PROPOSAL FOR AN EXPEDITION

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Abstract

In Proposal for an Expedition I reflect on the social representation of environmental stewardship values in New Zealand. Equal parts historic fable and contemporary narrative, my project addresses the archive, the museum, and the wildlife reserve as sites of knowledge production. The work exists as a collection of objects, actions, stories and ideas that combine to re-imagine a wildlife sanctuary not as a static 'reserve' but as a dynamic and multi-layered space evoking multiple simultaneous ecological, historical and socio-political resonances.

Proposal for an Expedition consists of a researched archive of found material related to an island's unique history, which draws it into a contextual relationship with the broader narrative of environmental history in New Zealand. By inviting one to closely scrutinize the context, Proposal for an Expedition subtly asks the viewer to engage with its documents to consider the impacts of human activity on a highly altered New Zealand landscape. The project examines how archival material represents our understanding a crucial, yet often misconstrued site of intervention – our changing understanding of ecology in a post-colonial landscape. Yet somewhere in the project, another process is at large: the true nature of the site must and will, inevitably remain hidden.

Preface

I was born in Zimbabwe in 1990. My parents both had careers as science researchers and educators there until 2006 when our family emigrated to New Zealand. Some of my earliest memories are of my parents conducting research in the field. Collecting moths and insects, measuring leaf density, bird watching accompanied by a spree of entries into pocket notes - a lot of bird watching.

Occasionally we looked for pre-historic San art: ochre rock paintings of people and animals. A family friend, Elspeth, who was an anthropologist, drew intricate pointillist facsimiles of the paintings. We still have a few of them framed at my parents' home. I think I developed an interest in environmentalism and anthropology by virtue of these early experiences. My naïve observations of behavior gave me a formative appreciation for scientific practices and ecology. What it gave me was both a 'natural' understanding of general principles or scientific conventions and an intrigue for the mysteriousness of being immersed in a natural space.

These early experiences with anthropology and biology have also helped shape my formative appreciation of art forms and cultural expression. As I matured and became a maker in my own right, including as a graphic designer, these initial impressions have stayed very dear to me and remain inspirational for my arts practice. While studying a Masters in Fine Art, my creative practice has been an opportunity to acquire further knowledge and I picture my research as being an interdisciplinary continuation of these personal interests.

1. Maud Island, c.1970

Introduction

My creative practice is informed by an inter-disciplinary research methodology that draws inspiration from contemporary art, biology, anthropology, and cultural studies. Situated somewhere between the impacts of globalization and the social ideologies of ecology and conservationism, my interests are in history and story-telling that exists as much in the present as in the past.

Geoff Park, the late New Zealand ecologist and historian, writing in *Nga Uruora: The Groves of Life*, suggested that in order to understand our present landscape we need to look to the past to consider how the relationship between ourselves, our ancestors and our shared landscape is mutually dependent. To understand our ecological future, we need to read the past.

My project this year is titled *Proposal for an Expedition*. The project delivers a story that focuses on the unlikely survival of one particular native species, Leiopelma pakeka or Maud Island frog. At the center of the project is Maud Island, a remote island in the Marlborough region of New Zealand that was established as a wildlife reserve in 1977. Access onto the island is restricted by the Department of Conservation (DOC) in order to protect the biota from the intrusion of mammalian predators. Proposal for an Expedition takes the perceived inaccessibility of the island as its departure point to explore a relationship between the way endangered native species are signified in the public understanding and the history of the remote island.

The project poses questions about the nature of representation and the social construction of nature. While the project turns to national archives for material, it blurs boundaries between the literal and the figurative. Fragments of the story are interwoven into the artwork and into this writing. Describing the history of Maud Island in a straightforward manner would detract from the rich details. Instead I recount the specifics of the story by explaining their relationship to the artwork.

The American artist Robert Smithson suggested that two definitions of place mutually defined one another. The non-site, a collection of objects, indexes, samples and documents that refer to the site - an amorphous spatial-temporal region beyond the non-site (Boetzeks, 2010). It is not possible to specify the site without defining of a set of clear co-ordinates through the non-site. Smithson suggested that, the site was split apart as a totality between different material and semantic registers when it was defined. In its journey from the archive to the island and back, my work offers a critique on the role of the archive, the museum and the production of documentation. By definition, these modes of representation are authoritative. They signify the legitimacy of their knowledge through an extended series of catalogued non-sites that establish meaning that will inevitably mediate (even my first hand) experiences.

When my research began, I started with Te Papa Tongarewa, which is the national museum of New Zealand. The Te Papa Collections Online website is a collection of data and images cataloguing the artefacts held in the Te Papa archives and made publicly available. I used collections online to find a specific research subject from the multitude of stories that could potentially be told from looking into

the history of individual specimens in the archives. The essential New Zealand non-site is the Te Papa archive. It is our palimpsest of material knowledge about our ecosystem. The hundreds upon thousands of specimens kept here thoroughly catalogue New Zealand's native plant and animal life as it exists today, storing much of the crucial evidence of what we know about the past. The Te Papa archives also hold many of the type specimens that define the specific taxonomic indexes for each species (Te Papa, n.d.).

2. Native frog holotype speciemens, Te Papa Archives, Wellington, 2014

As my understanding of my practice has changed over the course of this study, my thinking has changed along with adopting ideas presented by cultural theorists, art critics and historians who have written about issues closely related to my research concerns. The form of my project has evolved critically alongside these influences. The writing of philosopher of science Bruno Latour has influenced my thinking for some time now. Latour has written extensively on the sociology of science and the construction of knowledge. However, it is important to note that Latour is less of a philosopher of science, as a philosopher who happens to use a scientific idiom.

Central to his thinking are the principles set out in the *Actor Network* Theory (ANT), which aims to map the simultaneous relationship between materials and semiotics (Harman, 2010). Latour's method aims to elucidate controversies arising through the production of scientific knowledge and so, rather than taking the established facts as a given, Latour's methodology aims to follow the polemics of the debate and consider how the outcomes of a situation are mediated. Accordingly, ANT aims to help sociologists, anthropologists and other social scientists get insights not into scientific knowledge per se, but rather into the process of gaining knowledge. (Latour, 2005). Latour suggests applying forms of visualization to the problems, in order to present them in their complexities 'It is possible to discover more revealing patterns and trace more sturdy relations between things by finding a way to register the links between unstable and shifting frames of reference, rather than by trying to keep one frame stable' (Latour, 2007).

I employ Latour's frame of reference to help navigate the complexity of scientific and historical matters to understand the relationships between how facts are generated and how they are applied in practice. The central contention of Bruno Latour's Actor Network Theory suggests that the world is made up of objects referred to as actors or actants. In Latour's view, atoms and frogs are actants, as are archives, islands, politics, photographs, boats, rocks, earthquakes, research papers and so on... (this ever extending list of terms points to the plurality of Latour's actors). What Latour is proposing is an ontology which can simultaneously map relations between materials (things) and semiotics (concepts) by regarding them as being in the same ontological footing as one another (Latour, 1984).

While Latour's methodology has most often been applied in a strictly sociological context, I am employing his emphasis on visual demonstration to generate a framework for thinking about how one might represent scientific research though a creative arts practice. It is important to note that Latour's writing focuses as much on cultural matters as scientific or natural matters. I employ his ideas to contextualise the relationships between my artistic research and the subject matter generated from my research work. In an art context, the work shares a relationship between Latour's writing and the work of my artistic influences, such as Robert Smithson and Mark Dion and their critiques of the split between nature and culture, and their responses to site-specificity.

I found a pair of images of a Maud Island frog specimen on the collections website. This particular frog specimen was included as a holotype when the population of frogs on Maud Island were identified as a unique species. This became the foundation for much of the subsequent scientific research into the Maud Island frogs. Because of the rarity of the frogs only a select number of specimens have been obtained from the wild. Therefore the preservation and thorough documentation of the existing specimens is the main priority for specimen curators. The image depicting the Maud Island frog in the online collection was produced to document the frog in as much photographic detail as possible while the specimen was still in a good condition. The image was produced firstly, as a research artefact and secondly, to serve as a publicly accessible image.

The term 'artefact' typically refers to humanly produced objects of cultural or historical interest. In archaeology the term distinguishes these objects from similar objects that are naturally produced (Oxford Dictionary, 2014). While in a scientific context, 'artefact' refers to something observed in an investigation or experiment that is not naturally present, but occurs as a result of the preparative or investigative procedure (Oxford Dictionary, 2014). I deliberately use the term 'artifact' to define the objects in my collection. My representation of the holotype specimen is a photographic image that was produced for research purposes. The use of the term 'artefact' alludes that the photographic images and documentary items are objects produced from the context of the investigation rather than separate entities that occur independently or naturally.

3. Type Speciemens, Te Papa Tongarewa archives, Wellington, 2014

My intentions are not to prove mastery over the specialised archivist, scientific or photographic practices that I have come into contact with over the course of the project; instead my work navigates though these specialist disciplines and restricted spaces to metaphorically allude to how they are connected through the production of signification. The images and objects that I appropriate as artefacts build a context together that operates between multiple discursive and material links to the history of the island and the history of the archive.

The research conducted within archives often necessitates restrictions on the numbers and nature of public access. Through my first hand experiences in these spaces, I noticed a tension in my research, between the growing need to gain access to restricted spaces and my increasing understanding of why they are restricted. My work draws on these tensions which occur between conservation focused institutions and their relationship with public exposure. My work alludes to the similarities in signification between natural history museums signifying nature through displays, archives charged with conserving artefacts and specimens for research, and native wildlife reserves that socially mediate on behalf of nature by simultaneously revealing and concealing endangered species.

I explored further afield as I followed leads in my research. The story led me into the vaults of the Te Papa archives to document the holotype specimen in-situ. Te Papa's photographic archives and the National Library where the sites were I went to see the original negatives of significant images of the island. It was Karori Sanctuary in Wellington where I went to look for a discrete population of Maud Island frogs, after hearing a rumor that they had been transferred there. Finally, I took my collection to Maud Island itself bringing an archival or museological presence to the space temporarily.

By bringing a collection of second hand representations of the site to the island itself, the work disrupted the typical order of signification of a site / non-site dialectic. Strict quarantine procedures are employed to keep Maud Island pest-free. Therefore, the collection of artefacts I assembled to take with me had to fit the specifications of the island's protocol in-order to be displayed there. What constituted the non-site (a collection of artefacts in a wooden crate) was not collected from the island. The non-site signified the site, but it is not authentically from there as such. The non-site is a foreign object on the island, but when it returned to Wellington, it may contain new artefacts that call the notion of origin into question again. I wanted to discuss my research and the collection of objects with Chris Birmingham, the DOC ranger who lives full-time on Maud. This represents another disruption in the dialectic; previously my research had been an exercise in remote viewing, observing the island from afar. But now the artist learns about the stewardship of Maud Island first hand. My encounter with the pakeka frogs is not isolated from the story of the island or its history. As Geoff Park says in *Nga Ururoa,* 'We cannot get very far without stories, without history' (1995).

The Crate

I was standing on the jetty looking out across Pelorus Sound, the hills across the bay turn copper in the evening light. In front of me is a wooden shipping crate, locked closed. I had collected together the results of my research into this portable archive. Like an isolated island the crate is sealed, hermetically shut. Despite its small size, the weight is sturdy. I release the locks on the crate, I open the cover, assembled inside—a collection of images and artifacts, books and documents alluding to further stories. I reach in to take the first objects out and offer up their stories, and in doing so I reflect on the significance of these key objects in elucidating the pivotal developments of my project. I empty the shipping crate of all its contents and place them on the jetty. Figuratively, I unpack the layers of history that constitute the presence of an archive.

From an early stage in the project the title; *Proposal for an Expedition* suggested negotiability. I am proposing an expedition somewhere, elsewhere. Yet an *expedition* has an assonance to an *exhibition* - it implies an intent to display and reveal the results of travel - in propositional terms. The connection between expedition and exhibition is not a linear relationship. Therefore by bringing the objects to the island, I am proposing that perhaps the artefacts themselves are endangered, representative of something rare. The artefacts should not be understood in a liner fashion but rather like the quarantine procedure before; this is a moment where they are not artifacts, but what Bruno Latour would call 'Objects in Action' (Latour, 1984). Latour refuses to define one single gap between the thinking human subject and the material context. He suggests that observing the constant acts of translation exchanged between actors in the network is key to understanding the consequences of their actions.

For Latour, 'things do not touch if we left them just as we found them' (Harman, 2010). Latour always insists that we cannot apply philosophy from first principles. His concept of black boxes, implies that objects that we take for granted often arise from controversy. We rely on an object's given nature to negotiate it's presence, and thus by definition our frequent engagements with it are a low maintainance affair (Latour, 1984). In contrast ' to speak of object in action is to convert objects from black boxes into withering trials of strength' (Harman, 2010). Latour refuses to define one single gap between the thinking human subject and the material context because all actors in the network are constantly affecting and being affected by the other actors they come into contact with.

Empirical studies are essential for Latour, they are more important for him than any other philosopher (Harman, 2010). Latour claims that observing the constant acts of mediation exchanged between actors in the network is the key to understanding the consequences of their actions. Yet since - as Latour suggests 'things do not touch if we left them just as we found them' (Latour, 1984) it is simply not possible for me to passively engage in a situation as I, the subject am also acted upon by the given context. This means visiting the Te Papa archives to see a frog specimen first hand, rather than making an assumption that it is objectively represented in an online image. This is why *Proposal for an Expedition* needed to travel to Maud Island. I need to be an active participant in the context to observe more emphatic connections between the different elements in the story.

The material inside the crate is unstable; just hours earlier Chris Birmingham and I had subjected the crate to a thorough quarantine examination to make sure that nothing was stowed away that could

jeopardize the island's bio-security. Like the DOC quarantine facility in Havelock, like island itself, the crate is a carefully tendered space. It is made from innocuous materials: Marlborough radiata pine plywood and packing foam to secure its cargo of artefacts, much like the plywood crates used in museums to protect artworks or artefacts being shipped out. My crate is designed for one specific purpose. It was built to fit the exact dimensions of my collection of artefacts. And to fit into proportions that are relative to my body so my collection be portable enough to travel with.

As the crate arrives on the island there is a symbolic convergence between site and non-site. In this convergence the crate (the non-site) and the island each reflect the other. As we take the artefacts out of the crate, and to inspect the inside, I'm reminded that my crate is never separate from its material context. In the convergence, the hazards are as insidious as the Australian red ants that scurry around Havelock. Insects or spiders could conceivably climb aboard at an unattended moment and infest the island so thoroughly that Edward Osborne Wilson, the father of island biogeography would have a hard time eradicating them without destroying the ecosystem. In both the crate and the island some elements are displayed and some elements and stories are hidden from view.

In the process of negotiation there is a tension as the two definitions of the site come together into one space. The rate of their convergence is as dramatic as the vast geography of the Marlborough Sounds and as wild as the waves that buffered the small motorboat transporting us, me and the crate, through Tawhitinui Reach toward Maud Island.

But does the crate offer up something larger than itself in its instability? Each artefact tucked away in the box delivers a fragmented record of Maud Island's ecological history, but one must remember that each object is the result of a struggle; and they are not brought into the fold gently. Between the act of discovering the artefacts and in the act of wrapping and packing them in the confines of the crate, both the artefacts and their context become codependent. But what does it mean to return a mere representation to a space so far removed from society it only exists in image for most people?

4. Pelorus Sound, Marlborough, 2014

The first objects out of the crate are photographic - a curious pair of images of a native frog. Each image mirrors the other; the dead frog's upper limbs are stiffly contorted. Its long hind legs curl around each other in rigor mortis - front and back. In the lower left corner of each image, a one-centimeter marker provides an index of scale.

Looking closer, I discover that there is far more detail in the photographs than I had at first anticipated finding. The frog's skin is a dark russet colour across its back, slightly uneven in tone and infrequently speckled. There are almost no definite markings on its skin apart from a subtle banding across its fore legs. The frog's underbelly is a sandier shade of ocher. The unremarkable colour of its oily skin takes on an opaque, elusive cryptic quality in contrast with the uniformity of the images' clinically grey background. Together the drab tones suggest a propensity to hide from and shun attention whenever possible. The skin still looks moist and supple but one can see its fragility where flesh and muscle have withered away on its legs. At their extremities the ligaments and bones have the appearance of having nearly disappeared altogether. The membrane is thin and translucent, almost see-through. A long slit has been cut into its underbelly; my impression is that the incision transformed the body from a corpse into a specimen.

5. L. pakeka holotype, Te Papa Tongarewa archives

In biology, the term 'type class' is used to describe one specific specimen (or group of specimens) of an organism to which the scientific name of that organism is formally attached. In other words, a type is an example that serves to describe or rather designate the defining features of that particular taxon. A taxon is a scientifically defined grouping of organisms within another group of like organisms. The taxon is a set that includes some organisms and excludes others, based on a detailed published description based on the provision of type material (a specimen), which is available to scientists for examination as part of a major museum research collection, or a similar institution (Miskelly, 2014). The holotype, in turn, is a precisely designated term that refers to an individual type specimen used to formally describe a species or lower taxon (Miskelly, 2014). Although ideally it should be both as complete and as typical of the whole population as possible, a holotype is not necessarily an average specimen of that taxon. In some cases it is not possible to classify a complete specimen as a holotype. This is the case with the extinct New Zealand frog species L.markhami and L.waitomoensis. Where a complete picture of the species' morphology is unobtainable, only fragments of the organism can constitute the holotype specimen (Bell, 1998). Nor is it strictly necessary for a holotype to be dead; in some cases where rare species are discovered a representative holotype can be captured, recorded and freed (Miskelly, 2014).

The holotype image of the frog is reminiscent of an installation by the artist Robert Zhao Renhui titled *A Guide to the Flora and Fauna of the World* (2013) that was submitted to the Singapore Bienniale. 'Zhao's Guide presents a catalogue of curious creatures and life-forms that have evolved in often unexpected ways to cope with the stresses and pressures of a changed world' (Institute of Critical Zoologists, 2013). The scientific advances of the last half-century have opened up zoological possibilities that were previously believed to

be impossible. Several specimens in Zhao's *Guide* are based on fact, while others are works of fiction. Yet the lines between the two are often indistinct. (Institute of Critical Zoologists, 2013). Similarly to Zhao Renhui, by including an image of the pakeka holotype, my work is questioning the limits of systems of collating, ordering and disseminating knowledge by drawing on the encyclopedic tradition premised on the basic human desire to catalogue and to order knowledge so as to better understand the world

Bruno Latour maintains that scientific facts do not simply exist a-priori of their discovery but rather, that they come into existence through processes of settlement and debate. Latour undertook a study of scientific research laboratories using the methods of anthropology and much of this early work became the context of his book *Laboratory Life: the Construction of Scientific Facts* (1979). In the text Latour observes that laboratory processes are deep processes of inscription, i.e. all the measurements made during an experiment are ultimately reduced to written or mechanically produced documents that are then durable and transportable. Therefore, the measurements are not discussed directly but are debated by representations such as documents, graphs and images (Latour, 1979).

In dissent with the common understanding of the scientific method whereby theories stand or fall on the outcome of careful experiments, Latour's observation of laboratory processes lead him to conclude scientific research typically produces only inconclusive data and that a large part of laboratory method involves taking the subjective decision of what data to keep and what to throw out. Hence, the experimental process is an elaborate mechanism for constructing facts rather than uncovering them.

In Latour's view, the division between nature and culture is an artificial one, the concept of nature being socially constructed from established facts. Latour's view on the construction of knowledge has become a keystone element of the field of science and technology studies (Schickore, 2014). This is a radical and difficult concept; most philosophers of science agree that knowledge is socially constructed in its acquisition. But as to whether the construction of knowledge ultimately affects the content of scientific knowledge over time is the subject of much debate.

6. L. pakeka holotype, Te Papa Tongarewa archives

This difference is what we might call the gap between the context of discovery and the context of justification (Schickore, 2014). For an example relative to *Proposal for an Expedition,* the holotype specimen represents the point of index for the morphological characteristics of its species. But before one specific frog became the holotype to represent its species, it was just one frog among many. It had to be killed, dissected, measured, sampled, x-rayed, photographed preserved in alcohol and classified in order to constitute a holotype. Therefore the holotype is more than the specificity of that particular

specimen rather the result of a fragmented process of inscription between the specimen and the data. Victoria University's Professor Ben Bell formally identified the Maud Island frog population as a distinct taxon in 1998. Previously they were considered the same species as morphologically similar species Hamilton's frog, with its population discovered on Stevens Island. The pakeka population was formally reported in 1958, though it has been known on Maud Island since the 1940s (Bell, 2010). The holotype specimen signifies an index point between the 'context of discovery' and the 'context of justification' in our understanding of the species. Metaphorically speaking, the specimen itself represents evidence of a crucial turning point in fortune for the pakeka frog population. But in a Latourian sense, this is also empirically correct.

In his well recognized 1972 text, *Ways of Seeing,* cultural theorist John Berger has an essay titled *Why We Look at Animals.* Here, Berger suggests that in their similar and dissimilar ways - animals provoked some of the first human questions. He writes that 'the first subject matter for painting was animal. Probably the first paint was animal blood. Prior to that, it is not unreasonable to suppose that the first metaphor was animal' (Berger, 1972). In *Proposal for an Expedition,* the pakeka are metaphoric on many levels. In the last sixteen hectares of indigenous forest on Maud Island that remained un-torched by successive owners - the last pakeka population continued their existence hidden from view. Perhaps because of their reclusive nature they've managed to survive so long. Amid the displaced, post-colonial, post-traumatic New Zealand landscape there is something poignant in the idea of the Maud Island frog, a descendant of a lineage that evolved on one of the world's first supercontinents, being reduced now to a small, threatened population existing only on Maud Island.

When New Zealand split from Gondwana 80 million years ago the country remained bio-geographically isolated until the last thousand years. The pakeka frogs, a sister species of all amphibians and among the most direct descendants of the original amphibians had been hiding away, trapped on a tiny island in the south Pacific. We can learn from the pakeka's situation about the unique diversity of life in New Zealand and about its interconnectedness with life everywhere. But to understand the significance of New Zealand's frog species, we need to look past their significance as an ancient species, and beyond their distinctly New Zealand origin to their conservation status in relation to the larger question of declining global amphibian populations. 32% of all amphibians globally are threatened with extinction (Bell as cited in Lukis, 2007).

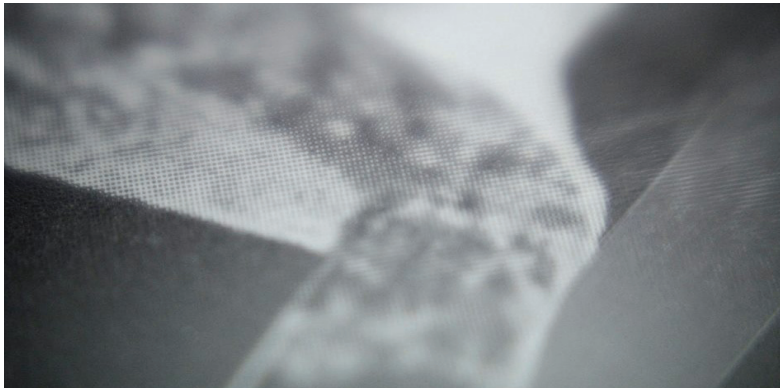
The surviving species are still faced with the onset of global climate change and unprecedented habitat destruction. There are many causes for recent population declines, but what is alarming is the many cases where habitat is protected and amphibians are still disappearing. A disease called *chytridiomycosis* caused by a chytrid fungal pathogen is thought to be associated with the global loss of hundreds of species of amphibians, implicating the spread of chytridiomycosis in the worst loss of biodiversity in recorded history (Lukis, 2007). Like many species in New Zealand's biota, the Leiopelmatid frogs are the descendants of relict, primitive migrants from the last days of Pangea. The four extant frog species in the genus Leiopelma all belong to the family Leiopelmatidae, a uniquely New Zealand family of frogs and one of the most ancient frog families known. This family, together with the distantly-related small North American family Ascaphidae (two living species), is the sister-group to all other living frogs, having separated from them evolutionarily some 263 million years ago (San Mauro et al. 2005)

So the fact that the Maud Island frog has survived long enough to be identified suggests that a modern mindset determines it's our contact with nature by a process of fixed co-ordinates; in order for something to be identified, we have to know what it is. The identification of the species is thus a pivotal point of signification. Furthermore, a re-identification debates the original signification; its claim is that it describes something different, something more significant:
As a result of the scientific investigation into the specifics of the Leiopelma pakeka's biotype, our understanding of the complexity of New Zealand's native ecosystem has become significantly more comprehensive - but our understanding remains partial. Charles Darwin described the history of life forms like a book: 'I look at the natural geological record, as a history of the world imperfectly kept, and written in a changing dialect' (Darwin, 1859).

If we take Bruno Latour's notion of the experiment a step further to describe our process of understanding evolutionary biology, man mediates on behalf of nature, and material inscription mediates on behalf of man. In the midst of Marlborough Sounds, the post-colonial ecology of Maud Island remains as an island of strange creatures.

7. L. pakeka holotype, Te Papa Tongarew archives, Wellington, 2014

In his influential essay, *The Work of Art in the Age of Mechanical Reproduction,* Walter Benjamin points to media like photography and film as developments that resulted in a decreasing importance in the notion of an original and a sense of lost authenticity in artwork. He writes, 'Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens it to be' (Benjamin, 1968). In other words, reproductions and technologies that facilitate reproduction create a loss of aura.Early in my project I found an old hardcover book.



8. Camera Trickery, 2014

It was a photographic textbook. A title runs down the spine of the book: *Camera Trickery.* There is no apparent author. The text describes how visual illusions can be achieved with a camera and a darkroom. Each process described in the book is accompanied by a visual example. The examples all seemed inclined towards museological subject matter; in one instance, the lighting exercises have Egyptian busts, in another a ghost wanders through a museum gallery.

9. Camera Trickery, 2014

Flicking though this modest book, one image stuck me in particular. As I had done with the holotype photographs before, I looked closely into the images. Out of the halftone pattern an image emerged: the two creatures, immersed in their natural element, their paws brush together for a moment – the iconic 'touch moment'. In the light refracted below the surface of the water depicted in the image, the fine details stand out in the surfaces of the creature's skin. In the half-tone photo reproduction, the camera's lens appears to be half submerged between the water and the surface. 'Two frogs swimming in a pond, above them the surface of the water and in the distance, bulrushes that project out of the shallow shore' (Camera Trickery, n.d.). I've seen the same tropes in the images in a hundred nature magazines. In its non-specificity, the image is timeless. The image maintains the 'look' precisely because it lacks a presence in 'time and space'. It fails in its attempt to capture a unique existence at the place where it happens to be - there are frogs, rivers, ecosystems, oceans, islands, and continents - but there is no 'touch moment' in nature.

The text accompanying the image describes how montaged images can be achieved in a photographic studio. So it does not come as a surprise that the image of the frogs in the book is fabricated. 'Photomontage makes it much easier. Two live frogs swim between glass plates in a glass tank with a suitable background photograph pasted on the rear glass of the tank' (Camera Trickery, n.d.).

If technologies that facilitate reproduction facilitate the loss of an 'aura of authenticity', then what is the substance of authenticity? Is it Nature? For Latour, science (read: scientists) transforms disorderly nature into ordered fact. 'Nature', only ever emerges as such, that is, as a seemingly 'purified' entity, as the 'result of a settlement that, for political reasons, artificially divides things between the natural and the social realms' (Latour, 1999). Nature in other words, is a modern fiction. In addition, Latour rejects a rift between an inner 'authenticity' and a trivial exterior. 'His actors is a concrete individual, but not a nucleus of reality surrounded by shifting vapors of accidental, metaphoric or relational properties.' (Harman, 2010). All actors in the network are irreducible down to a single kernel of authenticity. (Harman, 2010) There can be ecosystems, frogs, rivers, tourists (and others) in the network - but their properties are always fully deployed into the world. There are no surface fluctuations. The actors are always events, and events that are completely specific: 'everything happens only once, and at one place.' (Latour, 1997).

Nature loves to hide - Heraclitus

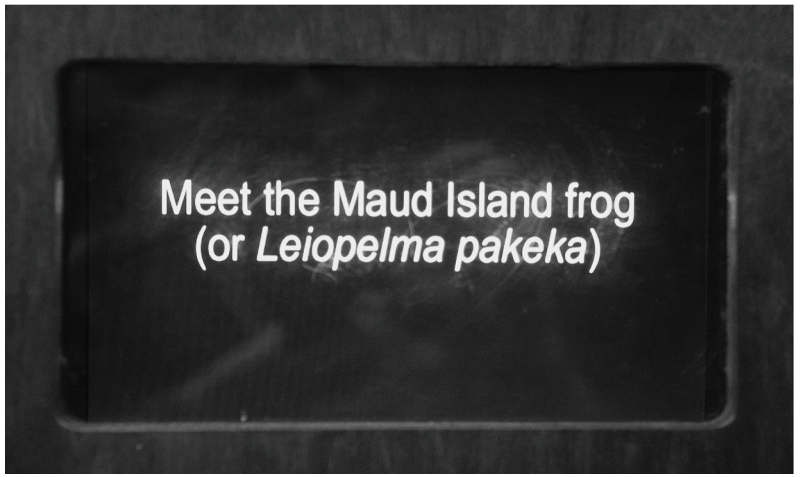
I discovered serendipitously that the pakeka were proximally closer to me than I had expected. While researching the history of the holotype, I came across a scientific paper that describes a transfer of the Maud Island frog to the heart of Wellington. This paper, Kerri Lukis' thesis on the transfer program Returning an Endemic Frog to the New Zealand Mainland (2007) provided another key turning point in my research.

Here I adopted the mindset of a Latourian anthropologist to study the polemics of Lukis' thesis. This line of enquiry led me to research further into the history of Karori Basin to understand how this area like Maud Island, has maintained its native forests in the face of wholesale destruction elsewhere. These spaces are valued for their ecological potential as 'ecological islands' for native wildlife and as potential incubators for future populations of native species inside or outside of the reserve.

Karori is in the midst of the socio/cultural sphere of Wellington. In contrast, Maud Island is an isolated island at the edge of Aotearoa. Does a transfer of frogs between these two vastly different spaces signify a shift in our relations with the pakeka? How does this transfer of frogs correlate with a shift in signification from the initial research to its application; a visible and sustained population of pakeka in Wellington? How have the collection (of actors) present at this event been contained in order to be observed?

Karori Sanctuary, also known, as Zealandia, is a 252 hectare, fenced, native habitat restoration site established in 1995 in Wellington, NZ from which all species of introduced mammals have been eradicated except house mice. Zealandia gains its name from the Zealandia continental fragment that broke away from Australia around sixty to eighty million years ago. The continental drift of this fragment cast New Zealand into virtual isolation; the wildlife evolved independently from the rest of the world's terrestrial biota until humans arrived around a thousand years ago.

The June 2013 publication of *Forest and Bird* contains an article on the frog population in Karori titled *Maud Island's Old Timers*. The article begins, 'Maud Island frogs have changed little since the time dinosaurs roamed the world. The endemic New Zealand species is the longest lived wild frog in the world. But for its public profile it is a case of out of sight, out of mind. [...] The piece concludes: 'A higher public profile leading to pressure for more resources for saving our unique frogs would also help. After all, their pedigree is just as long and distinguished as the more famous dinosaur age relic, the tuatara' (Forest and Bird, 2013). The projected aim at Karori Sanctuary is similarly long-sighted. The aim is to fully restore the ecosystem of the valley and return the Karori Valley to its pre-human state over the next 500 years. The ambitious project to instate a population of Maud Island frogs fits perfectly with this ethos.



10. Meet the Maud Island frog, Karori Sanctuary, Wellington. 2014
(below) 11. Frog Cage, Karori Sanctuary, Wellington. 2014

The practice of restoration ecology is an emerging applied science practice that aims to aid the recovery of degraded ecosystems. Restoration projects vary in their intentions and scale, from successfully reintroducing a species to the level of functioning population through to the recreation of a previously existing ecosystem, to the restoration of unmediated landscape processes (Lukis, 2007). In 2006, a group of 60 Leiopelma pakeka frogs were transferred to Karori Sanctuary as part of a 'long term plan to restore the site's original biota. This was a significant event in that it was the first re-introduction of a New Zealand frog to a mainland site, and the first time L. pakeka were released into habitat also occupied by an introduced mammal' (Lukis, 2007).

12. Video display box, Karori Sanctuary, Wellington. 2014

When I purchased my ticket at Zealandia, I ask for the whereabouts of the frogs. I was informed that there is a cage on the wetland path with a small group of frogs inside but I was told that I won't see any during the day because the frogs are nocturnal. I mentioned the transfer, asking if all thirty frogs are kept in one spot or spread out over multiple sites. The young lady behind the counter says, yes, there are other locations with frogs elsewhere, would I like to pay for a night tour? I reply, "I'm not sure, I'll go find the wetland path."

Discreetly placed around a bend in the path, the frog cage presents an odd sight in the middle of the forest. At around two and a half meters long and a meter high, half tucked away into the bushes, the frog cage is exactly as I pictured it would be: mesh, timber and hinges - utilitarian. It is a fine mesh; the wires are one centimetre squared apart - thoroughly mouse-proof. Leaves are strewn all across the top of the cage. But there is something withdrawn here, a presence. I kneel by the cage and look inside intently.
No movement. The leaves and rotting wood are utterly still.
The shiny white object in the corner is a lollypop stick discretely pushed through the mesh by some non-discerning citizen.
A couple of Australian tourists are walking by and pass a comment; there are probably no frogs in there at all. The sign reads 'Come back at night, we are nocturnal'.

Several feet to the left of the frog cage is a little display box on a timber pillar. I open the door of the box. Inside, a little screen silently plays a subtitled video about the pakeka frogs and the transfer over looped grainy footage. An enigmatic array of characters, white gloves into pails, gently lifting pallid sleepy frog into the leaves. At a second cage hidden away from public view somewhere in the forest Dr Ben Bell himself, and an assortment of students stand around a different frog cage. The cage on the pathway is positioned in an easily accessible location and accompanied by a panel of information and statistics about species. It is smaller and more compact in comparison to the second cage depicted in the video, which is also depicted in Kerri Lukis' research paper as the location of the frog transfer.

13. Video display box, Karori Sanctuary, Wellington. 2014

On a seperate visit to Karori Sanctuary I stumbled upon the site of the second cage. This was squatter than the cage by the path. Sitting lower to the ground and spanning a wider surface area with a smaller barrier around the area surrounding the frog cage. There is no signage on the pathway to indicate the site to the public. Only a series of rough stepping stones discretly leading off the path

revealed its presence. Thus the juxtaposition of the two cages speak to their different roles in signification. The publicly accessible cage attracts attention to the frogs inside, it reveals their otherwise hidden presence to us and informs us of their status as a wildlife feature, while the second cage conceals the frogs away from public view to focus on research. Together the cages act to integrate the frogs into the reserve as a sustained population, and as an object of spectatorship.

The enigma of the frog cage reminds me in some ways, of the work of the Belgian installation artist Wesley Meuris. In his ongoing *'Zoological Classification System'* (2004-now) he makes cages and aquaria for different animal species. Meuris' larger overture is posed around the question of habitation, specifically the artificial habitation of animals and the sterile condition of zoo environments.

Like a Wesley Meuris installation, the frog cage reminds me of how staged my first encounter with the pakeka has been: amid the reclaimed native bush of Karori Valley the frog cage is not devoid of its larger context. Indeed my own subjective interests are not devoid of context. Unlike Maud Island, where the frog population is an endemic part of the ecosystem, the frogs in Karori Sanctuary are an introduced species. Their integration into the native bush in Karori represents a heightened public exposure for the species. Their integration is a mediated experience in its very nature. The animals' rarity and their protected status is on display here as much as the animals themselves, mediating my possible encounter with then. But because the animal is withdrawn or missing from view, my attention moves to the experience of spectatorship and signification. The focus becomes not the animal itself, but about the way in which they are exposed. Sitting by the side of the path I read the first page of Lukis' thesis:

Survival was high (97%) and frogs maintained
a healthy body condition. In April 2007 half of
the frogs (n= 29) were removed
from the enclosures and released into forest habitat

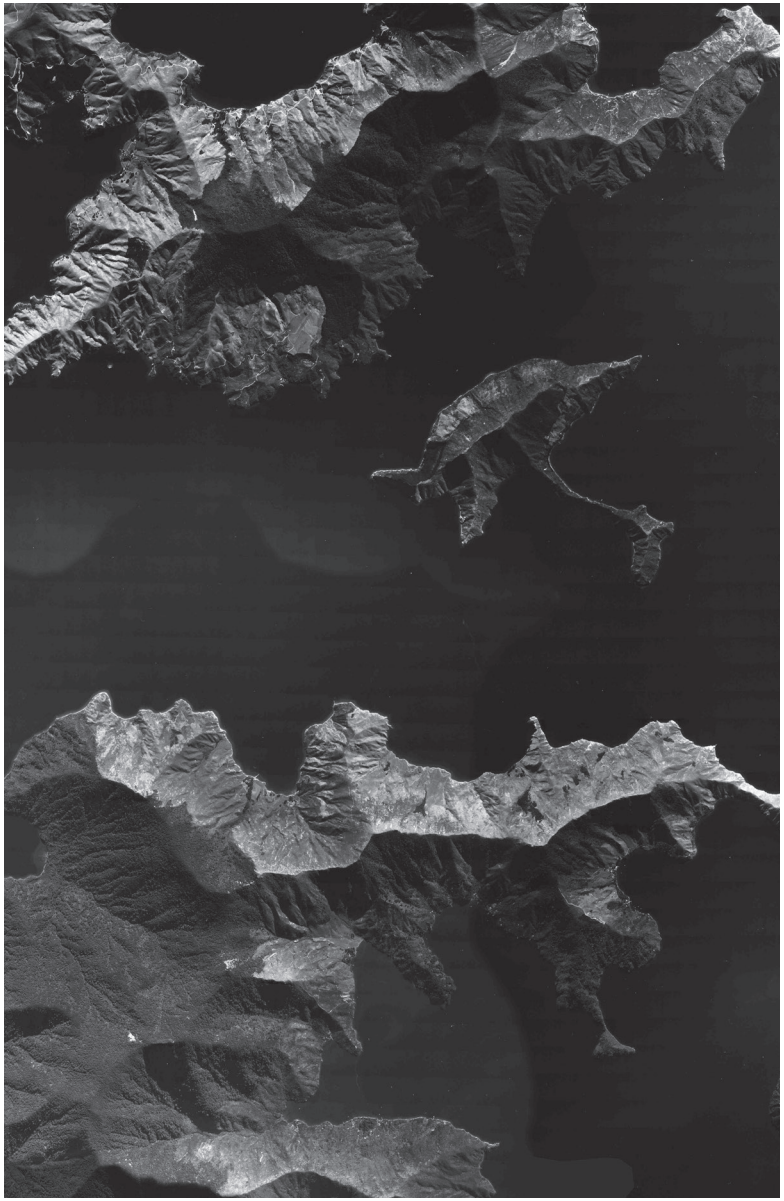
'In March 2009, 26 of the 29 individuals
originally released into the enclosure were
recaptured
and a further ten juveniles were captured for the first time.
No individuals have been sighted outside the
enclosure since March 2008' (Lukis, 2009).

Much like the educational information on display around Zealandia, Wesley Meuris' installations supply informative panels about the animal's biotope, and comprehensive facts and statistics about the living requirements of each animal 'on display'. He is evidently well informed about zoological varieties and their living conditions as well as the history of zoos and artistic depictions of them. Yet it is notable that according to the artist's own account, his constructions do not really serve animals' interests (Meuris, 2007). Instead they serve mainly the 'interest' of the spectator. But what does 'spectators interest' mean here? His work provides less of an ecological solidarity with the animal world and more about the spectator's intellectual 'interest' (Parret, 2007). The cages on display are presented empty and spotless; there will never be animals in Wesley Meuris' zoo. Our appreciation of the perfection, balance and formalism of the work transcends any anecdotal notion on the part of the 'context' (Parret, 2007). These constructed spaces for engagement are 'rhetorical and aestheticized in their utter artificiality. No dust, excrement or any other signs of living creatures tarnishes the cool tiles and tinted glass of his enclosures' (Parret, 2007). Despite the subtlety of his classifications and specifications – or perhaps because

of them, what is presented is emphatically an imaginary world. The reports of strange and fantastic birdlife brought back to England in 1770 by James Cook, Joseph Banks and David Solander from their voyage to New Zealand similarly conjured up far reaching speculations on the nature of the newly discovered land. Likewise, Wesley Meuris employs an extended emphasis on signification without presence as an allegorical motif in his artwork that conjures up fantastic beasts.

Up till now all the objects we have retrieved from the crate have been framed. This bears some explanation. The frames are not unlike Latour's black boxes, they are established, settled objects. The black boxed actor is firmly established and familiar enough to us that we take it for granted. For Latour the black box replaces the traditional concept of substance. But while traditional substances are one, 'black boxes are multiplying in front of us - we simply treat them as one, as long as they remain solid in our midst'. (Latour, 1985) Furthermore our ideas about them are the result of settled processes. The authenticity of an image of two frogs in a pond is not questioned until they are revealed to be a montage. The morphology of the holotype is not in question until its genetics are re-assessed. 'Like Heidegger's tools, a black box allows us to forget the massive network of which it is composed, as long as it runs smoothly' (Harman, 2010). In a Wesley Meuris zoo, we don't consider the integrity of the enclosure until we suspect that animals may be on the loose.

The tree canopy of Karori Valley does not let much sunlight into the forest. Bright rays of light streaked through the vines and palm fronds and splashed around the cage, shifting in the wind. It was too dark to capture the range of contrasting and shifting textures in one photograph. Setting my camera on its tripod, I align the camera with the cage and take ten images, varying the exposure slightly each time.



14. Orthophoto p26c 1995 - 1996

The limited exposure range of most digital cameras, results in the loss of detail in bright or dark areas. High-dynamic-range imaging (HDRI) is a technique used to reproduce a greater dynamic range of luminosity than what is possible using standard digital imaging. When my image of the frog cage became inscribed into an HDRI image, the montage of ten instances becomes one. Like the holotype image, this too is a montage of sorts and hence builds a connection to the other objects in the collection, another instance of camera trickery. Through a mechanical representation of my marginal encounter with the frogs, my search for the pakeka had come so close. Yet my search for authenticity was constantly evasive. The frogs were here, and yet they were hidden, elsewhere.

At 41°01'34.6"S 173°53'11.8"E

lies at the heart of the Pelorus Sound.

Image p26c is an aerial photograph showing Maud Island in a set of composite images taken between 1994 and 1995. The Land Information New Zealand (LINZ) orthophoto is one of four aerial images of Pelorus Sound located in the Marlborough region where we find Maud Island. The subtle geological formations and landscape processes are amassed into a patchwork of texture. In the minute details of the print the homestead on Maud Island is reduced to a solitary white dot on the hillside.

An orthophoto is an aerial photograph corrected such that the scale is uniform: the photo has the same lack of distortion as a map. Unlike an uncorrected aerial photograph, an orthophoto can be used to measure true distances because it is an accurate representation of the Earth's surface, having been adjusted for topographic relief, lens distortion and camera tilt. In a normal photograph, objects closer to the camera appear larger than objects of equal size that are further away from the camera. This presents an obvious difficulty in measuring objects accurately or determining their precise location in a reference coordinate system. Indeed, this photographic representation of Pelorus Sound presents the clearest aerial image that I have seen of Maud Island and its surrounding area. Yet in the precision of its miniature detail, the orthophoto is emphatically a non-site. The markings on the image denote it as constructed. Zones of absence subside in the inky dark water of Pelorus Sound where the photomap has been stitched. Looking carefully one can see that the image is composed of different orthophotos taken at different times and collaged together into one cohesive space. Scan marks run through the image and separate images are clearly spliced together.

The orthophoto reminds me of Robert Smithson's notion of a 'range of convergences' between site and non-site. Smithson's choice of post-industrial landscapes as the sites he employs to distinguish in the gallery as the non-site of art is not coincidental. He described the idea of 'Nature' as a 'modern fiction' (Smithson 1973, as cited in Boetzkes 2010). As an alternative to that ideal, he offered an irreducible earth to demonstrate the temporally charged nature of geographical locations. Robert Smithson's significant body of work though the 1960s and 70s engaged in complexity and oppositions: nature/culture (*Aerial Map-Proposal for Dallas - Fort Worth Airport*), language as material (*Heap of Language*), space and time (*Spiral Jetty Film*), monuments and the anti-monument (earthworks such as *Spiral Jetty*), displacement and landmark (*Map of Broken Glass, Atlantis*). Smithson's philosophies engaged the relationships between material and mental landscapes. His dialectic of site and non-site reconfigures the notion of site and the relationship between mapping and modified landscape processes. Smithson recognised that to bring a site to the spectator in a gallery was to split it apart as a totality. However, he also understood that the contact between the discovery of a site and its inscription is far from a one-sided relationship.

> 'The range of convergence between site and Nonsite consists of a course of hazards, a double path made up of signs, photographs and maps that belong to both sides of the dialectic at once. Both sides are present and absent at the same time […] Two-dimensional and three-dimensional things trade places with each other in the range of convergence. Large scale becomes small. Small scale becomes large. A point on the map expands to the size of a landmass. The landmass contracts into a point.' (Smithson, 1973)

The Site-Nonsite works Robert Smithson produced present materials from the site alongside maps and photographs of the site from which they were taken. *A Non-site, Franklin, New Jersey,* (1968) for example presents the spectator with a series of trapezoid wooden bins filled with limestone ore from the site, each bin corresponds to sections of an aerial photo-map of the area that are likewise cut into trapezoids. The photomap delimits the boundary of the site and the ore verifies in its materiality.

'The names of minerals and the minerals themselves do not differ from each other, because at the bottom of both the material and the print is the beginning of an abysmal number of fissures. Words and rocks contain a language that follows a syntax of splits and ruptures' (Robert Smithson, 1968).

On site, the measurements are ultimately reduced to written or mechanically produced documents that are transportable.
In the non-site context the measurements are representations and documents, they are vectors that make the delineation of the site apparent. Smithson's statement is not that the site is absent, but that its totality is not and never was, possible. The artwork cannot be stabilized to a single location – it is always moving between the site and the non-site (Boetzkes 2010). Therefore the context at hand is simultaneously both spatial, temporal and cerebral.
I interpolate Smithson's thinking by taking as my departure his concept of the irreducible earth to situate my understanding of Maud Island as a context dependent to the scale and parameters we encounter it with.

'A point on the map expands to the size of a landmass. The landmass contracts into a point. Is the Site a reflection of the Nonsite or is it the other way around?' (Smithson, 1973).

In its exhaustive classifications the non-site purports to depict the absent site. Yet like Wesley Meuris' animal enclosures, the fractured experience of the Site-Non site draws an attentive spectator away from the supposed subject to the spectators' ever-shifting orientation. Is the delineation of site an elaborate mechanism for constructing facts rather than uncovering them? Echoing Latour's observations on data collection and scientific experiments Smithson exemplifies the upsurge of language, into visual representation and the consequent effects of dislocating the artwork and making the limit of the gallery apparent through a Site/Nonsite dialectic.

15. Maud Island, David James Aldersley,1913

The early New Zealand photographer David James Aldersley took this image in 1913. Its original black and white glass plate negative is held in the Alexander Turnbull Library collection. Aldersley's image is held as part of the *John Dickie Collection* of photographic prints and negatives. Its notable that Dickie and Aldersley (as with many New Zealand photographers of the time) - copied and collected the works and negatives of other photographers. Dickie appears to have purchased the Aldersley's negative of Maud Island at a certain point (Turnbull Library, n.d.). Produced over one hundred years ago, the image presents clear evidence of massive deforestation and land clearance on Maud Island (Turnbull Library, n.d.). It is telling that Aldersley's photographic plate of Maud Island - the earliest known documentation of Maud Island depicts the island's ecosystem undergoing a dramatic change from costal forest into pastures or pine plantations.

The dispersal of clear boundaries in the notion of site is what art critic and writer Miwon Kwon refers to as the 'dynamics of deterritorialization' within a discussion of the notion of site-specificity as the cultural mediation between the broader social, economic, and political processes that organize life and space (Kwon, 2002). Kwon cites the American installation artist Mark Dion's project *On Tropical Nature* (1991) as an example of how this shift in signification operates through an artwork.

In Dion's project there are several definitions of the site operating co-currently between the material process and the context of the work. For the duration of the project, Dion camped for three weeks in the rain forest near the base of the Orinoco River outside Caracas, Venezuela and collecting specimens of various plants and insects in an uninhabited spot. These specimens, picked up at the end of each week in crates were delivered from the initial site of Dion's intervention to the second site of the project, Sala Mendoza, the art institution in Caracas. In the gallery space the specimens were uncrated and displayed like works of art in themselves. This re-contextualisation of the artefacts constituted a separate site - the curatorial decisions at the gallery that frame of the exhibition. Dion's expedition alludes to the work of 19th Century Botanists like Joseph Banks or Alfred Russel Wallace, who travelled to exotic places. Museum staff who were unfamiliar with the fauna and flora they were receiving, often juxtaposed objects in their exhibits under aesthetic principles in an effort to collate and catalogue their findings. The process is the least material locale, but this is where On *Tropical Nature* becomes a part of a discourse about cultural representations of nature and the globalised environmentalism. (Kwon, 2002).

Dion's work critiques the influence of a 19th Century vision of nature, I too critique this vision but I do so from the perspective of a post-modern museum goer. More over my project critiques the contemporary New Zealand experience of nature. That is, a journey backwards from spectatorship to participation. The process *Proposal for an Expedition* follows is a counter logic to Mark Dion's *On Tropical Nature*. Dion's work moves from the authentic nature of an uninhabited rainforest into a signification of nature in the gallery. I begin with a representation of nature, the holotype image. It has been chosen for a reason, this image is not made out to be a neutral representation. The project followed the history of the specimen and uncovered the 'authentic experience' in the process. The question I posed is whether this authenticity of the experience existed beforehand or whether it is created through the process of signification.

Aldersley's image is only identifiable to us as Maud Island because the name is inscribed onto the negative. According to the Department of Conservation and other sources, the origin of the name *Maud Island* is not known. However changes in island's recognised indigenous Maori name has had shifting titles and meanings, which signify a relationship between animal-metaphor and land-processes. There is clear evidence of Maori occupation on Maud Island. The older name for the island is *Te Pakeka* which alludes to the extensive gardening that occurred on the island. Five sites of archaeological note are recorded including probable garden areas and food storage pits. In 1867 the Crown granted ownership of Maud Island to John Gibson, a farmer. A significant area of the island was cleared of forest for pasture (DOC, n.d.).

Maud Island has only its current restoration project since 1974 when Jack Shand first gifted the forest remnant to the crown (DOC, n.d.). In the context of Aldersley's 19th century New Zealand, the destruction of the native forests on Maud Island suggests that Kwon's 'dynamics of deterritorialisation' are already altering a post-colonial New Zealand landscape. When I visited Maud Island, one-hundered-and-one years after David James Aldersley created a photographic negative of the deforested landscape, the island appeared to have almost returned to its former ecological state.

16. Maud Island, c.1970

The original indigenous name of the island however is cited as *Te Pakeka* - 'land that has been used and lies fallow' (Bell, 1968). The name *Te Pakeka* was discontinued and the island was officially recognised as *Te Hoiere*, referring to the name of a legendary Maori waka, which first settled the region. The term translates as 'the motion of rowing forward'; it is also the Maori name for Pelorus Sound as a whole (DOC, n.d.).

Proposal for an Expedition is a series of questions. It asks what the nature of enviromental stewardship in New Zealand, by returning to the question of how it came to be? In doing so we ask, in what manner do we proceed onwards from here? The waves lap gently against the jetty,

the wind rushes though the dead pine trees that arc around the bay. In the distance, the Pelorus Sound Mailboat is approaching across Tawhitinui Reach toward me. It is time to leave Maud Island.
When I visited Maud, the island was strangely devoid of colourful birdlife and yet they had a marked presence everywhere. The signs on the sliding door at the lodge read, 'Is there a parrot behind you?' My lack of encounter with the eccentric kakapo echoed that of my experience with the frog cage in Karori valley. I learned that all of the large birds had been translocated to other reserves for their safety during the period of a large pest eradication effort. Perhaps the true nature of the site must and will, inevitably remain hidden to me.

Kwon's suggestion that with modernity comes deterritorialization echoes truthfully across Pelorus Sound. The ecological differences make each reserve unique, but their similarities make it possible to transfer species between compatible spaces. This mutable movement of species between different environments is a significant aspect of restoration ecology that has been used to great effect in New Zealand. Transfers sustain populations of endangered animals, but they are not without their own inevitable dangers. Maud Island is used as one of these temporary homes for endangered yet crucial animals such as kakapo and the takake. The birds that are moved between reserves reasonably frequently are introduced onto the island to breed (Birmingham, 2014). Maud Island is away from the public eye, a sanctuary in the proper sense for these species.

In the process of uncovering Maud Island's history, my work also produces knowledge about modes of representation and signification that permeate our experiences of nature. There are always shifts in signification between purely scientific and social concerns wherever ecology is concerned (Latour, 1976). As the writing of Bruno Latour has influenced my thinking for some time now, I gained the first hand experience of applying his philosophies to a New Zealand subject that spanned both art and science, likewise my understanding of the artistic precedents in this project has become richer as they have informed the cross disciplinary character of the artwork.

In the process of creating this artwork I learned a great deal about New Zealand's environmental history and restoration ecology. By following the course of history through one site, the impacts of human activity on a landscape accrued layers of meaning in my project that lend themselves to reflecting on our changing understanding of New Zealand's post-colonial ecology. Ecological island reserves like Maud Island are like artefacts in the landscape. They are remote from one another, fragments of bush temporarily rescued from the encroachment of a ubiquitous post-colonialist ecology.

The American landscape photographer Frank Gohlke suggested that landscapes are a collection of stories. 'Fragments of which are only visible at any one time. In linking the fragments, unearthing the connections between them, we create the landscape anew. A landscape whose story is known is harder to dismiss'(Gohlke, 1995). The stories that unraveled from the holotype artefact connect it from the museum to the archive and to far flung wildlife reserves through an extended range of equivalencies. I wove these stories into an archive of my own that speaks to the significance of endangered nature - its uniqueness and its rarity. As the Pelorus Sound Mailboat leaves Maud behind in its wake I watch the island recede into distance.

17. Pelorus Sound Mail Boat, Maud Island, Marlborough, 2014

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Illustrations:

1. *Maud Island, c.1970* - from the Colmalco Lodge / Maud Island Photo alblum - Scanned with permission - C.Birmingham

2. *Native frog holotype specimens, Te Papa Archives, Wellington, 2014*
Frost, G, P. - Taken with permission - Te Papa Tongarewa

3. *Type Specimens, Te Papa Archives, Wellington, 2014*
Frost, G, P. - Taken with permission - Te Papa Tongarewa

4. *Pelorus Sound, Marlborough, 2014*
Frost, G, P.

5./6. *L. pakeka holotype, Te Papa Tongarew archives.*
Maud Island frog, Leiopelma pakeka Bell,
Daugherty & Hay, 1998, collected 29 Feb 1960,
Maud Island, Marlborough Sounds, New Zealand.
CC BY-NC-ND licence. Te Papa (AM.000086)

7. L. pakeka holotype, Te Papa Tongarew archives, Wellington, 2014
Frost, G, P. - Taken with permission - Te Papa Tongarewa

8./9. *Camera Trickery,* 2014
Frost, G, P.

10. Meet the Maud Island frog, Karori Sanctuary, Wellington. 2014
Frost, G, P.

11. Frog Cage, Karori Sanctuary, Wellington. 2014
Frost, G, P.

12./13 *Video display box, Karori Sanctuary, Wellington. 2014*
Frost, G, P.

14. *Orthophoto p26c 1995 - 1996*
Sourced from Orthophoto p26c Urville
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15. Maud Island, David James Aldersley,1913
Alexander Turnbull library.

16. *Maud Island, c.1970* - from the Colmalco Lodge / Maud Island
Photo alblum - Scanned with permission - C.Birmingham

17. *Pelorus Sound Mail Boat, Maud Island, Marlborough, 2014*
Frost, G, P.

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