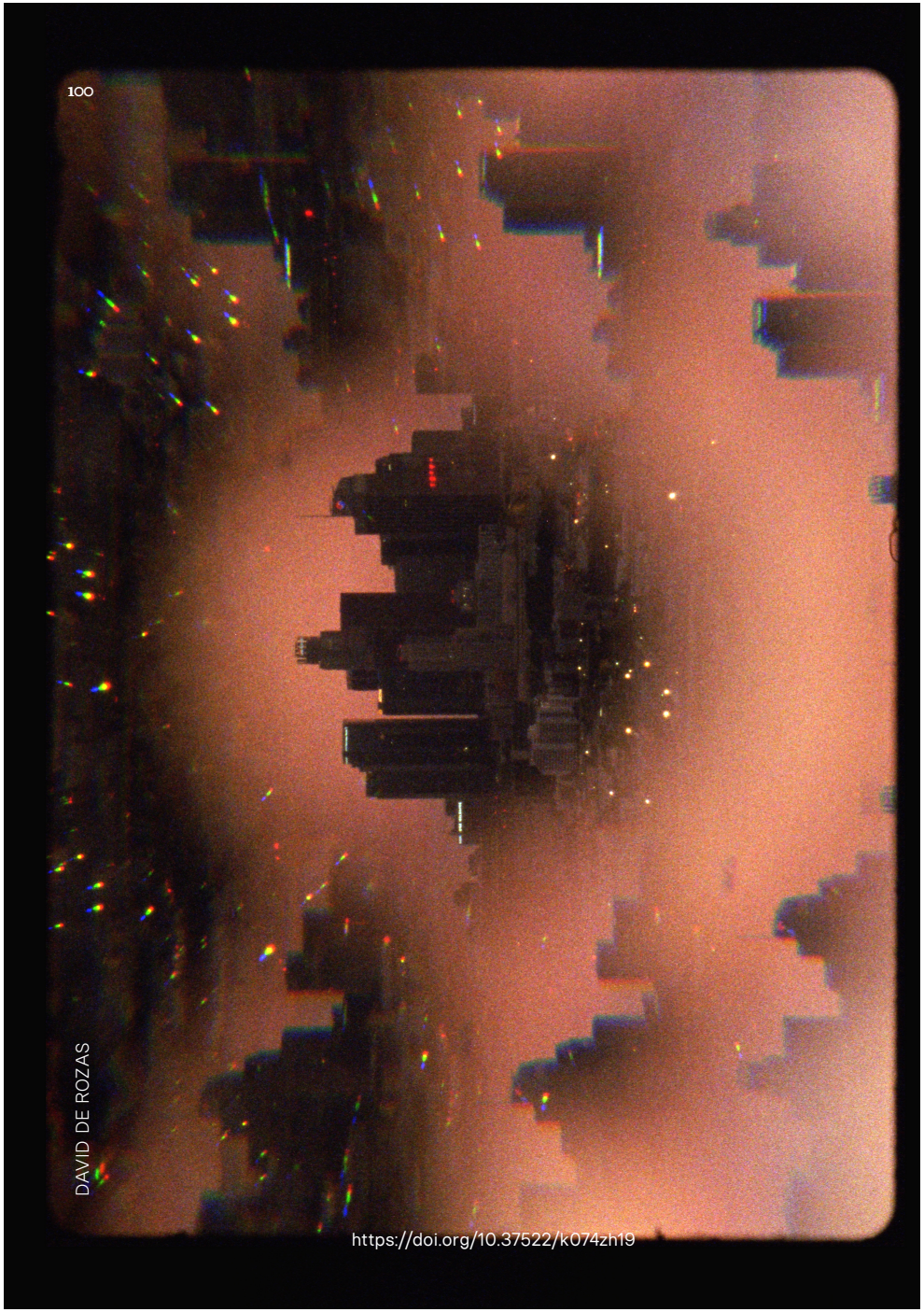


DAVID DE ROZAS

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A short, inconclusive, and sometimes dissembling excursion into creative musing in the car

Perdita Phillips

> *But without this in-between—this intense zone of movement, this specific rhythm of getting through—we are left only with the metastable, sedimented "things" we already have. We require the movement, rhythm and labour of the in-between to give us something new (Nemanis 2008, 144).*

The situation

I had to drive 613 km along the Great Eastern Highway from Walyalup/Fremantle, Western Australia, to Kalgoorlie-Boulder/Karlkurla and return, to retrieve some item that had been buried for 171 days. With negotiating the city traffic and then stretch and rest breaks on the highway, the journey takes about eight or so hours through mostly cleared rural farmland and sandplain, mallee and open woodland. The entire trip is equivalent to 215 kg of CO_2 (Car Emissions.com, 2025). Driver fatigue is an issue in long-distance driving. Counter-intuitively, creative musing whilst driving is one of the strategies I use to maintain alertness. Having done this journey (and other long car journeys before), I was interested in exploring this free musing phenomenon as a creative method.

In my previous art practices, I have created "walking art" and used walking daily for creativity. Evidence of the positive effect of walking on creativity has anecdotal and scholarly support (e.g. Oppezzo and Schwartz, 2014). I use creative musings to visually and verbally juxtapose concepts, ideas and aesthetic possibilities. Even if it is sensed (intuited), rather than veristically visualised, musings (including abstract concepts) form spatial bodies (like shapes in clay) at the edges of recognition and 'tumble' in the back of my mind.

Always Was, Always Will Be

This journey starts on Whadjuk Noongar Boodja and goes through Balardung and Nyaki-Nyaki Noongar Boodja, Kaprurn Country and then the Countries of the First Nations peoples of the Coolgardie and Kalgoorlie-Boulder/Karlkurla areas. Noongar people first encountered settler culture in the 1830s, followed by inland groups beginning between 1890 and 1910 during the first gold rushes. Despite experiencing extreme suffering with the spread of disease and starvation, competition for sparse water and food, and through massacres, their continuing connection to land, sea and community is central to Australian life. I wish to acknowledge each Traditional Owner whose lands I travel on: Elders past and present. Some of my ancestors cleared the land, and today I still benefit from structural inequalities.

Under regulation 265 Road Traffic Code 2000 (WA), it is an offence for you to use a mobile phone while driving, unless you use it in one of the limited ways allowed.

Driver fatigue is one of the leading causes of accidents on country roads (Transport and Infrastructure Council, 2018). Fatigue is typified by zombification, highway hypnotism, white-line fever, or slowed reactions caused by drowsiness and/or dangerous micro-sleeps (Cerezuela et al., 2004). This is notable in Australian country driving, where roads might run 5-10 or more kilometres with not even a bend in the road.

Distraction by non-driving activities, on the other hand, is when the mind is alert but not focused on driving tasks. In road safety, it is still considered hazardous (Berthié et al. 2015, Cvahte Ojsteršek and Topolšek 2019; Walker and Trick 2018). You should avoid distractions whilst driving. You should not handle your phone whilst driving. It could be said that it is dangerous to think in the car. However Pearce makes a specific linkage between driving and thinking:

> *"The way in which the mind travels through time and space on its everyday cognitive journeys—encountering a novelty here, a memory or an obstacle there—is figuratively similar to the way in which cars and their drivers engage with the temporal and spatial environments through which they pass: probing, pausing, advancing, reversing and, of course, changing direction with the flick of an indicator…" (Pearce, 2016, n.p.)*

As a rule, I do not use my phone whilst the car is on the road or moving. I get back pain when sitting for long periods, so in general, I stop every one-and-a-half to two hours to get out of the car and move around. When in range, I sometimes listen to AM radio as a strategy to avoid the white line fever that can be encountered on lonely stretches. Mobile phone coverage for the second half of the journey is even more limited than radio reception. On long journeys, there are intervals where the road is straight and there are no other vehicles in sight.

Traveling solo

I thought about driving up with a friend. Sharing the driving, we would have had some great conversations as we have both worked as artists in the same countries we were driving through. The shared passenger could have acted as a scribe for our lively discussions. But interior mental wandering is different: in the past, I have tried to 'park' ideas in a list to be retrieved when stopped or used a 'memory palace' approach. But this was never very successful. Probably because of the fleeting nature of images, and possibly that one's attention always has to shift back to driving, or because travelling in/with countries overwhelms any interior landscape.

Inner voice, daydreaming and hyperphantasia*

Not all people possess an internal voice, and for most people, hearing actual words is not a continuous phenomenon (Nedergaard and Lupyan 2024). My inner dialogue includes addressing the self directly (self-talk), as well as 'inner hearing,' which is more like thoughts-as-words (Hurlburt et al. 2016). For me, this is a good way of thinking through the pros and cons of intellectual arguments as well as juxtaposing unlike things together. As a form of free associative thinking, the latter is creative and more akin to the emphasis on analogy and juxtaposition in synectics (Runco 2023).

Furthermore, my interpretation is that there is another level of daydreaming: thinking-with-images (and sometimes other senses) where there are no words. Sometimes, on waking from dreams, this imagery is very vivid, and even when walking or travelling by bus or train, this can

* Hyperphantasia is having extremely vivid visual imagery, the opposite of aphantasia (see Zeman, 2024).

stop you in your tracks with its evocativeness. To describe precisely how these ideas and aesthetic shapes tumble and recombine within my mind is diffic ult. You might imagine this by analogy: solving a maths problem whilst stroking a cat curled up on your lap or absent-mindedly forming an organic shape in clay in your cupped hands, as if these processes were in your mind. These thinking-with-images might be reduced to drawings or sketches, that function as crude glancing traces—that allow me to recall the moment to mind. I set out to see whether these fleeting impressions of words, ideas and no-words could be recorded in another way.

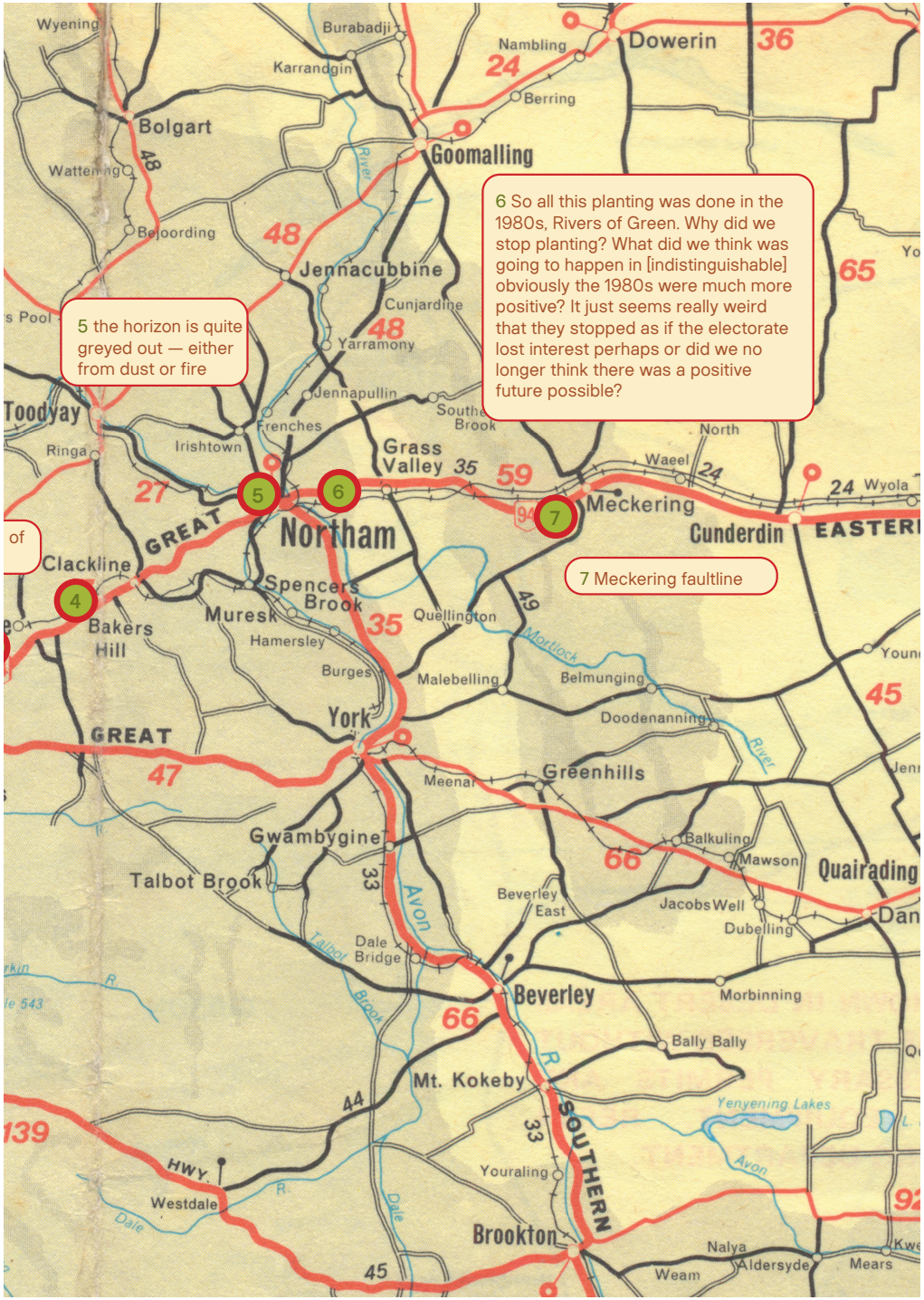
Recording the external voice

The method adopted for the journey was to record in real-time using a medley of lapel mic/external recorder and iPhone voice recorder apps over 18 hours. Each time I prepared to drive, I set the recorder going and then turned it off next time I stopped. I adopted this method rather than a dictation app because of the noise of the car, and because I wanted to get a sense of the gaps between utterances. The external voice could not directly capture the thinking-with-images which needed to be 'translated' into thought and spoken word. There were some failures when the digital memory storage was exceeded.

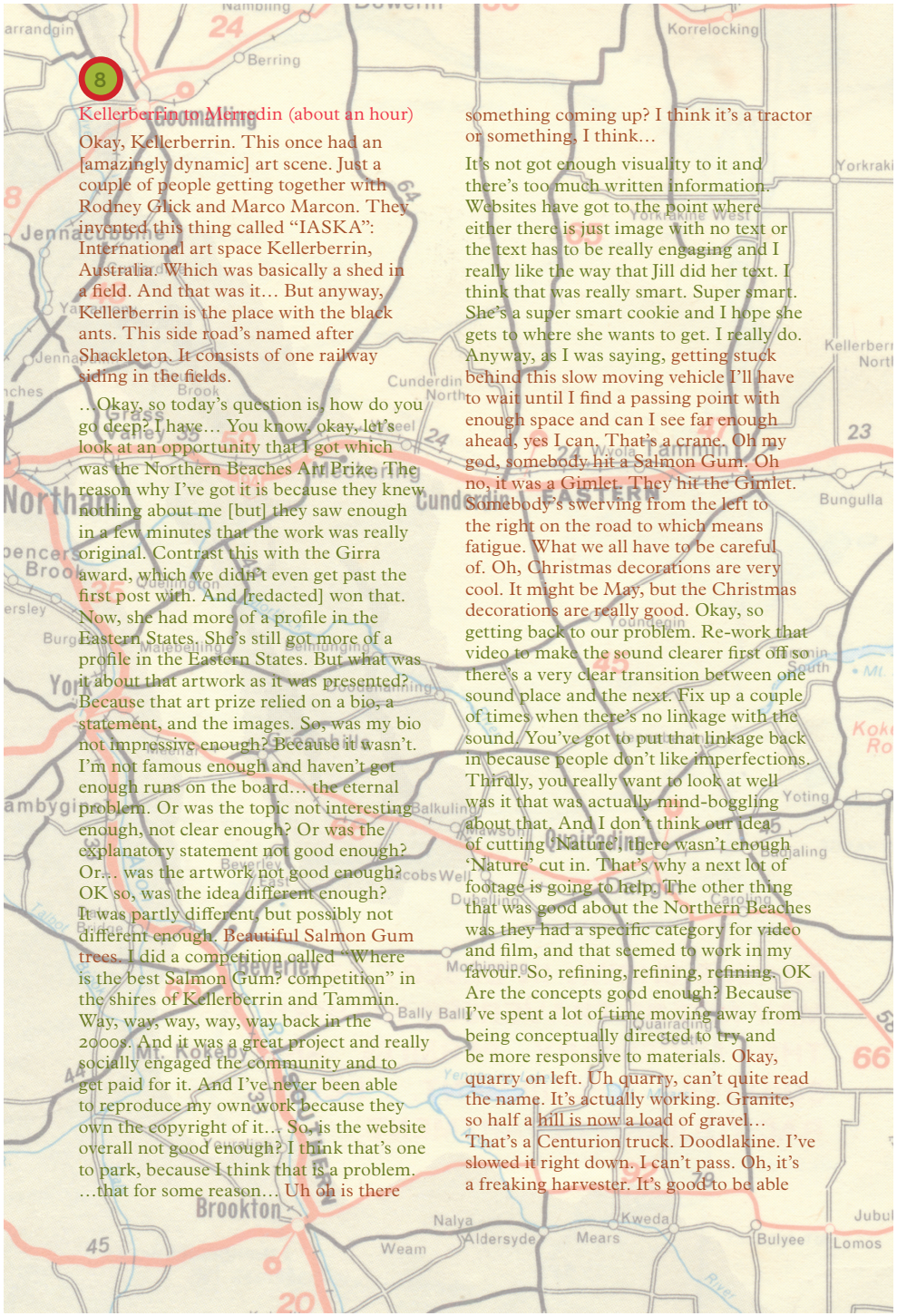
Documentation of place and time

The following pages use a found map to describe the journey spatially. Reproduced are transcripts of one leg of the journey between Kellerberrin and Merredin, a fragment of going home between Coolgardie and Southern Cross, and hand-drawn notes made on arriving at Kalgoorlie-Boulder/Karlkurla. Artworks discussed include the *Where is the Best Salmon Gum? Competition* (2001), the *die back* video (2024), made in collaboration with artist Annette Nykiel, about the coal mining and jarrah forest around Collie, Western Australia. As of mid-2025, we are currently considering how to revise the work, at the same time as I work at Tate Adams Memorial Residency at Baldessin Studio (State Library of Victoria Creative Fellowship). *Lithic Traces in the Archive* delves into representations of rocks and geology in the state library collection and the building itself, and linking this to fieldwork (walking, photography and material investigations) into the geology and goldfields of Victoria. The aim of this residency is to create book art using printmaking methods.




Wyening
Burabadji
Karrandgin
Nambling
Dowerin
Berring
Bolgart
Goomalling
Watteming
Bejoording
Jennacubbine
Cunjardine
Yarramony
Jennapullin
Toodyay
Frenches
Irishtown
Ringa
Grass Valley
Waeel
Meckering
Cunderdin
Wyola
Northam
Clackline
Spencers Brook
Muresk
Bakers Hill
Hamersley
Quellington
Burges
Malebelling
Belmunging
Doodenanning
York
Greenhills
Meenar
Gwambygine
Balkuling
Mawson
Quairading
Talbot Brook
Beverley East
Jacobs Well
Dubelling
Dale Bridge
Beverley
Morbinning
Bally Bally
Mt. Kokeby
Yenyening Lakes
Youraling
Westdale
Brookton
Nalya
Aldersyde
Weam
Mears
Avon
Dale
Talbot Brook
Mortlock
GREAT
EASTERN
SOUTHERN
HWY.
5 the horizon is quite greyed out — either from dust or fire
6 So all this planting was done in the 1980s, Rivers of Green. Why did we stop planting? What did we think was going to happen in [indistinguishable] obviously the 1980s were much more positive? It just seems really weird that they stopped as if the electorate lost interest perhaps or did we no longer think there was a positive future possible?
7 Meckering faultline


Wyalkatchem
Korrelocking
Yelbini
Trayning
Nungarin
Elabbin
Burrap Rock
Nukarni
Yorkrakine
Yorkrakine West
Baandee North
Merredin
Kellerberrin North
Hines Hill
Baandee
Doodlakin
Wyola
Tammin
Bungulla
Kellerberrin
Korbel
Belka
Youndegin
Daadenning Creek
Tammin South
Mt. Stirling
Jura
Bruce Rock
Kokerbin Rock
Kwolyn
Erikin
Eujinyn
Yarding
Jennaberring
Yoting
Pantapin
Shackleton
Yalbarrin
Bungulluping
Badjaling
Ardath
Dangin
Caroling
Babakin
Quairading South
Nornakin
Billaricay
L. Kurrenkutten
L. Magars
Kweda
Bulyee
Lomos
Jubuk
Kunjin
Corrigin
Dilling
Bendering
22 recording fails. Have to set it up again
8 Kellerberrin to Merredin (about an hour)



8

Kellerberrin to Merredin (about an hour)

Okay, Kellerberrin. This once had an [amazingly dynamic] art scene. Just a couple of people getting together with Rodney Glick and Marco Marcon. They invented this thing called "IASKA": International art space Kellerberrin, Australia. Which was basically a shed in a field. And that was it… But anyway, Kellerberrin is the place with the black ants. This side road's named after Shackleton. It consists of one railway siding in the fields.

…Okay, so today's question is, how do you go deep? I have… You know, okay, let's look at an opportunity that I got which was the Northern Beaches Art Prize. The reason why I've got it is because they knew nothing about me [but] they saw enough in a few minutes that the work was really original. Contrast this with the Girra award, which we didn't even get past the first post with. And [redacted] won that. Now, she had more of a profile in the Eastern States. She's still got more of a profile in the Eastern States. But what was it about that artwork as it was presented? Because that art prize relied on a bio, a statement, and the images. So, was my bio not impressive enough? Because it wasn't. I'm not famous enough and haven't got enough runs on the board… the eternal problem. Or was the topic not interesting enough, not clear enough? Or was the explanatory statement not good enough? Or… was the artwork not good enough? OK so, was the idea different enough? It was partly different, but possibly not different enough. Beautiful Salmon Gum trees. I did a competition called "Where is the best Salmon Gum? competition" in the shires of Kellerberrin and Tammin. Way, way, way, way, way back in the 2000s. And it was a great project and really socially engaged the community and to get paid for it. And I've never been able to reproduce my own work because they own the copyright of it… So, is the website overall not good enough? I think that's one to park, because I think that is a problem. …that for some reason… Uh oh is there something coming up? I think it's a tractor or something, I think…

It's not got enough visuality to it and there's too much written information. Websites have got to the point where either there is just image with no text or the text has to be really engaging and I really like the way that Jill did her text. I think that was really smart. Super smart. She's a super smart cookie and I hope she gets to where she wants to get. I really do. Anyway, as I was saying, getting stuck behind this slow moving vehicle I'll have to wait until I find a passing point with enough space and can I see far enough ahead, yes I can. That's a crane. Oh my god, somebody hit a Salmon Gum. Oh no, it was a Gimlet. They hit the Gimlet. Somebody's swerving from the left to to the right on the road to which means fatigue. What we all have to be careful of. Oh, Christmas decorations are very cool. It might be May, but the Christmas decorations are really good. Okay, so getting back to our problem. Re-work that video to make the sound clearer first off so there's a very clear transition between one sound place and the next. Fix up a couple of times when there's no linkage with the sound. You've got to put that linkage back in because people don't like imperfections. Thirdly, you really want to look at well was it that was actually mind-boggling about that. And I don't think our idea of cutting 'Nature', there wasn't enough 'Nature' cut in. That's why a next lot of footage is going to help. The other thing that was good about the Northern Beaches was they had a specific category for video and film, and that seemed to work in my favour. So, refining, refining, refining. OK Are the concepts good enough? Because I've spent a lot of time moving away from being conceptually directed to try and be more responsive to materials. Okay, quarry on left. Uh quarry, can't quite read the name. It's actually working. Granite, so half a hill is now a load of gravel… That's a Centurion truck. Doodlakine. I've slowed it right down. I can't pass. Oh, it's a freaking harvester. It's good to be able to pass, but the dude who's right behind is not passing either. That's very annoying because I'm kind of stuck between the two of them. I don't want to have to pass one and then the other, which is possible I guess. Okay, we're down to 90km/hr. Beautiful Salmon Gum, badly marked, maybe it's going to die.

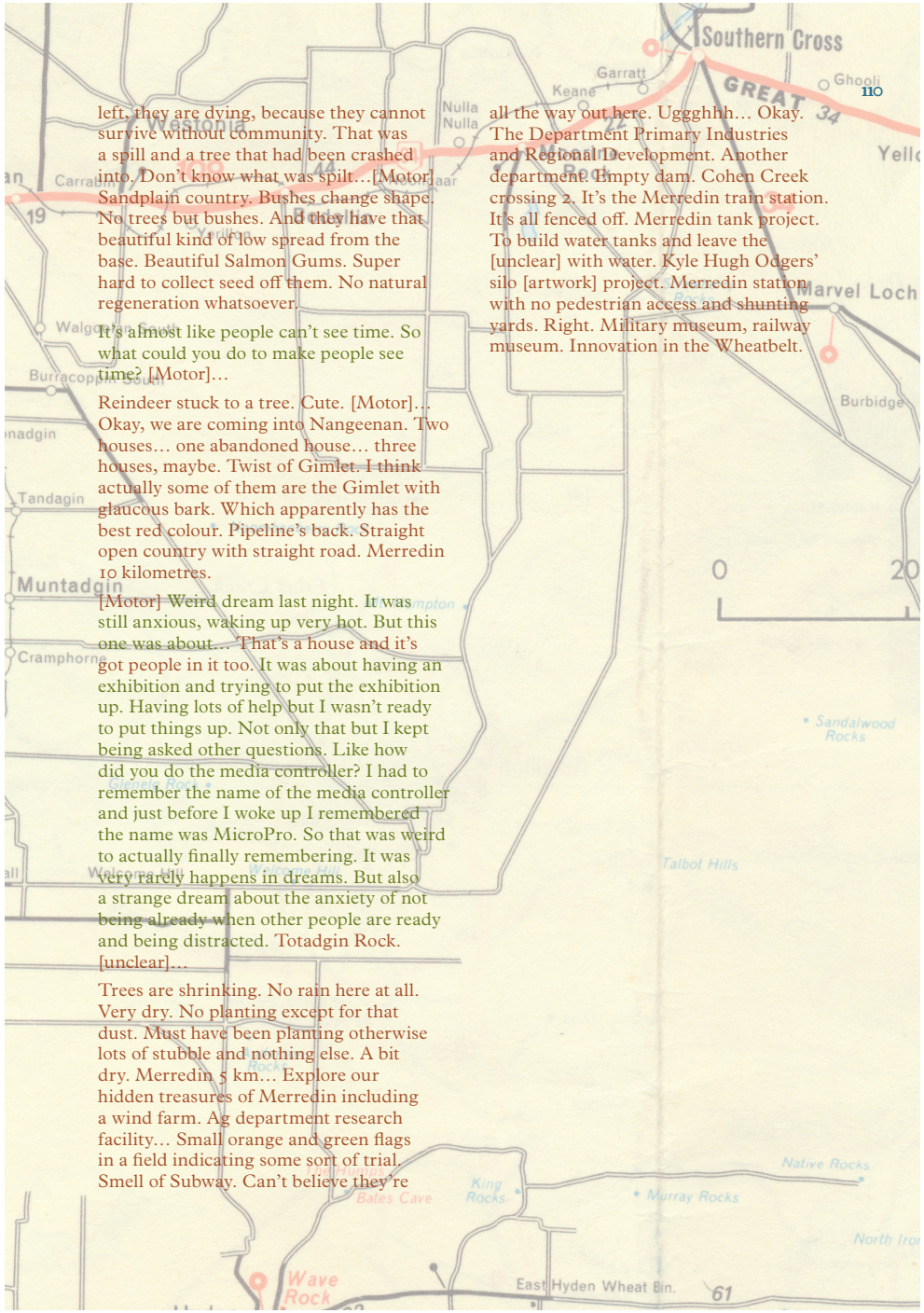
Doodlakine's pub that burnt down. That was a lovely place. It's a shame it got burnt down… [Motor] For goodness sakes guys. This is getting a bit much. Oh he's slowing down. [Motor] There's a couple of them coming. Oh, I see what it is. It's a whole lot of lighting rigs. For roadworks at night. Wow, look at all those plantings. [Motor] Oh there's a car coming car coming can't pass… Corner. Merredin in 40 kilometres. I think they've had some rain out here. Looks like a tiny bit of green pick. A little green pick. Not a lot, just a little… Well, we're finally halfway. [Motor]…passing a truck and a car. It's definitely a little bit green out here. They've had some rain some time ago. Rain that Perth didn't get [Motor]…

Oh, and there's another truck up there. This one's got a car on the back, maybe? Car carrier, maybe? That's the sense of trying to work out what's coming towards you. Because maybe it perhaps that's like a metaphor, Ski Lake Road. Actually, last time we were here, there was actually water in Ski Lake. Which was hilarious. I wonder if it's got water in it now? [Motor]… I wasn't only just going faster than one [car] just slowly catching up. A metaphor… A massive dead Salmon Gum… [Motor] State Forest Road. Which I always a bit hilarious because there's no forest out here. Okay, it's a truck on the back of a trailer and transporter. And there's some space for me to be able to pass. [Motor]… Just like passing at the best of times. Pontifex Road. This is really funny. I mean, oh my god, some dead trees. Might have even been burnt actually. Just another 'hazard' next to the road. Pontifex. That's Baandee Lakes. [Motor]… No stopping for photographs. Two more road trains. [Motor]… Dead something or other. Might have been a fox… Microwave repeated towers. [Motor]… Some of them have been repurposed for mobile phones, but some haven't. I don't think that one has. It's actually one of the pump stations. [Motor]… Overtaking lane, 300 metres ahead. [Motor]… Keep left unless overtaking. [Motor]…

So, returning to the problem of depth. So, sticking with the [unclear]. Oh, cute. Sticking with the medium being at the point where you can push the medium around the way that you want. That's the problem I'm having with the printmaking project. The problem was, I'm not an expert printmaker, so I have to keep it simple… Concept: was the concept with the die back piece strong enough? Well, we wanted to try and point out the futures, but all we had were images of the past, we had images in the present. I wonder if we go down and take a picture of the… of the solar… of the battery plant… [Motor]…

How to go deep… Okay, so what's shallow and superficial is…? …the opposite of a blatant environmental message for a world that hates the environment, particularly Western Australia and Australia. Ah, well, in general. On the other hand, you don't want to virtue-fucking-signal. It's the last thing you want…

Okay, so there must be a ploughing because there's big gouts of the earth going up in the sky, creating dust clouds. Because they (honestly) think they're going to get rain. [Motor]… hmm Hine's Hill. Another dead town. [Motor]… A train station and a few dead buses. Garden Café with nothing in it. Some hot little houses in the middle of a swamp in the middle of a salt lake… Ooooh, another tree, another tree down. It might have been hit, actually. I'm sad. I think there might have been a Morrel or something. [Motor] One o'clock. One, seven, two, six, nine, three [odometer reading]. Next town is Merredin. Which is halfway… Canary palms, the only sign of an old house…farmhouse. Closer to the stream of dust. Definitely something ploughing in a paddock. At least it isn't smoke. Trees in paddocks. If there are any



left, they are dying, because they cannot survive without community. That was a spill and a tree that had been crashed into. Don't know what was spilt…[Motor] Sandplain country. Bushes change shape. No trees but bushes. And they have that beautiful kind of low spread from the base. Beautiful Salmon Gums. Super hard to collect seed off them. No natural regeneration whatsoever.

It's almost like people can't see time. So what could you do to make people see time? [Motor]…

Reindeer stuck to a tree. Cute. [Motor]… Okay, we are coming into Nangeenan. Two houses… one abandoned house… three houses, maybe. Twist of Gimlet. I think actually some of them are the Gimlet with glaucous bark. Which apparently has the best red colour. Pipeline's back. Straight open country with straight road. Merredin 10 kilometres.

[Motor] Weird dream last night. It was still anxious, waking up very hot. But this one was about… 'That's a house and it's got people in it too. It was about having an exhibition and trying to put the exhibition up. Having lots of help but I wasn't ready to put things up. Not only that but I kept being asked other questions. Like how did you do the media controller? I had to remember the name of the media controller and just before I woke up I remembered the name was MicroPro. So that was weird to actually finally remembering. It was very rarely happens in dreams. But also a strange dream about the anxiety of not being already when other people are ready and being distracted. Totadgin Rock. [unclear]…

Trees are shrinking. No rain here at all. Very dry. No planting except for that dust. Must have been planting otherwise lots of stubble and nothing else. A bit dry. Merredin 5 km… Explore our hidden treasures of Merredin including a wind farm. Ag department research facility… Small orange and green flags in a field indicating some sort of trial. Smell of Subway. Can't believe they're all the way out here. Uggghhh… Okay. 'The Department Primary Industries and Regional Development. Another department. Empty dam. Cohen Creek crossing 2. It's the Merredin train station. It's all fenced off. Merredin tank project. To build water tanks and leave the [unclear] with water. Kyle Hugh Odgers' silo [artwork] project. Merredin station with no pedestrian access and shunting yards. Right. Military museum, railway museum. Innovation in the Wheatbelt.

Some reflections on the creative process

Recording the tumbling thoughts

The creative process sketched here hesitates to suggest any singular or unentangled truth. Externalising the inner voice partially captured the visual nature of cascading thoughts, but couldn't capture the non-word visual tumbling. One felt awkward at times in that the external voice felt like it was speaking to an audience, rather than just self-talk (which would not be the case if it had not been recorded). The *mis*-translations by AI (which, although sometimes humorous, needed to be reconfigured) reinforce the sense of *translation upon translation* in the process. When discussing this with a friend, we both noted situations where things-in-head sound good when put into head-words, but then 'tumble out' in imperfect form, when voiced externally to others. The scribblings in the evening shown on the previous pages give a limited sense of the field of non-word images, and record some of the concepts mused upon during the day, that might lead to new artworks.

The embodied phenomenology of creative musing

I gained insight and ideas from the in-between-ness of the driving experience. I am inclined to follow Nemanis' description of the eruption of "concept-creativity" in the indeterminate space of the commute (Nemanis 2008). The sensory qualities of the immediate environment are backgrounded at the same time as a rhythm of motion (in the car speeding along and the scenery going past) fills in the space between starting and ending. Defocusing and de-intensifying allows access to the in-between-ness where concepts arise seemingly spontaneously: in my case, ideas arose unbidden, *in between* the self-talk. Perception of the internal shell of the car is backgrounded, but, unlike Neimanis' conception of the commute, the ecologies that zoom past *outside* are not mute (see also Edensor 2003) and pulled me back into the world:

> *"One of the penalties of an ecological education is that one lives alone in a world of wounds. Much of the damage inflicted on land is quite invisible to laymen. An ecologist must either harden his [sic] shell and make believe that the consequences of science are none of his business, or he must be the doctor who sees the marks of death in a community that believes itself well and does not want to be told otherwise." Aldo Leopold 1947 (The Aldo Leopold Foundation).*

Today, the world of wounds can be felt by many (Bridle and van Rensburg 2020; Pihkala 2024).

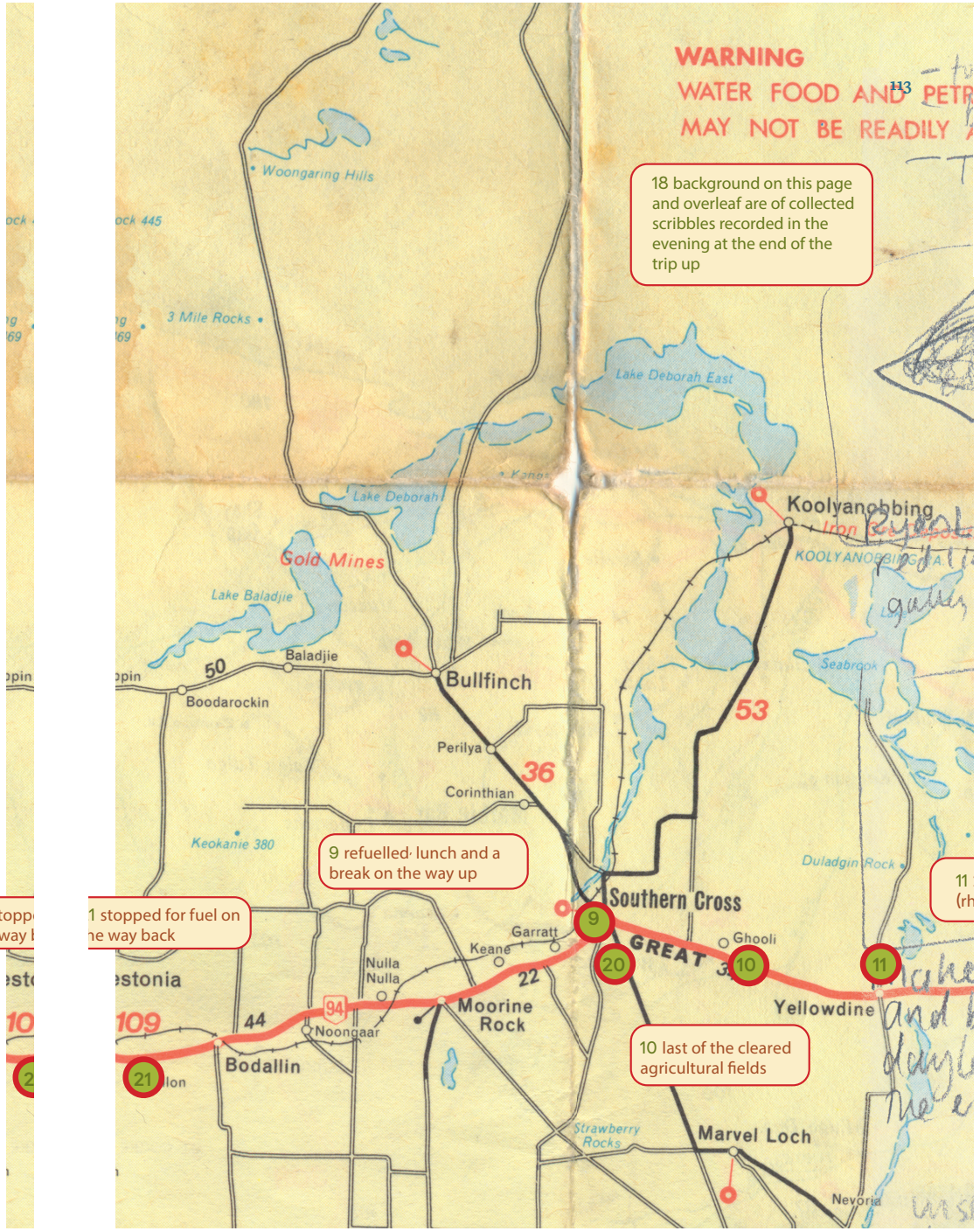
Tin can murder machine

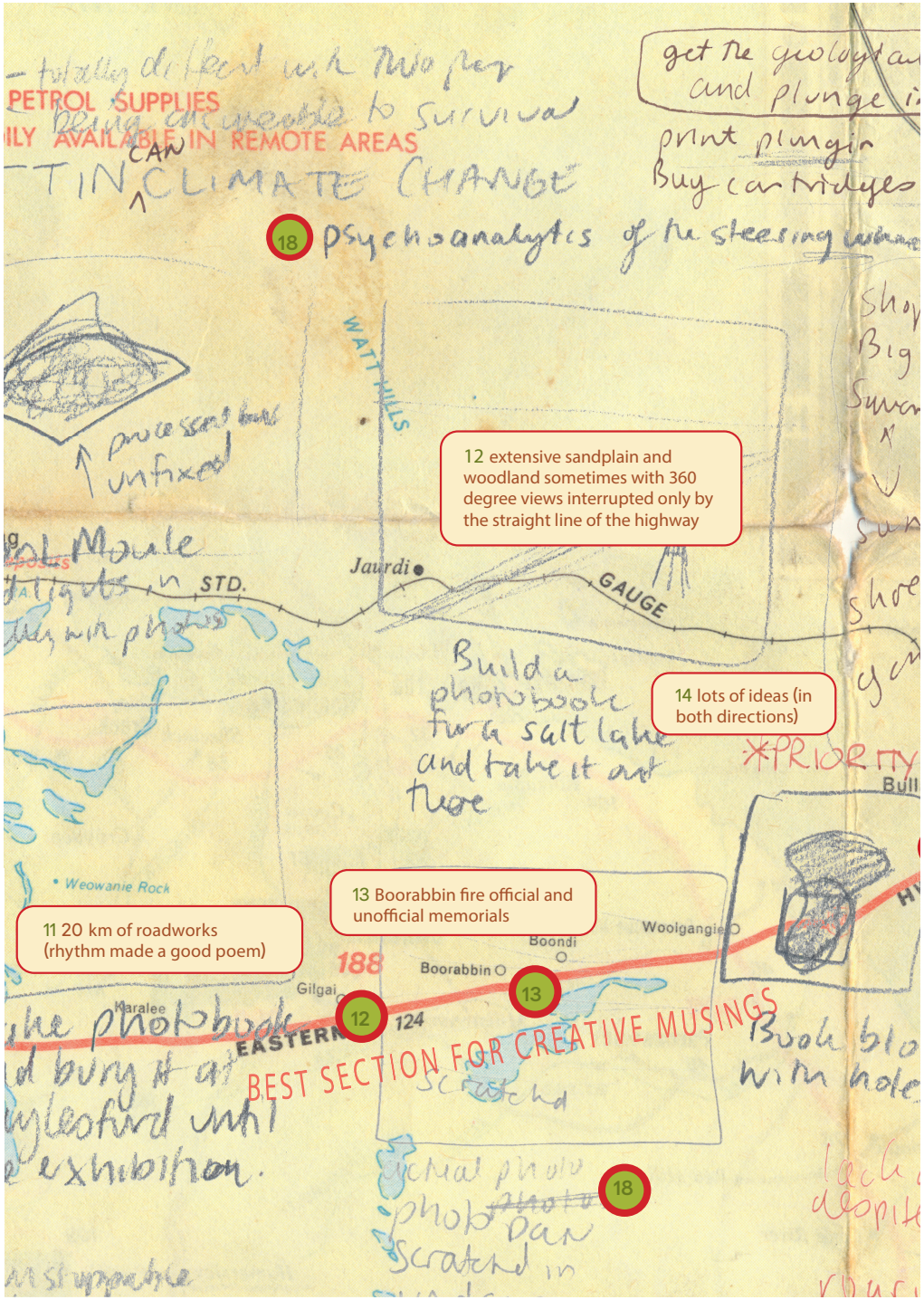
The technology of the sound recording (microphones) re-presented the sound of the vehicle (phenomenologically backgrounded, as noted above), which, when combined with seeing very little living wildlife, made one even more aware of the destructive nature of car travel: the carbon cost is matched by the impact of the *metal death beasts* that humans travel in. What did the animals think seeing my white roaring cocoon passing by?

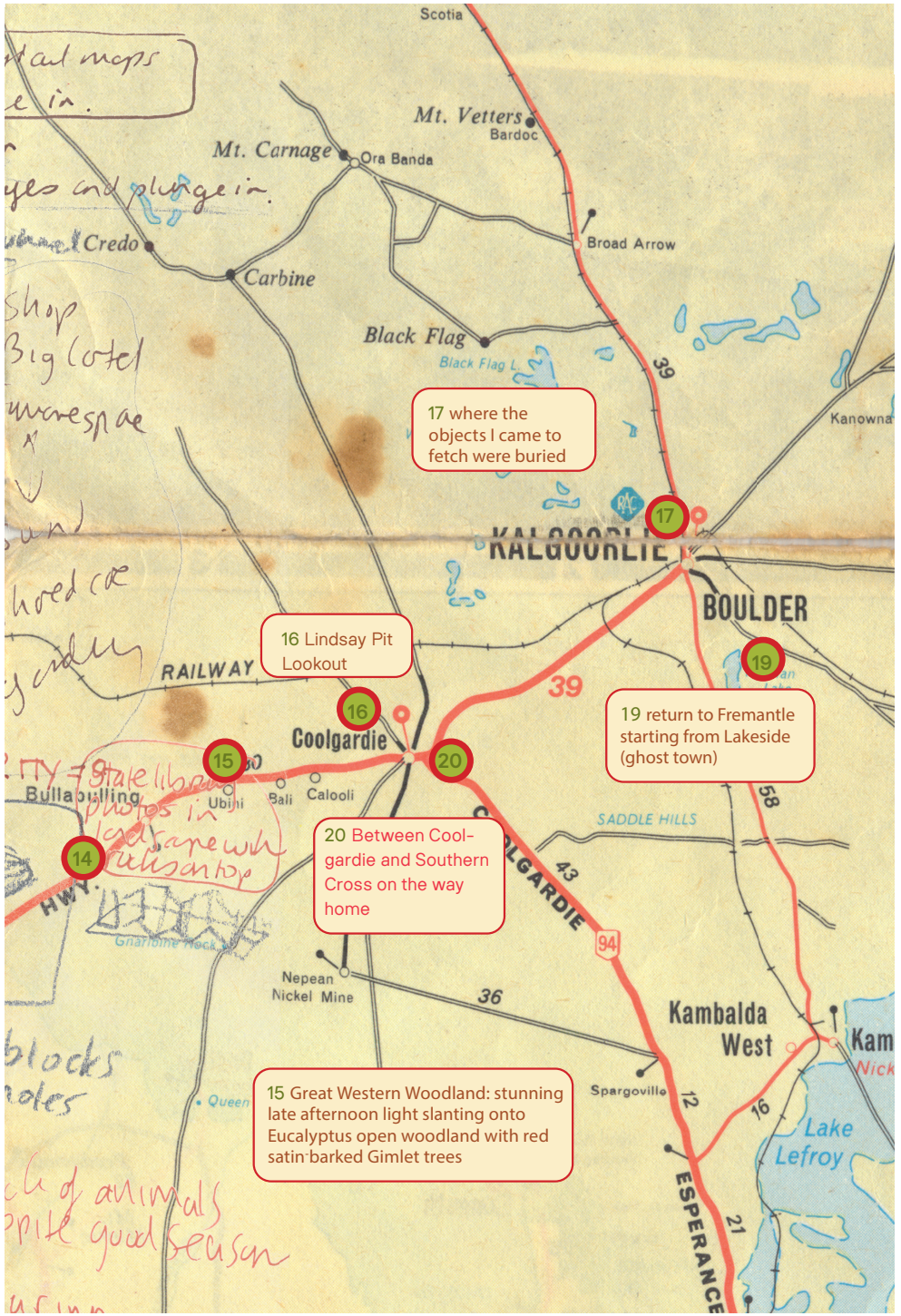
Passing extraction/shifting baseline syndrome**

Passing through the landscapes of the city, Wheatbelt and Goldfields, the evidence of an oil-based resource-driven culture and economy is very present, as are the problems of changing climate, salinity and habitat loss. My own experiences and histories, and repeated travels on this route, are intimately entangled in the creative process. But what kind of resonant interconnection can you get with ecologies when travelling at 100km/h? What do you do with the irony of replicating disaster, extractivism and colonialism in individual car travel? Conversely, if I don't look, who will wit(h)ness (Boscacci 2018) what is happening?

** Shifting baseline syndrome is a change in a system which is measured against a newer baseline, when an earlier state of the system has already been forgotten.




PETROL SUPPLIES
IN REMOTE AREAS
CLIMATE CHANGE
18
psychoanalytics
print plunging
Buy cartridges
WATT HILLS
12 extensive sandplain and woodland sometimes with 360 degree views interrupted only by the straight line of the highway
Jaurdi
STD.
GAUGE
Build a photobook for a salt lake and take it out there
14 lots of ideas (in both directions)
*PRIORITY
Weowanie Rock
11 20 km of roadworks (rhythm made a good poem)
13 Boorabbin fire official and unofficial memorials
Boondi
Woolgangie
188
Boorabbin
Gilgai
Karalee
12
13
124
EASTERN
BEST SECTION FOR CREATIVE MUSINGS
18

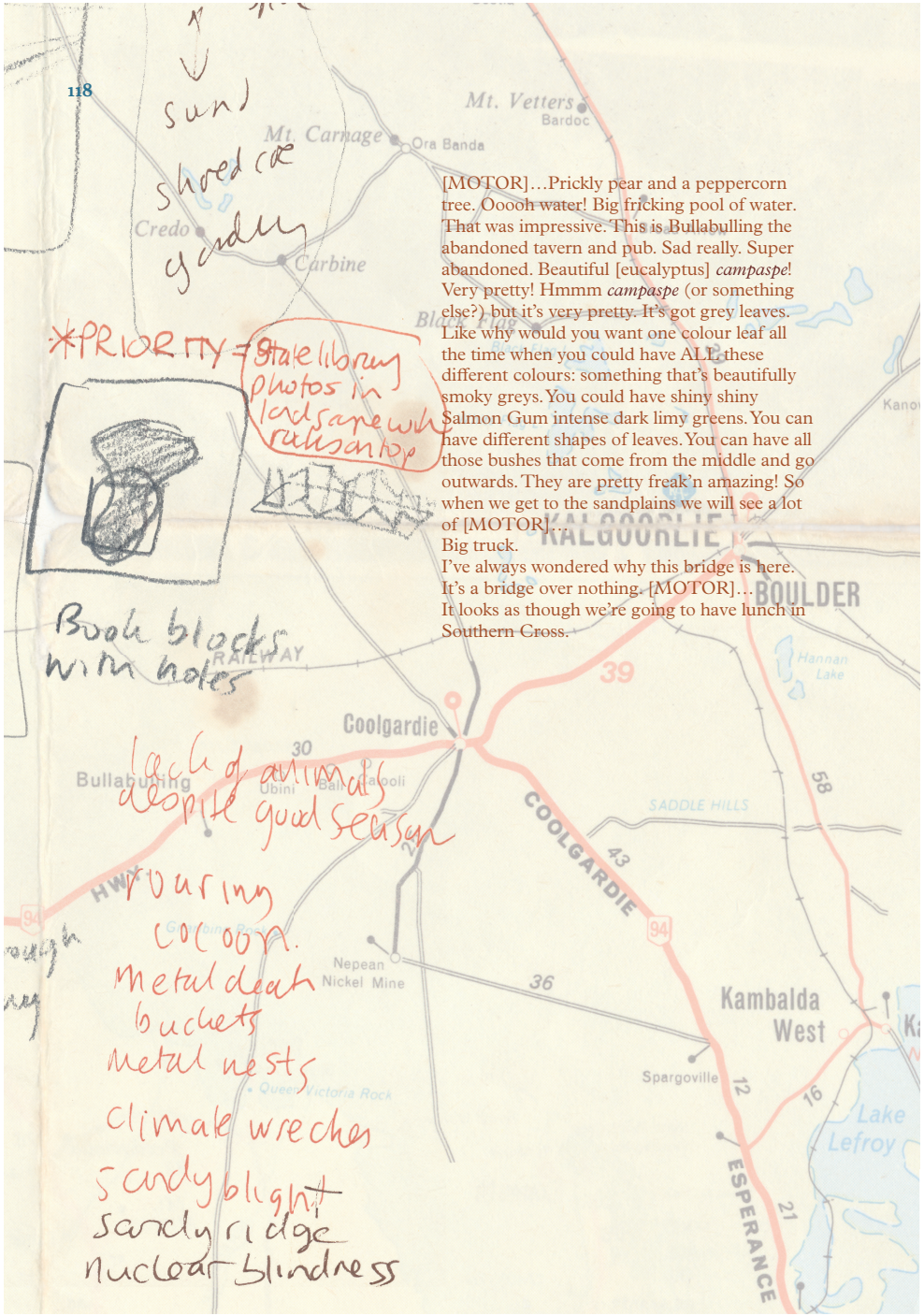

Scotia
Mt. Vetters
Bardoc
Mt. Carnage
Ora Banda
Broad Arrow
Credo
Carbine
Black Flag
Black Flag L.
39
17 where the objects I came to fetch were buried
Kanowna
17
KALGOORLIE
BOULDER
19
16 Lindsay Pit Lookout
RAILWAY
16
Coolgardie
39
19 return to Fremantle starting from Lakeside (ghost town)
15
Bullabulling
Ubini
Bali
Calooli
20
20 Between Coolgardie and Southern Cross on the way home
SADDLE HILLS
58
14
HWY.
Gnarlbine Rock
43
GOLDFIELDS
94
Nepean Nickel Mine
36
Kambalda West
Spargoville
15 Great Western Woodland: stunning late afternoon light slanting onto Eucalyptus open woodland with red satin-barked Gimlet trees
Queen
12
16
Lake Lefroy
ESPERANCE
21

Between Coolgardie and Southern Cross on the way home

Combinations and permutations: I really feel that I put ideas together until they become interesting. And for the last three projects I've used three which is actually a lot more harder than two. Believe me, I think with the lithic books maybe I have to do that one and that one and then that one. Like different pairs together in the one book because I think we have three in a book it's fucking hard, it's really fucking hard. So let's try putting two in a book, two in a book and two in a book. Too hard for audiences, maybe die back was too hard that way. But the other thing with die back is to pair it with something else so that it's a video and an object. So video plus something that Annette champions that is a contrast and another context.

So it's not… it goes back to the idea that I have that something that I want to do in the years. And I've been collecting so many darn damn postcards is that what I want is the photograph in its relation to place. The photograph in its relation to the archive. So there's no reason why I can't do a book that is a book and a relationship to an object. For example, a [unclear] and they're sorry that yeah. What are they calling the stuff that's coming in volcano [magma] that two relationships with those two. [MOTOR]…

So if you did cut -- were able to cut those rocks out of the [photogravure] plate without burning the polymer you could do it and have the rest of the plate white and emboss the negative so you could put that on a page and just have that blind debossing or you could have a little bit plate tone to make it obvious. But the blind debossing would be pretty interesting because then you could put that on other backgrounds and have it almost—almost undetectable. Or you could have it on its own. Or you could have lots of pale background. Because that's one of the things that's seeming to come out is that…when you combine things you have either got to have large areas of white or in the case of the mine it was… Bullabulling that's what we are passing… umm ah or in the case of the map with the green on it the green worked very effectively because some areas were bright green and some areas were white. But whatever happened it had to have grey or white backgrounds. So the [photogravure] plates that you've got lots of black in them are not gunna work unless you add the transparency which is sitting for me and Oxlades.



[MOTOR]…Prickly pear and a peppercorn tree. Ooooh water! Big fricking pool of water. That was impressive. This is Bullabulling the abandoned tavern and pub. Sad really. Super abandoned. Beautiful [eucalyptus] *campaspe*! Very pretty! Hmmm *campaspe* (or something else?) but it's very pretty. It's got grey leaves. Like why would you want one colour leaf all the time when you could have ALL these different colours: something that's beautifully smoky greys. You could have shiny shiny Salmon Gum intense dark limy greens. You can have different shapes of leaves. You can have all those bushes that come from the middle and go outwards. They are pretty freak'n amazing! So when we get to the sandplains we will see a lot of [MOTOR]…
Big truck.
I've always wondered why this bridge is here. It's a bridge over nothing. [MOTOR]…
It looks as though we're going to have lunch in Southern Cross.



What was retrieved. Fabrics buried for 172 days 2024–2025 near Kalgoorlie-Boulder/ Karlkurla



Doppedogenesis, 30° 42' 54.9036" South 121° 26' 22.2432" East (Spiv I and Spiv II)

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