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### Abstract

Describing an embodied, felt experience as material form is the motivation behind this paper titled *Migration and Diaspora: Reflections on studio praxis as a means of translating personal experience into material form, to re-establish a sense of place and identity...* is a continuing theme in my process of making art. Supporting this dialogue is my Doctor of Philosophy Fine Art research project: *Migration Memory and Landscape: Recontextualising personal experience through contemporary abstract painting*, which was completed in July 2009. Included in the thesis was an exhibition of paintings and drawings, titled *A Long Road Home*, held at the University of Newcastle Gallery, 15 – 26 July 2009, provides the back ground and visual context for this discussion. The thesis took three and a half years to complete and consisted of four components: Painting, drawing, a book of self-published poems and memories, *after before white rabbits*, 2009, and a self-published book of documentary photographs of Glasgow's East End, 2007, *The Dead End of Culture*. In this presentation I shall illustrate how the material relationship between each component inextricably supports a personal process of 'finding form' that creates a dialogue between a bodily response and material intelligence.<sup>1</sup>

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<sup>1</sup> Rachel Jones, "Making Matters," Kettle's Yard and New Hall College Cambridge. Title of catalogue essay re the exhibition Material Intelligence, Kettle's Yard Gallery, May 16 – July 12 2009.

*Title: Migration and Diaspora: Reflections on studio praxis as a means of translating personal experience into material form to re-establish a sense of place and identity...*

### **Introduction**

*In a light that was not grey I failed to recognise myself. I had nothing in common with this place and so I rejected the landscape, culture and people that surrounded me, all of it reinforced a sense of difference and of not belonging once more. This place was too different.<sup>2</sup> [Annemarie Murland 1991]*

### *Migration Matters*

A personal experience of migration and the subsequent diasporas that occur as a result of movement between space and place provide the content for this discussion, which examines how 'affect' is processed into works of art within Western visual culture. My recent art practice describes a journey of displacement, loss and readjustment, all of which are a shared narrative common to the migrant experience. These narratives find visual form through abstraction and a variety of processes that are played out upon the picture plane and support, the lens of the camera and in the poetic notations that appear as a kind of reverie throughout this presentation. As such, personal methodologies forecast an embodied experience as an interior and exterior spatial concept, as well as documenting the shifting nature of my quest for a renewed sense of place and identity as a visual experience.<sup>3</sup> I have sought to re-interpret experience into something outside of myself; something bigger than I. Avoiding any excessive sentiment and self-indulgence the works navigate towards a reconfiguring of self in space.<sup>4</sup>

*The sound, the unfamiliar syntax choked the vernacular from her throat, who was this girl, a bride dressed in awkward clothing suitable but yet not so suitable?<sup>5</sup> [Annemarie Murland 1991]*

Coming to terms with one's loss of identity and a feeling of not belonging has been an issue that I have sought to understand and process through my art practice for the last ten years. Re-settling space and re-negotiating personal and geographic boundaries has been addressed through a fusion of my personal past and the history and language of art. Moving through experience in practice has facilitated a renewed sense of self as an aesthetic experience. Separating a felt experience into a visual response presents one with the unknown, creating a sense of the unfamiliar that finds form through surface and personal mark making motifs. It has been my experience that when set adrift both emotionally and physically, binary oppositions are created: here or there, past or present. In recounting a personal experience of migration, the dominant binary exists between places, specifically Scotland and Australia.<sup>6</sup>

In my current practice, exploring an attachment to a cultural past, time and place is processed visually by building geographical bridges that explore and recount the

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<sup>2</sup> Annemarie Murland, "After before White Rabbits..." (2009).46

<sup>3</sup> Dr Faye Neilson, "A Long Road Home and Other Stories..." (United States: Blurb, 2009).1

<sup>4</sup> Ibid.2

<sup>5</sup> Murland, "After before White Rabbits..."44

<sup>6</sup> Neilson, "A Long Road Home and Other Stories..."2

family history as a means of shaping the future. I am descended from a lineage of storytellers who have woven their own experiences of migration into the family history through narratives of displacement and experiences of loss. I was born in Glasgow in 1962, a third-generation Irish Catholic migrant. Originally from the southwest coast of Ireland, my great-grandparents were turn-of-the-century economic migrants who came to Scotland in the early 1900s.

#### *Studio Matters*

The studio as context, for the translation of a felt experience into material form is the space where new vocabularies are manifest. Through a direct dialogue between artist, materials and subject matter a felt experience is transformed into works of art. Art, as a language, communicates personal stories in terms of the material possibilities of both painting and drawings material potential. It is within the studio that visual ideas are realised and explored using compositional elements to create an interstice between mark making and the aesthetics of the picture plane's spatial environment.

#### *Materials Matter*

As the foundation of my art practice, mark making and surface express a self-reflexive textual response that link materials and medium to the decentered self as a conceptual concern. As a catalyst and dominant feature, the medium of paint examines the transformation of concept into material form and, in doing so; painting is referenced within its own subjectivity. A substitute for personal experience the characteristics and the potential of paint as a material, journey over and through the flat surface of the canvas and the embossed paper to record and decode self in practice.<sup>7</sup>

#### *Support Matters*

The creation of an archive in terms of the painting support introduces the notion of storage and containment that conceptually transports personal history and memory of place into aesthetic form. As a repository box, the stretch transports movement between space and place into a new dialectic of spatial relationships that connect form and content. The suggestion of archive also mimics a metaphoric distancing of time and space through the physical architecture of the structure that records past and present sense of place. Reinhabiting, integration and the idea of not conforming or fitting in are feelings that are assimilated within the physicality and production of the support.

As a metaphor for containment, the support has a duplicitous role. Its architectural format talks of painting in the third dimension but also narrates an "e-motional"<sup>8</sup> response through its material makeup that denotes its function as hybrid.<sup>9</sup> There is an autonomous modularity contained within the aesthetics of the structure that defy the fragility commonly associated to two-dimensional works of art. As a site or environment of its own subjectivity, the 'stretcher' witnesses a transformation of painting towards an idea of the monumental. The work titled *Windows in the West* 2008 [Figure 1] stands erect and without the support of the gallery wall, engaging the viewer from a position of authority: a hierarchy is established. As painted objects

<sup>7</sup> Luke White and Claire Pajaczkowak, eds., *The Sublime Now*, First ed. (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2009). 226

<sup>8</sup> Sue L. Cataldi, *Emotion, Depth and Flesh: A Study of Sensitive Space Reflections on Merleau-Ponty's Philosophy of Embodiment*, First ed. (New York: State University of New York Press, 1993). 44

<sup>9</sup> Anthony Bond, ed., *Body: Exhibition Catalogue, 12 Sept - 16 Nov 1997, Agnsw* (Sydney: Bookman Schwartz, 1997). 132

these works define the space they occupy, suggesting a new aesthetic and way of seeing. In their entirety, the paintings have the potential to become an installation.

### *Making Matters*

A focal point of my studio practice describes the process of painting through mnemonic colour references and the use of repetitive lines as a metaphor for my search for identity through an attachment to place. The movement of line and colour transform the surface of the picture plane, referencing pathways that fuse mindscape and memory with lived experience. Paralleling stories never told before, a visual dialogue between the old world, new world, past and present are recorded in the textured surface of the works and their inherent material potential.

*The Old Firm* 2007 [Figure 2] addresses the duality of interpretation between landscape and mindscape, memory and place. This painting is from a series of early works that navigate the viewer through opaque horizontal lines of colour, allegorical in their colour relationships, which speak of sectarian divide in Glasgow, but translate a sense of landscape in the formal arrangement of the horizontal. However, this comparison is completely rezoned and resurfaced in the painting, *Four Green Fields* 2009 [Figure 3], which signals a shift in perspective where the stripe is transformed into micro marks that alter the surface identity of the canvas through its woven and tactile appearance. A process of weaving many layers of paint into small grid like patterns are religiously scrapped back to reveal a sense of something hidden or perhaps a remnant from the past and so the process starts again. The repetitious mark making, row upon row, deliver intricate weavings that create a skin-like surface. One is reminded of the absence of self, of repressed memories, which are disguised within the aesthetic beauty of the finished surface.<sup>10</sup> The highly textured surface is evidence of the continuing conversation between the interior [somatic] experience and that of the lost self.

### *Memory Matters*

*The sky was sitting on top of her head; it was very low and grey that day. She recalls it as if yesterday; for time in memory is irrelevant. A life exhausted by good-byes. A lingering memory; a sensation, never forgot, never permanent, always biding time.*<sup>11</sup> [Annemarie Murland 2009]

In my art practice I rely on memory not only to recount the past but also as a visual tool in the present. As an abstract concept, memory is addressed through a series of mnemonics that invite the viewer to participate on a journey that is in a continuous state of flux. Mnemonics in the form of poetry explores a sense of [re] remembering that conceptually underpins my visual adaptations, as well as prompting an emotive response between subject and object. As one moves between the horizon of the written word and that of the picture plane, the senses become engaged and one is presently engaged.

<sup>10</sup> White and Pajaczkowak, eds., *The Sublime Now*. 225

<sup>11</sup> Murland, "After before White Rabbits..."6

Memories are also recorded in the digital images that are specifically related to the navigation of my hometown, Glasgow. All of the photographs are encoded with the resonance of past experience. Individual interpretation surrounds the image, as if anticipating a shift in perspective; the camera focuses on the emptiness contained in the physical structure of the decaying buildings that in some somatic way is quietly seductive. The politics of place seem far removed from the formal qualities of the printed image. Separate and apart the images offer a discursive truth that implodes on notions of identity and what it means to belong to a specific place. These doorways and building facades dictate the way people move and live; they are co-ordinates that plot fragmented personal journeys through broken architectural space, place and time.

### *Abstraction Matters*

*Bessie is a living organism, constantly changing, constantly ingesting food and air, transforming it, getting rid of it again. Her blood is circulating, her nerves are sending messages. Viewed microscopically, she is a mass of variegated corpuscles, cells, and bacterial organisms; viewed from the point of view of modern physics, she is a perpetual dance of electrons. What she is in her entirety, we can never know; even if we could at any precise moment say what she was, at the next moment she would have changed enough so that our description would no longer be accurate . . . . Bessie is no static "object," but a dynamic process.<sup>12</sup> [S.L. Hayakawa, *Language in Thought and Action*, 1991]*

My view of abstraction is multifaceted and does not rely on any master doctrine for the purpose of interpretation. I do not practice automatic action painting or depend entirely on unconscious discoveries to activate my painting process. I favour a more liberal and expressive extension of aesthetic possibilities to render personal experience as a visual concept. My art practice denies formal representation in favour of abstraction as there is no alternative model or strategy that can portray a visual phenomenon of experience.<sup>13</sup> Non-representation, effectively allows an exploration of personal emotions and connections with space and place that exists outside of the self. Through the 'absence' of recognisable form the viewer is directed toward an alternative system of interpretation.<sup>14</sup> It is an expectation that the audience engage with the work having been affected by something 'other' than surface aesthetics, perhaps the materiality or beauty of the image and not necessarily through a meta narrative.

### *Difference Matters*

The disparate relationship between traditional representation and abstraction is visually examined through [discordant] colour relationships that link the northern and southern hemispheres, Scotland and Australia. Horizontal and micro woven lines

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<sup>12</sup> Dr Anne Morrison, "Interview Transcript," (Launceston: the University of Tasmania, 2009). 9 Anne Morrison provided this text from a web source-  
kankanchadash.blogspot.com/2009/02/definition-of-abstract.html

<sup>13</sup> Michael Wardell, *Phenomena: New Painting in Australia: 1*, First published on the occasion of the exhibition "Phenomena": new painting in Australia: 1, Art Gallery of New South Wales, 23 June - 12 August 2001 ed. (Sydney: Art Gallery of New South Wales, 2001). 7

<sup>14</sup> Griselda Pollock, "Vermeer's Sublimity," in *The Sublime Now*, ed. Luke White and Claire Pajaczkowska (Newcastle: Cambridge Scholars Publishing, 2009). 223 Pollock, "Vermeer's Sublimity."

navigate the ‘ground we walk over’<sup>15</sup> and the ground of the canvas that creates a duplicitous interpretation between real space (landscape) and that of pictorial space. Through compositional devices, compulsive mark making and lines of colour trace in their pigmentation the essence of one’s environment, physical and emotional. Translated into pictorial space joy and sadness are reflected in the chromacity of the palette to signify a felt experience. The painting *Summer in the North* [Figure 4] is a visual response to landscape, mindscape and empiricism. This painting is highly saturated and through the use of discordant colours and heavily scratched surface one is exposed metaphorically, to the idea of putting down roots.

#### *Place Matters*

*The Dead End of Culture*, a series of digital photographs of Glasgow’s East End, embody a history of place and record remnants of a culture that helped delineate my sense of identity as unique to this place. [Figure 5] The camera was the unobtrusive tool that I used to frame an experience of place and in doing so; the imagery served as a blunt and bleak reminder of the fragility of time.<sup>16</sup> I recorded the facades of tired buildings with my digital camera, where recessed within the bricks and mortar are memories of dead parents and of time gone by. Documenting a fading sense of place, family history and sense of belonging are reflected in the graffiti-clad, condemned doorways, reminders of an evolving sense of loss.

*Doorways and building facades shadow my movement through architectural space, place and time. After memory collides with mnemonic notations embedded within the exploding colour, surface texture of objects and anything that is not nailed down. Family histories bounce off graffiti clad stone crafted walls. Sporadic mark making reflects and records a cultural history that has many voices - rich and diverse, marginalised and impoverished. In the past Caltonian’s embraced their sense of difference to authenticate themselves as local. In doing so identity and sense of place move beyond the intellectual trappings of identity politics into a landscape that today is defined by its commodity value and not so much the fragmented lives of the people who move and live in this space.*

*I can hear the sounds of time past, characterised by the constant drizzle that falls simultaneously from a pained grey sky that sits lightly upon tired shoulders. There lies a deep connectedness to this place and it is here that I always return, never a migrant or tourist. I am a Glaswegian as surely as my ancestors are encoded into my DNA. The streets are quiet enough; I can smell the rain as it mingles with the fragments of detritus that lie casually upon and in between the tar macadam and grassy verge that borders Glasgow Green. In temporal space Memory and Reality embrace, attaching like electricity to the surface of skin; the warm sensations are almost melodic in their touch. I am home.<sup>17</sup> [Annemarie Murland 2009]*

#### **Drawing Matters**

<sup>15</sup> Paul Carter, *The Lie of the Land*, First ed. (London: Faber and Faber, 1996). 2

<sup>16</sup> Anthony Bond, *1st Liverpool Biennial: Trace, Exhibition Catalogue, 24 September - 7 November 2007* (Liverpool: Tate Gallery, 2007). 19

<sup>17</sup> Annemarie Murland, *The Dead End of Culture*, Annemarie Murland, Self-Published Book, 2009, Taken from Artist Statement.

The drawings in the body of work, *A Long Road Home* are embossed with the coarse woollen blankets that I employ as part of the art making process. Knitting is the language that I use to retell my story and has played a significant role in the development of a personal methodology that reference as *Tartan landscapes* [Figure 6]. As a substitute for personal experience the soft bands of colour and the repetition of 'sgraffito'<sup>18</sup> over the surface of the embossed paper pay homage to child-hood memories of my mother who taught me her craft of knitting.

In floating these works on paper, memory becomes a physical reality as one explores the delicate surface weavings that connect me to my motherland. Woven lines of disparate coloured pencils and conte chalk meander the rugged terrain of the papers surface-texture, creating an impression of a felt experience. The drawings function as visual re-remembering, connecting place and identity within the blankets organic materiality.

The materiality of one object imposes its identity upon the surface of another, echoing my experience of migration. The embossed work on paper titled *Agnes* [Figure 7] reflects a minimalist aesthetic in the limited palette that is repeated row after row. There is sensitivity in the drawings purity of form that reinforces the subliminal trace of memory that is also echoed in the maternal memory poem: *Mother Nurture*:

*Weaving through knitted yarns that hold tight stories  
Precious mother's gift unfolds in broken threads  
Stitching time back, when life was all but a  
Fragment of the father's eye  
She moves through spaces dark to find rest  
She sighs at last, home.*<sup>19</sup> [Annemarie Murland, 2009]

The work on paper titled *After Memory* [Figure 8] comments on the fragility and fragmentation of memory by pushing the limits of the material investigation into pictorial form. Through a process of erasure and mark making, the paper surface reveals obscure details that talk of process and engagement with materials and the shaping of relationships therein. The material quality of the drawings surface also created new spatial environments of woven grids that not only referenced the materials subjectivity but also presented, a felt experience in its overall tactility.

The progressive works on paper continued to characterise affect and a sense of nostalgia through the process of drawing and also as an index of events. The surface of the image titled, *A Heavy Load* [Figure 9] was also embossed before media was applied. The off centre square blanket appears grey and absent of colour, however, through the repeated elements of mark making and the presence of some light colour, the narrative of migration is continued. Through pattern and form and the repeated movement of medium across the expanse of the surface, a life beyond narrative is suggested that leads towards the materiality of the subject.

Fundamental compositional devices of colour, lines of sgraffito are tied to the concept that material and memory direct the drawings towards finding their own identity. Aesthetically and formally the works on paper reflect a material sensitivity through

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<sup>18</sup> Lisa Slade, "Fathom," (Sydney: Printing: 10 Group, 2009).11

<sup>19</sup> Murland, "After before White Rabbits..." xx

the translation of a felt experience into a personal language and methodology, which signalled the event of migration and the subsequent feelings of Diaspora.

### **Painting Matters**

It was important to create an environment or site where process and concept are seen to merge. The new painting methodology titled *Tartan Landscapes* is a result of weaving narratives that navigate the past into the present as paintings. Developed in sections, painted stripes are renegotiated to resemble micro fibres that are tangible in their physicality, representing the sensory nature of a felt and embodied experience. As such, a dedication to explore the materiality of one material as having an affect on another has supported the development of a personal painting methodology.

#### *Making Matters: Painting*

The making of these paintings challenged me on a physical level as each layer had to be worked up in one sitting, taking many hours to create the desired surface texture. Each layer added another 'row' or dimension to the overall interpretation of the works aesthetic form. A process of mark making followed the grid of the embossed blankets allowed me to articulate the travelling of line through space. Heavily worked, the paintings ironically read as fragile in their delicate surface viscera that conceptually convey a contrast between texture and non-texture, interior and exterior, past and present.

The process of replicating the idea of the blanket has been transformative as both a visual concept and as a personal metaphor. With each consecutive work, the painting and the way the paint goes on and comes off responded to the type of palette knife, brushes and stroke [s] that I employed, but also the size and scale of the support, whether on board or canvas, the materials directed the work towards its own conclusion. Through a focused observation, however, the surfaces of the paintings disclose the constant negotiation between materials, the private self and exteriorised representation".<sup>20</sup>

The painting titled *Journeys Past and Present* [Figure 10] was the first painting to be resolved using the methodology of recreating knitting stitches into painted form. Observing the picture plane, there is ordered chaos in the surface layers of paint. Surface and texture transform the paintings surface through a frenetic and repetitive process of putting on and taking off paint over a long period of time. Compulsively the line is extended and directed in long horizontals until it is deconstructed into small and fractured lines that reference the grid. In this image the overlapping small grids form a new spatial environment that take on the appearance of fabric.

As an aesthetic object, the work's surface flows between texture and non-texture. Colour and line migrate beneath the surface to emerge into fine lines of cloth to create a harmonious optical engagement that questions the works representation and its material identity.

A sense of movement is experienced in the exposed and continuous presence of lines that appear and disappear through the process of knitting paint in pictorial space. There is also a suggestion of journey's undertaken in the formal navigation of the picture plane were visual unity encompasses the repetitive marks that reflect the presence of the artist.

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<sup>20</sup> Sarah Lowndes, "Kunsthalle Basel, Catalogue 2008.," (Glasgow: Mary Mary Gallery, 2008). 3



A collision of concept and narrative is played out on the surface of the painting titled *Galway Shawl* [Figure 11]. Memory and childhood are revisited in this work, where in delicate detail deep earth tones converge into muted colour fields, reflecting a landscape of lived experience and act's of personal reverie. This painting was one of the first paintings from the new trajectory of work to reference in its surface detail, a visual translation of the all-illusory state of 'memory'.

I recall one of my mother's Sunday rituals; singing traditional Irish songs while knitting or cleaning her way through the house. Her party piece was *The Galway Shawl*. And so, this song has strong references for me as its takes me beyond the confines of temporal space and time. This memory of mother and song, time and place stimulated a response to paint an expression of the tactile qualities embodied in both my memory and the songs title. I also, wanted to replicate a sense of 'affect', of being embraced within the physical confines of the blanket as a signifier of safety and nurture. But, the process was more about rendering my remembered past, and having it locked into pictorial space where it would remain intact becoming a memento of sorts. I feel in this instance that the painting describes in its aesthetics a kind of joy and pleasure in knowing that you belong and this is achieved through its mnemonics more than anything else.

In their continuum, and in situ, the works articulate beyond speech in the evolving trinity between materials, concept and the artists' commitment to process. Processed in sections, tangible and sensory surfaces are brought to life, representing both the physical and sensory nature of a material engagement in both my painted works and works on paper.

However, it is in the physical space of the gallery where the viewer is encouraged to address the work from a different perspective. Arranged according to site the works hover close to the ground reinforcing a sense of gravity and a sense of belonging to the space or perhaps to a state of being to which they allude. Again the body comes into play, as the audience has to navigate the physical space of the gallery setting as well as being conscious of their own spatial relationships as they move around with the work. [Figure 12]

### *Omnibus*

A commitment to record family history and a sense of being in the world has been a driving force in my art practice. The poems, digital photographs, paintings and the floating works on paper combine to re-tell a personal story where memory and place meet space to trace an evolving and dissolving ongoing journey. And, although, personal and emotive, the experience of migration as an empirical inquiry has addressed the issue of carving out a new existence through pictorial visual strategies in praxis. Through the process and practice of making art many diasporas have been resolved. The tension between self and place is now comfortably located within the threshold of the canvas and its support. "*Perhaps, we might conclude that home is not a place but a state of being*".<sup>21</sup>

*Course smell, Royal Stewart feels oddly,  
Soft, against crushed pelt.  
As natures milk ebbs silently down a valley of skint cheeks;  
Biding a last fare thee well.  
Resplendent lace shines brightly*

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<sup>21</sup> Neilson, "A Long Road Home and Other Stories..."<sup>4</sup>

*Din light sounds flashing, discordant tunes.  
Bonnie lassie, "Will ye no come back again"?*<sup>22</sup> [Annemarie Murland  
2009]

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***Figure 1. Windows in the West, 2008/9***

oil on canvas on board

100x70x15cm

***Figure 2. The Old Firm,***

oil on canvas on board

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<sup>22</sup> Murland, "After before White Rabbits..."<sup>20</sup>

100x70x15cm

2007

***Figure 3.Four Green Fields, 2009***

oil on canvas

140x110x12cm

***Figure 4.Summer in the North, 2007***

oil on canvas

90x70x14cm

***Figure 5.Mad Calton,***

Digital Print, 2008

60x50cm

***Figure 6.Untitled, Woollen Blanket, 2008***

Natural Wool

80x60cm

***Figure 7.Agnes, 2008***

mixed media on arches paper

830x730cm

***Figure 8.After Memory, 2008***

mixed media on arches paper

830x730cm

***Figure 9.Heavy Load, 2009***

mixed media on arches paper

190x130cm

***Figure 10.Journey's Past and Present, 2009***

oil on canvas on board

100x70x15cm

***Figure 11. Galway Shawl, 2009***

oil on canvas

140x110x12cm

***Figure 12. A Long Road Home, Gallery Installation, 2009***

Sizes variable

**Figure 1** Annemarie Murland, *Windows in the West*, 2008, Oil on canvas on board, 100x70x15cm.

**Figure 2** Annemarie Murland, *The Old Firm*, 2008, Oil on canvas on board, 100x70x15cm.

**Figure 3** Annemarie Murland, *Four Green Fields*, 2009, Oil on canvas on board, 140x110x15cm.

**Figure 4** Annemarie Murland, *Summer in the North*, 2008, Oil on canvas, 90x70x14cm.

**Figure 5** Annemarie Murland, *Mad Calton*, 2008, Digital Print, 60x50cm.

**Figure 6** Annemarie Murland, *Untiled [Woollen Blanket]* 2008, 80x60cm.

**Figure 7** Annemarie Murland, *Agnes*, 2008 Mixed media on arches paper, 830x730cm

**Figure 8** Annemarie Murland, *After Memory*, 2008, Mixed media on arches paper, 830x730cm.

**Figure 9** Annemarie Murland, 2008, *Heavy Load*, Mixed media on arches paper, 190x130cm.

**Figure 10** Annemarie Murland, *Journey's Past and Present*, 2009, Oil on canvas on board. 100x70x15cm.

**Figure 11** Annemarie Murland, Galway Shawl, 2009, Oil on canvas, 140x110x12cm 140x110x12cm.

**Figure 12** Annemarie Murland, *A Long Road Home*, The University of Newcastle Gallery July 2009.

Bond, Anthony. *1st Liverpool Biennial: Trace, Exhibition Catalogue, 24 September - 7 November 2007*. Liverpool: Tate Gallery, 2007.

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