

To make clay mountains seems paradoxical. Yet it seems to be an old idea. Ants have always done it

This green wine cooler and brown container each with a mountain for a lid were made during the Han dynasty around the 1st century AD.



A passenger, I make a chaotic scramble of a drawing of the mountain as the car winds its way out of the valley.

Yesterday we were guided through its caves.

Now the graphite in my hand tracks my gaze over the contours of the land studded with rocks and plants as if I was walking there on the saddle of the hillside.



In this 18th century miniature painting from Rajasthan, Krishna is about to perform the miracle of lifting Mt Govardhana to shelter the villagers from a terrible storm.

The miniature painter treats elements of time, space and scale as he goes along, without working out a rigid theory for his narrative.

॥३२॥ एकदिन गुवालां उदम करता देवने श्रीकृष्ण श्रद्धाया श्रीका सुकरी को तरे गुवाला कही हर बार आपणी इयादिनां ईंदर राग कहे हो श्री उदम ईंदर राग रो हो तरे श्रीकृष्ण ने द जी तुं श्रद्धाया तरे
 नंद जी पिण श्री ही ज कही त व श्री कृष्ण कयी आपणी तो देवता गो वर धन पर बत ही ईंदर सारि कही न ही वर धान कृष्ण पिण गो वर धन पर बत रां ऊर एणं मुं बन बरी यो र हिएण मुं गि धन ता
 जोर हिएण मां म गरी मुं गो वर धन रो याग करी तरे आवात सगला मोन जीबी तरे गा डा जो ड ने स म गरी लेने गो वर धन री पूजा कर राग या भात भात रा जो ड न कर ने गो वर धन तुं बन दो न ही यो
 तरे गो वर धन पर बत माहि सु श्री कृष्ण मो दो आपरो रूप पर गठ कर ने स गली बल दान पर सा द की यो लोक देव ईंदर न पाया देखी देखी क दे ई ईंदर यु पर सा द की यो ॥



The Indian critic BN Goswamy proposes that this painting is imbued with the sentiment, or *rasa* of the '*Marvellous*', thus giving rise to the emotion of astonishment in a receptive viewer

According to the Indian aesthetic theory of *rasa*, the informed viewer, the *Rasika* can be transformed by the particular *rasa*, or sentiment that may be experienced during their receptive encounter with a work of art.



Conifer studded, folded forms of mountains in Ladakh.

I travelled there to watch the sacred dance of the Tibetan Buddhist Saint, Padmasambhava, performed by the Llamas at the Hemis monastery.

A lama rehearses





A lama dances transformed by the mask

A dervish whirls.

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A pilgrim walks the maze in Chartres cathedral

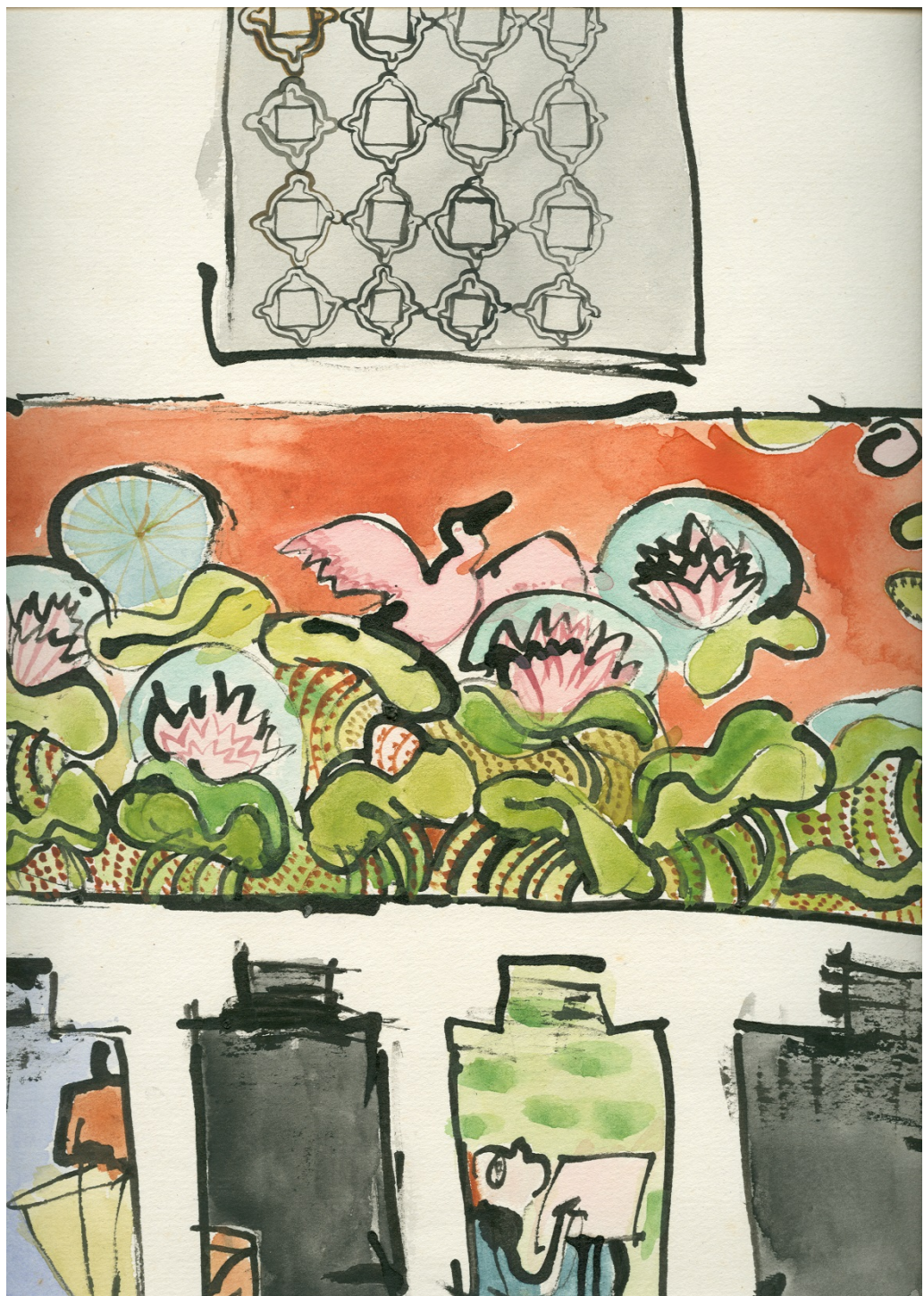
I model the maze from lotus stalks and blooms that fall
like a net over the fluted form, like a pathway that winds
up a mountain.





In Tamil Nadu a guide takes me to see a double chambered cave at Sittanavasal (it means 'abode of great saints' in Tamil)

I look up to see a Jain fresco of a lotus pond painted on the ceiling.



A drawing marks time there.

Then with ink and watercolour in my hotel room, I
recall the interlocking pattern of a carpet on the ceiling
of the second chamber of the cave

Back home in Sydney the clay falls through my fingers like a curtain. Volumes push the membrane to stage memories of places that elide into veils of other places.

A painted black interlock pattern recalls the space inside a cave

Iron red concentric rectangles allude to the oblong architecture of the underground step wells of Gujarat.



Throwing small onions to pacify the monkeys, the wayfarer follows a path that climbs to a ledge where one looks down on the backs of eagles soaring. Sounds of life in the valley rise up on the breeze.

The sensation is like being at the top of *Pavagadh*, the sacred hill formed on the plain of Gujarat from a sod of earth and herbs dropped there by Hanuman, the giant winged monkey god.



I am also reminded of Pigeon House Mountain on the South coast of NSW, Named over in the 18th Century by 'Jimmy Cook '. But the white quartz gravel pathways that guide you around the sandstone outcrops in the region would have been walked over for millennia before that.

Walking threads in a continuum of people, ancestors, land and culture. Dhurga and Dharawal.

Drive drawing up that Jenolan Hill, graphite slides on paper as trees and rocks relocate in a minuet of shifting perspectives.



161201

Looking out over that cavernous place



The guide said:

“Remember, you are inside a
Mountain not underground”

Jenolan Caves Reserve Trust

TAX INVOICE

Item Receipt

Receipt -15/12/2001

Node No - 02

Receipt No - 28338

Temple Of Baal

3:45pm (15/12/2001)

1

X Tier2 Adult

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TAX INVOICE

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Receipt -15/12/2001

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You're inside a Mountain
not underground

"Allen Fairweather" guide & speleologist

15-12-01

Walking at Montserrat, place of inspiration for
Gaudi's Sagrada Famillia Cathedral in Barcelona.



The wild rose of Catalonia transported to a
work made at Hill End where Calytrus the
native cyprus grows and gold is still mined
from seams.of white quartze.





Lino Alvarez throws
My prototype designs.

Mound and void. Space speaks volumes



Simple hollow forms to fold compress, inscribe

Geologists of the old school made clay analogues of
earth movements



Archaic figures wander here.



A maquette for a Mountain



A drawing can be like a score for instrumentation, a notation for performance in another medium



Some constraints are required to plan pigments and fluxes that the intense heat of the kiln will transform into the white light of summer haze and patches of colour in the shade.



glazes.

lesco green.
 cesco clear
 Parraulin clear
 Walkers white
 matt.
 olive (lupa).
 mint green
 (not used).
 gray jade,

stains.

Pink cesco
 BS4
 Rose 7%

 cesco
 BS11
 Pink 0.5 + 5%
 (mushroom)
 gray.
 green

 blue.
 C F202.

oxides.

no iron oxide.
 burnt umber.
 manganese
 Painted with tonal.

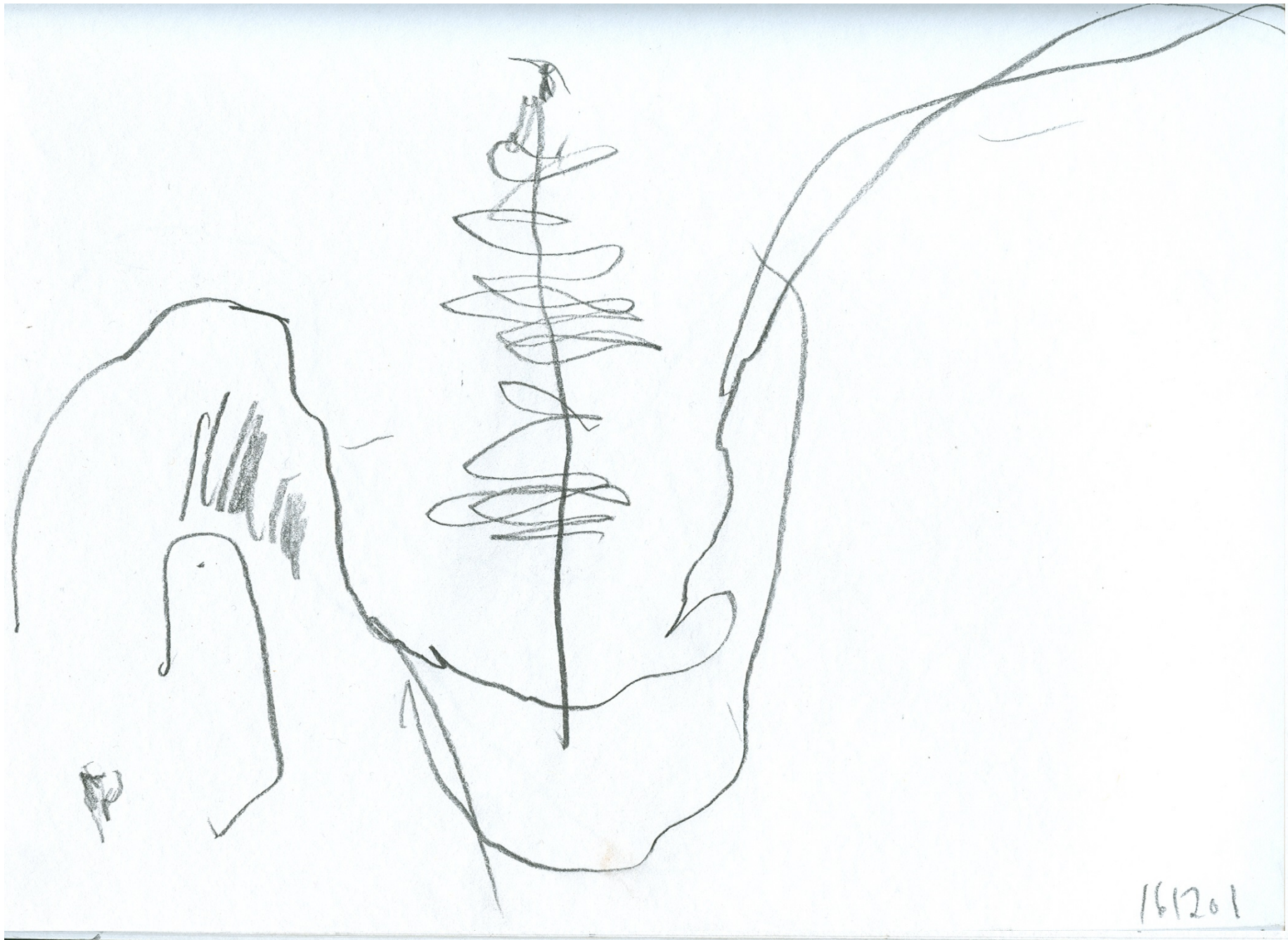
artic
 blue.
 limestone
 blue.

These are still a bit dark.

The same music - Persian miniature

and how do I feel? Its tight harsh dry - but softish like a
 ghost of a place. Terracotta 150 K -

Ride on the back of the world.



161201

Forms carved by water made turquoise by its work.

Soft, yet tough, the resilient thrown clay forms accept the gestures of a making body: drawn from walking.

The compressed clay membrane that encloses a volume has the responsive agility of a dancer.



memory made present to material, , a gaze drawn from walking in a particular place, and indeed from seen objects and images made by many other artists.

volume, mound, void, cave, lake, container: hollow forms have resonance, seem to evoke utterance, echo experience, layers of sensation.



(The object could become) a
choreographic cipher of time and
touch, a guide book or a script
awaiting enactment: a walk on role, a
speaking part, a dance to do...

One imagines that the participating viewer, might improvise and could figure like the miniature painter, to bend perceptions of time, space, and scale as they go around: shape shifting perhaps, from gigantic to miniature: travelling, walking, dancing.

