilst the subject is unable to consciously comprehend this vast interrelation of memory, they have gained an awareness of endlessness. In building upon the definition of sublimity as an experience of immensity characterised by a conscious limit and sensation of awareness, this research proposes that quotidian-sublimity is the result of a simultaneity of memory and seeks to investigate the ways it can arise during car travel. `

This research perceives a gap in existing literature on the quotidian-sublime indicated by a lack of examination of how the quotidian is imperative to the concept, and aims to re-evaluate and adjust current definitions. Notably the quotidian sublime introduced by Markus Poetzsch in his book *Visionary Dreaminess: Readings in Romanticism’s Quotidian Sublime* (2006) stands as the primary example of this recent and largely unheard of concept<sup>3</sup>. Poetzsch’s aim in *Visionary Dreaminess* is to bring to attention examples of the sublime in Romantic poetry which manifest through everyday encounters, seeking to modify the theoretical framework of the Romantic sublime by “widening its purview to include not only mountains but grains of sand” (Poetzsch 2006, 16). He identifies a richness in the everyday which acts as a catalyst for sublime sensation, which is something that aligns with this research particularly as that richness is considered an unknowable expression of immensity that exceeds the faculties of knowledge (Poetzsch 2006). However Poetzsch goes on to suggest that this richness can be accessed through embracing “a sense of childlike awe and wonder” (Poetzsch 2006, 13) maintaining that a simple sensitivity to the ‘wonders of everyday life’ suffices to explain how sublime sensation arises (Poetzsch 2006). This research asserts that there is a significant difference between *recognising* immensity and *experiencing* it as the sublime, and Poetzsch’s conflation of sublimity with wonder leads to an uncertain relation between the quotidian and the sublime. In fact, as may be supposed from his allusions to mountains and grains of sand, Poetzsch risks simply transposing what he calls ‘mountaintop’ sublimity onto the everyday without accounting

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<sup>1</sup> A significant but atypical variation of this is occurs in Longinus’ and subsequently Kant’s notion that sublimity arises from the *dominance* and containment of immensity by the rational mind.

<sup>2</sup> The precise role of memory in evoking immensity will be elaborated upon shortly.

<sup>3</sup> However it should be noted that the concept of quotidian-sublimity in my research originated independently from Poetzsch’s writing.

for potential differences<sup>4</sup>. Through positing that sublime sensation arises from an immensity of memory this research aims to formulate an understanding of quotidian-sublimity which is not an acknowledgment of everyday wonder or a re-positioning of conventional Romantic sublimity but an elucidation of the sublime as engendered through a quotidian phenomenon.

An experience akin to the quotidian-sublime is described by Gaston Bachelard in his book *The Poetics of Space* (1994) in which he reconciles the externality or ‘otherness’ of immense sensation with the intimacy of the subject through daydream. Bachelard describes daydreaming as a process of contemplating grandeur which transports the dreamer outside of the immediate world into one that bears the mark of infinity, a space which is simultaneously within the self and ‘elsewhere’ (Bachelard 1994). He describes this as going “deeper and deeper into a limitless world” (Bachelard 1994, 186), in which an awareness of something beyond cognitive limits is felt as a hidden, essential impression seeking expression (Bachelard 1994). As this sensation of what he terms ‘immediate immensity’ involves both an intimate depth of being and a space of elsewhere, Bachelard seems to suggest that immensity emerges concurrently in the landscape and the subject (Wylie 2005). Similarly the proposed quotidian-sublimity is both intimate and immense, arising not inside or outside of a subject but in the merger of the two. This stands as a challenge to conventional notions of the sublime as ‘the other’ which assumes a separation of self and non-self, the sublime as an ultimate expression of non-self. Otherness involves the use of a set of binaries starting from self and non-self and extending to subject and world, internal and external. Adopting a more phenomenological world view in which subject and world are irreducibly interrelated problematizes these dualisms as without a distinct and contained ‘self’ there can be no definite oppositional entity of ‘non-self’ or ‘other’. Bachelard’s blending of internal and external spaces through daydreaming remedies the false separation of self and non-self by revealing a way in which immensity can be considered as both intimate and infinite. Identifying a parallel of the quotidian-sublime in Bachelard’s daydreaming, this research asserts that quotidian-sublimity is not a manifestation of otherness but arises through an enfolding of subject and landscape which precludes an absolute separation of inside and outside spaces.

As quotidian-sublimity is understood to arise during car travel in the interaction of landscape and subject it is important to outline a concept of landscape in which memory can be locational. In doing so this research recognises a need to move beyond both purely phenomenological modes of thinking and current culturalistic frameworks. As John Wylie points out in *Landscape and Phenomenology* traditional phenomenological approaches to landscape based entirely on the notion of direct embodied experience run the risk of neglecting wider cultural influences, whilst culturalistic perspectives lack a sense of the landscape as lived in (Wylie 2013). In developing an understanding of landscape incorporating both lived experience and wider historicity and attempting to formulate landscape as a relational interaction, this research draws on Tim Ingold’s dwelling perspective. The dwelling perspective is an approach to landscape as a continually unfolding story which contains records and traces of all those who have dwelt there and in doing so contributed to its emergence (Ingold 1993)<sup>5</sup>. Landscape is a relational engagement with the world in which the subject and landscape each become part of the other (Ingold 1993). In rejecting the division of inner and outer worlds Ingold presents a concept of landscape in which memory can be thought of as enmeshed in relations between subject and landscape. As he states, “remembering is not so much a matter of calling up an internal image, stored in the mind, as of engaging perceptually with an environment that is itself pregnant with the past” (Ingold 1993, 152). As the dwelling perspective accounts for both direct lived experience and

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<sup>4</sup> In fact traditional ‘mountaintop’ sublimity is often predicated upon *not* being ordinary.

<sup>5</sup> This is similar to Doreen Massey’s concept of space as a simultaneity of stories-so-far rather than a collage of static moments (Massey 2005).

how wider cultural influences shape these experiences it combines phenomenological and culturalistic approaches, and in suggesting that landscape is a relational engagement of an interrelated subject and world Ingold provides a basis on which to build an understanding of landscape in which memory is locational.

Alongside developing a relational understanding of landscape this research will examine the specific processes by which memory is accumulated and experienced as quotidian-sublimity during car travel. In order to do so Rebecca Solnit's account of travellers 'seeding' landscape and David Bissell's notion of landscape 'inscribing' the travelling body form a pertinent starting point. These two theorists provide complimentary accounts of how memory can be locational. In her book *Wanderlust* (2000) Solnit describes a process of 'seeding' in which the traveller seeds their surroundings with an invisible crop of memories and associations which seem to take hold in the landscape and grow as the subject continues to inhabit those same places (Solnit 2000). This perceptual connection of landscape and subject is emphasised in her discussion of how walking engenders thinking, how "the passage through a landscape echoes and stimulates the passage through a series of thoughts" (Solnit 2000, 6). The counterpoint to this is Bissell's 'inscribing' which he explains in *Travelling Vulnerabilities: Mobile Timespaces of Quiescence* (2009) as a process of landscape acting on the subject: "through repeated journeys along the same route, objects in the landscape become inscribed into memory through the body, resurfacing through repeated sightings of these objects" (Bissell 2009, 443). The term seeding foregrounds the acting of a subject on landscape, and inscribing highlights the reverse, landscape acting on subject. This research proposes that these processes occur simultaneously, and will investigate locational seeding and inscribing of memory as it arises during car travel in Perth.

As this research focuses on the quotidian-sublime arising during car travel, understanding memory as locational and landscape as relational requires illuminating driving and passengering as encompassing perceptual engagement with ones surroundings. Within discourses on mobility the car and car travel are predominantly framed in relation to ecological, economic and safety issues with a distinct lack of focus on individual experiences of being in the car. Additionally as Peter Merriman points out these experiences are overlooked due to Marc Augé's persistent notion that roads and highways are 'non-places', in-between zones in which the driver, separated from the landscape by the car, is unable to recognise themselves as being in a particular place<sup>6</sup> (Merriman 2004). This has led to very few examinations of car travel which focus on direct experiences and a proliferation of the idea that the car is an autonomous and detached space. However as Nigel Thrift asserts in his article *Driving in the City* (2004) car travel can be understood as a phenomenological engagement with the world, foremost because drivers experience cars as extensions of their own bodies (Thrift 2004). Driving involves a repertoire of reciprocal communication (horns, lights, hand gestures) and specific 'tactics' or ways of moving around (Thrift 2004). In fact suggesting that the car is a kind of 'metal shell' which is independent of its surroundings seems absurd especially given that without seeing or hearing beyond the car driving would be impossible. Thrift recognises that the car itself is not the limit of perceptual engagement during driving and passengering, suggesting that the car is a "new means of bodying forth" (Thrift 2004, 49). This phenomenological approach provides a framework for thinking about car travel in terms of specific experiences and roads, opening up the potential for an understanding of car travel that is diverse and heterogeneous. In challenging the notion that the car is autonomous and separate from landscape, this research will examine how physical and imaginative interactions with landscape manifest during specific experiences of car travel.

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<sup>6</sup> Merriman further criticises the very notion of non-place as fundamentally problematic given Augé claims an ethnographic role of observing and analysing from within non-places, which is impossible if non-places are defined by an inability to recognise oneself in a place (Merriman 2004).

Artists who explore car travel and landscape that have become pertinent to this research include Tommy Hilding and Tom McGrath. Blending realism and abstraction, Hilding's paintings are imbued with an indistinctness which contrasts with the post-industrial banality of his subject matter (Hebron 2008). He often explores the landscape as viewed through the glass window of a mobile vehicle, such as in *Sensor* (2001-2006) in which the scraping and blurring of paint is reminiscent of Gerhard Richter's work (Hebron 2008). Richter claimed that one could see more in a blurry image than a sharply focused one as "A landscape painted with exactness forces you to see a determined number of clearly differentiated trees, while in a blurry canvas you can perceive as many trees as you wish" (Richter 2014). This obfuscating of the image creates a slippage between known and unknown, evoking both a sense of movement and an impenetrability. Similarly I seek to produce works which are both fugitive and hint at something beyond the limits of cognition. Tom McGrath is another artist who utilises blurring and smearing, but in order to blend together the conventional inside and outside spaces of the car. In his distorted and dreamlike road-scapes there is a tension achieved through the fluid painting and the optical disjunctions of windshield, roadside and dashboard, seeming to speak to Bachelard's simultaneity of inside and outside. Correspondingly in my own artwork I aim to bring to attention the perceptual engagement of traveller and landscape.

Although his work may seem antithetical, the photographic books of American artist Edward Ruscha also form a significant influence on this project as an antipodal point of comparison. Ruscha's books are dry and analytical, unlike my own work which aims to be fluid and fugitive, yet both focus on what it feels like to be in a particular city through principally quotidian subject matter. I contend that Ruscha's books are not simply a manifestation of Pop Art which was prevalent in 1960s and 1970s California, but form an experiential exploration of being in Los Angeles. I aim to position my works within a distinctly Perth environment, and I draw on Ruscha partly because I identify a number of similarities between L.A. and Perth which make his work feel particularly relevant, pervaded as they are by a deep sense of that city's character. Ruscha's photographs radiate a permeating atmosphere of flatness and "sunstruck, sign-filled vacancy" (Schjeldahl 1985, 48), reflected in his choice of subject matter which includes empty lots, real estate prospects and car parks. These photos evoke a number of tensions between potential and waste, affluence and decay, and opportunity and disuse (Wolf 2004) which mirrors a similar atmosphere of blended possibility and ennui which I detect in Perth<sup>7</sup>. In 1960s L.A. these were the markers of post-war prosperity, in 2010s Perth a mining boom prosperity (Wolf 2004). Tellingly both cities comprise of vast suburban sprawls, generating a road oriented built environment.

However it's not just a similarity of city and subject matter that draws me towards Ruscha. As he explores L.A.'s huge sprawl, some of Ruscha's work also evokes a sense of immensity and accompanying unknowability. In *Every Building on the Sunset Strip* (1966) Ruscha drove slowly up and down the boulevard recording the roadside facades with a camera attached to the car. The resulting work was a folded book of photographic images that unfolded to over seven and a half metres in length, problematizing any attempts to take in the whole strip at once (Leaver 2014). This demonstrates the capacity of art to simultaneously present something in detail, but to make the totality of those details unavailable. As I aim to do in this project, Ruscha created a tension between awareness of limitlessness and a cognitive limit. *Every Building on the Sunset Strip* also offers a particular view of L.A. as an accumulation of the typical and ordinary, as it does not privilege specific buildings or convey a hierarchy of built information (Wolf 2004). Instead it portrays the city through a

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<sup>7</sup> In his book *The Australian Ugliness* Robin Boyd describes Australians as being always the first to proclaim the country's boring nature, linking this to the built environment which is "uncommitted, tentative, temporary, a nondescript economic-functional background" (Boyd 2010, 92).

vernacular of unremarkable architecture; parking lots, alleyways, pavement, billboards and bus stops, suggesting as it does so that the rest of the city is made up of similar sections of unexceptional development (Leaver 2014). This is not just a presentation of banality, but an exploration of the unremarkable vastness of a city pointing to immensity and unknowability from the vantage point of the car, at the same time quotidian and sublime.

## **Significance**

In adjusting understandings of the quotidian-sublime, this research will address the lack of examination into how the quotidian is necessary and central to quotidian-sublimity. Despite recent engagements with the quotidian-sublime, the idea that immensity arises through an accumulation of memory is new and represents a shift away from transcendent and immanent sublimity towards relational sublimity with the possibilities of an ontological approach. Challenging the prevailing equivalence of sublime with otherness, this relational understanding also allows quotidian-sublimity to be considered within discussions of mobility and landscape that are not predicated on a total separation of a subject from their surroundings. In bringing the quotidian to the fore, this research also presents a new way of thinking about ordinary engagements which is not a simple re-iteration of 'wonder at the everyday'. The creative dialogue of written and practical research provides a fertile ground not only for investigating the quotidian-sublime but for revealing an awareness of it that retains a sense of ambiguity and fugitiveness, simultaneously elucidating and obfuscating.

Challenging the pervasive notion of roads as 'non-places' and cars as autonomous spaces this research gains further significance through emphasising direct engagements and experiences within day to day car travel. Failing to give this kind of critical attention to roads and car travel has previously resulted in a disregard of the centrality of driving and passengering in people's daily lives, fostering an attitude of disengagement (Thrift 2004). In the context of Perth where car travel predominates there is a need to consider the experiential dimensions of driving and passengering in order to restore car travel to the realm of noticeability. Given the material and tacit nature of creative artworks this research will contribute to broader understandings of car travel, offering a different kind of knowledge to the theoretical concepts already raised in written discourses of mobility.

## **Methodology**

The proposed research will be undertaken through two interrelated modes of enquiry, theoretical and material investigation. This will culminate in a written exegesis and a body of creative artwork. Through analysis and synthesis of key texts I will conduct an extensive review of relevant literature, and I will engage with a variety of media including painting, photography, drawing, printmaking, video and installation in order to produce a body of artworks that reveals and raises an awareness of quotidian-sublimity. These theoretical and practical inquiries will be grounded in my own experiences of driving and passengering in Perth.

### *Literature Review*

In order to re-frame the concept of quotidian-sublimity I will locate and synthesise key texts on the sublime, both historical and contemporary. Adopting a perspective that contrasts with dominant understandings of sublimity as either transcendence or immanence I will critique the ideas of Edmund Burke and Immanuel Kant, as well as engage in a close reading and re-evaluation of the quotidian sublime theory put forward by Markus Poetzsch. This may involve moving the discussion away from aesthetics towards an ontological sublime based on being-in-the-world, establishing a relational

sublime that can co-exist with a worldview that is not predicated upon a separation of self and landscape.

A comprehensive understanding of landscape and mobility will be developed through further examination of key theorists cited in the background section. The phenomenological concepts of car travel proposed by cultural geographers such as Nigel Thrift, whose work is predominantly based in Britain, will be resituated within the specific historicity of Perth. Just as new understandings of Perth can be gained through Ruscha's exploration of L.A., I propose that the British sites employed by the cultural geographers can offer new ways of approaching Perth road-scapes through a common 'edgelands'<sup>8</sup> quality.

Additionally I intend to draw on and integrate a diverse range of theorists who examine landscape through space and the interrelation of subject and world. Alphonso Lingis' concept of 'seeing-with' becomes pertinent in considering the positioning of visibility within car travel and in relation to art, and seeing in the car gains a distinct significance when considered in relation to Yi-Fu Tuan's accounts of movement as sequential experiences of recognisable landmarks. Significantly Heidegger's phenomenological theories of being-in-the-world as re-framed by Barbara Bolt in terms of practice based research will be evaluated in association with both art-making and sublimity.

### *Creative Practice*

In the production of creative artworks I will not be attempting to re-create exact instances of quotidian-sublimity, but rather to manifest a different experience which may allude to the quotidian-sublime and in doing so engender awareness of it. As Lesley Duxbury emphasises in *Thinking in a Creative Field* (2008) the process of coming to know through creative practice can be thought of as 'revealing' or bringing forth awareness (Duxbury 2008). What is fundamental to the creative act is that something is *created*, in terms of the Latin origin *creare* which refers directly to bringing something into existence that is not otherwise available (Duxbury 2008). Through bridging the not-yet-existent and the existent art making opens up new possibilities of knowing (Duxbury 2008). This attests to the nature of creative art as something that does not precisely re-present experiences but can bring new ones into existence; through making I will flesh out tacit understandings of the quotidian-sublime which as an embodied experiential awareness cannot cross into the realm of the fully theoretical without losing its essence.

The creative component of this research will incorporate experiential, perceptual, personal and tacit knowledge, refined through material engagements to generate new understanding and awareness. Practical methods will therefore involve both systematic and intuitive forms of making which are not diminished to simply chasing down an 'answer'. I aim to balance controlled making with chance effects as seen in Tommy Hilding's work in which carefully painted elements are contrasted with unexpected drips and scraping effects, which contribute to an overall merging of abstraction and representation. Material experimentation will be conducted congruently with mindful reflection on the effectiveness and significance of specific material processes. As previously mentioned this research is grounded in my experiences of driving and passengering in Perth, and these engagements will continue to inform and direct my practical investigations as reference points for making and

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<sup>8</sup> The concept of edgelands is explained by Paul Farley and Michael Symmons Roberts in their book of the same name. It describes the shifting and liminal hybrid spaces that seem to exist between the outward urban sprawl of cities and the managed wilderness of rural England, including sites as diverse as sewerage treatment plants, motorway median strips and empty lots (Farley and Roberts 2011). Edgelands are strongly tied to suburban sprawl and car travel, and though currently a British concept I propose it is relevant to Perth.

evaluating artworks. These instances of car travel are also where I will generate imagery in the form of photos<sup>9</sup>, videos and sketches<sup>10</sup>. This imagery will be used to precipitate further images and series through layering and iteration across painting, printmaking and drawing. In doing so I intend to establish a fluid relationship between what is ‘raw material’ and what is ‘resolved artwork’, so that initial imagery may become integrated into later artworks rather than remaining as source material. In avoiding a hierarchy of imagery this method aims to permit intuitive, perceptive, spontaneous and unsystematic progressions.

The relationship of photos and videos to the fugitive subject of memory and sublimity is a contentious one, and in reflecting on it I draw once more on Ruscha. In his artist’s book *26 Gas Stations* Ruscha travelled back and forth along Route 66 between California and Oklahoma City, stopping to take photos of gas stations. He claims that the idea and title for the book came long before a single photo was taken, suggesting that the photos were more about providing a quick way to implement an idea than an exploration of the photographic medium (Wolf 2004). It’s as if Ruscha was more preoccupied with *images* than photographs, and the camera provided a faster way to capture subjects. With few exceptions, he made only one exposure of each site, and later cropped the images and arranged them in a non-linear fashion (Wolf 2004). The way Ruscha shot, chose and arranged the images was as intuitive as it was systematic, and the photos were later re-visited through screen printing and painting in his series of *Standard* stations. Similarly my own use of photos is as an intuitive method of quick visual capture, yielding images which often retain a sense of fleetingness through blurring and distortion. These images are then altered through cropping and other processes in paint and printmaking which reconcile them with the fluid nature of memory and sublimity.

Ways of drawing the viewer into a bodily engagement with the artwork as a participant will be investigated in order to evoke a sense of experiential embodied encounter. This may involve negotiations of scale, installation and perceptual thresholds to emphasise the immensity and fugitive nature of quotidian-sublimity. The term ‘perceptual thresholds’ is used here to refer to the limits beyond which a viewer has difficulty in perceiving clearly, problematizing attempts to mentally pin down an image. Manipulation of an image through blurring or layering, and physical use of a space such as removing a small artwork to a high corner of a room or allowing only dim lighting might be strategies for complicating cognitive processes and promoting a bodily engagement. Installation that encourages movement in order to experience the artwork will also be evaluated for effectiveness in placing the participant *within* the work. Previously my creative practice has been concerned with painted and collaged imagery installed in such a way so as to elicit a bodily as well as sensory response, focusing on the material nature of so-called ‘two-dimensional’ artwork and the relationship between works, the viewer and the space in which the two meet. The proposed research will further this in extending the centrality of the body in experiencing the artwork.

This preoccupation with bodily interaction stems partially from an understanding of art as having the capacity to transport the participant to a different space, potentially one in which an awareness of quotidian-sublimity can arise. This is related to what Duxbury refers to as the ‘revealing’ nature of artworks, but also to the phenomenological approaches to art of philosophers such as Martin Heidegger and Maurice Merleau-Ponty. In her book *Re-framing Heidegger* (2010) Barbara Bolt explains that Heidegger is “not concerned with the artwork *per se* but rather how, through the work of

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<sup>9</sup> Here I use the term ‘photo’ instead of ‘photograph’ to distance the images from photography as an independent category of art.

<sup>10</sup> While driving, only hands free recording devices that do not require intervention will be used. The other methods listed here will be utilised whilst passengering.



art, the Being of beings is *revealed*' (Bolt 2010, 5) (second emphasis added). Heidegger asserts that it is this *encounter* through which revelation occurs that is the artwork, not the artefact itself (Bolt 2010). As he writes in *The Origin of the Work of Art*, through this interaction the artwork "makes public something other than itself"<sup>11</sup> (Heidegger quoted in Duxbury 2008, 10). This other 'something' is not necessarily separate from the world but can be what Heidegger refers to as a 'world-disclosive experience'. He proposes that an artwork can re-enact the situation of being of an embodied perceiver and thus facilitate perception of the actual world (Thomas 2006). Merleau-Ponty describes this as 'seeing directly', that is experiencing an artwork in a pre-reflexive space rather than thinking it in terms of meanings and concepts that one has learned to apply to an experience (Parry 2001). Hence though an artwork may be unable to evoke quotidian-sublimity directly, it has the potential to engender an awareness of something beyond its physical manifestation.

### **Ethical Issues**

This research comprises of studio practice and literature review that will not involve working with participants or animals, and as such will not require gathering of informed consent, protection of privacy and confidentiality of records, or risk of harm to participants. Therefore it does not require ethics clearance.

### **Facilities and Resources**

In addition to resources and facilities, outlined in the *Essential Facilities for Higher Degree by Research Students* document, I will require access to the printmaking workshops, digital photography equipment and a studio space in the Department of Art in order to complete this study.

### **Data Storage**

The data storage provisions are outlined in the attached Research Data Management Plan and meet the Curtin University Research Data and Primary Materials Policy.

### **Timeline**

<b>Year 1</b> March-Sept:	Complete candidacy proposal and application Complete Academic Integrity Training Course Begin literature review ( <i>ongoing</i> ) Begin production of creative artworks ( <i>ongoing</i> ) Collection of imagery during car travel ( <i>ongoing</i> )
Sept-Dec:	Develop printmaking techniques ( <i>ongoing</i> ) Investigate potential conferences to attend Investigate potential residencies and exhibitions
<b>Year 2</b> Jan-July:	Prepare and submit proposal for Humanities Graduate Research Conference Prepare and submit proposal for ACUADS conference Develop techniques for displays of video projection ( <i>ongoing</i> )
Aug-Dec:	Participate in Curtin University Three Minute Thesis Competition Test various installation methods of existing work

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<sup>11</sup> A sentiment succinctly put by the artist Paul Klee in his assertion that "Art does not reproduce the visible; rather it makes visible" (Klee quoted in Parry 2011, 17).

**Year 3** Jan-July: Prepare and submit proposal for AAANZ conference  
Aug-Dec: Begin to resolve ideas through writing and making

**2017** Jan-March Finalisation of exegetic writing and artworks  
Submission of Thesis  
Exhibition of completed works at John Curtin Gallery

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