Here

English: in place and time /
Te Reo: bound, to bind

a night time photographic journey where the relationships between the stars and land weave time, sense of place, and connection

An exegesis presented in partial fulfilment of the requirements of the degree of

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Abstract

This exegesis discusses complex relationships between the human sense of time and place in the context of the photographic installation *'Here'*. The series emerged from the desire to attempt to make time and light tangible photographically.

Exploring perception and perspective of night-time, place and land in Aotearoa New Zealand, the photographic project investigates what it means to understand a place and oneself in relation to it. The photography depicts the surrounding area of Te Rimurapa / Sinclair Head on the south coast of Te Whanganui-a-Tara Wellington at night, utilising long exposure techniques to record geological and astronomical senses of time and place.

The research investigates the relationships between humans and night-time, wonder and the experience of place – reinforced by authors who discuss Aotearoa's significant cultural identity and history concerning the night sky. The layers of time and multifaceted history of human interaction with land in Aotearoa New Zealand provide important context to this research surrounding landscape photography in Aotearoa. Within the research, I recognise the varied perspectives on how people perceive the physical and spiritual aspects of their relationships to place and connection to the universe. Discussing the durational methodologies used to create the photographic work, I investigate how walking, memory, and experience incorporate the relationships between the body, imagination and wide-world in relation to the sense of place.
I conclude on the importance of inner reflection and well-being when uncovering meaning and purpose relative to personal relationships with place.

Here reveals how the night adjusts our perception of time, the cosmos and land, how intimately their connection is woven together, and the deep pleasures of walking in the dark. As measured astronomically in the photographs, the sense of time is reflected in the process: walking through and feeling the terrain, a sense of place accumulating over time, and uncovering traces of the past. The project leads to the importance of maintaining a deep, compassionate and respectful connection to the places we inhabit.

Installation views of 'Here' in the Courtenay Place Lightboxes, Wellington.
14 October 2023 - 12 February 2024.

Full Installation of 'Here'

Introduction

For as long as I have enjoyed making images, I am fascinated by photography's innate ability to translate time, the experience of the observer and what remains unseen by them. I'm devoted to the natural world and the desire to understand my place within it. Living within the city boundaries of Te Whanganui-a-Tara Wellington for the last few years, the weight of overhanging skyscrapers and the unrelenting commute hardly provides a moment of pause and reflection. With an adventurous spirit when venturing out to Wellington's South Coast, I yearn to recognise and share through photography the quintessential pleasures of seeing, immersing oneself in nature, and ways of being in the wide-world as reminders to broaden our perspectives and lift ourselves in wonder. Through photography, I question how we foster and visualise meaningful relationships with place and time. What does it mean to understand a place and oneself in relation to it?

'Here' is a photographic MFA research project that seeks to make time and light tangible. Created at night-time, the photographs depict Te Rimurapa on the south coast of Te Whanganui-a-Tara Wellington and highlight significant connections between the cosmos and land. The vertical format black-and-white photographs reflect a nocturnal perception that reveals a parallel world of night that deepens our perspective and sense of time, place and self.

The installation of *Here* depicts sixteen black-and-white vertical photographs printed on either side of the eight 3-metre-tall LED Courtenay Place Lightboxes, a highly public exhibition space within the central city of Te Whanganui-a-Tara Wellington. Many comparisons can be made between *Here* and the lightboxes, making it a successful mediation of the final project. The public encounters the exhibition by walking through and weaving around the large panels, similar to how I encountered and familiarised myself with Te Rimurapa. The illumination of the lightboxes beneath the night sky reveals hidden details in the photographs compared to reflected daylight, implying that the night world reveals unseen aspects of Te Rimurapa. The labels accompanying the lightboxes provide insight into the duration of exposure of each photograph, the time overnight, the date and the moon phase – all of which contributed to the creation of the featured photographs. The exhibition of *Here* was showcased in the Courtenay Place Lightboxes between 14 October 2023 and 12 February 2024.

I hike along the hills, coast, and water-ways surrounding Te Rimurapa, a headland within the Te Kopahou reserve on the south coast of Te Whanganui-a-Tara Wellington that overlooks Cook Strait –and on a clear night, the Marlborough Sounds and Kaikōura Ranges can be seen on the horizon. I refer to the often-overlooked original Māori name, Te Rimurapa, rather than the place's English counterpart, Sinclair Head – named after Sir George Sinclair, a director of the New Zealand Company which focused on the systematic colonisation of Aotearoa New Zealand (Reed 380). I was initially drawn to this place for the solitude. However, over three years of developing my photographic process for this project, I would uncover the significance of its multilayered history and human interactions over time. Recording up to 1000 years of settlement, iwi associated with the surrounding area of Te Rimurapa include Ngāti Māmoe, Te Ātiawa, Ngai Tara, Ngāti Toa, Ngāti Ira and Rangitāne, but upon the advent of European arrival, Te Rimurapa saw loss of plant and insect species as well as outright scars left on coastal cliff faces due to quarrying, fire, farming and the spread of pests (Atkinson and Bouzaid 8-12)*. Despite this, I am fascinated by Te Rimurapa's perseverance as a place with traces of the past reflected by the night sky. Revisiting and deepening my perception of place by immersing myself in the night, my understanding and relationship with Te Rimurapa is extended by absorbing the natural world at a time when it is unwitnessed by other humans.

My practice, which utilises multiple durational methodologies such as hiking overnight and using light-sensitive film – instead of instant digital gratification – evokes the importance of slowness and a sense of time when depicting and viewing the land in tandem with the cosmos. The night world is revealed through the slow accumulation of light from distant stars and the moon through a long-exposure photographic technique that embeds itself with a sense of astronomical and geological time. The unnoticeably slow rotation of Earth at night is visually represented by the cyclical light trails imprinted on the photographs by stars, juxtaposed by meteors or the lights of planes, ships, or people in the distance.

* For more information about Te Rimurapa, refer to Appendix #4, H.G.C "Footprints: A Ngati Mamoe Pa" or Atkinson & Bouzaid in bibliography

Throughout my research, I acknowledge and draw upon Māori perspectives of place and time. As I have continued to delve deeper into the abundant perceptions of land in Aotearoa New Zealand and the potentiality of the night sky, I resonate with a more phenomenological and spiritual philosophy. The methodology underpinning *Here* – a personal, spiritual perspective concerning the night and Te Rimurapa – has helped me uncover a sense of meaning in tandem with a sense of place. Thus, this research encompasses time, place, and the inner self. I am embarking on a lifelong journey to evaluate my – recently uncovered – positionality as Pākehā-Māori (Ngāti Whanaunga and Ngāti Pāoa). I am still a visitor to Te Rimurapa, someone in someone else's home – but with each night I have slept rough under the stars with the night community of insects and creatures of the dark in Te Rimurapa, I hope the whenua (land) has recognised my devotion and pleasure to learn through this photographic project.

Drawn to authors and artists who are equally interested in the perception and immersion of the natural world, my research is composed of how the wonder of the night world is culturally significant, the multifaceted human interactions with land in Aotearoa New Zealand, how slowness as a way of being, nocturnal senses and walking intimately attunes one's perception – and the significance of a spiritual perspective to reflect and coax personal relationships between place, time, and well-being.

"A Parallel World Emerges: The World at Night" investigates the night world and its significance in understanding one's place in time. Biological and cultural, the nocturnal changes and potential of the night reveal hidden connections between the night sky and land in Aotearoa and how our shared wonder of the cosmos fosters a moment of self-reflection and togetherness. Authors Annette Lees, Naomi Arnold and photographic artist Susan Derges share their experiences alongside the night sky's cultural, personal and spiritual significance in Aotearoa, emphasised by Rangi Mātāmua.

"Where Past, Present and Future Blend: Photographing Landscape in Aotearoa" acknowledges the importance of addressing our perspectives and the historical and cultural significance of people's relationship between land, the universe and photography in Aotearoa. Delving into essays by Geoff Park and Māori Marsden, they discuss the differences between Westernised and Māori perspectives of land and the fundamental differences between the physical and spiritual perception. New Zealand photographer Mark Adams and authors Lucy Lippard and Liz Wells showcase the multifaceted layers of history and perceptions to the understanding of place.

"Senses and Time Stretched on the Trail: The Role of Duration" recognises the significance of durational methodologies in photographic practice to visualise a sense of place and time. Discussing how walking attunes one's body and imagination to the wide world, authors Rebecca Solnit and Lucy Lippard show how the slowness of walking and memory contribute to the sense of place. Annette Lees examines how night walking expands self-awareness. The photographic technique of long exposure reveals the sense of geological time, as showcased by American photographer Ron Jude, and the use of film is reinforced by Charlotte Cotton's discussion on the materiality of photography.

Concluding the research, "Togetherness in Spirit and Closure: The Pursuit of Well-being" recognises the significance of inward reflection. Highlighting the connections to the heart nurtured by the meaning of the Māori term 'whenua,' Geoff Park underscores intimate connections to the land. Researcher Edward Chamberlin discusses the role of storytelling with significant correlations to photography, and psychiatrist Hinemoa Elder reveals how the moon offers moments of reflection on personal well-being. Annette Lees and Naomi Arnold reflect upon how the night sky connects all humans to the universe. Nurtured by the previous durational practices, being attuned to the self opens a spiritual way of being and a sense of meaning.

A Parallel World Emerges: The World at Night

Here takes place in the night realm of stars and nocturnal changes in the world – specifically Te Rimurapa, the peninsula on the south coast of Wellington. The transformative potentiality of the night fed profound connections between the enhanced perception and senses in the dark, the cultural significance and relationship between the night sky and land in Aotearoa, self-reflection, nature and the universe.

In her book *After Dark: Walking into the Nights of Aotearoa*, New Zealand conservationist Annette Lees writes of stories, experiences, the significance of night time and the diverse perceptions and relationships that humans have with the night sky. Unlike daylight, darkness "fed the imagination in a way that sunshine never could" (Lees 10). The changeover between day and night is a fundamental component of our lives where each has attendant ecologies and trigger changes in our bodies, but is hardly witnessed as the night world has been relegated to something that occurs 'out-doors' (Lees 12-3, 18). Photographing Te Rimurapa overnight meant documenting the unseen life cycles and sense of time at night. Lees understands that "our familiar landscapes are altered, mysterious, and charged with potency" in the cover of night-time, an unseen parallel world that nurtures nocturnal creatures and events going on unwitnessed (Lees 7, 15-6).

Contrary to expectation in the absence of daylight, the darkness of the night world is not entirely without light and enhances awareness and perception rather than diminishes it. While our vision narrows at first, according to Lees, our "sense-scape steadily shifts outward" over time, becoming more accustomed to the night through hormonal changes in our bodies (Lees 58). Attuned to surroundings, all the senses weave together to be more receptive at night-time. *Here* also draws upon the sense of time, duration and slowness that the night encourages (see chapter "Senses and Time Stretched on the Trail: The Role of Duration").

Perceiving the world at night offers new ways of visualising the unseen. Natural history writer Naomi Arnold expresses the cultural significance of Aotearoa's night sky in relation to human history, connection to nature and the universe in *Southern Nights*. Arnold recognises how Polynesians needed to use their visceral knowledge of

their surroundings and stars to navigate and discover Aotearoa (Arnold 9), suggesting how the land seemingly welcomed them for their attention to stargazing. For tens of thousands of years, the knowledge of stars across the globe has operated as a private and personal "map, compass, and timekeeper" with their cyclical passage written on the night sky (Arnold 268). *Here* features the stars overlooking Te Rimurapa and their cyclical passage – the gradual collection of faint starlight is continuously transformed by the Earth's slow rotation. Thus, the photographs reveal their circular trails imprinted on the sky. Primarily, these star-trails are a natural recording of time engraved on the photographs themselves, connecting the images featuring Te Rimurapa to the passage of time.

In a discussion surrounding the culturally significant constellation *Matariki: The Star of the Year*, Māori scholar Rangi Mātāmua shares his view on the cosmos intertwining with culture, spirituality and identity. The study of the cosmos is "an endeavour that unites all peoples throughout the world" who eternally seek understanding and inspiration (Mātāmua 1). For Māori, astronomy is woven into their cosmology and environment – not only described by Mātāmua but also Lees and Arnold – guiding their ways of life and deriving meanings from the stars that foretold the future (Lees 191-2; Arnold 39; Mātāmua 1-2). Matariki, more commonly known as the constellation Pleiades, is revered and associated with various indigenous cultures worldwide but is more specifically related to well-being and marks the new year for Māori (Mātāmua 7-13, 24). For Mātāmua, the celebration of Matariki appearing in the night sky symbolises a moment for reflection, unity and togetherness; it "transcends boundary, religion, political agenda and even race," becoming a marker of culture and national identity (Mātāmua 92). Fundamentally, Aotearoa is intimately linked with the night sky, as discussed by Arnold and Mātāmua. Recognising these relationships brings the night closer to Te Rimurapa and to the heart of this photographic project.

Camera-less photographer Susan Derges creates images of plants silhouetted by the night sky with light-sensitive paper to explore the relationship between the self and nature. Her interest in the entanglement of observation and inner reflection becomes apparent in her series *'Moons'* and *'Star Fields.'* Immersing herself in the Dartmoor landscape at night in the United Kingdom, she discusses how the night encourages a sense of 'stillness' or silence that kindles the imagination, where "the unconscious starts to fuse [with] what's outside" (Derges 04:15-06:00, 16:40-17:20). Once her light-sensitive paper is directly exposed to the stars and various degrees of

Susan Derges - Full Moon Hawthorn, 2003 Dye Destruction Composite print
168 x 61 cm / 66.1 x 24 in

Susan Derges - Star Field Reeds, 2008
Unique Cibachrome
168 x 61 cm / 66.1 x 24 in

Images courtesy of the Artist, and Danziger, Los Angeles, Ingleby, Edinburgh, and Purdy Hicks, London

moonlight, her photographic prints encourage a sense of "inner identification with the outside world" which helps bring people closer and to inspire the creation of personal and meaningful interactions with the ecosystems that are important to them (Derges 17:30-18:05). The amalgamation of the body, imagination, and wide-world at night are in conversation with each other.

Through her process in particular, Derges was able to gradually uncover how the various colours of her photographic prints directly correlated to the different phases of the moon when they were made, becoming a record of the moon's cycles (Derges 07:12-07:50). In Aotearoa, the moon is significant to many Māori for their distinct division of time in which they followed the lunar calendar named Maramataka. According to Mātāmua and Arnold, it is believed that the cyclical phases of the moon affect the world; it influences "the behaviour of humans, the activities of animals and even the environment itself" and thus was utilised to monitor seasonal changes (Mātāmua 49; Arnold 131). New Zealand psychiatrist Hinemoa Elder also believes that the moon phases of each month provide personal moments of self-reflection and awareness for our well-being (see chapter "Togetherness in Spirit and Closure: The Pursuit of Well-being").

The development of my photographic process at night for *Here* required me to be attuned to the various phases of the moon and its path across the night sky, as the celestial body is the primary source of reflected light that activates the silver nitrate of the photographic film I use. I chose to use black and white film to reference actual human nocturnal vision at night – our irises widen to discern shapes and structure in the deep dark, a world of light rather than colour (Lees 62). My sensitivity to the faint gradations of various phases of moonlight meant an interconnection between the time embedded in the photographs and more freedom to experiment with light in valleys, the shoreline or the hilltops surrounding Te Rimurapa on particular nights. Over time, this inherent knowledge of the moon gently transformed into night-sky companionship.

The wonder of the night world, alive with celestial and terrestrial phenomena, connects us to time and place and has provoked us to examine ourselves. Lees addresses the growing issue of light pollution, where artificial light is slowly drowning out the soft radiance of the stars in the night sky, impacting the natural world and disrupting ecosystems (Lees 180-1). Artificial lights – and, to an extent, people – are apparent in many of my night-sky photographs: trails left behind by orbiting satellites and headlights from planes and ships in conjunction with the stars are all incontrovertible parts of present-day stargazing. Not taking the cosmos for granted, Arnold refers to the night sky as a valuable source of "cultural, scientific, historical and philosophical knowledge" that keeps alive ancestral traditions, asserting that it is only through deep appreciation that it can be protected (Arnold 18). Accepting that humans and everything on Earth is made of stardust, Arnold professes this realisation as "a powerful sense of kinship with every other living and inanimate object on Earth" (Arnold 270). Arnold and Lees eloquently summarise how the night sky is "as much a part of the Earth as the soul, rivers and animals," where long, woven ropes of connection link "all life to whirling space" (Arnold 39; Lees 14-5). We need the stars.

The Courtenay Place Lightboxes, where *Here* is exhibited in the heart of Te Whanganui-a-Tara Wellington, is an out-door space that reflects the nature of this photographic project. The illumination of the lightboxes beneath the night sky reveals hidden details in the photographs with the inclusion of backlight – implying that drawing in the night world reveals unseen aspects of Te Rimurapa and, by extension, the connection that the night sky has with land.

Collectively, these authors communicate how the night provides a deeper understanding of our place in the world through the connection to our history and fosters personal connections to place and time. The darkness of night attunes us to a more intimate perception than seeing in daylight.

Where Past, Present and Future Blend: Photographing Landscape in Aotearoa

Photographic work that investigates the landscape and human relationship to place is not simply bound to experiencing the natural world. It is imperative to address our current perspectives and the historical and cultural significance of people's relationship between land, night and photography in Aotearoa.

Renowned ecologist Geoff Park reflects on Aotearoa New Zealand's landscape history in *Theatre Country: Essays on Landscape & Whenua*. Park describes how the colonial legacy of New Zealand in the 19th century fostered the removal of aspects of an environment if they were not profitable; the Westernised vision of Europeans on arrival viewed land as property to capitalise upon (Park 10, 42). Colonialism brought about irreversible disruption to Aotearoa New Zealand's native ecology and created permanent scars on the land. Te Rimurapa, the place I walk to and engage with overnight, is no exception to the broad spectrum of human involvement and the exploitation of nature seen in Aotearoa New Zealand over the last two centuries: from Māori settlement to colonial ownership, farming, fire, the spread of pest animals and plants, the seizing of significant Māori land for defence posts during World War II, quarrying that continued until 2000, re-contouring, and traffic use (South Coast Management Plan 23-4, 36-9; Atkinson and Bouzaid 8, 11).

Western thought often focuses on the observable, material world but contends with Māori reality. Māori philosopher Māori Marsden poetically recognises how the holistic interconnection between all things forms the basis of Māori perception (Park 30; Marsden 28-31). Marsden – in his many collected writings about existence concerning *The Woven Universe* – provides insights into a perspective that values the experiential feeling of 'wairua' (spirit) and an awareness "that we are an integral part of the cosmic process, of the unity within all creation" (Marsden 46). Fundamentally, Marsden describes wairua as the universe. This spiritual perception differs significantly from Western vision, but it is a perception I highly regard and yearn to achieve. However, this project does not attempt to reconstruct any point of view or tell a history from two sides. These physical and spiritual perceptions are worth acknowledging as Aotearoa exists within the paradigm of these two significant realities. The night world photographed in *Here* is inevitably perceived from these two baskets of knowledge.

Geoff Park considers New Zealand's changing of perspectives surrounding land. The concept of a beautiful landscape, "and that its beauty is to be regarded and preserved," he states, is a late-colonial British settler perspective (Park 201). Often, the feedback I get from my photography with Te Rimurapa at night is that it is 'beautiful,' but what does that really mean? This comment has something to do with our profound disconnection between culture and nature, as Park recognises, in which we have been rendered as observers of nature as scenery in the name of sanctifying and preserving significant places (Park 141, 175). One impact on Māori whānau (families) when their land was taken to be made as scenic/scientific reserves such as Te Rimurapa / Te Kopahou was not only the loss of land but the separation from the spiritual knowledge of their ancestry woven within the idiosyncrasies of their local places – a reciprocal connection that came from inhabitation (Park 127, 242; Arnold 123). While there is esteem in preserving nature today, so long as landscapes are regarded as scenery that is 'beautiful', society succumbs to the legislated view of the natural world as divided from people.

One way I have come to comprehend the landscape is through a phenomenological perspective such as that used by Māori Marsden. New Zealand professor Jacky Bowring offers an approach to researching the 'spirit of land' in their exploration "On the Trail of the Dark and Mysterious: Researching the Spirit of the Land." It is a holistic endeavour, according to Bowring, which starts with an attitude – rather than a formula – of humility and openness, requiring quietness, "listening, looking, being" to connect with the transcendent dimensions of land and place in conjunction with the necessity of experiencing the place (Bowring 52-3, 57). The 'spirit of the land' eludes summary and measurement but essentially encompasses the landscape's mysterious, woven and intangible dimensions (Bowring 46-8). Wairua – as referenced by Māori Marsden – in conjunction with mauri (lifeforce) are spiritual qualities that "flow through the whenua [land]," and that the subconscious is entangled in the dynamic, such as how a particular place makes us feel (Bowring 50-1, 55-6). All of this, I believe, the night world fosters (see chapters 'A Parallel World Emerges: The World at Night' and 'Senses and Time Stretched on the Trail: The Role of Duration').

One of Aotearoa's most distinguished landscape photographers, Mark Adams, memorialises places of historical significance by employing an open attitude to landscape as outlined by Bowring. Showcasing photographs in *Cook's Sites: Revisiting History,* Mark Adams and anthropologist Nicholas Thomas come to terms with the

Mark Adams - 10 August 1998 Indian Island, Tamatea-Dusky Sound after William Hodges' "View in Dusky Bay"
Fibre based silver bromide prints

Image courtesy of the Artist, and Two Rooms, Auckland

burden of history by examining the convoluted traces of the past. Adams revisited sites significant to the beginnings of New Zealand's colonial history where European voyager Captain James Cook and Māori interacted. Conscious of the artifices of histories and photography, he makes aware that "no image is an innocent transcript of nature," indicating that there is no simple reconstruction of the past, recognising the partiality of all accounts of history (Thomas 8). One's stance and perception of history shape the images and narratives of photographs, and revisiting these significant sites photographically means opening a forum of exchange in the present day to re-imagine the sites and their histories (Thomas 7-8, 12). "Yet the ferns and bracken still breathe; all cannot be lost," reassures Thomas, referring to the permanence of subjective perceptions of time that offer a form of 'living history,' hinted by the embedded traces in nature (Thomas 88).

Fundamentally, Adams and Thomas suggest that while people still find wilderness enchanting today, what makes it captivating is not just its beauty but also its layers of history and mediations over time (Thomas 8-10). This openness to interpretation is reflected in Mark Adams's photography of these places, in which he does not conform to the single-framed perspective but instead composes his photographs into panoramas. This shows multiple ways of looking over time, giving a broader context and the particular character of a place (Thomas 9-12). I have employed this technique with *Here* but with a medium-format panoramic film camera and turned it to a portrait orientation. Complicating the traditional landscape panorama, the

portrait orientation allows the photographs to reveal another way of looking over time and implies a connection between Te Rimurapa and the night sky. Because of the sheer size of the photographs, they also rival the height of viewers, which has them physically looking up and down the image – drawn into actions as if they were really there.

Here recognises cross-cultural relationships between land and people by not outright surrendering to notions of 'beauty,' similar to Mark Adams' photographs. While there are many aestheticised aspects to my photographs, I have, in many instances, resisted traditional framing and broken photographic 'rules,' which would have resulted in images considered more traditionally 'beautiful'. Photographing at night enables the initiation of a different kind of reflection and exchange than daytime allows. For all places like Te Rimurapa with significant or troubled pasts, Park eloquently states how landscapes fascinate us by revealing "how the past produces the present. They nourish us and show us who we are, and who, culturally, we have been" (Park 197).

American author Lucy Lippard also explores photography and the complex relationships between people and places in her writing *The Lure of the Local: Senses of Place in a Multicentered Society*. She discusses how land and places are not static but ever-evolving, constantly shaped by "the intersections of nature, culture, history, and ideology" (Lippard 7, 14). Photography, according to Lippard, can capture and revisit the essence of places, incorporating memories by being accessible and meaningful, creating a different relationship between viewer and place where "they permit us to go back along a path and notice things we missed when or if we were 'there'" (Lippard 18-20, 56). Te Rimurapa, while local, is nonetheless worthy of my attention than anywhere else. This discussion also coincides with understandings by photographic professor Liz Wells in *Land Matters: Landscape Photography, Culture and Identity*, in which photography "significantly contributes to our sense of knowledge, perception and experience, and to (trans)forming our feelings about our relation to history and geography and, by extension, to our sense of ourselves" (Wells 56). Fundamentally, photography is an ample tool to initiate exchange and conversation around the potentiality of land and places.

The blossoming of stars opens an intersection between cultural knowledge in Aotearoa. Delving into complex relationships between landscape, place, culture and history in Aotearoa, these authors acknowledge the multifaceted history of human interaction with land and highlight the importance of recognizing not just the physical but spiritual qualities to our connection to land and their relation to the night sky. Photography can capture and revisit the essence of places to foster these deeper connections.

Senses and Time Stretched on the Trail: The Role of Duration

The importance of duration as a way to engage with photographic practice and place is underpinned by recognising multiple layers of time showcased throughout *Here*. Discussing the importance of walking, the 'sense of place' is informed by sensory experiences and memory over time. The relationship between time and place is woven together and represented in conjunction with long-exposure photography and the choice to use film.

Acknowledging the relationships between people and the attachment to places, one's knowledge of a place indicates their 'sense of place.' Returning to *Theatre Country: Essays on Landscape & Whenua*, Geoff Park defines the sense of place as "the fundamental, intuitive human skill we depend on to know our surroundings, to interpret them and to differentiate one place from another" (Park 47). In *The Lure of the Local: Senses of Place in a Multicentered Society*, Lucy Lippard elaborates on the importance of sensory and kinesthetic experiences to connect to local places (Lippard 33-4). In essence, the 'sense of place' plays a critical role in the relationship between individuals and the land they inhabit; it is not simply measured by intellectual or historical understanding of a place but is also derived from the senses and experiences of being within it.

American author Rebecca Solnit, in her book *Wanderlust: A History of Walking* portrays the multifaceted nature of walking as an endeavour that can contribute to one's perception, sense of place and inner self. She states that walking produces "thoughts, experiences, arrivals," implying how physical movement simultaneously stimulates the imagination (Solnit 5-6). Solnit eloquently relates walking to a constellation "in the starry sky of human culture, a constellation whose three stars are the body, the imagination, and the wide-open world and though all three exist independently, it is the lines drawn between them - drawn by the act of walking for cultural purposes - that makes them a constellation" (Solnit 290-1). Walking signifies the interplay between our physical presence and movement, the imagination that reflects one's ability to draw upon curiosity, and the interactions we have with the wide-world. When walking, the interconnected relationship of the body, the imagination and the wide-world creates intimate and meaningful experiences.

I am aware of the importance of walking, both personally and for this photographic project. Walking has been a significant part of my way of being and has inevitably affected my photographic practice since a severe spinal injury in 2013. I could not fully recover until approximately two years later – in that time, I struggled to walk and get through daily life. Walking and hiking in the natural world are significant parts of my identity. Thus, I have formed an enormous gratitude for walking as a way to experience life. My photographic approach to *Here* is underpinned by the time it takes to walk along the coastal cliffs of Te Rimurapa at night. Annette Lees – in *After Dark: Walking into the Nights of Aotearoa* – emphasises how night-walking increasingly stretches the nocturnal senses, becoming more receptive to natural phenomena. Nightwalkers, for Lees, are simultaneously 'expanded' by alertness and 'confined' by the dark, where the "meaning of sight" is more richly experienced as the hidden night-world is revealed through the sensitivity to time, light and environment (Lees 58, 61, 116). Researchers Tim Edensor and Hayden Lorimer elaborate on night-walking in "'Landscapism' at the Speed of Light: Darkness and Illumination in Motion." One's awareness is in "a state of hyper-vigilance, exhibited in tiny, quick repeated head movements," where the sense of discovery was more intense within the consistent emergence of the night-world (Edensor and Lorimer 9). Walking is one way I have attuned to a sense of place cloaked by night, becoming more alert and sensitive to Te Rimurapa and surrendering to the slower pace fostered by darkness.

Showcasing how walking can shape our engagement with the natural world, American photographer John Gossage exemplifies this relationship in his photobook *'The Pond.'* Walking along forgotten trails, Gossage's attention to the natural world and place is implied through the multiple perspectives of his photographs, simulating the act of looking through canopies or looking along the pathways he discovers. Curator Toby Jurovics, in an essay called "Into the Not-So-Wild" concerning Gossage's photographic series, recognises Gossage's invitation to walk. Jurovics understands that the series "is not simply about a place, but how we discover it, and about the larger act of how we engage with the world" (Jurovics 8). Gossage's vital experiences with *'The Pond'* invite viewers to walk along with him, an invitation that *Here* also offers to those who encounter Te Rimurapa through my photographs. Whether it is through imagining hidden pathways or looking through the dense growth and details of the

John Gossage - Untitled, The Pond, 1982. Gelatin silver photograph. Portriga Rapid print.
11 x 8 13/16 in

John Gossage - Untitled, The Pond, 1982. Gelatin silver photograph. Portriga Rapid print.
11 x 8 3/4 in

John Gossage - Untitled, The Pond, 1982. Gelatin silver photograph. Portriga Rapid print.
8 13/16 x 11 in

Images courtesy of the Artist, and Stephen Daiter Gallery, United States

rocky shoreline at night-time, the act of walking, the slowness of paying attention along the coast and hills of Te Rimurapa is infused in the imagery and series as a whole in the form of curiosity. Afterall, wandering and wondering are closely related.

Considering the 'sense of place' and Solnit's 'constellation' of the body, imagination and the wide-world in conversation with each other, another aspect of how we form a sense of place is through memory. Lippard defines 'place' as a "space combined with memory," signifying its importance in the understanding and relationships with places (Lippard 9). Revisiting Te Rimurapa and the greater south coast of Te Whanganui-a-Tara Wellington for nearly six total years, I am well aware of how recollection, especially at night time, contributes to an intimate sense of place or a form of embodied knowledge. Speaking with Karel Witten-Hannah on his sense of direction in the dark in the Waitākere Ranges, Lees examines how the culmination of experiences and intimate attention to changes in an environment over long periods of time contribute to our subconscious knowledge of place (Lees 72). In relation to memory, Lees calls this form of self-awareness a 'cognitive map' – or, as Lippard recognises, "an extension to the body, passing through and becoming part of the landscape" (Lippard 34) – that is constantly built upon each time a place is revisited, informed by phenomena such as the sounds of insects or weather changes (Lees 66-9). During my overnight visits to Te Rimurapa, I have experienced different weather conditions – from gale-force Cook Strait winds to rain storms pictured in some of my photographs. One reason why the subconscious makes these 'cognitive maps,' according to Solnit, is because "the rhythms of walking generate a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts" (Solnit 5-6). Underscoring the depth and richness of personal connections to places, memory in conjunction with sensory experiences and long-term immersion in the natural world plays a fundamental role in shaping our 'sense of place.'

Coming back to *Land Matters: Landscape Photography, Culture and Identity*, Liz Wells discusses the significance between the sense of place and photography. While my photographs cannot replicate the sensory experience of the night-world at Te Rimurapa, photographs have the potential to "offer some form of imaginary substitute" (Wells 44). Wells states how photographs of places "operate evocatively through drawing on memories of the sites depicted or of similar sights," highlighting how viewers can connect with images of places based on their experiences (Wells 290). Referring back to personal relationships to place, viewers have the autonomy to form their own connections to the night-world and Te Rimurapa.

A more direct representation of time I have engaged with in my photographic practice is through long-exposure photography. Photographs are fundamentally fixed lengths of time, describing events in an instantaneous manner – or within the context of *Here*, describing events in the isolated location of Te Rimurapa that exist virtually unnoticed at night within conventional human experience. Essentially, long-exposure photography records a fixed length of time over a period of long duration, embedded as one moment in an image.

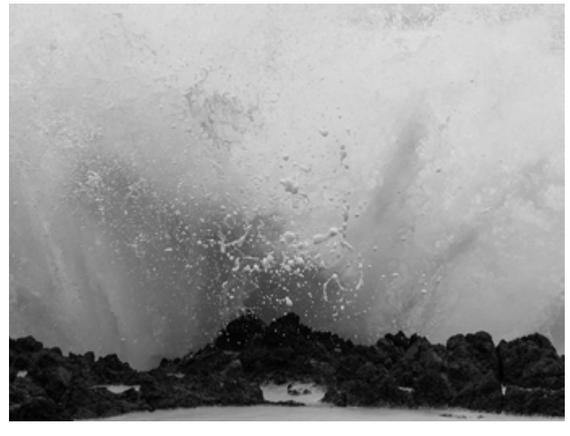
Utilising photography in another way to reveal imperceptible phenomena of the natural world, American photographer Ron Jude references the limits of human perception with the title of his photographic work *'12 Hz.'* Consisting of black-and-white photographs of tidal currents, rock faces and caves, Jude reckons with natural forces outside of conventional human perception. Jude summarises that "change is constant, whether we are able to perceive it or not" (Jude). The stillness of his images denotes to a span of time that operates beyond our own: geological time. Regarding my project *Here*, the passage of time is at the forefront of the work. Because of the long-exposure photographic technique in the night-world of Te Rimurapa, multiple layers of time can be drawn in – in addition to geological time referenced by the coastal cliffs and slow rotation of the Earth, the cyclical patterns of the night sky reference astronomical time.

To record several hours overnight for many of the photographs in my project *Here*, the use of light-sensitive film facilitated the ability to foster a sense of stillness and time as the camera is placed in one place for hours at a time overnight. The choice to use film for photographs – taking place at the same time where the world of digital technology is transforming with the use of Artificial Intelligence – reflects the attitude of *Here*; finding stillness and moments for reflection in a world that seems to only be accelerating. Discussing *The Photograph as Contemporary Art*, Charlotte Cotton recognises how analogue photography is "distinctly tied to an enhanced appreciation of the materiality and objecthood of the medium that arches back to the early nineteenth-century roots of photography" (Cotton 219). To use analogue photographic processes today reflects the deliberate choice to engage with the tangible world, time's relationship with authenticity, and the contemplative realm of photography. Film brings the photographer closer to the process of creating a photograph. Each image of the series *Here* carries the weight of everything I have ever learned about photography.

The culmination of three years of gathering photographs with Te Rimurapa is showcased in the Courtenay Place Lightboxes (Appendix #3 contains examples of the experimentation while undertaking the photographic project). Photography at night is challenging, and there are many photographs I still need to showcase, but the knowledge built from my archive and my sense of place in Te Rimurapa has gradually honed my focus in the night-world.

Ron Jude - Lava Formation, 2019, archival pigment print on fiber paper, 56 x 42 in

Ron Jude - Lava Tube Ceiling Collapse, 2018, archival pigment print on fiber paper, 42 x 56 in



Ron Jude - Sea Foam Impact, 2020, archival pigment print on fiber paper, 42 x 56 in

Images courtesy of the Artist

Recognised by Ron Jude, all places – like Te Rimurapa – are full of phenomena that most people overlook; they are likely to move on to another view before the sense of time and place can affect them. While walking allows one's body and imagination to be aligned with the world, as mentioned by Solnit, it is stillness that the night fosters and one's attention to time and place is amplified. The relationship between time and place is encapsulated by their evident bond in Te Reo Māori – wa and wahi, respectively (Elder 173-4). Time and place are entwined with the stillness of night represented by the durational methodologies I have chosen to approach my photographic practice.

Individuals' intricate, personal relationships with the landscapes and places they inhabit are informed by their 'sense of place.' Through the depth of connections between sensory experiences and memory, walking incorporates the relationships between the body, imagination and the wide-world. Through multiple durational methodologies to create photographs for this project, conventional perception is altered by representing multiple layers of time at night – geological, astronomical and biological – which are intricately linked with place. The sense of time and place are inextricably woven together.

Togetherness in Spirit and Closure: The Pursuit of Well-being

The methodologies laid out in the previous chapter have allowed me to make a project which readily emphasises a sense of time and place. Departing from the layers of knowledge that this exegesis has discussed so far, the significance of self-reflection beneath the night-sky and amongst Te Rimurapa should be highlighted. Examining my own personal connection to Te Rimurapa through self-reflection in relation to the meaning of 'whenua', the moon and storytelling, well-being and personal relationships have a profound connection to how we draw in the cosmos and Earth.

Geoff Park, in *Theatre Country*, highlights the meaning of the word 'whenua,' a Māori term for placenta and land – which nurtures the idea that the "heart connection is itself part of the landscape" (Park 203). The concept of whenua in Aotearoa New Zealand is at odds with the European tradition of profound separation between culture and nature (see chapter "Where past, present and future blend: Photographing landscape in Aotearoa"). However, the essence of whenua persists as an Aotearoa New Zealand perception of land and a connector for people and place, "lying still, like a lotus seed, to sprout again" (Park 243). Whenua underscores the existence of profound, intimate personal connections between people and place.

Global researcher Edward Chamberlin recognises storytelling as a fundamental source of meaning, connection and shared experiences in his book *If This Is Your Land, Where Are Your Stories? Finding Common Ground.* Stories, states Chamberlin, give meaning to the places we care for, connect us to our surroundings, bring people together, and remind people of what it means to believe – where "every story brings the imagination and reality together" (Chamberlin 1-3). In many ways, photography's traditional relationship to narrative mirrors Chamberlin's overall discussion on storytelling. Photography can act as a bridge between reality and imagination where the stories derived from images connect people through sharing or exchanging experiences, initiating meaningful interactions with the world (Wells 56, 290). Though my practice of walking, existing and photographing Te Rimurapa overnight is inherently solitary, sharing my work publicly unites people with common experiences.

Turning to the night sky, New Zealand psychiatrist Hinemoa Elder discusses the unique role of the moon regarding how individuals experience time and place and how the lunar cycle provides moments to recognise one's well-being. In her book *Moon Dreaming: Daily Wisdom Guided by Hina, the Māori Moon,* Elder opens her discussion by relating the sense of place to harmony with nature, and by developing this sense, one finds a "sense of release" (Elder 13-14). To someone attuned to the night, various phases of the moon make us aware of specific points in our personal journeys to seek out moments of reflection, laughter, connection, acceptance, and self-awareness – as Elder emphasises, the moments of "being, and being here now is our unique contribution" (Elder 222). Building upon the meaning of 'wairua' (spirit) outlined by Māori Marsden (see chapter "Where past, present and future blend: Photographing landscape in Aotearoa"), Elder recognises that wairua has a "deeply personal meaning for each of us," functioning as another sense as she describes it as "a knowing, an intuition, a tuning in, a vibration" closely tied to well-being (Elder 223). Staying overnight with Te Rimurapa from dusk till dawn, I am adamantly conscious of how the nightly journeys replenish my well-being – I am more focused on the present moment, and daytime worries and paranoia slip away. Being here under the stars, anchored by Te Rimurapa, restores the soul – recharging my wairua.

Looking into the night sky, light leaving stars navigate extreme distances and time, the speed of light, to reach Earth; everything one perceives in the night-world relates far back into the past (Lees 234; Arnold 9-10). This sense of time and place resonates with Annette Lees in *After Dark: Walking into the Nights of Aotearoa*, where the rules of time and light are applied inversely too: "Anything in the universe 1000 light-years away from us conceptually could look back at Aotearoa and see Moa still wandering on our sand dunes, the wings of giant eagles shadowing the land" (Lees 234). In the deep night, wondering at the universe is human nature, like reminiscing or coming to terms with the past. Humans, nature, the world and life itself are all part of something more vast than ourselves, and the simple act of looking into the night sky expands our horizons, revealing our mutuality and connecting us to something eternal (see chapter "A Parallel World Emerges: The World at Night").

Perhaps, in some regard, this project is about healing – recovering from a spinal injury I am learning to let go of grief and finding purpose amongst the natural wonders of life. I have had moments of depression, but the natural world, Te Rimurapa, is my solace. I have hesitated to mention the loss I have experienced in the last few years in case it overwhelms my relationship with Te Rimurapa and the wonders of life that *Here* relishes. However, it would not be true to my process to not mention that the night-world, quintessentially, has asked me to reflect upon my own sense of place and time. Meaning and purpose are not derived from knowledge, states Māori Marsden, but from a spiritual perception and wisdom that comes from the heart (Marsden 59). Nurtured by durational practices, a spiritual way of being confronts the answers to existence and purpose.

From the meaning and relationships to whenua and place, the recharging of wairua fostered by the moon and night-world; the retelling of experiences, the sense of place and layers of time within photographs; the inward reflection and woven connections between the body, imagination and wide-world – this is what being *Here* is all about.

Conclusion

Weaving together the layers of connection and elements of each chapter of this exegesis, my artistic practice and research photographically share the wonderment of the night-world and sense of place and time at Te Rimurapa.

I have used my MFA study to explore the complexities of the night-world, the concept and sense of place, and to examine how personal relationships to place inevitably affect my photographic practice. I have looked at the approaches of other photographers and the experiences of authors who have informed my research and photographic approach through their various perceptions and methods of engaging with the natural world.

Informed by research undertaken for the duration of my photographic project *Here*, I know that making meaningful landscape images today requires one to be devoted, compassionate and attentive to place. Soaking in from the land to sky, uncover the layers of time, and inhabiting and experiencing natural phenomena like weather patterns, rain or shine. Through perseverance over time and with attentiveness, I have no doubt that anyone would form a personal relationship with a place by weaving themselves into the dynamic of the natural world.

The night sky, just as much as the spirit of the land, eludes summary. Night and life – mysterious, irrevocable and sacred. Resonating with the phenomenological and spiritual philosophy of Māori perception of time and place, I can recognise the life and wairua (spirit) that flows through the land and its inhabitants. Examining my personal relationship to place through inner reflection has allowed me to uncover purpose and meaning in my bond with Te Rimurapa. This research project is simply the start of my life-long journey into my positionality as Pākehā-Māori (Ngāti Whanaunga and Ngāti Pāoa).

The core ambition of *Here* centres upon the sentiment of wonder, sense of place and time, purpose and connection to places. While my images depict Te Rimurapa at night, I hope that the images will broaden viewers' perspectives beyond their commute in the city, supporting recognition of the complex personal relationships between the natural world, places and homes across Aotearoa and elsewhere. I hope for *Here* to continue to grow and adapt over time. I am considering connecting to a broader audience by creating a photobook for the project.

I absorb the lessons and memories I have made with Te Rimurapa for the duration of this project into my way of being for the future. I will be transported back to this place whenever I look up at the stars, wherever I may be. Out of the darkness and into the last sunrise of this project, I am grateful for everything the night and moonlit trail has taught me and everything I have yet to know. Considering the bond I have with Te Rimurapa overnight, the overall process of this project has reminded me of the fundamental philosophy of life I have bound myself to closely:

To see and take pleasure in seeing the wide-world, to find oneself and to draw closer to others, to see behind barriers, and to feel. This is the meaning of being *here*, bound to place and time.

Journey well.

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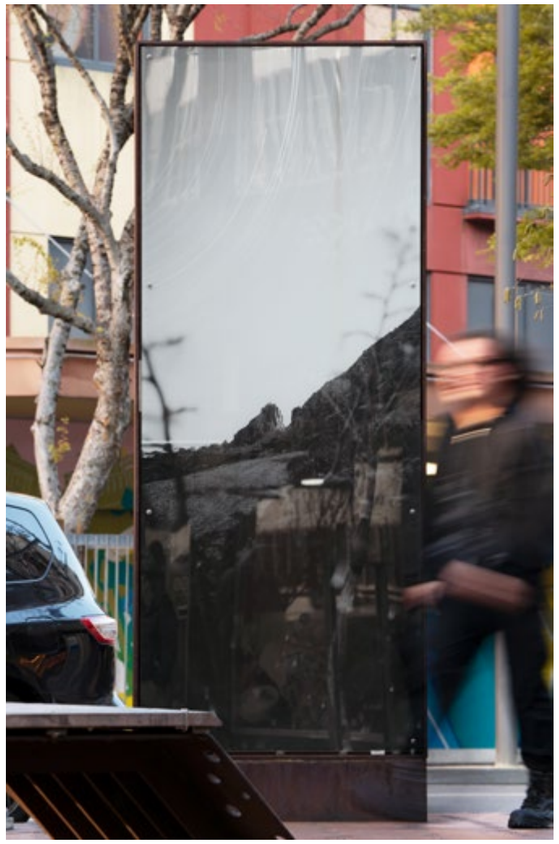
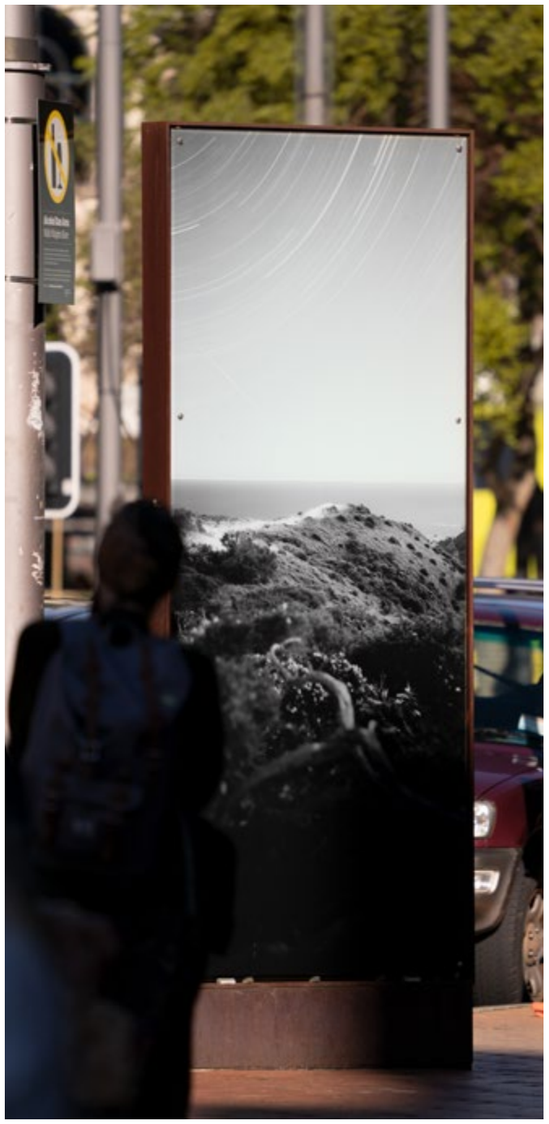
Appendix #1 - Installation

Installation views of 'Here' in the Courtenay Place Lightboxes, Wellington.
14 October 2023 - 12 February 2024.





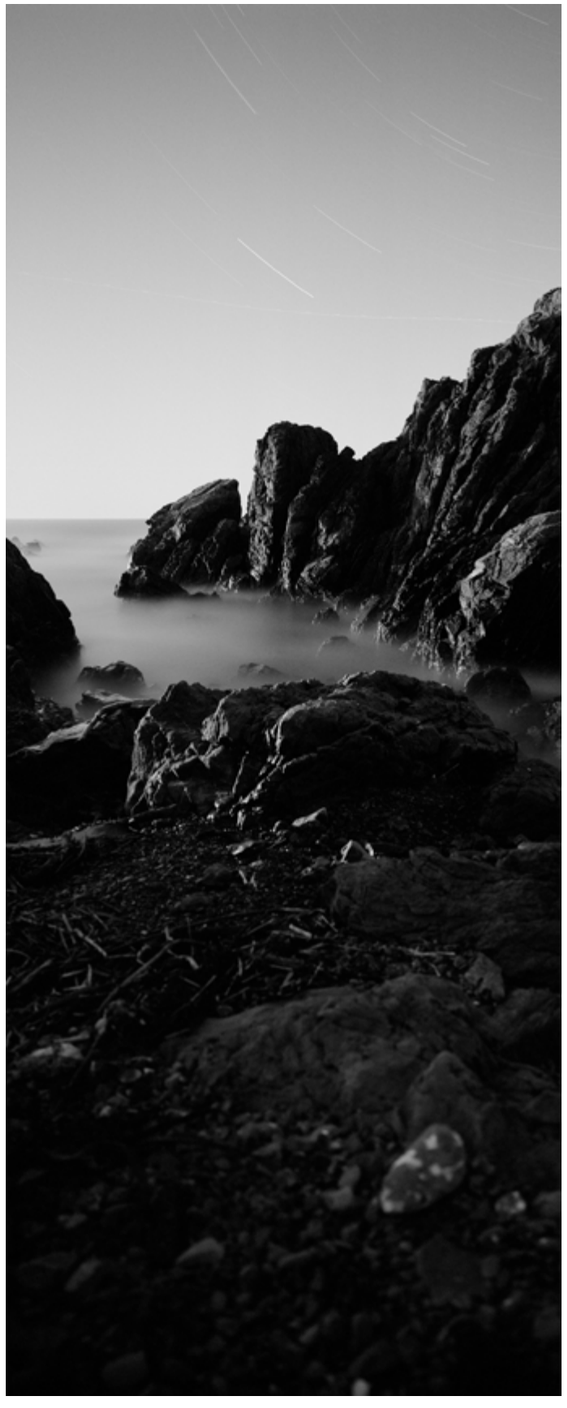
Installation views of 'Here'

Full Installation of 'Here'

Appendix #2 - Final Photographic Series

The 16 total photographs used in the Courtenay Place Lightboxes with subtitles.

6:30pm - 10:30pm
11 August 2021
Waxing Crescent Moon
(and Venus)



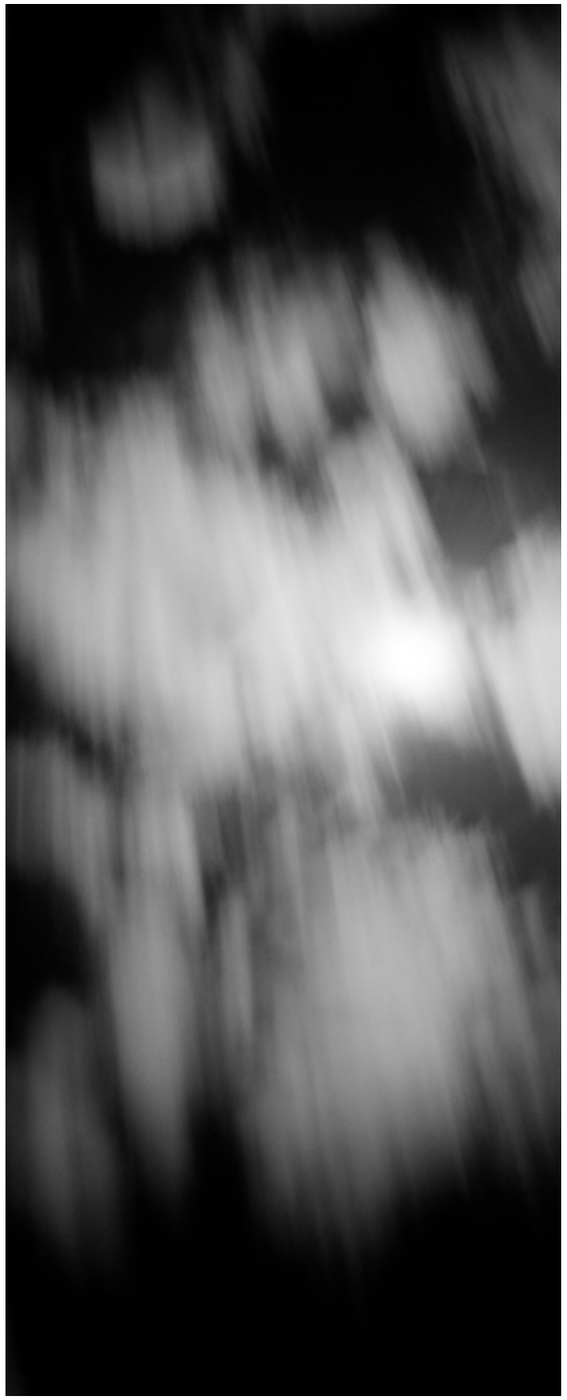
7:15pm - 8:00pm
13 August 2022
Full Moon

8:10pm - 2:50am
2-3 June 2023
Full Moon

8:40pm - 10:00pm
16 May 2023
Waning Crescent Moon

8:25pm - 9:25pm
15 April 2023
Waning Crescent Moon

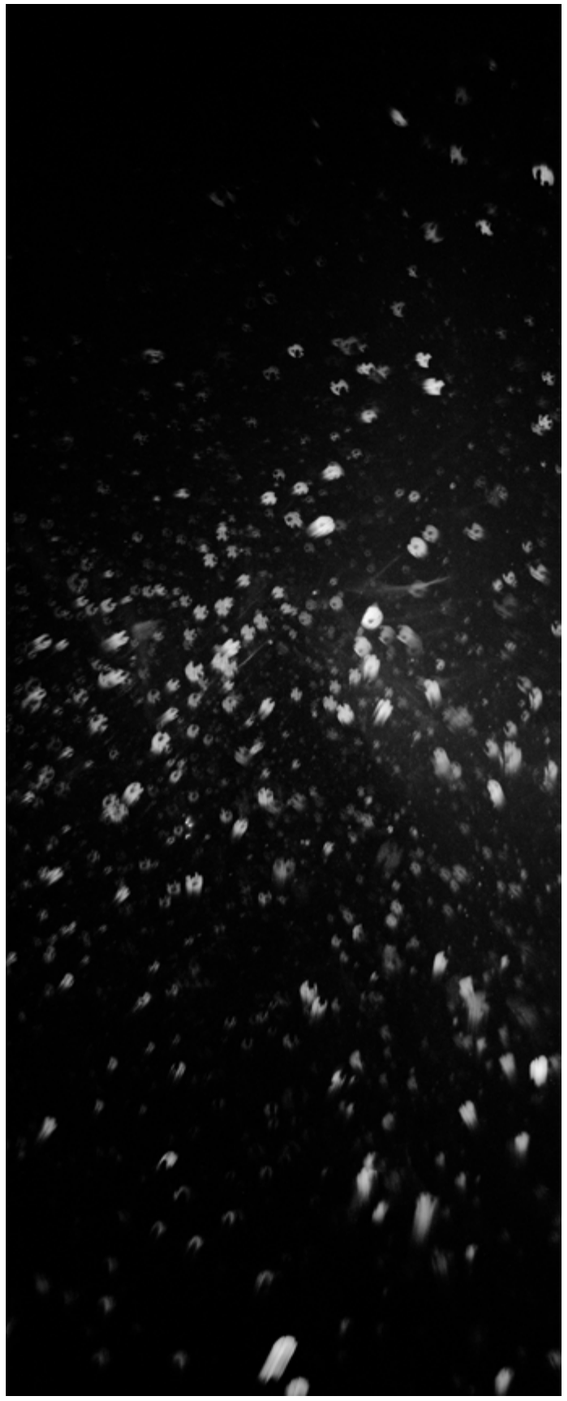
12:00am - 4:30am
9 March 2022
Waxing Crescent Moon



2:30am - 2:45am
20 February 2022
Waning Gibbous Moon

4:30am - 4:50am
16 April 2023
Waning Crescent Moon

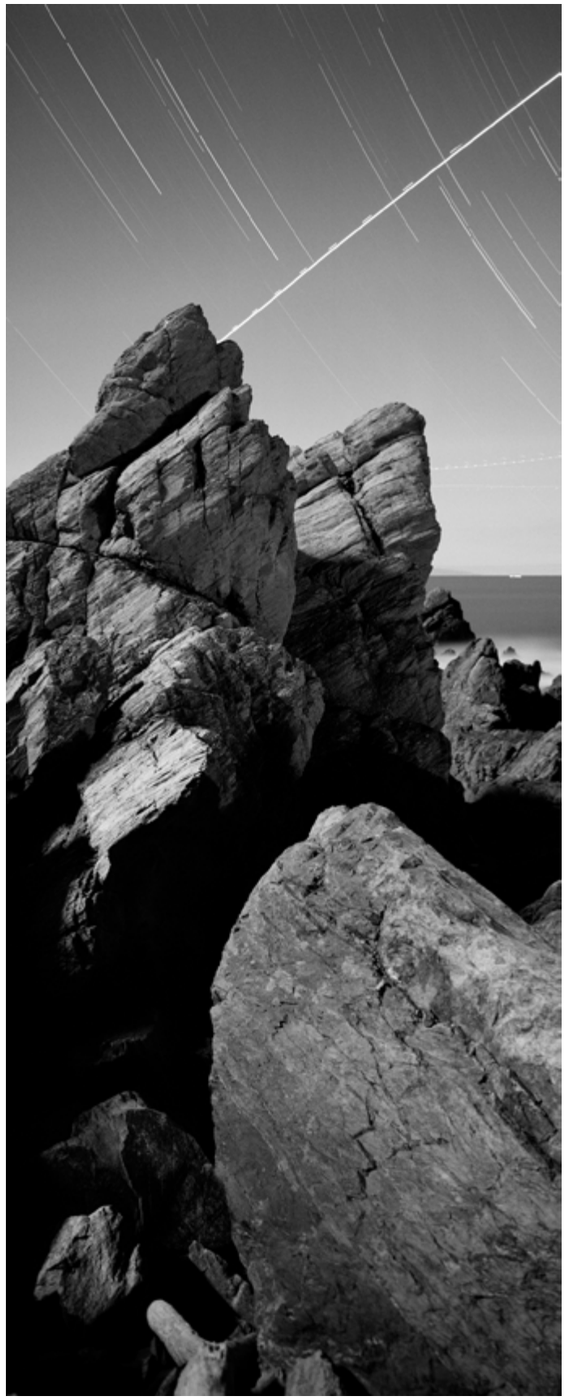
6:40pm - 7:20pm
12 May 2022
Waxing Gibbous Moon



11:00pm - 3:00am
5-6 October 2022
Last Quarter Moon

8:30pm - 9:00pm
26 July 2023
First Quarter Moon

9:50pm - 3:00am
26-27 July 2023
First Quarter Moon



7:45pm - 8:45pm
12 May 2022
Waxing Gibbous Moon

12:00am - 5:00am
9 September2021
New Moon

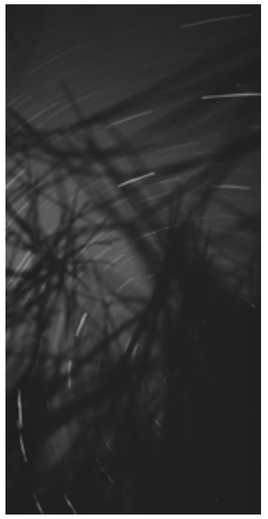
9:10pm - 3:40am
15-16 June 2023
New Moon

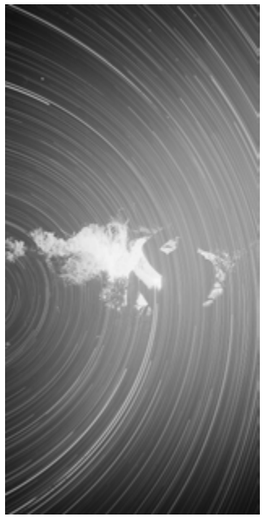
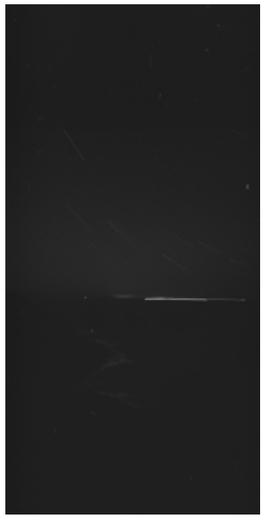
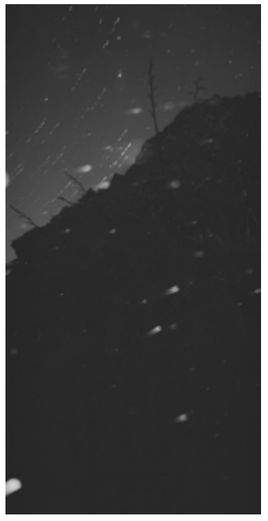
11:15pm - 4:00am
3-4 September 2022
First Quarter Moon

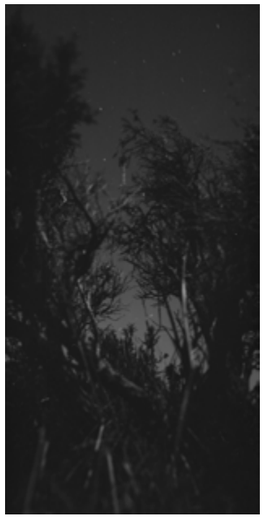
Appendix #3 - Examples of Archive

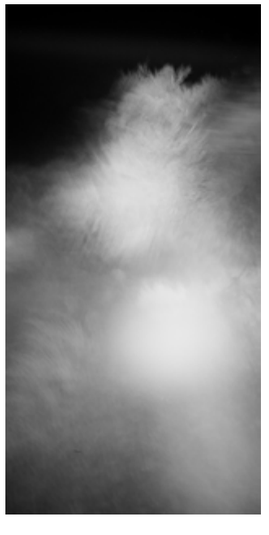
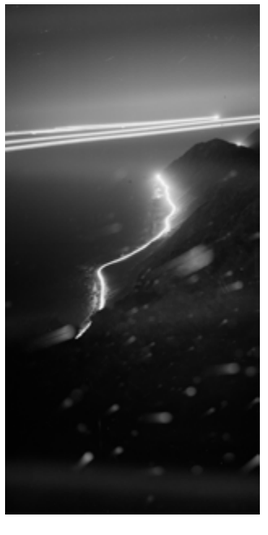
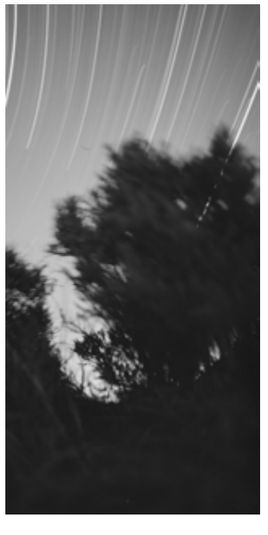






Appendix #4 - Te Rimurapa

FOOTPRINTS

A NGATI MAMOE PA

MAKURERUA POETRY

(By H.G.C.)

[...]

But to-day as I walked down Happy Valley alone—save for my thoughts and my dog—and as I came to the bay called Owhiro and the tiny village that nestles between soft green hills where the land meets the sea, I seemed to hear again my friend's voice and to recall that sometime long ago the Ngati Awa had a village here, and before them the Children of Ira. I remembered that on my left hand were still to be seen their hut sites and that on the cliffs above those rocks whereon the "Progress" left her bones was an old pa site of immemorial age. Who could have built it in this land without a history I cannot say, but there it is high in the air, almost forgotten and very hard to find. The brown men who built it vanished long ago, and the pakeha grazes sheep over the ramparts that are as much hidden in the long grass as their memory is in the haze of time.

Then as I fared westward around the coast skirting the bases of the cliffs I marvelled that so much poetic lore should be concentrated on so wild a shoreline. And while I so meditated I came to a place from which the long beach swings far out to the horizon or on clear days loses itself into the blue of the Kaikouras. Nearby is the place the pakeha calls Red Rocks, but of which the Maori name is Parewhero while the point just further on is called Te Rimurapa, or as we say, Sinclair *Head*.

Now the coast and cliffs on the eastern side of Te Rimurapa are called Taumata-patiti, and it was here, up the tiny gully by the dying karaka grove that I clambered to-day plunging through the wild sea-wind along the verge of the cliffs to the very end of the land, and thence northward up to a great crag that looked like a hand of Papa reaching out to her lost Rangi.

Now I tell you that to know the history of this one place, you must know not the short tale of a mere century but the wild stories of a thousand years; and at that it must be not merely the history of this place alone, but of half Aotearoa.

Last of all the land to eastward is Cape Palliser—a blue wedge lying between the paler blues of sea and sky: and further this way is Pencarrow, at the mouth of the Great Harbour of Tara. Long ago the wandering Kupe rounded Palliser and, after refitting his canoes in the deep bay of that name sailed on and entered Port Nicholson. Cautiously, for he knew not what wild creatures the hills might hide, he did not venture far inside, but landed on a sheltered beach close to the entrance. Here he stayed, resting his crews, naming many places round about, and marvelling greatly at the wide empty land he had discovered. I like to think that while he was here the majesty of the bush-clad hills and the broad tranquillity of the land-locked waters were as a benison upon his tired spirit, and that he lingered, loath to leave. But soon he passed on, and came to the headland whereon I now lie. He called it Te Rimurapa, because here he hollowed out the thick stems of the rimurapa or bull-kelp to make containers for his dried shellfish, and it was while he was seeking these fish that his hand was jambed in a paua and he bled greatly so that his blood stained the rocks at Parewhero a bright red.

(My friend, when I told him this thing, laughed it to scorn, saying the red was the red of a chemical and that once the pakeha had tried to make money out of it. But he, as I said, is a fool, and the tale was told and the rocks were red long generations before the pakeha knew this place.)

For a long time after Kupe this coast was lonely. Men may have passed but if they did I do not know of it. Then from the far north, and generations later, there arrived a dauntless old man seeking through many islands his lost grandson, Whatonga—through Samoa to Raratonga and in the end even to this "moisture-laden land" that Kupe had found. His name was Toi, and he sailed across the straits from the South Island, passing these parts on his journey north. Soon came his grandson Whatonga following after but because he came by a more direct route he did not pass Te Rimurapa and the grandsire being too old to face the long voyage homeward, they settled in the pleasant land of Heretaunga at Naper.

Then, when Whatonga had grown old, he sent his two sons Tara and Tautoki to seek new lands to settle. They chose the harbour we call Port Nicholson, and they gave it the sonorous title Te Whanganui a Tara. The tribe they founded was called Ngai Tara, and Tara was its chief. Later still, but while Tara was yet alive, there arrived from the North a remnant of the Ngati Mamoe, and they were given of these lands a tract extending inland as far as Karori, and bounded on the coast by Te Rimurapa and a stream a little eastward of Tongue Point. For two hundred years they dwelt here, and at this moment I am on the spot where they built their great pa Makurerua.

Centuries ago the whole hill was terraced and embanked, but it is all very faint now, for the place has been deserted almost six hundred years. After this period of tranquillity, they crossed the straits to the South Island, and there spent their days in great turbulence. At the start they drove out and slew the Waitaha, and took their lands. Men said in later days (and I believe it, though I do not know for sure) that they had dealings with a people who warred on their enemies with packs of two-headed dogs—though for all I know it may be only a camp-fire story told to some wandering pakeha on an evening when the mist was low. But they were brave, and this was proved when, headed by Te Uira with his famous mere pounamu, Taonga, they made their gallant last stand against the powerful Ngai Tahu.

Now they are gone. But so strangely do the gods order our fates that even yet their memory lingers after over two centuries of oblivion. To-day they are known as the "lost tribe," and men say they still survive, savage and degenerate, in the western wilds of far Otago.

But that is not for my telling, for I do not wish to prolong what is after all nothing but a passing fancy. Yet I feel that only when these things are known, only when you have breathed the air of these lonely shorelines and felt the successive exultation and despair as you scramble over rugged hillsides in search of half forgotten folk-places—only then can there be a positive realisation that here is a history as wild and romantic as any this world can show; only then can the glamour of this land descend upon the spirit and break that blind subservience to external tradition that leaves us a soulless people with our history divorced from the soil.

So I think that to-day I will tramp no further round the coast, but will stay here on the site of this old pa that has been lonely for so long a time. And I will dream, with just a little sadness and with great reverence, of those gallant brown sea-lords who driven by the unremitting urge of their restless spirits, loved and sought and found and died generations before the first European keel ravished the swelling breast of the Ocean Maid, whose storied passing founded for us the proud traditions we shall some day revere as our own.

I said, did I not, that to know fully the history of this one place you must know the history of half Aotearoa, and

in truth the tale could be continued until it linked up with all the complicated details of human endeavour in these parts.

H.G.C "Footprints: A Ngati Mamoe Pa",
Evening Post, Volume 113, Issue 27, 2 February 1932, pg. 4
paperspast.natlib.govt.nz/newspapers/EP19320202.2.19

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