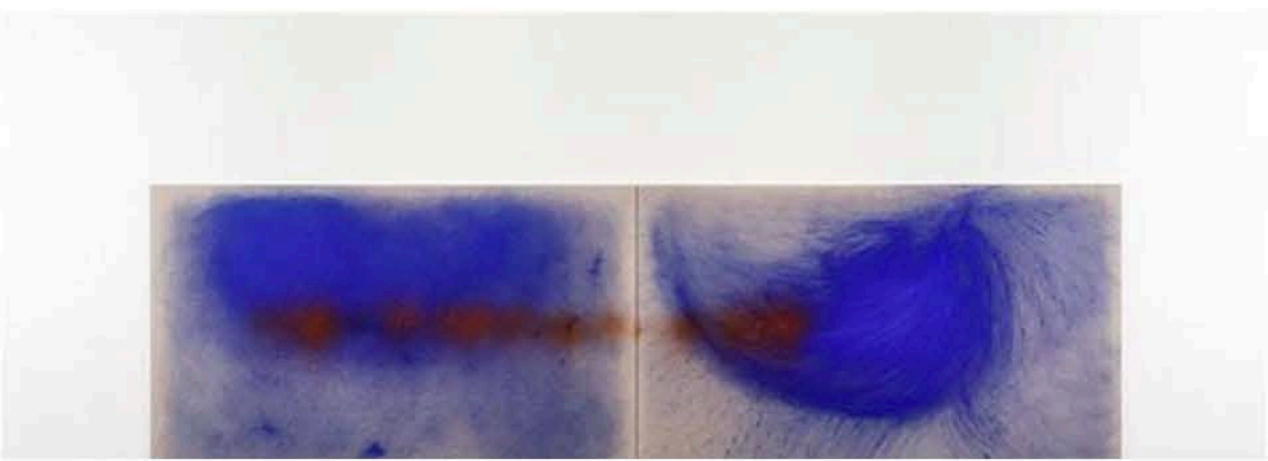


While Harding participates in the art of his ancestors, Heizer takes on the role of viewer of indigenous art. Nothing is nuanced about Heizer's approach, he sculpts from earth, rock, negative space, steel, and concrete, creating large-scale site-specific sculptures.

Heizer excavates his artworks, removing and erasing the landscape and creating wounds; Harding's works seek to heal and restore the damage inflicted by colonial powers Figure 7, 'What is theirs is our now (I do not claim to own)'. Harding's view of the environment as part of me contrasts with Heizer's view of land as a commodity. Land that could never be 'owned' from an indigenous perspective can be purchased, controlled, and built on. Fifty years ago, Heizer purchased land in Garden Valley, Nevada, and beginning in 1972, at an estimated cost of \$40 million, has been constructing 'City', Figure 8. As with some of his other works, the location is remote, and access is restricted. Armed guards and 'No Entry' signs deter anyone uninvited. In contrast, Harding's ancestors' sacred and once-protected sites are open to everyone as part of the Carnarvon Gorge National Park. Tourists are welcome to this ancient site to the exclusion of the people for whom it is of such spiritual and cultural significance.



- Michelle Ussher**  
How does he "participate" and the other "view". If this is your thematic argument, start with it, then use different visual descriptions of the work to support and evidence this [
- Michelle Ussher**  
How are they "wounds"
- Michelle Ussher**  
How does he seek to "heal"?
- Michelle Ussher**  
Where is your evidence the "environment" is part of Harding? Remember your claims (even if they are true) need supporting with evidence to give them any weigh [
- Michelle Ussher**  
Ok. It is unclear how this relates to your argument - write directly how this connects to your question on "notion of land" and "connection".

Currently the intro is grounded in white western male thinking owing to starting with the Lawrence quote and Caygills perspective. Where are your indigenous references in your intro? - be specific who and which indigenous culture you will reference to avoid situating your essay in a "them" and "us" binary.

First consider how you will define "Land Art" and be explicit about this. Be explicit about your references when you use them. Use your references to support your own definition of (Land Art (working in relation/communion/as an equal/with respect to "land/earth/country".

Importantly - you have a hidden structure to organise the body of your essay.  
First: notion of land  
Second: connection  
This needs to be made structurally explicit so use subheadings to aide clarity



## Unsettling Land

'The business of art is to reveal the relation between man and his circumambient universe at the living moment' (DH Lawrence).

Art reflects the social and cultural climate in which it is created. Within Western culture, dualism, stemming from the Cartesian separation of body and mind, has dominated the relationship between ourselves and the universe. In contrast, indigenous communities informed by much earlier views have different belief systems in which land and all beings are considered equal and sensate.

They know the environment as a presence with mystery and energies that animate everything. Their world is full of sensitivity and care. In 1962, NASA broadcast the first images from space of Earth. These stunning views became iconic symbols of humanity's exploration of the cosmos and the finitude of our planet. They also simultaneously further objectified Earth. War in Vietnam and several catastrophic environmental incidents led to turbulence shifts in North American and Western relationships with nature in North American and Western relationships with nature, and to the first Earth Day, April 22, 1970.

In response to this social and political climate, in the late 1960s the Landart movement, also known as Earth art or Earthworks, arose in North America. Rather than depicting a landscape on canvas, the land became the canvas. Works were often created for a specific location and imposed on the landscape. Artists previously restricted by gallery dimensions were able to work at scale. One prominent artist within this movement, is Michael Heizer.

**Michelle Ussher**  
This seems in conflict and odds with your proposed thinking around a creative practice. Maybe consider this quote in relation to the Ethics lecture (Copernican Turn and Kai [

**Michelle Ussher**  
reference? Do you recognise these are claims that need evidence to give them weight?

**Michelle Ussher**  
Who is "they" - consider how this kind of broad language can homogenise indigeneity and mystify it. Is this how you want to represent your concepts?

**Michelle Ussher**  
further? who objectified it previously? Explain your connection between indigeneity and Nasa

**Michelle Ussher**  
I understand your reference for this so I am curious why you are not being explicit about it, these are

Your writing needs to be more direct and precise about what you want to say, and what you are using to support what you are saying. Remember 1st year exercises using visual descriptions to support your claims. This is a writing structure to lean on - use concrete nouns to describe what you visually see (objective) - remembering the artworks are physical and not digital. Use these objective descriptions to support your subjective claims.

It might be useful to remember this is an exercise in demonstrating your understanding, which is evidenced through clear visual descriptions of methods, materials, qualities, accurate explanations of how these suggest concepts, and astute interpretations that analyse how land / connection is represented in the works and what each work can tell us about land/connection.





Harding uses the gallery walls to substitute for his ancestor's sandstone cave walls and ceilings. His work often addresses themes of colonisation, displacement of people from ancestral lands and resistance. He invites viewers to confront uncomfortable and unpalatable truths about Australia's history, including the stories of his people. For example, in *'bright eyes'*, millet being a commodity, to represent the experience of his great-grandmother and others of that generation. Under the *Chinese Exclusion Act 1897*, his people's great-grandmother and grandmother were forced to wear the sexual advances of a 'whitefella.' He challenges the viewer to face up to whether they are and discriminations.

Michelle Ussher

You might want to consider the history Harding is referring to as the country named "Australia" only begins in 1788 - and if you are concerned with deep time, this is an area / nuance you can go into further.

The sheer scale of Heizer's artwork means they cannot be seen from any one perspective, nor are they meant to be seen from the sky. Most of his recent works are in inaccessible places. *The City*, his *Magnus Opus*, is only accessible by flight, and *'an arduous trek through the*

Heizer asserts control or mastery over the landscape by constructing his monumental earthworks, he wants to create the experience of awe, and he manages to do this for the few. My experience of a photograph of *'Double Negative'* was one of horrified anxiety at the violence inflicted on the earth. My sense of the trenches and the *'City's'* architecture is of violent wounding and scarring subjected on the land. I find Harding's work aesthetically more pleasing, his use of the rich colour of earth pigments and his sensitive approach to the work he presents. However, I also feel dis-ease in response to Harding's work particularly the stories he tells of the treatment of his people by an all-powerful colonising regime. Harding's art challenges the viewer in less obvious ways, I can find myself not wanting to know more and concerned for the future of so-called human civilisation if one group of humans can inflict such barbarism on others.

Working within a gallery space, Harding does not seem concerned about the longevity of his artworks. What concerns him is of a quite different time continuum. he perceives time in a cyclical and interconnected manner, rather than linearly as in Western Cultures. For him and his people, time is viewed as fluid, with the past, present and future interconnected and continually interacting. Past events are brought to the present through his artworks adding to the narrative of his culture, connecting people to their ancestors.

Michelle Ussher  
How might this be defined through visual descriptions of his work?  
Consider why this sense of time might exist for Harding's culture?

Harding tells stories through generations,



these indigenous communities have been dispossessed from the land of their country, refused recognition, and stripped of their languages and customs under colonial possession. Dale Harding states '*their lives have been considered a commodity, and their lands have been subject to inhumane activity.*' In the words of Harding, '*Nature is just who you are and what you do*'. This essay explores the artwork created by Dale Harding and Michael Heizer, artists from two vastly diverse cultural perspectives

Heizer, born 1944 and whose family has lived with his good friend Walter de Maria in the unprecedented in scale. Heizer and other land change and experimentation, taking on the terms. His initial earthworks, Figure 1, '*Moto*' practice and tools as an artist, his paintbrush is a motorcycle. His tools only got bigger as he moved on to using caterpillars and earth-moving machinery. In the opposite hemisphere, Harding, born 1982, and living in Brisban, Australia, describes himself as a Bidjara, Ghungalu, and Garingbal man. His people have an oral family history informed by loss, dehumanisation, and cultural genocide on their traditional country. His artwork, Figure 2, '*Wall Compositions from Memory, 2018*', references and expands upon his cultural heritage's philosophical and spiritual touchstones and examines his communities' visual and social languages. He works with various techniques and traditions, including painting, installation, and sculpture.

Michelle Ussher

Start your intro with this - there is clarity here and it is direct. Be specific about their diverse cultural perspectives, and define precisely how they "unsettle" notions of land and connections with nature. Do you recognise this clarity then sets up your structure to thematically write firstly about "notions of land" and secondly "connections with nature" using their artworks to demonstrate their differing perspectives (which you can analyse to offer your own)