

Hand Metaphor borrowed from Craig Burton, "Sydney: Nature, Place and Landscape" in Philip Thalis and Peter John Cantrill, *Public Sydney: Drawing the City*, Historic Houses Trust of New South Wales, Sydney, 2013, p. 184.

INCLUSIONS

MISPRINTS

PHYSICAL DOORWAYS

PASSAGES

INTERVALS

DWELLING
LYING AROUND
MOODS/MODE
FEEDBACK

SPEAKERS' CORNER

DESIRE LINE

MOVING WALKWAY

INSIDE THE BODY'S CAVERN

SPACIOUS PUBLIC

1770

NASCENT BRONZE

KAIROS
AMBIENCE
ATTUNEMENT
TO ABIDE
A PASSING INSTANT
WITH GREAT FORCE

THE UNTIMELY FOUNTAIN

B.A.S.

ARROWS OF PYTHAGORAS



1. ARROW OF DETERMINATION, endurance, reluctance, unwillingness, persistence, resolve, fixity of purpose, devotion, patience, fixed intention.



2. ARROW OF INDECISION, reluctance, unwillingness, disinclination, hesitation, indisposition



3. ARROW OF UNDERSTANDING, spiritual awareness, consciousness of self, cognizance, perception of the mind, insight into the inner self.



4. ARROW OF SCEPTICISM, doubt, uncertainty, loss of faith, suspicion, distrust of anything metaphysical, a superficial understanding of human nature.



5. ARROW OF INTELLECT, understanding, reasoning power, the mind, conception, mental capacity, discrimination, judgment.



6. ARROW OF ABSENT MINDEDNESS, poor memory, forgetfulness, not very active mental faculties, dreariness, tedious, unamusing.



7. ARROW OF BALANCE, harmony of emotions, unbiased, even-tempered, in proportion, regularity, smooth, undistorted.



8. ARROW OF HYPERSENSITIVITY, over-emotional, touchy, thin-skinned, excitable, shy, unbalanced, inadequate.



9. ARROW OF PRACTICALITY, capable, manual dexterity, action rather than theory or words.



10. ARROW OF UNCERTAINTY, unpredictable, random, casual, accidental, uncertain, unplanned, not done by design, without discoverable cause.



11. ARROW OF THE PLANNER, organisation, love of order, collation, method, administrative, construction, personal expression, intuition and thought leading to inspired plans.



12. ARROW OF DISORDER, confusion, chaos, middle, complication, turmoil, disarray, uncoordinated, messy.



13. ARROW OF THE WILL, desire, hopes and dreams, need, crave, covet, have a weakness for, are partial to, would give pleasure.



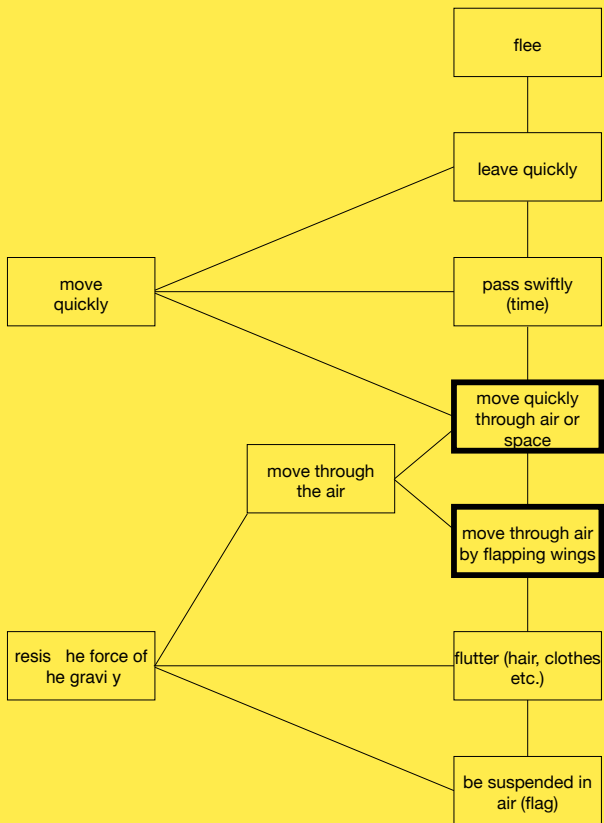
14. ARROW OF FRUSTRATION, anticlimax, disappointment, defeat, regret, rejection, not up to expectations.



15. ARROW OF ACTIVITY, energy, participation, plenty to do, enthusiasm, eagerness, enterprise, zeal, industriousness, thrust, fervour.



16. ARROW OF INACTION, inertia, laziness, domancy, passivity, indolence, sloth, lesubmission, languid, idle.



Eva Dabrowska, "Part of the Semantic Network for fly" in *Language, Mind and Brain*, Edinburgh University Press, Edinburgh, 2004, p. 212.

SYDNEY

INNER HARBOUR

THE FORESHORE

THE FAMILIAR ASSOCIATIONS
OF THE HUMAN RIGHT HAND

THE RESISTANCE TO EROSION

SYDNEY'S SANDSTONE COMPLEX

OUTER DOMAIN

TECTONIC UPLIFTING

THE BROKEN COUNTRY OF TERRACES AND CLIFFS

THE STRATA OF COMPOSITION

AEOLIAN SANDS

THE DEPOSITIONAL SEDIMENTS

VOLCANIC INTRUSIONS

INNER DOMAIN

THE CORE

OUTER HARBOUR

LANGUAGE
USES
US

B.A.S.

I DWELL IN MY BODY

I DWELL IN MY MIND

I DWELL IN MY BODY

I DWELL IN MY MIND

I SWAY IN MY BODY

I SWAY IN MY MIND

I SWAY IN MY BODY

I SWAY IN MY MIND

THAT THE ENVIRONMENT COMES TO SPEAK
THAT THE ENVIRONMENT WILLS THROUGH YOU

THAT IT'S EMERGING NOT COLLAPSING
THAT THE ENVIRONMENT WILLS THROUGH YOU

THAT THE LEVEL OF ORDER IS SPATIAL
THAT DISTINCTIONS ARISE FLUIDLY

DYNAMICALLY

THAT WE ARE BROUGHT INTO BEING BY THE WORK
OF ART IN OUR ATTEMPT TO CREATE IT

THAT THE SITUATION COMES TO WILL YOU

THAT WE HONOUR THE ERROR AS A HIDDEN
INTENTION

I AM NOT A GUIDE, NOT A MESSENGER

I AM NOT A LEADER OR FRONTRUNNER,
TRAILBLAZER OR TEARAWAY

I AM NOT A DIRECTOR, OR INSTRUCTOR,
OR MANAGER OR CHIEF

I AM NOT A CHAPERON, OR WARDEN OR
GUARDIAN OR ESCORT

I AM NOT A CONDUCTOR OR A CONDUIT

I AM NOT A PERFORMER, I AM NOT A DANCER

I AM NOT A CHANNEL, OR A PASSAGE OR A FLOW

BEYOND DIRECT CONTROL OR INFLUENCE
LANGUAGE & BODY IN A CO-ADAPTIVE ROBUST
INTERACTION

MULTIPLY RESHAPING
PROLIFERATE RESHAPING
ACCELERATE RESHAPING

B.A.S.

[THE HUT THE HUT THE HUT]

[THE ECHO THE ECHO THE ECHO]

AN AMBIENT RHETORIC CONTINUALLY ATTUNES
ITSELF BOTH TO WHAT IS PRESENT AND TO WHAT
WITHDRAWS

Thomas Rickert, *Ambient Rhetoric: The Attunements of Rhetorical
Being*, University of Pittsburgh Press, 2013, p. xiii.



PERSONAL NUMEROLOGY

with Dr Neil Hair



Life Path - Interpretation Part 2

Life Path

Direction and Mission

- 13/4 This path is to initiate ideas which become manifest in form
Vocation: e.g. Product Designer, Sculptor, Potter, Architect
- 14/5 This path is to initiate plans which bring change and freedom
Vocation: e.g. Change Consultant, Problem Solver, Healer
- 15/6 This path is to initiate communication which advocates peace
Vocation: e.g. Advocate, Conflict Negotiator, Marketer, Healer
- 16/7 This path is to initiate connections which aid understanding
Vocation: e.g. Researcher, Investigator, Analyst, Scientist
- 17/8 This path is to initiate knowledge which establishes authority
Vocation: e.g. Spiritual Leader, Preacher, Ethical Manager
- 18/9 This path is to initiate a framework which delivers compassion
Vocation: e.g. Political Leader, Lawyer, Preacher, Teacher
- 19/1 This path is to initiate universal feeling forging new directions
Vocation: e.g. World Leader, Film Maker, Head of a Charity
- 20/2 This path is to nurture hidden potential which aids receptivity
Vocation: e.g. Assistant, Nurse, Carer, Psychic, Clairvoyant
- 21/3 This path is to nurture beginnings which lead to expression
Vocation: e.g. Artist, Writer, Actor, Musician, Clown
- 22/4 This path is to nurture sacred space for spiritual teaching
Vocation: e.g. Mother, Home Maker, Spiritual Centre Leader
- 23/5 This path is to nurture ideas which encourage communication
Vocation: e.g. Writer, Teacher, Salesperson, Communicator
- 24/6 This path is to nurture forms manifesting beauty and harmony
Vocation: e.g. Artist, Beautician, Healer, Counsellor, Consultant

FOR HOURS I WOULD STAND QUITE STILL,
MY TWO HANDS FOLDED BETWEEN MY BREASTS,
COVERING THE SOLAR PLEXUS. MY MOTHER
OFTEN BECAME ALARMED TO SEE ME REMAIN
FOR SUCH LONG INTERVALS QUITE MOTIONLESS
AS IF IN A TRANCE – BUT I WAS SEEKING AND
I FINALLY DISCOVERED THE CENTRAL SPRING
OF ALL MOVEMENTS, THE CRATER OF MOTOR
POWER, THE UNITY FROM WHICH ALL DIVERSITIES
OF MOVEMENTS ARE BORN.

On the first part of the journey
I was looking at all the life
There were plants and birds and rocks and things
There was sand and hills and rings
The first thing I met was a fly with a buzz
And the sky with no clouds
The heat was hot and the ground was dry
But the air was full of sound

I've been through the desert on a horse with no name
It felt good to be out of the rain
In the desert you can remember your name
Cause there ain't no one for to give you no pain

la, la, la, la, la, la
la, la, la, la, la, la
la, la, la, la, la, la
la, la, la, la, la, la

After two days in the desert sun
My skin began to turn red
After three days in the desert fun
I was looking at a river bed
And the story it told of a river that flowed
Made me sad to think it was dead

You see I've been through the desert on a horse with no name
It felt good to be out of the rain
In the desert you can remember your name
Cause there ain't no one for to give you no pain

la, la, la, la, la, la
la, la, la, la, la, la
la, la, la, la, la, la
la, la, la, la, la, la

After nine days I let the horse run free
Cause the desert had turned to sea
There were plants and birds and rocks and things
There was sand and hills and rings
The ocean is a desert with its life underground
And a perfect disguise above
Under the cities lies a heart made of ground
But the humans will give no love

You see I've been through the desert on a horse with no name
It felt good to be out of the rain
In the desert you can remember your name
Cause there ain't no one for to give you no pain

la, la, la, la, la, la
la, la, la, la, la, la
la, la, la, la, la, la
la, la, la, la, la, la

America (Dewey Bunnell), *A Horse with No Name*, 1971

MOST OF THE ANGULAR MOMENTUM WAS
TRANSFERRED OUTWARDS, LEAVING A SLOW
REVOLVING BODY IN THE CENTRE.

John Daryl Davies, *The Universe Earth Australia and Life: A synopsis of
Scientific Views*, offered by Ellen Davies

la, la, la, la, la, la
la, la, la, la, la, la
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la, la, la, la, la, la

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la, la, la, la, la, la

America (Dewey Bunnell), *A Horse with No Name*, 1971

AFTER SHE HAD GONE, AND WITH SOME CONSIDERABLE DIFFICULTY, I PUT ON THE RECORD. HAVING LAID DOWN, I REALIZED THAT THE AMPLIFIER WAS SET AT AN EXTREMELY LOW LEVEL, AND THAT ONE CHANNEL OF THE STEREO HAD FAILED COMPLETELY. SINCE I HADN'T THE ENERGY TO GET UP AND IMPROVE MATTERS, THE RECORD PLAYED ON ALMOST INAUDIBLY. THIS PRESENTED WHAT WAS FOR ME A NEW WAY OF HEARING MUSIC - AS PART OF THE AMBIENCE OF THE ENVIRONMENT JUST AS THE COLOUR OF LIGHT AND THE SOUND OF THE RAIN WERE PARTS OF THAT AMBIENCE. IT IS FOR THIS REASON THAT I SUGGEST LISTENING TO THE PIECE [THE ALBUM DISCREET MUSIC] AT COMPARATIVELY LOW LEVELS, EVEN TO THE EXTENT THAT IT FREQUENTLY FALLS BELOW THE THRESHOLD OF AUDIBILITY.

Brian Eno quoted in Thomas Rickert, 'In the House of Doing: Rhetoric and the Kairos of Ambience', in *JAC*, 24(4), 2004, p. 906



Paul Klee, *Inside the Body's Cavern*, 1940

A SYMBOLIC REPRESENTATION OF AUSTRALIA, THE SCULPTURE FROM A DISTANCE APPEARS AS A BURST OF ENERGY, ITS SURFACE TEXTURE CAPTURING THE QUALITY OF LAVA, ITS FOUNDATION THE KANGAROO. OTHER FIGURES REPRESENTATIVE OF AUSTRALIA EVOLVE OUT OF THE KANGAROO IN MARSUPIAL FASHION. THE ABORIGINAL AND WHITE RACE ARE INTERLOCKED YET PULLING APART AT THE TOP OF THE WORK. AS IN ABORIGINAL X-RAY PAINTING, THE BONES AND MUSCLES OF THE KANGAROO, ABORIGINE AND CAPTAIN COOK ARE EXPOSED, MERGING WITH THE ROOTS OF A MORETON BAY FIG TREE.

Plaque at rear of 1 Oxford Street, *Naissance Bronze*,
by Arthur Sherman

WHERE CAN YOU SPEAK? ANYWHERE YOU LIKE. FORTUNATELY, NONE OF THE SPEAKERS (EXCEPT MIRKO) HAS A REGULAR SPOT. THAT MEANS, YOU CAN STAND ON YOUR BOX ANYWHERE IN THE AREA PROVIDED YOU ARE NO CLOSER THAN 10 METRES TO ANOTHER SPEAKER. WE SPEAKERS MOVE ABOUT WEEK TO WEEK, DEPENDING ON THE WEATHER AND THE WHIM. SO IF YOU GET THERE EARLY YOU CAN GET A GOOD SPOT. A GOOD SPOT IS BY A PATHWAY, TO CATCH THE PASSERS-BY. OR, IF IT'S HOT, A GOOD SPOT IS UNDER ONE OF THE TREES PROVIDING SHADE.

LOGIC ALLOWS US TO JUMP FROM WORD TO WORD BY MEANS OF CLEARLY INDICATED CONNECTIONS. RHETORIC MUST WORK IN THE SILENCE BETWEEN AND AROUND WORDS IN ORDER TO SEE WHAT WORKS AND HOW MUCH. THE JAGGED RELATIONSHIP BETWEEN RHETORIC AND LOGIC, CONDITION AND EFFECT OF KNOWING, IS A RELATIONSHIP BY WHICH A WORLD IS MADE FOR THE AGENT, SO THAT THE AGENT CAN ACT IN AN ETHICAL WAY, A POLITICAL WAY, A DAY-TO-DAY WAY; SO THAT THE AGENT CAN BE ALIVE, IN A HUMAN WAY, IN THE WORLD.

Gayatri Chakravorty Spivak, 'The Politics of Translation' in *Outside the Teaching Machine*, London and New York, Routledge, 1993, p. 181 (reference suggested by Aodhan Madden)

I. lii I don't think think think think think think think
think think about the future future future is bright
side side side side side side side side side side side
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thing thing thing thing is m to to be the m

THE STATUE WAS ERECTED TO COMMEMORATE CAPTAIN COOK'S DISCOVERY OF THE EAST COAST OF AUSTRALIA IN 1770. THE STATUE WAS ERECTED BY PUBLIC SUBSCRIPTION SUPPLEMENTED BY GOVERNMENT GRANTS. IN SYDNEY IT WAS ESTIMATED THAT MORE THAN 60,000 PEOPLE ATTENDED THE UNVEILING AND 12,000 JOINED THE PROCESSION.

MONUMENT CHARACTERISTICS: A BRONZE STATUE OF CAPTAIN JAMES COOK ON A COLUMN, HOLDING A CHART, HIS RIGHT HAND UPRAISED.

<http://monumentaustralia.org.au/themes/people/discovery/display/23207-captain-james-cook>

THE SOVEREIGN HAS HIS/HER OWN TERMS, HIS/HER OWN DESIRES, AND THE SUBJECT'S DESIRES MAY NOT ALIGN [...] TO RECOGNISE THAT ONE IS SUBJECT TO THE SOVEREIGN'S ARBITRARY DECISIONS IS THE 'GREAT EXPENSE' THAT ONE LOSES IN A NON-ECONOMIC RELATION. THE EXPENSE IS THE SUBJECT'S TO BEAR, AND THIS IS PAINFUL KNOWLEDGE TO A SUBJECT WHOSE RHETORICAL DIET HAS BEEN PEPPERED WITH THE LIBERAL POLITICS OF DEMOCRACY AND CAPITALISM WHICH PROMISES THE FREEDOM TO CHOSE, TO OWN, TO MOVE, TO BE. FURTHER, TO MOURN THE LOSS HAS BECOME VERY DIFFICULT SINCE THE COMPETING DISCOURSES OF TERROR – 'LOOK OUT WE'RE UNDER ATTACK!' – BECOME COUPLED WITH THE PROMISE OF AGGRESSIVE SOVEREIGN PROHIBITIONS THAT WILL SAVE US, FOR HOW DOES ONE MOURN ONE'S OWN SALVATION?

Juliet Brough Rogers, 'Beyond the Script of the Law: Dildos, Tranny Cops and Protesting Anti-Terrorism', in *Griffith Law Review*, 18, 2009, p. 280. (reference suggested by Aodhan Madden)

THE AREA WHERE *VIVA VOCE* STANDS WAS A NATURAL GATHERING PLACE FOR SPEAKERS, BUT DUE TO A LONG DROUGHT, GARDEN WATER SPRINKLERS WERE AUTOMATICALLY TURNED ON EVERY AFTERNOON AT 2 PM. THE SPEAKERS FOUND A PLACE CLOSER TO THE ART GALLERY WHERE THE WATER SPRINKLERS COULD NOT REACH THEM.

WHAT MAKES A STORY IS —

YOU WANT TO 'FIND OUT WHAT HAPPENS NEXT' — THIS BIT OF THE STORY LEADS YOU TO THE NEXT ONE.

LIKE RUNNING, WHEN YOU HAVE TO PUT THE LEFT FOOT DOWN AHEAD OF THE RIGHT FOOT, BECAUSE YOU ARE ACTUALLY NOT BALANCED ON THE RIGHT FOOT THAT TOUCHES THE GROUND BUT ARE LEANING FORWARD INTO THE RUN, AND THEN YOU HAVE TO PUT THE RIGHT FOOT DOWN AHEAD OF THE LEFT ONE BECAUSE DITTO. THIS IS THE CANTPUTDOWNER TYPE STORY, FAST-PACED, SUSPENSEFUL. YOU DON'T SEE MUCH SCENERY, RUNNING, OR LEARN MUCH. YOU RUN FOR THE SAKE OF RUNNING, THE PLEASURE AND EXCITEMENT.

THEN THERE IS THE STORY LIKE WALKING, STEADY, AND YOU FALL INTO THE FLOW OF THE GAIT AND COVER GROUND WHILE SEEING EVERYTHING AROUND YOU, SCENERY YOU MAY NEVER HAVE SEEN BEFORE; AND THE WALK MAY END UP SOMEWHERE YOU'VE NEVER BEEN.

AND THERE'S THE STORY LIKE DANCING, WHERE THE NEXT MOVEMENT KEEPS GROWING OUT OF THE LAST MOVEMENT, BUT NOT IN A STRAIGHTFORWARD WAY, ITS DIRECTION ISN'T MERELY ONWARDS BUT INVOLVES CIRCLES AND FEINTS AND REPETITIONS AND ALL KINDS OF STRANGE GESTURES, AND YET IF THE DANCE IS TRUE TO ITSELF, ALL THE MOVEMENTS ARE CONNECTED AND EVERY ONE FOLLOWS FROM THE LAST, NOT PREDICTABLY, BUT INEVITABLY.

I USE BODILY SIMILES NOT MECHANICAL ONES, WALKING, RUNNING, DANCING, NOT DRIVING FAST OR SLOW IN A CAR OR FLYING IN A PLANE, BECAUSE I THINK ART DEPENDS ON RHYTHMS, AND BODY RHYTHMS ARE WHAT WRITERS USE. MECHANICAL RHYTHMS, NON-RHYTHMIC MOVEMENT LIKE IN A CAR OR PLANE, MAY BE USED SUCCESSFULLY IN MECHANICAL ARTS, LIKE THE MOVIES. BUT WRITING, WHATEVER ITS MEDIUM, IS MADE OF WORDS, AND WORDS ARE BODILY, MADE WITH THE BODY AND THE BREATH, RECEIVED BY THE BODY, FELT WITH THE BODY, AND THE RHYTHMS OF WORDS ARE BODILY RHYTHMS.

Ursula K. Le Guin, "What makes a story", Georgina Criddle, email to Agatha Gothe-Snape, 28 May 2016

THE “AUDIENCES” WERE, BY AND LARGE, NEITHER HOMOGENEOUS NOR AN IN-GROUP. THEY WERE A MIXTURE OF HIPPIES, STUDENTS, ALL TYPES OF BUSINESSMEN, DANCERS, ARCHITECTS, CITY PLANNERS, PSYCHOTHERAPISTS, TOURISTS, FAMILIES AND THEIR CHILDREN. IN SHORT, A CROSS SECTION OF AN URBAN SOCIETY.

Ann (Anna) Halprin from Lawrence Halprin, *The RSVP Cycles: Creative Processes in the Human Environment*, George Braziller Inc. NY, 1969 p. 31