

Te Taniwha/Crown Coach



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Te Taniwha/Crown Coach

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Cover image: Taniwha V (2010) | Fiber-based silver gelatin hand-printed photograph | 48 x 67 inches | Edition of 7. Image on previous page: She appears as a white eel (2010/2011) | Fiber-based silver gelatin hand-printed photograph | 36 x 42 inches | Edition of 7. Left: Taniwha III (2010) | Fiber-based silver gelatin hand-printed photograph | 48 x 67 inches | Edition of 7.

Processing the Past and Present in the Photography of Joyce Campbell Stacey McCarroll Cutshaw

anachronism, n.

- 1. An error in computing time, or fixing dates; the erroneous reference of an event, circumstance, or custom to a wrong date.
- 2. Anything done or existing out of date; hence, anything which was proper to a former age, but is, or, if it existed, would be, out of harmony with the present; also called a *practical anachronism*.¹

Anachronism, according to the *Oxford English Dictionary*, encompasses errors of time or date, things done or happening "out of date": something that existed in a former age, but now finds itself "out of harmony" with the present. In reviews and literature on the work of Joyce Campbell, her use of 19th-century photographic techniques—the daguerreotype and ambrotype specifically, both typically small, unique, direct positive images created with a large format camera and rendered either on copper or glass—are consistently referenced as "anachronistic." The word strikes me. It intrigues me. As a photography historian and editor, I am familiar with terms such as "alternative," "antique," "historic," or simply "old," used to describe the work of a range of contemporary photographers from Sally Mann and Jerry Spagnoli (with whom Campbell studied to learn the daguerreotype process), to Adam Fuss and Chuck Close, for example, whose deployment of these primary photographic processes ranges from the nostalgic and sentimental to the more calculated and conceptual. Photography writer Lyle Rexer published a book in 2002 that considered several contemporary photographers' use of 19th-century photographic methods in the wake of postmodernism and the digital revolution.² Positioning their turn to past processes as a kind of "rebellion" against the proliferation of digital media, the work endorses a return to the physical and technical materiality of photography itself in an attempt to salvage that tangible, physical photographic presence that so many feel is lost in the digital age.

"Anachronistic," however, is not a term that surfaces in discussions of these issues or these photographers' works. Thus, its appearance in the context of Joyce Campbell's work becomes specific, and strategically useful, with regard to her adoption of 19th-century photographic techniques. In fact, Campbell herself coined the term to define her process. "Anachronistic" emerges, I suggest, as a key to enter her photographic practice. Creating images that are "out of harmony with the present" moves the viewer into a concurrent engagement with the past. With the prick of historic dissonance, her anachronistic photographs provoke the viewer to ponder the residual past embedded on the photographic plate. Thus, Campbell's embrace of out of date photographic technology can be considered less nostalgically—it may be the very antithesis of nostalgia—and more strategically. With the entire history of photographic processes available for use, from the daguerreotype to the digital, her particular *choice* of process must be considered carefully. This choice arises less from a longing for some sentimental or romantic past and instead stems from a conscious and concrete desire to point the viewer to a very specific moment in history, to recall that moment and attest to the contemporary resonance of that historical moment in the present day. That moment is photography's beginnings: when it emerged through industrialization and colonization in the mid-19th century and transformed the global visual environment as well as our ability to render, retain and react to the past in the present.

As the other fine contributions to this catalogue demonstrate, Campbell's work in both *Te Taniwha* and the *Crown Coach Botanical* series not only locate history, but also express a keen interest in the ecological and transcendent endurance of two very specific places: Te Reinga (a Maori tribal settlement in New Zealand) and a barren, 20-acre abandoned industrial bus yard known as the Crown Coach Brownfield (on the edge of downtown Los Angeles). Uniting her own deep physical connection to each place with the idea of photographically seeing through history, Campbell's images are constructed so that they literally embody three distinct moments in time and space: the moment the image was captured on a copper or glass photographic plate on-site, the moment the viewer later engages with this image, and the mid-19th-century historical moment when these first photographic processes emerged. Channeling the spontaneous conjunction of time and space that her anachronistic, direct photographic process produces, her work exposes the complex, particular, yet global historical narratives embedded in the land and landscape.

For example, *Te Taniwha* is an extensive series of silver gelatin prints from both negatives and ambrotypes and a series of daguerreotypes that explores the life and lore flowing through the Te Reinga Falls in New Zealand (near the countryside where Campbell spent her childhood) as well as the mythical and ancient water creatures—the *taniwha* and the giant longfin eel—that inhabit the waterways. The series is steeped in the historical, environmental,





spiritual, personal and political layers of the territory. Campbell's images, such as The falls with spirit flame (2010/2012), fix the physical traces of the place itself—the original image captured on glass by the photographer working on-site with her old wooden box camera—to the spontaneous drips of photographic emulsion, frayed edges and the mysterious flare of light radiating from the center of the image. Similar to some of the photographers named at the start of this essay. Campbell too is invested in the materiality and tangible presence of the photographic object, but not as a photographic fetish or a precious unique object. The plain black contemporary frames that surround the daguerreotypes in the Te Taniwha series reinforce this idea. The framing allows viewers to read the images more rationally—like a book or an archival artifact-rather than experience them romantically as was the case with those precious early daguerreotype portraits nestled under red velvet in leather embossed cases. Nevertheless. this intersection of the rational and the romantic has always been present with daguerreotypes: popularized as a means of capturing personal portraits yet immediately called to service in science as a tool for recording and cataloguing all manner of human, animal and astronomical specimens.3 Campbell is engaging with both these traditions in her work: the *romantic* through her personal history, her personal connection to the places pictured and

her grasp on their enduring spiritual presence, and the rational through her interest in science, politics and history.

Campbell creates a comprehensive yet intimate collection of photographic specimens in the Crown Coach Botanical series, a project that emerged out of the artist's earlier work, LA Botanical (2006-2007). a catalog of plant life from her own Los Angeles neighborhood rendered as ambrotype portraits. In its entirety, LA Botanical becomes a metaphorical cross section of the expansive cultural lifespan of the city. Los Angeles was incorporated in 1850 and Campbell's use of the popular mid-19th-century ambrotype process is a strategy to guide her viewers back to the historical, political and economic particulars of that moment in time.

After showing LA Botanical in Los Angeles, Campbell was commissioned to produce the Crown Coach series by the city's Community Redevelopment Agency. To encourage the rehabilitation of the abandoned industrial site, the photographer set out to document every plant form found on the brownfield. Besides the goal of classifying the botanic vitality and diversity of the former bus yard, images such as California Fan Palm (2012) function both as an archeological record of the plant life and as a beautifully inspired portrait of an otherwise forgotten and sterile stretch of land. The highly detailed yet haunting quality of the images



recalls ambrotype portraits of the departed or the spirit photography popularized by mid-19th-century photographers such as the controversial William Mumler, subject of a sensational court battle in 1869 over the veracity of his photographs of ghosts.

For Campbell, her recourse to 19th-century photographic methods here conjures up many of the qualities of spirit photography. She uses only a silver-based process and perceives the action of light hitting silver as a kind of photographic divination: the strike of light allows "the spirit to emerge." Her photography becomes a portal to the spirit and the spontaneous technical "flaws" of light flares and smudged emulsion further encourage something "to happen" on the plate: the final image embodies the trace of that unexpected photographic event.

Appealing to the metaphysical qualities of the photographic medium, Campbell's work functions at the conjunction of science and art, fact and fiction, reality and myth. As such, she taps into the very heart of photography and its precarious dance with truth. Akin to the early 19th-century responses to William Mumler's spirit photography, believers may find their own truth in Campbell's images, whereas skeptics may be less easily convinced. Yet as historian Louis Kaplan argues in his fascinating study of Mumler and his work, if we resist the desire to frame the debate in terms of "truth" versus "fraud"—or reality versus myth—we begin to "leave open the possibility that something more exists than what is dreamed of in the skeptic's or the Spiritualist's philosophies and to entertain the limits of thinking." It is this very ability to encourage us to "entertain the limits of thinking" that Joyce Campbell has perfected in her photographic work.



¹ From the Oxford English Dictionary Online, s.v. "anachronism," http://www.oed.com/view/Entry/6908 (accessed July 20, 2012).

See Lyle Rexer, Photography's Antiguarian Avant-Garde: The New Wave in Old Processes (New York: Harry N. Abrams, 2002).

³ See, for example, M. Susan Barger and William B. White, *The Daguerreotype: Nineteenth-Century Technology and Modern Science* (Baltimore: The Johns Hopkins University Press, 2000).

⁴ Joyce Campbell, in conversation with the author, July 12, 2012.

⁵ Louis Kaplan, The Strange Case of William Mumler, Spirit Photographer (Minneapolis: University of Minnesota Press, 2008), 3.







LEFT: *The spring* (2010/2012) | Fiber-based silver gelatin hand-printed photograph | 48 x 67 inches | Edition or obsidian teeth (2010/2012) | Fiber-based silver gelatin hand-printed photograph | 48 x 67 inches | Edition of



He toka noa te toka. He rākau noa te rākau. Kia tāpiri rā anō ki te kōrero

A rock is only a rock, A tree is only a tree, Until it is imbued with stories

Richard Niania

Te Taniwha is an evolving collaboration between photographer Joyce Campbell and myself, Richard Niania, a historian from the Ruakituri Valley in Wairoa on the East Coast of New Zealand's North Island. Joyce has produced a set of images of local landforms that have deep cultural significance to the people of the Ruakituri and Hangaroa River catchments and which have been imbued with narratives from the ancestral meetinghouse, named Tuarenga, which is situated at Te Reinga Falls. The work draws on the knowledge of the Niania family and the family of the late Phillip Smith, whose stories inspired the project and to whose memory it is dedicated. It is also a tribute to Phillip's great grandmother, Te Taniwha McRoberts, one of three female ancestors whose portraits hang in the visitor's side of the house of Tuarenga. Te Taniwha McRoberts was a direct descendant of three well-known taniwha or "substantial water spirits": Hau-māpuhia, the creator of Lake Waikaremoana; Rua-mano, the creator of the Ruakituri River and Te Reinga Falls; and Hine-korako, the creator of the Hangaroa River and keeper of Te Reinga Falls. These are their stories. These are stories of journeying over time, space and generations, of discovery and settlement, migration and return, of people, of water and of eels.

Te Taniwha is woven from multiple threads, drawing on the mythology, history and ecology of Te Urewera district, the Ruakituri Valley and the Te Reinga Falls at the headwaters of the Wairoa River. It traces the journey of two dawn-oftime taniwha,2 Hine-kōrako (Albino Maiden) and Rua-mano (The Myriad), mythical water spirits whose movements through space and time over eons to the present have shaped both the physical and cultural landscapes of their

descendants in the Ruakituri Valley, Aotearoa³ (the Maori name for New Zealand) and indeed the world.

The project binds the mythic past with the living present by using the genealogical connections and relationships of the $hap\bar{u}^4$ (sub-tribal groupings) and $wh\bar{a}nau^5$ (family or household) of Te Aitanga- \bar{a} -Pourangahua (The Myriad of Pourangahua) 6 of the upper Ruakituri Valley, and the Ngāi Kōhatu (Multitude of Stone) 7 and Ngāti Hinehika (The Many of Hinehika) 8 people of the lower Ruakituri at Te Reinga Falls in the vicinity of the mountain Whakapunake.

Hine-kōrako and Rua-mano are two of many *taniwha* associated with the coming of the Takitimu *waka* (great sea-going vessels) to Aotearoa under commander Tamatea-ariki-nui. These two *taniwha* were part of a fabulous host of spiritual beings called Tūtara-kauika and Wehenga-kauika that accompanied the expedition on its voyage, acting as guides, sentries and providers.

Before the expedition departed Hawaiki, Ruawharo, the navigator, oversaw the loading of the emblems and sacred objects of various deities into the *pūnake*⁹ (bow) of the canoe for transport and release into the land discovered by their ancestor Māui. During the voyage, the seer Te Rongo-pātahi was responsible for the safe keeping of Hine-kōrako.

It is said that on arrival Te Rongo-pātahi explored the hinterland and eventually released his charge at Te Reinga Falls before the expedition moved south, continuing to release the *mauri* (life forces) of their precious cargo as they went.

Te Reinga Falls represents a traditional divide between two *waka*¹⁰ groupings, the Mata-atua (Face of God) and Takitimu (Ebbing Tide) confederations. Each numbers many tribes and Te Aitanga-ā-Pourangahua, Ngāi Kōhatu and Ngāti Hinehika Hapū affiliate to both confederations. These stories of Rock and Tree are the shared oral traditions of the people of the Ruakituri and Hangaroa River valleys. They are stories that are Takitimu and Tai Rāwhiti in perspective and come from the time of the earliest discovery and peopling of New Zealand.

He taniwha, he tipua, he tahito Taniwha, ancient and fabulous

The origins of the *hapū* of the Ruakituri Valley can be traced to a story about the formation of the Ruakituri and Hangaroa rivers. According to tradition, these two river valleys were created by two *taniwha*, Ruamano, a male, and Hine-kōrako, a female. The two stood atop a hill¹¹ one day and could hear the beckoning sound of the ocean in the far distance. They heeded that call and began to race towards the sea: Rua-mano by way of the Ruakituri and



The falls where the Taniwha Hinekörako resides (2010/2012) | Fibernches | Edition of 7. RIGHT: The falls with spirit flame (2010/2012) | ambrotypes) | 21.65 x 15.75 inches | Edition of 7. -based silver gelatin hand-printed photograph | 48 Fiber-based silver gelatin hand-printed photograph





LEFT: *Tomo I* (2010/2012) | Fiber-based silver gelatin hand-printed photograph (from ambrotypes) | 21.65 x 15.75 inches | Edition of 7. RIGHT: *Tomo II* (2010/2012) | Fiber-based silver gelatin hand-printed photograph (from ambrotypes) | 21.65 x 15.75 inches | Edition of 7.



Hine-kōrako via the Hangaroa, creating the two river valleys as they ran. On reaching the locality of Te Reinga, Hine-kōrako was ahead of her *tungāne* (male relative). Here she decided to wait for Ruamano and it is said that she preened herself on a particular rock while she waited. On his arrival at Te Reinga, Rua-mano, irked that he was trailing behind, thrashed, crashed and rent asunder the bedrock to create a different water course than that created by his *tuahine* (female relative). And thusly did Ruamano overtake his *tuahine*, gain ascendancy in the race and reach the ocean in first place.

Hine-kōrako felt the water recede behind as she waited and realized that Rua-mano had, by unfair means, moved ahead and would eventually reach the sea first. She decided therefore to settle under a large, flat, pale rock called Hine-kuia (Ancient Maiden) at the top end of the main channel directly beneath the falls. Here she has remained in the hearts, minds and actions of her descendants over the eons and many generations to the present time.

The *taniwha* Hine-kōrako is often referred to in formal speeches and sometimes represented in carving as the *toro-rau-iri*¹² (or longfin eel). She is among the hierarchy of eastern seaboard *taniwha* and has a particular association with *taniwha* of the Mahia Peninsula (Te Wekanui) and Napier Harbor (Moremore). Of the latter, my grandmother related

a story from the Second World War. She was in charge of a team of 24 pack horses. While the horses were halted in the river to drink at the end of the day they disturbed what she believed to be a shark with no tail, the form attributed to the *taniwha* Moremore. Her interpretation of that incident was "*E, kua haere te kuia rā ki te torotoro haere*"—"Oh, the old girl (Hine-kōrako) has gone a visiting." The manifestation of a shark in a river more than 20 miles inland and above Te Reinga falls was a sign to her that Hine-kōrako was abroad and had left Moremore in charge while she was away.

My father also told of his experiences of Hine-kōrako while on active service with the 28th Maori Battalion in 1942. On his final leave before going overseas, he was amongst six recruits of the 16th Platoon (Wairoa) D Coy who were taken to the falls by the *kaumatua* (elders) to have the rites of war performed over them. They were given the names and emblems of *kai-tiaki* (caretakers or protectors) who would look after them while they were at war. In the air, the *kai-tiaki* was Te Pō-tuatini (The Endless Night), represented by a comet. On land it was Tu-nui-a-te-ika (The Great Standing Fish)¹⁴ and a lizard was his sign. In the water, Hine-kōrako was the guardian and she was represented by an eel. Dad said that knowing these things was a huge comfort to him and his ultimate source of courage in the heat of battle. He knew that he would return home when he had a recurring dream in North Africa and Italy of friends and family welcoming him onto the *marae* (communal courtyard) at Te Reinga.

Other *tohu* (depictions) of Hine-kōrako include a lunar rainbow, associated with the coming of Takitimu, a white eel¹⁵ from a translation of her name, Albino Maiden, and the *kohu-wai*, a species of green river moss that flows like hair in the currents of the Hangaroa and Ruakituri rivers. *Kohu-wai* is referred to as the hair of Hine-kōrako by the people who live along its banks.

Ko Whakapunake-o-te-matau-ā-Māui-tikitiki-ā-taranga te maunga The Receptacle-of-the-fishhook-of-Māui-the-last-born-of-Taranga is the mountain

All *iwi*¹⁶ (tribes) and *hapū* (sub-tribes) in the country pay homage to sacred mountains. These continue to be places of rally and refuge in times of strife, places of physical and spiritual sustenance in times of peace and are inextricably linked to the other key identifiers in Maori culture: rivers, lakes and seas. These identifiers continue to locate and connect people with the land and the land with people. The name is a reference to the fish hook (*matau*) that was used by Māui, the Polynesian explorer credited with the original 'fishing up' or discovery of Te Ika-ā-Māui, to fish the North Island of New Zealand from the ocean floor. The root word of the name is *pūnake* or receptacle. *Whaka*.



used as a prefix, causes the mountain to become the metaphorical container of the fishhook of Māui, the last born of Taranga.

Whakapunake contains the fourth largest cave system in Aotearoa. Fifteen kilometers of caves, shafts and sinks, or *tomo*, pock the mountain. These *tomo* are reputed to be places where Māui foul-hooked his great fish before dragging it to the surface to become the North Island of New Zealand. Seen in silhouette from the southeast, Whakapunake appears to show the effect that foul-hooking and dragging to the surface would have had on a real fish. These *tomo* are said by some to be the places for the *tūrehu*, or spirit-beings, that dwell on the plane between Te Pō, the Dark, where things go bump in the night and Te Āo Mārama, the world of light and living people.

Te Reinga *marae*¹⁷ is situated at the top of Te Reinga Falls and at the confluence of the Ruakituri and Hangaroa rivers. What begins as rain on Whakapunake finds its way down through this limestone monolith to emerge at numerous points all along the western base of the mountain in places such as Roto and Puā-hoihoi, in a box canyon behind the *marae*. The water from these places collects in pools and eventually drains into the main river via the two-kilometre-long Kaitarahae stream that runs between the *marae* and Te Iho-o-rakainui

(The Umbilical Cord of Rakainui), the sacred mountain and burial place of Ngāi Kōhatu.

The waters of Kaitarahae are of great significance in that they represent that spiritual connection between earth and sky, between Man and Energy greater than his own, through the medium of water. These waters form a tangible barrier between the world of the living at the *marae* and the realm of the dead on Te Iho-o-rakainui. All those who visit Te Iho-o-rakainui must pass through the stream going to the *urupā* and must also ritually cleanse by washing in the same water before returning to the *marae* and world of the living, the world of light.



See W.E. Gudgeon, "The Maori Tribes of the East Coast of New Zealand: Those Inhabiting the Wairoa District of Northern Hawke's Bay," The Journal of the Polynesian Society, (1897): 180.

² See W.E. Gudgeon, "The Maori Tribes of the East Coast of New Zealand: Those Inhabiting the Wairoa District of Northern Hawke's Bay," The Journal of the Polynesian Society, (1897): 180. Gudgeon tells of the genesis of Ngăti Hinehika at Te Reinga as being from intermarriage between humans and a race of taniwha described as "a species of man-god or substantial water spirit."

³ Literally means Long White Cloud. Said by tradition to have been uttered by a crew member of an early waka expedition on sighting the land now known as New Zealand.

⁴ Hapū is the basic political unit of Maori society. Linked by genealogy, these socio-political units hold the responsibility of maintaining the political boundaries and connections around territories, estates and interactions with their neighbours. Hapū are groups of closely related extended families that descend from a common ancestor who was in turn descended from a tribal ancestor. For Hapū of Ruakituri, the eponymous tribal ancestor is Kahungunu, progenitor of Ngāti Kahungunu tribe whose territory extends to the eastern seaboard between Wairoa in the north and Wellington in the south. Same is the case of Ngāi Kohatu, who in addition claims a particular descent from taniwha, rock and water.
§ Whanau is the smallest social unit in Maori society. In former times families were never nuclear but always extended to first and second cousins and whāngai.

⁶ Eponymous ancestor of upper Ruakituri.

- ⁷ A literal reference to the geography of the Te Reinga district with its many rocky landforms.
- 8 Eponymous ancestress of lower Ruakituri.
- ⁹ Priests using a set of divining rods, incantations and rituals invited the spirits of their deities to reside temporarily in pieces of wood and stone that were then placed in the bow of the cance for transportation and release in Aotearoa.
- ¹⁰ Aotearoa was peopled by ancestors from the Rarotongan group of islands who came in great sea-going vessels and settled in all parts of the country. Takitimu and Mata-atua were two of the seven main waka migrations to Aotearoa. Waka are the macro expressions of political organization in Maoridom and are comprised of related tribes descended from a common ancestor.
- ¹¹ The sources of these two rivers is in the locality of Maunga Pohatu, Stone Mountain in the heart of Te Urewera.
- 12 Toro-rau-iri live out their lives in fresh water and take on an ability to survive in sea water during their migrations to the Tongan Trench to reproduce from which the matured adults never return.
- 13 Moremore is of the Pania (of the reef) genre of taniwha. He is a changeling that appears sometimes as a shark and sometimes as a red eel.
- 14 Ngā ika a Tu The Fish Of Tu-mata-uenga (God of War) are traditional and metaphorical references to the victims and casualties of war.
- 15 Sightings of a single white eel in the company of other eels on topside of the falls at the junction of the two rivers have been made by people living at Te Reinga. While these sightings are rare, they have reoccurred in successive generations of the same families such as my own.
- ¹⁶ Ngāti Kahungunu is the tribe of Ruakituri Hapū. Kahungunu, the eponymous ancestor, was a descendant of Tamatea-ariki-nui, the leader of the Takitimu expedition that settled along the eastern seaboard of the North Island.
- ¹⁷ Marae is a communal courtyard or plaza area directly in front of whare tipuna, or ancestral meeting and dining houses. These houses are personifications of eponymous ancestors and are the socio-political seats and centres of hapū.

















LEFT: *African Da* | Edition of 3/5. | 23.6 x 17.3 inc *iisy* (2008/2012) | Fiber-based silver gelatin RIGHT: *Black Eyed Susan* (2008/2012) | Fib ches | Edition of 3/5.





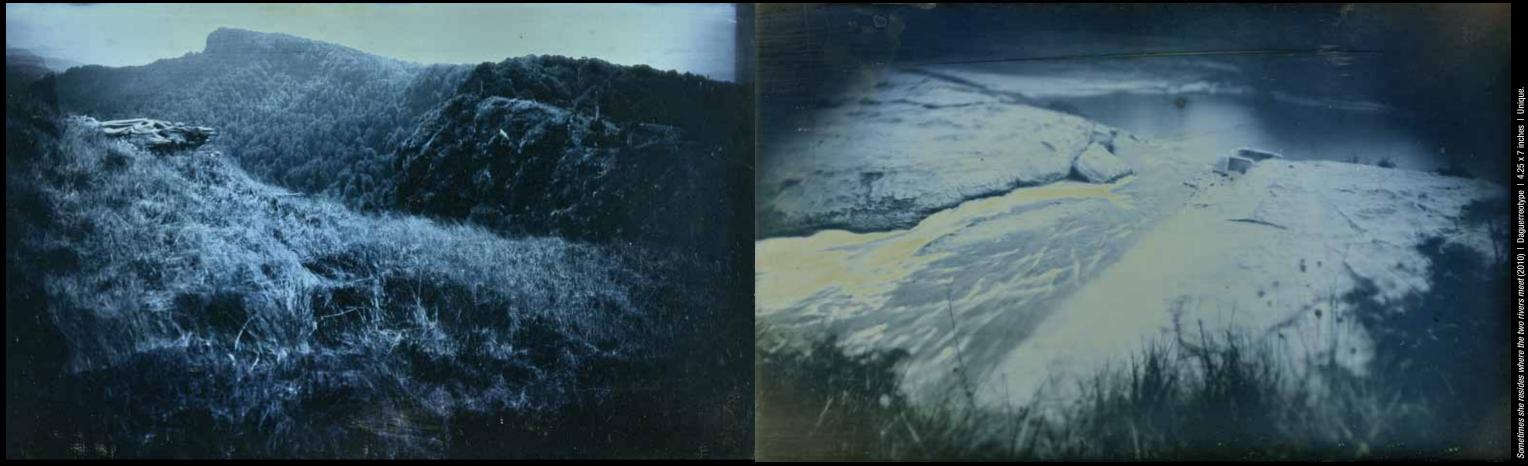


LEFT: Castor (2008/2012) | Fiber-based silver gelatin hand-printed photograph (from ambrotypes) | 33.5 x 25.2 inches | Edition of 3/5. RiGHT: Chrysanthemum (2008/2012) | Fiber-based silver gelatin hand-printed photograph (from ambrotype 13.6 x 17.3 inches | Edition of 3/5.















Interview between Ciara Ennis and Joyce Campbell

Ciara Ennis: Although the two projects, *Te Taniwha* and *Crown Coach Botanical*, share an affinity in terms of methodology and production—specifically the use of 19th-century photographic techniques to record a particular site—what led you to group these two bodies of work together—given that *Te Taniwha* refers to a tribal land in New Zealand and *Crown Coach* to a brownfield in Los Angeles?

Joyce Campbell: The first aspect that connects the two projects is that both sites are my homes. I was raised in the Mangapoike Valley, which neighbors Te Reinga where the *Te Taniwha* series was shot, and which is about 15 miles from the small town of Wairoa. I lived in Los Angeles for almost ten years, and for three of those years in downtown Los Angeles, and am married to an Angelino. As someone who grew up on a farm, I experience both sites as verdant living environments, something I hope the work reflects. Beyond my personal connection there are other relationships. Both sites were colonized at a similar moment in the mid-19th century. That history informs both projects and underlies my use of 19th-century photographic techniques. Los Angeles was incorporated as a city of 1,610 people in 1850. From the mid-1860s, Wairoa was the stage for increasingly aggressive British colonial land seizures from Maori. In both cases, indigenous inhabitants experienced huge loss and alienation from the land. I am the product of this colonial process and photography has been a vehicle for understanding it better.

Beyond these personal and historical parallels the two sites share little else. For me, the interest in showing them together has to do with the tensions between the places that I have lived—the different ways in which the processes of modernity have played out on the landscape—what has survived, what has been erased, what has moved in to take its place. Both *Crown Coach* and *Te Taniwha* are attempts to trace a line back to the moment modernity came to a particular place and to take stock of what has come to, or become of, that place since.

CE: However, the Los Angeles native-bred plants that comprise the *Crown Coach* series—characterized by their weed-like unruly exuberance and recognized, in some cases, for their hallucinogenic and curative



properties (datura, castor and mallow)—and the epic landscapes of the Te Taniwha works—limitless gorges, verdant valleys and vigorous waterways—in both cases conjure a context verging on the primordial. By employing anachronistic photographic techniques, is it your intention to transport the viewer to a fardistant temporal zone and by doing so set up critical comparisons between then and now?

JC: I don't regard the primordial as having gone away, or as being truly in the past. Rather, modernity lies on top of it, smothering it, while it continues to break through. As a photographer working on-site I have a great deal of control, but I am also at one level simply recording what is there at that moment. My intention is to sensitize my audience to what is around them that is verdant, unruly, persistent and strong, but which is also staggering under the weight of humanity's collective abuse.

The *Crown Coach* plants are not all native. In fact many (most) are introduced species. This is part of what interests me. They were originally brought to Los Angeles by immigrants who needed them, who then forgot why they needed them, so they have become wildings, weeds. People need plants. There is no other way for our bodies to channel the energy of the sun. This is our only connection to life, but we have forgotten that, on mass, in a city like

Los Angeles. This is a case of real alienation—from life in its most primary form.

I used anachronistic techniques invented in the mid-19th century to produce the *Crown Coach* images because the invention of the ambrotype process was simultaneous with the invention of the City of Los Angeles. I wanted a technique that would instantly draw my audience into the realization of the time that has passed since the city's beginnings. It's quite a small envelope of time but huge change has occurred within that period. The landscape and the ecology of Los Angeles have been utterly transformed and yet a life-force persists on the edges of our control that is really spectacular in its regenerative power.

What I discovered while shooting *Crown Coach* was that the ambrotype technique was allowing me to tap into a spiritualist aspect of photography. I was confronted every day by unexpected and apparently miraculous manifestations around the plants. I've been drawn further into that spiritualist aspect with the *Te Taniwha* work, which was shot in Te Reinga, a rural settlement near New Zealand's East Coast that, despite its isolation, has also been transformed enormously by the modern colonial project. What was once temperate rainforest is now largely farmland and many of the plants you see are not native. But the site is sacred and its sanctity remains



of 3/5.

physically palpable to anyone who spends time there. Te Reinga is occupied by an ancient water deity, or *taniwha*. Her name is Hine-kōrako and she takes the form of an albino eel but has also manifested as a human woman and is a beloved ancestor to everyone in the settlement. In photographing sites associated with the *taniwha* I was aware that I was producing sacred objects in my attempts to channel her spirit. The ambrotype and daguerreotype techniques that I use are open to such channeling, although so is photographic film. I don't know that digital photography is useful for this kind of work. It is so malleable, so tuned to the whims of the artist that I don't know that there is room for any other creative force to intercede, so I don't use it in these kinds of places.

CE: However, given that you've just mentioned the spiritualist aspect of *Te Taniwha* and are dealing with mythological human/fish hybrids as subject matter, how would you respond to viewers making direct associations with your work and 19th-century "spirit" photography, which is stylistically similar and uses the same wet-plate collodion process?

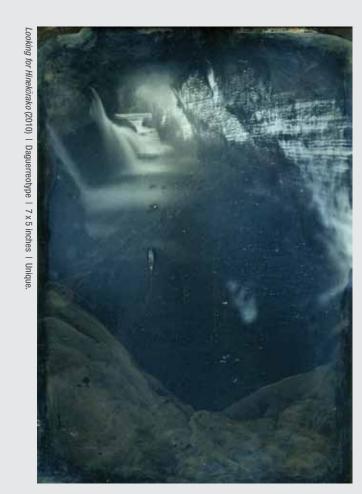
JC: "Spirit" photography is certainly a reference. A lot of that work was fraudulent of course—made to take advantage of a gullible public who really didn't understand the nature of photographic process. But the idea of a medium that's open and receptive—to association as well as intervention—that does lie behind this work.

CE: Earlier, you mentioned the channeling of ancient deities, and the production of "sacred objects," suggesting a genuine and non-ironic investment in the spiritual potential of photography. In one way, this fits neatly into a modernist perspective that values the discreet, autonomous and transcendent object above and beyond content. As a contemporary artist whose work is steeped in socio-geopolitical critique, how does this work fit into your overall oeuvre?

JC: I hope I am not arrogant enough to think that I can actually make sacred objects! But the sanctity of some places and things is strong enough that it infuses everything that touches it with some of that quality. The hope is that contact with the sacred, even in a secondary form like photography, might provide the conditions for a kind of truth event—a breaking through of something other than science/capital/technology.

I'm not an ironist and am quite frustrated by that mode of distancing, which has dominated contemporary practice and to some degree insulated contemporary artists from any kind of obligation to address issues of great political urgency.





However, I would also hope to maintain distance from a modernist idea of the autonomous art object. Good modernism, wrapped up as it is in subtle, internal formal or compositional oscillations, at one level opens us up to paradigmatic shifts, but on the other hand, has cut itself off from anything outside aesthetics that might really matter in the world—anything that might really need shifting.

Right now I'm thinking a lot about how deeply in the thrall of capital and science (and in their combination, technology) we have become and what that has meant for other forms of knowledge and other forms of life. I'm not in the business of discounting scientific or political/capital conditions, which are in themselves true, but I am very concerned with the necessity to reinvigorate other knowledge systems that are equally coherent and complete and come out of a realization of our embodiment/corporality (our animality) and our visionary potential as it emerges in mythology, fiction, art. I honestly think the survival of our biosphere is at stake when we hand everything over to technology in the hands of capitalists.

I need something anomalous to break through, and to reveal that there is an outside to capital structures and the atomization, quantification and exploitation that comes from wedding capitalism to science in the form of technology. Because her origins precede those structures, because she is largely invisible to them,

and because they do not believe in or acknowledge her power, the *taniwha* Hine-kōrako—who is at once sacred, primordial and corporeal—is such an entity. There are many others and we need them very badly right now.

CE: I was listening to Chris Hedges this morning on the way to work discussing his new book, Days of Destruction, Days of Revolt, which profiles a number of disintegrating cities in the United States. Referred to by Hedges as sacrifice zones, these towns-desecrated by rapacious corporations and mined for their dwindling resources-have been left barren with contaminated ecosystems that are poisoning their habitat and inhabitants. The wretched images that Hedges conjures are apt metaphors for our late capitalist system, which apparently knows no bounds. As an artist. how does one respond meaningfully to this ecological and human disaster that is our current predicament? And, how does one make a real difference?

JC: I don't know. I think most of what we do just gets gobbled up or left to gather dust in studio corners but I'm hoping there is a little bit that makes it through. I have two small children. I don't want to raise them in a state of despondency or despair, so I do this work instead. And I try to teach them how to grow things, what it actually takes to sustain life, what is at stake





when we forget where the stuff that sustains us comes from. Your question is one I ask myself a lot, but I try not to dwell on it so much that I fall into the paralysis and terror that I can sense on the other side of it. That imminent terror comes from recognizing that those sacrifice zones, the really ugly bits that we can see from where we stand in the middle of all this—are just the first symptomatic blotches on the skin of a very stressed, very ill biosphere. As climate shifts, as the big systems start to fail, those zones will grow very big very fast. No one wants to hear this of course, and they certainly don't want to see it in their art. There's the conundrum at the heart of your question. If you picture the things we are discussing directly, that work will almost certainly gather dust.

CE: Yes, so the idea of micro-tactics arises, in the Michel de Certeau sense, the shift in emphasis from grand utopian (unattainable) gestures to the deployment of small, micro acts of personal resistance, or mini utopias in the here and now—perhaps that is the way forward?

JC: We certainly should all be making each other dinner and swapping our unused clothes and brica-brac and learning to knit. We should all put in a garden if we have the space and the fairly resourced water. We should line dry our washing, keep chickens, compost our waste, turn off our smartphones and engage in face-to-face conversation. All those kinds

of gestures have the potential to grow and blossom from individual ways of being to build more resilient, self-reliant communities, but I don't know that they are sufficient in themselves. We are dealing with some very big ecological problems that are about to become huge, and some very determined political forces perpetuating the conditions of our collective collapse. If our enemies had human faces, if they came from some other place, our societies would be up-in arms, rationing, sacrificing, bleeding and dying in defense of those sacrificial towns. But it is very hard to look in the mirror, acknowledge our own complicity and go to war with our own habits and desires.

I'm no expert on Michel de Certeau, so I don't want to speak out of turn, but one thing that has struck me about the way his thought has been used is that at times it has become a kind of blueprint for relational artists, when I think perhaps it was meant as acknowledgement of certain strategies that he observed in the city where he lived. That de Certeau pointed to successful strategies for maintaining freedom and potential within the structures of urban life doesn't mean that he was prohibiting more assertive interventions. So I'm a little suspicious of micro-gestures in the art world that build off social theory. Sometimes they're amazingly disarming, and sometimes they have a kind of momentum and reach that gives them real power, but often these



events intended to foster some kind of conviviality and shared sense of art-community are contained and made safe by context. They, like modernism, produce some kind of conceptual oscillation—between looking and being, art and life, but they're pitched at a community that is already sensitized to that way of thinking. They can't break anything and they can be very self-serving. When art becomes its own moral imperative I think it lets everyone off the hook.

I'm more interested in intellectual worlds largely beyond art—not to bring them into art as some kind of privileged realm, but to produce contexts in which they might make contact across paradigmatic divides. Art provides one potential conduit for that. It's a realm that's not completely ideologically closed off.

CE: I agree there has certainly been a high proportion of relational works that privilege the curator and/ or artist above the social context that the work is attempting to address and ameliorate. However, there have also been some extraordinarily effective projects that have positively impacted—in a very real and lasting way—situations outside of an art world context. Micro-utopias appeal to me because they suggest scenarios—somewhat rough and ready—that can actually happen, as opposed to those that are elusive and impossibly fantastic. Ultimately, these projects can create a space for sharing diverse strands of knowledge, or as you put it "make contact across paradigmatic divides." Bringing *Te Taniwha* to Los Angeles will certainly open up dialogues that extend far beyond traditional art world parameters. Having said that, what do you consider to be the most important conversations surrounding this work and who would you like to have these conversations with?

JC: We need to imagine, or to re-learn how to live outside capitalism if we are going to survive as a species in this biosphere and we can only get there by trying things out physically and intellectually. Micro-utopian experiments are essential, as is speculative thinking of the kind that gets played out in some science fiction. But we don't have to make everything up from scratch. There is the past to refer to and there are some people still living in an un-modern present. We can ask those who still remember or who still live outside modern systems. The deeper research behind *Te Taniwha* involves interviewing knowledge-holders from Te Reinga. It is an attempt by myself and by my collaborator Richard Niania, who has the authority and mandate to do so, to preserve an ancient oral tradition at the moment when it is most threatened. While we're open to everything they have to tell us, many older people have enjoyed describing how they lived in the 1930s, '40s, '50s, when there was no electric power at Te Reinga, when Maori was still the first language (and an ancient and specific dialect was spoken) and when communal daily living was still the

norm in that place. This was a community, now still very much within our intellectual reach, which was not based in capitalist practices, which had a very limited interaction with modern technology. These elders have answered really simple practical questions about how to live a life of subsistence, but also raised deeper ideas about collective life, communal interdependence and family structure. There is a really viable model there, which we are hoping to record and discuss while those who experienced it are still able to describe it.

The *Crown Coach* work refers to botanical knowledge that was either held by indigenous communities or that was brought here, with the plants, by immigrants steeped in subsistence knowledge. I shot that work with the help of Amy Halpern, herself a scholar of Mayan history and practice, and it exists within a larger series, *LA Botanical*, that is a concerted effort to archive wild plants with uses ranging from weaponry to pharmacology to entheogenic plants used for spiritual initiation and insight.

I made that work because my agrarian background gave me a certain insight into the role of plants in everyday life, but I myself am not well connected to those communities here in Los Angeles county. In coming to Los Angeles with Richard Niania, the really great potential is to enable a conversation between him and indigenous groups from the Americas who have access to analogous knowledge. This is why the panel you have organized that includes Edgar Heap of Birds and Leda Martins among others is particularly exciting and why I'm so determined to get Richard to the US to participate. It feels to me like it could be a moment when an event might happen, when truth conditions might touch across huge distances and great stretches of time, when truth might emerge. I feel it in my stomach.

CE: Finally Joyce, are the photographs, installation and film components of a larger transcultural, intercontinental and multiethnic conversation—in progress and still to be had—generating related works and discourse?

JC: I very much hope so. I expect to be working in Te Reinga for many years to come, toward the book that is our ultimate goal, and I intend to spend a year between July 2013 and July 2014 working again in the western US, on projects closely related to *Crown Coach* and *Te Taniwha*. Richard and I are making connections in Australia that are particularly important from a New Zealand perspective. Of course, it is important to be invested personally in these places. Not to generalize. So I will probably stay close to my various homes.



Exhibition Checklist

JOYCE CAMPBELL

Te Taniwha/Crown Coach All work courtesy of the artist

Te Taniwha

Whakapunake – The scared mountain (2012) Fiber-based silver gelatin hand-printed photograph 48 x 67 inches Edition of 7

Whakapunake – The lake (2012) Fiber-based silver gelatin hand-printed photograph 48 x 67 inches Edition of 7

The roto (2010/2012) Fiber-based silver gelatin hand-printed photograph 48 x 67 inches Edition of 7

The falls where the Taniwha Hinekōrako resides (2010/2012) Fiber-based silver gelatin hand-printed photograph 48 x 67 inches Edition of 7

Sometimes she resides where the two rivers meet (2010/2012) Fiber-based silver gelatin hand-printed photograph 48 x 67 inches Edition of 7

The spring (2010/2012) Fiber-based silver gelatin hand-printed photograph 48 x 67 inches Edition of 7

Her obsidian teeth (2010/2012) Fiber-based silver gelatin hand-printed photograph 48 x 67 inches Edition of 7

The Cliffs (2010/2012) Fiber-based silver gelatin hand-printed photograph 48 x 67 inches Edition of 7

Wairakeina raging (2010/2012) Fiber-based silver gelatin hand-printed photograph 48 x 67 inches Edition of 7

The dry valley, where the river ran before Ruamano created the falls (2010/2012)
Fiber-based silver gelatin hand-printed photograph
48 x 67 inches

Edition of 7

The urupa, with claw marks (2010/2012)
Fiber-based silver gelatin hand-printed photograph (from ambrotypes)
21.65 x 15.75 inches
Edition of 7

Tomo I (2010/2012)
Fiber-based silver gelatin hand-printed photograph (from ambrotypes)
21.65 x 15.75 inches
Edition of 7

Tomo II (2010/2012)
Fiber-based silver gelatin hand-printed photograph (from ambrotypes)
21.65 x 15.75 inches
Edition of 7

Tomo III (2010/2012)
Fiber-based silver gelatin hand-printed photograph (from ambrotypes)
21.65 x 15.75 inches
Edition of 7

The falls with spirit flame (2010/2012)
Fiber-based silver gelatin hand-printed photograph (from ambrotypes)
21.65 x 15.75 inches
Edition of 7

Wairakeina with comet (2010/2012)
Fiber-based silver gelatin hand-printed photograph (from ambrotypes)
21.65 x 15.75 inches
Edition of 7

Wairakeina with spirit rising (2010/2012)
Fiber-based silver gelatin hand-printed photograph (from ambrotypes)
21.65 x 15.75 inches
Edition of 7

Taniwha I (2010)
Fiber-based silver gelatin hand-printed photograph
48 x 67 inches
Edition of 7

Taniwha II (2010)
Fiber-based silver gelatin hand-printed photograph
48 x 67 inches
Edition of 7

Taniwha III (2010)
Fiber-based silver gelatin hand-printed photograph
48 x 67 inches
Edition of 7

Taniwha IV (2010)
Fiber-based silver gelatin hand-printed photograph
48 x 67 inches
Edition of 7

Taniwha V (2010)
Fiber-based silver gelatin hand-printed photograph
48 x 67 inches
Edition of 7

Taniwha VI (2010)
Fiber-based silver gelatin hand-printed photograph
48 x 67 inches
Edition of 7

Toro-rau-iri (2010) 16mm film 8 minutes

Which was a natural fortress (2010)
Daguerreotype
4.25 x 3.25 inches
Unique

Whakapunake - which burnt for weeks (2010)
Daguerreotype
7 x 5 inches
Unique

Seventy years on (still smoldering) (2010)
Daguerreotype
4.25 x 3.25 inches
Unique

Whakapunake, the receptacle (2010)
Daguerreotype
4.25 x 7 inches
Unique

Whakapunake, the water source (2010)
Daguerreotype
5 x 7 inches
Unique

Run with Hinekōrako lives beneath the falls (2010) Daguerreotype 5 x 7 inches Unique

Wairakeina the puna ika (2010) Daguerreotype 4.25 x 7 inches Unique

Sometimes she resides where the two rivers meet (2010) Daguerreotype 4.25 x 7 inches Unique

As a serpent (2010) Daguerreotype 4.25 x 7 inches Unique

As a waterway (2010) Daguerreotype 4.25 x 7 inches

As an eel (2010) Daguerreotype 4.25 x 7 inches Unique

Unique

Crown Coach

Sunflower (2008/2012)
Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

33.5 x 25.2 inches Edition of 3/5

Datura with Spirit (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes) 33.5 x 25.2 inches

Edition of 3/5

Lambsquarters (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes) 23.6 x 17.3 inches Edition of 3/5

Burning Bush (Feather Grass) (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

23.6 x 17.3 inches Edition of 3/5

Chrysanthemum (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

23.6 x 17.3 inches

Black Eyed Susan (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

23.6 x 17.3 inches Edition of 3/5

Castor (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

33.5 x 25.2 inches Edition of 3/5

Mallow (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

33.5 x 25.2 inches Edition of 3/5

Tobacco (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

33.5 x 25.2 inches
Edition of 3/5

Small Feather Grass (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes) 33.5 x 25.2 inches

Edition of 3/5

Creeping Grass (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

33.5 x 25.2 inches

Edition of 3/5

Cress (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

23.6 x 17.3 inches

Edition of 3/5

Willow (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

33.5 x 25.2 inches

Edition of 3/5

Wild Oats (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

23.6 x 17.3 inches

Edition of 3/5

Barley Grass (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

23.6 x 17.3 inches

Edition of 3/5

African Daisy (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

23.6 x 17.3 inches

Edition of 3/5

Shiny Grass (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

33.5 x 25.2 inches

Edition of 3/5

California Fan Palm (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

33.5 x 25.2 inches

Edition of 3/5

Mystery Shrub (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

23.6 x 17.3 inches

Edition of 3/5

Umbrella Grass (2008/2012)

Fiber-based silver gelatin hand-printed photograph (from ambrotypes)

23.6 x 17.3 inches

Edition of 3/5

Artist Biography

Joyce Campbell received her MFA with honors in Fine Arts from The University of Auckland in 1999. Campbell is an interdisciplinary artist working in sculpture, photography, film and video installation, as well as a lecturer at the University of Auckland Elam School of the Arts, She has lectured in studio art at the University of California, Irvine and California State University, Northridge and occasionally works as a freelance curator and art writer. Campbell has participated in numerous solo exhibitions including Te Taniwha at Two Rooms in Auckland, New Zealand (2010) and at McNamara Gallery in Wanganui, New Zealand (2010); LA Botanical and Last Light at Christchurch Art Gallery in Te Puna o Waiwhetu. New Zealand (2010): Crown Coach Botanical at Two Rooms in Auckland. New Zealand (2008): LA Botanical at q727 in Los Angeles, CA and at Starkwhite in Auckland, New Zealand (2007); and Growth and Change at California State University, San Marcos, CA (2006). She has also participated in numerous group exhibitions including BROODWORK; It's About Time at Ben Maltz Gallery. Otis College of Art and Design in Los Angeles, CA (2011); Antarctica at Pitzer Art Galleries, Pitzer College in Claremont, CA (2007); Nature (Interrupted) at 18th Street Art Center in Santa Monica, CA (2007); Contemporary Landscape Photography at Millard Sheets Art Center in Pomona, CA (2007): Tools of Survival at McNamara Gallery in Wanganui, New Zealand (2007): Artists Who Teach at Sam Francis Gallery in Santa Monica, CA (2006); Faculty Exhibition at Ruth Chandler Williamson Gallery, Scripps College in Claremont, CA (2005); Brittle City at g727 in Los Angeles, CA (2005); and The Garden Lab Experiment in Pasadena, CA (2004). Campbell was a recipient of University of California Inter-campus Arts Research Grant in 1998. In 2006, she was selected as one of the Antarctica New Zealand/Creative New Zealand Artists to Antarctica Programme awardees. In 2007, she was awarded an ARC Grant from The Durfee Foundation. Campbell is represented by McNamara Gallery in Wanganui, New Zealand and Two Rooms in Auckland, New Zealand and has an ongoing exhibiting relationship with g727 in Los Angeles, CA. She is also a member of Artists Pension Trust Los Angeles. Campbell lives and works in Auckland, New Zealand and Los Angeles, CA.

Contributing Writers and Curator Biographies

Stacey McCarroll Cutshaw is a photography historian, curator and educator and editor of *Exposure*, the journal of the Society for Photographic Education. Previously Director and Curator at the Boston University Art Gallery, Cutshaw organized several exhibitions on photography and visual culture including *Offspring: Representations of Children in Contemporary Visual Culture* (2006), *In the Vernacular: Everyday Photographs from the Rodger Kingston Collection* (2004-05) and *California Dreamin': Camera Clubs and the Pictorial Photography Tradition* (2004). She also edited and wrote an essay for the 2008 publication *In the Vernacular: Photography of the Everyday*. She has contributed to *Afterimage, Signs: Journal of Women in Culture and Society, The Chronicle Review* and *The Encyclopedia of Twentieth-Century Photography*; and currently teaches courses in the history of photography, art history and visual culture in Southern California. She lives in downtown Los Angeles.

Richard Niania is a Maori historian and the leader of the Ngāi Kohatu sub-tribe and the Ngāti Kahungunu tribe in New Zealand. From his grandparents, Niania learned the stories, traditions and genealogies of the Maori land and the people. Integral to these learnings was a system of spirituality and faith based on the teachings of the 19th-century warrior prophet Te Kooti Arikirangi Te Turuki, founder of the Ringatu religious movement. He and artist Joyce Campbell have produced a series of photographs of sacred sites and facilitate the collection of *kōrero* relating to the mythology, history and ecology of the Ruakituri and Hangaroa valleys, Whakapunake and Te Reinga. Niania holds *kaitiakitanga* (guardianship) roles at Te Reinga Marae (the socio-political seat), Tauwharetoi 3B1, Mangapoike 2A3 and Rimuroa 1C (land estates) of the Ngāi Kohatu sub-tribe. He is also the trustee of the Wairoa-Waikaremoana Maori Trust Board, representing Ngāti Kahungunu interests in the bed of Lake Waikaremoana and a member of Whakato te Matauranga, a Private Training Establishment subsidiary of the Board in the Training and Education sector. Niania is of Maori descent and lives at Te Reinga, a settlement in the Ruakituri Valley, 36 kilometres (22.4 miles) northwest of Wairoa on the East Coast of New Zealand's North Island. He received his BA in Maori and Anthropology from Victoria University of Wellington.

Ciara Ennis is the director/curator of Pitzer Art Galleries at Pitzer College and was the curator of exhibitions at the University of California Riverside/California Museum of Photography, particularly of Still, Things Fall From the Sky (2005), Ruby Satellite (2006) and Eloi: Stumbling Towards Paradise (2007). Ennis moved from London to Los Angeles, where she was project director for Public Offerings, an international survey of contemporary art, at MOCA, Los Angeles in 2001. From there she became associate curator at the Santa Monica Museum of Art, where she initiated the Project Room and programmed a series of experimental exhibitions with such artists as Urs Fischer, Simon Leung, Mark Leckey, Johan Grimonprez and Eduardo Sarabia. Ennis has been director of Pitzer Art Galleries for the past five years, during that time she has curated a number of exhibitions including: Narrowcast: Reframing Global Video 1986/2008, co-curated with Ming-Yuen S. Ma (2008); Veronica (2009); Capitalism in Question, co-curated with Daniel Joseph Martinez (2010); Euan MacDonald: Kimball (2011); Synthetic Ritual, co-curated with Gabi Scardi (2011); and Liz Glynn: No Second Troy (2012). Ennis's curatorial practice merges fact with fiction and focuses on storytelling as a means to explore the fluidity and fragility of identity, revealing the subtleties of the social, political, and the cultural issues that impact our lives. She received her MA in curating contemporary art from the Royal College of Art, London.

Acknowledgements

JOYCE CAMPBELL

Te Taniwha/Crown Coach
Curated by Ciara Ennis, Director / Curator, Pitzer Art Galleries

Pitzer Art Galleries Staff: Cheukwa Jones, Curatorial Assistant/PR Coordinator Angelica Perez, Exhibition Preparator Soo Kyung Bae, Intern

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IMAGE ON RIGHT: *Taniwha IV* (2010) | Fiber-based silver gelatin hand-printed photograph | 48 x 67 inches | Edition of 7. IMAGE ON BACK COVER: *Taniwha II* (2010) | Fiber-based silver gelatin hand-printed photograph | 48 x 67 inches | Edition of 7.







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Smith whanau

The entire Te Reinga whanau

University of Auckland's National Institute of

Creative Arts and Industries

Two Rooms Gallery

McNamara Gallery





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