



Great Southern Lands

by Darren Henderson

L A N D S C A P E P H O T O G R A P H S

T a s m a n i a & N e w Z e a l a n d ' s S o u t h

2007 to 2017



IMAGING
Aspect

Great Southern Lands

p h o t o g r a p h s b y D a r r e n H e n d e r s o n



INTRODUCTION

In the increasingly fast paced developed world, the still image for many has given way to the moving image — much like the book has been displaced by the feature film, and the symphony by the pop song. Consider for a moment the parallels between visual representations of the landscape and orchestral or folk music. The epic landscape vista is akin to the surging movements of a symphony, while the delicate visual details of nature perhaps have more in common with regional folk music. In our rapidly changing culture these types of media are struggling to find a ‘popular’ audience.

Attempts to capture the inherent beauty and power of the ‘natural world’ have long been the fodder of writers, composers and artists alike. Beginning with folklore and continuing through classicism, romanticism, modernism and on into the fray of postmodernism — stories and depictions of the natural landscape form part of what it means to be alive.

The sheer scale of nature makes trying to capture it a fool’s errand that can only ever be implied through a photograph or painting. Landscape photography is at odds with both the immensity of nature and the times in which we live, so it seems absurd to spend days, weeks or even years pursuing a single image of the ‘natural world’. Yet for me life would be futile if I didn’t listen to that inner voice which yearns for unified sensory experiences founded in nature. For more than two decades the practice of photography, both as a craft and as a way of seeing, has allowed me to exhume the subtleties from within myself and the world around me.

Situated in the latitudes of the roaring forties Tasmania and New Zealand’s south provide a diverse array of natural elements both immense in scale and seemingly infinite in detail. Separated by the Tasman Sea, beneath these two islands are the waters of the Southern Ocean and beyond that lies the edge of the world: Antarctica. The cool temperate climate and the relatively short distances between Tasmania’s and New Zealand’s coastlines make for variable weather conditions within landscapes that change dramatically. Little more than an hour’s drive on either island can see the physical geography transform from oceanic to tundra.

The momentous, the fallen and the fleeting are all scattered amidst the Tasmanian and New Zealand wilderness. The combination of wind, clouds and the low angle of winter light imbue these great southern lands with truly invigorating opportunities to see nature at its visceral best. With an ounce of luck this book of photographs might compel you to visit some of these places (by clicking on any of the image captions this PDF will open an online map to reveal the location where the photograph was taken). You’re encouraged to take your time, step away from the hordes of tourists, and venture beyond the roadside for a chance to rekindle your inner nature as “you walk alone, like a primitive man.”¹

Darren Henderson
October 2017

¹ Iva Davies, *Great Southern Land*, 1982.



Tasmania

40°S to 43°S



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



December 24th 2010: Wine Glass Bay from Mount Amos, TAS (-42.153458, 148.299365)



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



September 26th 2007: The Gardens, Bay of Fires, TAS (-41.162209, 148.284267)



December 18th 2014: Roaring Beach, Southport, TAS (-43.434333, 146.993550)



© Imaging Aspects

© Imaging Aspects





© Imaging Aspects

© Imaging Aspects



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects

December 1st 2014: Liffey, TAS (-41.718235, 146.726547)



December 10th 2014: Little Pine Lagoon, TAS (-42.003376, 146.607421)



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



December 11th 2014: Little Pine Lagoon, TAS (-42.000537, 146.609116)



December 17th 2014: Southport looking towards Bruny Island, TAS (-43.438510, 146.989085)

© Imaging Aspects



© Imaging Aspects

© Imaging Aspects



December 28th 2010: Button grass plains, Cradle Valley, TAS (-41.645831, 145.944845)



December 28th 2010: Button grass plains, Cradle Valley, TAS (-41.644534, 145.952464)



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



April 22nd 2011: Logging area near Pigsties Bay, TAS (-43.513555, 146.880530)



April 22nd 2011: Logging area near Pigsties Bay, TAS (-43.513555, 146.880530)

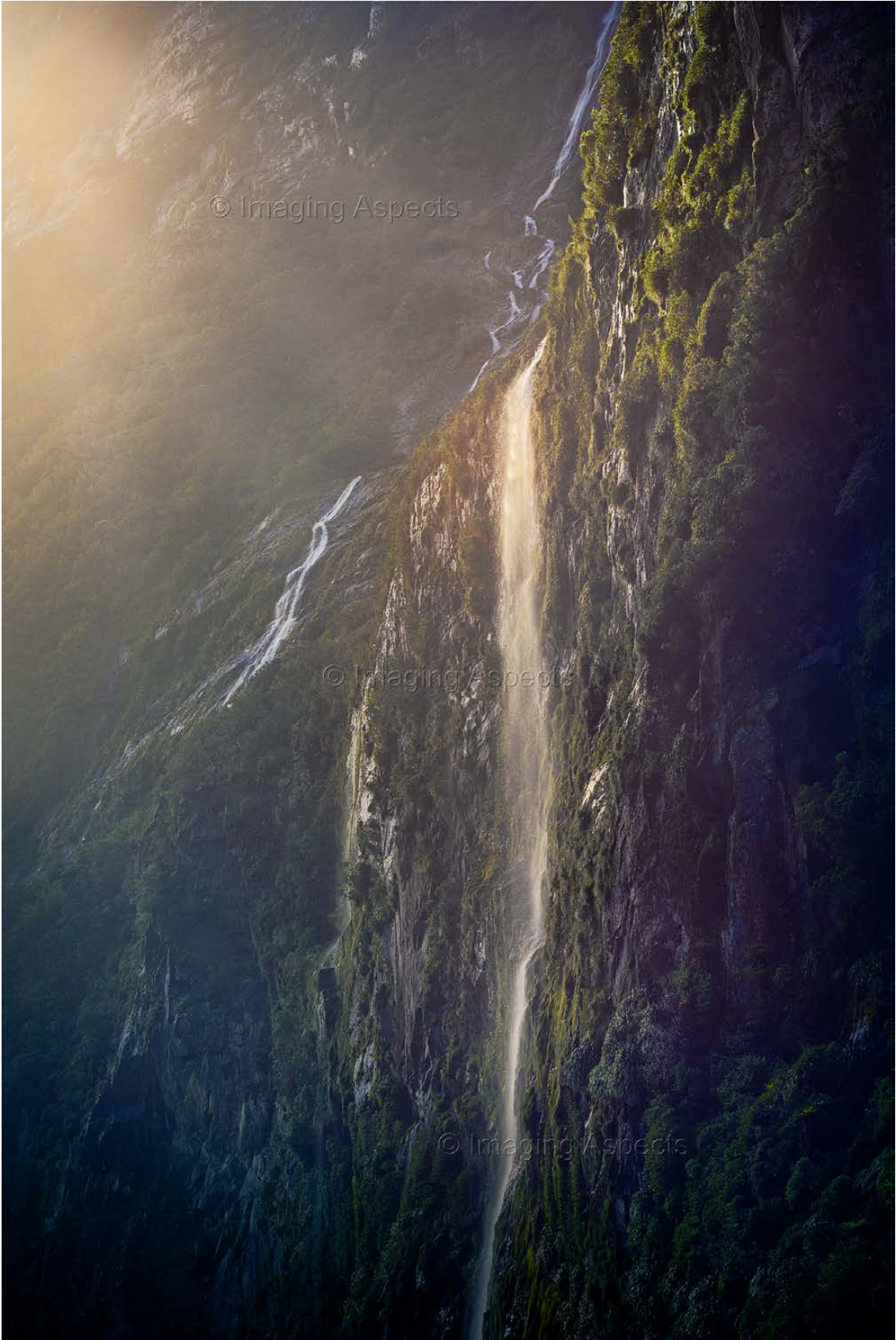


December 11th 2014: Dove Lake Circuit, Cradle Mountain, TAS (-41.658963, 145.964750)

New Zealand's South

40°S to 46°S





April 26th 2016: near Stirling Falls, Milford Sound, NZ (-44.607400, 167.848813)



June 11th 2007: Pelorus & Mahau Sound, NZ (-41.270411, 173.789471)

© Imaging Aspects

© Imaging Aspects



June 3rd 2007: Te Anau Downs, NZ (~45.155774, 167.894256)



June 6th 2007: Kinloch looking towards Paradise, NZ (-44.772647, 168.321876)







© Imaging Aspects

© Imaging Aspects



May 26th 2007: Church of the Good Shepherd, Lake Tekapo, NZ (-44.004634, 170.482554)



May 28th 2007: Tasman River Valley, NZ (-43.789266, 170.121012)







© Imaging Aspects

© Imaging Aspects

© Imaging Aspects

April 27th 2016: Hollyford Valley, NZ (-44.809050, 168.105433)



June 3rd 2007: Mist from Bowen Falls, Milford Sound, NZ (-44.671089, 167.923484)



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



June 9th 2007: Motukutuku Point, Hatters Bay, NZ (-42.061823, 171.364055)



June 8th 2007: Seal Point, Haast, NZ (-43.732822, 169.194996)



© Imaging Aspects

© Imaging Aspects

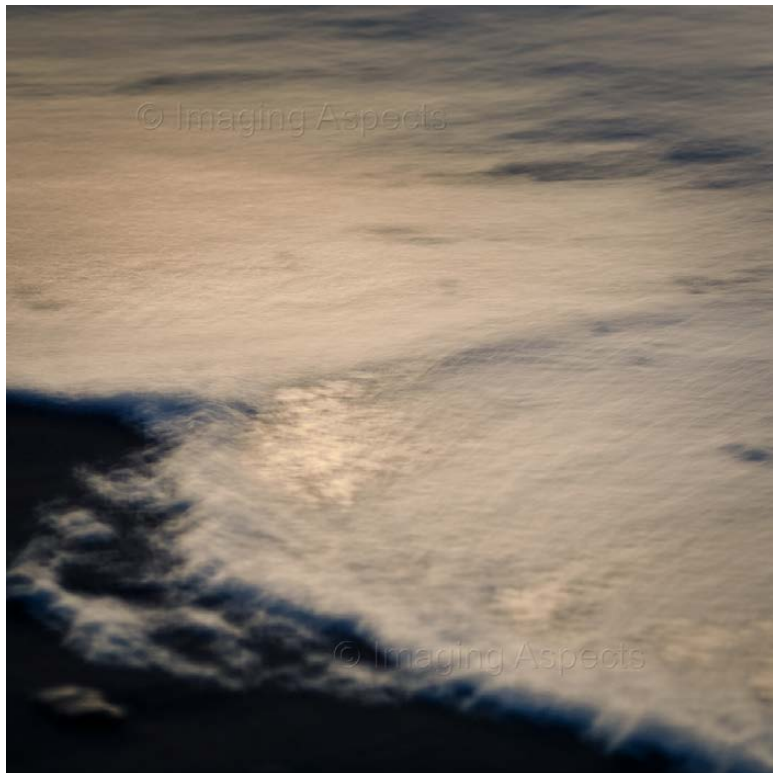
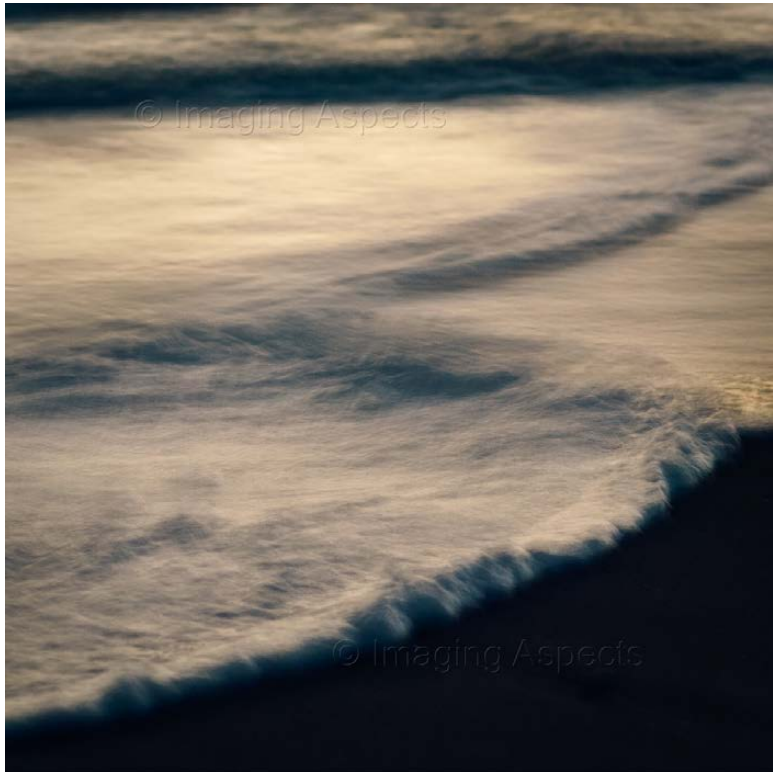
© Imaging Aspects



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



June 8th 2007: Twilight on Okarito Beach, NZ (-43.221935, 170.159050)



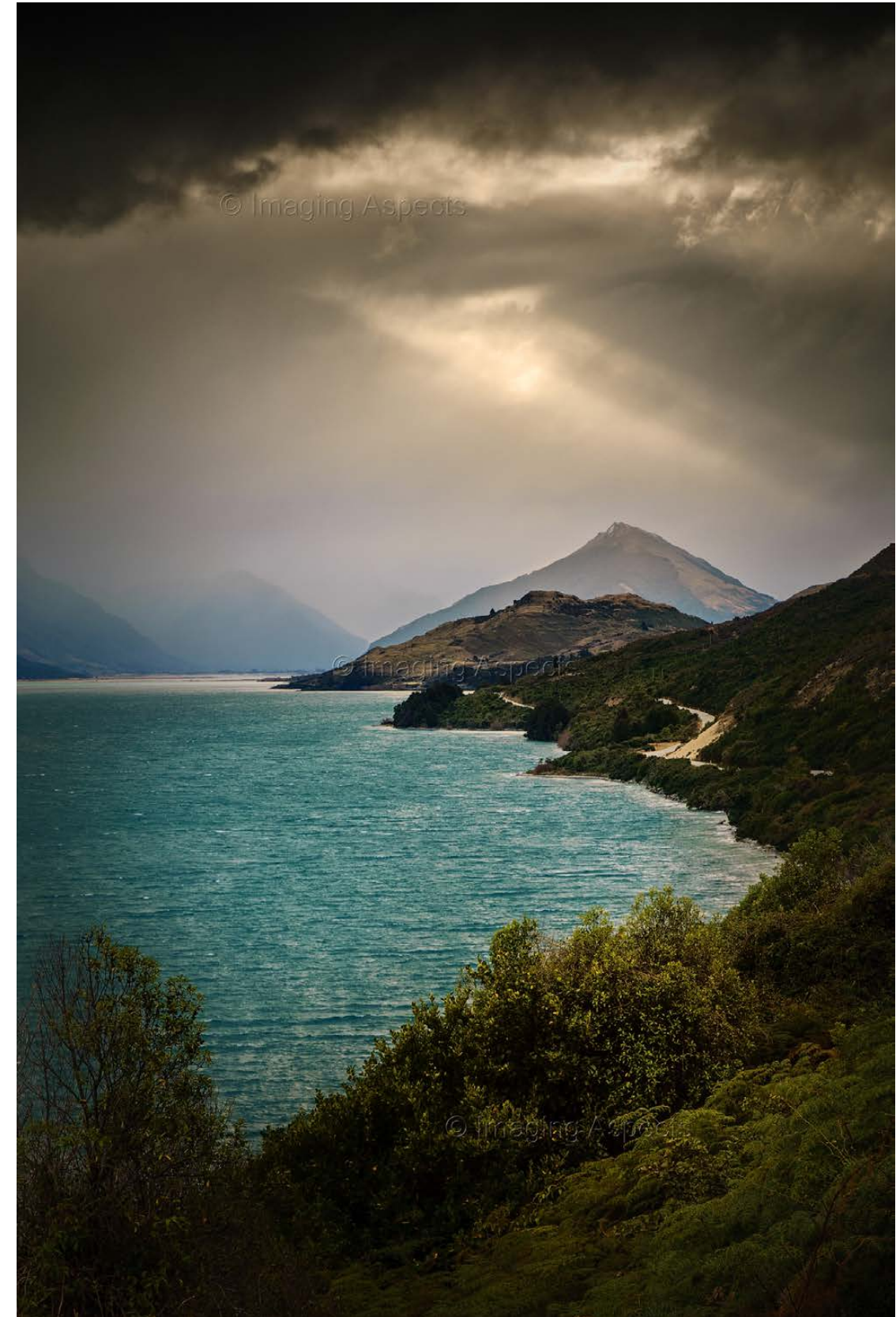
© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



June 6th 2007: Twelve Mile Delta, Lake Wakatipu, NZ (-45.066005, 168.543615)



June 6th 2007: Lake Wakatipu looking towards Mount Alfred, NZ (-45.021342, 168.440704)



November 25th 2008: Cardrona River, Wanaka, NZ (-44.717183, 169.159431)



November 18th 2008: Papanui Inlet, Otago Peninsula, NZ (-45.851545, 170.720291)



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



© Imaging Aspects

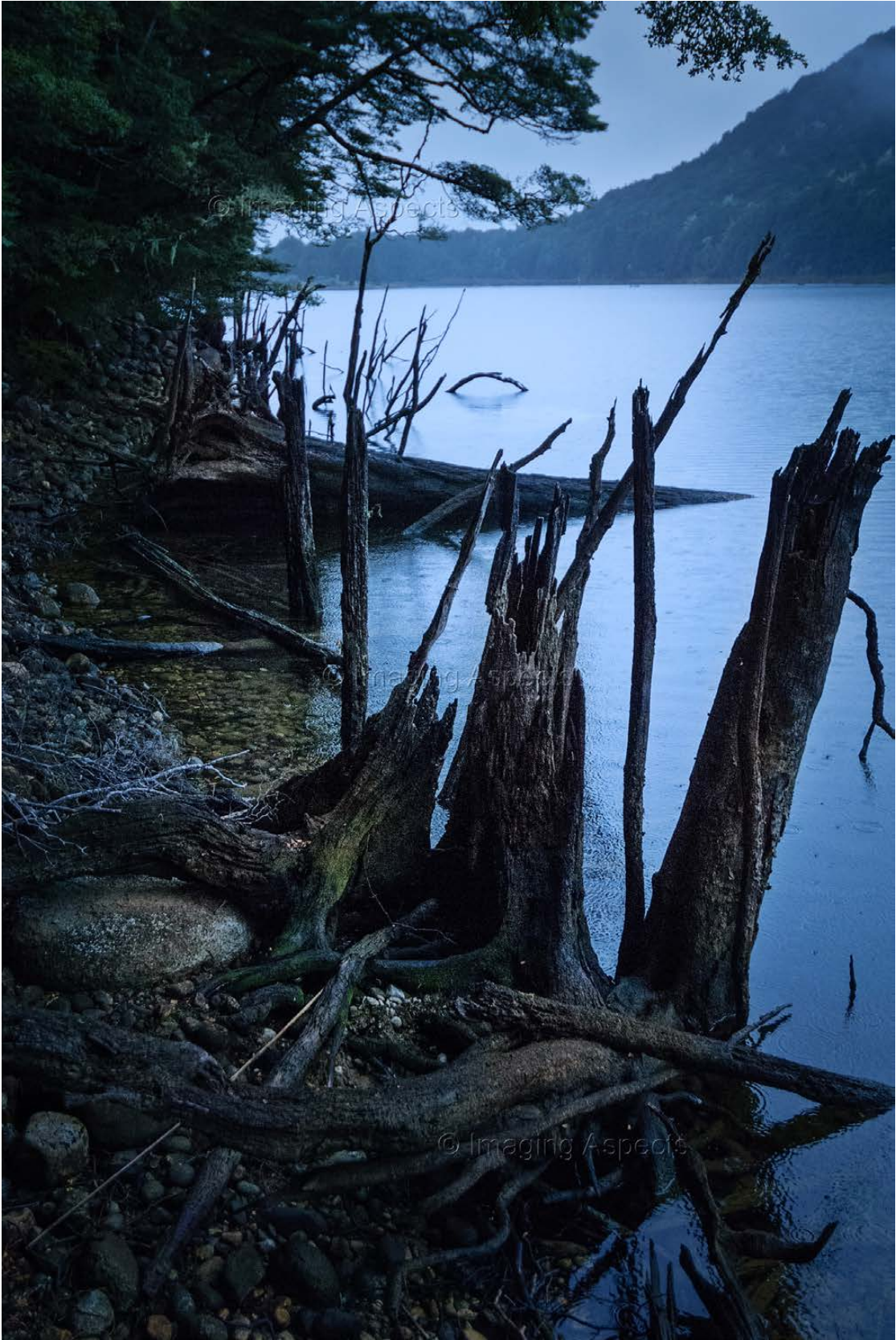
© Imaging Aspects

© Imaging Aspects





© Imaging Aspects



June 2nd 2007: Lake Monowai, Southland, NZ (-45.820048, 167.514996)



April 23rd 2016, Lake Wakatipu, Glenorchy, NZ (-44.853212, 168.382394)



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects

April 28th 2016: Beech Forest, Cascade Creek, NZ (-44.892469, 168.082240)



April 28th 2016: Hollyford River, Southland, NZ (-44.817601, 168.078550)



© Imaging Aspects

© Imaging Aspects

April 26th 2016: Mackay Creek, Eglington Valley, NZ (-45.065762, 167.989426)



© Imaging Aspects

© Imaging Aspects

© Imaging Aspects



April 22nd 2016: Kirikirikatata/Mount Cook Range, NZ (-43.824309, 170.109421)



“Where there is a certain intensity of application, our state can change, and at this point we may find music waiting.”¹

AFTERWORD

In our contemporary interconnected world, photography should be able to dispense with notions relating to remoteness or the exotic features of a subject. With so much of our planet explored and documented over centuries; it's fair to say that the other planets in our solar system are now the places we consider remote and exotic. Likewise, the time spent capturing 'the perfect image', or the hardships endured along the way are for me all just a vain backstory. Retelling the difficulty of 'how' a photograph came to be risks letting one person's concerns overshadow the visceral power of nature. My experience suggests that 'how' we arrive somewhere is of little relevance when trying to capture the unfolding moment. As a photographer I try to build a bridge between 'what' I see and the reason 'why' you and I might bother looking, even briefly, at a two-dimensional still image.

I've long thought of my practice as 'seeing *through* photography'. Each image presented here is simply a measure of my presence as filtered through the craft of photography. Conscious camera work asks that I acknowledge correspondence between all of my senses. This sensory exchange informs who I am and where I stand. When photographing I expose my outer to the variable elements of nature and, through these experiences, my inner self to the possibility of change.

Darren Henderson
October 2017

Print Purchase

Darren Henderson
+61 419 391 261
info@imagingaspects.com
www.imagingaspects.com

Print Purchases

Photographic prints are available in two sizes:

Images can be printed at the smaller print size of **12 inches** for **\$33** plus shipping.

The larger print size is **24 inches** and is available for **\$77** plus shipping.



- 12 inch prints \$33ea
- 24 inch prints \$77ea

The purchase of a print does not constitute the sale of reproduction rights for a given piece of artwork. Copyright of all photographs remains with Darren Henderson.

About Printing & Editions

The mechanical reproduction of a photographic print is not limited to a given quantity, edition or size. Artificially imposing these limits on photographic reproductions has always been a falsehood designed to elevate pricing by limiting availability. If you choose to purchase an image, it's probably because of the value you've placed on the work — not a belief in its limited availability. Creative works should be evocative and enjoyable to both the creator and the beholder. It's for these reasons that I endeavor to make my photographic prints affordable and readily available.



In the captioning of my prints, the reference to an 'edition' beyond the first is representative of a work that's been re-interpreted since the production of earlier prints. Contrary to the prevalent outlook of contemporary collectors, I hold later editions as a more mature interpretation of an image. All purchased prints will be subtly captioned with the locality of the subject, the date on which the image was captured and the month & year in which the print was made.

IMAGING
Aspect



December 28th 2010: Crater Lake, TAS (-41.654249, 145.944981)