E D U C A T I O N  R E S O U R C E  P A C K

Derek Kreckler: Accident & Process
29 August – 18 October 2015
PICA Central Galleries

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Written by Melissa McGrath and Minaxi May with references from the Derek Kreckler: Accident & Process Monograph (2015).
Designed by Desmond Tan.
Derek Kreckler: Accident & Process is the first survey exhibition of one of Australia’s most rigorous conceptual artists. It brings together photography, video, installation and performance works drawn from five decades of Derek’s practice, and addresses notions that are central to the evolution of Australia’s cultural history, such as landscape and nationhood.

PICA’s education resources are provided online so that you may distribute them to other teachers and students with ease. You may photocopy sections of the notes or ask students to print them out themselves.

The notes are aimed at senior secondary students, however, you can modify these notes, the questions and activities as you see fit for your particular students, to best suit their needs.

We are always looking for outstanding examples of student work that has been sparked by our exhibition content. If any of your students submit written answers and/or art work of a high standard in response to the artwork or the suggested questions and activities, please forward a copy to:

Education Programs Curator
Perth Institute of Contemporary Arts
GPO Box P1221
Perth, WA, 6844
or
education@pica.org.au
**From the Curator – Hannah Mathews**

Accident & Process brings together, for the first time, five decades of Derek Kreckler’s oeuvre. Opening at Perth Institute of Contemporary Arts in August 2015 and touring throughout Australia in the following years, this exhibition gives pause to a remarkable practice by an Australian artist.

Kreckler’s works span performance, film, photography, installation and video. He has regularly created tough insistent imagery that has been at the critical edge of Australian art history and which has provided comment on our country’s past, present and future. Works such as *Blind Ned* (1996) presented an icon lost in the landscape and *White Goods* (2004) captured the dark foreboding of the bush and its attendant colonized culture. The *Holey* series (2003) suggested new ways of considering the beachscape, opening our eyes to the inherent construct of the image. And Kreckler’s most recent work, *Littoral* (2014), refuses to let viewers settle in a stable relationship with the image, choosing instead to disrupt its pictorial potential by calling attention to the fluidity of the image and subject matter itself.

Working from the geographic peripheries, Kreckler has long worked in parallel to peers such as Lyndal Jones¹ and Mike Parr². His practice is defiant of type, continuously experimental and committed to intellectual rigour. Kreckler has chosen to work within the art school system; teaching, mentoring and challenging his peers and generations of younger artists. His commitment to material exploration, technical investigation and intellectual reflection lends his work not only a criticality but an enjoyment that can be appreciated in its rich imagery and attention to craft.

The art of Derek Kreckler is often described as ‘unsettling’. Some have even referred to it as ‘dangerous’. Whether relishing the risk of experimentation and chance, or purposefully challenging our perceptions of country, identity and self, Kreckler’s works flirt with an uncertainty that can prickle the neck. At the same time they open our eyes to the magic of how images are made, the murkiness of nationhood and its perpetuation, and the wonder of how powerful the landscape can be. His works have much to share about art history, social relations, popular culture and the environment. Kreckler offers conceptual and expressive forms that are commanding yet spacious: works that are sufficiently suggestive to allow us to generate worlds around them.

**About the Artist**

Derek Kreckler is an Australian artist born in Sydney in 1952. He studied sculpture at the South Australian School of Visual Arts (1980) before completing a Master of Arts (Visual Arts) at the Sydney College of the Arts (1991). In 2012 he was awarded a Doctorate of Creative Arts from the University of Wollongong.

Kreckler’s work remains consistently sophisticated and diverse. Since 1978 he has investigated performance, video, sound and photography, using conceptual and aesthetic strategies to address autobiographical and cultural concerns including the environment, race, and the construction of representation.

Kreckler’s work is represented in various Australian collections including state and national art galleries and private collections. Kreckler has exhibited widely including PS1 New York, Gwangju City Art Gallery, Gallery Chemold in Mumbai and the Flaxman Gallery in London, and extensively throughout Australia.


Kreckler spent 1991-1992 as a participant in the MoMA PS1 artist residency program in New York and was awarded a New Media Arts Board Fellowship from the Australia Council for the Arts in 2000. Parallel to the production of his art Derek Kreckler has continued to teach within art schools. In 2007 he returned to the east coast to work at the University of Wollongong in the Faculty of Creative Arts. He has taught at the Western Australian Academy of Performing Arts (WAAPA); Sydney College of the Arts, the University of Sydney; and the College of Fine Arts, University of NSW.
How To Discipline A Tree (1989) consists of hundreds of bricks made from compressed newspaper - the same newspapers brought into an average Sydney household everyday.

‘Indeed a close inspection will reveal the odd un-pulped word shining out with un-foretold meaning like a Dada poem. These words are the detritus of what is already a byproduct of everyday waste’.

(Crawford, 1990)

The bricks are stacked in what looks a bit like a kind of ziggurat, however, the form is modeled on a Morton Bay fig tree (Ficus macrophylla).

The period when How To Discipline A Tree was conceived was momentous. The Berlin Wall came down, paving the way for the reunification of Germany and signaling the end of the Cold War. There was a riot in Sydney at a Metallica concert, resulting in two people being arrested.

U2 performed in Sydney and the Romanian Revolution occurred. The Sydney Morning Herald ran the Romanian story with the headline: “Ceausescu Shot!” including a gruesome black and white image of Elena and Nicolae Ceausescu slumped against a wall. Peppered throughout the same paper in November and December that same year were numerous stories on the ‘New Germany’ and what it would mean for freedom; “Democracy Wins”, etc.

Each of these stories are embedded in How To Discipline A Tree, they literally are incorporated into the work but not by design, by coincidence.

Morton Bay Fig tree buttress roots.

Kreckler states:
“What began as a conceptual work to comment on the state of the environment eventually encompassed a different range of subjects than I intended. I see the work now as a kind of time capsule”.
**Focus Questions**

How do you experience and feel in relation to the space created by *How To Discipline A Tree*?

What materials have been used in the construction of this work?

What design elements and principles have been used in the construction of this work?

The bricks that make up *How To Discipline A Tree* consist of the volume of newspapers bought into the average Sydney household in a single month. What does this work reveal about the cultural and societal concerns of the late 1980’s and early 1990’s in Australia?

In your opinion, what meaning, values or beliefs does this work communicate today?

How does this work relate to ideas of the environment, material consumption and societal structures?

Research the traditional architectural form of the ziggurat. How does your understanding of this architectural style contribute to the meaning of the work?

Research the work of artists from the Arte Povera movement. How does their use of natural or recycled materials relate to this work by Derek Kreckler?

There is a basis in photography in Kreckler’s body of work. How is photography contained and expressed in this piece?

What is the significance of the wooden stool within this artwork? How does it add to the reading of the installation?

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**Keywords**

Ziggurat  
Installation  
Sound  
Consumption  
Material  
Space  
Environment

**Key Connections**

Carl Andre  
Art Povera  
Abstraction
In 1997, Kreckler’s single-channel video, *Blind Ned*, made its first appearance at the Perth Institute of Contemporary Arts. Projected at floor level so that viewers had to squat down to watch, the video shows a blind Ned Kelly, performed by Kreckler, stumbling through the bush with a white cane. He feels his way down the slope, disappearing through the bottom of the screen only to appear again, moving from top to bottom in an endless loop. He is not only blind, he is alone. The footage is scratched and jittery. It resembles an old silent film, and indeed references Charles Tait’s 1906 film, *The Story of the Kelly Gang*. In a later iteration, exhibited at Sydney’s Museum of Contemporary Art, *Blind Ned* took the form of an installation that included two large, taxidermy kangaroos staring back at the audience.

*Blind Ned* came into being through a process of association and coincidence. In 1995, Kreckler participated in a five-week residency in Mumbai, India where he experienced firsthand an aggressive upsurge in Indian nationalism. He also found himself in the paradoxical position of being viewed simultaneously as both coloniser and colonial. The residency allowed him the time and distance to reflect on an equally truculent rise in Australian nationalism. The emergence of Pauline Hanson and the One Nation party saw the co-opting of Australian icons such as the Southern Cross and the Eureka flag by hysterical right wing racists; ironic, given their previous deployment in the struggle against the colonial authority of Great Britain.

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As a young man, Kreckler came into contact with many of the works in Australian painter Sidney Nolan’s ‘Ned Kelly’ series. He was struck by Nolan’s aesthetic: a seemingly rudimentary painting style undertaken in conjunction with a wicked sense of humour that poked fun at British pomposity, conservative values and the white Australian tendency to kowtow to the ‘motherland’. Nolan’s Kelly is cartoonish, his famous helmet represented by a black rectangular box, often with an empty slot where his eyes should be. In the Pauline Hanson era, it was confounding to see Ned Kelly, an Irish Catholic who encountered great class disadvantage and racism, appropriated in support of a white supremacist ideology.

_Blind Ned_ has been consistently exhibited in one form or another since 1997 and clearly touches a chord with audiences given its concise encapsulation of complex social and political verities. Like Kreckler’s other works, _Blind Ned_ is simultaneously funny and poignant, precise yet open-ended, and almost dreamlike in its strangely disturbing poetic.

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**Focus Questions**

What does this work remind you of in relation to landscape, place, identity and symbolism?

What materials and techniques do you think have been used to create this work?

Why do you think the film has been made to look and sound as though it is a historical artefact?

Watch the remaining excerpts from Charles Tait’s 1906 film _The Story of the Kelly Gang_, and look at Sidney Nolan’s _Ned Kelly_ series compare and contrast these works with Derek Kreckler’s _Blind Ned_. Consider the cultural implications of what each artist is highlighting.

How does this work relate to ideas of Australia’s national identity, icons and colonial history?

What social and cultural issues or concerns are raised in this work?

What significance does the fact that Derek Kreckler performed the role of Ned Kelly have to the work?

Kreckler relates this _Blind Ned_ to notions of identity, colonialism and nationalism. How are these aspects visible in this work? What do you suppose the word “blind” may relate to?

**Research**

Look at 1996-97 Australian politics, specifically in relation to the One Nation party, identity, Australian stereotypes, race relations, refugees and nationalism. How does what you have learnt give a context to Kreckler’s ideas and his actual work _Blind Ned_?

**Keywords**

Video
Character
Installation
Colonial History
National Identity
Ideology
Ned Kelly
Performance

**Key Connections**

Charles Tait & _The Story of the Kelly Gang_
One Nation Party & Pauline Hanson
Sidney Nolan

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Kreckler’s weird and unsettling set of photographs ‘White Goods’ (2004) brilliantly enacts some of the engagements and obduracies of his practice. There is an image of two young girls dressed in school uniform walking through a glade of gumtrees. Another captures a group of people, starkly illuminated at night, gathered in a grove where two refrigerators hang. The images make a wide range of references, from traditions of history painting, film and the narratives of contemporary art, to the staged photographs of Jeff Wall or Gregory Crewdson. They recall the terrifying photographs of lynchings of black people by white southerners in the United States. It is startling that images that focus on refrigerators can be so puzzling and so perversely uncomfortable to become an Australian gothic, with echoes of celebration, of nationhood, consumerism, cargo-cult, racial conflict and death.

Focus Questions

How has Kreckler used “staging” to create completely constructed “truths” in these photographs? How does photography add to ideas around the real and unreal, the ordinary and life-like?

What design principles and fundamentals has Kreckler used in White Goods to create visual tension and balance?

What may the refrigerators in White Goods symbolise?

What may the lamb in White Goods symbolise in relation to religion and society’s values?

How has Kreckler depicted landscape in these photographs? Describe in relation to composition.

What does the title White Goods relate to? What does it make you think of? How does this relate to Kreckler’s work?

Keywords

White goods & refrigerators
History painting
Narrative
Staged photography
Lynching
Australian gothic
Nationhood
Racial conflict
Consumerism

Key Connections

Jeff Wall
Gregory Crewdson
**Big Wave Hunting (2011)**

*Big Wave Hunting* is a series of black-and-white photographs of the Wollongong coast that are also situated in the littoral zone. Here, in this constellation of images, we look across waves breaking on the shore to Port Kembla under a dark, cloudy sky, at crepuscular rays upon the surface of the sea and at foaming water moving between rocks as the waves break in the distance. In one image from the series, ‘*Decisive Moment*’, the artist is depicted standing on rocks upon which eddies of water swirl, holding his camera in front of a large spray as it hits, filling two-thirds of the photographic frame. Compositionally, and in its portrayal of the lone man amid nature’s elements, this recalls the iconic *Der Wanderer über dem Nebelmeer (Wanderer Above a Sea of Fog)* (1818), by the German romantic painter Casper David Friedrīch. Unlike Friedrīch’s heroic figure, Kreckler is wrapped tightly against the elements and is almost entirely engulfed by spray.

*Big Wave Hunting* is titled after a photograph of the pictorialist photographer Francis James Mortimer taken by his nephew George, dated 1901–14, which sees Mortimer on a rocky shore, tied by a rope that runs out of the frame, clutching a plate camera in the face of an oncoming wave. Kreckler borrowed much of the scene and the stance for his *Decisive Moment* (though he went with a bigger wave and without the rope), a replication that already undercuts the decisiveness of the moment, but which points us to Mortimer’s own work. Like so much early photography from Oscar Rejlander on, Mortimer’s was heavily manipulated: he would, for instance, use multiple negatives to construct an image that looked like it had been taken in one shot.

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Focus Questions

What do you see in this series of images? Think about them individually and as a series.

Who were the Pictorialist photographers and when did they practice?

What materials and techniques can you identify in these photos by Kreckler?

Derek Kreckler used a number of separate negatives to construct some of the images in Big Wave Hunting, similar to the practices of Pictorialists like Francis James Mortimer. Why do you think it was important for Derek to undertake these alterations to the original image?

Relationships between humans and the environment have been depicted throughout art history. Notably, Caspar David Friedrich’s painting Wanderer Above a Sea of Fog (1818) and Mortimer’s photos place the figure in a similar pose to the image of Derek Kreckler in Big Wave Hunting. Compare and contrast the composition of these three works.

Where does your eye travel when you look at the work? How does it make you feel?

Francis James Mortimer’s work is influential to the Big Wave Hunting series. The processes of American artist Jeff Wall have also been influential on Kreckler’s Accident & Process series (2012-15). Both artists use techniques of layering through photography: “Through manipulation, images of the imagination … [can] be realised and those of the natural world enhanced”. How have these artists’ techniques influenced Kreckler in his manipulation of imagery? Compare and contrast Big Wave Hunting to Mortimer’s seascapes and Accident & Process to Wall’s photography.

Keywords
Photography
Environment
Figure
Time
Image Manipulation
Documentation

Key Connections
Casper David Friedrich and Wanderer Above a Sea of Fog
Pictorialism
Francis James Mortimer
Oscar Rejlander
Jeff Wall

In 2003, just after Kreckler began to think about returning to his home on the east coast from Perth, he purchased a small coastal foothold at Cunjurong Point south of Sydney. Kreckler had visited the area often in the 1960s, but he found that his memory of the place was more familiar than what it had become. Nonetheless the house served as a valued retreat, providing a means to feel his way back into the coastline of his childhood. Not long before the property was sold five years later, Kreckler snapped a photograph there that became the initiating image for his most recent work to date, *Littoral* (2014).

The initiating image is a simple one. It is taken from inside the kitchen looking out the door, which is open to a gust of wind that blows through the multicoloured hanging strands of the walk-through strip blind. The tangle of strands momentarily ruptures the membrane between inside and outside.

As a projection-based work, *Littoral*, restages this moment at a bodily scale: a faintly coloured film of churning white water is projected onto floor-to-ceiling white strips hanging a few feet out from the gallery wall. An electric fan, positioned between these surfaces, turns so that the image ruptures before the fan continues its arc and the strips settle once again. The simple mechanics of the piece — the fan, the strips — are revealed, but the image, which projects cleanly onto the wall behind, remains unbroken; if anything, its affect is deepened.

The word *littoral* refers to the intertidal zone: the space between the water’s highest and lowest point. Following Kreckler’s broader project, however, the term is best understood more openly as a space between representation and reality, or as the point where an action is held just before resolution, when outcome remains uncertain. In this, it provides his work with a succinct conceptual frame.

Kreckler’s work also challenges the way we think about art. There is a pun here between the name of the title: *Littoral*, and the word ‘literal’, both words are pronounced with the same sound yet ‘literal’ means realistic as opposed to abstract or impressionistic.

Focus Questions

Why is the wording and titling of work so important? What does the naming of “littoral” bring to the work?

There are several meanings to the word “littoral”. How has Kreckler depicted these aspects within the work?

If “littoral” relates to where much “life” happens in the ocean, then what does the kinetic (fan) and moving elements add to this piece? How has Kreckler effectively created this aspect?

How has the space in and around the installation been used to add to the reading of the work? What illusions has Kreckler created with the strips of moving imagery?

This piece has been created using video projection. How does this media relate to notions of photography in relation to landscape and seascape?

Refer to the initial snapshot that inspired Littoral (shown above). Which aspects has Kreckler depicted in the final work? How has he translated his inspiration? Think about the design principles and fundamentals e.g. colour, scale, medium, pattern, movement etc.

Does viewing the initial snapshot that inspired Littoral add to the reading of the work? Does it impact how you think of the artist’s process, concept and final piece differently?

Compare and contrast the movement and installation in Littoral to the stillness and sculptural aspects of How to Discipline a Tree. How are each experienced and what do you feel?

Kreckler’s art has a basis in photography. Compare and contrast the video imagery of Littoral to the still photography in Big Wave Hunting. How are each experienced and what do you feel?

Keywords
Video Projection
Kinetics
Littoral
Representation and reality
Conceptual
Monochromatic
Classroom Activities

High school

1. After researching and looking at the works of Sydney Nolan and Dereck Kreckler take note of similar and different themes and the way these artists have tackled them. Then look at these aspects in Australian society today. Create a visual artwork, moving image or performance relating to your discoveries. Relate what you have created to Kreckler’s *Blind Ned*. What similarities and differences are there conceptually, technically and materially? What did you learn about Australian culture & identity, interpretation and art as a vehicle for commentary?

2. Kreckler uses ideas of abstraction in his body of work. Research abstraction and how this is visible in How to Discipline a Tree. This installation was also inspired by the Buttress root system of fig trees. Research the buttress root and think about the relationship to and notions of the environment, roots, wood, paper and information that are visible in *How to Discipline a Tree*. Research the buttress root and think about the relationship to and notions of the environment, roots, wood, paper and information that are visible in *How to Discipline a Tree*. Now create an individual work inspired by Kreckler’s piece. Collect throwaway paper or card for a month, make into paper mache pulp and create into bricks by making a mould of an actual brick or by using a fire brick compressor. You may want to look at a root system and think of it as a premise for an architectural structure as Kreckler has. How much paper did you collect in a month? How is this different or similar to the amount in *How to Discipline a Tree*? What does this say about technology, information, the environment, change and time? You may want to keep the bricks for a few years to see and feel how they change in structure too.

3. Kreckler has used the work of Francis J. Mortimer as impetus for *Big Wave Hunting*. Compare and contrast Kreckler and Mortimer’s images in relation to sea-scapes and composition including aspects such as the figure’s gesture/stance, location and scenery. How are ideas of art and photography, pictorialism and layering utilised in Kreckler’s work? Learning from this research create an artwork that continues the linkages to Mortimer and Kreckler’s investigations, yet extends with your own ideas and images.

4. Kreckler used an initial image, which inspired the artwork *Littoral*, created some ten years after. Look through magazines, your own photos or take photos and select an image of an “everyday” occurrence that inspires you. Brainstorm and create thumbnails to create an art piece that extends from this original image. Include some aspect of photography or video within the work that conceptually extends the initial inspiration. Display the final artwork together with the inspiration. Reflect on the relationship between the snapshot and your artwork. How has the original image inspired your work?

5. Look at the series *White Goods*. Critically analyse by comparing and contrasting each image to the other. Create a table. To look at the aesthetics, list the design principles and elements. To look at the concepts use the Four Frames: subjective; structural; cultural and Postmodern.

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Primary school

1. Read the story or look at a movie/documentary of Ned Kelly. Use this research to create a series of small thumbnail sketches of what you remember. Now use these scenes to create a Blind Ned inspired painting or staged photograph.

2. Kreckler uses performance and his body in his works. Think about the different aspects in his piece How to Discipline a Tree. This installation was also inspired by the Buttress root system of fig trees. Research the buttress root and think about the relationship to and notions of the environment, roots, wood, paper and information that are visible in How to Discipline a Tree. Now use the tree and divide into small groups. Each group has one of the words. Experiment with your body in relation to performance and your word e.g. how can you use your body to be a tree? After a while bring all the groups together to create a performance using each groups’ movements. What is your interpretation of How to Discipline a Tree? What does your performance say about technology, information, the environment, change and time? What does each acted out word represent in relation to the overall installation?

3. Create a series of snapshots on site at the beach, river or lake that explores ideas around water. Include yourself in the image and have someone photograph you in a stance/action/gesture that mimics Kreckler’s Big Wave Hunting. Then create some macro and micro images including one full scene image. Display your photos as a series.

4. Create a model of Kreckler’s artwork Littoral using paper and cardboard. Take a photocopy of a scene and use this as the “blinds”. Pay particular attention to the space between the “wall” and “blinds”. You can blow on the image or use a small fan or even include a small model person. How does scale and different imagery change this work from Kreckler’s?

5. Look at the series White Goods. What do you think the images are about? Create a table that compares the design principles and elements.

Curriculum Links

- Humanities and Social
- The Arts
- Geography
- History
- Digital Technologies,
- Drama,
- Media Arts,
- Visual Arts
- Biology,
- Earth and Environmental Science
- Aboriginal and Torres Strait Islander histories and cultures (ATSIHC)
- Asia and Australia’s engagement with Asia (AAEA)
- Sustainability (SUST)

Glossary

**Arte Povera** – art movement started in Italy in the 1960s, in which the artists utilised “everyday”, familiar objects and materials as a reaction to art commercialisation.17 18

**Australian gothic** – ideas by early settlers, explorers and the like that Australia is a place that is “grotesque”. It was a place that was initially not believed to exist and without inhabitants. With European settlement Australia was considered to be “different” or “odd” as it had many aspects that were not considered the “norm” e.g. black instead of white swans.19 Australia was considered to be ‘a hellish place of exile where nature seemed uncannily strange or hostile’ this dystopia, which “gothic” is used to describe.20

Carl Andre (b. 1935) leading American sculptor and proponent of Minimalism. His work included an interest in capturing the ‘essence of form’ using repetition, simplification, and starkness.21

Casper David Friedrich – (1774-1840) German painter associated with Romanticism. He was particularly known for his renderings of landscape

**Wanderer Above a Sea of Fog** – famous painting by Friedrich, 1818; Oil on canvas, 94 x 74.8 cm; Kunsthalle, Hamburg.

**Character** – unique features of a thing or the distinguishing nature of an individual such as intellectual or ethical qualities.22

Charles Tait - (1868–1933) one of five Australian brothers whom created and organised film, concerts and theatrical events

**The Story of the Kelly Gang** – Directed by Charles Tait this was a film that premiered in 1906, and at the time was the longest story-based film seen in Australia (over 1 hour in duration). Shot mostly in Heidelberg, this film was a successful retelling of the life and times outlaw Ned Kelly.23

**Colonial History** – the study of the past including events and human interactions in relation to colonies where people with similar occupations or interests reside.

**Conceptual** – related to mental ideas and thoughts such as philosophy

**Consumerism & Consumption** – related to consumers (shoppers) & society’s obsession with buying and the possession of things (belongings). Using resources e.g. eating or buying.

**Documentation** – official record of something e.g. photographs or writing

**Environment** - context or setting which is the habitat or where e.g. people function, operate and live

**Figure** – shape or representation of the body such as in sculpture and drawing

Francis James Mortimer - (1874–1944) an English pictorialist photographer who was known for his seascape photos, established the bromoil process and endeavoured to give photography significance of art

Gregory Crewdson – (b. 1962) American photographer known for his staged, bizarre Surrealist-type representations of everyday life

**History painting** – a term from the seventeenth and eighteenth century describing paintings that related to the Bible, myths or classical history

**Ideology** – specific beliefs or stance of a particular person or group

**Image Manipulation** – To skilfully handle, change or control a visual representation such as a photograph, image on a screen.

**Installation** – (art) a form of modern sculpture where the artist uses sound, movement, or space as well as objects in order to make an often temporary work of art

Jeff Wall – (b. 1946) Canadian experimental conceptual photographer who references the filmic and literary to critique socio-economics, media and art. 

**Kinetics** – (art) that is based on motion

Littoral – to do with the shore. The area between the high and low watermarks on the seashore or where the rooted vegetation is on a lake.

**Lynching** - a particular group’s killing of someone, without a trial, most often by hanging for a supposed offence.

**Material** – matter or ideas, things, fabrics used to make things

**Monochromatic** – When only one colour is used especially black on white

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17 All glossary references are from TATE, Artnet, Oxford Online Dictionary or Encyclopaedia Britannica unless otherwise stated.
Narrative – a story, events that are associated through speaking and writing

National Identity – a country known generally by its characteristics of culture, customs and language

Nationhood – being a nation, a country, a realm or land with an identity and independence

Ned Kelly - (1855-1880) Australian bushranger and outlaw, part of the Kelly gang, who was hung for killing police officers. Became immortalised as part of Australian folklore including in Sidney Nolan’s paintings.24

One Nation Party - Australian political party started in the 1997 that promoted controversial views on immigration and race.25

Pauline Hanson – leader of the One Nation Party.

Oscar Rejlander – (1813-1875), photographer and painter from Sweden known as the “father of photography”.

Performance - the action of entertaining other people by dancing, singing, acting, or playing music

Photography – image created from light on a light-sensitive substance (a photograph)

Pictorialism – founded in the late nineteenth to early twentieth century, this is a movement which through experimentation aimed to increase the status of photography to the level of fine art.

Racial conflict – a prolonged and severe dispute or difference between those of different races

Representation and reality – how something real is represented or interpreted and the actual way something exists as opposed to a representation. Realism relates to an art movement from the nineteenth century which included realistic, natural or photographic portrayal of the everyday.


Sound – vibrations that move through the air or another medium and are heard once they reach the ears.

Space – An open, accessible or vacant uninterrupted area of vastness

Staged photography – photography that is directed or instigated to happen rather than just taking photos of what is seen occurring. The scene is set, ordered or manipulated.

Time – the past present and future as continual and infinite evolution of occurrences and existence that affects objects and people

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References

17 TATE, Artnet, Oxford Online Dictionary or Encyclopedia Britannica
Image Credits

Cover
Derek Kreckler, Wet Dream (Image), 1978
Photograph
52 x 38cm

Page 3
Derek Kreckler, Antidote, 2005
Seven-channel SD colour video projection, audio, looped
Filmed at Quinninup Falls, WA

Page 4
Derek Kreckler, Document Two (Car), 2012
Black and white inkjet print on Hahnemühle Fine Art Baryta
82 x 114cm

Derek Kreckler, Many a Slip..., 2012
Colour inkjet print on Hahnemühle Fine Art Baryta
165 x 169cm

Derek Kreckler, Document One (Tree), 2012
Black and white inkjet print on Hahnemühle Fine Art Baryta
84 x 114cm

Derek Kreckler, Document Three (Tree & Car), 2015
Black and white inkjet print on Hahnemühle Fine Art Baryta
84 x 114cm

From the series ‘Accident & Process’, 2012 – 2015

Page 5
Derek Kreckler, Wet Dream, 1978
35mm slide documentation of performance action

Page 6
Derek Kreckler, How To Discipline A Tree, 1989
Installation of 1000 compressed newspaper blocks, wooden stool
280 x 550 x 300 cm (overall)

Reference image: Morton Bay Fig tree buttress roots.

Page 8
Derek Kreckler, Blind Ned, 1996
Single-channel video digitised from Betacam, looped,
taxidermied wallaby

Page 10
Derek Kreckler, White Goods #2
C-type hand printed photographs
130 x 230 cm

Derek Kreckler, White Goods #3
C-type hand printed photographs
130 x 243 cm

Derek Kreckler, White Goods #4
C-type hand printed photographs
130 x 229 cm

Derek Kreckler, White Goods #6
C-type hand printed photographs
130 x 232 cm
From the series ‘White Goods’, 2004

Page 11
Derek Kreckler, Big Wave Hunting, 2011
black and white inkjet prints on Hahnemühle Fine Art Baryta
BWH #2, 79 x 79cm

Page 12
Derek Kreckler, Big Wave Hunting, 2011
black and white inkjet prints on Hahnemühle Fine Art Baryta
L-R
BWH #1, 54 x 54 cm
BWH #6, 54 x 54 cm
BWH #7, 41.5 x 41.5 cm

Page 13
Derek Kreckler, Littoral, 2002 (initiating image)
Cunjurong Point, New South Wales
colour inkjet print on Hahnemühle Fine Art Baryta
21 x 29.7 cm (sheet)

Derek Kreckler, Littoral, 2014
HD colour video projection, hand cut olefin paper screen, oscillating electric fan
330 x 510 x 250 cm (overall)

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Derek Kreckler, Littoral, 2002 (initiating image)
Cunjurong Point, New South Wales
colour inkjet print on Hahnemühle Fine Art Baryta
21 x 29.7 cm (sheet)