

Sketches from an unscripted journey



! my across the neighbour^(P) has just finished
5 (five) packets of peanuts, angle 30. water
ok. yeh, dicorey lean forward 90. there
next door - give, mura image of focus
in far it - this pen dehydrates blast it
need my spores!
The great nose + distortion
giving grass - such a
fit - white air -
Simply excellent meal - before
2003 of - only pecked at the bread with 2 ants!

Michael Carroll

Publisher

Michael Carroll

PO Box 96, Molong, NSW, 2866, Australia

www.michaelcarroll.com.au

michaelcarroll@lookaround.com.au

© Michael Carroll 2012

This work is copyright. Apart from any use as permitted under the Copyright Act 1968, no part may be reproduced without prior written permission from the publisher. No illustration in this publication may be reproduced without the permission of the copyright owners. Requests and inquiries concerning reproduction and rights should be addressed to the publisher. National Library of Australia Cataloguing-in Publication data:

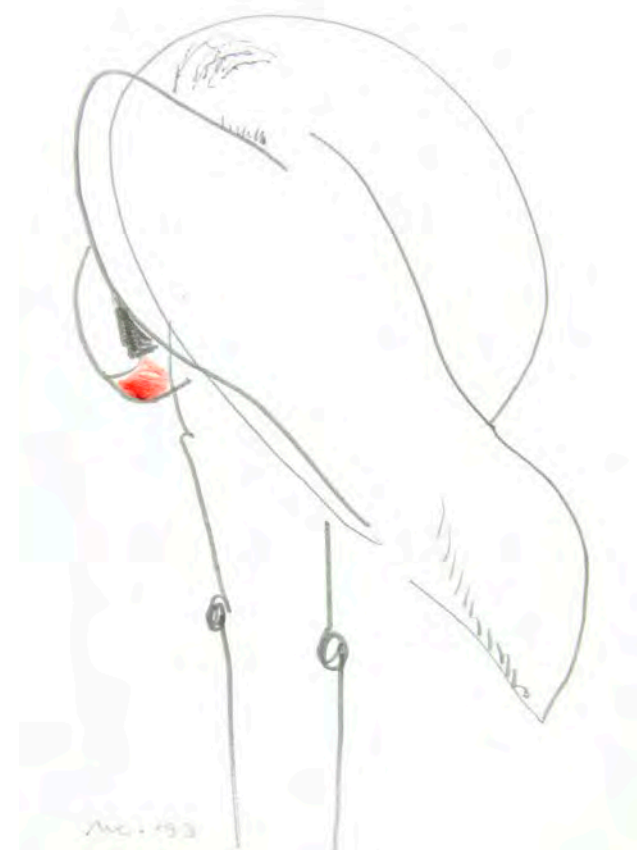
Sketches from an unscripted journey

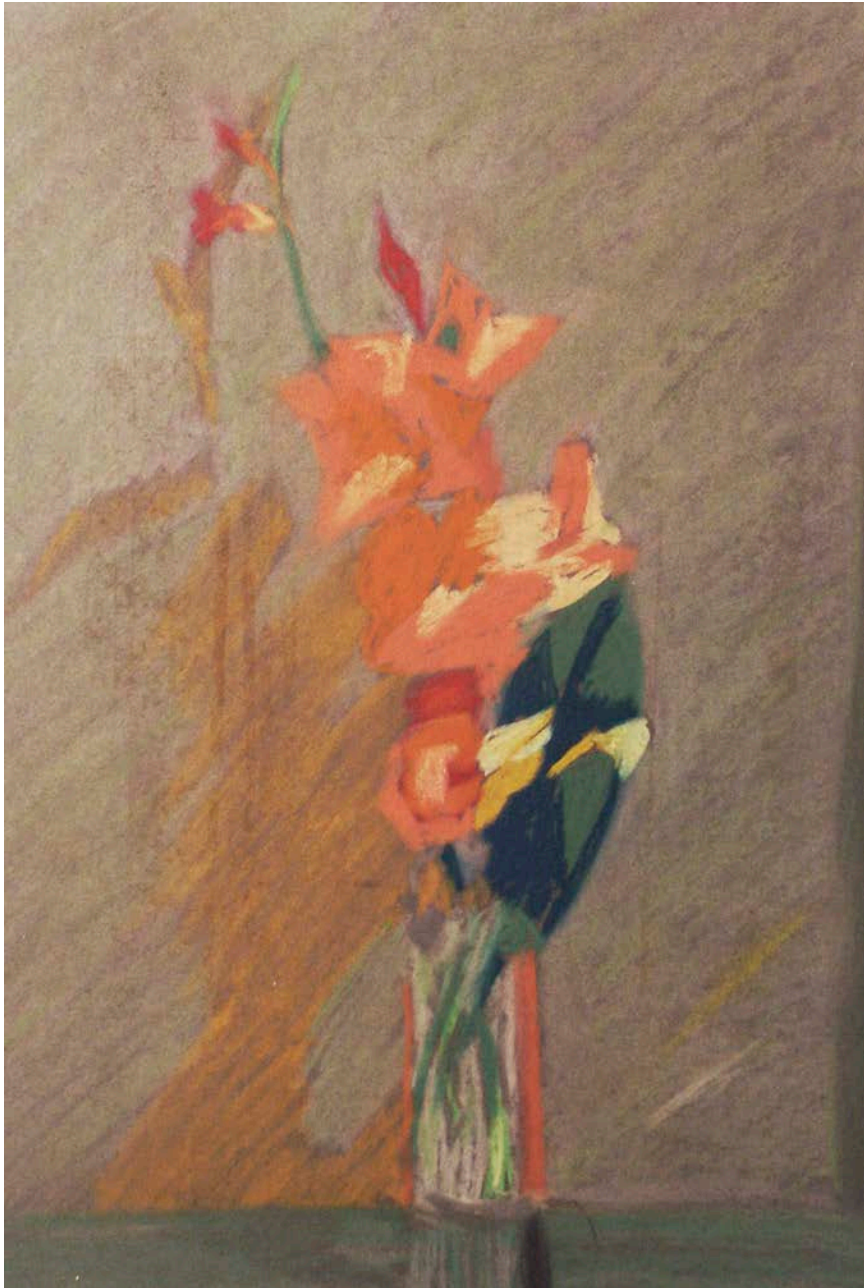
ISBN 978-0-646-57245-1

Michael Carroll, 1940 ~

Contents

Introduction	2 - 7
Australia	8 - 29
Asia, Europe and North America	30 - 72
Mexico and South America	73 - 103
Conclusion	104 - 110
Map and Notes	112 - 117
Acknowledgements	118





orange regional gallery collection - pastel on paper



Leopard Man - Kenya.

In 1965 his pride, in fatally spearing an errant leopard, did not seem out of place.

This studio pastel study originated from seeing, in the highlands in Kenya, a wild or native gladioli of orange colouring. I was told that it is the original or base plant of now unlimited variations.





just south of alice springs n.t. - acrylic on beer can base in florentine frame



'southern cross' eucalypt - pencil on paper

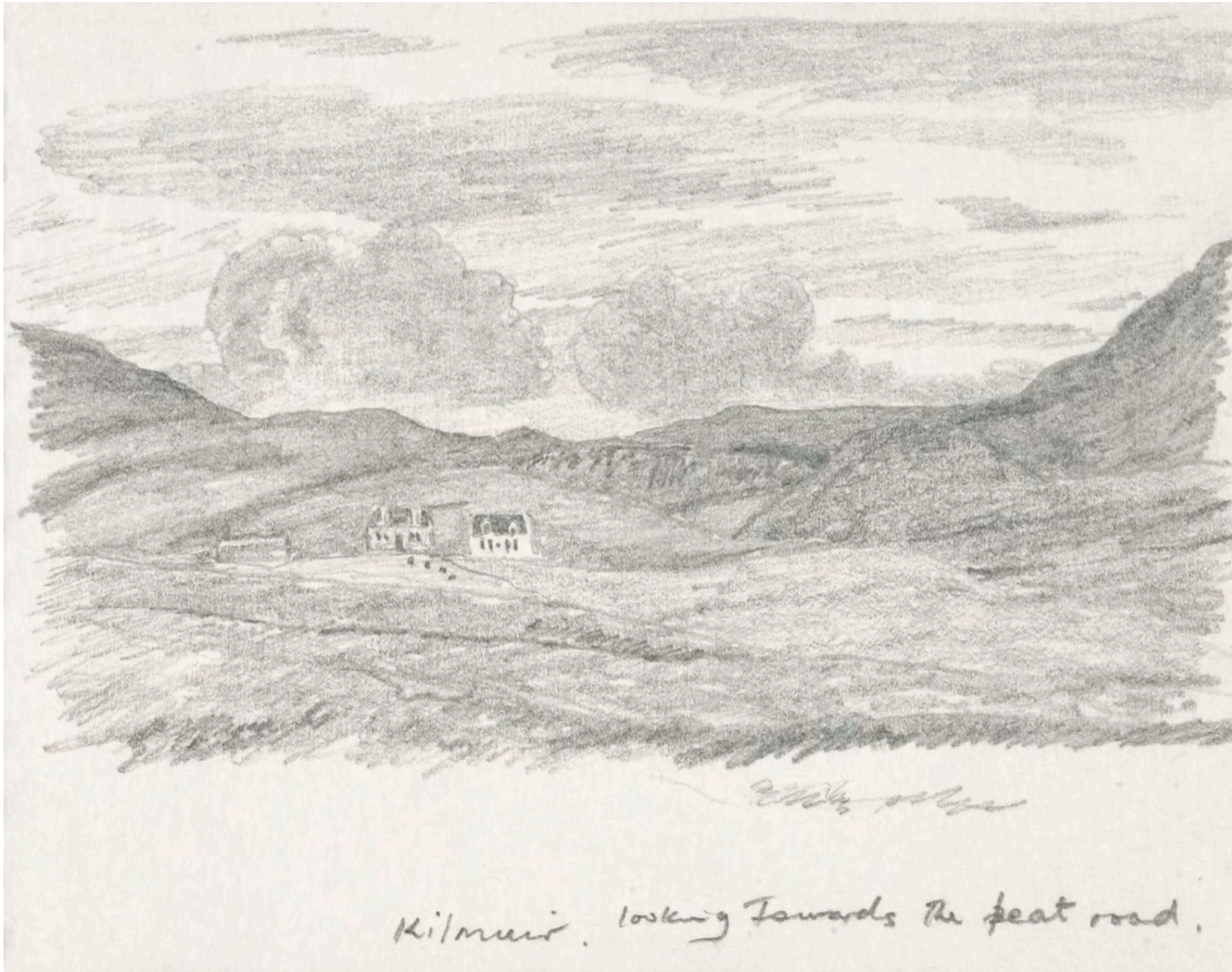
Homestay, 30km out from Novosibirsk

Academagodorok, (Academia t' you and me, the nearest I'll ever get)... a weird place in the bush, which is accessible via potholed road. Free mosquitoes, head veil works. Write seven page letter to all family in OZ. Did three small pencil sketches this am. This place hardly comfortable but people good and have a computer.

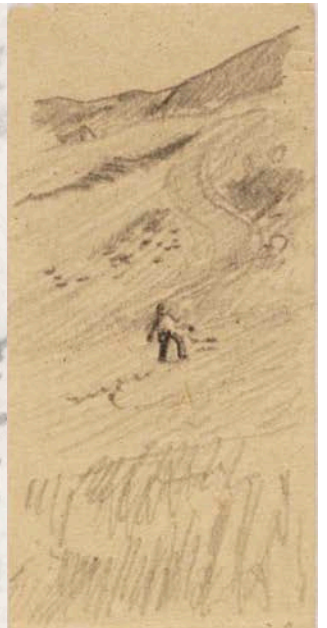
Now Monday. Independence Day, who from whom a useful debate, full blue sky... mushrooming yesterday, plenty mushrooms, big walking, cuckoo calls aplenty, birds, flowers, awful rubbish – wrecked machinery, pipe lagging - good company, beautiful countryside, ski lift, dacha gardens, ex collective farm, now a dairy and an extraordinary mess. I, we, found body ticks, a real worry (as in potentially fatal); vaccine after two hours wait in a hospital till midnight, clean new needles.

Next morning, Marsha takes me to open air museum – site for timber churches and pagan ancient stones. So neglected, really interesting. Take photos, do quick sketch and then I see a tick in the car. Blimey – check body again.

Young Marsha is an exceptional girl, sociology degree but for money works at a boring job with softgoods company of a relative. Will study law... difficult, she says, 'cause law changing all the time. She studied two months to get her driver's licence; Grecia, Marsha's boyfriend, bought his. Yesterday he was fined 250 roubles for speeding.



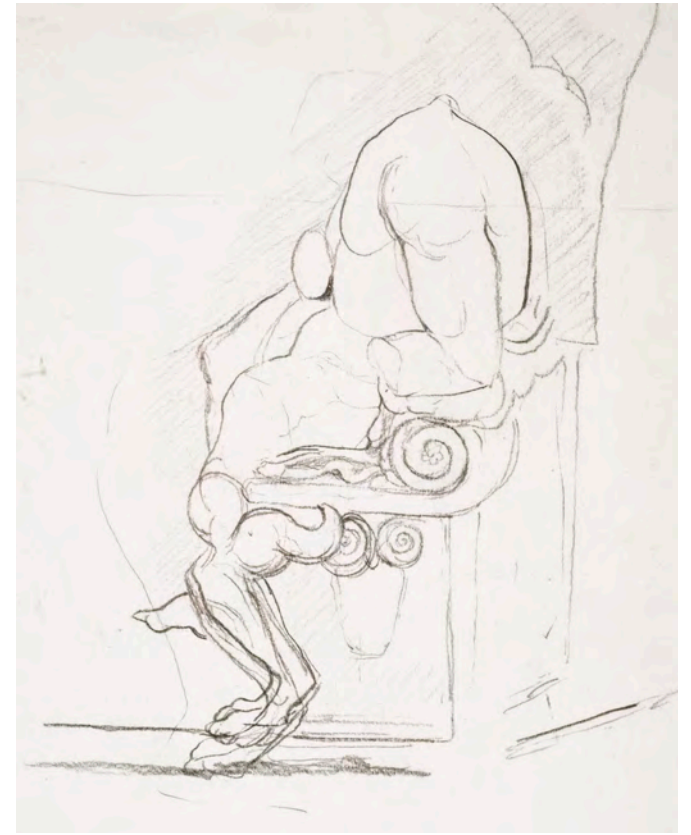
Kilmeir, looking Towards the peat road.



old man
using
Sythe.
D. o' Skye
Oct 1986.
—
vic
Kilmeir.



pencil and biro on paper

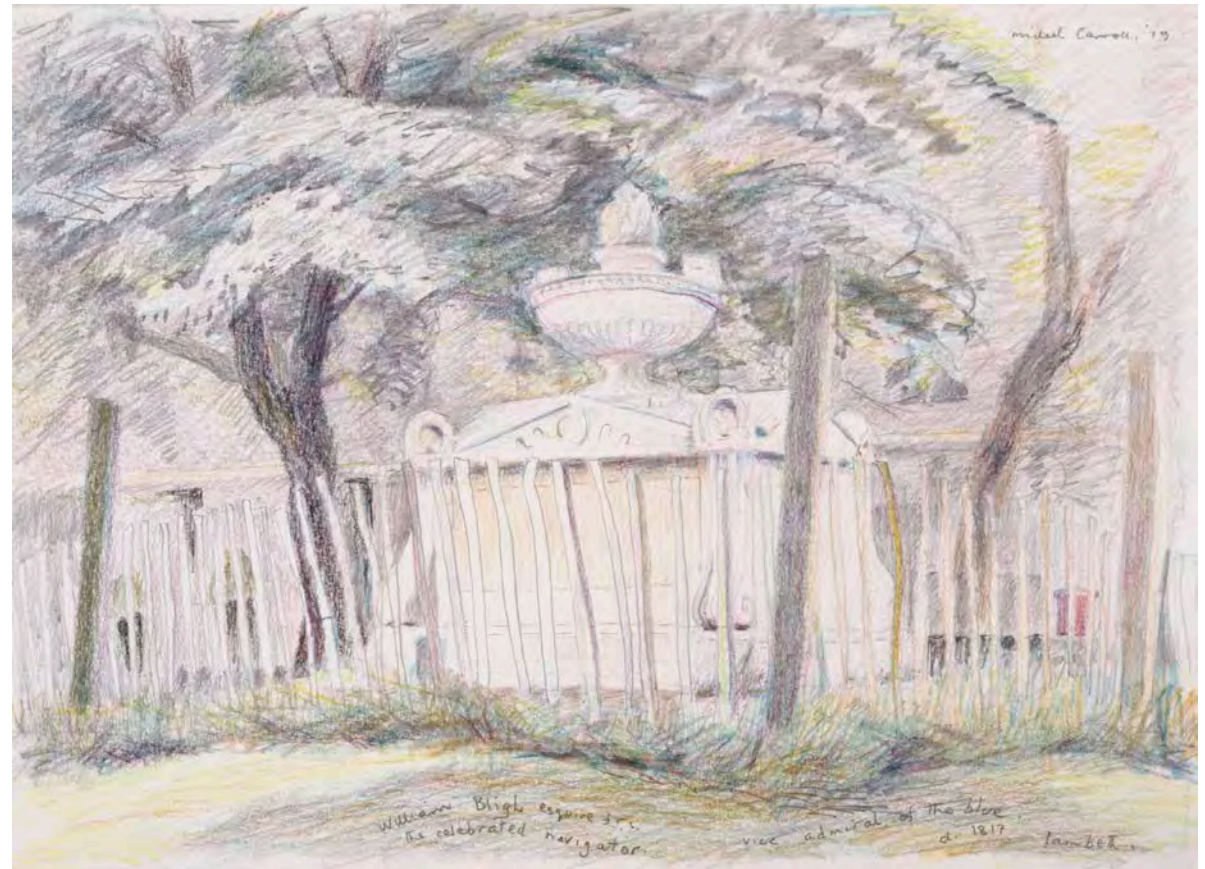




London, September 2000

After gluttoning in the National Gallery, Trafalgar Square. The best blue, late summer sky with lineal dappled clouds... maybe a jet stream? The n'paper said traffic is to be banned in Traf. Square... lead the way, London. Mind you, the pigeons and the people have both overbred; what will keep the numbers down, if not pollution?

The sun shines as the plane reaches the end of the runway. How about that! I can hear hydraulic pumps – I'm over the wing, out left, the clouds below are like buttered snow, levelled with a bit of wispy cloud above them. The sun is behind us, sure is, we are going west, sure are. How cosmopolitan London seems nowadays.





at morellia (mexico 1979) - mixed media on paper



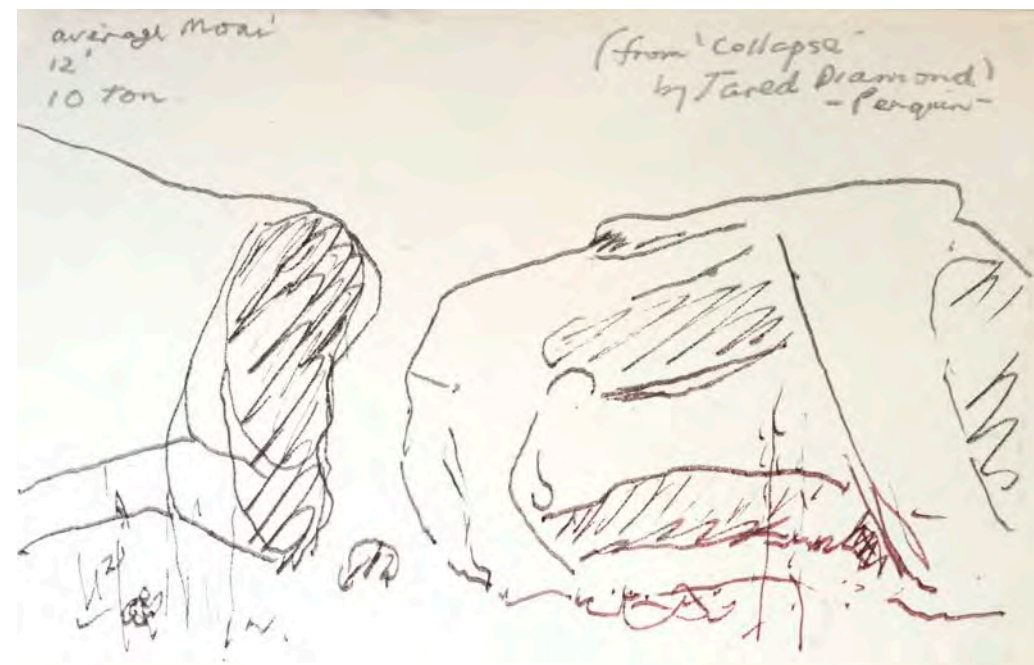
low tide (chiloe island) - pastel on paper





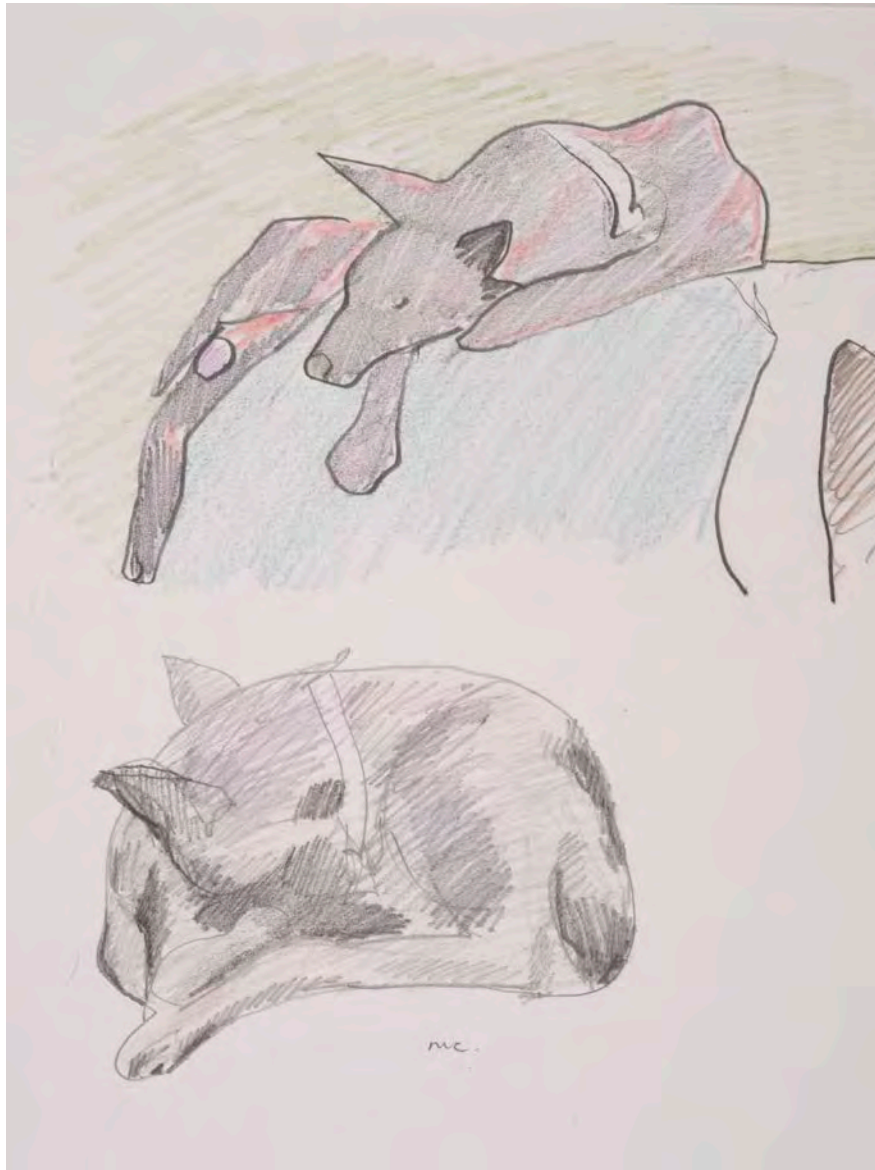
To a Chilean it is Isla de Pascua, but its truer, original name is Rapa Nui. Like New Zealand, it is one of the last places of human migration, yet it depicts the full circle of human behaviour: development, achievement, exploitation, decay, destruction. Then, re-direction, all about 1100 years worth.

Those famous images, Moai, on first appearance laughable yet story rich, volcanic, rock solid figures. Intense in presence, whether standing, lying face down or part buried in their time - stopped workshop. There's a thousand in all, one hundred & twenty five of which are between the quarry area and their prospective site. A trail of abandonment ... they never made it and never will.



I hired a bicycle to go drawing yesterday, with load of full backpack, two wide plastic buckets and straw hat – forty years since on a pushbike – pre gears. Was I wobbly, and nervous! Maybe half an hour it took, with headwind and slight upgrade slope, to trek beside the longest runway in South America (its extension courtesy of NASA, as a backup runway for the spaceshuttle). Thought I had a drastic tube air loss, but t'was large reverse engine braking jet; cars whipping past one side, then full gallop horse 'n' rider on the other side. It took me a while to settle to some sketching of very still Moai.

average moai 12 feet long and weigh 10 ton - pen on paper

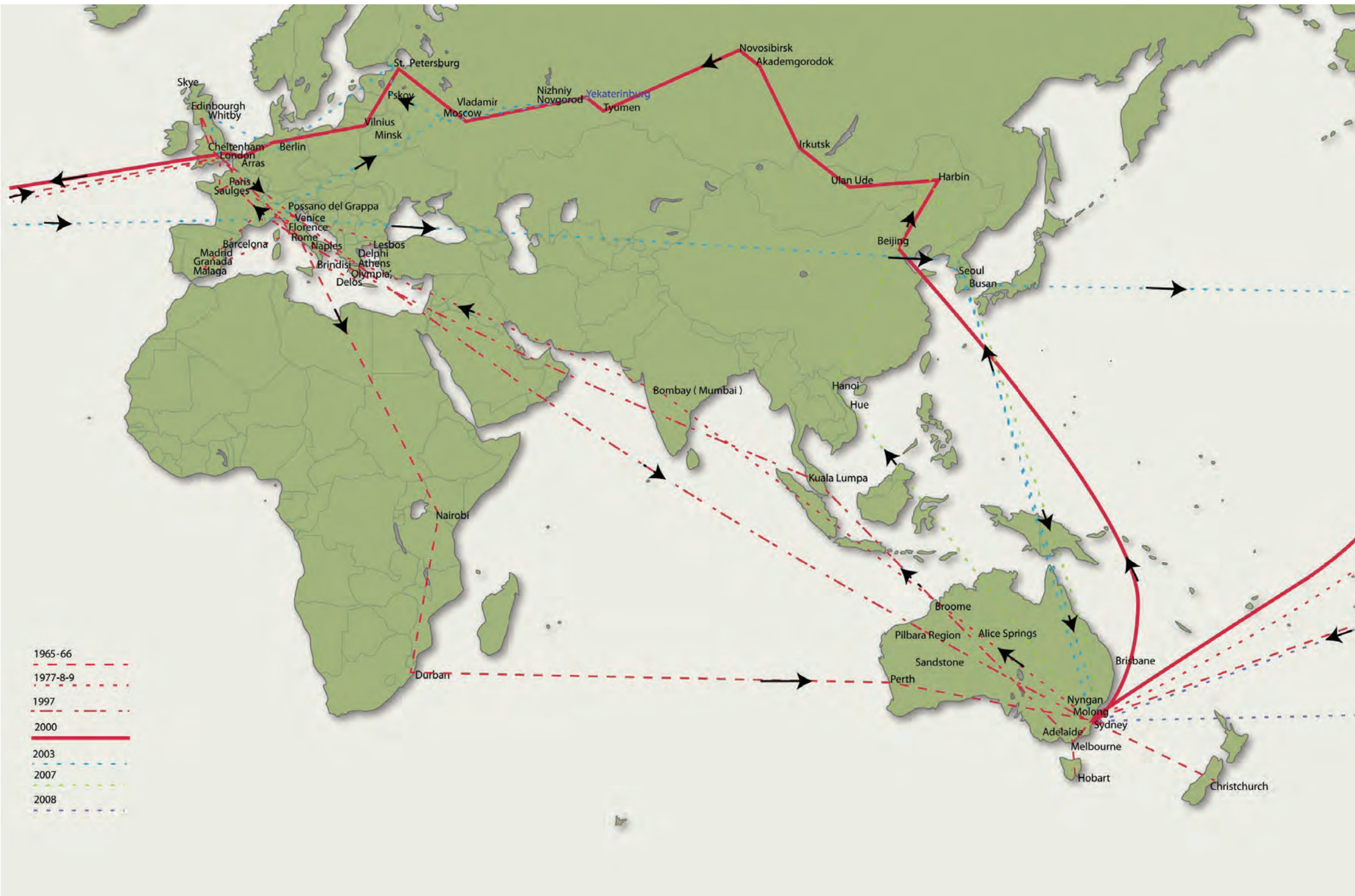


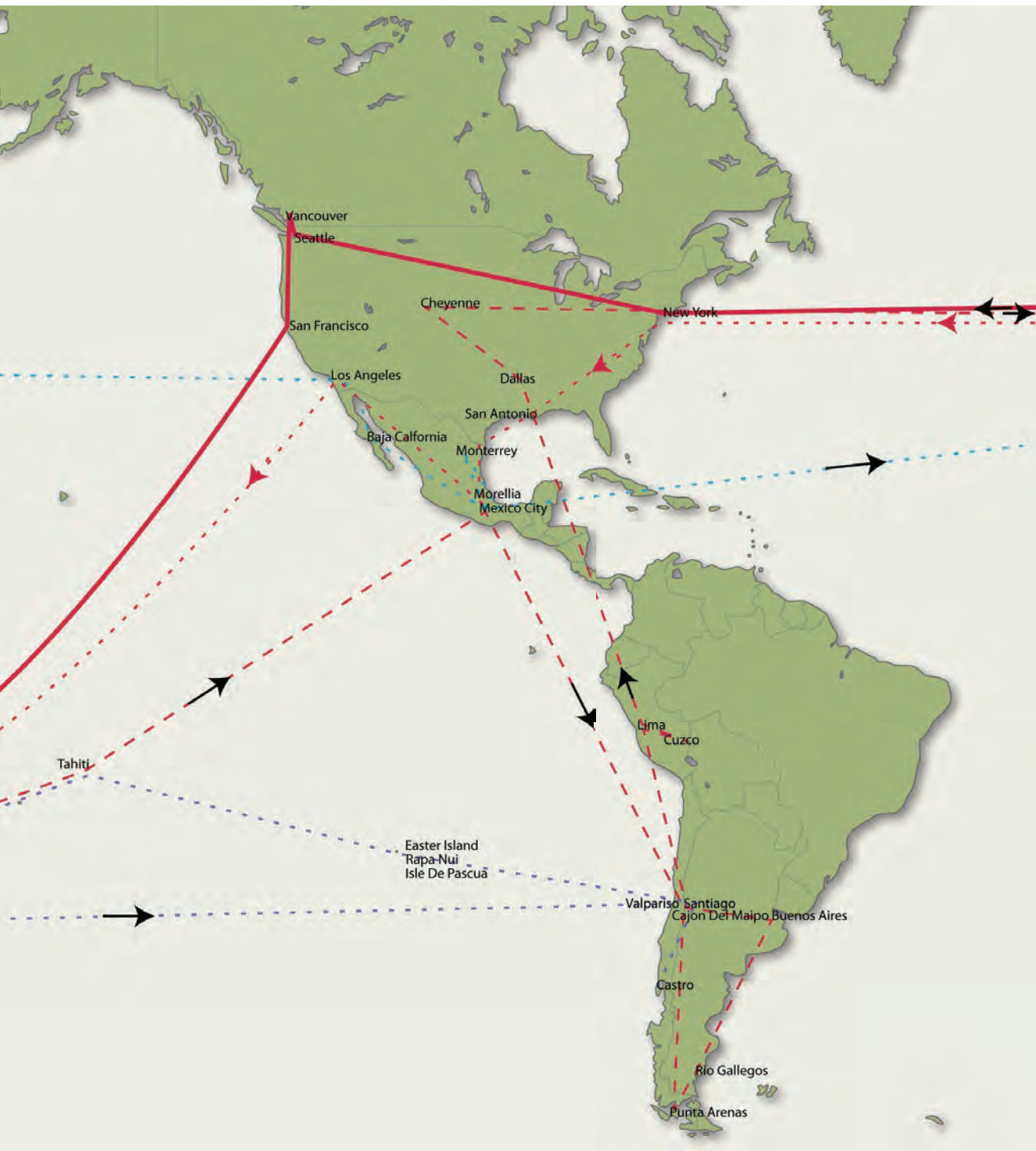


parliament house (canberra) southern view - pencil on paper

*I went, I saw, I painted – hopefully to convey the exotic and the ‘universal’ familiar of other places and other lives, to share the experience.
Is this just a travel documentary? Luck, planning, curiosity – what conjures the images that combine to build a story?
My work is fairly literal, but there are many and diverse conditions which ‘trigger’ what you really see and how it’s expressed.*







Michael Carroll
photo by Ian Percival



112 x 112



16 x 13



15 x 12



55 x 84



12 x 16



13 x 19



16 x 14



13 x 19



20 x 14



18 x 26



20 x 15



30 x 23.5



10.5 x 10



23 x 32



16 x 22



23 x 32



28 x 21



10 x 7



15 x 26



17 x 27



10.5 x 10



12.5 x 17



9 x 9



20 x 30



14 x 18



16 x 12



13 x 21



10 x 10



103 x 125



21 x 11.5



21 x 13



11 x 11



14 x 21



90 x 105



14.5 x 20



112 x 115



21 x 14.5



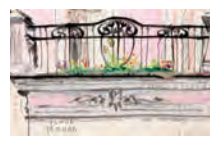
20 x 14.5



10 x 15



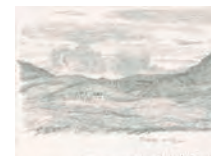
14.5 x 20



7 x 11



14.5 x 21



10 x 13



21 x 14



12.5 x 17



10 x 15



9 x 13



12.5 x 17



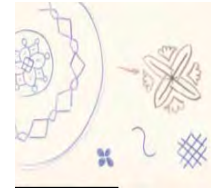
21 x 14



21 x 14



14 x 10



14 x 10



10 x 7



13 x 9



20 x 14.5



18 x 24



16 x 12



21 x 14



14.5 x 21



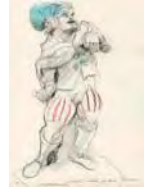
14.5 x 20



21 x 14



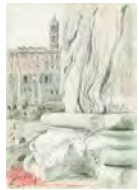
16 x 12



22.5 x 16



16 x 12



32 x 23



15 x 10



34 x 24



23 x 32



24 x 30



10 x 12



12 x 16



12 x 16



20 x 15



12 x 16



12 x 16



16 x 12



30 x 23



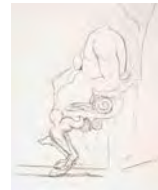
12 x 16



10.5 x 10



14 x 10



24 x 21



10.5 x 18



14.5 x 21



18 x 24



12 x 16



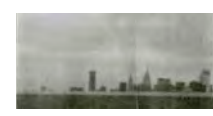
12 x 16



16 x 12



27 x 34



10 x 40



10 x 14



10 x 14



10 x 14



10 x 14



14 x 10



14 x 8



14 x 10



14 x 21



10 x 12



24 x 30



14 x 20



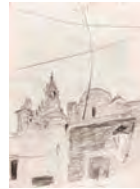
18 x 22



13 x 21



12 x 16



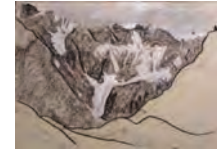
12 x 16



12 x 16



16 x 20



10 x 14



14 x 21



12.5 x 17



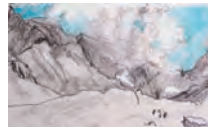
11 x 14



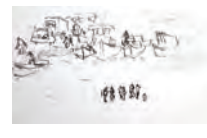
11 x 14



14 x 21



12 x 21.5



12 x 21



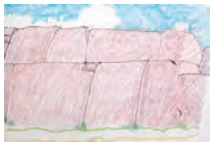
12.5 x 17



10 x 9



10 x 12



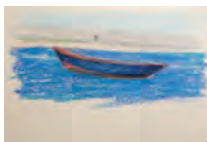
14 x 21



12.5 x 17



12 x 21



13 x 9



18 x 22



16 x 12



23.5 x 31.5



26.5 x 24.5



12 x 16



18 x 24



14 x 12

ACKNOWLEDGEMENTS:

As well as the numerous unnamed 'contributors', I wish to thank with great appreciation the following:

Alan Sisley, Director, Orange Regional Gallery.

Deanna Lane, a marketing and communications strategist, who worked with me to identify exactly what I wanted to achieve and created a structure and language that helped me communicate the essence of this project.

Freedom Graphics, Cammeray, Sydney; Peter Freeman and Marie-Jo Le Moal for book design.

Lookaround, Orange; Philip Salmon and Jolanta Nejman for digital imaging and support.

Wheeler and Goudge families for proof reading.

Andrew Flatau for editing suggestions.

