

PUTTING THE LAND ON THE MAP

ART AND CARTOGRAPHY IN
NEW ZEALAND SINCE 1840

A detailed topographic map of a mountain range in New Zealand, showing contour lines, peaks, and glaciers. The map is overlaid with large, semi-transparent text. The text includes the title 'PUTTING THE LAND ON THE MAP', the subtitle 'ART AND CARTOGRAPHY IN NEW ZEALAND SINCE 1940', the name 'CURATED BY WYSTA', a list of names, and the gallery information 'WYSTA - BREWSTER ART GALLERY NEW PLYMOUTH NEW ZEALAND'.

PUTTING THE LAND ON THE MAP

ART AND CARTOGRAPHY IN NEW ZEALAND SINCE 1940

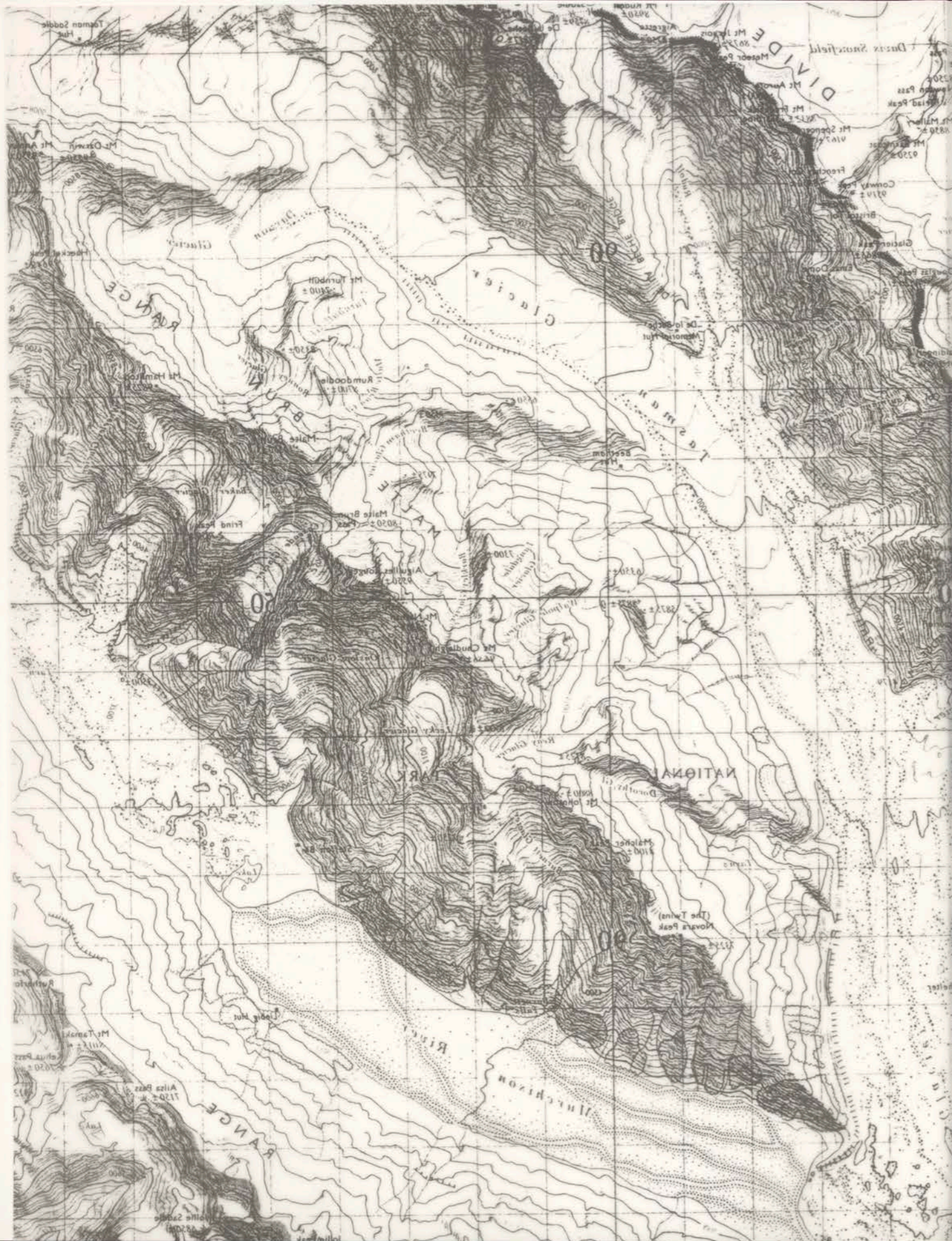
CURATED BY WYSTA

MARY LOUISE BROWNE
DERRICK DIERBIE
PHILIP DAVISON
ANDREW DRUMMOND
ROBERT ELLIS
JOHN HUBRELL

JOHN REISLER
JANE PANE
JOHN'S REISLER
SOUTH WATSON
JANE REISLER

DEPARTMENT OF SURVEY
LAND INFORMATION
JOHN BUCHANAN
WILLIAM FOX
CHARLES HEAPHY
JOHN KINDER

**WYSTA - BREWSTER ART GALLERY
NEW PLYMOUTH NEW ZEALAND**



PUTTING THE LAND ON THE MAP

ART AND CARTOGRAPHY IN
NEW ZEALAND SINCE 1840

CURATED BY WYSTAN CURNOW

The land belongs to no one

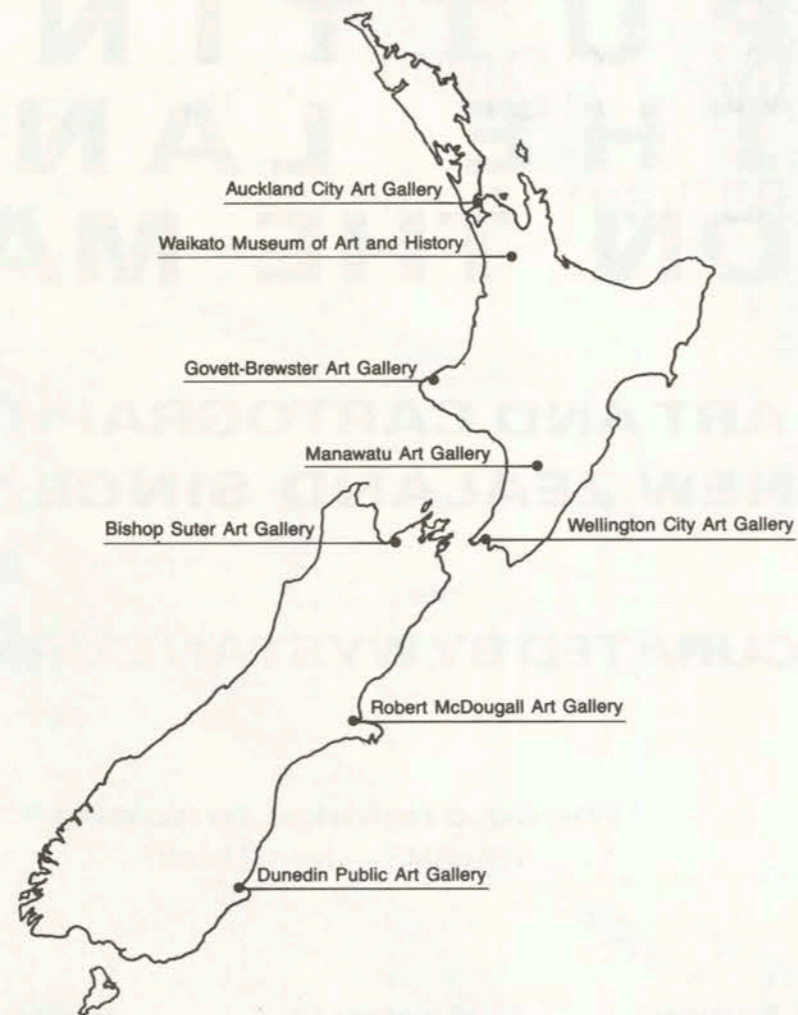
TRUISMS — Jenny Holzer

MARY LOUISE BROWNE
DERRICK CHERRIE
PHILIP DADSON
ANDREW DRUMMOND
ROBERT ELLIS
JOHN HURRELL

TOM KREISLER
RALPH PAINE
DENYS WATKINS
RUTH WATSON
WIEMU WI HONGI
JULIUS VON HAAST

DEPARTMENT OF SURVEY
AND LAND INFORMATION
JOHN BUCHANAN
WILLIAM FOX
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GOVETT—BREWSTER ART GALLERY
NEW PLYMOUTH NEW ZEALAND



Govett-Brewster Art Gallery
 P.O. Box 647
 New Plymouth
 New Zealand

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Living in New Zealand, I have seen many fine exhibitions. I have seen the work of many artists, and I have seen the work of many galleries. I have seen the work of many people who have made a difference to the art scene in New Zealand.

The Govett-Brewster Art Gallery acknowledges the support of



Department of Survey and Land Information
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C O N T E N T S

Foreword and acknowledgements	5
Catalogue Essay: Putting the Land on the Map Wystan Curnow	6
Catalogue of the Exhibition:	
Contemporary Artists and the Map	52
Mapping Pouerua	80
Nineteenth Century Artists and the Map	93

FOREWORD AND ACKNOWLEDGEMENTS

Living in New Zealand in the last years of the twentieth century increasingly involves us all in a process of recognition of how we came to occupy this land, and what the conditions of our continuing occupancy might be.

The roles of first discoverers, colonial conquerors and post-colonial settlers have been seen as conflicting, and while much of that conflict awaits resolution, the signs of partnership are beginning to appear. Increased interest in re-assessing the implications of the Treaty of Waitangi for the management of the nation's affairs is apparent in at least some sectors of society, even though others show reluctance to see the Treaty as a workable way to plan future development. For those who do, however, the Treaty has added impetus to the desire to identify the relationship of all the peoples of Aotearoa/New Zealand with the land on which they all live, and to which they all belong.

Artists have historically played a role in this process of identification. In this exhibition, Wystan Curnow has placed nineteenth century and contemporary New Zealand artists into a context of exploration and discovery that extends beyond the shores of Aotearoa and beyond conventional notions of art and exhibition.

The exhibition, dealing as it does with art and with the land after the first European contact, is one starting point for exploration of our relationship with the land, although not the only one. We recognise that this exhibition is part of a wider story, a wider analysis, which will take place in the years to come. Nevertheless we believe this to be an exhibition of challenge and originality, containing a variety of material which crosses boundaries, maps its own territory, with confidence and courage.

It gives us a new viewpoint, from which we can look down and assess the landscape—where we have been, and where we might now go.

The Gallery wishes to thank, on behalf of the Curator, a number of individuals and organisations who have given much valuable assistance: Douglas Sutton, of the Department of Anthropology, University of Auckland, without whom the 'Mapping Pouerua' section would not have eventuated.

The Department of Land and Survey Information, in particular Ron Schwass and Kevin Stone in New Plymouth, Dempster Thompson in Auckland and Heather MacFarlane in Wellington.

Nola Easdale, Ron Brownson (Auckland City Art Gallery), Elizabeth Wilson (Department of English, University of Auckland), Michael Wiltshire (Department of Maori Affairs), Roger Fyfe and Ron Lambert (Taranaki Museum), Jennifer Carter and Marion Minson (Alexander Turnbull Library, National Library of New Zealand), Robert Leonard (National Art Gallery of New Zealand), Lyndsay Knowles, James Mack and Geraldine Taylor all deserve special thanks.

The Gallery wishes to thank most sincerely all institutions and individuals who loaned works for the exhibition.

The Gallery wishes also to thank the generous sponsors of the exhibition, acknowledged elsewhere in the catalogue. Without their assistance, the exhibition could not have been achieved.

Cheryll Sotheran Director

L A T I T U D E S

ATLAS. Dutchman Abraham Ortelius produced the first atlas, *Theatrum Orbis Terrarum* (1570). 'Theatrum' means display, theatre or, we could say, exhibition. *Putting the Land on the Map* is an exhibition of maps and works of art which resemble, incorporate, or play the part of maps. Maps combine words, which are to be read, and images, which are to be viewed. The show is therefore itself something of a book, an anthology of maps. This, its catalogue, is, strictly speaking more than a catalogue; the book of the show (illustrated), it certainly is a kind of atlas.

THE TERRITORY. The land is the territory. A few star maps, no charts; in the main, land maps: topographical, cadastral (property), tourist, weather, road. Also, more importantly, the process of mapping itself: *putting* the land on the map. Or, if you like, have it the other way: putting the map on the land. The exhibition explores the nature and ramifications of that act.

Two attitudes, one to maps, the other to art, may however, hold us up, get in our way. The sheer ordinariness of maps, the daily use of them in making minds up as to what to wear, where to go, and so on, inhibit us from thinking about them. The street map seems transparently familiar in its concept and so simply informative in function, whereas the satellite photograph or the fifteenth century world map, because it is exceptional, will be as interesting for the ideological and technological concepts which determine the information it provides as for that information itself. We are likely to forget, or never quite recognise that '... *there is nothing natural about a map*. It is a cultural artifact, a culmination of choices made among choices every one of which reveals a value: not the world, but a slice of a piece of the world; not nature but a slant on it, not innocent, but loaded with intentions and purposes; not directly, but through a glass; not straight, but mediated by words and other signs; not in a word, as it is, but in code.'¹ Implicit in the contemporary artist's manipulation of the map, is an appreciation of its coded nature.

Depiction of the territory in art has historically been the preserve of landscape painting. *Putting the Land on the Map* is however mainly a landscape show without 'landscapes'. This genre, which once seemed and for many still seems so natural, and unmediated, has been used up. Seen through, its various realisms now read like failed strategies for suppressing its codes and generating alibis for ideology. By the 1970s, a growing number of mainly younger New Zealand artists either abandoned the territory altogether or sought alternative ways and means of representing it. *Putting the Land on the Map* outlines this second tendency; its means are apparent in the variety of media encompassed and its ways typified by the interpolation of the map, as image and concept, between the artist (or viewer) and the experience of

the territory. The viability of the territory as a serious subject for art now rests on such ways and means.

Putting the Land on the Map has been curated against the background of the deliberations of the Waitangi Tribunal and the attendant controversies, as well as the planning for the celebration of the sesqui-centennial of the signing of the Treaty. Land today is a serious subject for New Zealanders, and the participants in this exhibition have a significant contribution to make to our understanding of it.

NORTH ISLAND

Pouerua:
Wiremu Wi Hongi, Department of
Survey and Land Information

Rawhiti: Robert Ellis

Auckland Isthmus: Mary-Louise
Browne, Philip Dadson, William
Fox, Ralph Paine, John Hurrell,
John Kinder

Hamilton: Mary-Louise Browne

Volcanic Plateau: Philip Dadson

New Plymouth: Mary-Louise Browne

Taranaki Coast, Wanganui River:
Charles Heaphy, John T. Stewart

Palmerston North: Mary-Louise
Browne

Porirua: Charles Heaphy

The Tasman: Tom Kreisler

The World: Ruth Watson, Philip Dadson, Derrick Cherrie, Ralph Paine.

The Universe: Denys Watkins, Philip Dadson, Ralph Paine

SOUTH ISLAND

Queen Charlotte Sound: Charles
Heaphy

Nelson: Mary-Louise Browne

Greymouth: John Hurrell

Christchurch: John Hurrell,
Mary-Louise Browne

Southern Alps: Julius von Haast

Waitohi Flat: William Fox

Waitaki River: Andrew Drummond

Lake Wanaka: John Buchanan,
Julius von Haast

Middle Island: Anon (Maori)

THE MAP IS NOT THE TERRITORY, AND THE NAME IS NOT THE THING NAMED.

'Korzybski's statement asserts that in all thought or perception or communication about perception, there is a transformation, a coding, between the report and the thing reported, the *ding an sich*. Above all, the relation between the report and that mysterious thing reported tends to have the nature of a *classification*, an assignment of the thing to a class. Naming is always classifying, and mapping is essentially the same as naming.'²

LATITUDE. The word means freedom from narrow restrictions, allowed freedom of opinion, conduct or action. For example: I am not that fussed about what is proper or not for inclusion in an art exhibition. The maps are here not because I wish to make them out to be art, but because they help us think

about the issues with which the show is concerned. Each is, on its own grounds, a showpiece in an ensemble which makes up the visual argument of the exhibition. This liberty is on a par with another, that of hijacking into the show works like those by Buchanan, Fox and Drummond which on the face of them would seem to have precious little to do with maps. Well now.

'Buchanan was not in his own time, an artist; he would not have regarded himself as one, nor was he so regarded. . . . Buchanan's 'landscapes' were intended to function somewhat like maps: as visual aids to geologist or explorer, settler.'³ The latitude Francis Pound nevertheless extends to Buchanan by including him in his book on New Zealand landscape painting, *Frames on the Land*, is by now customary. Similar remarks might be made about Heaphy, von Haast and Fox, who were respectively surveyor, geologist, explorer. All four appear in the exhibition so that we may dwell on, not gloss over, the double role their works have come to play in our art history. The New Zealand Company stamp smack in the sky of Fox's *Bird's Eye View*, *Waitohi* needs no explaining away, rather it's to be regarded as a kind of supplementary signature, one which seeks and finds its co-ordinates in works and maps among which it now hangs.

POUERUA. (Two Poles). Six maps chart the same territory. Pouerua crater and environs. The group serves several purposes. First, it shows up the variety of maps, how each selects its own information, how each serves specific interests, how despite the variety and extraordinary richness of information the account remains incomplete. The most different of these is also the only Maori map—Wi Hongi's *wananga*, an oral map which relates legends establishing the foundation of Nga Puhī as a tribe. Historically Nga Puhī is the result of an alliance of subtribes which took place early in the 19th century. Second then is the historical reach: the group illustrates the variety of land ownership and use over several centuries providing a backdrop to the art in the exhibition. Pouerua is Nga Puhī heartland so that its sale to Archdeacon Henry Williams and family encapsulates the founding events of New Zealand. Williams, who wrote the Maori version of the Treaty of Waitangi and was a major proponent and interpreter of it up and down the country, and Nga Puhī, the tribe most closely associated with the Treaty, are together represented by Old Land Claim 54, one of the most resonant documents in our history. Since the original sale Pouerua has had only one other owner, although it is about to get a third. A large research project concerned with the history of Maori political structure in pre-contact and early historic times is under way at the Department of Anthropology of the University of Auckland. Led by Douglas Sutton, the project has produced the Janet Leatherby/Peter Morgan archaeological map — the largest and most detailed such map undertaken in New Zealand.

LATITUDE (Again). Isaac Gilsemans' coastal profiles were the first landscapes, Franchoijs Visscher's the first maps of New Zealand; both were produced on

Abel Tasman's 1642-3 voyage in search of the Great Southern Continent. A namesake of Visscher was the publisher of only the second map to incorporate the results of that voyage. Nicholas Visscher also published the impressive wall map of the Netherlands which figures so prominently in Jan Vermeer's *The Art of Painting* (1662).

Other Vermeer domestic interiors feature maps. Dutch innovations in cartography and their leadership in map production both complemented and reflected their accomplishments in commerce and exploration, so the appearance of maps on the walls of the homes of the bourgeoisie is hardly surprising. What is remarkable is their readability—the originals can be traced—and the prominence Vermeer gives them in his compositions. Dominating a none-too-distant background and parallel with the picture plane, they seem paired with the windows to their left and at right angles to them. Each opens onto a larger but in the painting (undepicted) world. Also odd is Vermeer's own signature on the map in *The Art of Painting*; since he was not the map's maker, his signature is supplementary, as is the depicted artist painting the model posing as Clio, the muse of History. Vermeer has signed, we think, not the map but his painting of it. Painting, in his book, is addressed as much to Geography as it is to History.

Of Vermeer's *Officer and Laughing Girl*, Roberta Smith writes: 'the map, situated parallel to the picture plane, offers an equally sophisticated analogue to the gridded-off, one-point perspective which Vermeer has so meticulously plotted on that plane and which is as basic as the light itself to the strange, delicate stillness of the scene.'⁴ In Svetlana Alpers' recent book *The Art of Describing*, *The Art of Painting* becomes a kind of manifesto for the enlightened latitudes of seventeenth century Dutch art. One of these was the absence of hard and fast distinctions between art and map making. Painters, like map-makers sought 'to capture on a surface a great range of knowledge and information about the world. They too employed words with their images. Like the map-makers, they made additive works that could not be taken in from a single viewing point. Theirs was not a window on the Italian model of art but rather, like a map, a surface on which is laid out an assemblage of the world.'⁵ Alpers' discussion then moves from the 'interior' to the 'two major types of (landscape) images which are inherently like mapping in source and nature: the panoramic view . . . and, the cityscape or topographical city view.'⁶

Putting the Land on the Map confines depiction of the landscape more or less exclusively to images of this type: panoramas, bird's eye view, coastal profiles. Generic links between nineteenth century New Zealand and seventeenth century Dutch art, may seem tenuous in the extreme. Aren't we stretching a point, as they say? Certainly they are more ideological than stylistic; that is to say, they're founded on the crucial role played by Enlightenment ideology not only in the formation of landscape as form and genre, but equally of the



Jan Vermeer, *The Art of Painting* 1662

map as we know it and, above all of European imperialism of which New Zealand is a creature. But more of this later. See also PROJECTIONS, LEGENDS.

LATITUDE. The word is derived from *Latus* Latin, meaning broad, transverse dimension, width as opposed to length. In geography, it refers to the angular distance, measured in degrees, north or south, from the equator. For example: the participants in Philip Dadson's *Earthworks* occupied the following latitudes:

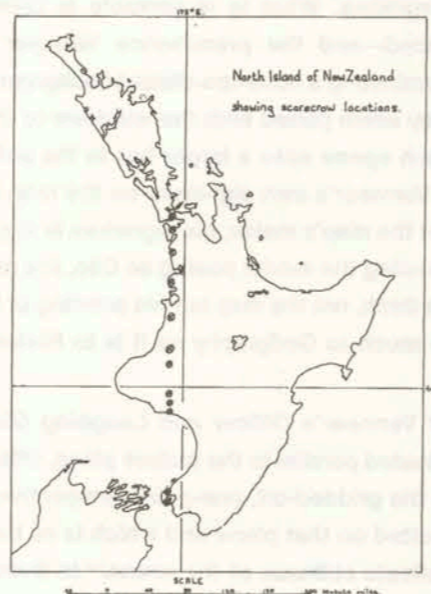
- 30° 03'S Bourke, Australia
- 59° 51'N Uppsala, Sweden
- 51° 29'N Greenwich, U.K.
- 30° 45'N San Diego, U.S.A.
- 39° 31'S Volcanic Plateau, New Zealand
- 20° 15'S Rarotonga, Cook Islands
- 77° 80'S Antarctica

John Hurrell uses city maps which are too large scale to engage with latitude; however, they rate a mention in some of his titles. In, for instance, *43° 38' 1" S Pasto Appassionato 172° 38' 16" E* (1985), the title of the Sandro Chia painting from which Hurrell's image is derived, he sandwiches between the latitude and longitude of an Italian restaurant in his home city of Christchurch. As it happens the (doctored) maps from which Hurrell contrives his image are maps of that same city.

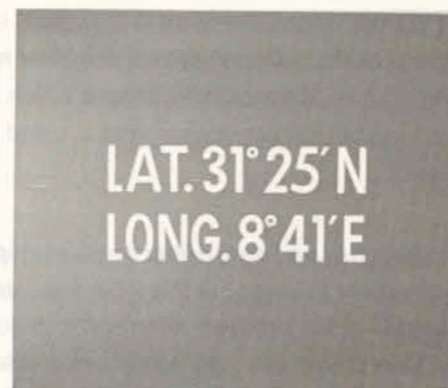
Cf LONGITUDE: The angular distance, measured in degrees, east or west of the prime meridian (Greenwich, U.K.). For example, in 1974, a young Auckland artist, Kim Gray, erected a line of scarecrows the length of the North Island along a meridian 175° E; *As Good A Land . . .* was the work's title. See also work by On Kawara, Douglas Huebler.⁷

PROJECT. The line of argument, while it goes all over the place, touching base with a wide range of images, parts of the world and pieces of history, and has a configuration which itself is not without relation to the project—that line exists. It also goes somewhat like this:

1. For P.D.A. Harvey the defining attribute of the map is its tectonic code—that which governs the signs of spatial construction. It provides the framework upon which the usefulness of the other codes, the iconic and linguistic—depend. It originated in the 16th century with the merging of the separate traditions of mapping and surveying, and was perfected at the end of the 17th when, as a result of the accurate measurement of the degree, of the shape of the Earth, and the development of triangulation, accurate large-scale topographic mapping was made possible.



Kim Gray, map for *As Good a Land . . .* 1974



On Kawara, LAT. 31° 25' N. LONG. 8° 41' E 1966

2. As an instance of the systematisation of the visible the map is a characteristic Enlightenment achievement. As Michel Foucault says of *Natural History*, it was not so much the discovery of a new object of curiosity that is significant as the 'series of complex operations that introduce the possibility of a constant order into a totality of representation.'⁸ The Enlightenment isolated coded and empowered the gaze, and **PUTTING THE LAND ON THE MAP** raises a number of questions to do with the inheritance of that kind of vision.

3. Nineteenth century landscape panoramas, bird's eye views and coastal profiles, seem pictorial cousins to these developments in cartography, and they serve, especially in the colonial context, to suggest links between imperialism and an Enlightenment derived vision.

4. Contemporary artists who use or make reference to the map in thinking about landscape play with, interrogate or resist it in two ways:
 - (a) They dismantle its tectonic code, denying its 'constant order' and, by recontextualising its codes within larger fields of signs, produce a deconstructive critique.
 - (b) Or, they challenge the hegemony of the visible by empowering the other sense, frustrating sight, cueing the body as a whole and replacing the map's 'complex operations' with alternative or simpler spatial measures.

The oral mapping and customary rights of ownership of pre-contact Maori culture provide reference points in terms of the representation of landscape and ideology for both approaches, particularly the second.

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2. Gregory Bateson, *Mind and Nature*, University of California Press, 1979, p. 30.
3. Francis Pound, *Frames on the Land, Early Landscape Painting in New Zealand* Collins, 1983, p. 36.
4. Roberta Smith, *Image/Process/Data/Place, 4 Artists and the Map*, Spencer Museum of Art, University of Kansas, Lawrence, 1981, p. 6.
5. Svetlana Alpers, *The Art of Describing, Dutch Art in the Seventeenth Century*, John Murray, 1983, p. 122.
6. *Ibid.*, p. 139.
7. See, for instance, Ursula Meyer, *Conceptual Art*, Dutton, 1972, p. 140, Lucy Lippard, *Six Years: The Dematerialization of the Art Object*, Praeger, 1973, p. 49 (On Kawara), p. 60-1 (Huebler).
8. Michel Foucault, *The Order of Things*, Random House, 1970, p. 158.

PROSPECTS & PROSPECTORS

AN ABC. AERIAL photographs, are they maps? Calling them such overlooks two distinctions. First, the 'photo shows landscape directly above at a single point immediately below the camera; elsewhere its view is more or less oblique with corresponding differences (however minute) in shape and scale. . . . (Whereas) the map achieves the visually impossible fact of vertical representation through-out.¹ Secondly, the 'map replaces actual shapes, colours, textures with a set of more or less elaborate signs and symbols by which they are displayed more clearly and uniformly than in photographs.'² With the development of various stereoscopic plotting instruments, however, the first of these distinctions is disappearing and increasingly aerial photography achieves the visually impossible—it is now the basis for 90 per cent of original map-making.

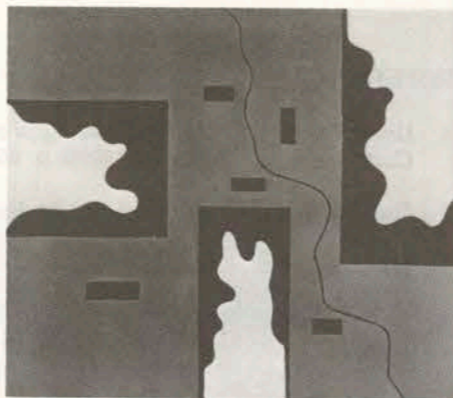
ALTITUDE. We look up to what is on high, to the (mock) heroic figure of Derrick Cherrie's *The Navigator*, to the constellations in Ralph Paine's *Matrix Reference Index*, look, and climb up, the ladder to the stars in Denys Watkins' *Star Map*, and listen up to the satellite messages of *Solar Plexus*. But mostly we look down onto what is below, either from directly above, or from a high angle. Sometimes it seems as if we look up and down at the same time, for John Hurrell's paintings appear at first glance to be star maps or whole cities at night from the air. More commonly we encounter the combination of looking down and looking out—the bird's eye view—of altitude and latitude. The kind of prospect most like a map offers an unobstructed field of vision with an horizon high with distance—like Buchanan's *Southern Part of Lake Wanaka*, Fox's *Bird's Eye View, Waitohi*, or Alfred Sharpe's *Taupiri Village and Plain looking towards Pirongia*.

ABSTRACTION. 'In a series of studies entitled *Pier and Ocean*, started on his return to Holland in 1914, Mondrian gradually turned the landscape (a seascape, really) into a map. He withdrew from depth and upended the pier until it was resolved into a surface articulation of the most determined and singleminded kind.'³ Because some geometrically abstract paintings seem in some such manner to 'replace actual shapes, colours, textures with a set of signs and symbols by which they are displayed more clearly and uniformly' we are tempted to read them as maps. Gordon Walters' *Untitled*, 1955, offers itself as a candidate for this kind of reading. By the same token, abstract expressionist paintings sometimes read like aerial photographs; Richard Diebenkorn's *Berkeley* series certainly do, Don Peebles' *Wellington* series also.

ANTARCTICA is as big as Europe and the United States combined. The Great White Continent: what eventually 'Beach, the golden province' as Mercator imagined it, what Tasman and Cook were looking for when they found New Zealand, came to; a continent of Blank which still dazzles the eye of the prospector.



Alfred Sharpe, *Taupiri Village and Plain looking towards Pirongia*. 1876



Gordon Walters, *Untitled* 1955

The systematic drawing, mapping of this blank began in 1946 at the end of the Second World War. With 25 aircraft the United States Navy captured 550,000 square kilometres of it on film. Imprecise navigation and inadequate ground control meant, however, that these 70,000 photographs were of little cartographic value. Since the use of helicopters, electronic distance measuring and Landsat (satellite) photographs, has made accurate mapping of Antarctica possible. See also RUTH WATSON, PHILIP DADSON, ANTIPODES.

BERLIN. 'Berlin, Berlin' (1987) at the Martin Gropius Bau was a remarkable exhibition documenting that city's 750 year history; Room 33 was devoted to 'Total War', and it included the mock-up of the fuselage of a British Lancaster bomber. Climbing into it I stood stooping there among Berliners looking through bomb sights at archive footage of the city's devastation from the air more than 40 years ago.

BUZZARD. Soaring birds of prey, such as hawks and buzzards, need especially keen eyesight to pick out small animals on the ground. In the fovea, the most sensitive part of the eye's retina, a buzzard has about one million light-sensitive cells per square millimetre—five times as many as a human. As a result the images it sees are far sharper.

See AMERICAN EAGLE AND SPY SATELLITE IN PAINE'S INDEX

COULISSE. In its original usage this term denotes the side pieces of scenery used on the stage. In painting it describes: ' . . . the type of composition in which the effect of recession into space is obtained by leading the eye back into depth by the overlaps, usually alternatively left and right, of hills, bushes, winding rivers, and similar devices.'⁴ The absence of such 'side wings' in Sharpe's *Taupiri Village and Plain* . . . leads Francis Pound to link it to such seventeenth century Dutch panoramas as Philip Koninck's *Landscape with a Hawking Party*.⁵ The panoramas in this exhibition, both nineteenth and twentieth century, mostly offer unhindered prospects of this kind.

Paintings permit viewers to see without being seen. Jay Appleton developed a theory of landscape painting based on such a desire; the combination of refuge or coulisse, and release or prospect was the source of the aesthetic satisfaction the genre had to offer.⁶ Landscape paintings without coulisses are untypical, so what are the particular satisfactions of the unhindered prospect?

See ENCLOSURE

DRUMMOND. The slate shelters in Andrew Drummond's *Shelter with Horns*, and *In the Shelter Alongside the Mat*, are coulisses; as refuges they are real while the prospects are fictions, for installations follow rules quite distinct from those of landscape painting. It is precisely the constant interplay of the literal and the fictional which denies the viewer the comfort of 'seeing without being seen', which encourages one to enter the shelter, to get caught at that. For the shelter is also the boat, the vessel by means of which one heads out; its overhang a prow now, sign of direction. It's at once refuge and release.

The great height or distance from which the silhouetted protagonist, arms up or out stretched, greets or prepares to commit himself to, the prospect of the braided river, shrinks as the metaphor, river braids=blood vessels is recognised, followed through. Is the figure in fact silhouette, or shadow? What is the light source and what status has it? Is the figure imprint or projection? All this putting of the land on the map of the body keeps collapsing distances the eye sets up, the gain in immediacy being necessarily at its expense.

In an earlier work, called *Earth Vein*, Drummond inserted a 500 yard length of copper piping in a disused water-race dating from the 1860s gold rushes. This water-race was one of a number of man-made alterations to the landscape near Lake Mahingerangi in Otago which have more or less destroyed a remarkable but fragile tussock ecology. Drummond's ritual 'gesture' (subsequently documented in a small book) was an act of revision, or rewriting; by retracing marks made by previous prospectors, he both corrected old myths and added new ones, subtly complicating the cartography of the region.

ELLIS. As a youth in Britain shortly after World War Two, Robert Ellis did his National Military Service with the Bomber Command 3 Group's Aerial Surveying Photographic Unit. For more than ten years following his arrival in New Zealand Ellis produced cityscapes which, like the paintings of Peebles and Diebenkorn cited earlier, hovered between abstractions and aerial views. Early examples featured urban complexes at once ancient and modern. A 1968 *Motorway* series incorporated coastal profiles inspired by those of Cook, which Ellis had seen in the Auckland City Art Gallery exhibition, *Captain James Cook: his Artists and Draughtsmen*, four years earlier. There are many early picture maps, from ancient Egypt to 15th century Europe, combining, as these Ellis paintings did, a plan view with a variety of side elevations. Such aerobatics give rise to a fragmented composite of prospects, a disorienting assortment of times and places.

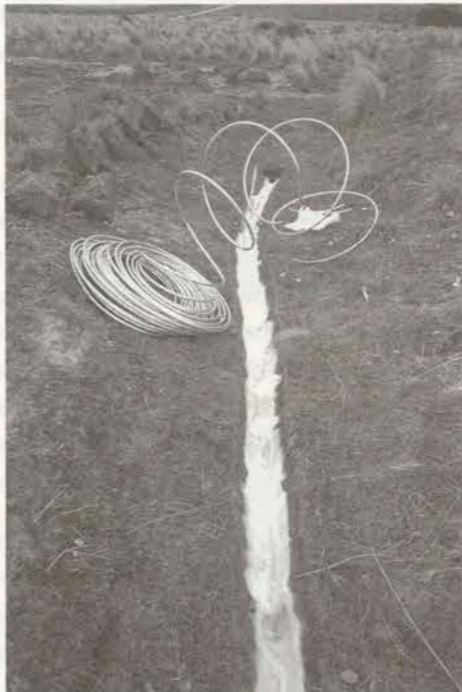
FOUCAULT. On the Panopticon: 'The principle was this. A perimeter building in the form of a ring. At the centre of this, a tower, pierced by large windows opening onto the inner face of the ring. The outer building is divided into cells each of which traverses the whole thickness of the building. The cells have two windows, one opening onto the inside, facing the windows of the central tower, the other outer one allowing daylight to pass through the whole cell. All that is needed is to put an overseer in the tower and place in each of the cells a lunatic, a patient, a convict, a worker or a school boy. The back lighting enables one to pick out from the central tower the little captive silhouettes in the ring of cells. In short the principle of the dungeon is reversed, daylight and the overseer's gaze capture the inmate more effectively than darkness, which afforded after all a sort of protection . . .

'I would say Bentham (inventor of the Panopticon) was the complement of Rousseau. What in fact was the Rousseauist dream that motivated many of



TOPOGRAPHICAL MAP SHOWING LOCATION OF VEIN SITE
FROM N.Z.G.S. 1982

Andrew Drummond, *Earth Vein* 1980 (topographical map)



Andrew Drummond, *Earth Vein* 1980 (photograph)

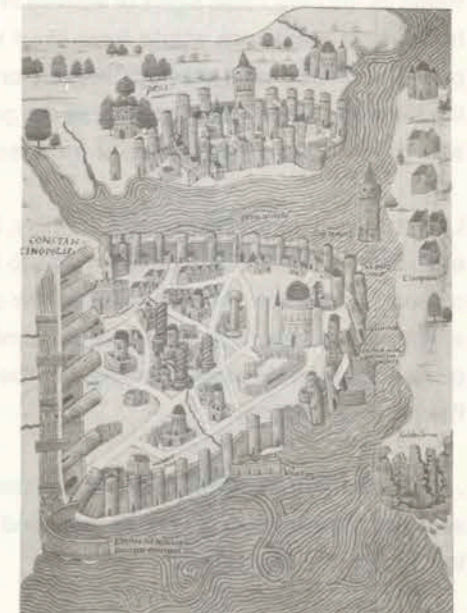
the revolutionaries? It was the dream of a transparent society, visible, legible in each of its parts, the dream of there no longer existing any zones of darkness, zones established by the privileges of royal power, It was the dream that each individual, whatever position he occupied, might be able to see the whole of society (Bentham) poses the problem of visibility, but thinks of a visibility organised around a dominating, overseeing gaze.⁷

PANORAMA. And now for another Enlightenment architectural machine, the Panorama: 'A cylinder, originally 60ft but subsequently extending upwards of 130 diameter, covered with an accurate representation in colours of a landscape that an observer standing in the centre of the cylinder sees the picture, like an actual landscape in nature completely surrounding him in all directions. This gives an effect of great reality to the picture which is skillfully aided in various ways. The observer stands on a platform representing, say, the flat roof of a house, and the space between this platform and the picture is covered with real objects which gradually blend in with the picture itself. The picture is lighted from above, but a roof is spread over the central platform so that no light but that reflected from the picture reaches the eye. To make this appear more brilliant, the passages and staircase which lead the spectator to the platform are kept nearly dark. These panoramas, suggested by a German architectural painter named Breisig, were first executed by Robert Barker, an Edinburgh artist, who exhibited one in Edinburgh in 1788, representing a view of that city.⁸

Dadson's *Earthworks* video, with its slow and interrupted pan (orama) of the Central Plateau, one early dawn on the spring equinox, provides no more than an apprehension of the visible, as it unfolds a truly cosmological moment and circumstance. It's a reconstructed moment, a fiction, of course. The taped voices and snap shots from other parts of the globe which overlay and break into the local scene were inserted later. But it is one which places in perspective, so to speak, the limits and the falsities of maps, projections, panoramas, of coulisseless topographical prospects, of unobstructed views from on high. Along with Drummond's installations and Ellis's 1968 *Motorways* it refuses the hegemony of the visible.

GOLD. Samuel Butler: 'All the time we kept looking for gold, not in a scientific manner, but we had a kind of idea that if we looked in the shingly beds of the numerous tributaries to the Harper, we should surely find either gold or copper or something good. So at every shingle-bed we came to (and every little tributary had a great shingle-bed) we lay down and gazed into the pebbles with all our eyes.'⁹

Charles Heaphy was the first goldfields commissioner in Coromandel in the early 1850s, and twenty years later a managing director of the most successful mining business the Caledonia Company of Thames.



Cristoforo Buondelmonte, Constantinople 1422

GEOLOGY. Julius Von Haast: *Lake Wanaka from Wilkins' Hills, 11 January 1863.* 'Starting again on January 1, 1863, he wended his way by the Lindis Pass to the valley of the Molyneux, which he ascended to the junction of the two outlets, from Lake Hawea and Lake Wanaka, establishing his headquarters at Mr. Robert Wilkins' station.

Haast found here those signs of activity in connection with the goldfields that he and his employers would have liked to see in Canterbury. A number of provision stores were erected close by on both sides of the river, and active life reigned there in consequence of the gold-diggings in the neighbourhood, and the arrival and departure of prospecting parties in all directions.

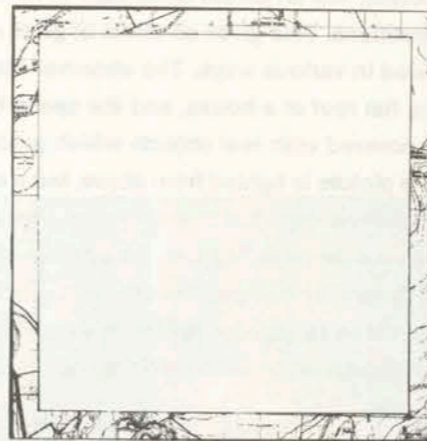
Like the lakes of the MacKenzie country, Haast found Lake Wanaka's shores encircled by enormous moraine walls, to the presence of which it doubtless owed its existence. He enjoyed the view of the deep blue lake with its many arms, surrounded by high serrated mountains, above which stood the white glistening pyramid of Mt Aspiring. The contours of the lake reminded him of the Lake of Lucerne.

... On January 13, 1863, they rode around to the western shores of the lake as far as the station of Stuart, Kinross and Company, whence they took a boat to the head of the lake.¹⁰

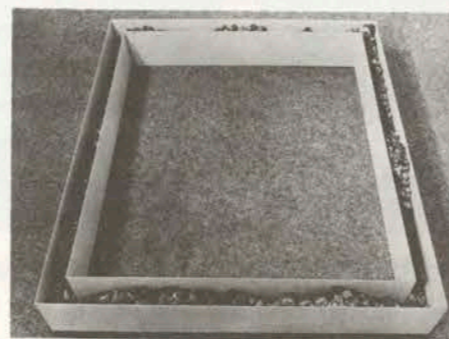
Robert Smithson: *Mono Lake Nonsite*, 1968. The basis of Smithson's landscape art lies in geology and entropy. He preferred territory that was marginal: deserts, mining regions, industrial wastelands. Remote, undesirable territory. He designated stretches of such landscape as 'Sites' and represented them in exhibitions, in 'Nonsites', as he called them, with maps or aerial photographs and arrangements of bins of mineral 'samples' or 'specimens'. Site and Nonsite, their dialectic; together these were what constituted the art work, the piece. Smithson wanted gallery goers to also check out the Site.

There is more here than a double displacement of the usual landscape work—into the codified (map) and the literal (samples). What Smithson installs, through choice of site and interplays of centre and margin, presence and absence, is a world of empty prospects. 'Worthless' already or mined out, or mapped out. Of *Mono Lake Nonsite*, he wrote: 'One might say the place has absconded or been lost. This is a map that will take you somewhere, but when you get there you won't really know where you are.'¹¹

PANORAMA. We have come back to it, as we knew we would. In painting it's the lateral extent which defines a panorama. The horizontally extensive view tends to lack a focus, a positioned viewer. It wants to be scanned rather than gazed at. If, as in von Haast's pictures protractor readings supplant the positioned viewer and effects of light and distance are sacrificed to clarity and intricacy of line, then the landscape panorama is virtually a map.



Robert Smithson, documentation for *Mono Lake Nonsite* 1968



Robert Smithson, *Mono Lake Nonsite* 1968

Comparing von Haast's pen and wash drawings favourably to a version of them by John Gully, Janet Paul has noted, for example, how in the originals 'distance comes close to the picture plane'. This and the other map-like features are however subtly translated by her into signs of personal expressiveness all be they understated.¹² Similarly, unwonted sublimities have been foisted on Fox's panoramas. Cheryll Sotheran made the point convincingly enough ten years ago, when she wrote: 'It seems evident that he (Fox) was moved more by the agricultural possibilities of the New Zealand landscape than he was by its daunting emptiness. There is little evidence that Fox was a poet or prophet of the romantic aspects of unspoiled nature - he was an idealist, not a romantic, and his ideal was a civilizing one.'¹³ Despite Francis Pound's recent support for this position, Fox is still being written of as depicting parties of 'small, isolated explorers in a vast unknown landscape'.¹⁴

Charles Heaphy was of this small party; like Fox he too was a New Zealand Company man, and his contributions to *Putting the Land on the Map* are also Company documents. His plan of the west coast of Wellington resembles Kinder's map of Auckland in serving as a key to a series of related landscape views. Unfortunately they seem to have been lost; however, he did write about the area he mapped: 'Next to the Valley of the Hutt, that of the Porirua is most important, and is inferior to it only in size. The country around Porirua Harbour is not so mountainous as that in the vicinity of Wellington; it has a more beautiful and park-like appearance, and about it, but a small quantity of land exists which is not fit for cultivation. There is a whaling station at the harbour, and the locality is considered one of the best in the Straits. The *Brougham* loaded with oil from this fishery. I have already mentioned that this is a bar harbour, but that vessels of a hundred and fifty tons can enter with safety;

The Porirua, or Kinapoura Valley is, like that of the Hutt, covered with timber, and the soil of the same vegetable deposit and equally fertile. The number of acres surveyed and given out in this district is 10,800. Much of the land about Porirua Harbour is very valuable, and one gentleman in particular will make a fortune from his happy selection of land there. A town will, ere long, be formed at Porirua; at present there are about fifty English settled there, besides the whaling party which may consist of about the same number.¹⁵

As Mary Louise Pratt has written of nineteenth century explorers' and travellers' writings in Africa: 'Their task was to incorporate a particular reality into a series of interlocking information orders—aesthetic, geographical, mineralogical, botanical, agricultural, economic, ecological, ethnographical and so on. . . . In scanning prospects in the spatial sense—as landscape panoramas (the explorer's) eye knows itself to be looking at the prospects in a temporal sense—as possibilities for the future, resources to be developed, landscapes to be peopled, or re-peopled by Europeans.'¹⁶ Robert Smithson's art, with that of the contemporary artists in this exhibition, contemplates the evaporation of those prospects, and the drawing to conclusion of the entire project of European expansion whose constructions they are.

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6. Jay Appleton, *The Experience of Landscape*, John Wiley, 1975.
7. Michel Foucault, *The Eye of Power, Power/Knowledge, Selected Interviews and Other Writings, 1972-77*. p.147, 152.
8. *Encyclopedia Britannica*, 13th Edition.
9. *A First Year in a Canterbury Settlement*, 1863, Paul ed., 1964, p.53.
10. H.F. von Haast, *The Life and Times of Sir Julius von Haast*, 1948, p.275.
11. 'Discussions with Heizer, Oppenheim, Smithson', *The Writings of Robert Smithson*, New York University Press, 1979, p.176.
12. Janet Paul, *Twelve Watercolours of Glaciers in the Province of Canterbury: An Account of Collaboration between Julius von Haast and John Gully in the 1860s*, *Art New Zealand* 8, 1977/8.
13. Cheryl Sotheran. *The Later Paintings of William Fox*, *Art New Zealand* 11, 1978.
14. Gordon H. Brown, *Visions of New Zealand*, Bateman, 1988, p.121. In actual fact, Brown is here more or less reciting a phrase from his chapter in the 1969 *An Introduction to New Zealand Painting*. The watercolour concerned, *Teraumei or the Mangles Valley*, 1848, is one of several painted by Fox for the New Zealand Company on a South Island journey undertaken, with Heaphy, Brunner, and their Maori guide Kehu, for the purpose of finding new pasture land. As Pound suggests, as 'well as offering the pleasures of sublimity, Fox's picture might be used to say: Look! All this could be ours!' (*Frames on the Land*, p.39). The Sublime needs to give the sense that the landscape 'looks down upon the viewer' or otherwise threatens to overwhelm; whereas the view which concerns us is one in which the viewer 'looks down upon the land'—to that extent the Sublime is opposed to the topographical panorama.
15. Charles Heaphy, *Narrative of a Residence in Various Parts of New Zealand*, Smith and Elder, 1842.
16. Mary Louise Pratt, *Scratches on the Face of the Country; or, what Mr. Barrow Saw in the Land of the Bushmen*, *Critical Inquiry* 12 (Autumn, 1985) 125. Pratt is struck by the impersonality of the panoramic eye, by the complete absorption of the Self in its descriptive action, and concludes: 'This nineteenth century exploration writing rejoins two planetary processes that had been ideologically sundered: the expansion of the knowledge edifice of natural history and the expansion of the capitalist world system.' Of course, in the history of map-making those processes were at one from their beginnings.

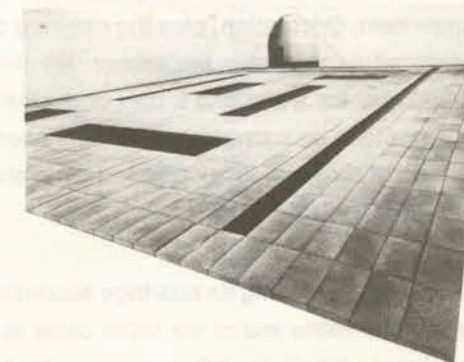
P R O J E C T I O N S

PROJECTION. A method for mapping the Earth's surface. The terrestrial globe is represented as a translucent sphere inscribed with a grid or graticule of parallels of latitude and meridians of longitude, the shadow of which, cast onto a flat surface, constitutes the projection. Different types of projection are produced by varying the orientation of the flat surface to the globe. Cylindrical, conical and azimuthal are the most common. Not one projection accurately represents the shapes and relative sizes of the world's land masses so that each is a particular medley of lies and truths.

Alpers has compared projection grids with that of Renaissance perspective; they have in common a mathematical uniformity but they do not 'share the positioned viewer, the frame, and the definition of the picture as a window through which an external viewer looks. The projection is, one might say, viewed from nowhere.'¹ Considering how much the map is to do with 'somewheres' that's a telling 'nowhere'. What does it say?

The world maps which paper Cherrie's *The Navigator* and document Dadson's *Earthworks* use the most familiar of projections, that devised by the great Dutch cartographer, Gerardus Mercator. A type of cylindrical projection, its truths were intended for navigators who, because the lines of latitude and longitude intersected one another at right angles, would be able to plot their course as a straight line between two points. With his total abolition of the curve Mercator fulfilled the primary purpose of projection, that of reducing three dimensions to two, more thoroughly than any other projection had, hence its almost universal adoption. Nevertheless, Mercator's picture of the world is a gross distortion. The further you look North or South of the Equator the greater the lie; Greenland appears larger than South America which is in fact nine times larger, the Soviet Union appears larger than Africa which it is not. Maps of the old British Empire using Mercator flattered its hegemony.²

SMITHSON. From *Theatrum Orbis Terrarum* of Orrelius (sic) 1570 to the 'paint-clogged' maps of Jasper Johns, the map has exercised a fascination over the minds of artists. A cartography of uninhabitable places seems to be developing—complete with decoy diagrams, abstract grid systems made of stone and tape (Carl André and Sol LeWitt), and electronic 'mosaic' photomaps from NASA. Gallery floors are being turned into collections of parallels and meridians. André in a show in the Spring of '67 at Dwan Gallery in California covered an entire floor with a 'map' that people walked on—rectangular sunken 'islands' were arranged in a regular order. Maps are becoming immense, heavy quadrangles, topographic limits that are emblems of perpetuity, interminable grid co-ordinates without Equators and Tropic Zones.³ Those sunken 'islands' were slots matching, more or less, the stacked blocks of bricks in a show in the Fall of '66 at the Tibor de Nagy Gallery in New York. Could you fold East Coast show over West you'd lose all islands and return the graticule to its



Carl André, installation shot, Dwan Gallery, California



Carl André, installation shot, Tibor de Nagy Gallery, New York

semiotic purity. . . . As with Smithson's own *oeuvre* the map metaphor and the map itself, serve to draw into question oppositions between Minimal and Conceptual art, opening both to the influence of the Sublime.⁴

ORIENTATION. The position or arrangement of something with regard to points of the compass, literally an 'eastwarding'. As regards the body, a 'facing'. Medieval maps were commonly oriented to the East, i.e. with East at the top. A 16th century Venetian map of Africa has South at the top, a Dutch map of the same period of South America has West at the top. Today all maps look North, a practice which it is said began with the Egyptian Ptolemy and reflects his and subsequent cartographers privileging of the part of the world they knew best. Orientation, plus the centring of maps of the world usually betray unstated cartographic prejudices. We New Zealanders are accustomed to thinking of the world with Britain or the United States on top and in the middle more or less, an arrangement no more necessary than that of the map-making monks of medieval times who put Jerusalem in the middle of the world. See also ANTIPATHIES.

COMPASS. By taking its bearings according to the compass some sculpture of the late 1960s and of the 1970s came to occupy 'the expanded field'.⁵ Mel Bochner's *Principle of Detachment (Auckland Reading)*, an otherwise quite self-effacing installation in the Auckland City Art Gallery in 1973, gained scale and width of reference through compass orientation; each new number sequence signalled a change in orientation.⁶

Maree Horner described her installation *Compass* (1974) as 'bringing together hot-cold, North-South, black-white, up-down. The compass, strung on fuse wire and held to the metal wall plate and pole by magnets, is a localised version of the same world scale phenomena.'⁷ Compasses figured in performance work of the same period; Richard Long ruled a 10'' line across a map of Exmoor, a piece of English 'waste', and undertook his *Ten Mile Walk* (1968) with the help of a compass. Andrew Drummond's *Twenty Directions in an Enclosure* (1978) was a 20 minute performance of movements in an arena using magnets and compasses to determine their direction. In *Triad II*, a work of the same year, Phil Dadson inscribed a figure combining circle, square and cross in the Australian landscape near Mildura which he then planted with sunflower seed. His procedure began as follows: 'Day 1. In centre space set up a gnomon and using a line as a compass, mark a circle in the earth with the pole at its centre. Day 2. The shadow thrown onto the circle by the pole in the morning and evening marks two points which when connected, made an East/West axis. These two shadow points are marked with pegs and the pole is removed. Day 3. Using a line as compass, the two points are taken as centres for larger circles . . .'⁸

PROJECT. The noun is a relatively modest one, referring to an undertaking not necessarily grandiose or overweening. In a word, a school project as well



Mel Bochner, *Principle of Detachment (Auckland Reading)* 1973



Maree Horner *Compass* 1974

as a hydro-electric power project. Modest compared to the verb, *to project*, or the adjective, *projective*. A project need not be a projectile; and yet as we canvas the notion of projection, it is useful to think of it as a name for the trajectory of desire. In psychology it is used to refer to a process of displacing a psychological element and relocating it in an external position, moving it either from centre to margin or from subject to object, as in 'The curator projected his feelings of alienation onto the works of art in the exhibition.' We note the appropriateness of these terms: centre, margin, subject (what is *owned*), object, to the various themes of this discussion and to the purpose of the show. The show is the project, without doubt. A project is a plan, quite deliberate. To say this as if confessing the obvious tends to embarrass the official, objective voice of texts such as this with a self-indulgence which does nothing for its authority. However, there is an objectivity this text neither needs nor can afford. For its scepticism to play effectively across the territory isolating, translating this or that code, convention, ideology, it must be seen to inflect the very language and structure of its doing so. It must observe within the term *projection* both illumination of the clear consistent, lines of the rational, the truthful plan, and insinuation of the shadowy, subjectively motivated interpretation as well as the volatile mixes of the two. Among the co-ordinates, and cross-references, the foot-notes and allusions, in the crazy-paving of grids and orders of argument, and in the persistent word play, there must be a steady traffic between subject and object, centre and margin, and to a point where the boundaries may seem to shift, to come to mean less or more than before. That was the plan.

SHADOWS. When a body stands outdoors in the sunlight it acts as a gnomon, its shadow a pointer to where it is in time and space, like a clock hand or compass needle. Your shadow is flat, lacking body, an abstraction, a complex sign of you-in-the-world. It's a double, always hauntingly there, a dark one. So the shadow is at the same time a sign of interiority, a symbol for the soul or spirit, of you-over-and-above-the-world and so a mystery to and in it. The Latin for the soul of a dead person is *umbra* which is also the Latin for shadow. *Ata* in Maori means shadow, as well as soul or spirit.

The large sheets (Latin, *mappa*, meaning sheet, is the source of the English, *map*) of paper in Drummond's *Braided Rivers* installations are as screens on which images are projected or rather cast since their blacknesses denote shadows and silhouettes.⁹ Correctly lit, their sculptural elements, and the spectators, throw shadows of their own over these images. This combination of actual and depicted enables the artist to make the most of the equivocal suggestiveness of the shadow, its play of presence and absence, exterior and interior. Overlays of shades projected by lights of different orders.

Solar Plexus has taken place in the grassed crater of Maungawhau, or Mt. Eden, in the heart of Auckland City (see Fox, Kinder), on the occasion of the winter solstice (the shortest day, longest night) more or less annually since



Philip Dadson, *Triad II, Mildura*, 1978

1970. Extending from dawn to dusk, it usually involves drumming among a variety of activities. On a sunny solstice the movement of the shadow of the crater's edge across its great bowl dramatically describes the roll of the planet. However, neither the experience, nor the idea of shadow is essential to *Solar Plexus*, nor is any attempt made in the installation in this show which carries its name to duplicate, or fix, the spectacular character of the event. It is a documentation, an argument for rather than an actualisation of 'presence', 'being there'. As mapping, what interests is not so much the lack of presence as the character of its reconstruction. Christina Barton has quoted Douglas Huebler to this effect: 'Location, as a phenomenon of space and time, has been transposed by most art forms into manifestations of visual equivalence.

... I am interested in transposing location directly into 'present' time by eliminating things, the appearance of things and appearance itself. The documents carry out that role using language, photographs and systems in time and location.¹⁰ And she has suggested Dadson makes analogous transpositions. His documents privilege ear, time and rhythm, their natural measure, over eye, space, and the grid, and employ media such as radio, photography, and tape (sound and video) which, as Walter Ong argues, constitute a secondary orality. These features link his work back to Wi Hongi's Nga Puhī narrative and by implication resist the hegemony of the visual.

GLOBE. Eratosthenes, chief librarian at the great museum in Alexandria during the third century BC, used a gnomon and a well to measure for the first time the circumference of the globe. He had discovered that at midday on June 21st, the longest day, the sun's rays illuminated the depths of a well in Syene. Assuming Syene to be due South of Alexandria and knowing the distance between the two, he measured the angle of the midday sun in Alexandria on June 21st, by means of a gnomon. This turned out to be one-fiftieth of a circle; so he calculated that the world's circumference would be fifty times the distance between the well and the gnomon.

The equinox (literally, equal night) occurs when the sun's rays are at an angle of 90 degrees to the earth's axis. At such times night and day are of equal length at all latitudes excepting the poles. September 24 is the date of one of two such annual occasions. On that particular day in 1971, at 1800 hours, Dadson's *Earthworks* took place—its seven places, worldwide—and six hours later, in the grounds of Auckland University's School of Art the people crowded into Kim Gray's *Time Wedge* experienced the momentary illumination of the interior of their darkened chamber as the sun's rays reached into its depths down a long precisely angled pipe.¹¹ Three months earlier, Adrian Hall exhibited *Pyramid*, described as 'the raw delight of Cheops eloquently represented in incandescent light'. The installation consisted of an office clock on the gallery wall and a plywood pyramid each of whose three edges was trimmed with light bulbs which waxed and waned in accord with the passage of the sun over the Great Pyramid in Egypt.



Kim Gray, *Time Wedge* 1971



Kim Gray, *Time Wedge* 1971



Adrian Hall *Pyramid* 1971

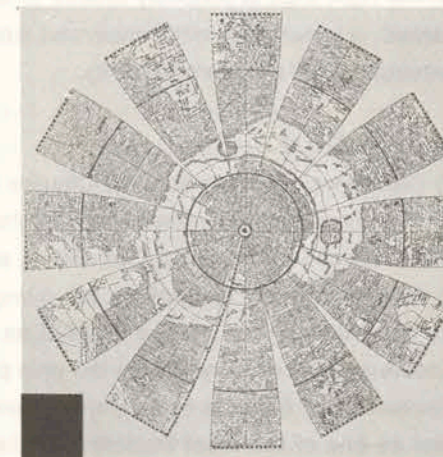
RUTH WATSON's work is more explicitly parallel to our own project than anyone else's. That's how it appears. For instance, her historiographic strategy, which distinguishes her from Hurrell and Ellis who have been equally preoccupied with the map idea, is similar to our own. *World Map* derives from a 1515 gored map in rough azimuthal projection of the southern hemisphere by the Nuremberg globe-maker, Johannes Schoner. Watson's modifications to it are various; most obvious is her introduction of images representing parts of the body.

These too are derived, secondhand images, purloined and photocopied. Various as to the kind of sign and to the codes from which they are lifted, together they make up a map not of the world but of the Self as a semiotic construction. For example, the fingerprint is here an indexical sign of touch and identity, which is associated with systems of policing. . . Similarly, the speculum is a medical instrument which functions here as a sign of gender, but also of the institutionalised gaze. Diagrams of cities and images of subatomic particles refer respectively to culture and nature, are like map inserts further locating the Self through massive shifts in scale. Lines connecting images suggest co-ordinates, linking for instance, the sense of sight, hearing, touch, each of which is in its turn linked to the brain, suggesting in sum, a map of the mind.

But back to Schoner's map. Watson takes great trouble to simulate the appearance of her original. She retains not only the specifics but also the grammar of the 16th century map with its cartouche (text), townscape (Paris), measuring instrument (speculum), sea monster and so on. In place of southern Africa and America we have modern thematic maps of a northern metropolis, in the place of his fantasy of Terra Australis Incognita, a fairly accurate if strangely brain-like Antarctica. Watson's strategy in up-dating is not to put Schoner as they say, straight, but on the contrary to produce a contemporary counterpart, so implicating modern mapping in his errors so-called, his projections, his lies. *World Map* is a fabrication which makes little pretence to being otherwise because Watson is in the business of fabrication, not truth.

The whole *World Map* she makes is incomplete and full of obscure and provisional connections. In fact only half a world, what happens one wonders to its co-ordinates when the gores are closed into a half-globe? Codes differentiate as much as they co-ordinate images; our interpretations are *ad hoc*. Yet out of these fragments and uncertainties a picture emerges of what we can call the cartographic unconscious, held together by the great Antarctic Brain, beginning and end of the line for the Age of Discovery and the Westernization of the world.

HEMISPHERES. 'The distinction between the name and the thing named or the map and the territory is perhaps really made only by the dominant hemisphere of the brain. The symbolic and affective hemisphere, normally



Johannes Schoner, *World Map: gores for the Southern Hemisphere* 1515



Frederik de Wit, engraved *Chart of Europe* c1680

on the right side, is probably unable to distinguish the name from the thing named. It is certainly not concerned with this sort of distinction.' Gregory Bateson, *Mind and Nature* (1979).

MAPS THAT LIE.

- (1) Cibachrome reproduction of Charles Heaphy's *Map of Porirua*.
- (2) Paine's copy of Heaphy's *Egmont from Southward* in *Matrix Reference Index*. Watson's *World Map* (see above, see also her *Mappa Mundi* a version of another Schoner projection, his orange peel world map of 1523.)
- (3) The Vinland map. Hailed in 1965 as the most significant cartographic discovery of the century—it was the only pre-Columbian map to indicate Norse discoveries of America or to show Greenland as an island—and nine years later as one of the most ingenious of forgeries.
- (4) In 1988 the Chief of the Soviet Union's Geodesy and Cartography administration, Victor R. Yashchenko said that for 50 years virtually all published Soviet maps had been deliberately falsified for reasons of national security. Routes of rivers and railroads, locations of bridges, hills, towns, and even streams were displaced, sometimes by as much as 24 miles. Lines of latitude and longitude were shifted.

The newly announced policy of truth in mapping reflected not only Gorbachev's programme to encourage a greater openness in Soviet society but also the pointlessness of comprehensively misleading your own subjects when the rest of the world has access to extremely accurate maps of the country based on satellite data.

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1. Alpers, *ibid.*, p.138
2. See Terry Cook, 'A Reconstruction of the World/George R. Parkin's British Empire Map of 1893, *Cartographica* 21 (4), 1984, pp. 53-65.
3. 'A Museum of Language in the Vicinity of Art,' (1968) in *The Writings of Robert Smithson*, p.77. Because they are insistently grid oriented, LeWitt's works have always had a proximity to maps. Some however use actual maps, for instance, *The area of Manhattan between the McCraw—Hill Building, Columbus Circle, and Tompkins Square* and *A Square of Manhattan without a Rectangle*, both 1977.
4. 'At a certain point around 1973, it was probably difficult to find an artist working in the Conceptualist or Earthwork mode who had not used a map at least once in some way.' Roberta Smith, 'Introduction', *Image/Process/Data/Place*. See Lucy Lippard, *Overlay, Contemporary Art and the Art of Prehistory*, Pantheon, 1983, which provides starting points in art practice and David Carroll, *Para-aesthetics, Foucault, Lyotard, Derrida*, Methuen, 1987 which provides the same in art theory.
5. Rosalind Krauss, 'Sculpture in the Expanded Field', October 8, 1979.



Sol Le Witt, Central Manhattan without the areas between which the artist has lived 1977

6. See Caroll Dunham, *Mel Bochner, Barry La Va, Dorothea Rockburne, Richard Tuttle*, Contemporary Arts Centre, Cincinnati, Ohio, 1975. Bochner's installation was unique to the Auckland venue of MoMA's *Some Recent American Art* tour of Australia and New Zealand.
7. See Jim Allen and Wytan Curnow (eds.), *New Art*, Heinemann, 1976.
8. *New Zealand Sculptors at Mildura*, QEII Arts Council, 1978, p.12. Drummond's *Twenty Directions* . . . was also a Mildura work.
9. Drummond's first use of the depicted shadow figure was in *Sentinel*, his ANZART-in-Edinburgh installation, 1984. In the 1980s performance artists as diverse as Laurie Anderson, Nan Hoover, Ulay and Marina Abramovic and Jurgen Klauke, used shadows of themselves as signs for the displacement of the self. Possibilities for narrative, allegory, and performance-based drawing and painting were opened up by shadow play. In 1982 *From Scratch* introduced more staging and stage-lighting into their performances with shadow play an important component. In 1983 Peter Roche and Linda Buis performed blindfold works involving their casting of shadows.
10. See Christina Barton, *Post-Object Art in New Zealand 1969-79, Experiments in Art and Life* University of Auckland, unpublished thesis, 1987.
11. Sited in Utah's Great Basin Desert, 'Nancy Holt's *Sun Tunnels* (1973-76) consists of four huge concrete pipes (18' long and 9' 2½" in diameter, with walls 7¼" thick). They face each other in pairs across a central void and are oriented to the summer and winter solstices.' Lippard, *ibid.*, p.107.

BOUNDARIES & ANTIPATHIES

ANTIPATHIES. No sympathies, no empathies, only antipathies. Alice's malapropism for ANTIPODES. Antipodes. Any two places directly opposite each other on the earth, poles apart. ANTARCTIC means literally 'opposed Arctic', *Ant*-being short for *Anti*-. In British usage, according to my Webster's New World Dictionary, New Zealand and Australia are usually meant. The other, northern, pole goes unnamed, you understand, because it alone represents the position of the speaker. It's like the Far East. We must watch our usage. I recall a French art critic saying to an Australian audience 'You live in a country that is very far away'. The imperial assumption that one pole is central, the other peripheral is a source of antipathy.

That critic was not Michel Butor who, in *Letters from the Antipodes* (1981), writes: '... map of Hermannsburg and one of Standley Chasm) with a map in red biro on the front showing the route to Ayers Rock and the Olgas with thick red marks made by dusty fingers; far, far away; a pale blue case bought at Alice Springs red full-length portrait: white dress with gold buttons, buckled shoes, royal blue coat, telescope in right hand, scroll in the other, on the wall of my room in college, the hero of British eighteenth century ventures in the Pacific including the voyages of Wallis and Carteret whose journals he consulted, James Cook destroyed the myth of the Great Southern Continent by mapping the East Coast of Australia circumnavigating New Zealand at the end of the world and going south as far as the polar circle, was killed by the Hawaiians on his third voyage (blue and white lying on the ground, redcoats taking aim, the natives naked apart from their chief wearing a superb headdress and coat of yellow and red feathers) after his vain search for the famous NW passage red at daybreak we were surprised to find that we were further south than the previous day'.¹

Butor's reference is to *The Death of Captain James Cook, R.N., at Kealakekua Bay, Hawaii, February 14, 1779*, by John Cleveley. Ralph Paine, in his triptych, *Matrix, Reference, Index*, also concerns himself with European exploration (and exploitation) of the Pacific; in the third panel he refers to a different depiction of this event, John Webber's *The Death of Cook*.

BOUNDARIES. Just how far can we stretch a point? Since drawn it must be, where exactly is the line to be drawn? Lines, fences, frames, isobars and frontiers. Divisions, differences, distinctions. Define, separate, cut, break, close, wall. Between art and non-art, art and maps. Images and words, oral and literate. Between Polynesian and European, Maori and British, tribal and capitalist, Old World and New, prehistory and history, night and day, points of the compass.

FRAME. 'It is during the 18th century, in fact, that the artist/artisan dichotomy produced a compartmentalisation of production, each group fulfilling its given

task, painted canvas versus carved frame. The visual enclosure is now seen as an independent product, to be adapted at will to the painting. With the dissolution of any tie between painting and frame, frames became creative, imaginary, transparent, and subtle planes which 'feign' a relationship with the painting, but in fact exist in self-glorifying expressiveness. They abut the painting's edge but they ignore it, . . . At this point in history one can no longer avoid the problem of the frame as an independent object with its own grammar. An intimate link between the enclosure and its pictorial territory can no longer be pretended. The frame as partition faces the world as an autonomous unit, it finds its own independent course and begins to investigate its own nature.'²

The contemporary artists exhibiting two-dimensional work in this show acknowledge what Italian critic Germano Celant here calls the problem of the frame. They address it in different ways: Watson and Hurrell, for example, both refuse the frame.³ In spite of the obvious fragility of their work, they forego the protection frames would offer as if acceptance would compromise the meaning of their materials or procedures. Drummond's slate shelters may be thought of as fragments of frames dislocated from the pictorial territory of his large drawings yet claiming an intimate link; instances of incomplete closure, elements of 'necessary protection', they restate the problem of the frame as that of the difference between drawing and sculpture.

Ralph Paine's triptych by contrast not only embraces the frame, it seems to give over its pictorial territory to it. What we have is a profusion, indeed a *confusion* of frames which leads enclosure to a quite different denial: self-defeat. Plain wood frames enclose each part or sheet of paper, and yet the images defy them, crossing from *Matrix* to *Reference*, from *Reference* to *Index*. Frames, borders, cartouches figure among these images along with other devices and codes for the classifying and analysis of information—all get deployed capriciously, incompletely or obscurely in what is a travesty of codification.

SURVEY. GRID. After Visscher's, Cook's, and others' exploration of coastline, rivers, mountains, plains, after, that is to say, the outlining of these islands in plan and elevation, came their survey for settlement. The laying out of grids, of patterns of rectangles on both land and paper.

To the explorer's scale grid we add the surveyor's subdivisions (giving us the two patterns which are combined in NZMS 261, Sheet PO 5) the establishment of boundaries along which in the foreground of Kinder's *Semi-Panoramic View from Masters' House*, fences are constructed. Within the exhibition a sign emerges from the cross references these additions provide. It appears as the protractor (in photograph and painting) in Ellis's works, in the inscriptions on von Haast's panoramas, as the pattern of Hurrell's assemblies, as the blocks in Heaphy's plan, the network of Paine's *Vues de l'Histoire et de l'Espace*, and the planner table in *The Conversation*, and as the great patterned spread

of Maori garden plots in the Morgan-Leatherby map. So that the small grid that is the focus of Fox's *Bird's Eye View, Waitohi*, and the more expansive grid washed in sunlight in his *Panorama View of Auckland's Volcanic Cones* come to read like a stamp, a brand, a logo, a symbol for the ordering, controlling and, above all, of the taking possession of the land.

SURVEY. PUTTING IN THE PEGS. Putting them into land formerly Maori. Surveyors surveying, for the New Zealand Company, for the New Zealand Government. To those unfamiliar with the peculiarities of European culture, surveying must have seemed a mysterious even disturbing set of practices. The chief Titokowaru was said to 'slouch his hat over his eyes' rather than look at a theodolite. The precise measurement of the extent of land acquired and of its subdivided sections of private property was as necessary a ritual accompaniment of British colonisation of New Zealand as the signing of the deed of the sale itself, indeed title to land incorporated its survey.⁴ Maori used pegs or posts as *rahui*, no trespassing signs, relating to food-producing resources especially—trees, areas of river or coast as well as land. Surveyor's pegs, however, are distinguished by the part they play in the graphic sign systems of a reading/writing culture. They are a means, a record, and a symbol of the acts of measure which comprise the survey; in the absence of such traces left on the landscape, the signs inscribed on maps documenting the extent and shape of title are signs without *specific* referents and hence lacking the authority they exercised within the signifying systems peculiar to European culture in New Zealand at that time.

SURVEY. PULLING UP THE PEGS. In 1839 William Wakefield bought a third of New Zealand for the New Zealand Company from Maori vendors without clear claim to title. Acts of this kind prompted much of the violent conflict between Maori and European during the middle decades of the nineteenth century. For our purposes, the most telling indication of the inadequacy, not to say the impropriety, of British land purchase rituals and of the antipathies they aroused was the repeated removal of surveyor's pegs by Maori owners and occupiers. See also PROJECTIONS, LEGENDS.

In 1849 armed New Zealand Company surveyors ran their lines through six Maori villages in the Port Nicholson (Wellington) area. Their indignant inhabitants kept pulling up the pegs. Although the purchase of the land concerned was declared invalid two years later, title remained with the settlers. In 1842 the Company's survey of the Porirua coast, illustrated in Heaphy's *Plan*, met with resistance from Te Rangihaeata and the Ngati Toa who pulled down surveyors' tents and pulled up their pegs. In 1843 the Company instructed its surveyors to measure up 50,000 acres also supposedly bought from the Ngati Toa in the Wairau Valley. A surveyor's hut was burnt, pegs were pulled up, and the surveyors themselves were escorted back to Nelson. This incident led to the so-called Wairau massacre; the first major confrontation over land issues, it resulted in the deaths of 22 Europeans and 6 Maori. The

Waitara dispute which set off the Taranaki wars was also over an improper land purchase. 'On February 20 (1860) the survey . . . was interrupted by sixty to eighty Maoris. No violence was used, 'a parcel of old Maori women' merely pulling out the surveyor's pegs and jostling his party.'⁵ This act of 'rebellion' led to the occupation of the land by Government troops and the outbreak of hostilities.

In subsequent decades ' . . . surveyors were to be threatened, not only by Te Kooti's bands . . . and by the Kingites . . . but also by disaffected Maori from Thames to Manawatu. They were fired at, survey pegs were pulled out, triggs were dismantled and two surveyors were murdered . . .'⁶

PAINÉ. *The Conversation.* Antipodean, jocular, having everything upside down, 1852. Easdale cites surveyor Edwin Brookes: 'I would allow many of these natives to look through the (theodolite) telescope when they would withdraw from it much perplexed. . . . it turned everything upside down, it completely puzzled them, as they could see when looking through it the men walking on their heads as they were at work in front of the theodolite.'⁷ In Paine's painting this is an experience to which the members of both cultures seem condemned; their very language seems to ensure they take an upside down view of the other.

The boundaries of the speech bubbles of surveyor and Maori alike are like the coastline of two continents overlaid, each belonging to an opposed hemisphere, poles apart. In the one, where things remain the right (?) way up, the European is represented by the mysterious tools of the surveyor's trade: theodolite, gnomon, and planar table. In the other, the Maori by the gateway to his *pa* and a *nui* pole of the Pai marire or Hau Hau sect founded by the Kingite Te Ua Haumene. Services were held at the foot of such poles which were hung with flags. The awful disgust with which settlers viewed such 'misappropriation' of their own mysteries and rituals is evident in William Fox's comment that the 'least reprehensible and most orderly' of their 'bloody, sensual, foul and devilish' rites consisted of 'running around a pole stuck in the ground and uttering gibberish till catalepsy prostrates the worshippers . . .'⁸

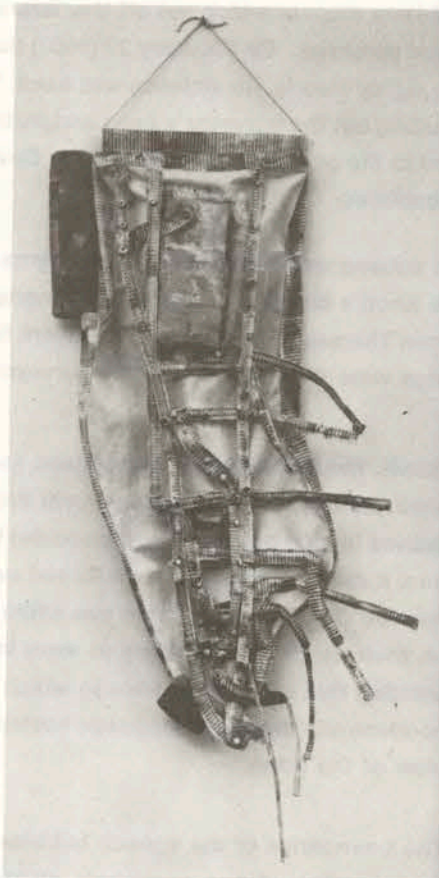
ENCLOSURE. In the second half of the 18th century some 6 million acres of the British countryside originally held in common, or 'waste' land previously considered unsuitable for cultivation was privatised, and enclosed. Open land, whether forest, woodland, fen, or open fields over which customary rights of fuel gathering, hunting, grazing and cultivation were widely held, disappeared to be replaced by a landscape of walls, hedges and private property. 'Small landholders and labourers often saw enclosure as robbery, and felt themselves to have been treacherously wronged. Although the hedge is now eulogized in England . . . not so long ago it was hated by large sections of the people . . . (to whom it meant) a system of property which disregarded

not only the rights of the people but also the traditional way of life which had formerly protected those rights.' 'As late as 1870 the stakes and railings dividing the common at Fakenham in Norfolk were pulled up and burnt.'⁹ This massive alienation of previously public property finalised what had been a long process of change from a feudal to a capitalist rural economy and social structure. The alienation of Maori New Zealand and its settlement by British colonists in the following century might be seen as the export of enclosure and agricultural revolution to foreign parts. Certainly, the Maori, who lacked the capitalist concept of land as a commodity, initially believed that what they sold to the British were the equivalent of customary rights. As for the small British landholders and labourers of the 18th century, so for Te Whiti in the 19th, the fence was the sign of an alien and threatening concept of possession. When he and his fellow ploughmen cut along lines across settler farms through hedges and fences, when later they erected fences across roads, they were singling out enclosures as a symbol for Maori grievance.

MAPS THAT SMIRK, ART THAT LAUGHS. Ian Wedde recently recommended taking a 'disrespectful approach to get at the idea of landscape (art), at its inherent expression of our desire to dominate, to reshape the land. It seems important to do this—to force some distance between ourselves and the dangers involved in treating too seriously, too respectfully, conventions with such in-built potential for damaging alienation'.¹⁰

The interpolation of the map, as image and concept, between the artist, or viewer, and the experience of landscape is in itself a distancing of this sort. Certainly, maps are no less expressions of the desire to shape and dominate the land than are conventional landscapes; surely they are more so, but since these days maps do reside firmly outside the territory of art, they cross its boundaries as a distinct and separate system of conventions, not as expressions of the artists but as a subject and/or a strategy. Much of the contemporary art in this exhibition is about mapping before it is about landscape.

Often humour serves to reinforce distance, undermine or postpone seriousness: a comic art finds the desire to shape and dominate the viewer equally offensive not to say tasteless, and in consequence it may make light of itself as well as its subject. Sneaking suspicions about cartography are to be matched by doubts about art with a big A. Art which consorts with maps takes liberties with them; this double-duty antipathy makes lively works as different as Claes Oldenburg's *Manhattan #1 (Postal Zones)*, or *Soft Manhattan #2 (Subways)*, 1966, Lucio Fabro's *L'Italia d'Oro*, 1971, and Bill Woodrow's *Winter Jacket* 1986. Or, to put it more positively, such comic art serves to test cartography (and art) to see as a system, what latitude it possesses, just how much play it has in it. *Putting the Land on the Map* is an exhibition unusually rich in humour. Derrick Cherrie, John Hurrell, Mary-Louise Browne, Ralph Paine, and Tom Kreisler—each has an interest in amusing the viewer.



Claes Oldenburg, *Manhattan #2 (Subways)* 1966



Lucio Fabro, *L'Italia d'Oro*, 1971

KREISLER. Going by *Two Esoteric Low Pressure Systems*, that is what Tom Kreisler must think of art as, a low pressure system. Weather maps—surely the most commonplace of maps—are hardly a serious subject for painting and, going by *The Map that Smirks*, Kreisler thinks so, too. Mixed warm and cold fronts turn into some comic strip dog's lascivious grin, isobars, naked limbs and rich drapery, the entire Tasman forecast I don't know what kind of boudoir scene.

The Map that Smirks is a relatively blatant pointer to Kreisler's anarchism. Anarchism? Well, we are not really fooled by the low pressure system; this painter trades on being a practised performer. The effortlessly laconic line, the light fast brush, the pale palette, the apparently ad hoc composition—these make for a style which is distinct yet peculiarly open to suggestion. Kreisler is keen on the humbler stretches of semiotic territory: diagrams in exercise manuals, electronic circuit boards, comic strips, jokes, common expressions (e.g. 'It's raining cats and dogs'), as well as weather maps.¹¹ In each painting he seems to come to some arrangement with one such item of common property which allows for a measure of slippage, or transformation to occur from one code to another. Thus we are presented with the artificial or arbitrary nature of signs and the closed character of the systems to which they belong; Kreisler enables us to get some distance from these systems, proposing not a freedom from, but some play among signs.

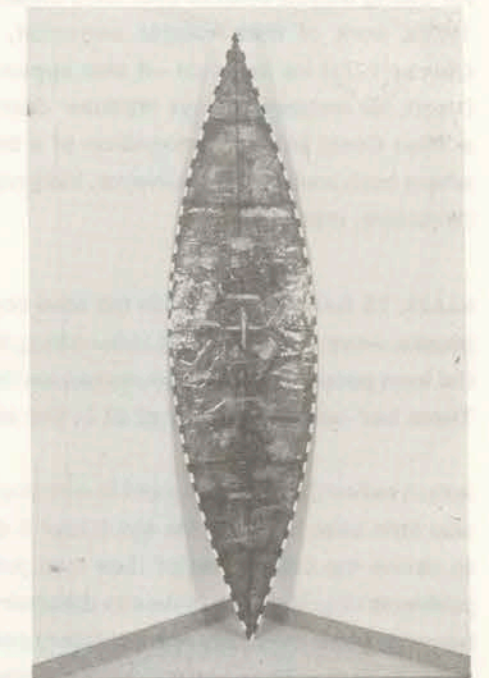
BLACK AND WHITE. For instance *Africa, A map of the Dark Continent which is neither dark nor unexplorable*—by Ruth Watson, and her Antarctic, Great White Continent, in *World Map*. How they pair up with extremes of heat and cold. See also *COMPASS*, Maree Horner. How they pair with desire, each attracting and resisting the mapping impulse, standing apart from the map yet undeniably its creation.

Darkness descends, shuts out eyesight, denying mapping its occasion. A night like this is falling in Hurrell's work; I mean in all this black painting out there's an antinomial denial of the visible. Each work is a great black hole sucking up the gallery's available light; pathetic shreds, strands of yellow and white mark its departure with the outline of this or that disappearing image. How the antipathy induces melodrama! Dawn rises on the Central Plateau. The video camera catches the first light and begins to pan across the landscape. It rises also above the lip of the volcano, Maungawhau, and the pulse, the measure begins. See *EARTHWORKS*, *SOLAR PLEXUS*. See *SHADOW*. The light increases, gradually it empties out the hollows, the shelters, the corners of their shadows. Traces fade, erased by the light.

PUTTING THE LAND ON THE MAP includes cibachrome replicas of paintings and maps by Heaphy and Fox. As these go on show and tour the country their originals must stay at home in the Turnbull Library, Wellington hidden from the light, their days numbered. Our show would have reduced them too



Tony Cragg, *Britain Viewed from the North* 1981



Ruth Watson *A Map of the Dark Continent which is Neither Dark nor Unexplorable...!* 1988

quickly apparently. So shy have they become they seem already lost to sight.

BORDER. Each of the western and eastern hemispheres of Henry Hondius' World Map, which is in Mercator's *Atlas* are trimmed with a double line divided into 360 segments coloured alternately black and white and each representing one degree. The equator is similarly marked; the gore ends of Watson's *World Map*, which also mark the equator, are trimmed in like fashion. The line which runs from pole to equator which is treated this way represents the standard meridian of longitude; these days it passes through Greenwich. A triple-layered version appears in Ellis' *Ka Tuturu Te Whenua* where, freed from its conventional framing function it zig-zags across the canvas joining in with the general semiotic dance.

There is a resemblance between this sign and the surveyor's range pole, used for taking measurements over long distances. A commonplace motif in the 1970s work of that frontier surrealist, William Wiley—*How to Chart a Course* (1971) for instance—it also appears in New Zealand painting, Maria Olsen, for instance. Denys Watkins' *Starmap* is Wileyish, provides us with a West Coast link-up, recognition of a border of another order, a territory where bush sculptor and surveyor, indigenous (native) knowledge and foreign (Western), meet up.

ELLIS. TE RAWHITI. . . . with the road coming in, of course more and more people drove in for the first time. Along this prime piece of real estate and the local people became more conscious they were shareholders in properties. There had been no fences at all in the area and there were stock.

A man called Charlie Kidd used to run stock for a peppercorn rental. So there was little bush because the stock kept it down. People decided they wanted to define the boundaries of their own particular piece of land. There were problems of going back in time to determine just where their boundaries were because there were very few boundary points. Anyway, the fences started to go up in all directions and suddenly the place became very segmented. Where once you could walk quite freely from one part of the peninsula to another, now you could not. Neither could the stock. And with the withdrawal of the stock suddenly all the bush regenerated and in a very short time you couldn't see the fences anymore. Some parts are now quite inaccessible because of the chest-high shrub and gorse. With the in-coming traffic has come the seeds of gorse, wattle, thistle—all these things which were new to the area suddenly started growing everywhere.' (conversation with the author, 1988)

POUERUA. Deeds No. 113, Pouerua Block (Henry Williams, Bay of Islands District, 21 January 1835. Boundaries (3,000). Translation. Know all men by this paper of ours, viz. Hepatahi, Tao, Kamera, Marupo, Pokai, Haki, Hautungia, Heke, Paretene Ripi, Pure, Ana, Ropete Matariki, Ripeka Haua, Ana Hamu, Raunginga, Huhu, that we do give over and sell to Mr Williams, to his children,



William Wiley, *How to Chart a Course* 1971

and his seed for ever, the Land called Pouerua, and the land adjoining it on either side, for them to reside on, to work on, to sell, or do what they like with. These are the names of the Boundaries, Rangaunu, Rotopotaka, Mehameha, Tonororo, Kaitangitui, Puia, Karetutaranui, Rawaki, Mangatete, Waikuri, Tahunatapu, Piatatangi, Tangiteruru, Warau, Warerimu, Warewakaroro, Waipata, Matarau, Ngarauerua, Ikapareto, Hawera, Pari, Arero, Upokoturuki, Mairere, Karaka, Waitomo, Tutepo, Heketauga, Puketawa, Kaihoropapa, Mataimau, Kauri, Motu, Mitiha, Rangawiria, Waikoropupu, Rangikariri, Umutakiura, Anakainga, Kahutoto, Papa, Hihi, Waikopiro, Ngamahanga, Warehuinga, Pokapu, Meakohi, Hukikopu, Aorangi, Aute, Onemihia, Pakonga, Koata; all of these places are included in the purchase. This is the payment which we have received, ninety blankets, two hundred dollars, four cows, two casks of Tobacco, seven hundred pipes, twenty-five iron pots, twenty-six axes, twenty-six hoes, eight adzes, six spades, four pairs of scissors, eleven knives, twelve books. We sign our name and our marks on this twenty-first day of January one thousand eight hundred and thirty-five.

NIGHT WEATHER. 'A fear haunted the latter half of the eighteenth century: the fear of darkened spaces, of the pall of gloom which prevents the full visibility of things, men and truths. It sought to break up the patches of darkness that blocked the light . . . During the revolutionary period Gothic novels develop a whole fantasy world of stone walls, darkness, hideouts and dungeons which harbour, in significant complicity, brigands and aristocrats, monks and traitors. The landscapes of Ann Radcliffe's novels are composed of mountains and forests, caves, ruined castles and terrifying dark and silent convents. Now these imaginary spaces are like the negative of the transparency and visibility it is aimed to establish.

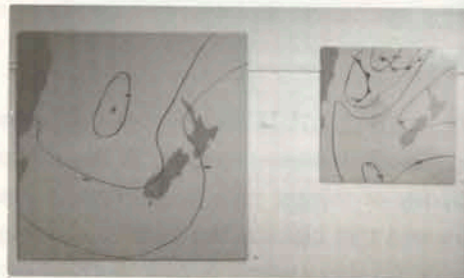
BAROU: It's also the areas of darkness in man that the century of the Enlightenment wants to make disappear.

FOUCAULT: Absolutely.¹²

REFERENCES

1. Michel Butor, *Letters from the Antipodes*, University of Queensland Press, 1981, p.156.
2. Germano Celant, 'Framed: Innocence or Gilt' *Artforum*, Summer 1982, p.53.
3. The 'frames' of *Kranke Frau* and *Frauenbildnis* are contrived by arranging the maps so that the Street Indices supply a white border; Hurrell's use of frames in these instances has to do with the works which provide his image rather than any change in attitude to the frame per se. The works belong to a period when all paintings were seen as framed objects.

4. 'In the early days of British rule, the survey was often carried out before payment was made, but this practice seems to have almost ceased after the Wairau massacre. During Grey's rule the land was surveyed after the signing of the deed and the payment of the first instalment, but before the final payment was made, though occasionally, where the Maori unanimously agreed to sell the survey still preceded any payment. This survey consisted merely of marking the outside boundaries of the block and reserves, and its purpose was primarily to ascertain the area of the block and to prevent boundary dispute. Later there would be an internal survey to open the land for settlement.' Keith Sinclair, *The Origins of the Maori Wars*, New Zealand University Press, 1957, p.182.
5. Sinclair, *ibid.* p.188
6. Nola Easdale, *Kairuri—The Measurer of Land*. Highgate/Price Milburn, 1988, p.149-50.
7. *Ibid.*
8. Tony Simpson, *Te Riri Pakeha, The White Man's Anger*, Alister Taylor, 1979, p.161.
9. Tom Williamson and Liz Bellamy, *Property and Landscape, A Social History of Landownership and the English Countryside*, George Philip, 1987, p.114-115. I am grateful to W.T.J. Mitchell for the suggestion that enclosure constituted a kind of internal imperialism. See also Rollo Arnold, **British Settlers and the Land in The Land and the People**, *Te Iwi te Whenua*, ed. Jock Phillips, Allen and Unwin, 1987.
10. Ian Wedde, 'Fleeing the Centre', in *The Land and the People, Te Whenua Te Iwi*, ed. Jock Phillips, PNP, 1987, p.10.
11. Maps may be considered a subset of diagrams. London's Underground map, prototype for subway maps worldwide, was the work of an engineer, Harry Beck, whose inspiration came from an electrical circuit diagram. Other New Zealand artists to use weather maps include the composer Ivan Zagni, and the painter David Kemp.
12. Michel Foucault, *The Eye of Power*, *op. cit.* pp. 153-54.



David Kemp, Weather Maps 1981

FURTHER PROJECTIONS

CODE: TECTONIC. Of, or having to do with construction, building. This code governs the formation and the reading of cartographic signs of spatial construction, in particular those which signify the transformation of three dimensions into two, such as projections, (a topological or shaping function), and those which signify the reduction of area (a scalar function). Understanding this code makes it possible for us to read the various grids, border, projections, and scale bars which provide the grammatical framework for the images, words and numbers which belong to the map's other main codes: the iconic and the linguistic. Because it provides the framework for other codes it can operate without signs which are peculiar to it, making itself manifest simply in the shapes and placement of the iconic features.

GLOBE. The map room in Cosimo I's Palazzo Vecchio (1563-1586) in Florence is dominated by Egnazio Danti's large globe. The room, writes Vasari, was to gather together 'all things relating to heaven and earth in one place, without error, so that one could see and measure them together and by themselves.'¹ Like maps, globes cut the world down to size, allowing men to fix it in their sights. Only the code's scalar function is operative with the globe. Its original magic depended upon its making visible what otherwise could not be seen at all. In this century that magic has somehow gone however, reducing the globe to a children's toy, like the dinosaur. As with balloons and aircraft the bird's eye view became a commonplace sight, so with spacecraft the sight of the terrestrial globe. We are too familiar with that rippled ice cream scoop in the sky—'blue lagoon' was the flavour when I was a kid—to be impressed by the functions of such primitive codes.

Yves Klein coats a globe in mystic blue in an attempt to re-invest it with authority; globes lie on floors, in corners, as though discarded, in recent Denys Watkins paintings. In one work a sad-sack character holds a globe in his hands. A pathos attaches itself to this object. For such artists it symbolises the power man now holds over nature. Once, as in traditional Maori culture, man was on his knees before nature; today, it is his own culture that has him in that position. See **SCALE**.

JASPER JOHNS. Maps come into 20th century art via collage and via art in any case taken with the map's semiotic melange. Pop art, for example. There is Oldenburg, and Johns; New Zealand seems not to have Pop artists, although I'm inclined to class Kreisler as one. With Conceptual art, maps were even more of the issue: Bchner, LeWitt, Awakawa, On Kawara, Weiner, Huebler—all are names we need to cite. Dadson's works in the show are exactly of this moment in art history. Browne's work displays a continuing allegiance to it. Indeed, much good new work braids together Pop and Conceptual art, and in the process reinforces Duchamp's ancestor status; Cherrie, Hurrell, and Paine, each in their different fashion, are carried along in this confluence.



Sala delle Carte Geografiche, Palazzo Vecchio, Florence



Yves Klein Blue Globe

'He (Johns) had found a printed map of the United States that represented only the boundaries between them. . . . Over this he had ruled a geometry which he copied enlarged on a canvas. This done, freehand he copied the printed map, carefully preserving its proportions. Then with a change of tempo he began painting quickly, all at once as it were . . .' John Cage.²

John's art in the late 1950s and early 1960s foregrounded convention at the end of a period which had sought in the very act of painting to escape it. Johns: 'I'm believing painting to be a language . . .' Before *Map* (1961), he had painted a flag, several times. Both flag and map were American, not out of patriotism, but because they were common property, and Jasper Johns just another American artist. His subject, he implied, had a way of choosing him, and wasn't it always the way? The same with his style: *Map* is painted in the received gestural manner of the period, one which he took up with *False Start* (1959). Employed as it was in the banal procedure of colouring in and naming the States, the style was emptied of the feeling for which it had been the vehicle, shown to be rhetoric, a code, and then turned to other purposes. As, for example, the exploration of relations between linguistic and gestural signs or between the brush mark and the cartographic mark as signifiers of scale.

HEMISPHERE: NEW WORLDS. All over the Western and Southern hemispheres we find places named *after* places in Europe prefaced by this word 'new'. Perhaps if we were to join them all up on a map like one of those dot pictures in children's books they would spell out a word or outline a figure we desperately need to see. The practice is one which, ironically, would deny newness or difference. It is a means of inscribing one hemisphere onto another and, as you might say, writing it off in the process. See also NAMES.

NEW AMSTERDAM (US)	NEW LONDON (US)
NEW BRITAIN (Pacific)	NEW MADRID (US)
NEW CALEDONIA (Pacific)	NEW NORWAY (Canada)
NEW DENMARK (US)	NEW PLYMOUTH (NZ)
NEW ENGLAND (US)	NEW SOUTH WALES (Australia)
NOUVELLE FRANCE (Canada)	NEW TRIPOLI (US)
NUEVA GERMANIA (Paraguay)	NEW ULM (US)
NEW HAMPSHIRE (US)	NEW WESTMINSTER (Canada)
NEW IRELAND (Pacific)	NEW YORK (US)
NEW JERSEY (US)	NEW ZEALAND
NEW KENSINGTON (US)	

*NEW LONDONs may be found in Connecticut, Iowa, Minnesota, Missouri, Ohio, Wisconsin and Pennsylvania.

HEMISPHERE. LOTHAR BAUMGARTEN. The ' . . . name of the whole continent, America, goes back to the Florentine Amerigo Vespucci who on a joint voyage



Jasper Johns, Map 1961

with Alonso de Hojeda and Juan de la Cosa in 1499, in search of the Southern Sea, met with dwellings that seemed to be afloat on the water or hanging in the treetops. The association must have virtually forced itself upon the Italian explorer: a little Venice—Venezuela.³

In 1984 Lothar Baumgarten, a German artist who had in the late 1970s spent 18 months with the Yanomani Indians in the upper Orinoco, installed a work at the Venice Biennale whose purpose was to 'impose the topographical structure of the Amazon Basin onto the lagoon of Venice', a lagoon containing the canal, Rio del Mondo Nuovo. Baumgarten's map comprised a floor inlaid with flagstones engraved with the name America and the rivers: Amazonas, Tapajos, Xingu, Vaupes, Orinoco, Tocantins, Purus and stylized images of the jaguar, turtle, caiman and harpy. This work effects a reversal of the imperialist projection; indeed, inscribing Europe with New World names has been the feature of Baumgarten's programme since 1980.⁴

ORIENTATION: MEETING HOUSE. The *whare hui* (meeting house) or *whare whakairo* (carved house) which dominates the contemporary *marae* is a post-contact, 19th century institution. It derives from the chief's residence in traditional Maori society. Excavations at Puerua have isolated a type of dwelling, dating from the 15th century, presumed to be the residence of *kaumatua* who headed a *kainga*, or multi-household group. This house was larger, on higher ground, and the only one oriented NNE.⁵

The northerly orientation pointed the houses towards Cape Reinga where souls of the dead departed to the other world. Easterly orientation—and East Coast meeting houses directly face the rising sun—bringing the light of dawn through the front window, supported the symbolic reading of the interior as the scene of the primal separation of Rangi and Papa.⁶ See also BODY/LAND. According to Salmond, carved interior *pou pou* in some larger meeting houses include representations of ancestors of outside tribes: 'This is said to reflect the concept of 'nga hau e whāu' (the four winds) by making provision for all visitors who came to the *marae*.⁷ But the most interesting reading of the *whare hui* as a map is that cited by Barlow: ' . . . in defining the boundaries of Ngapuhi-Nui-Tonu, the ridge-pole of the territory extends from Poutaahuhu (the front interior post) at Tamaki, to Poutuarongo (the rear interior post) at Te Rerenga-Wairua in the far North. The ribs of the house extend into the boundaries of Te Aupouri, Te Rarawa, Ngati Kahu, Nga Puhi and Ngati Whatua. The *pou pou* which extend to the heavens above are the famous mountains like Maunga Piko, Te Ramaroa, Maunga Taniwha, Te Rakaumangamanga and Titirangi which are contained within the territory.'⁸

ABSENCE: THE WASTELANDS. In his book, *The Six Colonies of New Zealand* (1851) William Fox contemptuously dismisses Maori title and cites Emerich de Vattel's *The Law of Nations* (1758) to the effect that land 'in which there are none but erratic natives incapable of occupying the whole, they cannot be allowed exclusively to appropriate to themselves more land than they have



Lothar Baumgarten, untitled installation, German pavilion, Venice Biennale 1984

occasion for, or more than they are able to settle and cultivate.⁹ This view was widely held. For instance, George Gipps, the Governor of New South Wales, in his commentary to the Colonial Office on the Treaty of Waitangi suggested that Maori title be confined to land that was settled and cultivated, these being in his view the only legitimate occasions for ownership.

Such a definition of uncultivated or unsettled land as waste is ethnocentric and the resting of right to title on it outrageously so. As in medieval English, so in Maori culture 'wastes' were lands held in common by the people of the locality. In British usage 'wastes' and 'commons' are synonyms. Title related to a complex of customary rights and obligations — a family could own a tree for certain purposes without owning the land it grew on. To the colonial capitalist, however, 'waste' was merely the absence of private property and an obstacle to European settlement and cultivation.

When the Kai Tahu sold most of the South Island to the New Zealand Company in 1848, the deed of sale set aside reserves for 'our places of residence and our cultivations.' In the Maori version of the deed 'cultivation' was translated as 'mahika kai' which was the term used to describe any food resource locality, not the small gardening plots envisaged by the use of the English word 'cultivation'. . . . 'For a people whose *kai* was gathered from the Southern Alps to the sea and its islands' this error in translation resulting from cultural projection 'spelled the end of a way of life.'¹⁰ Much the same might be said of the language problems associated with the various versions of the Treaty of Waitangi.

See also SMITHSON, whose landscape art chose marginal territories: mining regions, deserts, industrial wastelands. 'A cartography of the uninhabitable seems to be emerging . . .', he wrote; uninhabitable not because still resisting settlement and cultivation but because used up, worked out, written off—a wasteland willed to the world of post-capitalist society.

DERRICK CHERRIE. 'The artist's involvement is not with the intensity with which any presence can be maintained, but with his resourcefulness in altering contexts so that familiar presences are undermined, along with any expectation that he be consistent.' Max Kozloff on Jasper Johns.¹¹

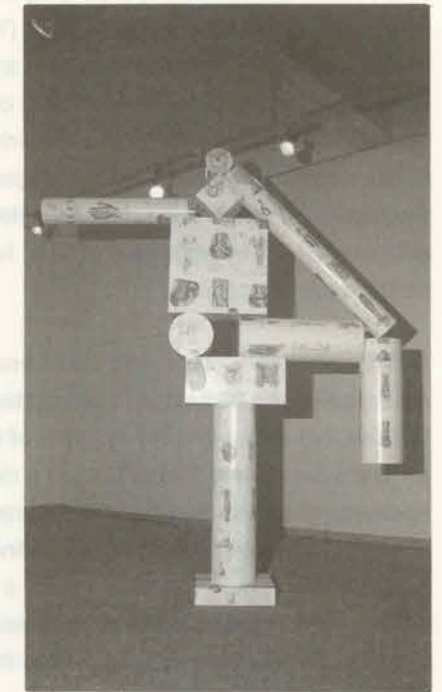
Sculpture's project not so long ago, before modernism anyway, was to offer inspiring embodiments of this or that field of human endeavour: The Athlete, The Unknown Soldier, The Thinker. *The Navigator*, if only by his great stature, his name and pose declares himself a monument of this sort and the hero of our show. Certainly he looms large in the gallery, and certainly he was the first (European) to put this land on the map (European), and from some angles at least he appears in the act of finding his way with purpose and confidence, and yet I don't think we can accept his claims uncritically.

It is hard to take his map outfit seriously; a genuine monument is made of stone or metal, the weight and permanence of these materials attest to its seriousness. See Browne, MILESTONES. Whereas this flashily-clad pasteboard figure appears to have escaped from the ephemeral world of Michelin or Spider Men, whose *costumes* attest to 'special powers'. Navigator Man. He could as well be a parody of the monument, a rejection of all the pieties about the Age of Discovery, Enlightenment, and so forth. See BUTOR, see PAINE. Also, the chairs are a problem, obviously. The figure's body language is ambiguous; from some angles far from forging ahead, *The Navigator* appears caught in a delicate balancing act, any move forward on his part would bring both chairs tumbling down and he has no arms or hands to steady them. He's stymied. Chairs would have us be seated, settled in not setting out. They seem a burden even: what kind of hero is this, then, weighted down with his wordly goods like some trudging refugee? We are, we see, drawn to overstatement, because while in Drummond and Watson, ambiguity is being organised into strong metaphorical structures of meaning, in *Cherrie* it functions centrifugally, dispersing meanings in different even opposed directions.

Modernist sculpture, it has been said, is essentially nomadic. 'Through its fetishization of the base, the sculpture reaches downward to absorb the pedestal into itself and away from actual place; and through representation of its own materials or the process of construction, sculpture depicts its own autonomy.'¹² *The Navigator* is an item in a travelling art show, a nomad for sure. As we have seen a poor imitation of a pre-modern monument, it nevertheless fails the modernist test of autonomy as well. *Standard Figure* and *Primary Structures*, the works which follow *The Navigator*, pastiche David Smith's classic *Cubi* series, and consign their 'muscular, heroic' statement to the bedroom and the nursery by papering them with cosmetic wallpaper and encyclopedic illustrations. While there is no allusion to Smith in *The Navigator*, its blocky geometric look indicates modernist pretensions and the force of Cherrie's intervention remains the same. Modernist sculpture renders surface secondary to qualities of materials and construction which speak more significantly of its autonomy. Cherrie's papering is his crucial move for it effectively reverses this priority. In *The Navigator* the paper conceals material and construction and foregrounds the surface even more by using maps which themselves signify the reduction of three-dimensions to two and in their inversions mock sculpture's normal orienting cues.

Perhaps the world *is* mapped out. In any case it now appears so heavily encoded, by the language we speak and write, by all the media systems whose signs occupy more and more of the prospect, that copying and editing, cutting and pasting or splicing the codes at hand seems more to the point than discovering, as you might say, New Worlds for Sculpture.

BODY/LAND/MEETING HOUSE: The meaning of the *whare whakairo* is not exhausted by describing it as a work of art. Nevertheless, its metaphoric



Derrick Cherrie, *Standard Figure* 1987

structure is of interest to a discussion of the ways of mapping in our culture. That structure first of all links the work, the architecture, to the body. The ridge-pole (*tahuhu*, stem) is the spine, the rafters (*heke*) ribs, and the interior a belly; the whole being the body of the ancestor from whom the house takes its name. Readings of the front of the building relate to concepts of threshold: carved bargeboards are arms spread in welcome, the single doorway, usually low, central and flanked by diverging thighs, *waewae*, is a vagina representing the door between the world of light (Te Ao-Maarama) and that of the primal dark (Te Whaiao), between profane and sacred, life and death. And, as we have seen, these metaphors parallel others identifying the house/body with the land. The interior re-stages the primal scene with the body of Rangī, sky father, separated from the body of Papa, earth mother, by the *pou pou* of Tane, the means by which their children enter Te Ao Maarama, and the first humans are created. The meaning of the house's orientation derives from the house/body complex.

BODY/LAND/ART. Gathering up strands from Drummond, Dadson, Watson, establishing co-ordinates from metaphors identifying land and body: (1) braided rivers standing for systems of veins (2) Mt Eden (Maungawhau) crater for the solar plexus (already such a metaphor) the stomach pit, or radiating hook-ups of nerves behind it (3) Antarctica as brain (or foetus even) networked to organs of sense.¹³ Each with the structure of an informal grid or net, which is to say the comprehensiveness of a system, a complex of pathways along which cell or impulse passes, projected out from the dark interior of the body by some (hardly material) light onto the land and serving as a measure of a sort. See SURVEY, GRID.

The interiority is not simply physiological, moreover; it signifies but is also continuous with psychological interiority. The journey in Drummond's works is internal as well as external, in *World Map's* cartouche, after the phrase 'darkness of this world', the word 'unconscious' appears. And while each of these metaphors carries a different weight in each artist's work, they all propose a subjective projection. And Kreisler's meteorological metamorphoses, Watkins' cultural anthropology, Paine's semiology, even, if we adopt Robert Leonard's reading . . . the city as a body, a social body with streets as arteries or nerves, the city or society as an organism —Hurrell's cartography offers support.¹⁴

Solar Plexus is primarily an audio work, received in the ear, its rhythms and voicings speaking of lungs and heart; *Braided Rivers*, as shadow play and prospect engages the whole body, while Watson's work equally concerned with darkness and light, is informed as much by the illegibility and illogicality of the visible as by their antitheses. If the ordinary map is a construction of and for the disembodied eye, then these metaphors provide an alternative, or if you like a corrective. Insofar as the ordinary map is an Enlightenment construction, they criticise that ideology through their deflections of the gaze.¹⁵

FOUCAULT: 'Observation, from the seventeenth century onward, is a perceptible knowledge furnished with a series of systematically negative conditions. Hearsay is excluded, that goes without saying; but so are taste and smell, because of their lack of certainty . . . The sense of touch is very narrowly limited to the designation of a few fairly evident distinctions . . . which leaves sight with an almost exclusive privilege, being the sense by which we perceive extent and establish proof, and, in consequence, the means of analysis *partes extra partes* acceptable to everyone . . . And even then, everything that presents itself to our gaze is not utilizable: colours especially can scarcely serve as a foundation for useful comparisons. The area of visibility in which observation is able to assume its powers is thus only what is left after these exclusions: a visibility freed from all other sensory burdens and restricted moreover to black and white. This area, much more than the receptivity and attention at last being granted to things themselves, defines natural history's conditions of possibility, and the appearance of its screened objects: lines, surfaces, forms, reliefs.'¹⁶

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4. See Craig Owens, *Improper Names*, *Art in America* 74 (10), October 1986, pp. 127-133.
5. Douglas G. Sutton, *The Archaeology of Belief: Structuralism in Stratigraphical Context.*
6. Cleve Barlow, *Te Whaiao ki te Aomaarama—Worlds in Transition.*
7. Anne Salmond, *Hui, A Study of Maori Ceremonial Gatherings*, A.H. & A.W. Reed, 1975. For 'mapping' of the interior of the meeting house according to left/right, noa/tapu, role and status, see diagram and commentary on p.47. Compare compass orientations, and interior mapping in Christian Church architecture.
8. Cleve Barlow., op. cit.
9. Sir William Fox, *The Six Colonies of New Zealand*, John W. Parker and Son, 1851, p. 89-90.
10. Buddy Mikaere, *Te Maiharoa and The Promised Land*, Heinemann, 1988, pp. 21-22. Orange's recent book on the Treaty of Waitangi makes too little of the conflict between oral and writing-based cultures. See rather D.F. McKenzie, *Oral Culture, Literacy & Print in Early New Zealand: The Treaty of Waitangi.*
11. Max Kozloff, *Jasper Johns: The 'Colours', The 'Maps', The 'Devices'*, *Artforum* 6, November 1967, pp. 26-31.
12. Rosalind Krauss, *'Sculpture in the Expanded Field.'*
13. There is an engraving by Bartolomeo Eustachio, *Tabulare anatomicae*, (1552) which is a cut-away of the human body detailing its inside workings which is framed with the segmented double-line used in maps establishing a grid from which readings as to the location of body parts may be made. See BORDER.

14. Robert Leonard John Hurrell, in *Limited Sedition: New Zealand Artists in Perth, September 1987*, QEII Arts Council.
15. See my *Landscape and the Body*, *Antic 3*, 1987, for a critique of the male gaze in New Zealand expressive realist landscape painting. While the artists in our show who use this metaphor wish to make the same sorts of connections as expressive realists, the difference in the role of the gaze in establishing those connections changes their implications.
16. Michael Foucault, *The Order of Things*, pp. 132-33.

LEGENDS, NAMES, ITINERARIES

LEGEND. The word comes from the Latin, *legere*, to read; specifically, *legenda*, things read. Once used of a book of readings or lessons for use at divine service, containing passages from scripture and the lives of the saints, now of (1) a 'story of some wonderful events handed down for generations among a people and popularly believed to have a historical basis, although not verifiable.' Webster's definition betrays a rationalist projection. 'Wonderful' events belong to the world of the nursery, like globes, treasure islands (see PAINE), even navigators. Properly legends are written versions of major oral texts of non-writing cultures, e.g. *The Odyssey* is a lengthy legend, or epic. See Wi Hongi's narrative. Part I provides a political history of the formation of the Nga Puhī tribe, establishing its status as *tangata-whenua* (people who belong to the land). Andrew Drummond's performances, installations and sculptures have suggested the acts, equipment, and settings of legendary events. While the silhouette in *About Covering* may resemble a carved Maori figure, Drummond's restatement of the claims of legendary thought are general, or eclectic in cultural reference and so steer clear of either nursery or museum. (2) An inscription on a coin, coat of arms, etc. Cf. MOTTO. Browne's *Milestones*: each city visited by PUTTING THE LAND ON THE MAP will have its own legend inscribed in stone commemorating its status as host and the exhibition's as itinerant text, mapping itself onto the country's urban spaces, opening prospects, crossing boundaries, inviting projections. (3) A title, brief description or key accompanying an illustration or map. The legend on the map serves to translate its iconic signs into linguistic signs.

'THE BATTLE OF THE PROPER NAMES begins, however, with Christopher Columbus—a veritable nominophilic. . . . In naming these places, Columbus is, of course, claiming them for Spain; as Todorov writes '(de) nomination is equivalent to taking possession.' But he is also obliterating their Indian names, and his letters indicate he is perfectly aware of this fact. (For example, in February 1493 he writes to Santagel: 'To the first (island) I came upon, I gave the name of *San Salvador* in homage to His Heavenly Majesty who has wondrously given all this. The Indians call this island Guanahani.')' Craig Owens.'

ELLIS. 'I first went to the Bay of Islands in the early 60s. And her (Liz, his wife) father had a bach out at Rawhiti, Te Rawhiti — a very isolated Maori community . . . and he was actually born on that property . . . the fishing batch was an old shed—no windows, just corrugated iron, no toilet of course—and we used to go there. We'd drive to the end of the road and then walk the rest of the way, carrying all our provisions. There were very few people living there, probably about six or seven in the whole Rawhiti area. There was very little work. They were mostly old people, all Maori of course. And there was a marae there which had been built about 1910. It was incredibly dilapidated . . . and there was a dining hall next to it built of unreinforced

concrete blocks which had been built to celebrate the return home of war veterans of the second World War in 1945 which was full of cows. There was talk that the old marae should be refurbished and rebuilt. The old dining hall was in such an advanced state of disrepair eventually one little nudge of a tractor and the whole thing fell over. But I used to go up with my tools and do repair work on the meeting house, and I worked up there probably every vacation for about 15 years, cutting up timber, putting floors down, it was just a very long and protracted affair. . . . With the road coming through came building inspectors and the Bay of Islands County Council health inspector and they took one look at the marae and decided the building should come down. And we got very upset about that and tried to prove that it was still in use and my sister Helen was married in the building, we decorated the front with fronds of nikau to make it look beautiful and cover up the decayed woodwork and we couldn't have the service inside because the floor had collapsed . . . I managed to persuade Gordon Smith, at the School of Architecture to design the whole new marae complex. It meant that he had to move the old meeting house to one side to provide for a large dining hall and toilet block . . . Eventually one day it was finished. It has served as a focal point for the community and from that time onward more and more people moved back into the area, and now it is a flourishing community of about 4-500 people. The marae is a focal point for most of the social activities throughout the year — birthdays, weddings, funerals. . . . For me it had been like serving an apprenticeship. My father-in-law being the *kaumatua*, the chairman of the Rawhiti Maori Committee, and Emere his wife as secretary and treasurer were in a sense the driving force, I felt I had to serve an apprenticeship, to show I was willing to contribute something to the community, and quite frankly I enjoyed it immensely.' (Conversation with the author, 1988).

DEGREE. The word is from Latin, *de+gradus*, step. It means (1) a step in an ascent or descent; one of a flight of steps, a rung of a ladder. *Obsolete.* Legendary. The bamboo ladder resting against the night sky in Denys Watkins' *Starmap* isn't to be taken literally but, as in a legend, a means of access to the starry night and to knowledge of whomsoever spirits people it; there are American Indian legends of this kind. (2) A unit of measurement of angles, or circular arcs, being an angle equal to the 90th part of a right angle, or an arc equal to the 360th part of the circumference of a circle, which subtends this angle at the centre.² See the notations on von Haast's panoramas, the protractors in Ellis's *Te Rawhiti and Rakaumangamanga*, the border of Watson's *World Map*, also SURVEY, LATITUDE, LONGITUDE.

WILLIAMS ON NAMES. 'Few races have been so prodigal in their bestowal of local names. Every peak, saddle, knoll, and spur; every bend, rapid, and pool in stream; every creek and bay, beach and headland had its name, as well as every mountain range, river and sea. Pas and camping grounds, battlefields, fishing grounds and landing places, sites of eel-weirs or bird-snares—all were well-known by their own particular names; it is much to be

regretted that the vast mass of these names has been allowed to pass into oblivion . . .', quoted in Johannes Andersen, *Maori Place - Names*, Polynesian Society of New Zealand, 1942.

The place names in the deed of sale of Pouerua's 3000 acres to Archdeacon Henry Williams which served to define the boundaries of OLC54 have almost all passed into oblivion. Of course, the most obvious reason for the disappearance of Maori names was the alienation of their land. Insofar as European purposes coincided with named features then the Maori nomenclature might be retained, but if the purposes those features previously served disappeared their names were bound to go with them. Mountains, trig stations, even rapids if the river concerned became a popular tourist attraction might retain their names, whereas those enclosed by the fences of the Williams' family farms were hardly likely to last. See BOUNDARIES. See MAP OF WANGANUI RIVER.

HURRELL. Since 1980 John Hurrell has made paintings exclusively from maps altered by some predetermined procedure of erasure. Like those he used in his earlier abstract paintings, these procedures admit the element of chance into the work. Their application to maps was prompted by Rodney Wilson's invitation to participate in the McDougall Gallery's *Street Show*. Using a Wise's yellow street map of Christchurch, Hurrell would paint out a block of names from the street index and all the streets from the map except those named in that block.

Initially he confined himself to Christchurch maps, not out of home town zeal but because he was just another Christchurch artist and maps were common property. Atkinson-Baldwin's Art Language *Declaration Series*, which among other conceptualist gestures included that of naming Oxfordshire an 'art ambience', a kind of landscape 'readymade', appealed to Hurrell.³ But in recent years he has used maps of several New Zealand cities, sometimes inverted, in the one work. See SPRAY, GREYMOUTH.

Whereas at first the image had resulted from obliterating the relationship between the map's iconic and linguistic codes, in more recent years it has originated from outside the map's system altogether—usually from the work of another artist—and been projected onto it, appearing like a gargantuan rubbing or carbon copy. His procedure in these works has been described by Robert Leonard: 'Where the outlines (of the image) touch or pass through the streets on the map those streets are left untouched, the rest gets painted in, in black. Through this processing the original image decays; first through simplification to outlines (itself a mapping) and secondly, in the leaking out of these outlines through the streets in the maps.'⁴

The decay is advanced, both as regards the map and the image. Recourse to a painting's legend, for instance *Kranke Frau*, a viewing distance large

enough for the image to emerge, plus a knowledge of Hurrell's penchant, or antipathy, for German Expressionism past and present, should lead you to the 1913 Kirchner, oil on canvas 715mm x 605mm. Close scrutiny will reveal street names and so the identity of the cities. Familiarity with the results of Hurrell's procedures makes it easier: four maps in and four down from the top left of *Spray* we see Christchurch's central grid: The Square and surrounding streets. There it is again, three down and two in from the top right. We get to recognise Wellington's motorway strings, Hamilton's tangled suburban bunches. However the codes, the grammars of the expressive sign of the painting, of the map's melange, break down under the pressure of their forced conjunction, generating unexpected readings. See BLACK AND WHITE, ALTITUDE. Image and map cannot be read simultaneously, each requires its own viewing distance, but inevitably we try. Geographic distances, between hemispheres, are added to the equation. Scale differences: the contrasted zooms which reduce a city to a mini-map, and enlarge a hand, first from a small advertisement to 2-3 feet in the Lichtenstein *Spray Can* to Hurrell's 20 foot monster, leave the viewer suspended in tectonic limbo without a legend. The mutual decay of image and map incorporate such a range of conjunctions: literal, geographical, cultural, historical, that it offers all sorts of interpretative possibilities.

Rather like Cherrie, Hurrell cuts and pastes codes which govern art and its context, its place in the world. Both negotiate the distances between art world centres and provinces, between what is and is not common property, at the same time as they take their cue from the discourse of signs which engages us all. Unlike Paine, neither examine the play of power in that discourse, rather by their own examples of disruption and displacement they encourage viewers to undertake outlandish readings.

VON HAAST. If to name is to possess, no one other than James Cook took possession of more of this country than Julius von Haast. As a result of his expeditions, the Southern Alps are inscribed with an extraordinary history in names of nineteenth century science. Mt. D'Archaic and Mt. Owen named after palaeontologists; Mts. Darwin, Mueller, Brewster and the Hooker glacier after botanists and naturalists; Mts. Jukes, Dana, Hutton, Playfair, Murchison, Haidinger, the peaks De la Beche, Elle de Beaumont, and the ranges Lyell and Ramsey were all named for geologists. Explorers, navigators and surveyors are commemorated by the rivers Wills, Clarke, Lewis, Burke and D'Urville, and by the mountains Tasman, Rochfort, MacKay and Franklin; chemists by the mountains Faraday and Davy and the Leibig Range; geographers by the Ritter and Arrowsmith Ranges; astronomers by the Sabine river and the Herschel mountains. Thomas Huxley had a glacier named after him, and Louis Agassiz a range.

BROWNE. In 1986 Mary Louise Browne exhibited a long row of black marble slabs, each of which was finely engraved with a single five-letter word.



Kirchner, Kranke Frau



Mary-Louise Browne, Black Sash 1986

Beginning with *white*, each subsequent word differed from its predecessor by only one letter until, by the sixteenth slab, *white* had become *black*. *Black Sash* served as a tribute to the South African women's anti-apartheid group of that name. This list of words had whatever arbitrariness and suggestiveness the procedure and the English language offered and yet each step had the weight of an itinerary. Indeed it was the formality of the piece that had one walk its path and also read, follow, its narrative play, in such earnest.

Browne deals in a type of immaculate, Old World, signage associated with wall plaques, gravestones, doorplates, foundation stones and the like, although her pieces are usually better designed, more elegant. In her work she adopts the role of dandy (traditionally a male role) whose superior manners and taste enable her to take liberties. *Milestones* is serious about city mottos, those founding texts which encapsulate the civic sense of purpose but which almost nobody knows or remembers. She wishes to take our towns at their word, to respect their sense of dignity and form. This gives her the right to ask difficult and timely questions: Why are there so few streets named after women? What sort of social history has been here inscribed on the streets and maps of your town? How does one's name get on the map? What legends are commemorated here? *Milestones* and its accompanying footnotes measure progress by the answers its questions received.

LOTHAR BAUMGARTEN. On the walls of the nursery of the 18th century Castello di Rivoli in Turin between its decaying ceiling and baseboard frescoes depicting domestic animals and gardens of the period, Lothar Baumgarten has placed names of South American flora and fauna over a ground of intense blue pigment broken here and there by a brilliant orange feather. 'When Baumgarten deploys Indian names . . . he is challenging a continuing European tendency to treat South American landscape and its inhabitants primarily as exotic sights. For Baumgarten does not employ names to conjure up a vision, but rather to provide an alternative to the ethnographic project of 'visualizing' the Other.' Owen, *Improper Names*.

THE UNFOLDING OF THE MANA OF THE ANCESTORS. This is Part One of a text first published in Jeff Sissons and Wiremu Wi Hongi's *The Puriri Trees Are Laughing, A Political History of Nga Puhī in the Inland Bay of Islands* (1987). It was written by Wi Hongi, a Uri-o-Hua elder and local genealogy expert in 1935 and drawn 'almost wholly from the *wananga* book of his grandfather, Wi Hongi Te Ripi. His grandfather's book is named "Te Kākahu o Te Uri-o-Hua" (The Precious Cloak of Te Uri-o-Hua). In 1935 Wiremu copied the less *tapu* part of this book . . . into a second book, and in 1984, a handwritten copy was made . . . for inclusion in Sissons' study.

This part of the narrative provides Nga Puhī's founding legend. All such narratives are also in a sense maps for they begin at the end of the journey from Hawaiki, with a specific canoe landing spot. In this case with the Mamari canoe's arrival at Whangape on the West Coast north of the I Hokianga. A major



Lothar Baumgarten, Castello di Rivoli 1984



Lothar Baumgarten, Castello di Rivoli 1984

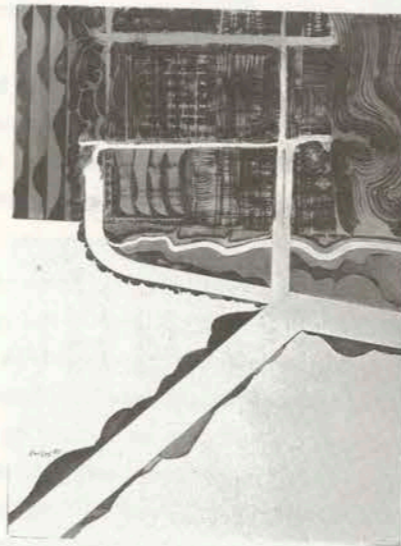
concern of the subsequent narrative is then to link *tatai* (genealogy) to *whenua* (land) drawing together the various *hapu* (sub-tribes) into one inter-connected group and establishing the status of Nga Puhi as *tangata whenua* (people who belong to the land).

The journey of Torongare and Hauhaua is just one of several narrative elements which weave together geography and genealogy. Because their marriage was disapproved of by their parents, they moved from Pouerua to Whiria pa, at Pakanae on the Hokianga, thus re-enacting the separation of Rahiri, the founding ancestor, and his first wife, Ahuaiti, which set out the polarity between the male (Hokianga) and the female (Pouerua) 'sides' of Nga Puhi and their lines of descent. The return journey of Torongare and Hauhaua to Pouerua ends in reconciliation with the parents and signifies the unification of the two areas. Along the way they establish the southern boundary of the tribal territory. Each pause on the journey is the occasion for Torongare to become pregnant again, give birth and give name not only to a new child but also to the place. Each child, it is supposed, founds one of the early *hapu*, putting family and land on the map of the tribe.

ELLIS. With bird's eye views of ancient European towns painted in the early 1960s and, through the mid-60s to mid-70s with topographical maps of imaginary modern cities—the *Motorway* series—Robert Ellis has always been a cartographically inclined painter.

For the last decade his paintings have related to Te Rawhiti, a small Maori community on the Cape Brett peninsula in Northland to which he belongs through his wife's family. First of all the meeting house, with its Ratana-style verandah, was his 'subject', more recently his canvases have been dominated by the sacred Mountain of Nga Puhi, Rakaumangamanga. These last are Ellis's most map-like paintings. Increasingly his canvases have become sites for signs, rather than windows on the world; they combine signboard, map, and landscape. Words, in Maori fill the sky (KA TURURU TE WHENUA, Look After Your Land) over a mountain, but also a block diagram of one charting strata, also a half-folded map. Brightly coloured boxes, divided diagonally are signs of ownership, flags or fleets of kites flying about the landscape, large yellow arrows signify wind directions sharing their space with words (AREPA, OMEKA, Alpha, Omega) and symbols (the central shape in *Rakaumangamanga* represents the Trinity) from the Ratana Church, and images of protractors. Across the map there appear to be cast the shadows of passing clouds or perhaps icons for vegetation; they share the surface with circled numbers.

Some of the artists in this show seem uneasy about painting. One critic not so long ago refused to accept that the activity of blacking out large parts of maps made one a painter. Drummond draws—and finger paints some with graphite paste—, Watson collages and lacquers, Paine seems increasingly perfunctory in the exercise of the role. Conceptually oriented artists here,



Robert Ellis, *Motorways* 1968

unlike their Australian counterparts for example, seem to fear the rhetoric of painting, to be anxious of the complicities it would catch them in. Ellis has no such qualms. A pleasure principle has much to do with the virtuosity of his painting. Similarly, he seems to like signs but to distrust codes, pinning his faith on the possibilities for re-coding thrown up by his enthusiastic eclecticism.

GRID . . . 'A mountain is part of the landscape, it is a reference point, a known landmark to which is attached some cultural meaning. Thus Hikurangi, Tongariro, Ruapehu, Taranaki, Ngongotaha, Putauaki, and Taupiri have special significance to members of the tribes for whom these names are immediately recognizable symbols of their people. Together with other named features of the land . . . they form a cultural grid over the land which provides meaning, order, and stability to human existence. Without the fixed grid of named features we would be total strangers on the land—lost souls with nowhere to attach ourselves.' Sidney Moko Mead.

Certainly the Maori discovered, thoroughly explored and mapped this country before the appearance of Europeans. They named and took possession and lit their fires and established tribal sovereignty. But the grid they fixed, impressed on the land was oral. Structured by genealogy, legend and ideology, and sustained by memory and ritual it was a complex map indeed, but being oral it was invisible to the European and therefore did not exist. Europeans had by that time long lost their ear for cartography.

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1. Op. cit. *Improper Names* . . . nomenclature, as one aspect of the look of the maps, becomes a primary ingredient of the visual dimension of possession: a verbal pattern through which culture speaks itself onto the land; renaming as it wipes clean one history and rewrites, as it renames, its own history, onto the surface of the map (and land). G.N.G. Clarke, *Taking Possession: The Cartouche as Cultural Text in Eighteenth Century American Maps*, *Word and Images*, Vol.4 (2), April-June 1988, p.465.
2. The division of the sky into 360°, and each degree into 60 minutes and each minute into 60 seconds was made by the Babylonians. They also divided the day into twelve hours, and hours into minutes and minutes into seconds. The division of the sky enabled the plotting of a position on the surface of the earth in relation to the stars the constancy of which was not dependent on the measurement of the earth.
3. Ursula Meyer, *Conceptual Art*, Dutton 1972, pp. 19-21.
4. Robert Leonard, op cit.
5. Sissons and Wi Hongi, *The Puriri Trees Are Laughing*, Polynesian Society 1987. My remarks here rely heavily on Sissons' commentary.
6. Sidney Moko Mead, *Nga Timinga Me Nga Paringa O Te Mana Maori*, The Ebb and Flow of Mana Maori and the Changing Context of Maori Art in *Te Maori*, Heinemann, 1984, p.20.

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CONTEMPORARY ARTISTS AND THE MAP



MARY-LOUISE BROWNE

Born in Auckland, New Zealand in 1957. Studied Fine Arts at the University of Auckland; now lives in Auckland, where she is co-ordinator for Artspace.

Recent solo exhibitions:

Real Pictures, Auckland 1982.

Room 11, Auckland 1986.

Cupboard Space, Wellington, New Zealand 1988.

Recent group exhibitions:

F-1 New Zealand Sculpture Project, Wellington 1982.

Anzart-in-Hobart, Australia 1983.

Art-in-Dunedin, Dunedin, New Zealand 1984.

Content/Context, National Art Gallery, Wellington 1986.

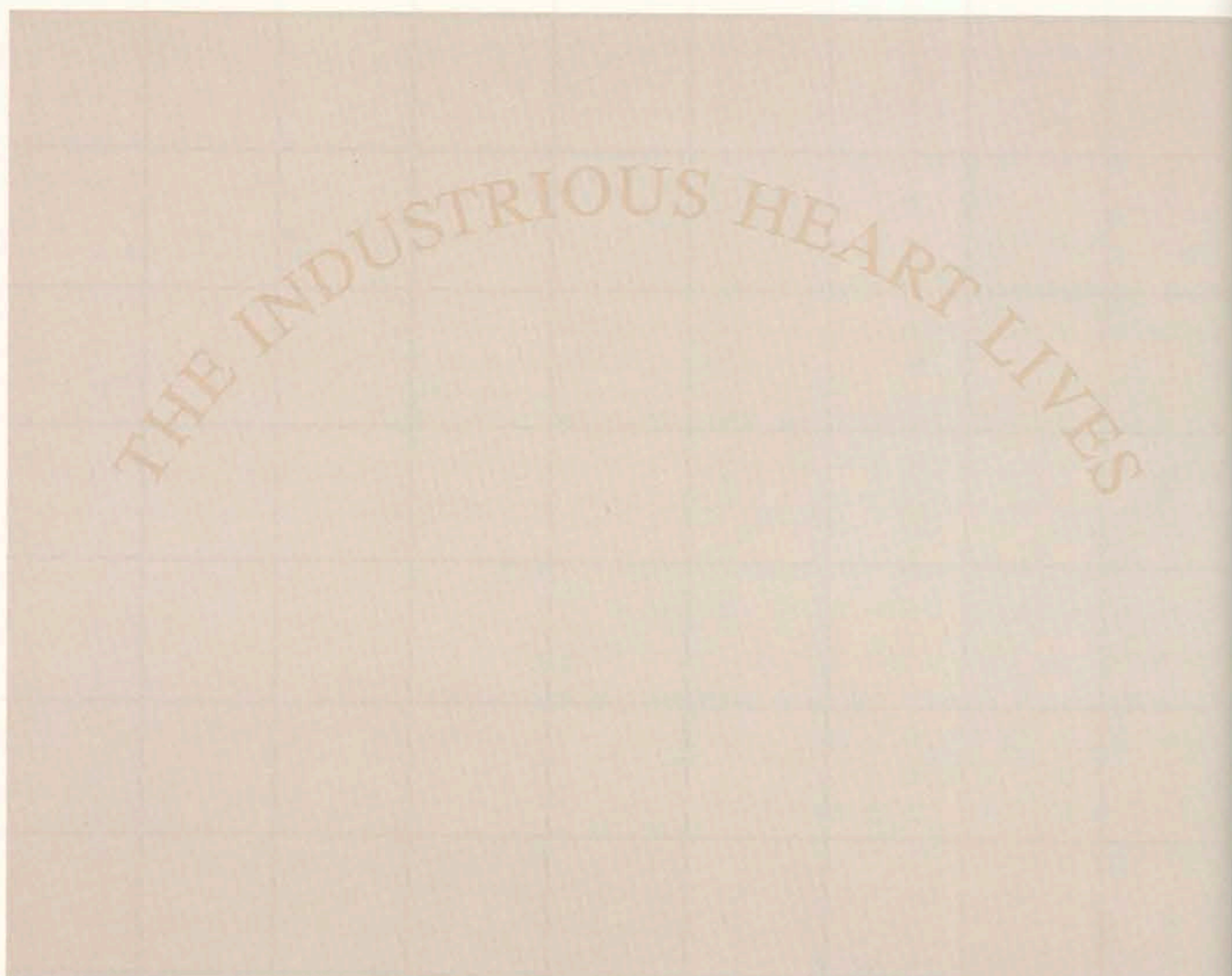
Milestones 1986

carrara marble

600 x 575 mm

multiple, gifted by the artist to participating galleries, national tour of exhibition.

CONTEMPORARY ARTISTS
AND THE



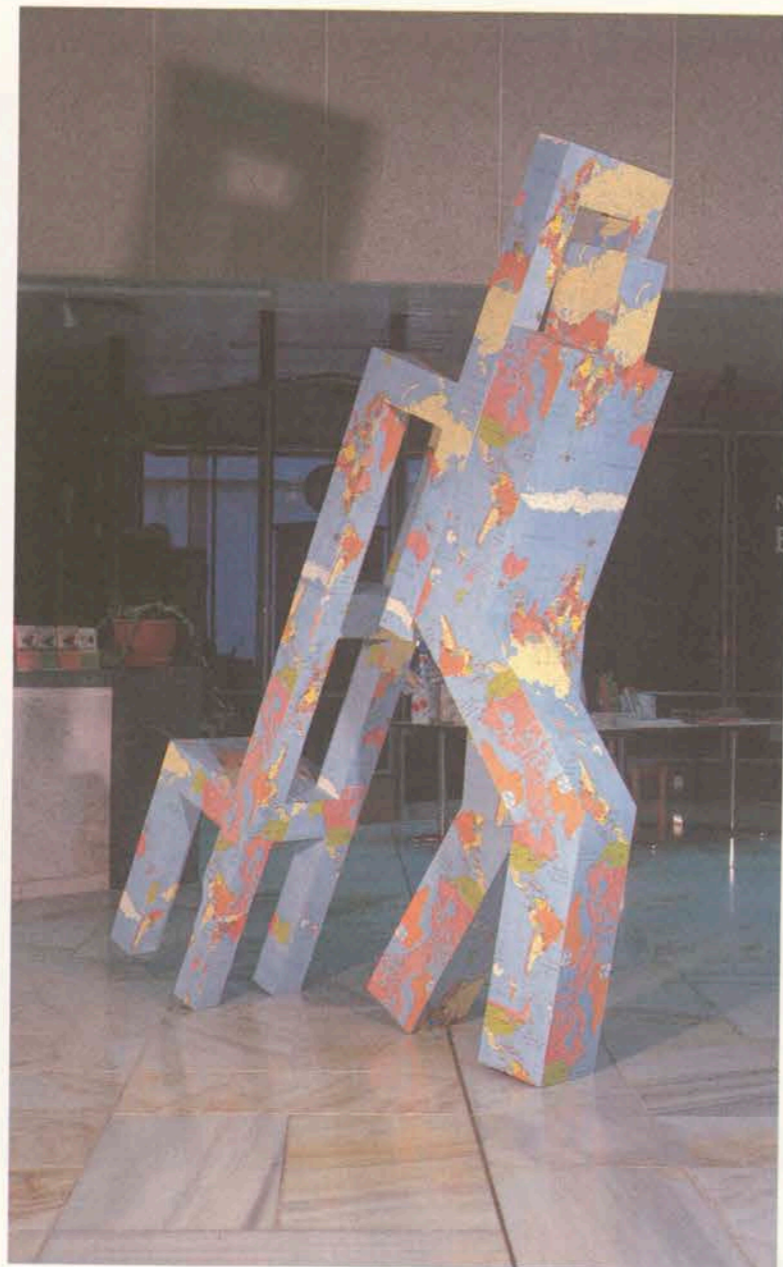
Milestones, 6.6 miles, April 1989
watercolour
425 x 530mm
photograph John Crawford and Associates

DERRICK CHERRIE

Born in Auckland, New Zealand in 1960. Studied Fine Arts at the University of Auckland, where he was Senior prize winner in 1981.
Recent solo exhibitions:
New Vision Gallery, Auckland 1985.
Recent group exhibitions:
RKS Art, Auckland 1982.
Drawing Analogies, Wellington City Art Gallery, Wellington, New Zealand 1988.



The Navigator 1987
wood, paper maps
2565 x 480 x 1950mm
collection of the National Library of New Zealand



The Navigator 1987
 wood and paper maps
 2565 x 480 x 1950mm
 photograph courtesy of National Library

PHILIP DADSON

Born in Auckland, New Zealand in 1946.
 Studied Fine Arts at the University of Auckland, where he now teaches.
 Founder member, New Zealand Scratch Orchestra 1972.
 Recent Performances, From Scratch:
 Paris Biennale 1982.
 Experimental Intermedia Foundation, New York 1982.
 Anzart-in-Edinburgh 1984.
 Asia-Pacific Festival, Wellington, New Zealand 1984.
 Tour of the South Island of New Zealand 1985.
 Sydney Biennale, Australia 1986.
 Tokyo, Japan 1986.
 Recent solo exhibitions:
 Artspace, Auckland 1987.
 Recent group exhibitions:
 Anzart-in-Hobart, Australia 1983.
 Anzart-in-Auckland 1985.

Earthworks 1971
 VHS videotape and time zone map of the world
 1219 x 1524mm
 collection of the artist

Solar Plexus 1978-87
 audio tape cassettes, colour photographs
 collection of the artist

Photographs:
 Left: Stuart Sontier
 Centre: Averil Harris
 Right: James Walker



Solar Plexus is a Winter solstice drumming event, a ritual of sorts performed annually from dawn to dusk in and around the crater of Maungawhau, a giant acoustic parabola and one of Auckland City's largest volcanoes.

Each year around June 21/22 an open invitation stands for any number of drummers and other participants to celebrate the pulse of the earth and the waves of the air in the way they see fit. One thing only remains constant from year to year, the passage of time from day break to sundown marked by a continuously fluctuating pulse, stated, varied and freely decorated by all manner of drums and other instruments, found and invented. Other activities visual and physical occur spontaneously or planned through the day to create an occasion as unpredictable from one year to another as the weather on the day.

Over the years, events have ranged in scale from the virtually non-existent to large-scale co-ordinated events like the 'International Radio Solstice Celebrations', which for three years running linked **Solar Plexus** via satellite, telephone and radio, with various other world locations that celebrate the solstice. In these large scale radio events, musicians, artists, poets and radio techs from all around the world combined to produce a one hour celebration received by wire and satellite in New York and transmitted back simultaneously to the participant locations. In Auckland New Zealand, Post Office Engineers and Campus Radio BFM supported the events with the microphone lines at the crater rim, and a two way telephone link with the New York studio.



Solar Plexus began in 1970 as an open house scratch orchestra event and continues similarly today, triggered still by 'scratchers' Phil Dadson and Geoff Chapple, and spread mainly by word of mouth. Any person or group with empathy for the event is invited to join at any stage of the day, 7.00am to 5.15pm Winter Solstice.

Keep your ears peeled near to the day.

Acknowledgement is given to the many participants over the years - too numerous to name—some regulars, mostly occasionals, who make **Solar Plexus** ongoing.

1. Tape 1 **Parabola Mix—Solar Plexus 1976**
Maungawhau Crater

The recording of this composed event turned up more than was bargained for, an unexpected mix of VHF mobile radio communications with the pulsings of some thirty drummers spread around the full 360° of the crater dish.

2. Tape 2 **Solar Plexus, 1983—Maungawhau**
Crater

Excerpt from the 3rd International Radio Solstice Celebration co-ordinated by Charlie Morrow and Carol Tuynman, and produced by the New Wilderness organisation, New York.

3. Tape 3. **Solar Plexus 1987—Maungawhau**
Crater



Solar Plexus 1978-87
photographs Averil Harris, Stuart Sotier, James Walker



TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES TIME ZONES

Earthworks—time zone map of the World
1219 x 1524mm

Earthworks was realised at 1800 hours Greenwich Mean Time on 23/24 September 1971.

The event was devised to be a global film and sound event performed simultaneously at 15 diverse earth locations at a time co-incident with the Autumn and Spring equinoxes in Northern and Southern hemisphere.

The 15 locations were selected to represent a range of physical phenomena on the planet; climate and vegetation, environment, people, light, dark and time etc. The New Zealand part in the ten minute event, at 6.00am sunrise on the volcanic plateau South of Lake Taupo, was filmed continuously. The camera slowly describes a circle around the participants and records the passage of daybreak.

Film visuals capture aspects of the physical location and whatever presented itself at that instant of time.

Black and white stills returned from eight of the different participants are included in the film and simulate some sense of the link up. The sound track is a straight mix of the returned tape recordings.

Earthworks attempts to identify a temporary instant in the continuum of universal ebb and flow.

Participants: Bert Flugelman, Noel Hutchinson, Jim McDonald, Mitch Johnson (Bourke, Australia), Lief Kronborg (Uppsala, Sweden), Michael Parsons, Andrew Stephenson (Greenwich, England), Ken Friedman (San Diego, USA), Alice Hill (Inuvik, N.W. Canada), Jim Baltaxe (Rarotonga, Cook Islands), Ron Nimmo, Brian Porter, (Ross Island, Antarctica), Phil Dadson, Lisa Jones, Ib Heller, Esther Heller, Leon Narbey, Geoff Steven, Karen Svenson (Desert Road, New Zealand).

ANDREW DRUMMOND

Born in Nelson, New Zealand in 1951.
Studied Fine Arts at Palmerston North Teacher's College and the University of Waterloo, Canada. Returned to New Zealand in 1976.
Artist in residence at Orkney and Portsmouth, United Kingdom 1984.
Artist in residence, Wanganui, New Zealand 1987.
Visited Europe and the United States, 1986.
Now lives in Auckland.

Recent solo exhibitions:
Vein, Hocken Library, Dunedin, New Zealand 1983.
Aspects Gallery, Portsmouth, United Kingdom 1984.
Red Metro Gallery, Auckland, New Zealand 1985.
Southern Cross Gallery, Wellington, New Zealand 1987.
Touring Exhibition: Dunedin Public Art Gallery; Govett-Brewster Art Gallery, New Plymouth; Sarjeant Art Gallery, Wanganui; Dowse Art Gallery, Lower Hutt; 1987-88.
Gow Langsford Gallery, Auckland 1988.
Artspace, Auckland 1988.

Recent Group exhibitions:
F-1 New Zealand Sculpture Project, Wellington 1982.
Anzart-in-Hobart, Australia 1984.
Anzart-in-Edinburgh, United Kingdom 1984.
Land Art, Pier Arts Centre, Orkney, United Kingdom 1984.
Drawing Analogies, Wellington City Art Gallery 1987.
Exhibits, National Art Gallery, Wellington and Artspace, Auckland 1988.

Shelter with Horns

graphite on paper, slate, wire and steel
drawing: 2700 x 2400mm
construction: 2200 x 1100 x 400mm
collection of the artist

Inside the Shelter Alongside the Mat 1987

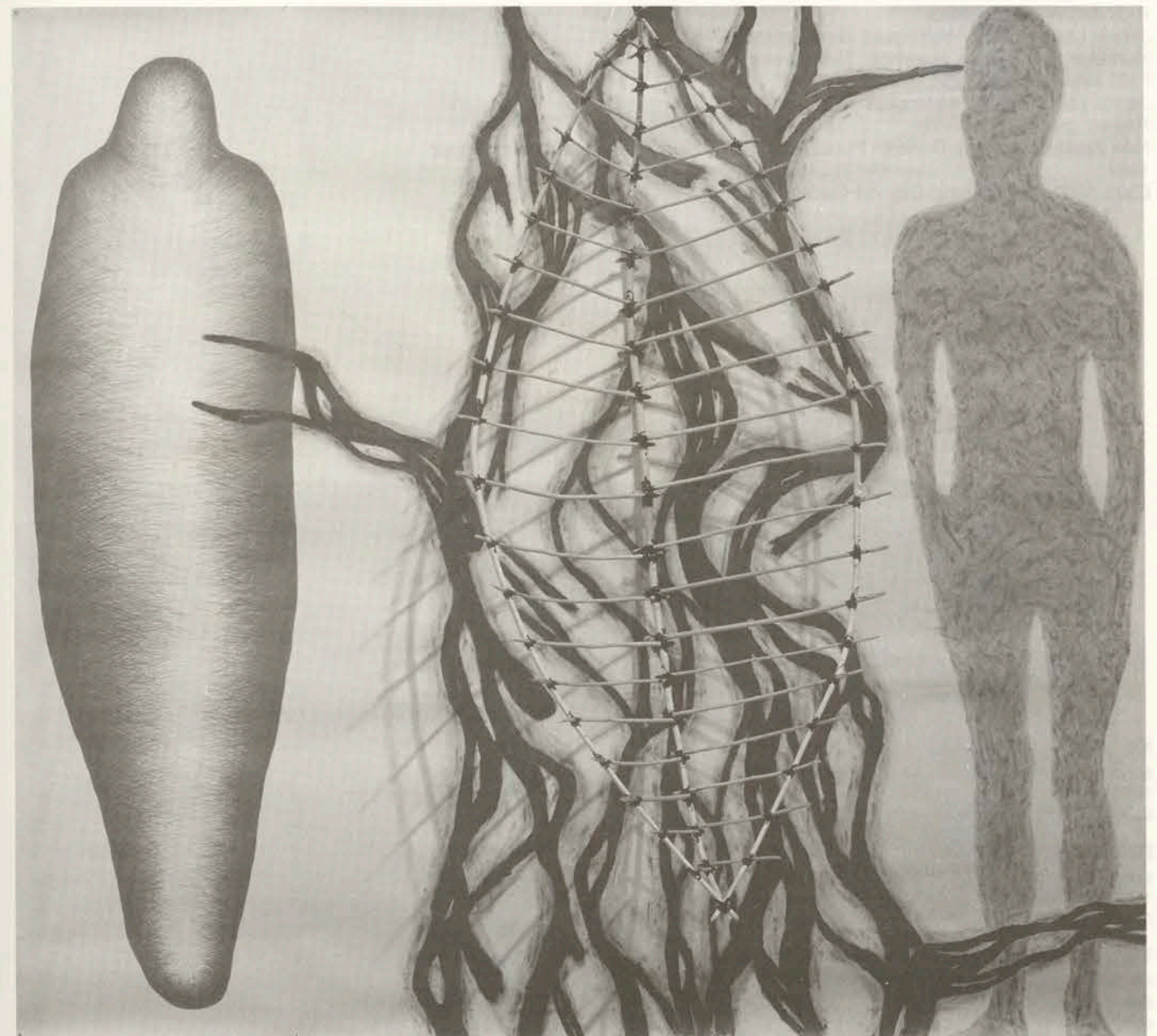
graphite on paper, slate, wire and steel
drawing: 2700 x 2400mm
construction: 2000 x 1000 x 500mm
collection of the artist

About Covering 1987

graphite on paper, willow twigs, tar
drawing: 2700 x 2400mm
construction: 900 x 2100 x 500mm
collection of the artist



Shelter with Horns 1987
 graphite on paper, slate, wire, steel
 drawing: 2700 x 2400mm
 construction: 2200 x 1100 x 400mm
 photograph Fiona Clark



Inside the Shelter Alongside the Mat 1987
 graphite on paper, slate, wire, steel
 drawing: 2700 x 2400mm
 construction: 2000 x 1000 x 500mm
 photograph Fiona Clark

ROBERT ELLIS

Born in Northampton, United Kingdom in 1929. Studied Fine Arts at the Royal College, London. Arrived in New Zealand in 1957.

Was visiting Professor of Fine Art, University of Ohio at Columbus, USA in 1982. Now lives in Auckland, New Zealand, where he is Professor of Fine Art at the University of Auckland.

Recent solo exhibitions:

RKS Art, Auckland 1983.

Janne Land Gallery, Wellington, New Zealand 1983.

Hamilton Arts Centre, Hamilton, New Zealand 1984.

RKS Art, Auckland 1984.

Janne Land Gallery, Wellington 1988.

Recent group exhibitions:

New Zealand Drawing, Dunedin Public Art Gallery, New Zealand and national tour 1982.

Elam 1950-83, Auckland City Art Gallery 1983.

Ka Tuturu te Whenua 1983

acrylic on canvas
1980 x 1625mm
collection Dee and Greer Twiss

Rakaumangamanga 1986-88

acrylic on canvas
1620 x 2655mm
collection of the artist

Te Tawanui 1979

ink and gouache on paper
840 x 580mm
collection of the artist

Untitled

ink and gouache on paper
840 x 580mm
collection of the artist

Te Rawhiti

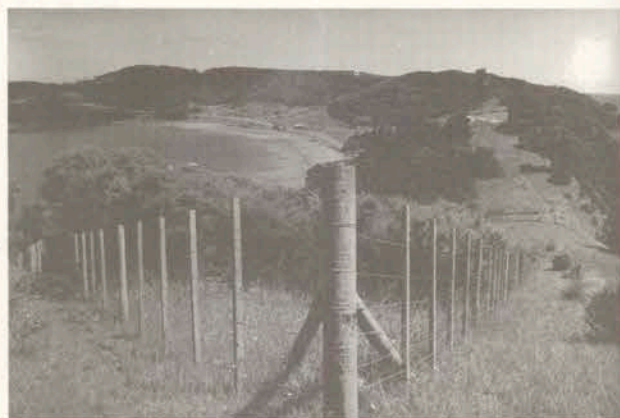
nine black and white photographs
1215 x 1515mm
collection of the artist



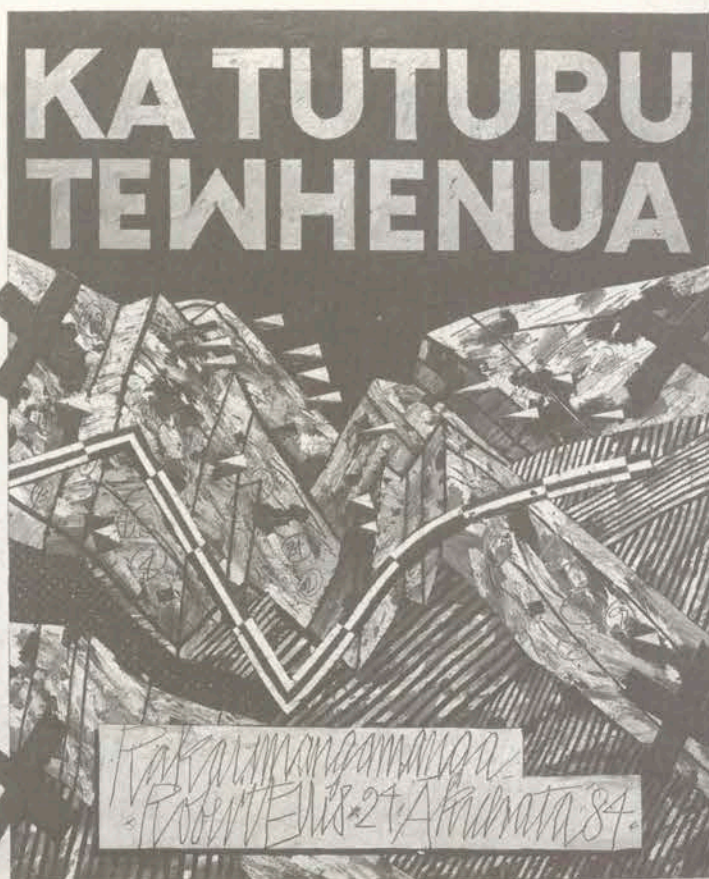
Rakaumangamanga 1986-88
acrylic on canvas
1620 x 2655mm
photograph courtesy of Janne Land Gallery

ROBERT ELLIS

Ellis is a New Zealand artist who has spent most of his life in New Zealand. He has lived in Dunedin, Christchurch, and Auckland. He has been a member of the New Zealand Society of Artists since 1968. He has exhibited his work in New Zealand and overseas. He has received several awards for his work.



Photographs from Te Rawhiti
each 410 x 505mm
photographs Fiona Clark



Ka Tuturu te Whenua 1983
acrylic on canvas
1980 x 1625mm
photograph Fiona Clark

JOHN HURRELL

Born in the United Kingdom in 1950. Arrived in Christchurch, New Zealand in 1952. Studied Fine Arts and Arts at the University of Canterbury, Christchurch, where he now lives.

Artist in residence at Otago Polytechnic, Dunedin, New Zealand, 1988.

Recent solo exhibitions:

Louise Beale Gallery, Wellington, New Zealand 1984.

James Paul Gallery, Christchurch 1986.

Artspace, Auckland, New Zealand 1987.

Louise Beale Gallery, Wellington 1987.

Artspace, Auckland 1988.

Recent group exhibitions:

The Grid, Auckland City Art Gallery and national tour 1983.

Chance and Change, Auckland City Art Gallery 1985.

Limited Sedition, New Zealand Artists in Perth, Australia 1987.

Drawing Analogies, Wellington City Art Gallery 1988.

Monsters from the Id, City Limits Cafe, Wellington 1988.

Kranke Frau: Dame mit Hut (Read & Black) 1986

acrylic on maps
2300 x 2300mm
collection of the artist

Frauenbildnis (Read & Black) 1986

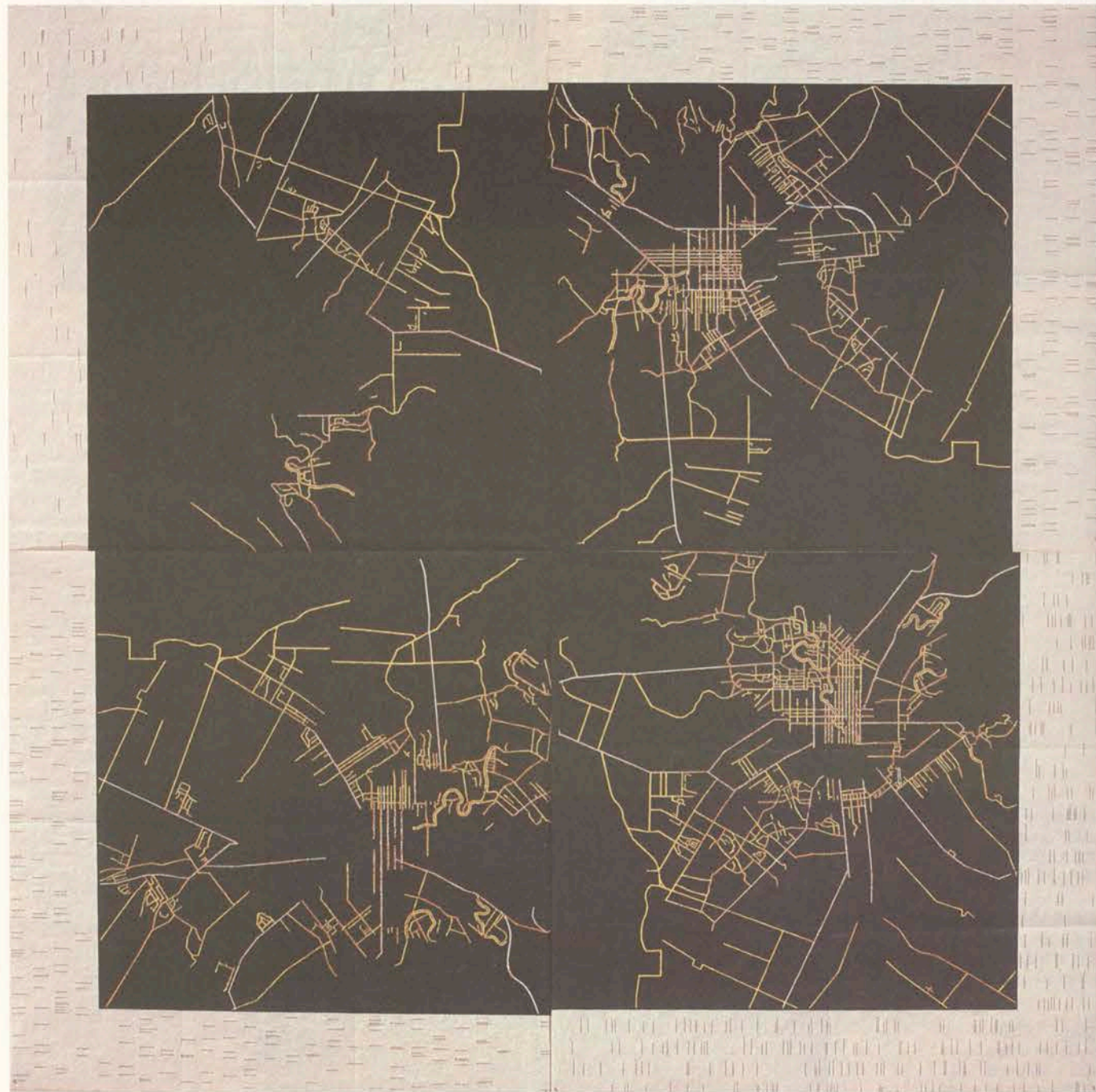
acrylic on maps
2300 x 2300mm
collection of the artist.

Spray 1988

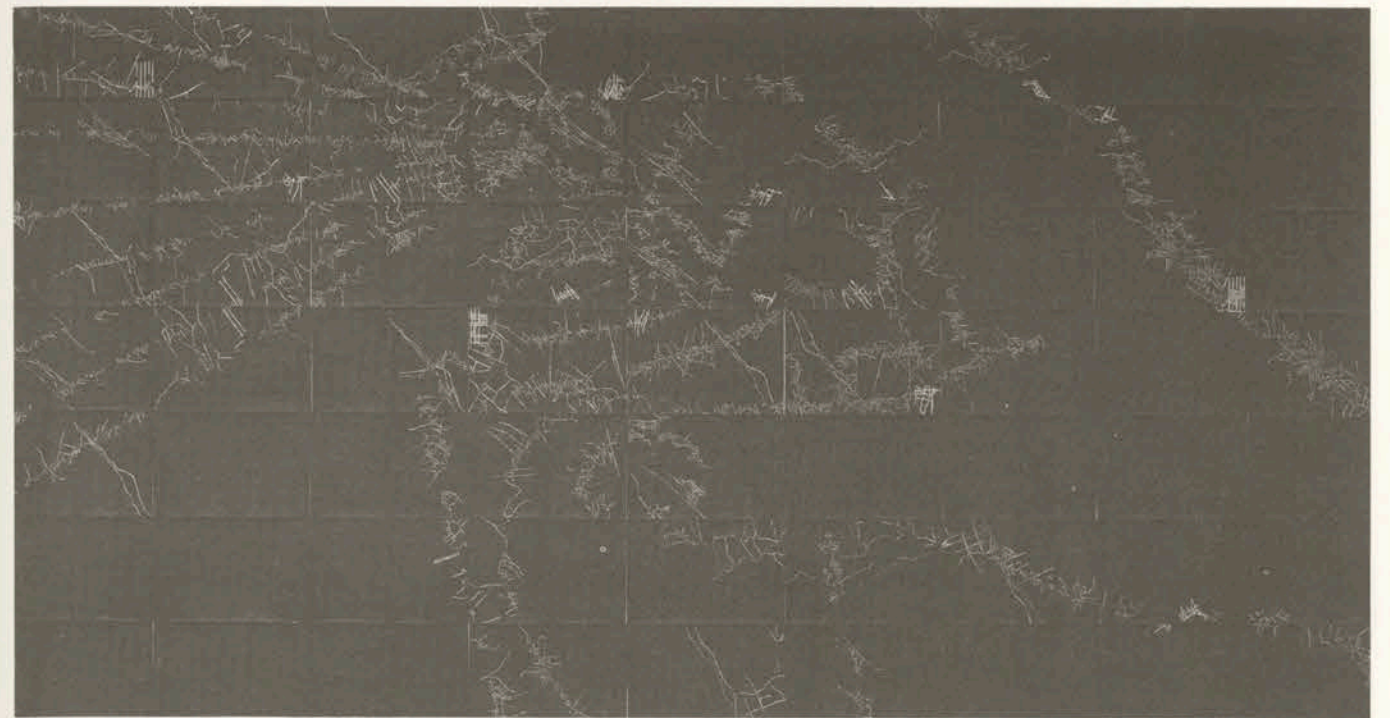
acrylic on maps
2400 x 4410mm
collection of the artist

Greymouth 1988

acrylic on maps
2400 x 3600mm
collection of the artist



Kranke Frau: Dame mit Hut (Read & Black) 1986
 acrylic on maps
 2300 x 2300mm
 photograph Fiona Clark



Spray 1988
 acrylic on maps
 2240 x 4410mm
 photograph Fiona Clark

TOM KREISLER

Born in Argentina in 1938. Arrived in New Zealand in 1952. Studied Fine Arts at the University of Canterbury, Christchurch, New Zealand. Now lives in New Plymouth where he teaches art.

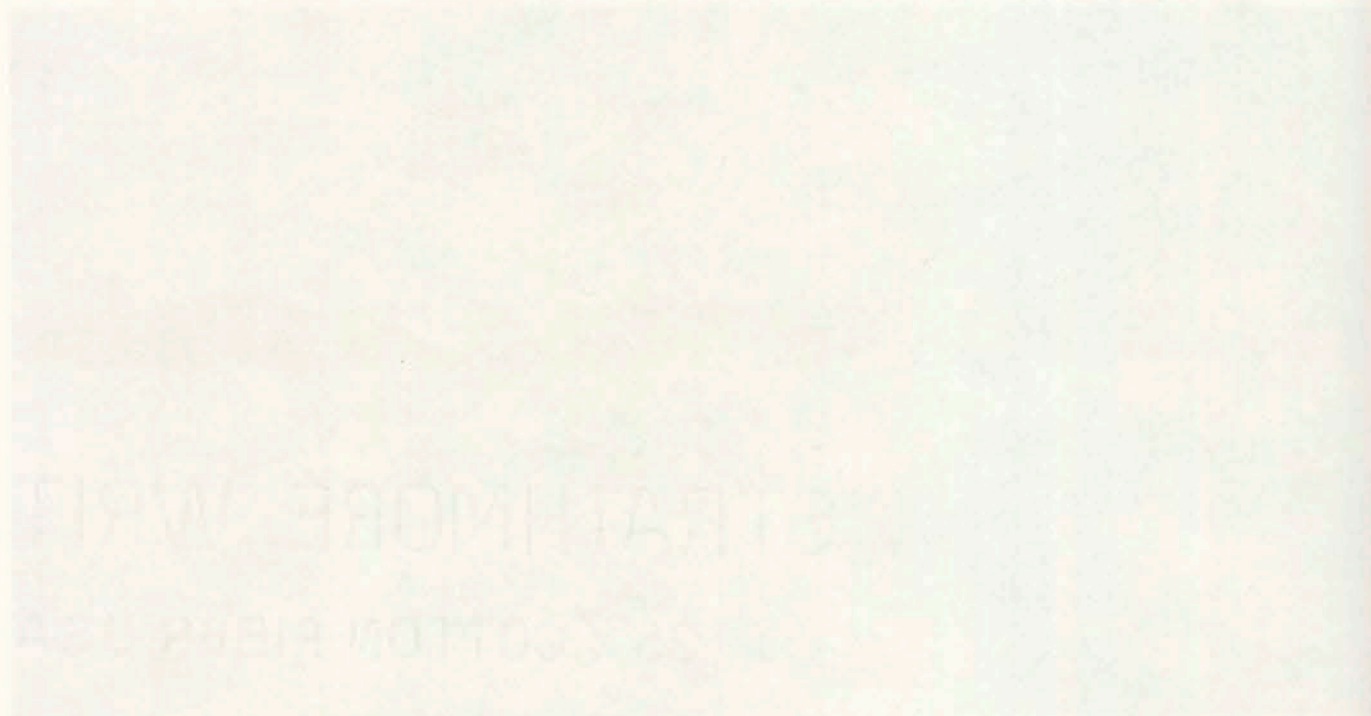
Recent solo exhibitions:

Not a Dog Show, Govett-Brewster Art Gallery, New Plymouth, New Zealand and Wellington City Art Gallery 1986.

Brooker Gallery, Wellington, New Zealand 1988.

Recent group exhibitions:

Taranaki Flags and Banners, Govett-Brewster Art Gallery, New Plymouth 1987.



Two Esoteric Low Pressure Systems 1983

acrylic and dyes on canvas
1275 x 1575mm
collection of Paul Hartigan

Night Weather 1984

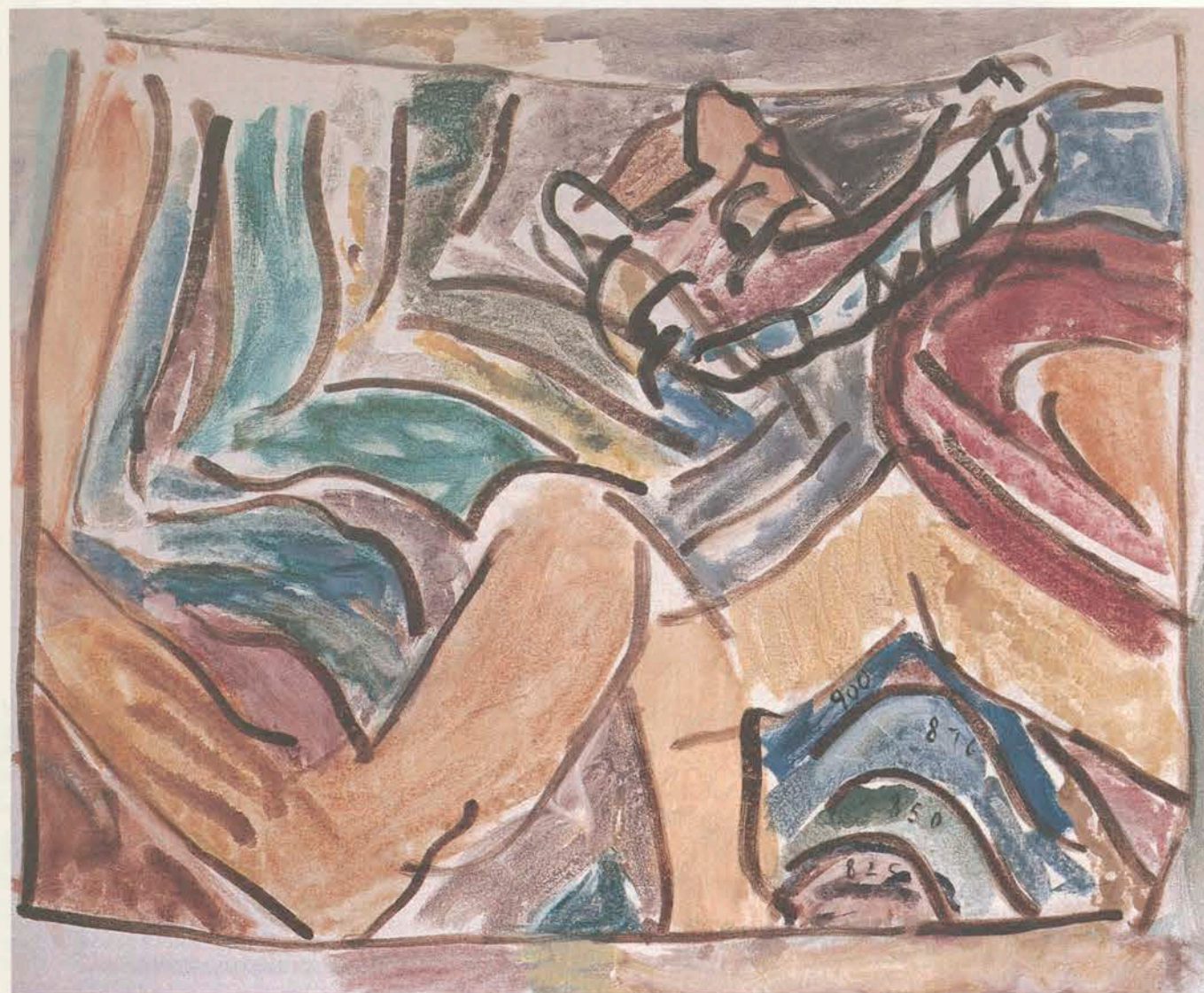
acrylic and dyes on canvas
1270 x 1050mm
collection of the Govett-Brewster Art Gallery

The Map that Smirks 1988

acrylic on canvas
1150 x 1280mm
collection of the artist

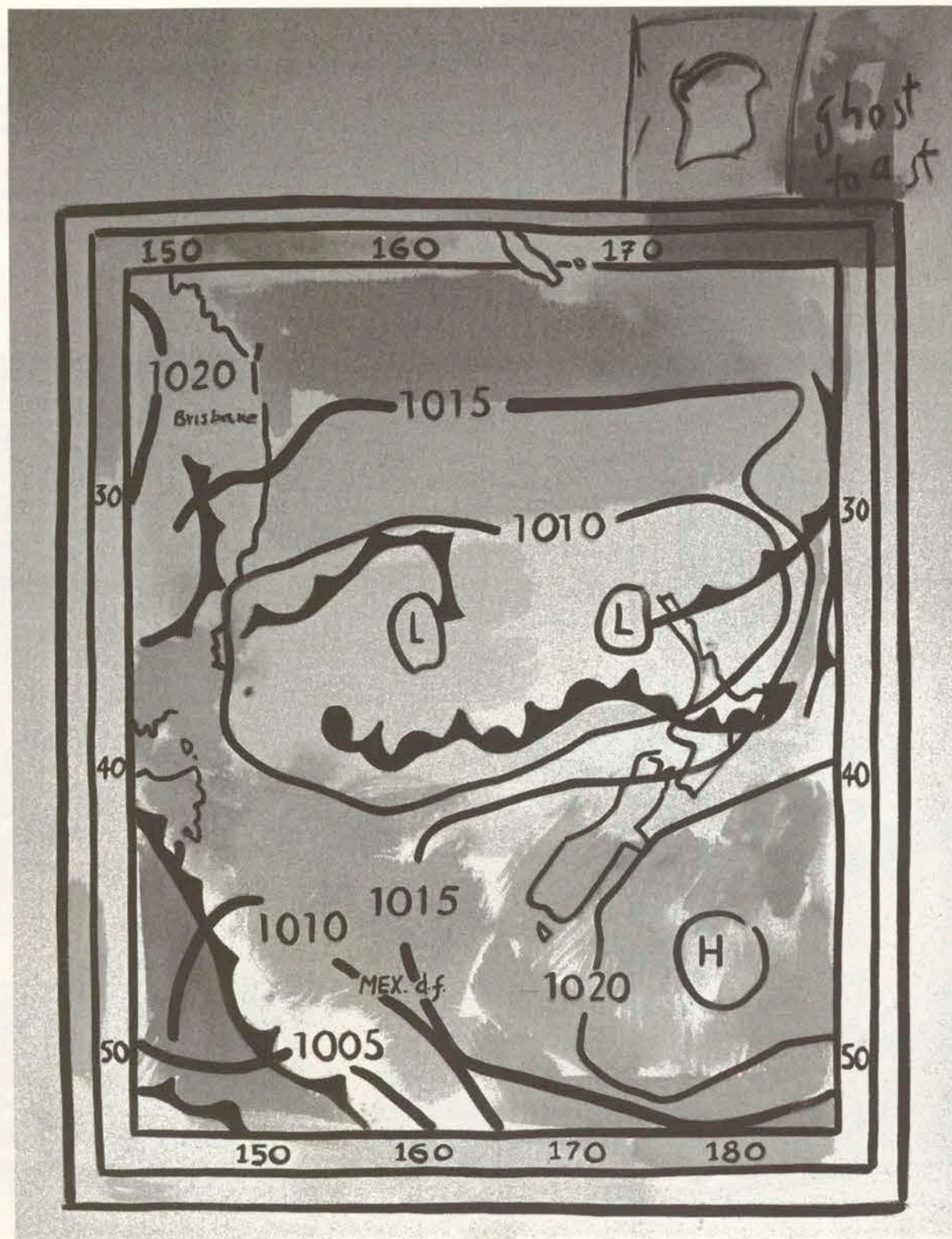
Mostly Moist on the West Coast 1988

acrylic on canvas
1350 x 1150mm
collection of the artist



The Map that Smirks 1988

acrylic on canvas
1150 x 1280mm
photograph Fiona Clark



Two Esoteric Low Pressure Systems 1983
 acrylic and dyes on canvas
 1275 x 1575mm
 photograph Fiona Clark

RALPH PAINE

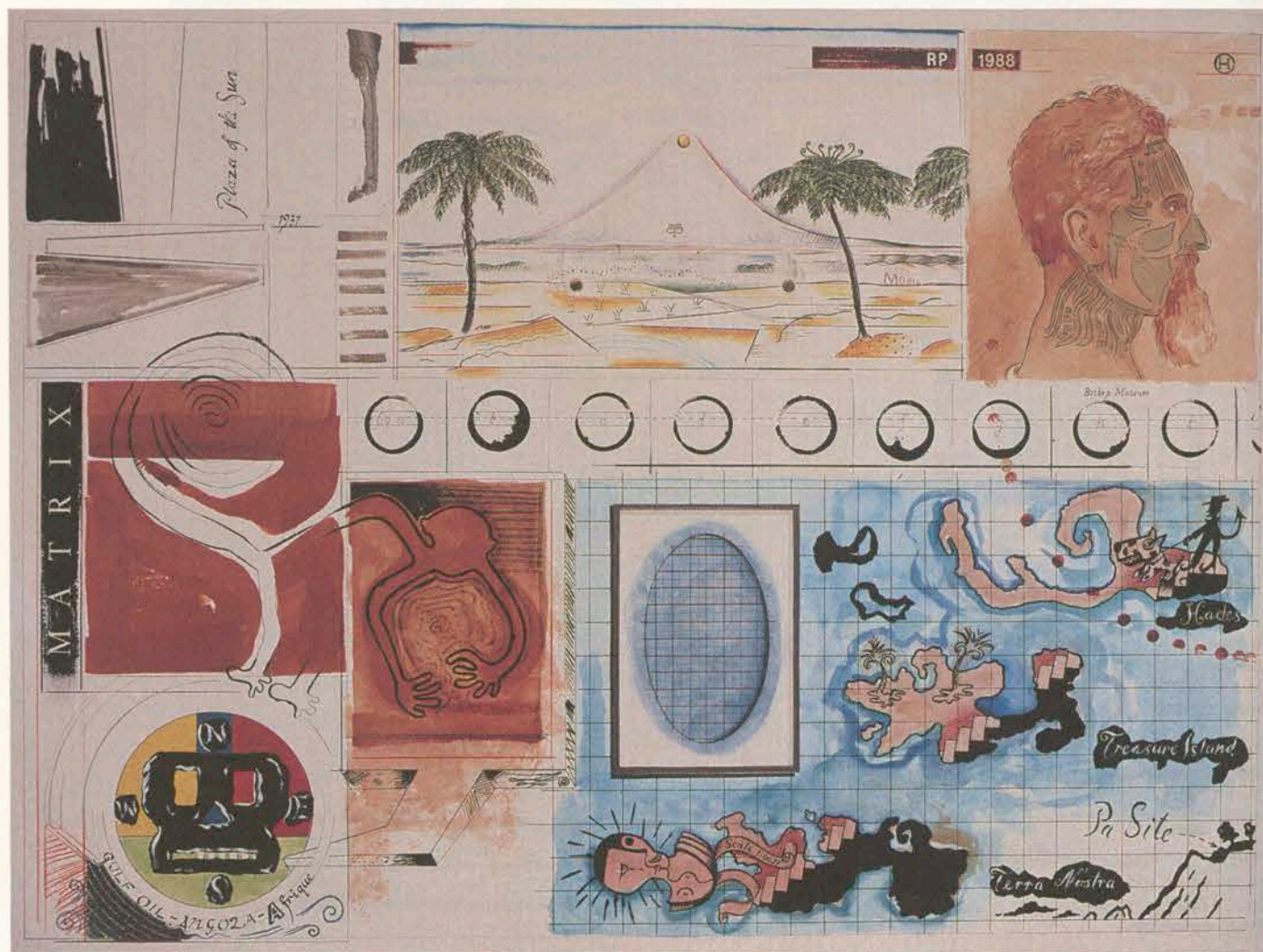
Born in Auckland, New Zealand in 1957.
 Studied art at Auckland Technical Institute; now lives in Auckland.
 Recent solo exhibitions:
 Denis Cohn Gallery, Auckland 1981.
 Artspace, Auckland 1987.
 Cupboard Space, Wellington, New Zealand 1988.
 Recent group exhibitions:
 The Word, Bishop Suter Art Gallery, Nelson, New Zealand 1986.
 The Self, Bishop Suter Art Gallery, Nelson 1986.
 Sex and Sign, Artspace, Auckland and the Govett-Brewster Art Gallery, New Plymouth, New Zealand and national tour 1987.

Vues de l'Histoire et d l'Espace 1981
 gouache and indian ink on paper
 625 x 475mm
 private collection

The Conversation 1982-83
 gouache and indian ink on paper
 625 x 475mm
 private collection

Living off the land 1980-81
 gouache and indian ink on paper
 625 x 475mm
 private collection

Matrix, Reference, Index 1988
 gouache, ink, coloured pencil, pencil, conte crayon, collage
 3 x (626 x 475mm)
 private collection



Matrix, Reference, Index 1988 (detail)
 gouache, ink, coloured pencil, conte crayon, collage
 photograph Fiona Clark



Matrix, Reference, Index 1988 (detail)
 gouache, ink, coloured pencil, conte crayon, collage
 photograph Fiona Clark

DENYS WATKINS

Born in Wellington, New Zealand in 1945. Studied art at Wellington Polytechnic, Wellington, New Zealand and the Royal College in London. Lived in California in 1973. Artist in residence at Canberra School of Fine Art, Australia in 1983. Now lives in Auckland where he is senior lecturer in Fine Arts at the University of Auckland.

Recent solo exhibitions:

Denys Watkins: Printed Images, National Art Gallery, Wellington, New Zealand and national tour 1983.

Sue Crockford Gallery, Auckland 1985.

Germans van Eck Gallery, New York, USA 1985.

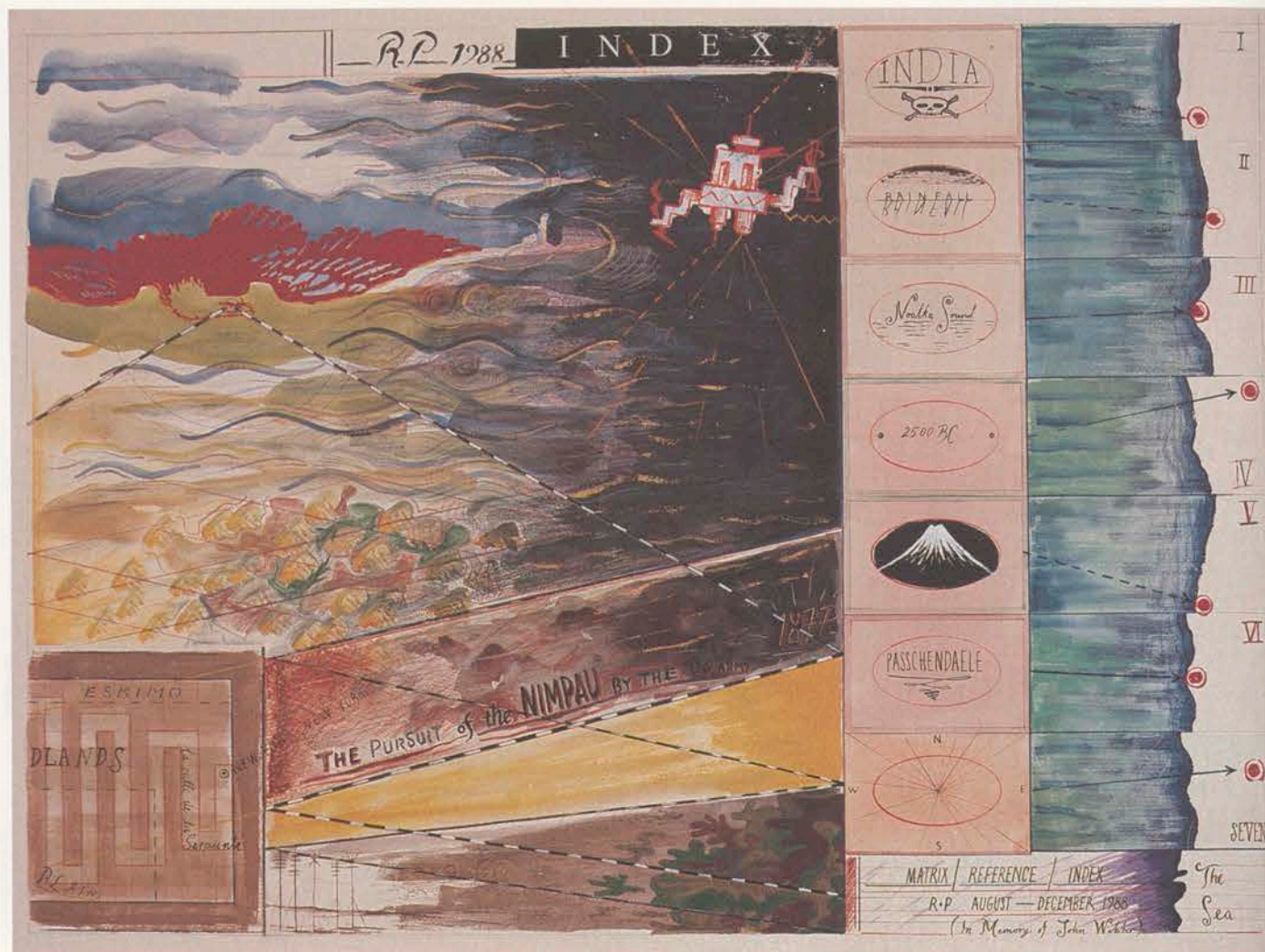
Sue Crockford Gallery, Auckland 1988.

Recent group exhibitions:

New Image, Auckland City Art Gallery and national tour 1983.

Eighth British Print Biennale, United Kingdom—invited artist 1984.

Content/Context: A Survey of Recent New Zealand Art, National Art Gallery, Wellington 1986.



Matrix, Reference, Index 1988 (detail)
gouache, ink, coloured pencil, conte crayon, collage
photograph Fiona Clark

Star Map

charcoal and acrylic, canvas, mixed media

2133 x 1879 x 1422mm assembled

collection Auckland City Art Gallery

This work will only be exhibited at the Govett-Brewster Art Gallery and the Auckland City Art Gallery.



Star Map
 charcoal and acrylic, canvas, mixed media
 2133 x 1879 x 1422mm
 photograph courtesy Auckland City Art Gallery

RUTH WATSON

Born in Darfield, Canterbury, New Zealand in 1962.
 Studied Fine Arts at the University of Canterbury; now lives in Wellington, New Zealand.

Recent solo exhibitions:
 James Paul Gallery, Christchurch, New Zealand 1987.
 Southern Cross Gallery, Wellington, New Zealand 1987.
 Artspace, Auckland, New Zealand 1988.

Recent group exhibitions:
 Drawing Analogies, Wellington City Art Gallery 1987.
 Exhibits, National Art Gallery, Wellington and Artspace, Auckland 1988.

Map of the World 1987

Photocopy, resin, pastel on tissue and gauze
 2600 x 2600mm
 collection of the artist

The Unfolding of the Mana of the Ancestors

Wiremu Wi Hangi

Jeff Sissons and Pat Hohepa, from *The Puriri Trees are Laughing: A Political History of Nga Puhi in the Inland Bay of Islands*, Journal of the Polynesian Society, 1989.

Sketch of the Middle Island of New Zealand reduced from the original Maori sketch made for Mr McHalswell, November 1841

ink and wash on paper

1422 x 1118mm

collection of the Alexander Turnbull Library

Wanganui River Map, compiled for the Wanganui River Trust by John T. Stewart 1903

colour lithographic print

790 x 540mm

collection of the Wanganui Museum

Plan of Grants of Land to Henry Williams 1857

ink on paper on linen

970 x 720mm

collection of the Department of Survey and Land Information

NZMS 260 PO5 (map of Kaikohe)

980 x 690mm

Department of Survey and Land Information

NZMS 261 PO5 (map of Kaikohe)

980 x 690 mm

Department of Survey and Land Information

Aerial Map of Pouerua

black and white photograph

1150 x 1130mm

Department of Anthropology, University of Auckland

**Wiremu Wi Hongi
The Unfolding of the Mana of the Ancestors**

1. Ka moe a Rāhiri i a Ahuaiti, i a Ahuaiti o Ngāi Tahu. Ka hapū a Ahuaiti i a Rāhiri, ka haere a Rāhiri ki ana mahi. Ka mea iho ki a Ahuaiti, "Ki te tae iho o autāne i muri i au, ko ēnei roi kua hoatu e au ma rāua. Me hoatu e koe. Ko ēnei kua wehea nei e ahau ki tētahi taha, kua e hoatu". Te taenga mai o ngā autāne o Ahuaiti i muri i a Rāhiri, hoatu ana e Ahuaiti ngā roi i mea iho raka Rāhiri kua e hoatu. Ka hoki hoki mai a Rāhiri, tae mai, ka kite a Rāhiri kīhai i whakaritea e Ahuaiti tana kōrero mo ngā roi. Whakarērea hapūtia iho ana e Rāhiri a Ahuaiti. Koia te whakapepeha nei: ko ngā roi whakapōpō ure a Ahuaiti.

2. Ka whakamamae a Ahuaiti i tana whānautanga. Kāore ōna hoa ko ia anake. Heoi anō tōna hoa, ko Āniwaniwa, he uenuku. Ka whānau, ka huaina tōna ingoa, ko taua Āniwa, arā, ko Uenuku. Koia taua ingoa meatinga nei ko Uenuku-kūare, ko te take, kāore ōna mātua hei ako i a ia ki ngā karakia.

3. Ka nui ake a Uenuku, ka pātai ki tōna whaea, "Kei hea tōku matua?" Ka kiia atu e Ahuaiti, "Kei Hokianga tōna kāinga, kei Whiria". He pā tēnei. Ka mea a Uenuku me haere ia kia kite i tana matua. Ka mea atu ia ki tōna whaea, "He aha te tohu e mōhio ai ahau ki tōku matua ana tae atu ahau ki reira?". Na, ka mea atu te whaea, "E tomo koe ki te tomokanga tuatahi o te pā. Haere tonu ki te tomokanga tuarua. Kei waenganui te nohoanga o Rāhiri, o tō matua."

4. Ka haere a Uenuku, tae atu. Ka tomo i te kūaha tuatahi. Ka kite ngā iwi, ka peia mai ia. Kāhore ia i whakarongo. Tika tonu tomo atu i te kūaha tuarua. Ka peia mai anō ia e te kaitiaki, kīhai ia i whakarongo, haere tonu. Na, no konei ka kite ia i te nohoanga o tana matua. Kāhore a Rāhiri i reira. Tika tonu atu a Uenuku, ka nohoia te nohoanga o tana matua.

5. Kātahi ka tino kino te iwi nei. Timata tonu te iwi ra ki te hopu i a Uenuku kia patua. Ka puta mai tana matua, a Rāhiri, arā, ka whakamāramatia atu e te iwi nei ki a Rāhiri, "Kua nohoia tō nohoanga e tētahi tamaiti". Ka haere Rāhiri ki te pātai i te tamaiti nei. "I anga mai koe i hea?" Ka whakautua mai e Uenuku, "I haere mai ahau i te rāwhiti." Mōhio tonu atu a Rāhiri ko tana tamaiti tēnei. Ka ki atu a Rāhiri ki te iwi, ko tana tamaiti tēnei.

6. No konei, ka mōhio a Uenuku ki tōna matua, me tōna teina hoki, me Kaharau. No konei ka tono a Uenuku ki tana matua kia ākona ia ki ngā karakia. Ka ākona e Rāhiri ka mōhio hoki ki ngā karakia. No te mōhiotanga o Uenuku ki ngā karakia, ka hoki mai a Uenuku ki konei, i tana whaea nei. I muri, ka noho a Ahuaiti rāua ko tana tamaiti, ko Uenuku, ki Pouerua, Pākaraka, ki te whare o ana tūpuna, o Tāhuhunui-o-rangi. Ko te whakamāramatanga o tēnei ingoa, Pouerua, e rua ngā poutokomanawa o te whare o Tāhuhunui-o-rangi. Koia i kiia ai ko Pouerua.

7. No konā, no Pouerua, ka moe a Uenuku i tana wahine, i a Kareariki. Te tohu o tērā wahine, ko tētahi kauri, he taniwha kei roto i tētahi takiwā o te ngāwhā kaukau, arā, e kiia ana ko ngā mōkaikai a Kareariki.

1. Rāhiri married Ahuaiti, Ahuaiti of Ngāi Tahu. When Ahuaiti was pregnant by Rāhiri, Rāhiri went to his (place of) work. (Before going) he said to Ahuaiti, "If your brothers-in-law (i.e. Rāhiri's brothers) arrive after I've gone, these are the fernroot I've reserved for them both. You give them. Don't give these I have put aside". When the brothers-in-law arrived after Rāhiri had gone, Ahuaiti gave them the fernroots that Rāhiri told her not to give. And so, when Rāhiri came back, he saw, on his arrival, that Ahuaiti had not followed his instructions concerning the fernroot. Ahuaiti was abandoned immediately, pregnant, by Rāhiri. That is the origin of this saying: the penis-courting fernroot of Ahuaiti.

2. The birth-pangs of Ahuaiti began. She had no companions, she was by herself. Her only friend was Āniwaniwa a rainbow (Uenuku). When the child was born his name was given after that rainbow, that is, Uenuku. That is the origin of that name, Uenuku-kūare, or Uenuku-the-ignorant. The reason was, he had no father to teach him incantations.

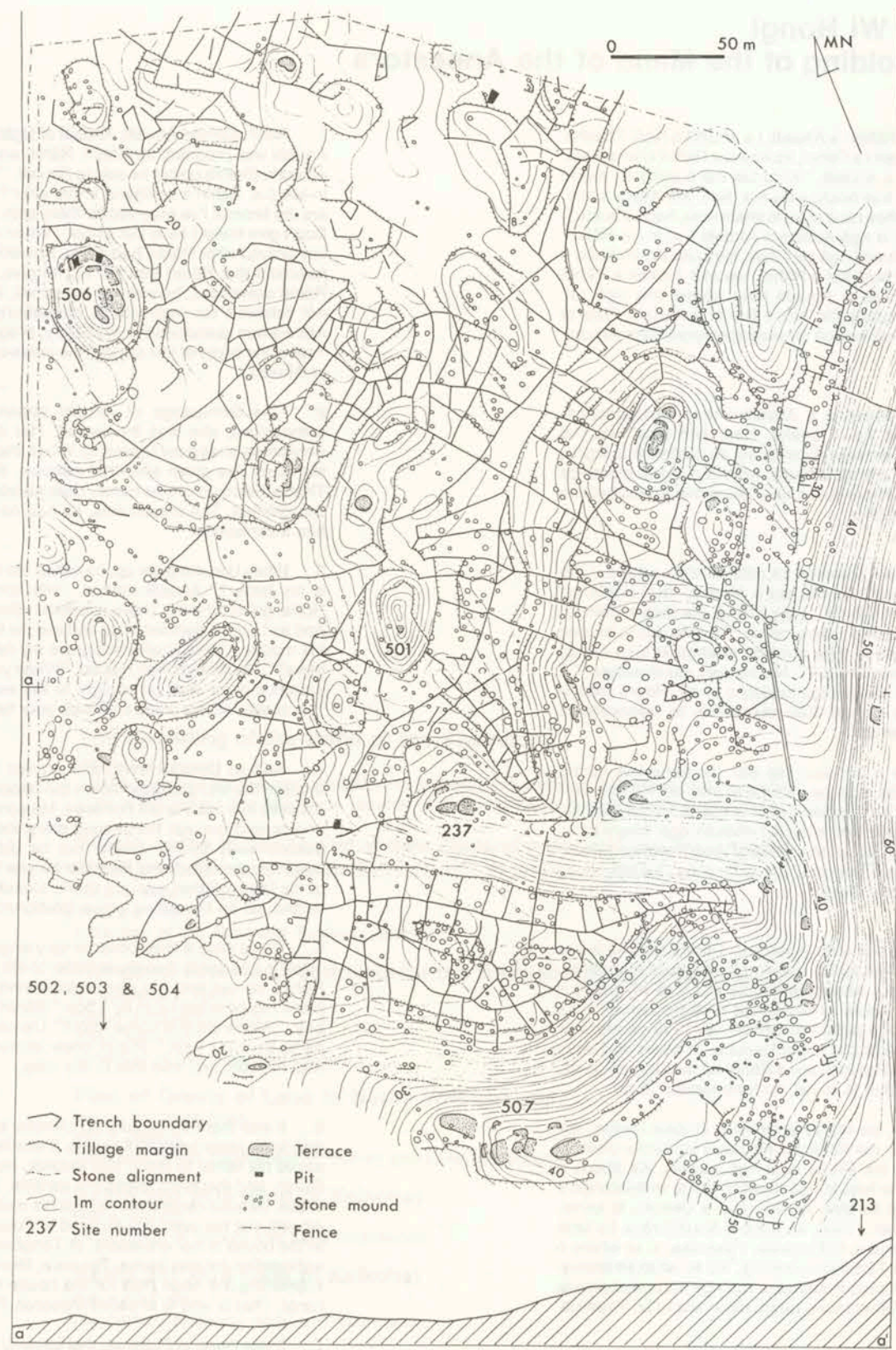
3. When Uenuku grew up, he asked his mother, "Where is my father?" Ahuaiti replied, "His home village is in Hokianga, at Whiria". This is a fortified village (at IPākanae). And so Uenuku decided to go and see his father. He asked his mother, "How shall I recognise my father when I get there?" The mother then replied, "When you enter the first entrance of the fort, go straight to the second entrance. The special sitting place of Rāhiri, your father, is within."

4. And so Uenuku went, and arrived there. He went through the first gateway. When the people saw him they ushered him out. He did not obey. He continued through, and passed through the second entrance. He was again pushed away by the sentry, but he did not obey and continued through. It was here that he saw the resting place of his father. Rāhiri was not there. Uenuku went directly to and sat on the sitting place (platform?) of his father.

5. These people then became very angry and began to close in and catch Uenuku in order to kill him. His father, Rāhiri, arrived and the people explained, "Your resting place has been sat upon by a boy." Rāhiri questioned this boy, "Where did you come from?" Uenuku answered, "I came from the east." Rāhiri knew immediately that this was his son, and told this to his tribe.

6. It was that this introduced Uenuku to his father and also to his junior brother, Kaharau. It was here that Uenuku asked his father to teach him karakia. He was taught by Rāhiri, and therefore learnt the karakia. When he learnt these, Uenuku came back here to his mother. Afterwards Ahuaiti and her son Uenuku lived at Pouerua, Pākaraka, in the house of her ancestors, of Tāhuhunui-o-rangi. The explanation for this name, Pouerua, there are two posts supporting the ridge pole for the house of Tāhuhunui-o-rangi. That is why it is called Pouerua (Two posts).

7. It was there, at Pouerua, that Uenuku married his wife Kareariki. The sign of that woman was a certain kauri - a taniwha in a certain area of the hot bathing springs (Ngāwhā Springs), hence, they (the springs) are called the pets of Kareariki.



Archaeological Map of Pouerua (detail) (not in exhibition)
Janet Leatherby and Peter Morgan
3000 x 3000mm

8. Ka whānau ā rāua tamariki; ko Uewhati, ko Maikuku, ko Hauhauā, ko Tāmure, ko Ruakiwhiria. I huaina ai e Uenuku ēnei ingoa—ā Maikuku, a Tāmure, a Ruakiwhiria—mo te matenga o tana tupuna o Te Hakiro ki te waha o Whāngārei. Kitea rawatia iho i roto o te ika, he taniwha, he tāmure. Ka mau te ika ra, ka pēhia te puku kia ruaki. Ka puta mai te ringaringa e whiri ana. Ka kitea ngā maikuku, ka mōhiotia ko ngā maikuku o Te Hakiro. Koia na te tikanga o ngā ingoa e toru—o Maikuku, Tāmure, Ruakiwhiria.

9. Ka nui a Uewhati, ka hoki ki te taha ki tana tupuna tāne ki Hokianga. Ko te kāinga i noho ai ia, ko Pākanae. Ka nui a Maikuku, ka whakatapua, ka ākona ki ngā haka māori, ki te pūkana, ā, he wahine ātaahua hoki. I runga i te nui o tana tapu, ka noho ia ki roto i tētahi ana, i Ruarangi, arā, kei Waitangi tēnei ana. Koia e kiia nei ko Te Ana o Maikuku, nōna e noho ana ki konā.

10. Ka tae ōna rongo ki Taratara, kei Whangaroa tēnei wāhi. Ka rongo tētahi tangata, ko Hua tōna ingoa. Ka haere ake a Hua ma te moana ake tōna huarahi. Ka uru mai ki roto i te Wahapū o Tokerau. Ka whakaaro a Hua me pēhea e kitea ai e ia te wahine rongo nui nei, a Maikuku, arā, Te Ana o Maikuku. Ka tata mai ki uta ka rongona e ia te tangi a ngā taniwha i roto i te wai. Ka whakatakina haeretia e ia, tae noā ki roto o te ana. No konā, kātahi anō ka kitea e ia a Maikuku.

11. Ka kī atu a Hua ki a Maikuku, "Na ō rongo ahu i tae mai ai, i haere mai ahu ki a koe hei wahine māku". Ka kī atu a Maikuku, "I te mea kua noa ahu i a koe, kua rite tēnei ana ki tētahi rua te kino." Ka whakautua e Hua, "E pa ana e anganui ana ki te rā". Ka nuku ake a rāua ki Ruarangi, he whare. Tōna whakamāoritanga he rangi e rua. No konā ka whānau tā rāua tamaiti tuatahi, ka huaina tōna ingoa, ko Te Rā. Ko te kōrero a Hua ki a Maikuku, "E pai ana e anganui ana ki te rā."

12. I muri ka whānau, arā, ka nuku mai noho rawa mai i Pouerua. Ka whānau ā rāua tamariki katoa i reira. Ka huaina te pōtiki o ngā tamariki a Hua rāua ko Maikuku, ko Ruakino. Ko te kupu a Maikuku ki a Hua, "Anō tēnei ana ki tētahi rua te kino." Ko ā rāua tamariki ēnei: ko Te Rā, ko Rangihēketini, ko Kaiangaanga, ko Torongāre, ko Ruangaio, ko Kao, ko Ruakino.

13. Ka nui a Torongāre, ka moea e ia tana matua, a Hauhauā. Ka riri a Maikuku rāua ko Hua. Kāore i whakaae i runga i tō rāua kino. Titiro atu a Hauhauā rāua ko Torongāre ki tērā taha, arā, ki Hokianga, ki a Rāhiri, ki a Uewhati hoki. Ka haere rāua, noho rawa atu i Whiria.

14. I a rāua e noho ana i reira mo tētahi (wā) roa, ka whakaaro rāua ki te hoki mai. I runga i tō rāua mōhio e kino ana ngā kaumātua i mahue iho nei, na reira, ka kore e taea te hoki mai. I muri o tēnā, ka ngangana tonu ō rāua whakaaro ki te hoki mai. I tēnā wā e hapū ana te wahine. Ka whānau he tamaiti, ka huaina te ingoa ko Te Nganganatanga-ō-rāua-whakaaro-ki-te-hoki-mai, arā, ko Tamangana.

8. Their children (the children of Uenuku and Kareariki) were born; Uewhati (female), Maikuku (female), Hauhauā (male), Tāmure (male) and Ruakiwhiria (female). The reason Uenuku gave these names — Maikuku, Tāmure, Ruakiwhiria — was because of the death of his ancestor, Te Hakiro, at the mouth of Whāngārei (harbour). He was finally found inside the fish which was a *taniwha*, a giant snapper. When that fish was caught its stomach was squeezed to make it vomit. The (Hakiro's) hand emerged, all twisted. The fingernails were seen and were recognised as the nails of Te Hakiro. Thus the reason for the three names of Maikuku (fingernails), Tāmure (snapper) and Ruakiwhiria (vomit-twisted).

9. When Uewhati grew up she went back to her grandfather's side (i.e. to Rāhiri's) to Hokianga. The village she lived at was Pākanae. When Maikuku grew up she was made *tapu*, taught posture dances, facial contortions—she was a beautiful woman. Because of her great *tapu* she lived inside a certain cave at Ruarangi, and this cave is at Waitangi. That is why it is called Te Ana O Maikuku (The Cave of Maikuku), because she lived there.

10. Her fame reached Taratara, this place (a *pā*) is at Whangaroa. A man called Hua heard. He came south by way of the sea. He entered Te Wahapū o Tokerau (Northern Inlet). Hua wondered how he was to find this renowned woman, Maikuku, that is, the cave of Maikuku. When he came close to shore he heard the wailing of the *taniwha* in the water. He gradually tracked this right to the interior of the cave. Only then did he find Maikuku.

11. Hua said to Maikuku, "It was your fame which made me come here, I came to you, for you to be my wife". Maikuku replied, "Because you have made me *noa* this cave is ugly, like a storage pit". Hua replied to this, "It is fine, it faces the sun". The two moved up to Ruarangi which was a house. Its meaning is the two skies: (sky and sea at the horizon). There, their first child (a male) was born, and was called Te Rā (the sun). It was Hua's remarks to Maikuku, "It is fine, it faces the sun."

12. After the birth they moved and finally settled at Pouerua. All their children were born there. The youngest of the children of Hua and Maikuku was named Ruakino because of the words of Maikuku to Hua, "This cave is ugly, like a storage pit." These are their children (the children of Hua and Maikuku): Te Rā, Rangihēketini, Kaiangaanga, Torongāre, Ruangaio, Kao (nō issue), Ruakino.

13. Torongāre matured. She married her (classifactory) father, Hauhauā. Maikuku and Hua were angered. Because of their opposition and anger they would not agree (to the union). Hauhauā, together with Torongāre looked at that other (genealogical and geographical) side to Hokianga, to Rāhiri, to Uewhati also. They went, finally staying at Whiria.

14. After dwelling there for a long time they thought of coming back here. Because they knew of the opposition and anger of the elders left here, they then could not really come here. After that their thoughts still yearned to return. At that time the wife was pregnant. When born, the child was called "the-yearning-of-their-thoughts-to-return", that is, Tamangana (the Yearning Son).

23. Na, i a rātou e noho ana i Pouerua, ka tae atu te ngākau a Ngāti Manu, arā, a Korora rāua ko Te Huru kia rapua e Hua he utu mo tō rāua mate ki tētahi iwi no Hokianga. Ka whakaaetia e Hua, e toru tau i takā ai e Hua tana taua riri. Ka haere mai, ka tuakina mai te rākau i reira hei waka. Ka tae mai ki tētahi wāhi. Ka kai, ka tuhaina kinotia mai ngā kai. Koia tēnei ingoa, Tuhakino.

24. Ka tōia te waka nei me te hauhou haere. Te ingoa-o te waka nei, ko Te Atua-rere-mai-tāwhiti. No te taenga ki tētahi wāhi, ka tira te waka. Koia tēnei ingoa, Te Tira. Ka tae ki tētahi wāhi, ka wāwāhia ngā hoe i reira. Koia a Rākauwāhia. Ka tae he wāhi ka whatiwhatia mai he neke mo te waka. Koia Te Whatiwhatianga. Haere i reira, ka tae ki Te Awa o Taheke. Ka haere i runga o te waka. Ka tae ki tētahi wāhi, ko Motukōtuku te ingoa. Ka whawhai i reira ki te iwi na rātou te ngākau. Ka mate, ka ea te mate o Ngāti Manu. Ka tae a Huru rāua ko Korora, ka tukua tēnei whenua a Ōpango ki (a) Hua. Ka hoki a Hua, ka noho i Pouerua.

25. Na, i muri o tēnā, ka nuku mai a Hua rāua ko Maikuku me tana whānua, noho rawa mai i Pārahirahi, Ka huaina te ingoa o tana pā, ko Te Pā-o-Hua. Kei runga ake o Te Rākau-tāo tēnei pā.

(The narrative now returns to Rāhiri, and his second wife, Whakaruru):

26. Ka moe a Rāhiri i a Whakaruru. Ka hapū a Whakaruru. I pau ngā tohunga katoa ki te whakawhānau. Kāhore i whānau. Ka hopu a Whakaruru i te rau o te kahakaha. Tahī anō ia ka whānau. Puta rawa mai te tamaiti, kua tata kē te mate. Tōna reo, kua kotiti kē te manawa. No reira, ka huaina tōna ingoa ki te rau o te kahakaha ra, arā, ko Kaharau-manawa-kotiti.

27. Ka tohia ia e tōna matua ki te tohi a karaka-whatī. E whā ngā rā o te tamaiti ki waho, ka marere te paku o te kotinga o te pito, ka tohia te tamaiti nei ki te tohi a karaka-whatī. He mea kia toa ai ia ki ngā pakanga me ētahi atu mahi. Ko te tohi tēnei:

Taku tama
I tohia ki te hutu
Ki te ake
Kia riri
Kia ngunguha me te ngau-a-hau
Karo patu ki te tai mo Tū
Karo mape ki te tai mo Tū
Karo tai ki te tai mo Tū
Tohi tapu ki te wai o'karaka-whatī.

23. Now, while they were living at Pouerua, the war message of Ngāti Manu, but is of Korora and Te Huru, arrived, asking that Hua seek vengeance for their troubles with a certain *iwi* (people, tribe) of Hokianga. Hua agreed to this, and he spent three years preparing his war party. He came with his party (towards Kaikohe) cutting the trees there for a canoe. He reached a certain place, began eating and truculently spat out the food. Hence this name, Tuhakino (truculent spit).

24. They dragged this canoe, adzing it out as they went. The name of this canoe was Te Atua-rere-mai-tāwhiti (The god who sailed from afar). On reaching a certain place they put a mast on the canoe, and hence the name Te Tira. They reached another place and they began splitting paddles there, and hence the name, Rākau-wāhia. Reaching another place they broke off skids for the canoe, thus, Te Whatiwhatianga (the Breaking). They continued from there and reached the Taheke River. They went on the canoe. When they reached a place called Motukōtuku (Heron Island) they fought the tribe that the war message was about. When vanquished, the defeat of Ngāti Manu was avenged. Huru and Korora came to a decision to give this land, Ōpango, to Hua. Hua returned and lived at Pouerua.

25. Now, after that, Hua and Maikuku and their family moved, finally settling at Pārahirahi (Diminutive pā). This pā was then called Te Pā-o-Hua (hua's pā). This pā is just above (or south) of Te Rākau-tāo (near Kaikohe).

26. Rāhiri married Whakaruru. Whakaruru became pregnant. All the *tohunga* were used to induce birth but this did not occur. Whakaruru then tightly grasped the strand of the *kahakaha* (*Collosperrum hastatum*, an epiphyte plant) and only then was she able to give birth. By the time the male infant emerged he was close to dying. His voice indicated that the breath or heart was already straying, and so his name was given after the strand of *kahakaha*, that is, Kaharau-manawa-kotiti (Kahakaha strand-heart-stray).

27. He was dedicated by his father through the ritual of *karaka-whatī*. The child spent four days outside the womb before the dried navel cord fell off, then this child was dedicated with the *karaka-whatī* ritual. This was to make him successful in battles and other endeavours. This is the ritual [chant]:

My son
Dedicated with the *pohutukawa*
[*Metrosideros excelsa*, a tree]
Dedicated with the *ake*
[*Dodonaea viscosa*, a tree and a vine]
To be angry
To be fierce in battle
And to attack like the wind
Dodge clubs in the tides of war
of Tū [God of War]
Dodge projectiles in the tides
of war of Tū
Dodge the tides of warriors in the tides
of war on behalf of Tū
A sacred dedication with the
water of karaka-whatī.

28. Ka tupu tēnei tamaiti, ka tangata, ka mōhio hoki ia ki tōna tuakana, ki a Uenuku, i te taha o te wahine tuatahi a Rāhiri. Ka ākona hoki ia ki ngā karakia me te mau patu. No tēnei wā ka taka te whakaaro i a ia kia hangā e ia tētahi manu pākaukau māna. Ka oti, ka hangā te ingoa, ko Tūhoronuku. Ka whakaaro ia kia tukua mai e ia ki te tuawhenua ki te tai rāwhiti. He karakia anō tō te tukunga mai o tēnei manu. Ka tukua mai tana manu pākaukau kia rere i Whiria. Ka pau te taura here mai i tana manu pākaukau. Ka rere noa mai i te takiwā, ā, ka aru haere mai hoki ia i muri. Ka rere mai te manu na tatū rawa mai i Te Tuhuna. Ko te tūrangawaewae iwi o Ngāti Awa.

29. Tae mai a Kaharau, e takoto ana tana manu. Ka kite ia i te wahine, ko Kohine-mataroa. Ka moea e ia hei wahine māna. Ka hapū. Ka noho rāua ki tēnei pā ki Whakaruangangana. No konei ka whānau tana wahine, ka huaina te ingoa o tā rāua tamaiti ko Te Taura i herea mai ai tana manu pākaukau. He mea here ki te poho (puku) o te manu raka, arā, ko Taurapoho. No kōnei ka maakatia e Kaharau i te kōhatu. Ko te kōhatu nei kei te kāinga o Noki Tuauru i Pākinga.

30. Tērā tētahi mahi a Kaharau. Ko tōna pa, ko Kōpani-tehe, te ingoa, kei Pākanāe tēnei pā e tū ana. Ka haere atu te ope taua ki te whawhai ki a Kaharau. Ka eke te taua ki roto o te taiapa o te pā. Ka karanga ngā hokowhitu a Kaharau, "E Kaharau! tēnei ngā tamariki te parangia nei e te tai nei." Ka mea a Kaharau "Waiho, kia haere he tama kua oti te tohi, ki te tohi a karaka-whatī."

31. E toru wāhine a Kaharau, ko Houtaringa, ko Kaiāwhā ētahi. I te haerenga o tō rāua matua, o Rāhiri, ka ngaro atu i tēnei rohe. Ka whakātākina haere e rāua, e Kaharau rāua ko Uenuku. Kitea rawatia atu i ngā takiwā o runga. Ka huaina ētahi takiwā o reira; ko Te-Puna-a-Kaharau, me Te Huri o Uenuku.

32. Ka hoki mai a Kaharau ki roto i te rohe o Ngāi Tāhuhu, e toru ana wāhine, i reira katoa i tana roa i ngā takiwā o Whangaruru. He whakaaro nōna i tae mai ai ki tēnei taha, ki a Ngāi Tāhuhu, me ana wāhine, kia paiheretia ngā iwi o te wahine tuatahi, me te wahine tuarua a Rāhiri. I a ia i Whangaruru, ka hangā e ia tētahi whare mo ana wāhine. Ka haere a Kaharau ki te hī, ka mahue iho ana wāhine ki te whare i hangā nei e ia. Ka hī mai ia i waho, me tana whanga tonu mai anō ki ana wāhine kei ngaro. Koia tēnei ingoa, a Whangaruru.

33. I mate a Kaharau ki Whangaruru, i tanumia ki reira. Ka huaina te ingoa o te wāhi tapu, ko Te Paihere-a-Kaharau. Ā, koia hoki tēnei whakataukī: Koroki te manu i runga, e tama, kei Whangaruru au.

34. Ka moe a Taurapoho i a Ruakiwhiria o Ngāi Tāhuhu, tamāhine a Uenuku. Ka puta ki waho ko Māhia. Ka nui Māhia, ka hangā anō e ia tōna pā ki te taha o tō Taurapoho, ka huaina te ingoa, ko Pākinga.

28. This child grew up and when a man he came to know his senior brother, Uenuku, from the genealogical side of the first wife of Rāhiri. He was furthermore taught the various incantations and also to bear arms. It was at this time that the thought came to him to make a kite. When it was finished the name was given, Tūhoronuku (Land-Speeder). He planned to let it fly to the interior and to the east coast. There was a special incantation for the releasing of this kite. He let his kite begin its flight at Whiria. When the kite string holding his kite reached the end it was set free to fly in space, and he followed it. That kite flew onwards and landed at Te Tuhuna (near Kaikohe). This was the *tūrangawaewae* of the Ngāti Awa people.

29. When Kaharau arrived his kite was lying there. He saw the woman, Kohinemataroa, and cohabited with her as his wife. She became pregnant. They lived in this fortified village, Whakaruangangana. His wife gave birth here, and their child was given the name Te Taura (The String) which was tied onto his kite. This was tied to the *poho* (stomach) of that kite, and hence the child's name, Taurapoho (String stomach). It was because of this, that Kaharau left his mark on a rock. This rock is at the home of Noki Tuauru at Pākinga.

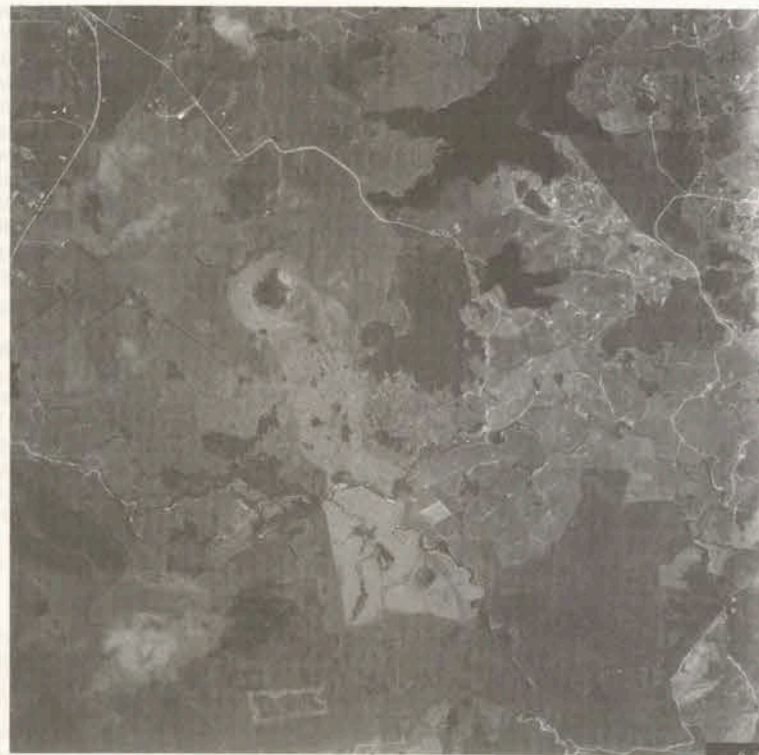
30. There is an account of one of the deeds of Kaharau. His pā was called Kōpani-tehe, this pā is situated at Pākanāe. A war party came to fight Kaharau. The war party climbed into the defences of the pā. The forces (or 20x7) of Kaharau called out to him, "Kaharau! Here and now the children are being slaughtered by this tide of warriors." Kaharau replied, "Leave it, a child comes who has been dedicated with the ritual of karaka-whatī."

31. Kaharau had three wives, Houtaringa and Kaiāwhā were the two others. When their father (father of Uenuku and Kaharau), Rāhiri, went on his travels, he disappeared from this district. He was traced by Kaharau and Uenuku and he was finally found in the upper (or southern) districts. Some (two) areas were named there; Te Puna-a-Kaharau (Kaharau's Spring) and Te Huri o Uenuku (Uenuku's Turn).

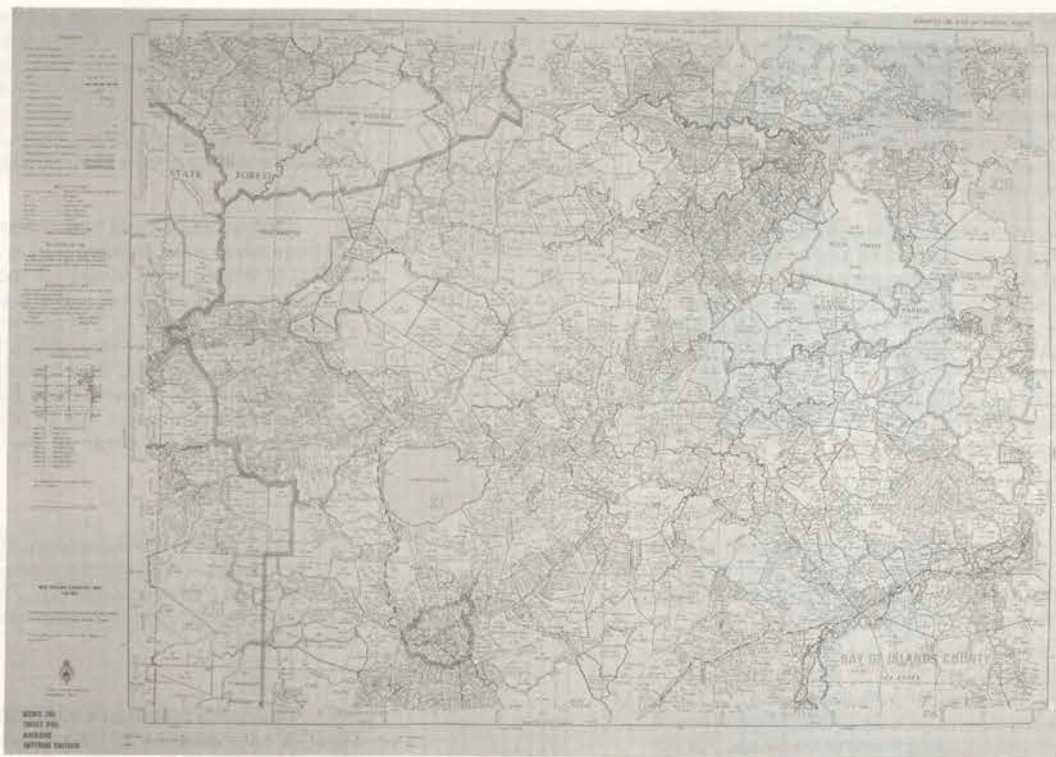
32. Kaharau came back to the district of Ngāi Tāhuhu, his three wives were all there during his long time in the district of Whangaruru. It was his thought to come here to this side, to Ngāi Tāhuhu, and to his wives, to peacefully unite the descendants of the first and second wives of Rāhiri. While he was in Whangaruru he built a house for his wives. When Kaharau went fishing he would leave his wives behind at the house he had built. While he fished out at sea he would watch out for his wives in case they vanished. This is the origin of the name Whangaruru (Watching shelter).

33. Kaharau died at Whangaruru and was buried there. The name given that sacred place was Te Paihere-a-Kaharau (The Peace of Kaharau). That is also when this saying originated: The bird sings above, O son, I am at Whangaruru.

34. Taurapoho (Kaharau's son) married Ruakiwhiria of Ngāi Tāhuhu, daughter of Uenuku, and Māhia was born. When Māhia grew up he built is pā (a few kilometres south-west of Kaikohe) on the side of Taurapoho's pā, and the name Pākinga was given.



Aerial map of Pouerua
 photograph Fiona Clark



NZMS 260 PO5 (map of Kaikohe)
 photograph Fiona Clark

NINETEENTH CENTURY ARTISTS AND THE MAP



NZMS 261 PO5 (map of Kaikohe)
 photograph Fiona Clark

JOHN BUCHANAN 1818-1898

Born in Scotland, Buchanan's early interest in botany developed during his apprenticeship as a pattern designer. He emigrated to New Zealand in 1849 and joined the staff of the Otago triangulation survey and later secured a position as botanist and draughtsman working under the important geologist, James Hector, in the Otago Geological Department. When Hector moved to Wellington to work on the New Zealand Geological Survey in 1865, Buchanan went with him.

The paintings in the exhibition are the result of an 1863 geological expedition to the Wanaka region led by Hector. **View from Mt Iron . . .** was one of Buchanan's scientific drawings exhibited at the New Zealand Exhibition in Dunedin in 1865. He also showed work in similar exhibitions in Sydney and Melbourne in later decades, although he seems to have produced no landscapes after 1864. He was, as illustrator and author, a regular contributor to the **Transactions of the New Zealand Institute**, publishing over 30 articles there. His 3-volume **The Indigenous Grasses of New Zealand** appeared 1878-1880.

View from Mount Iron showing Lake Wanaka, Mount Aspiring . . . c1863

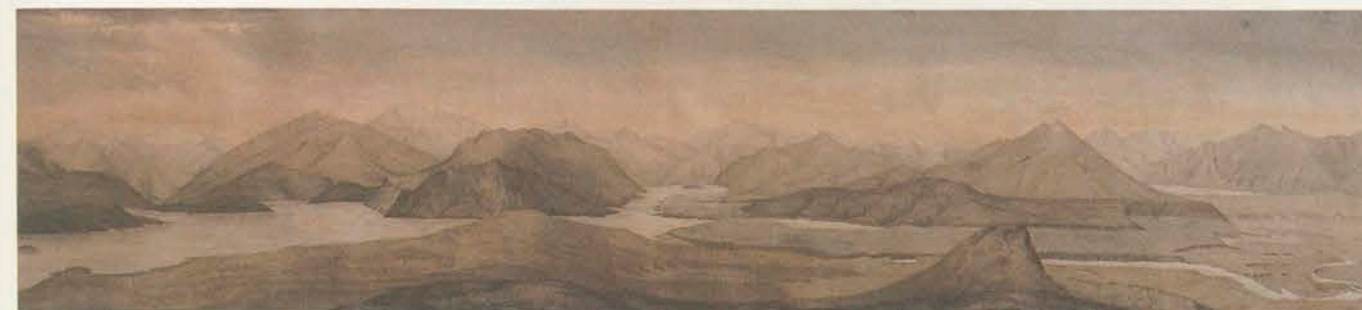
watercolour
209 x 928mm
collection of the Hocken Library

Southern Part of Lake Wanaka c 1863

watercolour
collection of the Hocken Library

THE NEW ZEALAND GEOLOGICAL SURVEY
REPORTS
No. 1
1863

THE NEW ZEALAND GEOLOGICAL SURVEY
REPORTS
No. 1
1863



View from Mount Iron showing Lake Wanaka, Mount Aspiring c 1863

watercolour
209 x 928mm
photograph Fiona Clark

SIR WILLIAM FOX 1812-1893

Born in Durham, England, and educated at Oxford, Fox trained as a lawyer. He emigrated to New Zealand in 1842 and the following year became an agent for the New Zealand Company in Nelson. With Heaphy, Brunner and Kehu, their Maori guide, he explored the area to the southwest of Nelson to the headwaters of the Buller River in search of pastoral land for Company settlement. Fox's best known watercolours are records of this journey, and were painted for the Company. The same is true of one of the works referred to in the exhibition which was painted shortly after on a similar trip. In 1848 Fox accompanied surveyor Thomas to South Canterbury looking for land to purchase and **Bird's Eye View, Waitohi** was part of that process; **Auckland, showing volcanoes**, he painted while waiting Grey's approval of the South Canterbury purchase plans. The same year Fox was made Principal Company Agent in Wellington and the following year went to London to oversee the Company's winding-up.

The balance of Fox's career was in politics and it was a significant one which saw him become Prime Minister four times and receive a knighthood. He was Chairman of the Confiscated Lands Inquiry set up to cope with the embarrassment of Te Whiti's successful campaign of civil disobedience over the expropriation of Maori Land in Taranaki. Fox's painting was not confined to his work for the New Zealand Company and he continued to produce watercolours in his later years. The Dictionary of National Biography however has more to say of his prowess as a swimmer than of his accomplishments as an artist.

Cibachrome photograph of Bird's Eye View of Waitohi 1848

watercolour
355 x 555mm
original in collection of the Alexander Turnbull Library

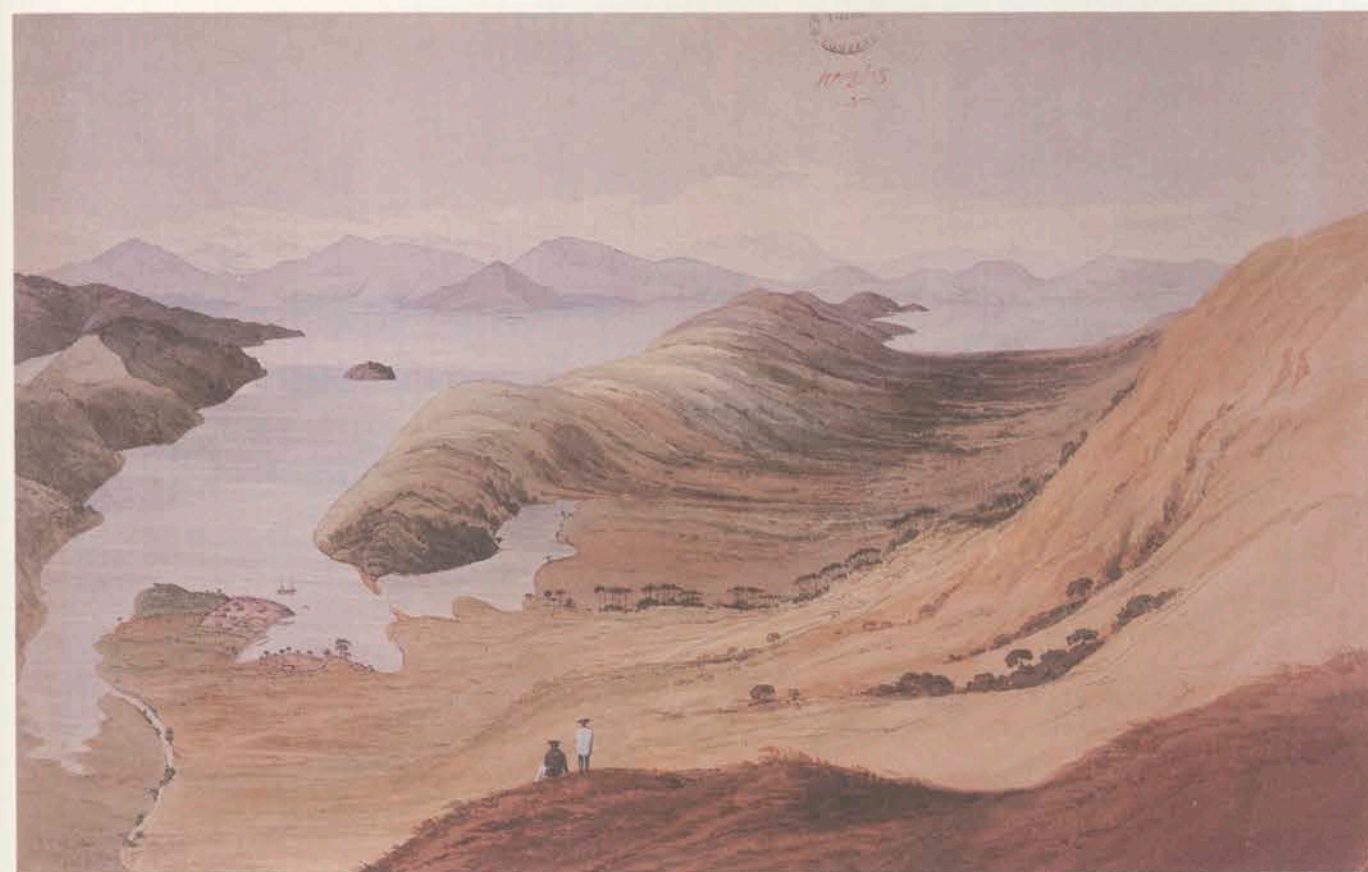
Auckland 1849, showing Volcanoes 1849

watercolour
165 x 1270mm
collection Hocken Library

CHARLES HEAPHY 1800-1881

This is a reproduction of a watercolour painting by Charles Heaphy, showing a view of the Waitohi area in New Zealand. The painting is a landscape view, showing a wide river or bay flowing through a valley, with hills and mountains in the background. The style is characteristic of the 19th-century New Zealand watercolourists, with a focus on naturalistic detail and a soft, atmospheric quality. The painting is a reproduction of the original watercolour, which is held in the collection of the Alexander Turnbull Library.

On the right of the painting, there is a small inscription in red ink, which reads "1848". This is likely a date or a reference number. The painting is a reproduction of the original watercolour, which is held in the collection of the Alexander Turnbull Library.



Bird's Eye View of Waitohi 1848

watercolour
355 x 555mm
photograph courtesy of the Alexander Turnbull Library

CHARLES HEAPHY 1820-1881

Born in England, Heaphy was trained at the Royal Academy School before his appointment at an artist/draughtsman with the New Zealand Company. He arrived on the Company ship, *Tory*, in 1839, and returned some two years later to London where he published *Narrative of a Residence in Various Parts of New Zealand*. The two works in the exhibition belong to this initial period, and together they represent the mix of pioneering real estate roles Heaphy played. The whereabouts of the sketches from the points of view indicated (by the pointing hands) in the plan is unfortunately unknown.

On his return to New Zealand Heaphy was based in Nelson and from there accompanied Fox, Brunner and Kehu on their 1846 exploration of the hinterlands of Nelson on behalf of the Company. Like Fox, Heaphy was something of a complete colonist; with the closure of the Company, he worked mostly as a surveyor, first with the Survey Office and later as Auckland Provincial Surveyor. He produced many maps, laid out the township of Hamilton, helped Hochstetter with his geological survey of Auckland but produced no more landscapes. Major Heaphy fought against the Maori in the Waikato war, was decorated (VC), and then surveyed land confiscated at its conclusion. Later he was Commissioner of Native Reserves and a judge of the Maori Land Court. Like Fox, Heaphy was, in Francis Pound's words, involved in the drawing, the exploring, the apportioning, the confiscating of the land; all the forms of its expropriation.



Cibachrome photograph of Coastal Profiles from Mount Egmont to Queen Charlotte Sound c1842

watercolour
385 x 495mm
original in the collection of the Alexander Turnbull Library

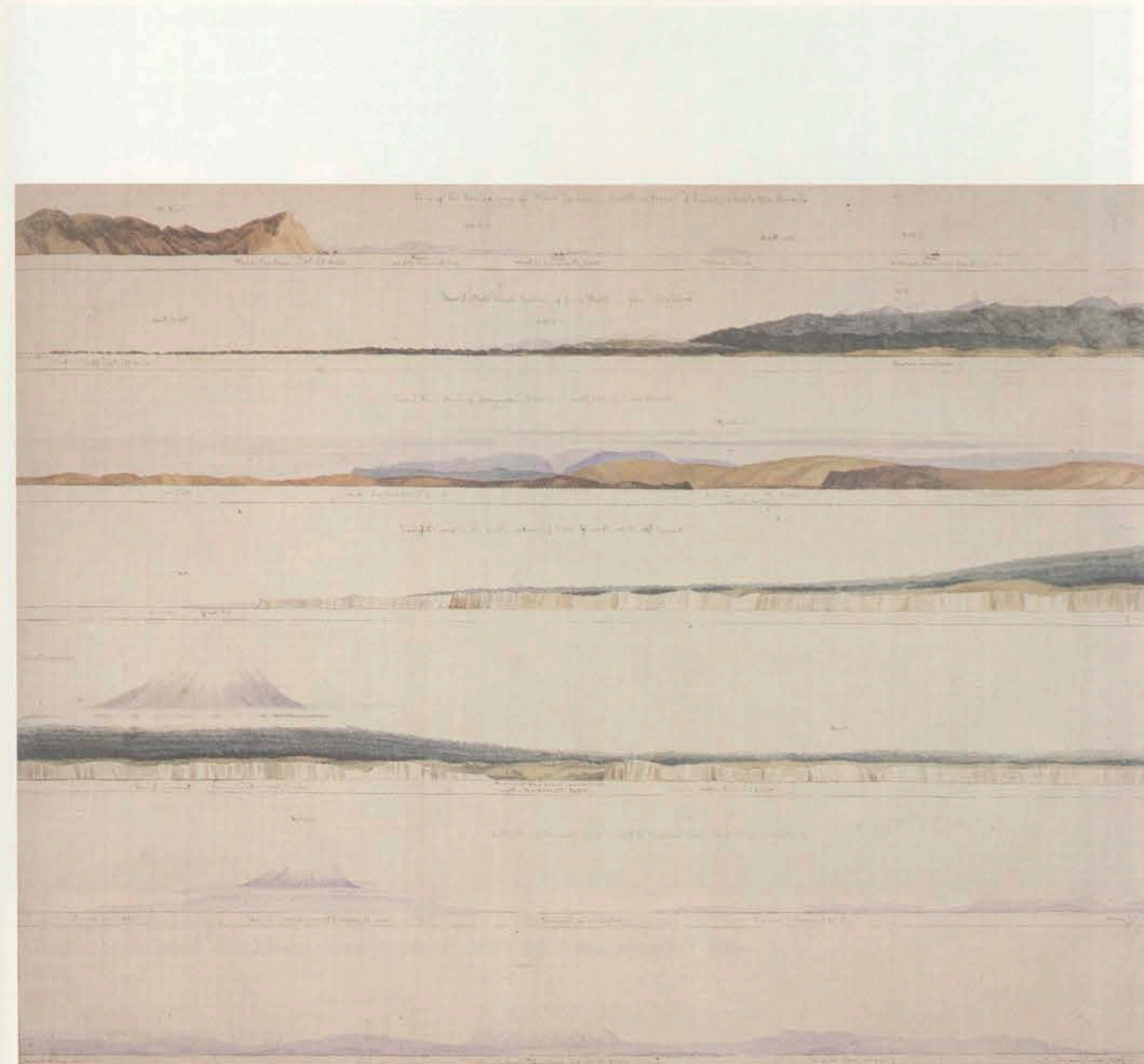
Cibachrome photograph of Plan showing the Several Points of View of the Sketches illustrative of the West Coast 1840

watercolour
319 x 409mm
original in the collection of the Alexander Turnbull Library

JOHN STAMER 1819-1880

The artist John Stamer (1819-1880) was born in England and trained as a surveyor. He arrived in New Zealand in 1840 and worked for the New Zealand Company. He was a pioneer in the field of landscape painting in New Zealand. His work is characterized by a focus on the natural beauty of the country, particularly the West Coast. Heaphy's work is characterized by a focus on the natural beauty of the country, particularly the West Coast. Heaphy's work is characterized by a focus on the natural beauty of the country, particularly the West Coast.

John Stamer's work is characterized by a focus on the natural beauty of the country, particularly the West Coast. Heaphy's work is characterized by a focus on the natural beauty of the country, particularly the West Coast. Heaphy's work is characterized by a focus on the natural beauty of the country, particularly the West Coast.



Coastal Profiles from Mount Egmont to Queen Charlotte Sound c 1842
watercolour
385 x 495mm
photograph courtesy of the Alexander Turnbull Library

CHARLES HEAPHY 1819-1891

Charles Heaphy was born in London in 1819 and was educated at the Royal Academy School of Art. He was a landscape painter and a topographical artist. He was a member of the Auckland Society of Arts and the Auckland Art Association. He was a member of the Auckland Art Association and the Auckland Society of Arts. He was a member of the Auckland Society of Arts and the Auckland Art Association. He was a member of the Auckland Society of Arts and the Auckland Art Association.

His first visit to New Zealand was in 1840 and he remained in New Zealand until 1842.

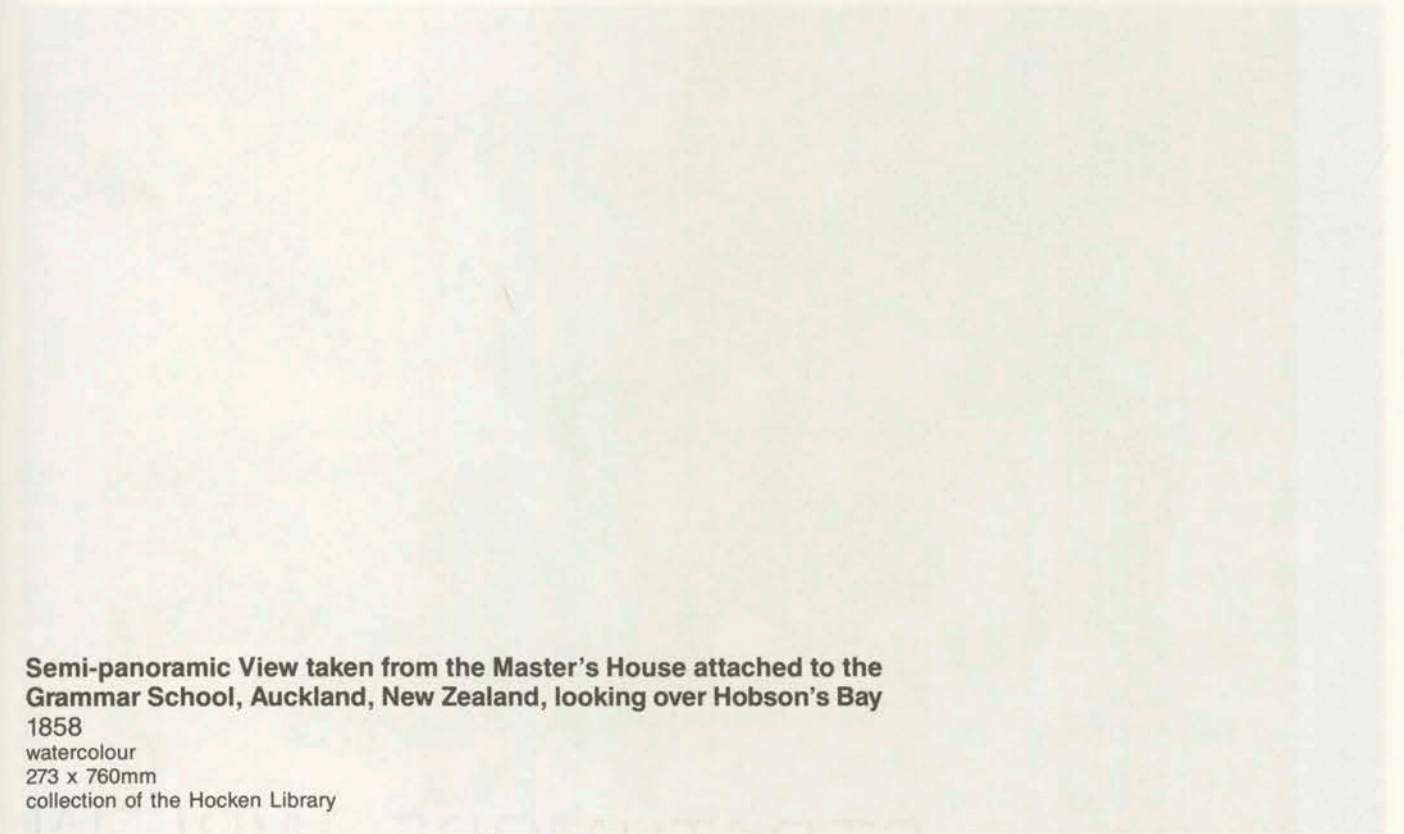


Plan Showing the Several Points of View of the Sketches illustrative of the West Coast
1840
watercolour
319 x 409mm
photograph courtesy of the Alexander Turnbull Library

JOHN KINDER 1819-1903

He was born in London. His father took him on an abbreviated Grand Tour of Europe when he was a youth. He was educated, in mathematics mainly, at Cambridge; he trained for the law. An interest in Christian Socialism preceded his ordination as an Anglican priest in 1849. Bishop Selwyn met him in 1855 and offered him the position of headmaster of the Church of England Grammar School in Auckland. In 1873 he became Master of St. John's Theological College, also in Auckland.

Kinder had art lessons in his youth and in New Zealand became a devoted topographical artist sketching, photographing and painting the landscape, as well as documenting the history of the Church in the colony. Although he only exhibited twice, both with the Auckland Society of Arts which he helped found, Kinder's output has the character of a programme, as the two works in this exhibition indicate. The **Plan of Auckland** is a key to a series of some 45 views of the Auckland isthmus which, taken together represent a very comprehensive depiction of the area. The **Semi-Panoramic View Taken from the Masters' House** is number 45. As the illustrated paintings of Pouerua show, Kinder usually painted more than one view of any subject.



Semi-panoramic View taken from the Master's House attached to the Grammar School, Auckland, New Zealand, looking over Hobson's Bay
1858
watercolour
273 x 760mm
collection of the Hocken Library

Plan of Auckland c 1856
watercolour
250 x 400mm
collection of the Hocken Library

Faint, illegible text, likely bleed-through from the reverse side of the page.



Plan of Auckland c 1856
watercolour
250 x 400mm
photograph Fiona Clark

SIR JULIUS VON HAAST 1822-1887

Von Haast was born near Bonn and studied geology and mineralogy at Bonn University. After a period in business as a merchant, he came to New Zealand on behalf of a company interested in promoting German emigration. Shortly after his arrival he met up with Hochstetter and immediately joined him on his scientific expedition. Von Haast was engaged by the Nelson Provincial Government to survey mineral resources, and in 1860 he was appointed Canterbury Provincial Geologist. In his first year he explored the upper Rangitata, the following year the Mt Cook region, and in 1863 the Otago/Canterbury border. The exhibition includes sketches from each of these expeditions.

Von Haast was an explorer and a scholar. He had a hand in establishing the institutions of European culture in New Zealand. He published widely, was made a fellow of the Royal Society (1865), received the gold medal of the Royal Geographical Society (1884) and an honorary degree from Cambridge University (1886). He founded the Philosophical Institute of Canterbury, was first director of the Canterbury Museum, and co-founded what was the fore-runner of the University of Canterbury. Von Haast was first Professor of Geology of the University of New Zealand.

Lake Wanaka from the Entrance of Makarora 1863

ink and watercolour
180 x 690mm
collection of the Alexander Turnbull Library

Lake Wanaka from Wilkins Hills 1863

ink and watercolour
180 x 785mm
collection of the Alexander Turnbull Library

Sources of the River Macaulay 1862

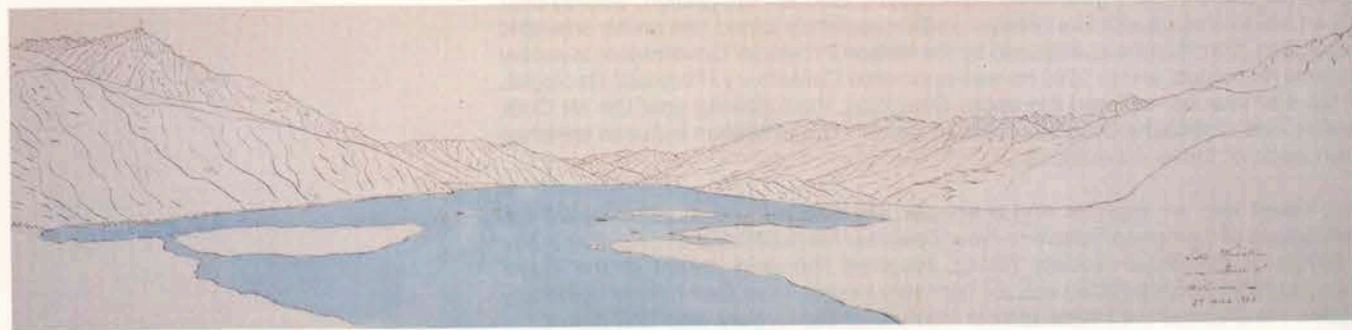
watercolour
170 x 430mm
collection of the Alexander Turnbull Library

Havelock, Southern Branch of the Rangitata from junction with Northern Branch of the Clyde 1861

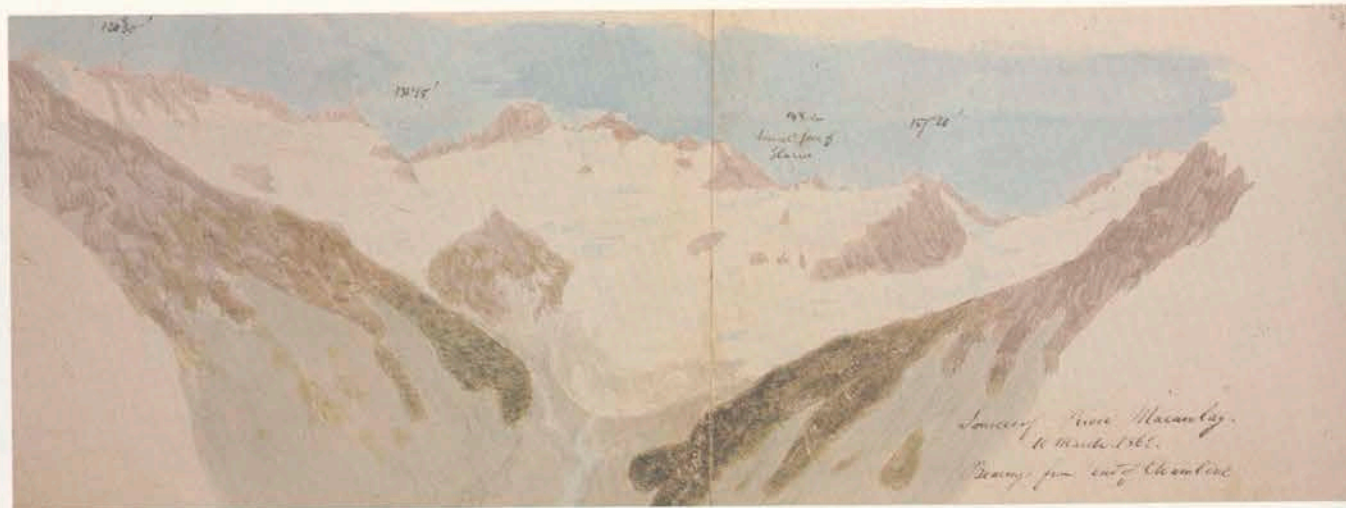
watercolour and pencil
140 x 670mm
collection of the Alexander Turnbull Library

View towards the Sources of Havelock (Rangitata)

pencil and watercolour
140 x 640mm
collection of the Alexander Turnbull Library



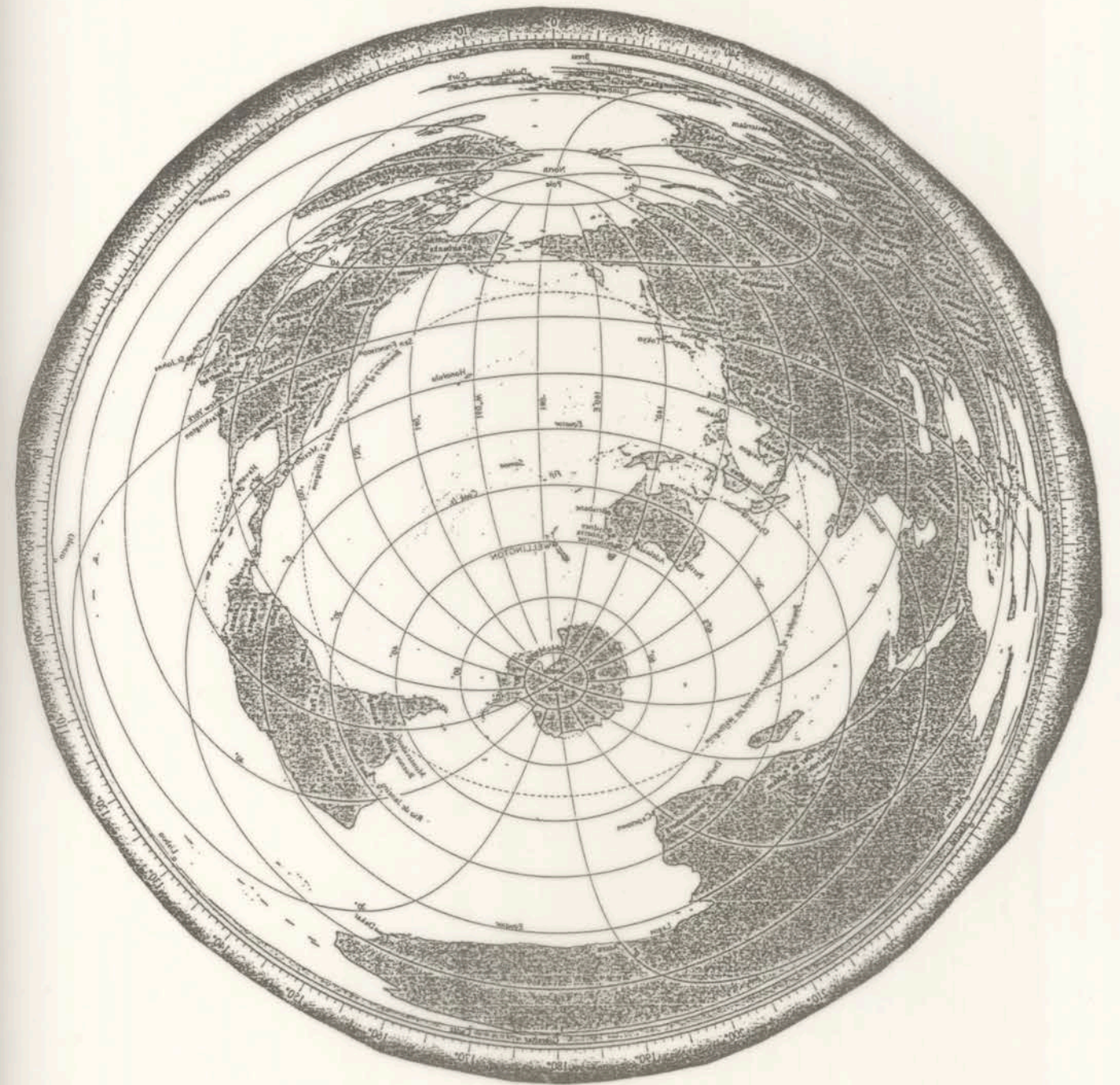
Lake Wanaka from the Entrance of Makarora 1863
 ink and watercolour
 180 x 690 mm
 photograph courtesy of the Alexander Turnbull Library

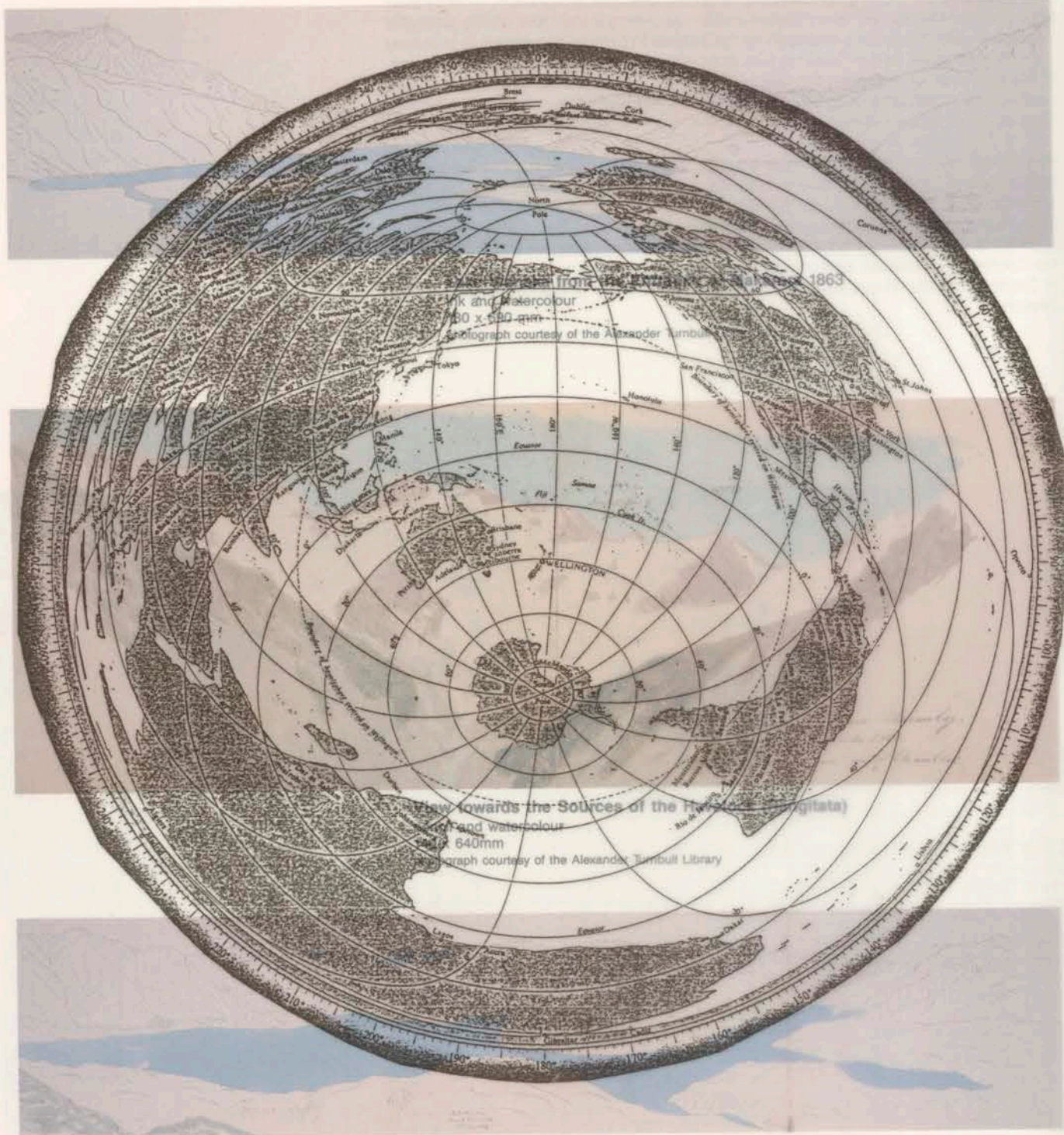


View towards the Sources of the Havelock (Rangitata)
 pencil and watercolour
 140 x 640mm
 photograph courtesy of the Alexander Turnbull Library



Lake Wanaka from Wilkins Hills 1863
 ink and watercolour
 180 x 785mm
 photograph courtesy of the Alexander Turnbull Library





Lake Wanaka from Wilkins Hills 1863
 ink and watercolour
 180 x 795mm
 photograph courtesy of the Alexander Turnbull Library

