Summer Solstice

Journeys

1988 - 2008

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interACTIVE

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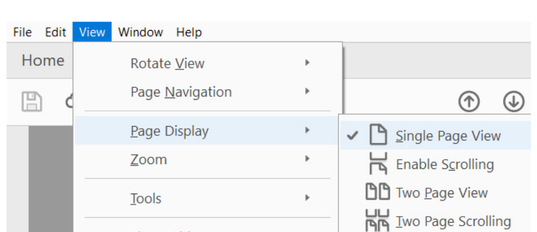

Summer Solstice

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Compass of Time

Introduction

The series of Summer Solstice Journeys originated from countless early morning walks along the beaches near my sea-side house at Brighton, Otago, New Zealand. From 1976 these walks were a silent meditation where I connected with nature.

For years I frequented the ever shifting white sands embedded with out crops of schist rocks, with a camera, taking photographs as I walked. The kinetic patterns of waves breaking, the patterns of tide marks left on the sand, the sun dancing on the water, the patterns of clouds floating across a rising sun combined to create a rich sensory experience I never grew tired of.

And always far out in the ocean, was the pyramidal form of Green Island rising above the skyline. From years of surfing these beaches I also knew another perspective, looking back from the ocean the land.

While the images I took during these walks were interesting, I always had a deep feeling inside there was more to this place and the ritual of my walking that I had not yet discovered. Initially I used a 35mm camera with both B&W and colour film, and then around 1996 I began using a 120 camera with a 6x6 cm format.

While the 6X6 cm format offered a larger negative size and consequently more detail, the square format also offered a different aesthetic challenge to frame the landscape. Rather than the rectangle of the 35mm format, it had the tyranny of the symmetrical nature of the square t to deal with.

During 1983-4 and the Last Rivers Song project, I became fascinated with the nature of time and space and experimented with image sequencing. How a sequence of images of the same scene could expand the sense of space while referencing time where water and clouds moved between film frames.

The river work was followed by Secrets of the Forgotten Tapu based on Blackhead a few km to the north east of Brighton, where images sequences again explored time and space.

Wilsons Prom Journey 2005

Initially with the square format I experimented by shooting two frames of the same ocean scene where time shifted the water element, and printed them as a single print on one sheet of photographic paper. Exploring how strong visual elements joined the contradicting juxtaposition of frames as in this image shot below Big Rock Corner at Ocean view.

While walking back along the road from Ocean View from one of these sessions, I stopped to look out over the ocean to Green Island in the distance and once again noticed from this angle the symmetrical the shape of rock projecting from the sparkling ocean. I imagined how this would fit perfectly into the corner of a camera frame, particularly a 6x6 cm.

On my next walk, the square format was tilted 90 ° to create a lozenge shape, like the diamond from a pack of cards with the reflective shape of the island in the top apex.

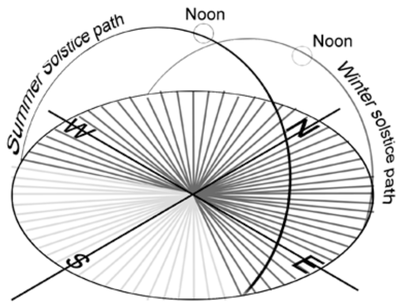
The visual stability and balance that a level horizon line gives a photographic image is often an essential part of the design. Through both the Last Rivers Song project and Secrets of the Forgotten Tapu, I had learned that horizons in photographs that slightly tilt can produce a sense of awkwardness in an image. But if the image is framed off level to a point where the tilt is convincing, where the angle looks deliberate, 15-20° off line,then it can afford the image a powerful dynamism .

However, aligning the diagonal axis of the square format frame vertically by eye proved extremely challenging. Unlike the tilted scatter gun approach used in the Last Rivers Song and Secrets of the Forgotten Tapu image, the horizon had to be perfectly level. Because the base of the image sat on a fine visual fulcrum, if the horizon deviated even slightly there was a visual in-balance in the resulting image, it suggested an imbalance.

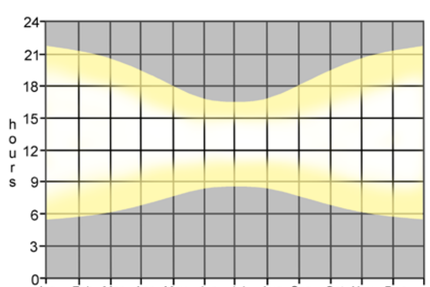
I shot several films attempting to align the vertical through this longest axis. Eventually I made a small device with a level that fitted into a slot on the side of the camera which allowed me to very quickly set up the camera on a tripod, level the camera and lock it in position on a tripod. Later, I finally resolved this by fixing a level directly onto the back of the camera. I became conscious of the angle of the sun in relationship to the island and began recording the time the images were taken and the compass bearing through the island to the sun.

As I kept taking photographs with the pyramid shape of the Island parallel with the 90° apex of the camera frame, I would also position the sun, or reflection of in the ocean, in direct line with top and bottom points of the frame and the island creating a powerful symmetry. As the days were growing longer towards the longest day, I would rise earlier and my location on the beach would shift.

As I spent more time taking photographs using this method, it became obvious that the furthest position I could shoot from and still keep the sun and the apex of the Island in axis, was on the longest day or summer solstice. From this evolved the concept of shooting a sequence of images that tracked the sun in relationship to the island on the summer solstice. The traverse of the sun would dictate my journey along the beach, and the island would act as a visual anchor, always positioned in the apex of the frame.



Earth's maximum axial tilt is 23° 26'. This happens twice each year, one when the earth tilts forwards and the sun reaches its highest position in the sky (summer solstice). Then when it tilts backwards by 23° 26' and the sun reaches its lowest point (winter Solstice). At both solstice the sun reaches a maximum point.



Solstice (Latin: 'solstitium') means 'sun-stopping', because the point where the sun appears to rise and set, stops and reverses direction after this day.

Green Island Summer Solstice - 1988 - was the first summer solstice journey and involved following the rising the sun by keeping it in line with the apex of Green Island. In terms of time, the navigation of the coastlines was predetermined by the traverse of the arching sun. I followed the traverse with a compass and a clock, noting when the photograph was taken and the direction of the camera lens pointing directly through the apex of the Island and the sun. .

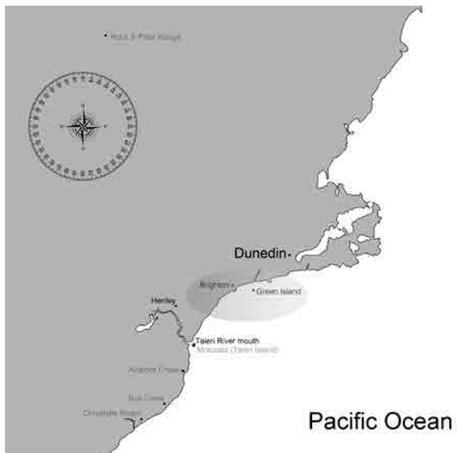
This first summer solstice sojourn involved a short journey staring on the beach north east of Brighton, near Dunedin, New Zealand at 110° degrees North East (about 45°56'26.2"S 170°20'46.8"E) at 5.29am (sunrise) on 21/12/88 and followed the coast line keeping the rising sun in line with the apex of the island and moving down the coast until a position was reached at 74 degrees North East at 9.38 am when the sun was moving too fast to keep pace with aligning the island. The time each photograph was taken and the compass bearing towards the sun was recorded. The intention here was not to create precise records but to record the data in a ritualistic manner as part of the Summer Solstice Journey.
As each photograph was taken with a square format camera mounted on a diagonal, it also acted as a reference to a fulcrum, a balancing point where the sun appears to hesitate at one end of it's journey ready to turn back to the shorter days of winter and the shortest day.

About 1870 while fishing in the vicinity of Green Island, Eric noticed a collection of sea birds sitting on their nests on the side of the island. Having seen similar on Orkney when fishing there he decided to come back and see if there was marketable guano. With difficulty they managed to land and on only one spot on the western side could it be accomplished. Eric who was an expert boats man pulled in closely while the man standing in the bow was ready to spring onto a shelf when the boat came in on a high wave. The amount of kelp around the island broke the greater blow of the waves, here to were many large cod feeding. On the island they found guano six feet deep and packed as hard as the road. Eric rented the island from the Marine Board for three pound per year thus began the sale of the first manure to be brought to the Taieri. It required a large boat tied in quieter water and a small one in which they rowed the sacks of manure to after riddling out the many small stones. They brought five tons either to Taieri Mouth or Tiri. At first this sold for fourteen pound a ton but as other guano came in this was reduced to three pound. In November 1884 they (usually Eric, his two sons and a Campbell brother-in-law) had just landed on the island when a storm broke and they were marooned for twelve days. They existed on little more than the parent mutton bird cooked in sea water and eventually rationed to a slice of bread each (it would be their mother's big camp oven loaf), also some berries and little gull eggs. Water had to be carefully hoarded - as well as the barrel they took from home tarpaulins were spread to catch any rain that fell. Their faces and every other washing had to be done in sea water.
On the island were dozens of tuatara lizards, brown green and some spotted. They (the men) would bask in the sun on their beds, to while away the time they would tease the lizards with sticks to start them fighting. When it became calm enough to launch the boat they returned home without any guano.

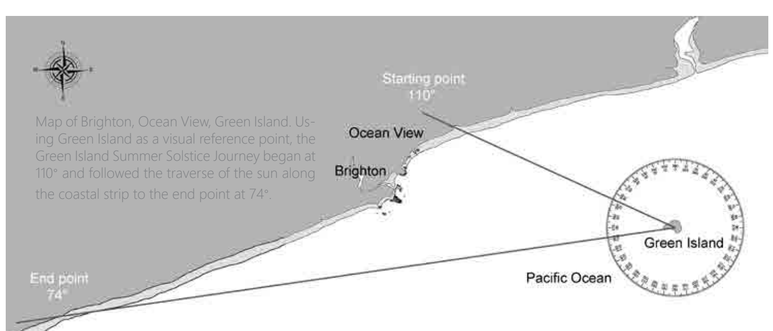
Summer Solstice

Compass of Time Watch of Space

Map of New Zealand



Map of Coastal Otago



Map of Brighton, Ocean View, Green Island. Using Green Island as a visual reference point, the Green Island Summer Solstice Journey began at 110° and followed the traverse of the sun along the coastal strip to the end point at 74°.

Subsequent Summer Solstice Journeys in included:
1990 Rock and Pillar Range
1996 Akatore Creek
1999 Moturata
2000 Chrystalls Beach
2002 Bull CReek
2005 Wilsons Prom, Victoria, Australia
2008 St Andrews, Victoria, Australia

By its very nature, photography is not only a medium of light, but one of time and space. Specific time and place are almost impossible to obliterate when an exposure is made, and the believability of a photograph is inextricably linked to this fact. A photograph is always about something, and that something was in front of the camera at the time of the camera exposure. The intensity of this "stalling" of time in a photograph can be such that the observation of some images reveal a power, a potency, as if a re-exposure could empower the image, like a time machine, a Tardas that stands external to these forces, and bring that immortalized time and space into mobilization for the viewer once more; or perhaps reverse, transporting us back to a past era.

Historically the capture of explicit time and space have been seen as photography's greatest strength. At the time of its discovery, no other medium had immobilized time and space in quite the same manner that photography could, and it is this fundamental intrinsic quality, the accuracy of recording the present for the future, that has held the medium apart from other graphic arts. From the genesis of the medium, many approaches have been applied to the time/space specificity of photography, from the documentary genre, which relies wholly on this fact, through to directed images which often exploit a deceit of these truths through the recreation and fabrication of earlier or imagined times and spaces.

And in more recent times digital manipulation has comprehensively subverted the reality of the photographic. "Enhancement" of the photo image to a new crossroad. Visual truth no longer exists, it can be argued that the species is dead; a reverberation of Delacroix's statement, "From today painting is dead", echoes in every photolab. Photoshop is the collodian of the late 20th century, the painters days are done.

Although it can be argued that the truths of photography are indeed deceptions, all photography (excluding some digital) is in fact anchored to the elemental verity of time and space, and it is our perception that relegates it to a certain kind of believable reality. For instance the scene in front of the camera may exist only as modulating light from a mixture of sources projected onto a screen or film, or as an abstract variegation of light and shadow on the photographic paper, but the very combination of light that makes the final image also existed in time and space, and through a variety of separate circumstances the phenomenon is eventually altered or extinguished, to remain how ever be it in the form of the photographic image. Without light darkness prevails

Even the most manipulated of photographs need light. Light, time and space are essential to complete the exposure, and this amalgam in any combination is transitory. So inextricable is the nexus that it seems impossible to question if light can manifest itself without time and space in a type of E=MC2 latent phenomenon? Though the prospect might be intriguing, this aspect is beyond our perception, an idea, emotion or any nonphysical element, no matter how intense, focused or refined is not enough to stimulate the photographic emulsion into producing an image. Try as we might, there has to be some exposure to a tangible form of radiation to stimulate the process.

Apart from future seeking, and despite the subversion of its potency, photography remains the perfect medium to explore our present time/space relationships as a document for the future; it manifests as a facsimile, a tracery on the page of where we are NOW or where we have been. It can still be a visual legacy of people, places, events and time. There are two distinct aspects to this: not only the obvious confirmation of what was anterior to the camera lens at the time of the exposure, but the photograph remains as another evidence, it implicates something unseen, unrecorded, untraced.

While it becomes a record of the conspicuous what and/or who that was in-front of the lens, the photograph implicates the author by suggesting s/he also was present - a voyeur, from the Old French "one who sees". The photograph insinuates that the image is somehow from the author's perspective, what s/he has seen, found or set up, something s/he has found significant and worthy of recording. Someone had to commit the image to film, to ascertain what the photograph would be of, frame the image within the view finder, calculate the settings, take the photograph, be the activator, be the witness.
the final image and

So, from this in-severable association, the photograph is a signifier of this fact, that the scene was a profound part of the photographer's experience, enough so for them to dedicate the image to film and freeze that particular time and space in the form of an image. Someone had to engage in the photographic ritual however un/ostentatious that may have been. The photograph is discreet evidence of the ritualistic activities of the photographer from simple incognizant act to the pre-planned activity visually explicit in the final image and undoubtedly, the success of the photograph depends upon the ability of this witness to pre-visualize how this inscribing of visual experience will translate through the optical/mechanical/chemical process.

But often there is a vital void between the intimate experience and the photographer's translation, the picture is undoubtedly not worth a thousand words. But even more often there is another inevitable disparity, that between the experience, the translation and the viewer's interpretation. For it is not only what the photographer brings to the image, but what the viewer brings as well that will determine the observer's explanation, and while the photographer has control over her or his aspect, there is little more than assumptions that can be made about the viewer's.

Years, months, weeks, days, hours, minutes, seconds, metres. For convenience, time and space are divided into logical, regular, linear intervals. The measurement of time, space and direction is an exacting science which has concerned Homo Sapiens for thousands of years, with each generation trying to define and preserve these measures more than the last. From the essentially of predetermining seasons prehistoric cultures developed solar and lunar calendars. Magic started with the light of the sun and a multitude of rituals grew as part of the seasonal predictability cycle. The magic of the photographic process and the inseparable relationship with light has encoded its own rituals.

Inconclusive
are the arguments of philosophers and lexicographers in defining time. Today various institutions have evolved to take extraordinary care to ensure our measures remain consistent and are defined more precisely than ever. Perhaps a minute or a metre is indeed longer than it was last year. With the use of satellites, lasers and electronics it has become possible to locate one's global position within a few metres. Navigation is no longer an extraordinary feat, but a conceptually presumed right. Knowing where we are and where we are going has become a primary function of society today.

Navigation and the constructs of time and space is an intellectual facility that allows for me to meet with you at a predetermined place and time: the steps of the Parliament Building at 10.30 a.m. November, 10th 1991, or the top viewing platform of the Empire State Building 12 Midnight December 31th 2000. We can plot a course using a compass and latitudinal and longitudinal lines to navigate the globe on which we live. Map, compass and watch are the constructive tools with which we plot our course through time and space and there is little doubt of the value these measures have in our lives. Such is the completeness of this invisible tracery of binding that not only has the earth been bound with the physical barriers of civilization but also with imaginary lines of navigation! Colonization is a physical and metaphysical phenomena.

The pressure of modern life means we must conform more and more to this inter-braided matrix of imaginary lines that bring a sense of order to the chaos of time and space. The irony of the rigidity of abstracted reality. The very measures that we have devised for ordering otherwise confused space and time, an order intended to increase human freedom, may restrict us by dictating a very narrow path through the appointments and commitments that make up a sophisticated and modern life. One questions the contradiction of these imaginary tools to measure time and space as a means to find our way might have become so binding and restrictive that they created the circumstances where we have lost our way. Such measures or human inventions are arbitrary, and thus 'unreal', yet at the same time we feel them to be very 'real' parts of our experience.

These measures are of course both real and unreal: real in that space and time are barriers of a certain physical nature that can divide or connect us; unreal in that they do not exist in exact terms for the measurements and commitments that make up modern life are also bound to our natural senses of sight, sound, touch and smell, which present a different perception of time and space. Without the devices of measurement, our intuitive estimation and attitudes to exploring space and time can be entirely different than our relationship with exact measure, which is on an intellectual level and relies on device. The distance between our estimation and precise measured time can become discordant to the point where we miss the proverbial boat: an essential engagement.

In a totally measured society have we lost an essential sensitive sense, lost the affirmation of archetypal rhythms that shaped stone and flesh, lost a consonance to this environment that is the 'third stone from the sun'? Perhaps. But despite the constructs of measure we can still hear echoes, echoes of the ghost bird. (To the Maori the Hukioi was a mythological phantom bird that was only ever heard and never seen in the small islands off Stewart Island and now whenever I experience things that move move me in this manner I think of the Hukioi.

There is still the penetrating cry of the Hukioi, the deafening echoes in the stillness of the valleys of incertitude that reverberates in the hollows of our lost senses, but because we can not decipher these sounds it is usually easier to forget and return to the measures of society than become perplexed in an effort to recollect or rediscover. But we do experience whispers, internal whispers however soft they may be, and there are other means to explore the earth using different concepts of time and space if we care to look.

The joy of a reduced commitment is an experience most people have during holidays and weekends when the timetable is often less formalised and reliant on time/space frames. There is a sigh of relief, a shrug of the shoulders at not having to conform. Peter Fonda and Dennis Hopper in 'Easy Rider', discarded their watches and just rode in an attempt to escape the restrictions of society and the measure of time. Is it not a feeling we have all had at some point in our life!

Without doubt, to walk through space and time with no restrictions for an indefinite period, presents a different impression than to move through measured space in measured time. We actually experience time and space in this way, with both passing at irregular intervals rather than the regimented increments we have designed. On an intuitive level, not only can one hour seem longer than the next, or a km shorter than another, but there is the added sensation of density, with one hour more intense than another or a km more fascinating than the one before. Is it not the regular measurements that bring us back to a standard? The glance at a watch, a sign stating the km to a certain point - the constructs of conception and device

An animal or child's perception of time and space for instance is different to our conditioned and educated experience. Innocence of these constructs does not leave a vacuous comprehension, for there are of course natural clocks: in built biological clocks that regulate birth, growth, aging and death; universal external clocks that run on solar and lunar sequence; clocks that operate on light, the essential element of vision and photography; switching devices that control matter, open and close organic structures, modulate biotic pigmentation, stimulate growth and facilitate fertilization

From an intuitive human response, the unpopulated continuum of an irregular coastline, the stretches of fine sands with the haphazard interspaced projecting solidness of rock and the ever elusive mutating line between ocean and terra firma, becomes difficult to divide into an exact imaginary matrix of time and space. The vista expands with apparent simplicity, of the three elements of sky, water, earth; it is "environment" as it used to be, uncolonized. Contained within the arcane, in a spontaneous instant, locations like this become biotic, and our composure of the accurate measurement of space and time can easily dissolve into an erroneous criterion based on instinct. For me it becomes a sensory symphony of sights, sounds and smell. Even touch is heightened by the feel of water, rock, air and sand.

The place I live is just such a beach. It is a place where land meets ocean and sky affronts each. White sands interspace enchantingly shaped rocks while gripping masses of slithering kelp move in rhythm to the ocean's surf and tidal surge. Even though obscured among a cloak of flora, the dark reaches of crevice and cave are a factor in the ambience of the transcendental experience of this location , unseen but still experienced. It is a magic landscape where legends have been born in an age before, a landscape where impending legends still lie concealed for those who search in the future, a landscape where history or fate appears to have been empathetic to the biotic.

From this beach, Brighton near Dunedin New Zealand the profile of Green island lies a short distance out to sea. In the early morning this island reads visually as a triangular shape floating upon a sea of liquid silver and gold as the sun rises behind it in the east and rides an ascending arch higher into a brightening sky. Almost levitating on the water, the black basalt weight of the island floats with ease in the warming light on the ever-moving ocean. For 15 years I had driven past to make my appointments and been briefly enchanted by this sight: a sight that alludes to a potential legend - the shimmering expanse of ocean, the sparkling reflections on long bending swells, the tactile abstract textures and the silhouettes of wet sand water and rock. The magnetism was such, that I would sometimes stop to watch this natural theater, or return at leisure and walk the rocks and sand, often with a camera.

For many years I continued to take photographs at this location, and while I began to cultivate a series of images, that were good as photographs they were not particularly interesting and appeared to lack some imperative. To the ignorant, photographs of taken at natural environments can appear unspectacular, irrelevant, too similar. While we all relate to the environment in one way or another, fear of cliché stops many photographers working with the subject, stops many people acknowledging the awakening that it can be. For it is so familiar that it is easy to believe that success lies in the foreign. How often we think we know the familiar and seek the exotic. Tourism survives from it. Although the facility for invention is unlimited, living in one place for a number of years can produce a conditioned perception of the space and time that one finds oneself in, a constructed reality rather than an intuitive response, the dilemma of living in one place so long that you can only see it from a preconditioned singular perspective.

This elemental experience of ocean, light and island demanded another approach, a breaking of my preconditioning. Perhaps it evolved from the symmetrical nature of the square format, but eventually a series of photographs developed using a 6x6 frame tilted onto a diagonal axis, allowing the equilateral triangular shape of the island to sit in the triangulation of the frame corner. Initially the photographs were taken at random during a morning walk along the beach, but always with the apex of the island in the apex of the frame as a reference point, a visual locator.

While the visual information in the foreground varied remarkably with each camera position, the island became a continuous reference or a kind of trig, positioned centrally on the horizon of each photograph. The sand would shift, would shimmer in a slightly different manner as each wave's last energy was lost upon the beach and sucked into the sand forever. Sometimes the concluding wash would ride across the dried sand from the preceding high tide and settle meniscused in elevation. The pulse of the ocean swells would wax and wane. The seaweed would curve this way and that, would flail and recoil; but the island remained like an ever present sentinel on the horizon.

As the works progressed, I became interested by the angle and direction the island dictated I was to aim the camera if I was to retain the apexial reference. I began to take a compass bearing from the axis of the camera lens through the apex of the island as each photograph was taken. Later, I also recorded the time and date locating each photograph in the constructs of time and space. Although often taken in the close proximity of a relatively small beach, minor movements in time and space produced decidedly different visual results in the final photographs. Even two photographs exposed from the same location and less than a minute apart revealed changes in the wetness of the sand and movement of tide and wave, emphasising the state of flux between ocean and land.

Compass of Time Watch of Space III

I found that from a certain angle, at a certain time, the sun can appear to rise directly behind the island as a glowing golden orb and many of the photographs have the sun and island directly in line through the axis of the diagonal in the photograph. The tracking of the sun in axis with the island, by traversing the beach to retain the two in line as the sun moves on its predetermined arc, became a means of visual navigation dictating an unknown path from which I was challenged to find images to photograph, and I explored this method for a while. A destiny of visual images was dictated in time and space by an impartial force, a ritual within the ritual of making photographs.
Gradually, a further challenge entered the work - to trace the axis of the sun and the island aligning an axis between them, but on the summer solstice from sunrise in a ritualistic photographic journey as far as I could along the beach. The summer solstice is a special time when the earth appears to halt, quiver and slowly move back from where it came. It is when the light is longest, strongest and highest from any given point. It is when a sojourn determined by the ascending sun would be longest. A time when one could fully engage the taking of photographs as a component of the solstice and its much older associated historical rituals.

When the time came to begin the work, I had my plans changed by another force, and I actioned the work on the day before the official day, as rain was predicted for the authentic day. This turned out a wise move as the forecast was accurate; it was cloudy and rained the next day. This would be the longest journey the sun would make and I started before sunrise at 5.29 hrs (4-29 a.m. daylight saving to be allowed for) and tracked a path for 4 hours always with differing results. Often the path became difficult due to the irregular nature of the rocky coastline against the line I needed to set. Sometimes images abounded, within minutes and metres of each other there was a rich symphony of material, while at other times there was little variation. Even after the sun had risen so high it disappeared above the camera frame its image could sometimes be referenced as a reflection in a pool of water or wet sand in the foreground.

Eventually the speed of the sun and the unsympathetic curve of the coastline, which bent away unmanageably to the south meant the co-relationship of the sun and the island axis was no longer possible bringing the project to a halt for the time. The sun had now risen high in the sky, the earth was hot, the tide had moved the ocean, and I thought back to the words of Jimi Hendrix, '1993, a merman I will be', 'Moon turn the tides gently, gently away'

The final images are located in space and time in a haphazard manner. A crude arrangement of dates, times and compass bearings deviated still further by the contours, interest centres and human error.

The final series of photographs remain as both a document of the image anterior to the camera, where the texture of sand, rock, kelp and water cavort in a time honoured secret solstice ritual, and also as a record of the journey, the ritual that I took that day, my personal sojourn. I was central to this action, I was activator and witness, this was a record of me as a centre of my universe, a centre of a vortex, a facility we all have, to be the centre of our own universe in our own space and time.

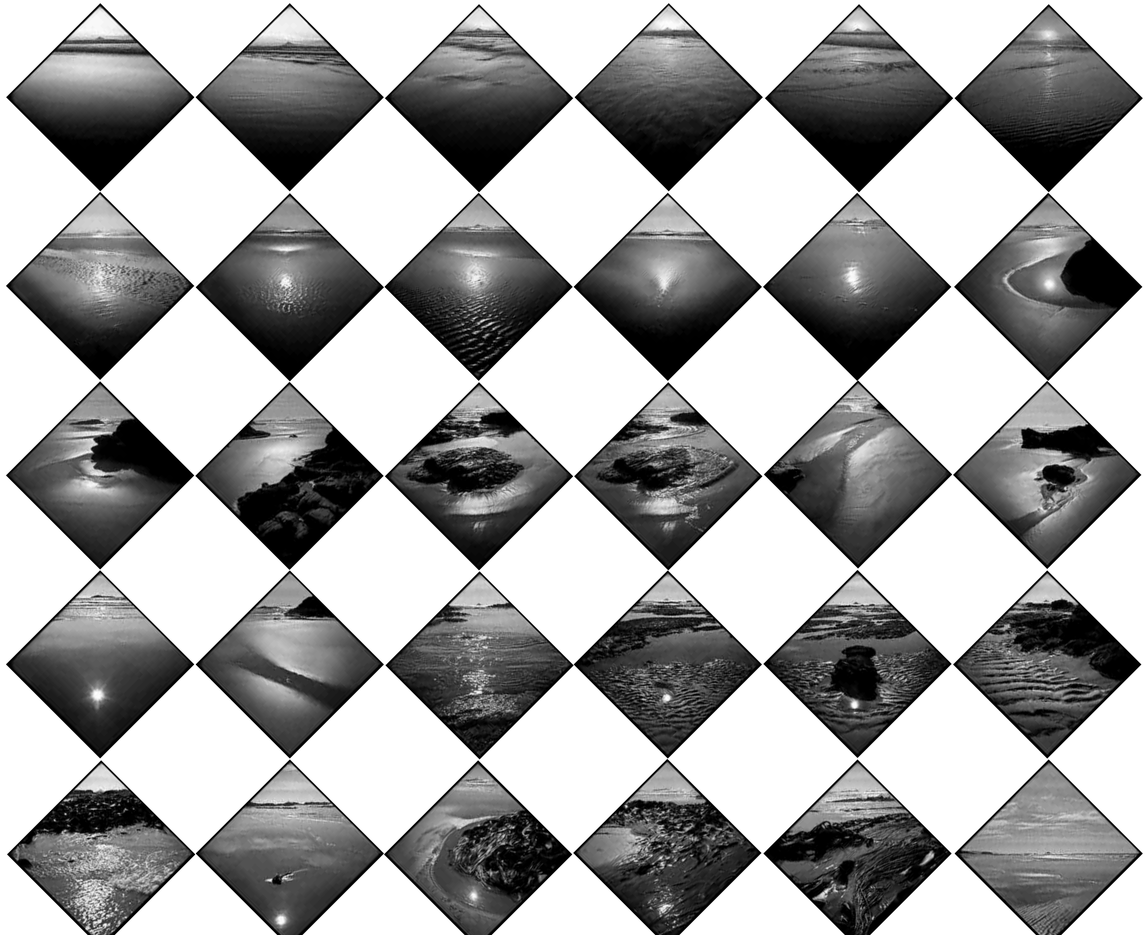
Summer Solstice

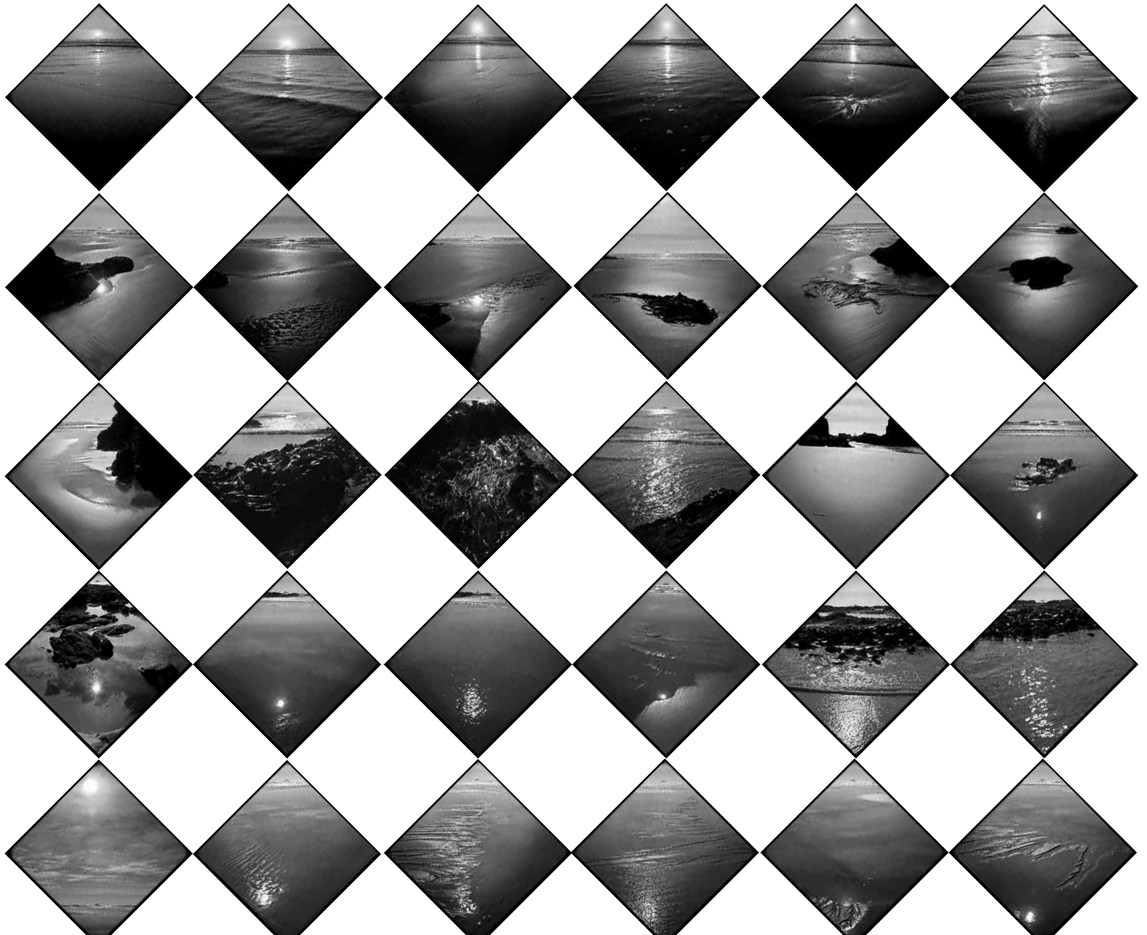
Photographs Journey 1

Green Island Journey 1988

45°56'26.2"S 170°20'46.8"E

21-12-1988





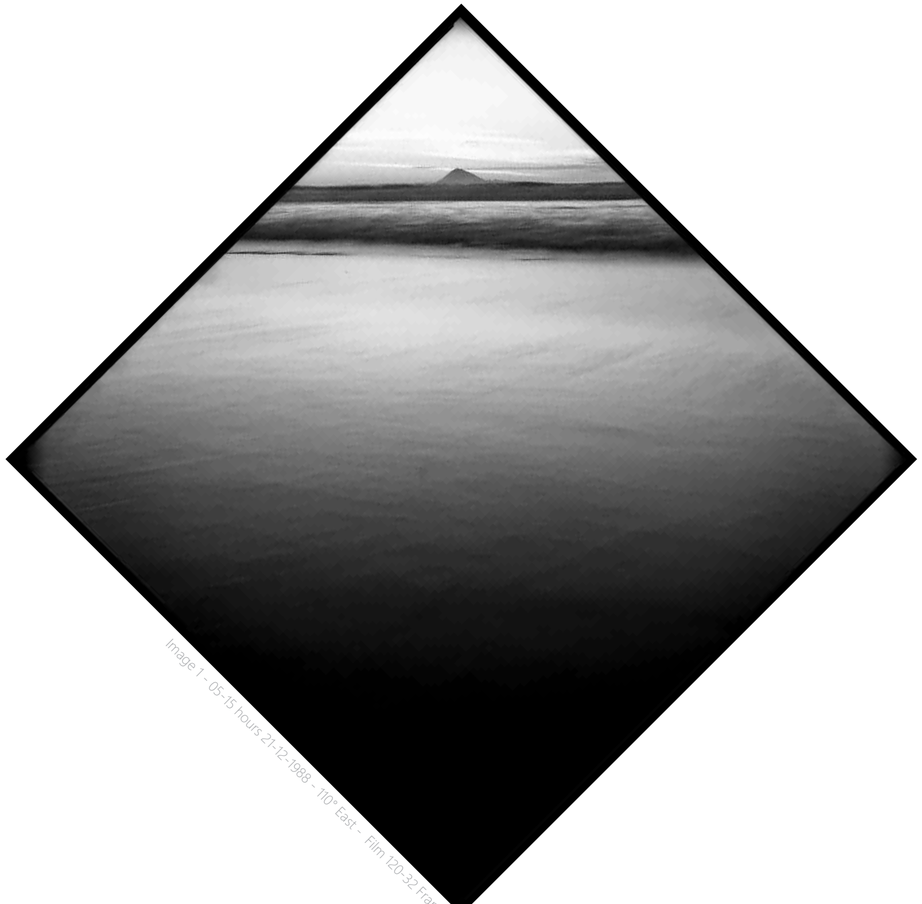


Image 1 - 05-15 hours 21-12-1988 - 110° East - Film 120-32 Frame 1

Image 2 - 05-29 hours 21-12-1988 - 110° East - Film 120-32 Frame 3

Image 3 - 05-46 hours 21-12-1988 - 106° East - Film 120-32 Frame 7

Image 4 - 05-50 hours 21-12-1988 - 106° East -Film 120-32 Frame 10

Image 5 - 05-53 hours 21-12-1988 - 106° East - Film 120-32 Frame 12

Image 6 - 05-59 hours 21-12-1988 - 106° East - Film 120-33 Frame 1

Image 7 - 06-02 hours 21-12-1988 - 105° East - Film 120-33 Frame 2

Image 8 - 06-04 hours 21-12-1988 - 105° East - Film 120-33 Frame 3

Image 9 - 06-10 hours 21-12-1988 - 102° East - Film 120-33 Frame 4

Image 10 - 06-17 hours 21-12-1988 - 102° East - Film 120-33 Frame 5

Image 11 - 06-21 hours 21-12-1988 - 102° East - Film 120-33 Frame 8

Image 12 - 06-55 hours 21-12-1988 - 96° East - Film 120-35 Frame 10

Image 13 - 07-16 hours 21-12-1988 - 95° East - Film 120-34 Frame 2

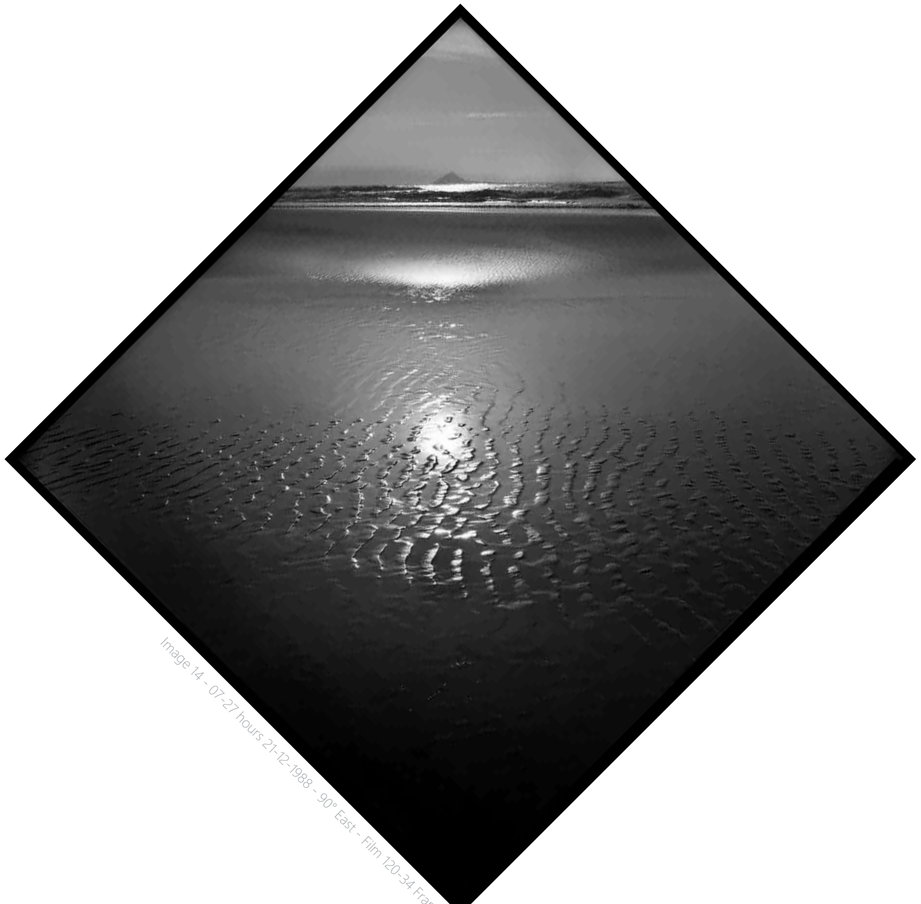


Image 14 - 07-27 hours 21-12-1988 - 90° East - Film 120-34 Frame 4

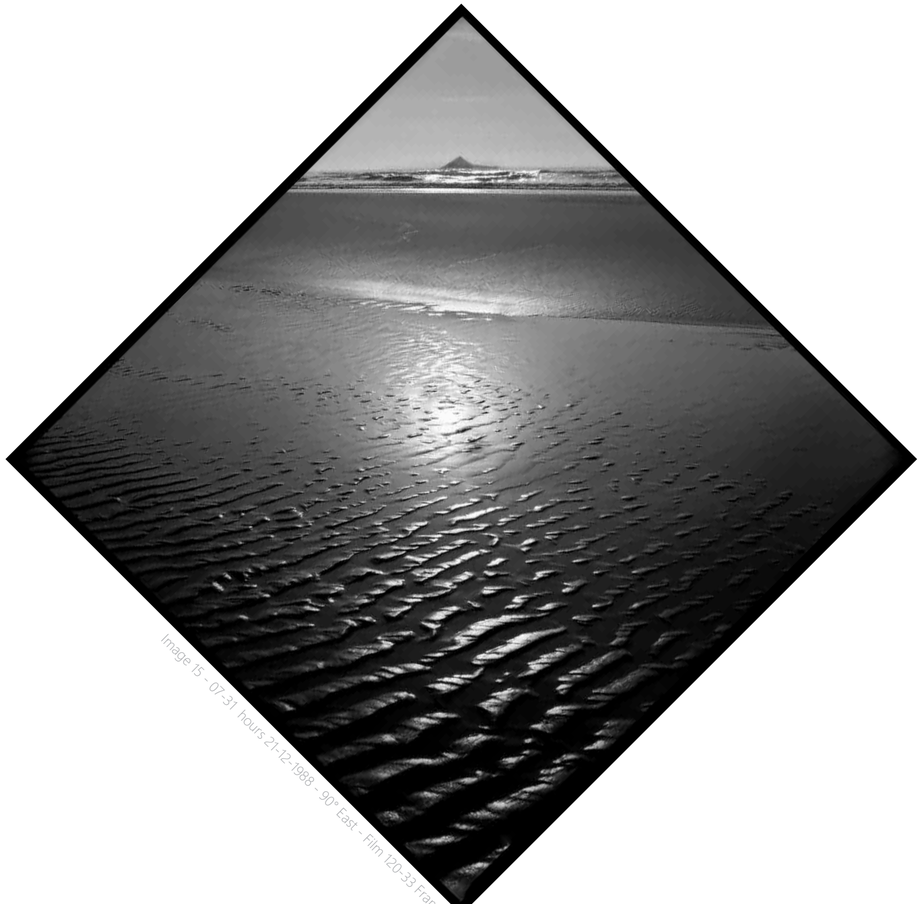


Image 15 - 07-31 hours 21-12-1988 - 90° East - Film 120-33 Frame 6

Image 16 - 07-34 Hours 21-12-1988 - 90° East - Film 120-34 Frame 7

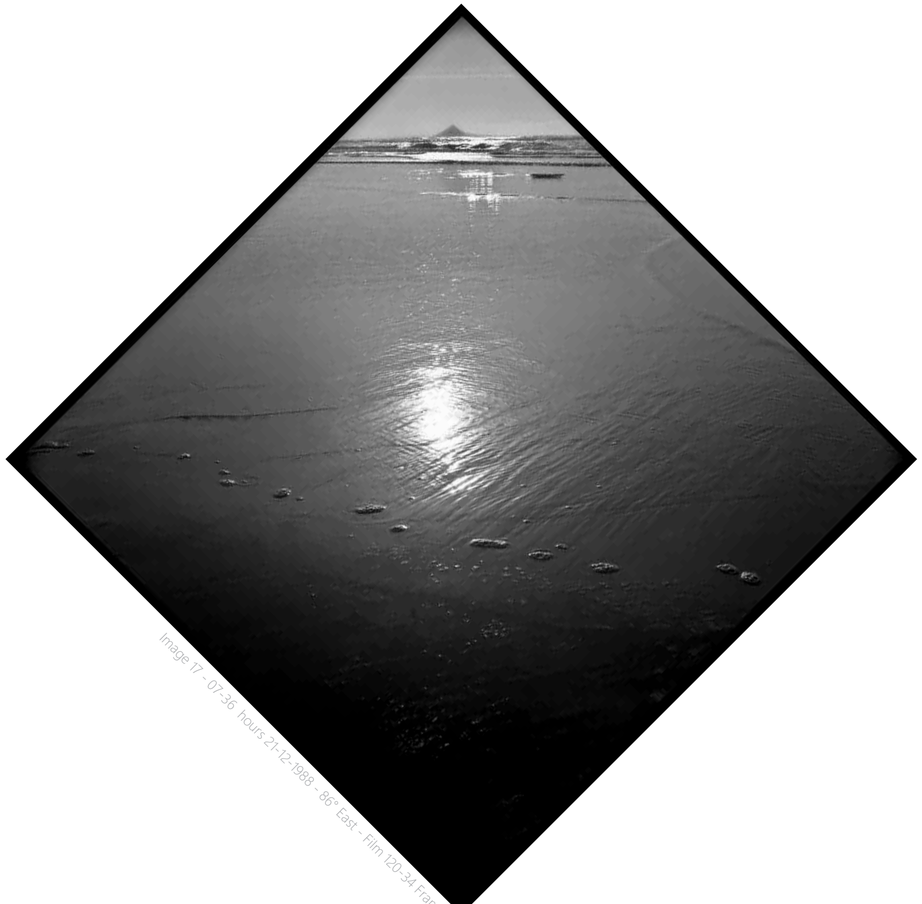


Image 17 - 07-36 hours 21-12-1988 - 86° East - Film 120-34 Frame 8

Image 18 - 07-42 hours 21-12-1988 - 84° East - Film 120-34 Frame 9

Image 19 - 07-45 hours 21-12-1988 - 74° East - Film 120-34 Frame 10

Image 20 - 07-45 hours 21-12-1988 - 84° East - Film 120-35 Frame 11

Image 21 - 07-30 hours 21-12-1988 - 84° East - Film 120-34 Frame 12

Image 22 - 07-54 hours 21-12-1988 - 73° East - Film 120-35 Frame 1

Image 23 - 07-56 hours 21-12-1988 - 74° East - Film 120-35 Frame 2

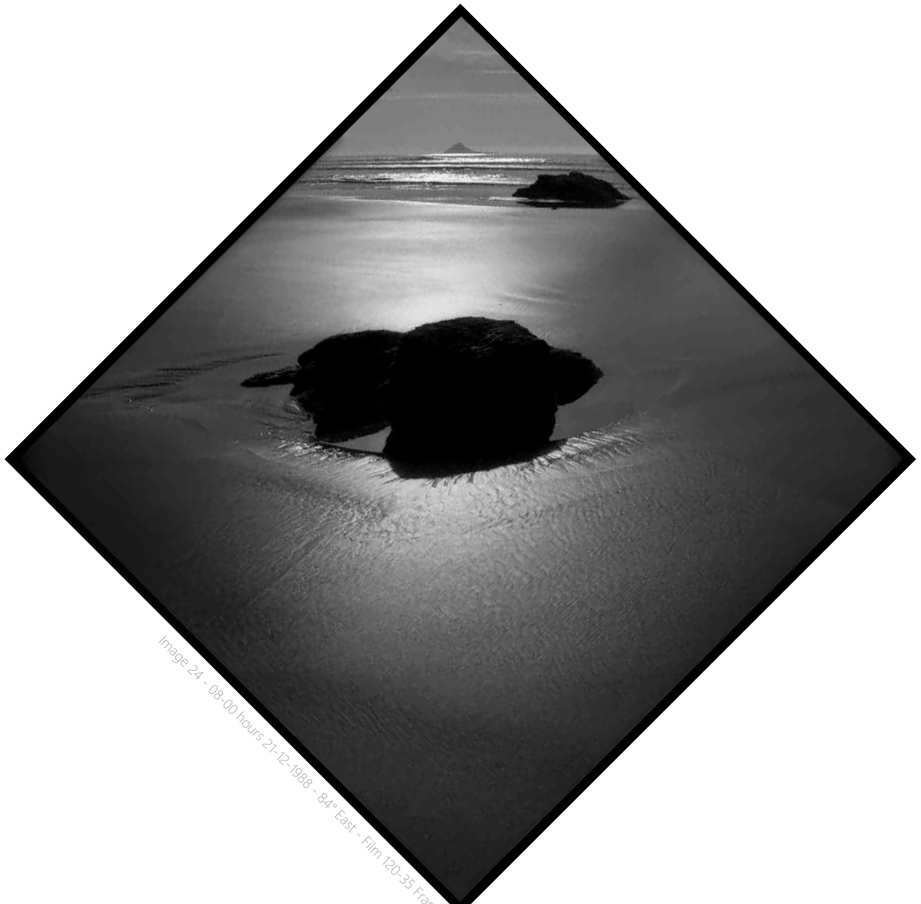


Image 24 - 08-00 hours 21-12-1988 - 84° East - Film 120-35 Frame 4

Image 25 - 08-01 hours 21-12-1988 - 84° East - Film 120-35 Frame 5

Image 26 - 08-03 Hours 21-12-1988 - 84° East - Film 120-35 Frame 6

Image 27 - 08-07 hours 21-12-1988 - 83° East - Film 120-35 Frame 8

Image 28 - 08-12 hours 21-12-1988 - 83° East - Film 120-35 Frame 10

Image 29 - 08-20 hours 21-12-1988 - 81° East - Film 120-35 Frame 11

Image 30 - 08-22 hours 21-12-1988 - 81° East - Film 120-35 Frame 12

Image 31 - 08-25 hours 21-12-1988 - 81° East - Film 120-36 Frame 1

Image 32 - 08-25 hours 21-12-1988 - 81° East - Film 120-36 Frame 2

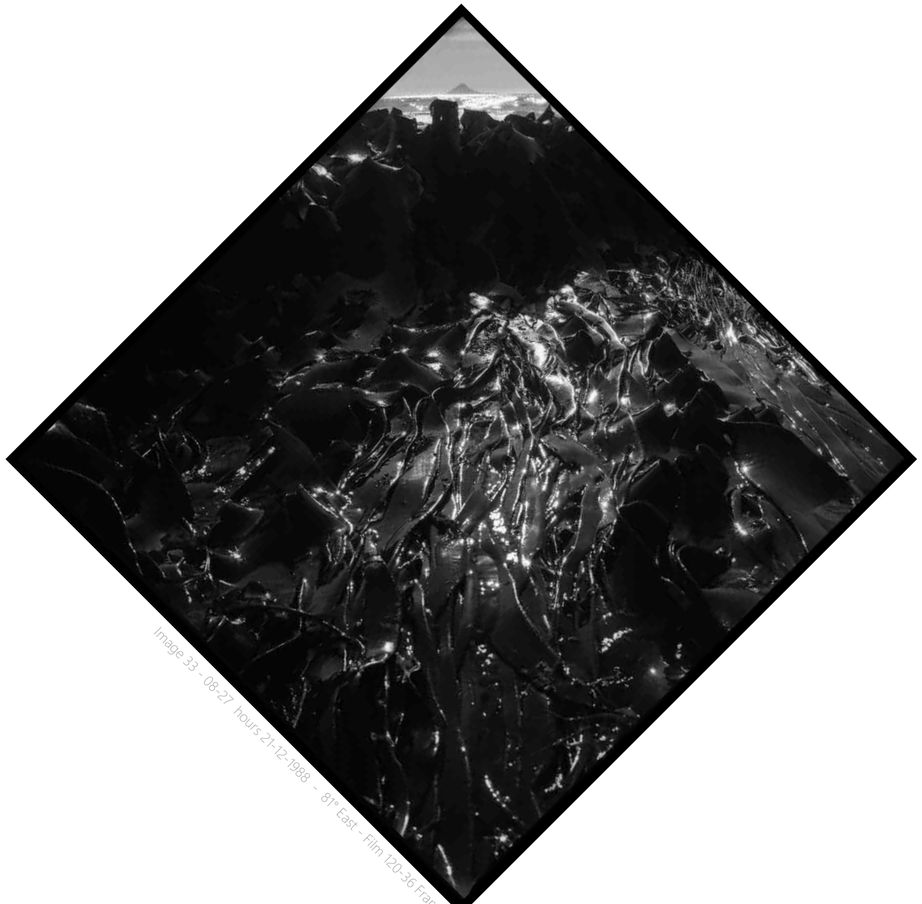


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Image 34 - 08-28 hours 21-12-1988 - 81° East - Film 120-36 Frame 5

Image 35 - 08:32 Hours 21-12-1988 - 80° East - Film 120-36 Frame 6

Image 36 - 08:33 hours 21-12-1988 - 80° East - Film 120-36 Frame 8

Image 37 - 08-35 hours 21-12-1988 - 80° East - Film 120-36 Frame 9

Image 38 - 08-37 hours 21-12-1988 - 80° East - Film 120-36 Frame 10

Image 39 - 08-38 hours 21-12-1988 - 74° East - Film 120-36 Frame 11

Image 40 - 08-40 hours 21-12-1988 - 80° East - Film 120-36 Frame 12

Image 41 - 08-55 hours 21-12-1988 - 78° East - Film 120-37 Frame 2

Image 42 - 08-59 hours 21-12-1988 - 78° East - Film 120-37 Frame 3

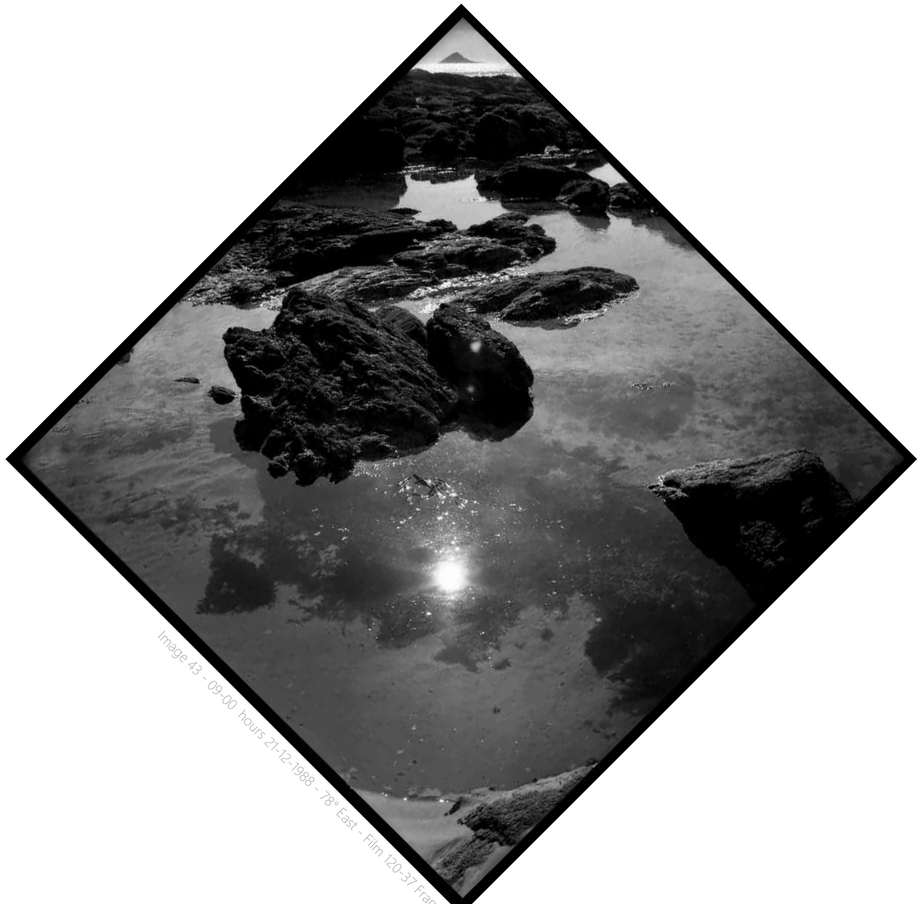

Image 43 - 09-00 hours 21-12-1988 - 78° East - Film 120-37 Frame 4

Image 44 - 09-03 hours 21-12-1988 - 77° East - Film 120-37 Frame 5

Image 45 - 09-04 Hours 21-12-1988 - 76° East - Film 120-37 Frame 6

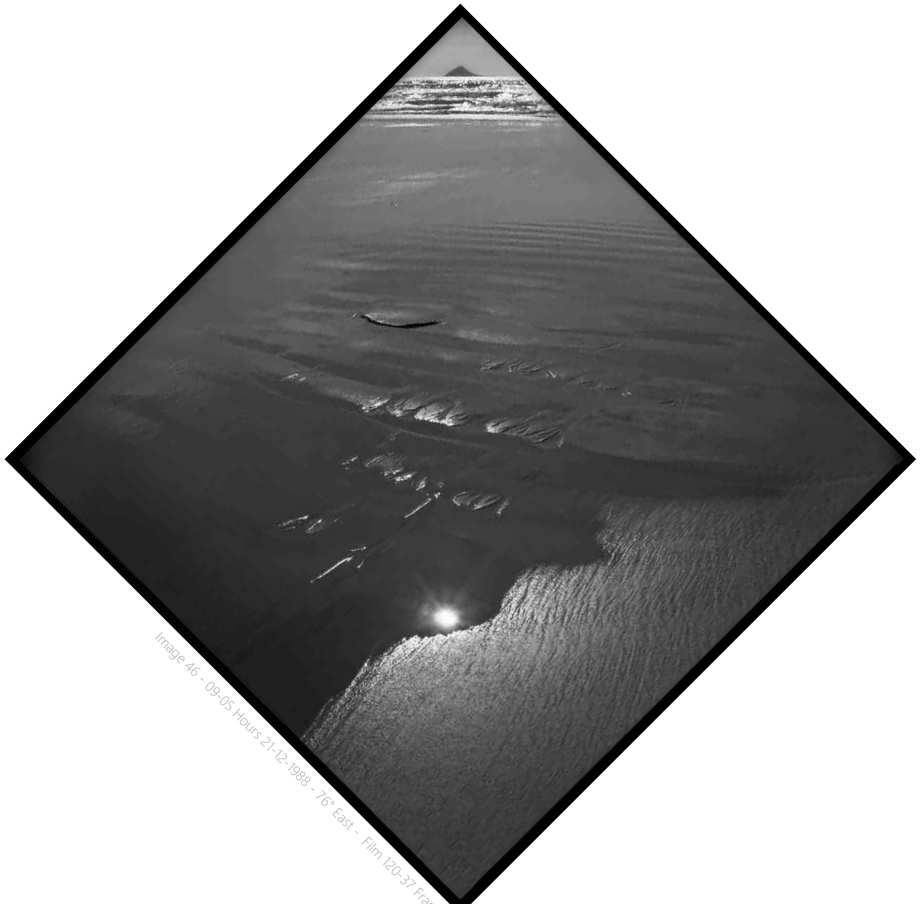

Image 46 - 09-05 Hours 21-12-1988 - 76° East - Film 120-37 Frame 7

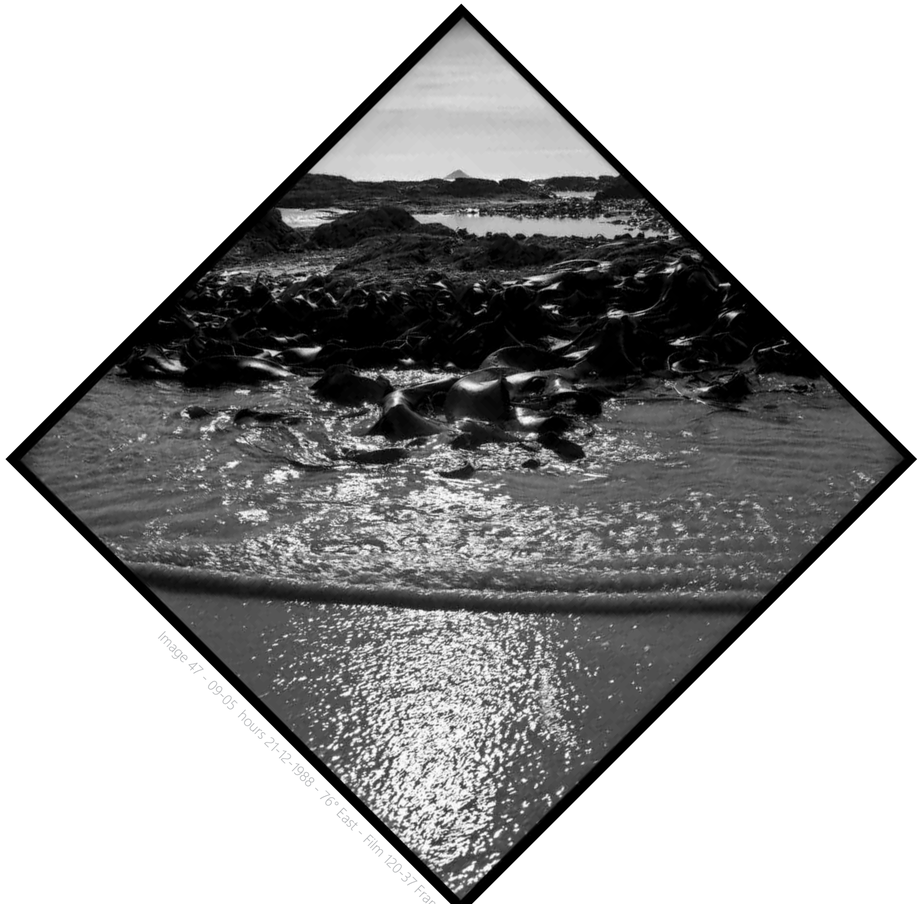

Image 47 - 09-05 hours 21-12-1988 - 76° East - Film 120-37 Frame 8

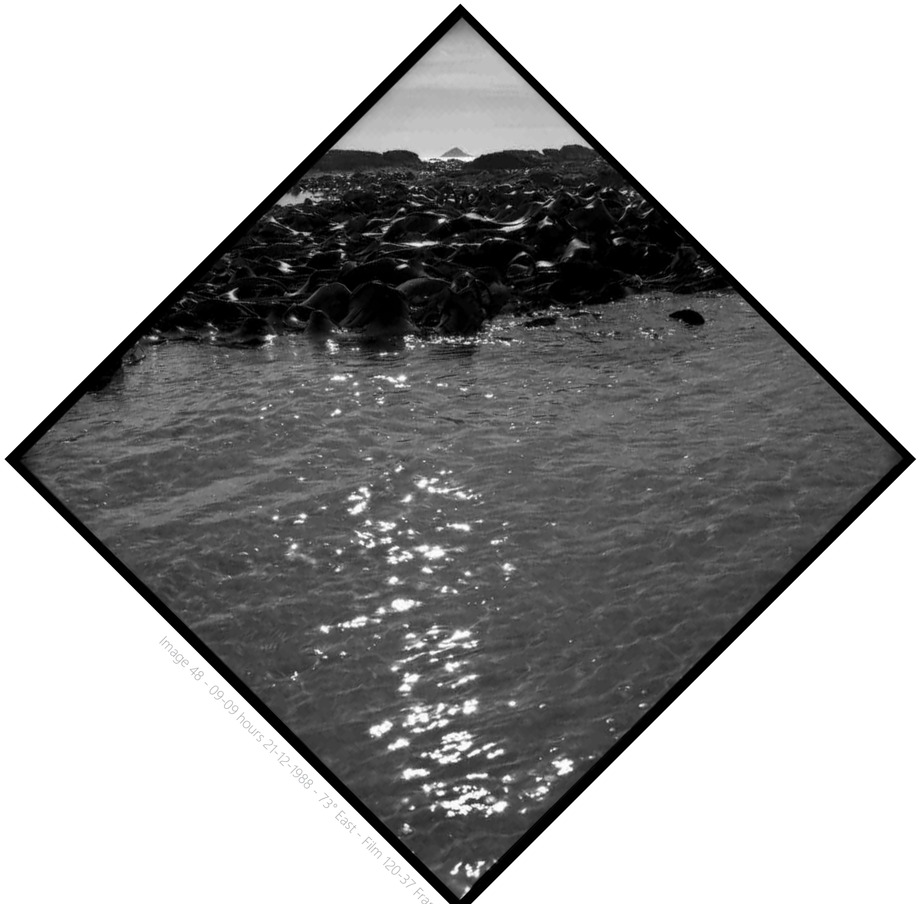

Image 48 - 09-09 hours 21-12-1988 - 73° East - Film 120-37 Frame 9

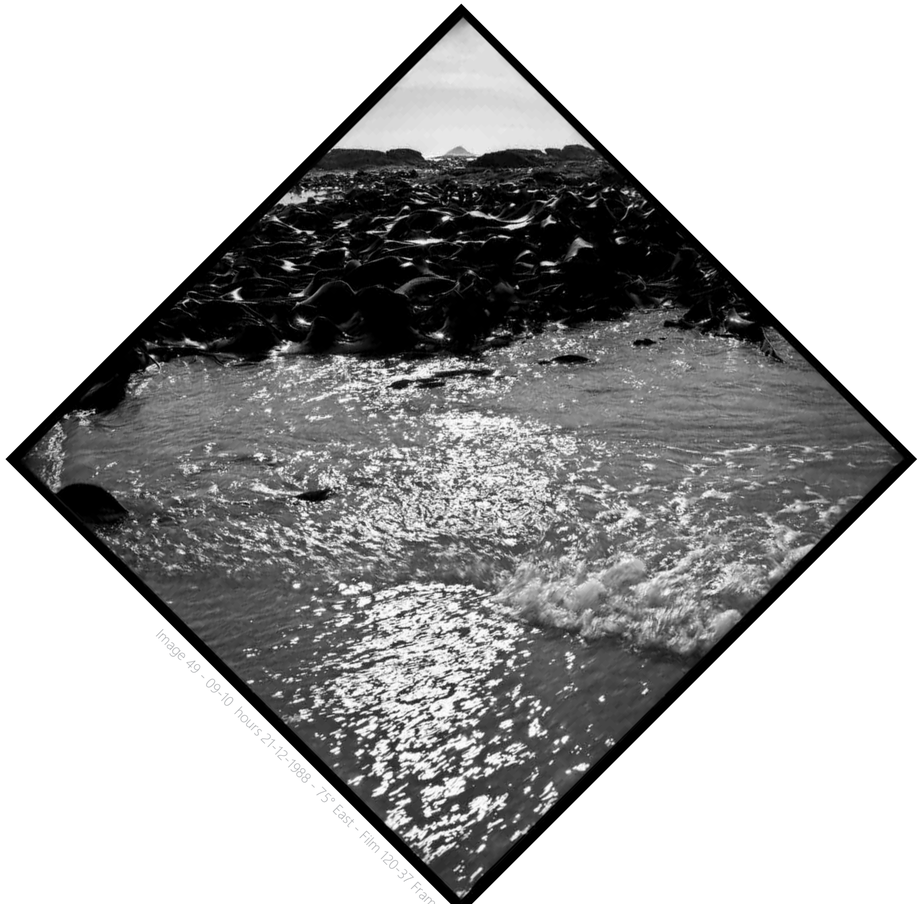

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Image 50 - 09-14 hours 21-12-1988 - 75° East - Film 120-37 Frame 11

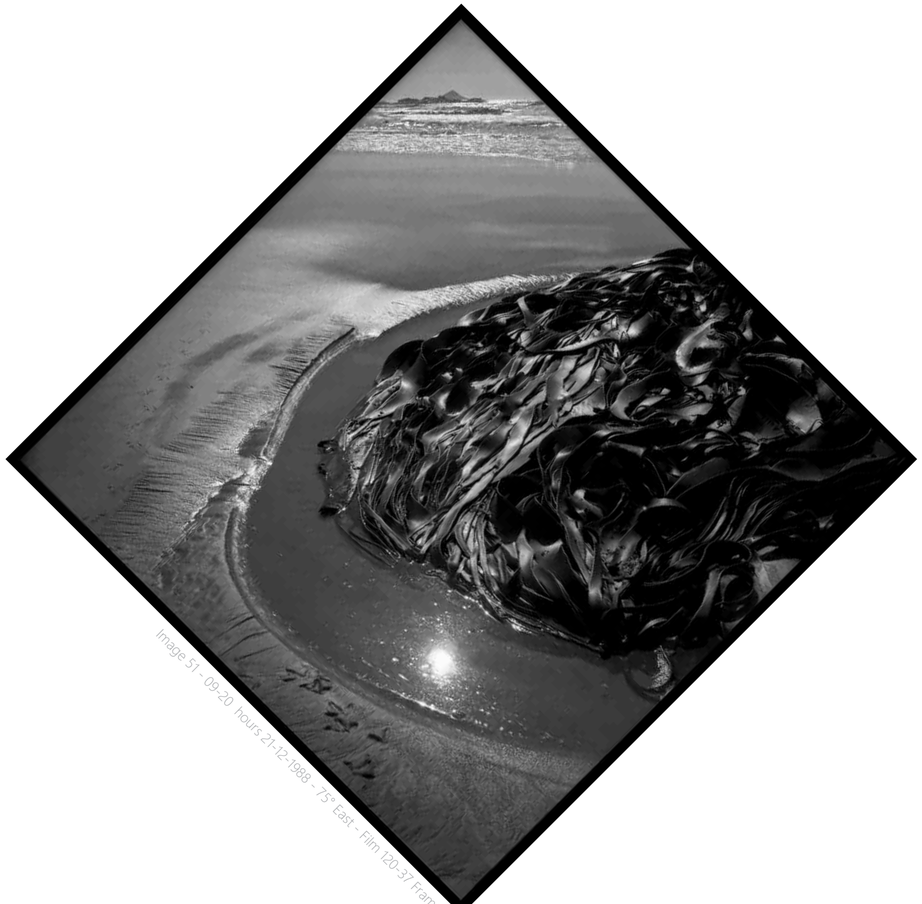


Image 51 - 09-20 Hours 21-12-1988 - 75° East - Film 120-37 Frame 12

Image 52 - 09-21 Hours 21-12-1988 - 73° East - Film 120-38 Frame 1

Image 53 - 09-22 hours 21-12-1988 - 74° East - Film 120-38 Frame 3

Image 54 - 09-22 hours 21-12-1988 - 74° East - Film 120-38 Frame 3

Image 55 - 09-24 Hours 21-12-1988 - 75° East - Film 120-38 Frame 4

Image 56 - 09-31 hours 21-12-1988 - 74° East - Film 120-38 Frame 6

Image 57 - 09:34 hours 21-12-1988 - 74° East - Film 120-38 Frame 7

Image 58 - 09:34 hours 21-12-1988 - 74° East - Film 120-38 Frame 8

Image 59 - 09-38 hours 21-12-1988 - 74° East - Film 120-38 Frame 11

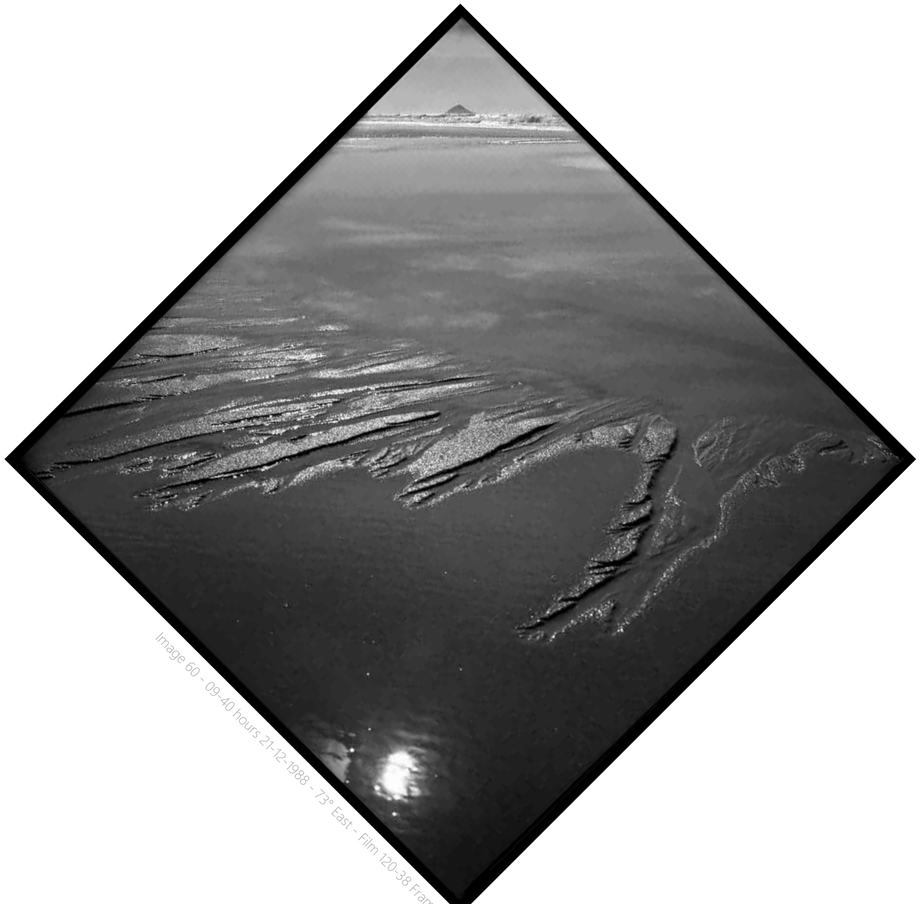


Image 60 - 09-40 hours 21-12-1988 - 73° East - Film 120-38 Frame 12

Site of the Green Island Summer Solstice this image from Homage to Baxter, *Resonance I - Panorama of Brighton Bay from Big Rock* - 1994 - (Mythology of Place series) gives an idea of the landscape . Green Island can be seen as a small speck on the horizon in the left frame.

Ocean View Beach - Green Island is out to sea on the right.

Summer Solstice

Journey 2

Rock & Pillar Range 1990

46°12’06.84” South - 170°04’51.71 East

23-12-1990

Introduction

Before 1990, for me the wild Rock and Pillar Range was a mystical place I had viewed from many directions but never stood on the summit. The distant view from the Morrisons - Kyeburn Rd that runs from Palmerston to Alexandra is alluring, but as the road cuts across the north end of the range, one never gains a perspective that suggests the range's full length; just when the shoulders, valleys and slopes appear to open up to the eye, the winding road swings away with the range lost to view. At the opposite southern end, I had even driven some way down the Old Dunstan Rd, but it also revealed few secrets of the range or its escarpments.

Then, when driving the road that turns off at Kyeburn and runs parallel with the range through Middlemarch to Mosgiel, the views offer a much greater appreciation of the voluminous form, a huge mound, like a giant embedded, prostrate body, half sunk into the tussocked land around it. But as the range top curves back and flattens to a gentle plateau, there is no sense of the real height or the fabulous wind sculptured rock pillars and tors that dominate the heights. For decades, I had heard stories of these monolithic wind-carved, schist tors, scattered across the top. Like ancient ruins from a lost civilization, they stand even taller to the amazing giant wetas that habitat the area around them.

In the summer of 1990 I was visiting the area and made an enquiry at Gladbrook sheep station, south of Middlemarch, about gaining access to the range tops. Here I met Elizabeth Wilkie (née Roberts) whose family had tendered the pastures of Gladbrook since 1872. Named after a small gurgling steam which runs through the property, the early Scottish shepherds said it reminded them of home and made them glad, and they named it Gladbrook.

http://www.gladbrookstation.co.nz/history.html

At first meeting, Elizabeth was most welcoming and open.

During the depression, as a kid, with her sisters, my mother had spent several years living in a tent by the railway track at Sutton a few kilometers away. As New Zealand boxing champion, the fame of their father Harold, had managed to secure him a job working on the track. Although they had little money and possessions, the ambiance of the landscape along with the experiences, tricks and pranks they got up to were among my mother's most treasured memories. The Taieri River flowing nearby provided endless fun for the girls. While its meandering course runs right down the seaward side of the Rock and Pillar range, following it further reveals that it loops sharply around the northern end of the range and doubles back down the length of the hinterland side almost encircling the entire mountain.

We spent some time with Elizabeth, drinking tea, chatting about the area, family connections, nature, plants and gardens while our children ran around the spreading lawn with its majestic trees. Inside the station house was a photograph of their family home back in England which coincidently, it seems, had been acquired through a gambling debt from a family of Godman's. Elizabeth outlined her plans to develop accommodation and functions at the property, which she has since achieved.

Later, Elizabeth guided me to the farmer whose property had an access road to the top. After contact, there was no problem using the road as long as we obeyed certain rules, and soon I was driving to the top with the old Land Rover full of bouncing bodies, including my boys and one of Elizabeth's children. The road up is steep, winding and narrow, it takes time and concentration. Once on the flatter areas at the top, the tire ruts deepen with the tussock grass, growing on the central mound between the thin channels, curving over to conceal the nature of the dirt road below. It feels like driving on floating layers of fine silk threads waving in the wind, until the track is obscured. Here the steering can be unsynchronized with the track and the deep walls of the rut jerk the steering wheel back to set its own predetermined course with the vehicle bouncing up and down while rocking side to side.

There are two huts which were built near the summit by the Otago Ski Club in 1958 as part of an attempt to develop a skifield (Castle Rock Ski Field). Buried in the tussock we found an old abandoned wooden ski, which I took back to Gladbrook and left with Elizabeth. The relic of the past may still be at Gladbrook.

In September I made another exploratory drive up the steep, zigzag narrow dirt road with a colleague from the Art School art theorist Rob Garret, and Architect photographer John Hawhead accompanying me in the old land rover. As we neared the top, snow covered the road, progress was slow and eventually the road was blocked. We spent sometime in the noise of nature's silence as the wind whistled through the grass and stone crevices. John and Rob worked on setting up a scene for a large format image that John shot while I looked for a site that could be suitable for a Summer Solstice work and worked out directions from where the sun would rise and set.

Over the next few months I prepared for this, and a few days before Christmas, I set off with my 6 year old son Stefan and a relative Robyn Ashton (nee Palmer) from Taieri Mouth. We would spend a few days on the summit staying in Big Hut, a spacious 70-bunk shelter At 4350 feet (1325 m) above sea level Big Hut is the highest habitation within the limits of Dunedin City. http://www.middlemarch.co.nz/big_hut/

Lloyd with Son Stefan at the Rock & Pillar summer solstice site

Although the hut was in need of repair, we certainly appreciated the shelter. As darkness fell, the night air cooled and the temperature quickly dropped to freezing. I often wonder who would vandalise a place such as this, but all through the night, there was a possum noisily going about its business in the roof space eating holes in the ceiling.

We had a make shift meal and settled in for an early night to rise and set of well before sunrise the next morning. At dawn we sprang into action, I started the land rover and drove off, but in my haste to get away, got bogged in a mud hole near the hut. It took a full five frustrating hours to get the vehicle unstuck. Everything we did seemed to bury the chassis deeper. Finally I had to dig a hole and bury the spare wheel, with a cable tied to it and a hand winch. A combination of this and the power of the motor slowly inched the machine forward until it reached harder ground and released in a rush. But it was too late. The sun was well up in the blue sky and the opportunity to shoot the summer solstice was lost for now. The highest point in the range is Summit Rock, at 1450 metres (4756 feet), and several lower points include Stonehenge (1380 m) and McPhee's Rock (1013 m). However, the time was not wasted, and during the day we visited the incredible tors at Stonehenge.

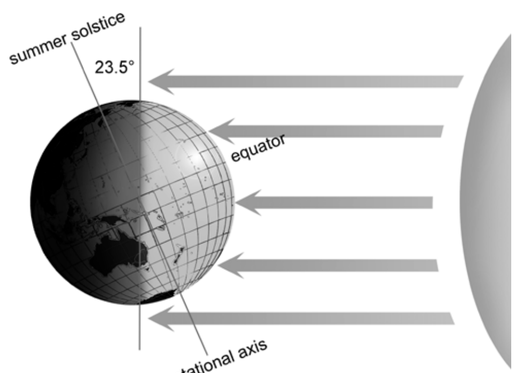
We stayed on an extra night and rose early the next morning again. This time the start was perfect and I was in position for the sun rise.

This second Summer Solstice sojourn involved a semi-circular journey following the sun around a large rocky out crop on top of the Rock & Pillar Range near Dunedin, New Zealand. With the journey beginning at sunrise and a clear sky at 5.40am 110 degrees east, the intention was to keep the top of the rock aligned with the sun. As with the first Summer Solstice sequence, a square format camera was set on a diagonal so as to produce a lozenge shaped image. The idea behind this, outlined in more detail in the book on the first solstice work, relates to the balancing point of the sun as it reaches its zenith and falls back towards winter.

The first frame was taken at sunrise with the schist rock stack backlit as a silhouette against the growing light. As the sun climbed above the top the sun played off each layer the plants and grasses and also created a line of lens refractions deliberately aligned with the diagonal. Within a few frames the two rock stacks had combined to create a single silhouette reminiscent of a large ship on an ocean, bow to the left of the frame. (Images 4 to 6)

Rotating further around the rocks the shape altered again with the ship shape lost.

Later in the morning, high cloud began to form. However, with the sun glowing through the white veil, it was still possible to track the solar traverse. Then frame by frame the cloud lowered and became a thick fog, which forced the journey to be abandoned before the sunset. However by the end of the sequence, the shape of the rocks floating like a large ship on an ocean returned, this time with the bow to the right.

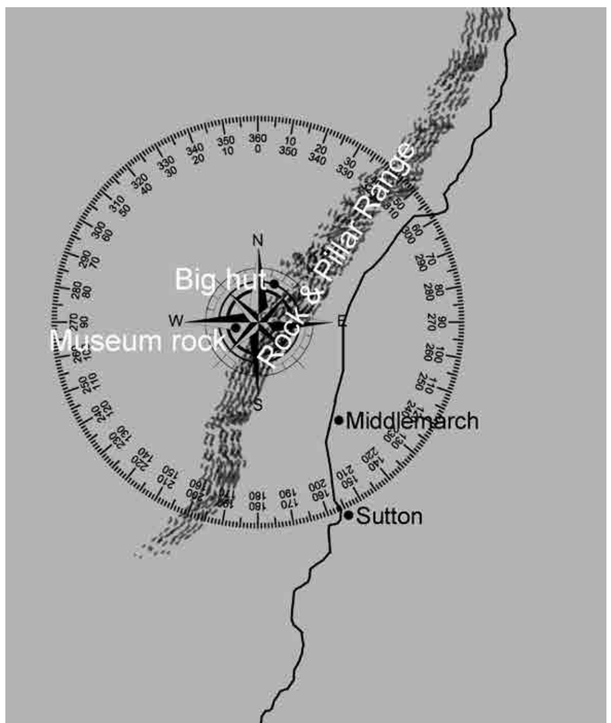


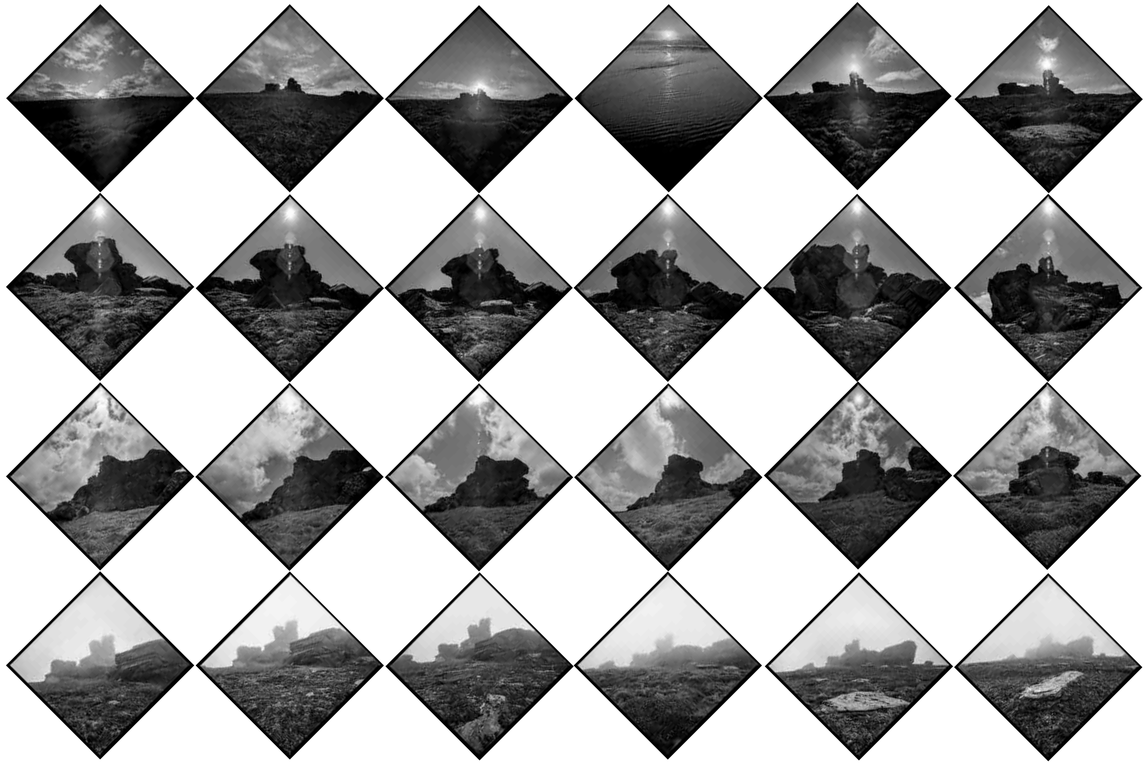
The series was shot with a 40 mm lens on a 6 x 6 cm format camera which offered a wide angle of view and good depth of field.

MAPS


New Zealand
Auckland
Wanganui
Wellington
Christcurch
Wanaka
Dunedin


Rock & Pillar Range
Dunedin
Brighton
Green Island
Henley
Taieri River mouth
Moturata (Taieri Island)
Akatore Creek
Bull Creek
Chrystalls Beach
Pacific Ocean


Rock & Pillar Range
Big hut
Museum rock
Middlemarch
Sutton



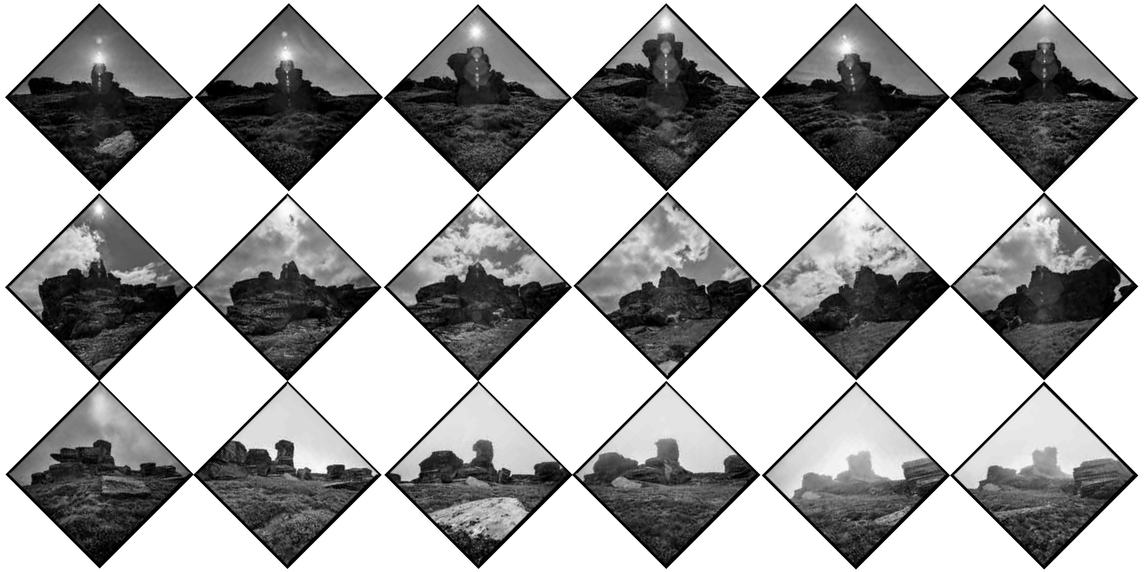


Image 1 - 05-38 Hours - 23-12-1990 - 107°East - Film 120-68 - Frame 2

Image 2 - 05-40 Hours - 23-12-1990 - 107°East - Film 120-68 - Frame 3

Image 3 - 05-50 Hours - 23-12-1990 - 107° East - Film 120-68 - Frame 4

Image 4 - 06-00 Hours 23-12-1990 - 106° East - Film 120-68 Frame 5

Image 5 - 6.01 Hours - 23-12-1990 - 105° East - Film 120-68 - Frame 6

Image 6 - 06.00 Hours 23-12-1990 - 110° East - Film 120-68 Frame 7

Image 7 - 06-20 Hours - 23-12-1990 - 100°East - Film 120-68 - Frame 8

Image 8 - 06-40 hours 23-12-1990 - 95° East - Film 120-68 Frame 9

Image 9 - 06-40 Hours - 23-12-1990 - 95° East - Film 120-68 - Frame 10

Image 10 - 07-00 Hours 23-12-1990 - 85° East - Film 120-68 Frame 11

Image 1 - 07:00 Hours 23-12-1990 - 89° East - Film E20-68 Frame 1

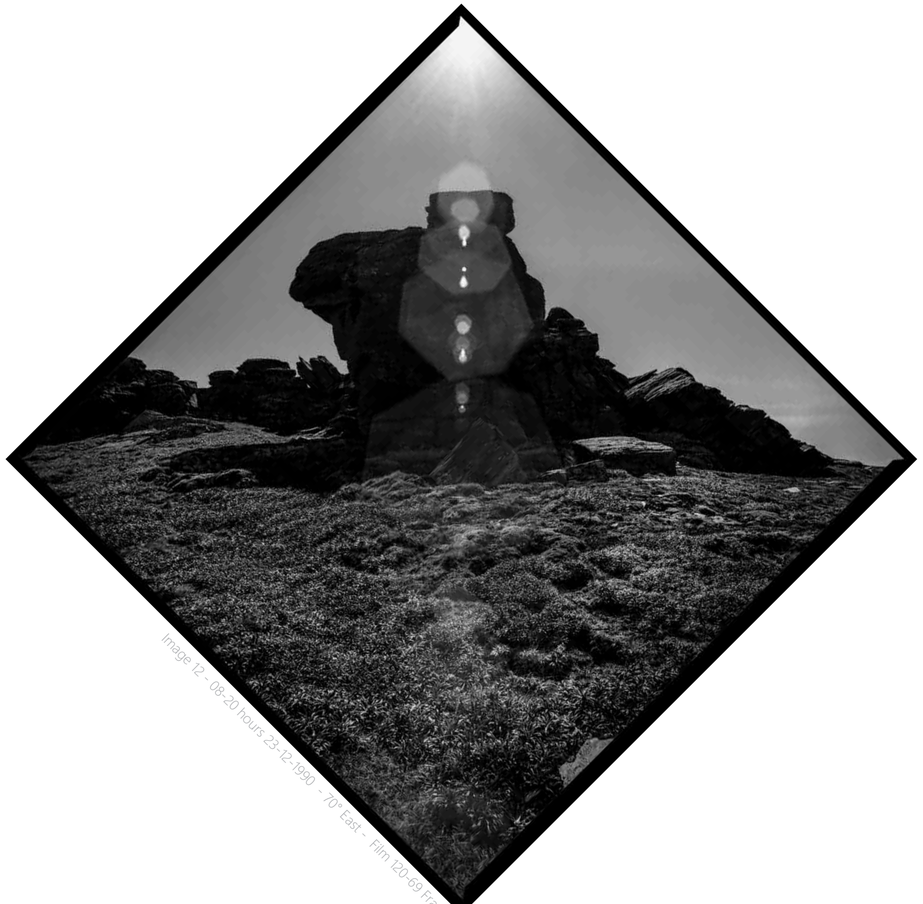


Image 12 - 08:20 hours 23-12-1990 - 70° East - Film E20-69 Frame 2

Image 13 - 08-40 Hours - 23-12-1990 - 65° East - Film 120-69 - Frame 3

Image 14 - 09-00 hours 23-12-1990 - 60° East - Film 120-69 Frame 4

Image 15 - 05-38 Hours - 23-12-1990 - 60° East - Film 120-69 - Frame 5

Image 16 - 09-20 hours 23-12-1990 - 55° East - Film 120-69 Frame 6

Image 17 - 09-40 Hours - 23-12-1990 - 30° East - Film 120-69 - Frame 7

Image 18 - 10-00 hours 23-12-1990 - 45° East - Film 120-69 Frame 8

Image 19 - 10-40 Hours - 23-12-1990 - 35° East - Film 120-69 - Frame 10

Image 20 - 11-20 hours 23-12-1990 - 30° East - Film 120-69 Frame 12

Image 21 - 11-20 Hours - 23-12-1990 - 25°East - Film 120-70 - Frame 1

Image 22 - 11-20 hours 23-12-1990 - 26° East - Film 120-70 Frame 4

Image 23 - 12:00 Hours - 23-12-1990 - 15° East - Film 120-70 - Frame 5

Image 24 - 12:20 hours 23-12-1990 - 10° East - Film 120-70 Frame 6

Image 25 - 12:40 Hours - 23-12-1990 - 05°East - Film 120-70 - Frame 7

Image 26 - 23:00 Hours 23-12-1990 - 360°North - Film 120-70 Frame 8

Image 27 - 13-20 Hours - 23-12-1990 - 355°North - Film 120-70 - Frame 9

Image 28 - 13-40 hours 23-12-1990 - 355°North - Film 120-70 Frame 10

Image 29 - 14:00 Hours - 23-12-1990 - 345°North - Film 120-70 - Frame 12

Image 30 - 14:20 hours 23-12-1990 - 340°North - Film 120-70 Frame 12

Image 31 - 14-40 Hours - 23-12-1990 - 350°North - Film 120-71 - Frame 1

Image 32 - 15-00 hours 23-12-1990 - 350°North - Film 120-71 Frame2

Image 32 - 15-20 Hours - 23-12-1990 - 325°North - Film 120-71 - Frame 3

Image 34 - 15-20 hours 23-12-1990 - 320° North - Film 120-71 Frame 4

Image 35 - 16-00 Hours - 23-12-1990 - 315 North - Film 120-71 - Frame 5

Image 36 - 16-20 hour 23-12-1990 - 310° North - Film 120-71 Frame 6

Image 37 - 16-40 Hours - 23-12-1990 - 305°North - Film 120-71 - Frame 7

Image 38 - 16-40 hours 23-12-1990 - 130° East - Film 120-71 Frame 9

Image 39 - 16-41 Hours - 23-12-1990 - 305°North - Film 120-71 - Frame 10

Image 40 - 17-00 hours 23-12-1990 - 300°North - Film 120-71 Frame 11

Image 41 - 17:00 Hours - 23-12-1990 - 300 North - Film 120-71 - Frame 12

Summer Solstice

Journey 3

Akatore Creek Journey 1996

46° 06’39.99”South 170°11’13.79” East

24 - 12 - 1996

GODMAN projects Contents

Introduction

Akatore Creek is located past a few bays past Taieri Mouth, some 25km down the coast from Brighton, which was the site of the fist Summer Solstice Journey in 1988.

Over many years, the creek and estuary was a place I had became familiar with and attached to. We would often drive down the tidal estuary towards the beach on surfing expeditions to the legendary point break at Lobsters. At the turn off where the creek runs down to the sea. There is a rough road for a short section, then road becomes a track on the flat sand of the estuary, before swinging up onto a grassy area large enough to park a few cars. My good friend, painter, Lindsay Crooks and I would often drive down the rough road along the sand at the edge of the estuary to the park and then paddle across the estuary before the long walk across the hills to the point break. When the conditions were right, Lobsters was a fantastic surf break with long right hand rides sliding down the rocky point. To some degree, it was a secret spot; the extended walk certainly kept the crowds down, and we enjoyed countless sessions in perfect surf. In 2003, some years after the Akatore Summer Solstice, I nearly drowned there in a huge swell. I got caught in walls of foam from a big set of waves and had no idea where up was, I took a lung full of water which took all my energy. On the next and last wave of the set, my leg rope broke. With no board I felt I was in real trouble, but fortunately the board had been pushed out to sea away from waves and was not washed up on the rocks. Lindsay Crooks' brother Dave had it in tow about 40 meters away and was paddling towards me. While I managed to get to the safety of the shore, my lungs burnt of three day.

Greg page and Rod Rust surfed it in a mega swell and also nearly drowned. While an obvious reason to go there was to surf, I would also go there for solitude and to connect with nature.

the legendary point break at Lobsters

Dave Crooks with brother Lindsay Crooks

The hills that tumble down on either side of the estuary are distinctly different. On the south side gorse has invaded in a long narrow band down the up rise from the beach. Beside the sand are a few holiday beach house. `However on the north side the cliffs are steeper and native bush survives, which creates a habitat for a range of native fauna.

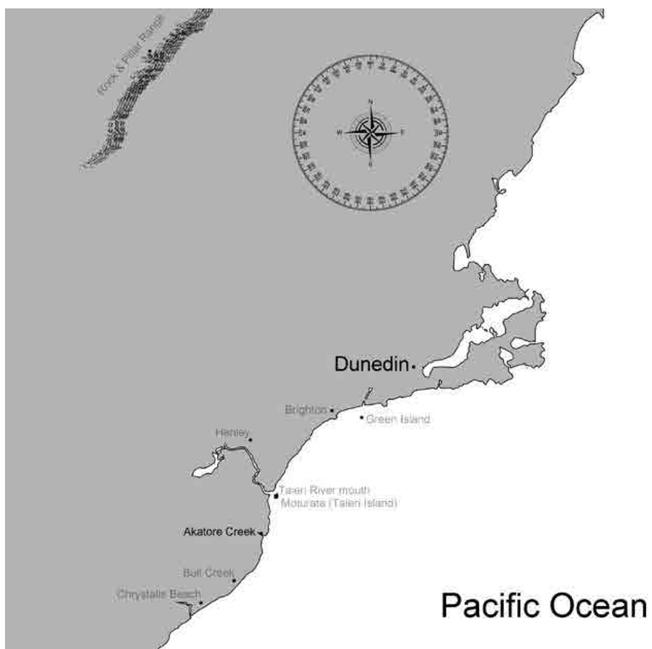
In terms of the Summer Solstice Journeys, what caught my attention was how quickly the tide covered or reseeded from the sand flats and the angle towards the sun where there were a series of brilliant sparkles off the water early in the morning. This was the third summer solstice sojourn and involved shooting from a fixed position, with the camera mounted on a wooden tripod in the centre of a tidal estuary. Before dawn I paddled an Indian canoe down the estuary with all my equipment, food and drink, anchored the canoe, set the tripod in a predetermined position with the camera aimed at the glowing light.

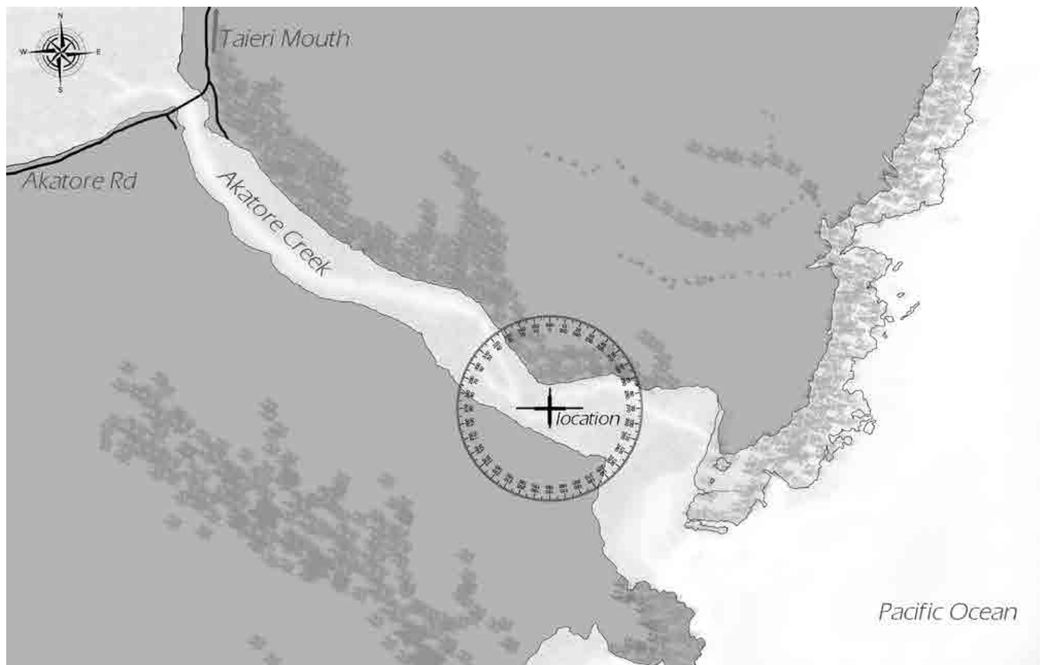
The camera was set so as to track the sun as it rose through this position in the sky early in the morning, later in the afternoon. During the middle of the day the sun would be references in the camera frame though its reflection in the water. While the camera view point followed the rotation of the sun across the sky it also referenced the movement of the moon as the tide ebbed and flowed. Within images 1 - 8, the tide quickly ebbed and the water raced out to the ocean leaving flat dry expanses of sand. Then in frames 21 - 28 the ocean returns in a rush and covers the sand flats. Finally in frames 31- 38 the water rushes out again.

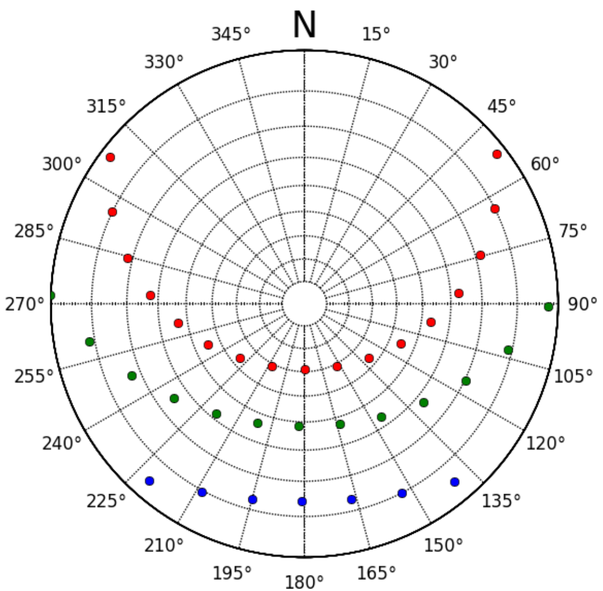
Staring at 110 degrees East at am (sunrise) on 25/12/88 the visual traverse across the expanse of the sky ended when the sun set below the hill line at 215 west at 8.30pm. For most of the exposures, there was a 20 min time frame between photographs except at the sunrise, sunset and times when the tide flow was visually dramatic when more images were taken.

Maps


New Zealand
Auckland
Wanganui
Wellington
Christcurch
Wanaka
Dunedin


Dunedin
Brighton
Green Island
Henley
Taieri River mouth
Motuiaia (Taieri Island)
Akatore Creek
Bull Creek
Chrystalls Beach
Pacific Ocean


Taieri Mouth
Akatore Rd
Akatore Creek
location
Pacific Ocean


N
15°
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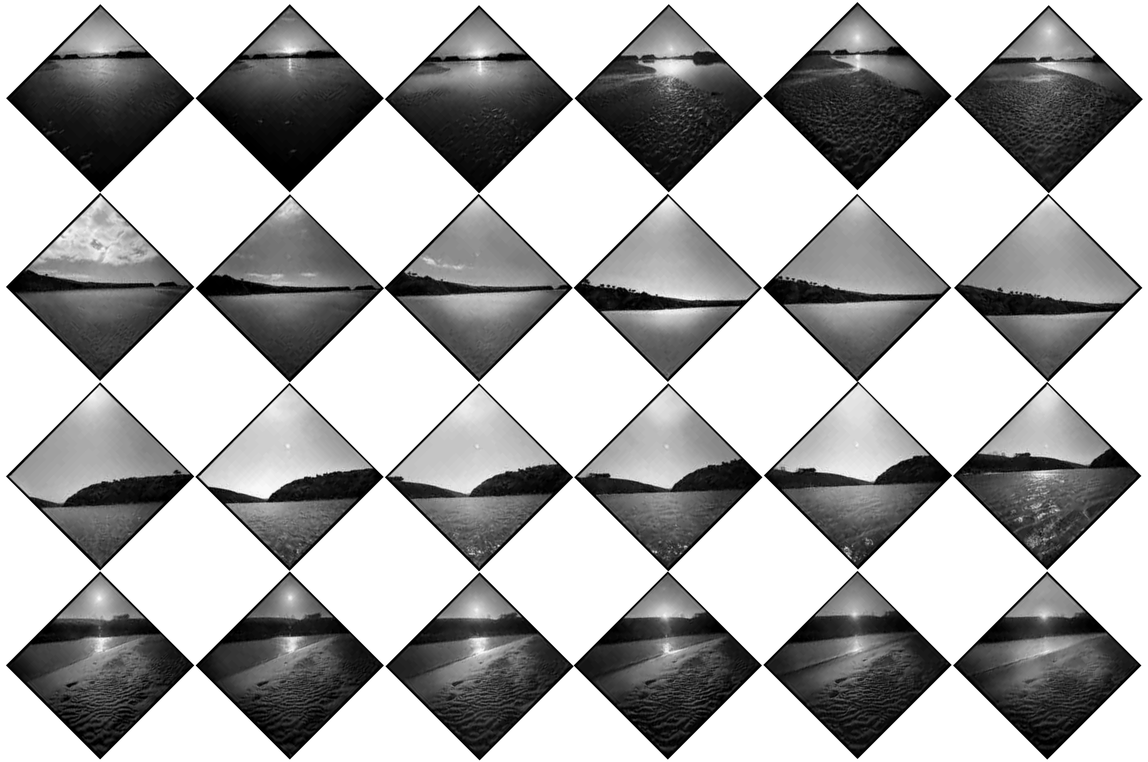
330°
345°



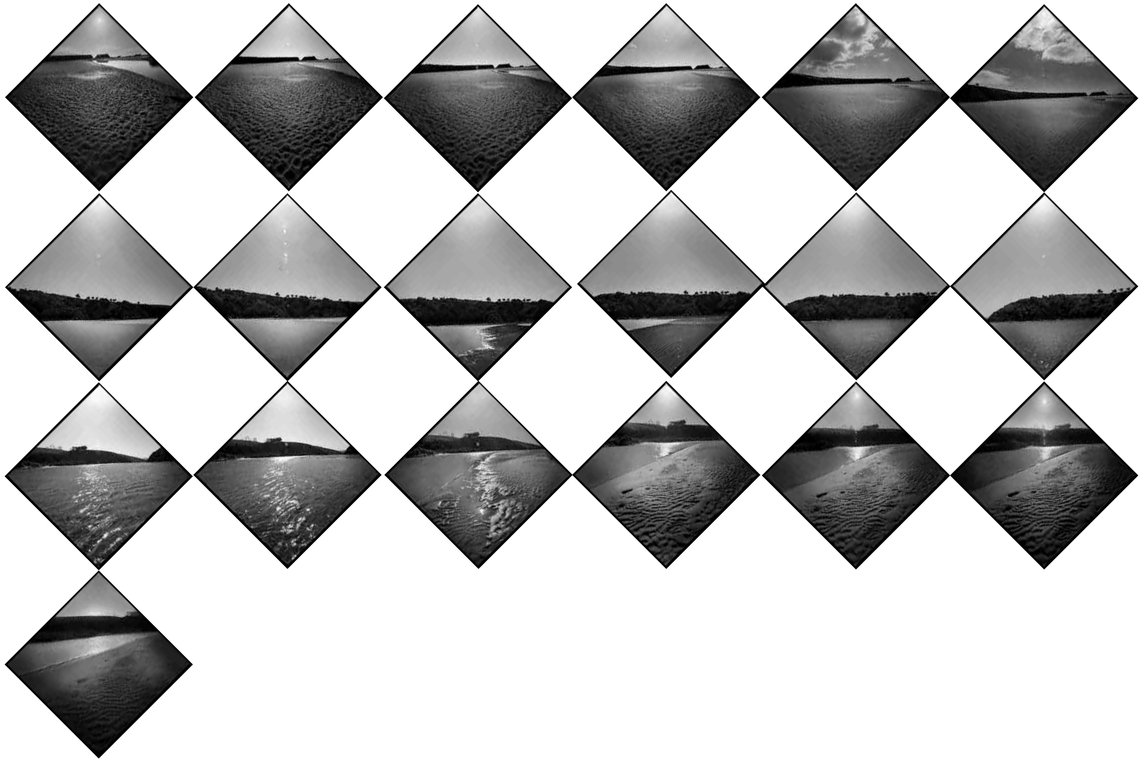


Image 1 - 06.00 Hours - 24.12.1996 - 105° East - Film 120 - 210 Frame 10

Image 2 - 06.02 - Hours 24.12.1996 - 105° East - Film 120 - 210 Frame 11

Image 3 - 06.10 Hours - 24.12.1996 - 104° East - Film 120 - 210 Frame 12

Image 4 - 06:20 - Hours 24.12.1996 - 104° East - Film 120 - 211 Frame 1

Image 5 - 06.40 Hours - 24.12.1996 - 95° East - Film 120 - 210 Frame 2

Image 6 - 07.00 - Hours 24.12.1996 - 85° East - Film 120 - 211 Frame 4

Image 7 - 07.20 Hours - 24.12.1996 - 95° East - Film 120 - 211 Frame 5

Image 8 - 07.20 - Hours 24.12.1996 - 85° East - Film 120 - 211 Frame 6

Image 9 - 07.40 Hours - 24.12.1996 - 80° East - Film 120 - 211 Frame 7

Image 10 - 08.00 - Hours 24.12.1996 - 75° East - Film 120 - 211 Frame 8

Image 11 - 08:20 Hours - 24.12.1996 - 75° East - Film 120 - 211 Frame 10

Image 12 - 08:40 - Hours 24.12.1996 - 65° East - Film 120 - 211 Frame 12

Image 13 - 10.20 Hours - 24.12.1996 - 40° East - Film 120 - 212 Frame 3

Image 14 - 10.40 - Hours 24.12.1996 - 35° East - Film 120 - 212 Frame 4

Image 15 - 11.00 Hours - 24.12.1996 - 30° East - Film 120 - 212 Frame - 5

Image 16 - 11.20 - Hours 24.12.1996 - 25° East - Film 120 - 212 Frame 6

Image 17 - 11.40 Hours - 24.12.1996 - 20° East - Film 120 - 212 Frame - 7

Image 18 - 12.00 - Hours 24.12.1996 - 20° East - Film 120 - 212 Frame 8

Image 19 - 12:20 Hours - 24.12.1996 - 10° East - Film 120 - 212 Frame - 9

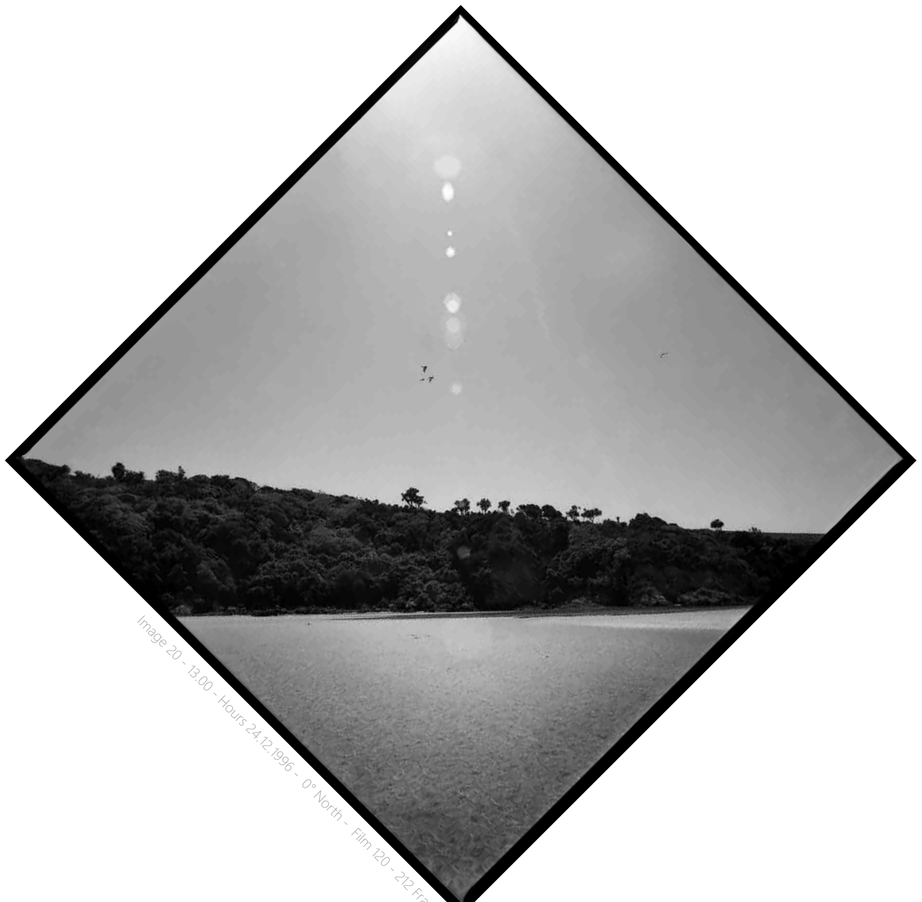


Image 20 - 13:00 - Hours 24.12.1996 - 0° North - Film 120 - 212 Frame 11

Image 21 - 13.35 Hours - 24.12.1996 - 352° West - Film 120 - 213 Frame - 1

Image 22 - 13.35 - Hours 24.12.1996 - 351° West - Film 120 - 213 Frame 2

Image 23 - 13:20 Hours - 24-12-1996 - 351° West - Film 120 - 213 Frame 3

Image 24 - 14:00 - Hours 24.12.1996 - 343° West - Film 120 - 213 Frame 4

Image 25 - 14.20 Hours - 24.12.1996 - 345° West - Film 120 - 213 Frame - 5

Image 26 - 14.40 - Hours 24.12.1996 - 335° West - Film 120 - 213 Frame - 7

Image 27 - 15:00 Hours - 24.12.1996 - 330° West - Film 120 - 213 Frame - 8

Image 28 - 15:20 - Hours 24.12.1996 - 325° West - Film 120 - 213 Frame - 9

Image 29 - 16.00 Hours - 24.12.1996 - 315° West - Film 120 - 213 Frame 10

Image 30 - 16.20 - Hours 24.12.1996 - 315° West - Film 120 - 213 Frame 12

Image 31 - 17.20 Hours - 24.12.1996 - 300° West - Film 120 - 214 Frame - 2

Image 33 - 17.40 - Hours 24.12.1996 - 290° West - Film 120 - 214 Frame -4

Image 33 - 18:00 Hours - 24.12.1996 - 285° West - Film 120 - 214 Frame - 5

Image 34- 19:00 - Hours 24.12.1996 - 270° West - Film 120 - 214 Frame 6

Image 35 - 19.00 Hours - 24.12.1996 - 270° West - Film 120 - 214 Frame - 7

Image 36- 19.00 - Hours 24.12.1996 - 270° West - Film 120 - 214 Frame 8

Image 37 - 19.00 Hours - 24.12.1996 - 270° West - Film 120 - 214 Frame - 9

Image 38 - 19.40 - Hours 24.12.1996 - 260° West - Film 120 - 214 Frame - 10

Image 39 - 20.00 Hours - 24.12.1996 - 255° West - Film 120 - 214 Frame - 12

Image 40 - 20.00 - Hours 24.12.1996 - 255° West - Film 120 - 215 Frame - 1

Image 41 - 20.00 Hours - 24.12.1996 - 250°West - Film 120 - 215 Frame -3

Image 43 - 20.40 - Hours 24.12.1996 - 250° West - Film 120 - 215 Frame -4

Image 41 - 20.00 Hours - 24.12.1996 - 250°West - Film 120 - 215 Frame -3

Image 43 - 20.40 - Hours 24.12.1996 - 250° West - Film 120 - 215 Frame -4

Image 43 - 20.40 Hours - 24.12.1996 - 245°West - Film 120 - 215 Frame - 6

Summer Solstice

Journey 4

Moturata Journey 1999

46°03’26.99” South - 170°13’01.35” East

26 - 12 - 1999

Introduction

My memories of Taieri Mouth, where the taniwha river runs to the ocean, go back to my early childhood. I had a Great Aunt (Mable Palmer) and Uncle (But Palmer) who lived on a farm close by and I was fortunate to spend holidays there. There is a story of me as a very small boy climbing a plum tree in the front yard of the old farm house that I could not climb down and having to be rescued.

Over decades, I kept the connection with the area and family. When surfing down the coast near Taieri Mouth, I would often call in and see Mable, she was always a favorite character of mine.

I called in one day and she looked white as a ghost and was feeling as she put it "off'. I asked what was wrong and she said the day before she had been cleaning the gutters and got hooked across the power intake to the house which gave her a boot and threw her off the ladder. "Never tell anyone about this" she said "I'm OK". The wiry old woman she was proved true and she did recover. Several years later she took crook and was in hospital. I was concerned and after a few days I managed to get in to visit her. She really did look crock this time. But she had enough strength to pull me close and whispered, "That dam power got me again, I was changing the jug element and forgot to unplug it, got another shock, the old ticker's going crazy, but don't tell anyone about this". Although she was in good care, she died a short time later. I remember the bright sunny day of her funeral at the Taieri Mouth Cemetery where the grave digger was on Holiday and Martin dug the earth. Mable was an amazing woman.

After Mable died I would often call in and see her son Martin, his wife Barbara and their son Owen for a chat or cup of tea. Then, like so many others who visit them, as I left, I would always run my hands over the large, old rusty whale pot from the 19 century which sits out the front of their house. Maturata Island was the site of a whaling station, primarily targeting southern right whales and secondly humpbacks in the 1830s and 40s, and the huge pot was a relic from this period. As a boy, I remember Martin dragging it up from the beach where it lay abandoned for decades. Occasionally when I called, Martin would bring out a selection of Maori artefacts that were in his care and we would pass them around within the tactility a strong sense of time and history amid the stories of, what they were and where they were found. Their daughter, Robyn came with me on the second Summer Solstice to the Rock and Pillar Range.

All the while when I was visiting, the ocean would be roaring away in the background, and more than anywhere, the seductive sound of the ocean seemed to call from the water dragon's mouth of the river and anchor stone Maturata.

Maturata sits off the mouth of the Taieri River, further up the arching coast line is Brighton and Ocean View

A set of waves at the right surf break on the east sand bar

I was drawn to the island for the fourth Summer Solstice Journey. Moturata, also called Taieri Island, is a small island in the mouth of the Taieri River. The island is connected to the mainland by a sandy causeway on the south side at low tide. But as the sand bars constantly shift from tide to tide and even more dramatically when there is a large river flow, tidal access is never defined. Sometimes it is an easy walk to the island, other times the water is waist deep and dangerous, even at low tide. Depending upon the swell and sand bar formations, there can be a fantastically long left surf break of the southern side of the island and equally good right of the north side of the island. Under the right conditions, with the river flow running out to sea against a powerful, clean swell and a steep sand bank I have surfed extremely hollow waves there. Either side of the island the surf can be good but the distance from the shore significant.

The rugged island is a nature reserve, and is home to many protected seabirds, notably yellow-eyed penguins and royal spoon bills who nest there. Half the island is owned by the Department of Conservation and the other half by Moturata Taieri Whanau.

Martin is keen on conservation, revering the old Maori value of `kaitiakitanga' - protection, enhancement and guardianship of the natural environment. As Kaitiakitanga (guardian) of Moturata he carries this mantle modestly. It is one passed down to him from the ancestors and together with Robyn they have instigated and maintained a project to see the island glowing red again through the restoration of the Rata forest on Moturata. Early explorers and missionaries who came past the island, likened it to a red beacon, referring to the colour of the rata's brilliant summer flowers. Moturata Taieri Whanau comprises local families of Kai Tahu (Kate Mamoe, Wai Taha) descent, who claim kaitiakitanga over Moturata. While Martin and Robyn may do the organizing, Moturata Taieri whanau, local Taieri Mouth residents, Taieri Beach School children and cribbies (people who have a small beach house) have all contributed to this project over the past decades. The project looks to improving the habitat for various nesting bird species, through monitoring and removal of pests like rabbits and possums, cover planting to reduce erosion. As newly planted Rata trees need to be watered throughout their first two summers, water is backpacked up the cliffs by volunteers every three days, access permitting, so the project takes planning, time and dedication.

In 2014 they were Conservation Award finalist for their work.

When I asked permission from Martin to go to the island, (as guardian, he can grant or deny permission) for the day to engage in a Summer Solstice work he gave his blessing but asked if I could do two things for him; one was to take out some young Rata trees and plant them on the island, the second was to select a rock and bring it back. Not one for a song, dance or ceremony, Martin made the requests in passing, in a casual manner over a relaxed cup of tea, which did not indicate the significance of the tasks.

Mabel Palmer at a family picnic

It was but a few days to new years eve from the Maturata Solstice Journey, not any new years eve; the end of the millennium new years eve, and like every community large and small, there was to be a celebration at Taieri Mouth. As Kaitiakitanga, Martin had been asked by the organizing committee to select a rock that could be used as a touch stone for the celebration. A touch stone is a significant stone, one that everyone touches. The surface slowly becoming polished as might be a piece of Pounamu (green stone) and taking on the power of everyone's contact. So the stone gains the strength and retains the mana of the community. As part of my time on the island for the Summer Solstice, Martin entrusted me with the task of selecting the touch stone for the celebration. The stone I selected was naturally, smooth hard and a reddish colour. It sat at the celebration crossed with two green ferns with everyone touching and polishing it during the night. I remember my family being at the celebration with Lindsay Cooks and his family, singing and dancing into the late hours.

It is now embedded as part of a stone cairn that celebrates the beginning of the new millennium at Kingstone Terrace, Taieri Mouth that overlooks the river out to the distant Island. The touch stone is distinct in the cairn for its smoothness and rounded shape and is enhanced by its red colour.

As mentioned the causeway to the island is tidal with access unpredictable and marginal. To get to the island before dawn for the Solstice work, I enlisted the help of a neighbor at Brighton, Mark Weatherall who offered to run me out in his small boat and then return at dusk to pick me up. Mark has a family crib near the bridge, is familiar with the area, the tides and current. In near dark we left in his boat with my photography equipment, food, water and the trees to plant. After he dropped me off on the North East side of the Island, and the slapping sound of the aluminium hull disappeared into the distance, I was alone and set off the opposite side of the island to set up for the sunrise. The series of Summer Solstice Journeys had become a form of silent meditations, where I would spend a day tracking the arch of the sun through the sky on a day as close as I could to the summer Solstice.

Spending 17 hours or more alone on the island through the day was a rich experience, where I began to connect with the subtle nuances of how light, shadow, water and tide play on the rocky outcrop. As a general practice, the idea is to use the sun as a direction finder following its pathway shooting one frame every 20 minutes. More frames are shot at sunrise and sunset or if some aspect of nature intervenes.

Initially the camera was positioned on the west side of the island in a single location with each frame following the sun across the sky until a rock arch occupied the centre of the frame. (images 1-26)

At this point the tripod and camera position moved through the natural land arch to follow the sun on the other side. On this northern side of the arch is where the touch rock was found, it was distinctive and immediately stood out. I also sensed moving through the arch to the other side was symbolic of moving into a new millennium.

Above this location, was spot with some soil and the young Rata trees were planted here. One was an act of taking the rock, the other an act of gifting a tree. Along this side of the island a few more frames were shot before my direction altered, across the island to the more sheltered East side. (images 27 - 31)

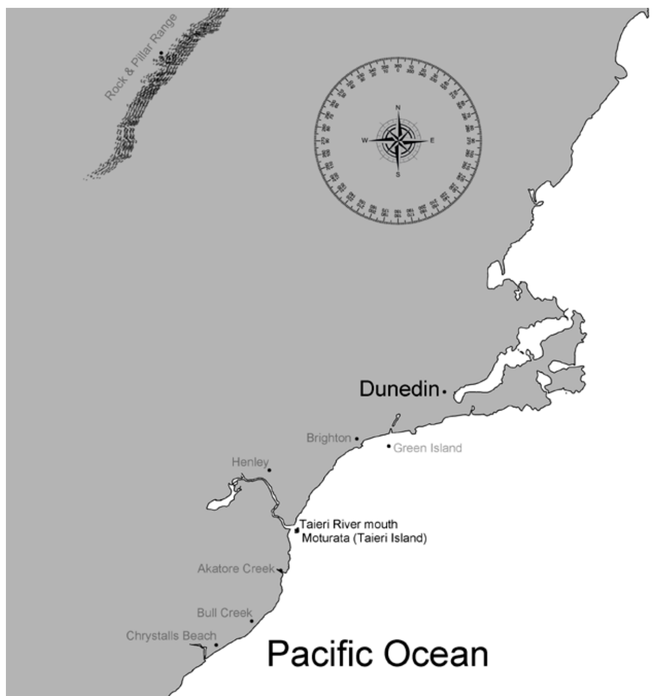
From here the journey moved along the length of the island to the far south point for the setting sun. (images 32 - 51)

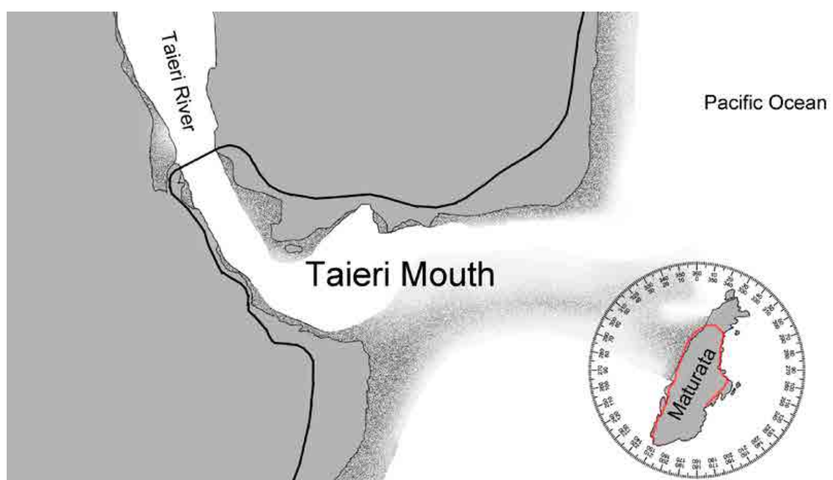
As a sanctuary, Moturata is a nest site for blue penguins, royal spoon bills, black back gulls and other fauna. The gulls constantly circle the sky above the island and feature in most frames; often as small distant black dots in the sky other time distinguishable as birds. As I worked closer to the nesting area I was often splattered with bird droppings. I had to be aware of the location of the penguin burrows, other nest sites, and work around these.

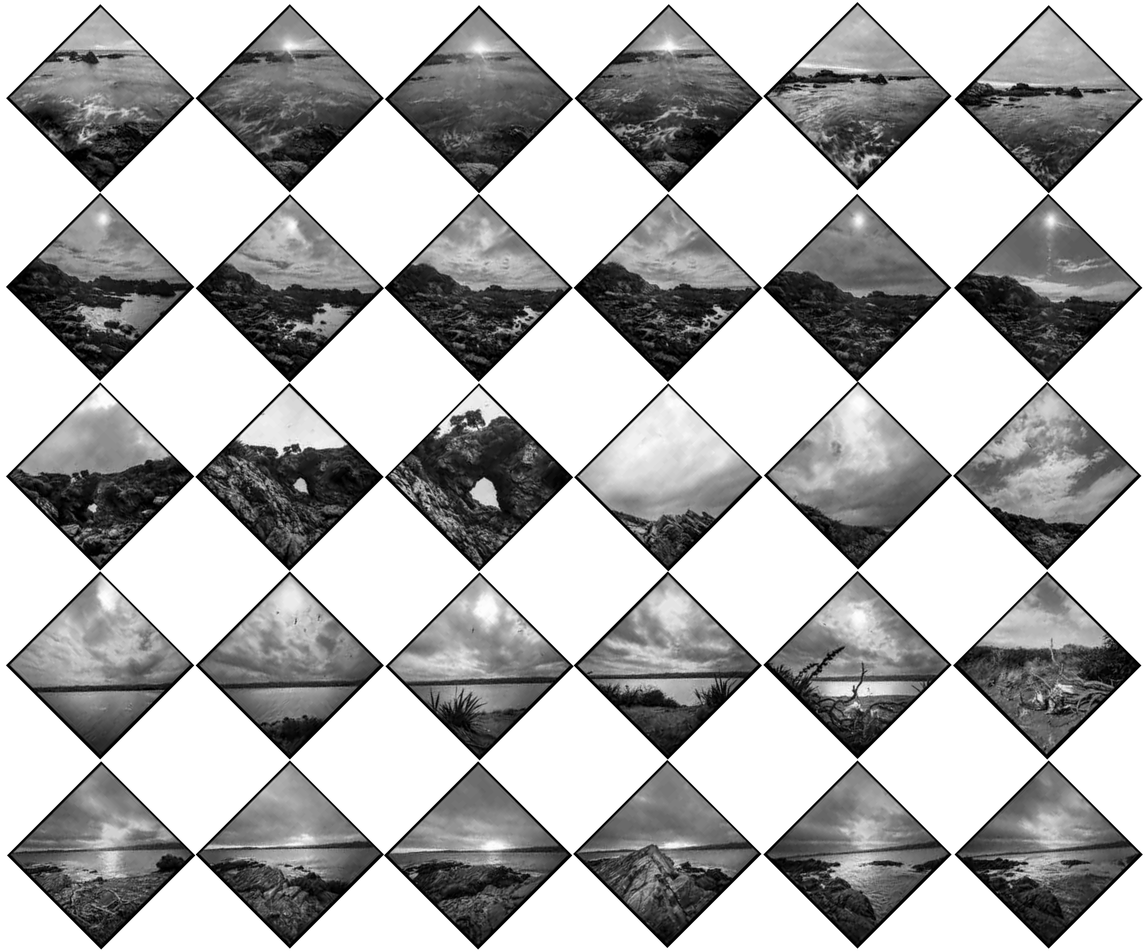
This Solstice Journey had many difficulties with the sun playing hide and seek and only appearing as a ghost for short times when I would shoot a frame. Occasional rain showers swept the island which once interrupted the journey for up to an hour while I hid in a cave for shelter. Sometimes the camera lens was covered with small drops of rain as I was shooting with these visual nuances present in the photographs.

In terms of the photography there were also difficulties. I was given the wrong film stock from what I ordered (400 ISO instead of 100) from the shop and had shot two rolls before I realized this. While these rolls had to have the processing adjusted it is not an ideal situation, also the battery in my light meter broke down and I had to guess the exposures.

Maps




Taieri River
Pacific Ocean
Taieri Mouth
Maturata



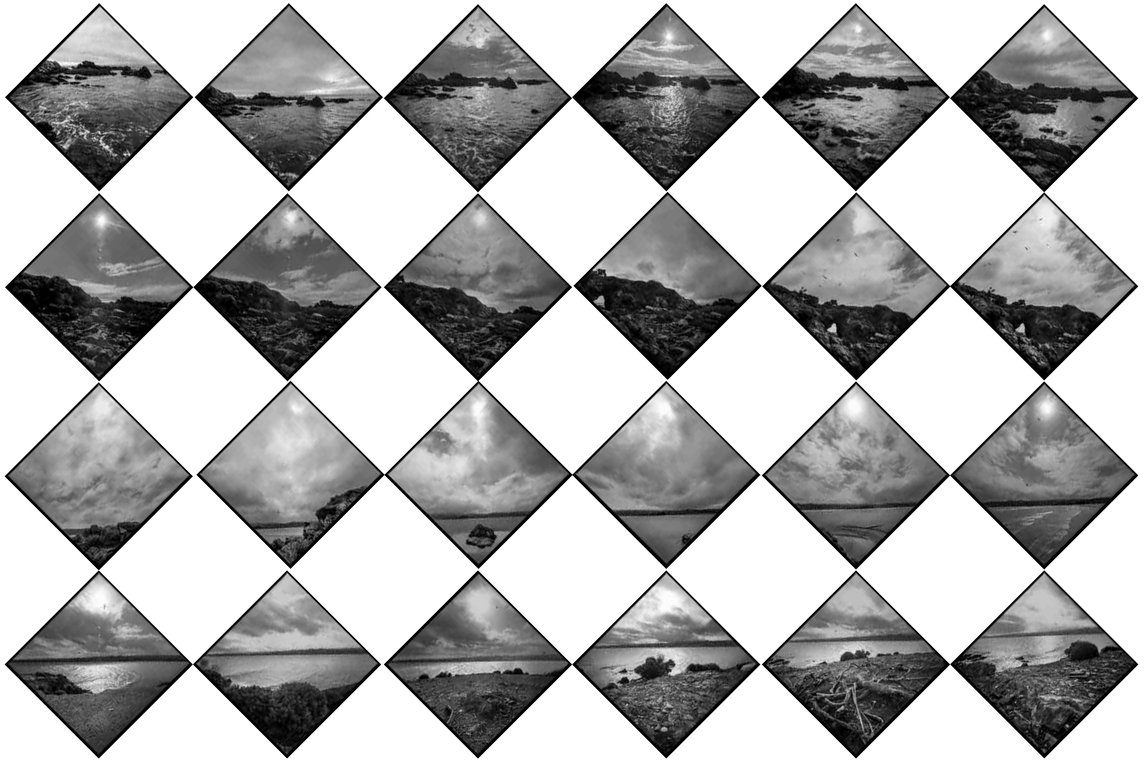


Image 1 - 05:50 Hours - 26.12.1999 - 110° East - Film 120 - 230 Frame 2

Image 2 - 05:50 - Hours 26.12.1999 - 105° East - Film 120 - 230 Frame 2

Image 3 - 05:50 Hours - 26.12.1999 - 110° East - Film 120 - 230 Frame 3

Image 4 - 05:50 - Hours 26.12.1999 - 104° East - Film 120 - 230 Frame 4

Image 5 - 05.50 Hours - 26.12.1999 - 100° East - Film 120 - 230 Frame 5

Image 6 - 05.50 - Hours 26.12.1999 - 100° East - Film 120 - 230 Frame 6

Image 7 - 07.20 Hours - 26.12.1999 - 95° East - Film 120 - 230 Frame 7

Image 8 - 06.20 - Hours 26.12.1999 - 85° East - Film 120 - 230 Frame 11

Image 9 - 06:20 Hours - 26.12.1999 - 80° East - Film 120 - 230 Frame 11

Image 10 - 08:00 - Hours 26.12.1999 - 75° East - Film 120 - 231 Frame 1

Image 11 - 08:20 Hours - 26.12.1999 - 70° East - Film 120 - 231 Frame 2

Image 12 - 08:20 - Hours 26.12.1999 - 70° East - Film 120 - 231 Frame 3

Image 13 - 8.20 Hours - 26.12.1999 - 60° East - Film 120 - 231 Frame 4

Image 14 - 8.40 - Hours 26.12.1999 - 60° East - Film 120 - 231 Frame 5

Image 15 - 11.00 Hours - 24.12.1996 - 60° East - Film 120 - 231 Frame 6

Image 16 - 11.20 - Hours 26.12.1999 - 25° East - Film 120 - 231 Frame 7

Image 17 - 8.40 Hours - 26.12.1999 - 50° East - Film 120 - 231 Frame 8

Image 18 - 8.40 - Hours 26.12.1999 - 20° East - Film 120 - 231 Frame 9

Image 19 - 12.20 Hours - 26.12.1999 - 10° East - Film 120 - 231 Frame 10

Image 20 - 13.00 - Hours 26.12.1999 - 40° East - Film 120 - 231 Frame 11

Image 21 - 13:35 Hours - 26.12.1999 - 35°West - Film 120 - 231 Frame 12

Image 22 - 11:00 - Hours 26.12.1999 - 30° East - Film 120 - 232 Frame 1

Image 23 - 11.20 Hours - 26.12.1999 - 25° East - Film 120 - 232 Frame - 2

Image 24 - 12.20 - Hours 26.12.1999 - 10° East - Film 120 - 2323 Frame - 4

Image 27 - 13.20 Hours - 26.12.1999 - 355° West - Film 120 - 232 Frame -9

Image 28 - 13.20 - Hours 26.12.1999 - 325° West - Film 120 - 232 Frame -10

Image 29 - 13:40 Hours - 26.12.1999 - 315° West - Film 120 - 232 Frame 11

Image 30 - 13:40 - Hours 26.12.1999 - 350° West - Film 120 - 232 Frame 12

Image 31 - 14.40 Hours - 26.12.1999 - 335°West - Film 120 - 233 Frame - 1

Image 32 - 15.00 - Hours 26.12.1999 - 330° West - Film 120 - 233 frame - 4

Image 33 - 15:40 Hours - 26.12.1999 - 320°West - Film 120 - 233 Frame - 7

Image 34- 16:00 - Hours 26.12.1999 - 320° West - Film 120 - 233 Frame- 8

Image 35 - 16:20 Hours - 26.12.1999 - 310° West - Film 120 - 233 Frame -9

Image 36- 16:40 - Hours 26.12.1999 - 270° West - Film 120 - 233 Frame -10

Image 37 - 17.00 Hours - 26.12.1999 - 270° West - Film 120 - 233 Frame 11

Image 38- 17.20 - Hours 26.12.1999 - 260° West - Film 120 - 233 Frame 12

Image 39 - 17.40 Hours - 24.12.1996 - 255° West - Film 120 - 234 Frame - 2

Image 40 - 18.00 - Hours 26.12.1999 - 255° West - Film 120 - 234 Frame - 5

Image 41 - 18:20 Hours - 26.12.1999 - 250° West - Film 120 - 234 Frame

Image 42 - 18:40 - Hours 26.12.1999 - 250° West - Film 120 - 234 Frame

Image 43 - 19.00 Hours - 26.12.1999 - 250°West - Film 120 - 23d Frame 10

Image 44- 19.00 - Hours 26.12.1999 - 250° West - Film 120 - 23d Frame 11

Image 45 - 19.40 Hours - 26.12.1999 - 250°West - Film 120 - 234 Frame 12

Image 46- 20.00 - Hours 26.12.1999 - 250° West - Film 120 - 235 Frame 2

Image 47 - 19.40 Hours - 26.12.1999 - 250° West - Film 120 - 235 Frame - 4

Image 48 - 20.40 - Hours 26.12.1999 - 250° West - Film 120 - 235 Frame - 5

Image 49 - 2100 Hours - 26.12.1999 - 250° West - Film 120 - 235 Frame - 6

Image 50 - 20.40 - Hours 26.12.1999 - 250° West - Film 120 - 235 Frame - 7

Image 51 - 21:22 Hours - 26.12.1999 - 250°West - Film 120 - 235 Frame -8-

Image 52 - 21:22 Hours - 26.12.1999 - 250°West - Film 120 - 235 Frame -9-

Image 53 - 21:22 Hours - 26.12.1999 - 250°West - Film 120 - 235 Frame -8

Image 54 - 21:22 Hours - 26.12.1999 - 250°West - Film 120 - 235 Frame -9

Image 55 - 21:22 Hours - 26.12.1999 - 250°West - Film 120 - 235 Frame -8

Image 56 - 21:22 Hours - 26.12.1999 - 250°West - Film 120 - 235 Frame -9

Summer Solstice

Journey 5

Chrystalls Beach Journey 2000

46°12’06.84” South - 170°04’51.71 East

23 - 12 - 2000

GODMAN projects Contents

Introduction

Further south from Maturata, where I engaged in Summer Solstice 4, past Aktore Creek, the site of Solstice 3, along a curving isolated and rugged coast line with a few sandy bays, is Chrystalls Beach.

An extended series of undulating hills, bush clad in the valleys, with pasture on the tops, reach down to rugged, rocky shores where wild waves break and the dark rocks always have a moving beard of white foam. In this section of coast, the long fast tubes of Lobsters surf break stack up in lines. Kelp washes a leathery garment across blades of stone, and the gulls cry to no one.

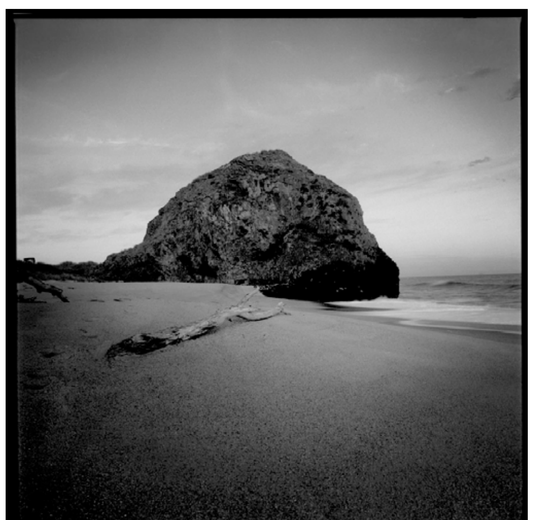
But finally, beyond Bull Creek the sharp rocks give way to an exquisite, long, straight beach of fine white sand which squeaks under bare feet. This is Chrystalls Beach. The elongated line of white is punctuated in the very centre by Cooks Rock, or Cook's Head Rock which projects upward like a beacon, and out into the ocean from the shore. The juxtaposition and contrast of each makes both more striking. The rock is an impressive solid stump of phonolite basalt rock, where the lower faces are made up of numerous hexagonal basalt columns suggesting a former volcanic vent. Reaching 24 meters,the top has a fragile cover of humus that supports wild grasses and other small plants. On the north east side is a slender but high reaching keyhole opening that widens into a cave.

From the top of the rock, the view is inspiring as the white sand leads off to infinity in both directions. At the southern end of the beach strip is Toko Mouth a small settlement of some 70 holiday homes ,close to the south bank of the mouth of the Tokomairiro River.

Cooks Head Rock was the site for the 5th Summer Solstice Journey. This Journey was from a relatively static observation position - 46°12'06.84" South - 170°04'51.71 East - on top of the rock.

This Summer Solstice Journey took a different approach from the earlier journeys, instead of directly tracking the sun across the sky, it focused on the shadow of the rock cast upon the land and followed the changing shape during the course of the day. It involved setting the camera on a tripod from a relatively stationary position on the top of Cooks Head. The camera view point followed the rotation of the rock's shadow cast by the sun across the landscape sky and like the Akatore Solstice also referenced the movement of the moon as the tide ebbed and flowed.

The series of shots taken during each Summer Journey, is not like much photography that focuses on striving for "one great image". My day long silent meditative observant of the relationship of light, the reflections and shadows on the land and water is central to the work, and the camera and resulting photograph is but a means of materializing the experience.



The Chrystalls Beach Summer Solstice Journey began before the first direct rays of the sun created any shadow on the land and ended in the dusk after the last direct rays of the sun had faded.

Initially the 6x6 camera was set on the tripod on a diagonal and facing 180° from where the sun was about to rise. I managed to shoot a frame before the sun took effect and the first elongated shadow of the rock cast out across the landscape in unison with the apex of the geometry of the lozenge frame. (images 1 & 2). This effect was one I anticipated and had set up for. (images 3 -21)

The foam of waves appears, thrown lace like, upon the sands below. (images 22 29) A piece of drift wood, black on white, is witnessed tossed on the sand by the high rising tide. (images 15 -21) For a very brief time a seal, looking like a twin of the drift wood, pulls itself from the waters edge and disappears again. (images 22) By now the sun is high in the sky and the shadow of the rock very short the perspective of the line of sand framed by ocean and land matches the geometry of the frame.

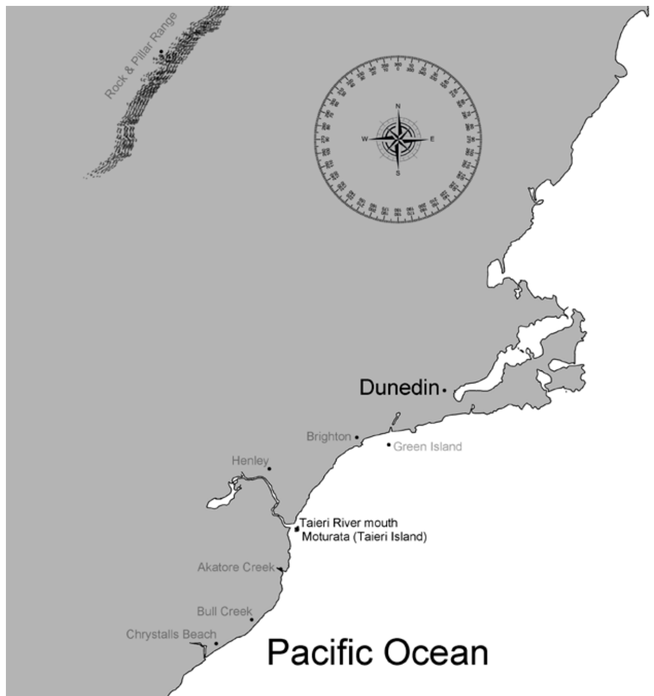
Although not obvious by the abstractness of the shadow the camera continues to track the sun until it faces directly out into the ocean. (Frames 27-28)

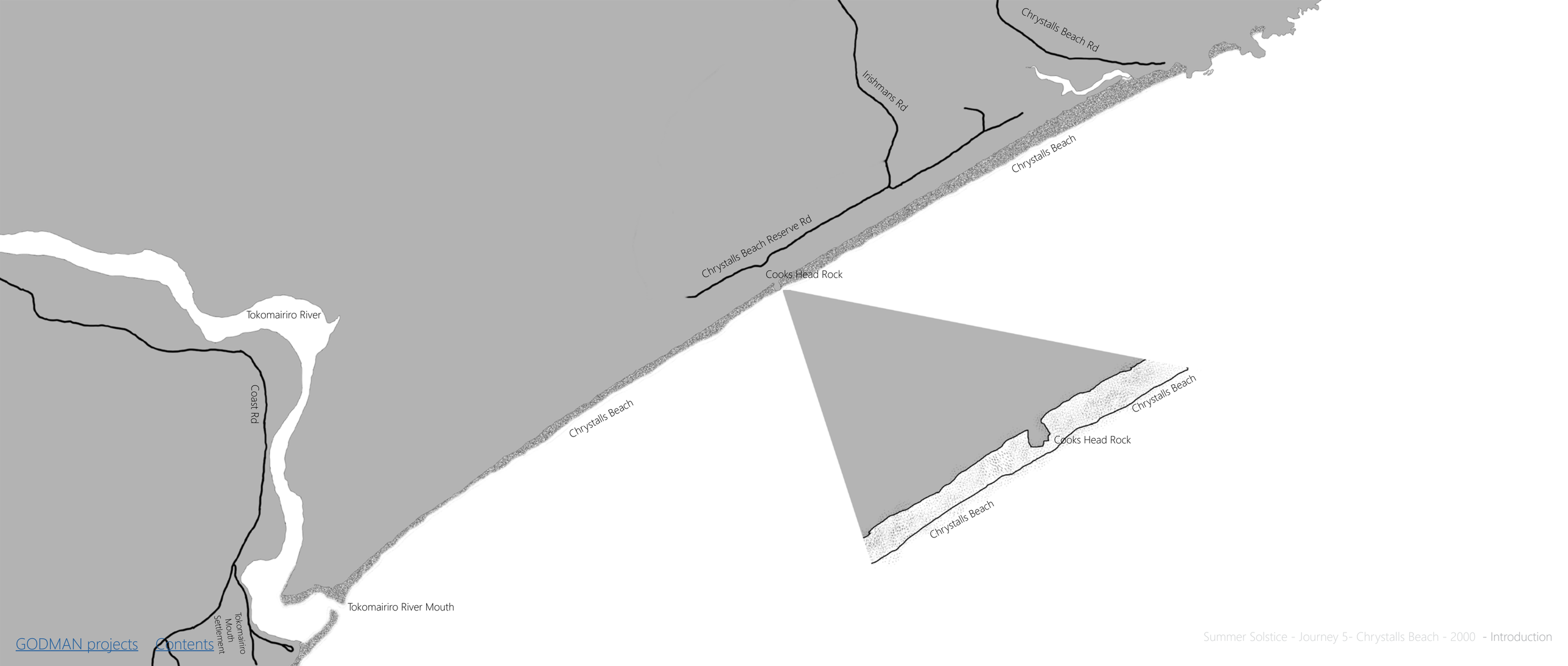
Then, slowly, frame by frame the shadow begins to lengthen as it arches towards the northern strip of sand. (images 35 - 44) Gradually the shadow of the rock lengthened further, altered an began to echo the geometry of the frame apex again. Then in a sequence that I had not anticipated the shadow began to match the long line of white sand, and at precisely the point when the two were synchronized, the sun dropped

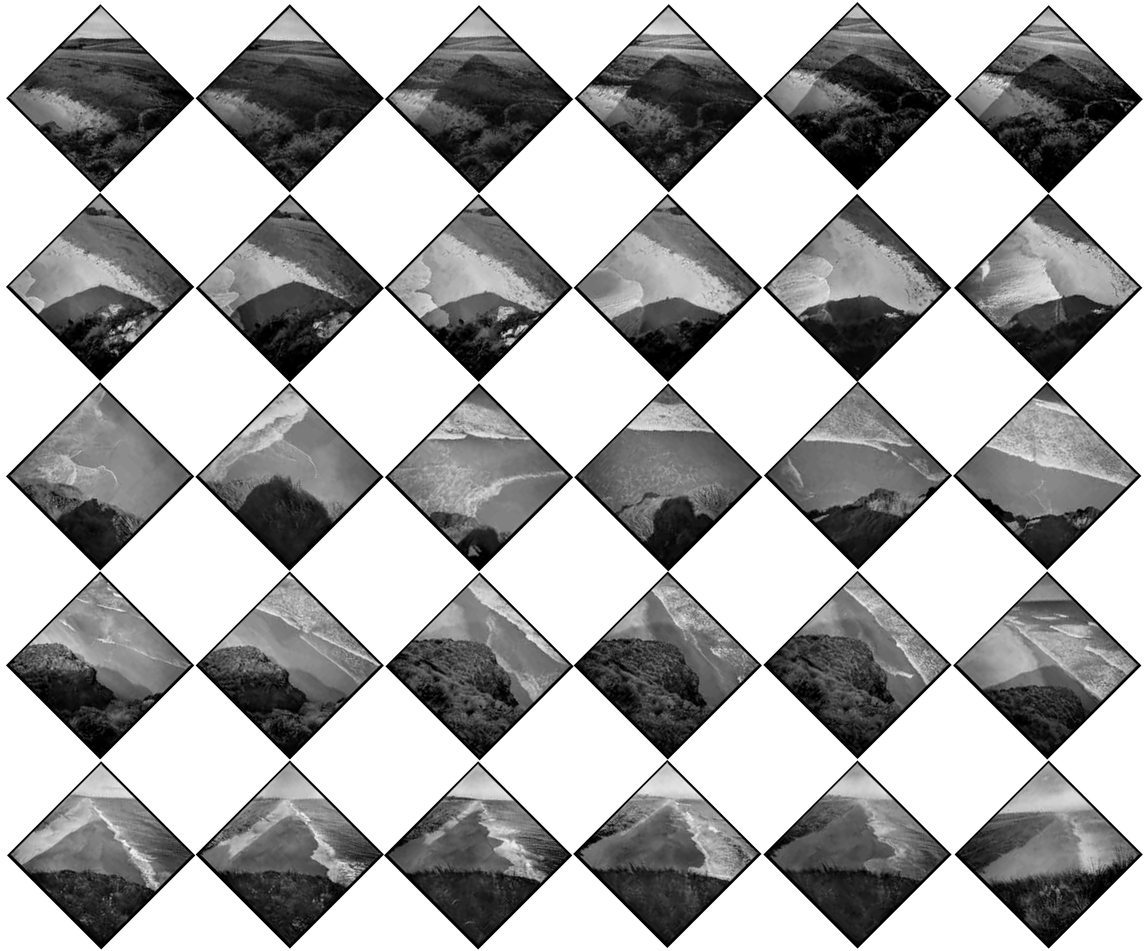
Maps

Because of the irregular shape of the head and the eccentric nature of the shadow cast across the landscape the compass readings were at times out of synchronism with the actual movement of the sun through the sky. At times I had some problems with the sun disappearing behind a cloud and the event of no shadow to follow or photograph, and in some cases this happened for nearly 2 hours. I also had problems with fogging on some of the film which ruined some of the image sequencing but I was able to repair this digitally. A few images were unsharp from a fine sea fog that had coated the filter on the lens for the last few frames.

Sitting alone for a day on the rock to see the final shadow emerge across the line of sand in the end sequence was an amazing experience.




Chrystalls Beach Rd
Irishmans Rd
Chrystalls Beach
Chrystalls Beach Reserve Rd
Cooks Head Rock
Tokomairiro River
Coast Rd
Chrystalls Beach
Tokomairiro River Mouth
Tokomairiro Mouth Settlement
Chrystalls Beach
Cooks Head Rock
Chrystalls Beach



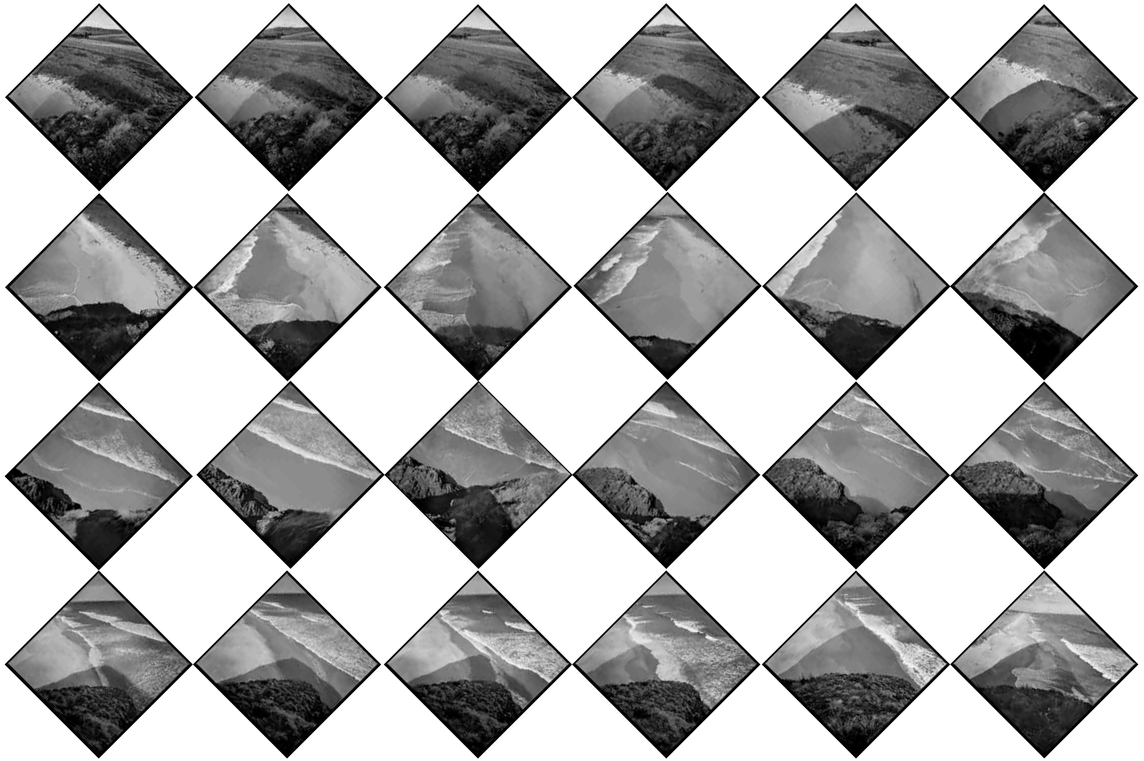


Image 1 - 06.00 Hours - 23.12.2000 - 285° West - Film 120 - 246 Frame 2

Image 2 - 06.08 - Hours 23.12.2000 - 284° West - Film 120 - 246 Frame 2

Image 3 - 06:10 Hours - 23.12.2000 - 283° West - Film 120 - 246 Frame 3

Image 4 - 06:20 - Hours 23.12.2000 - 280° West - Film 120 - 246 Frame 4

Image 5 - 06:40 Hours - 23.12.2000 - 275° West - Film 120 - 246 Frame 5

Image 6 - 06:20 - Hours 23.12.2000 - 280° West - Film 120 - 246 Frame 6

Image 7 - 07.20 Hours - 23.12.2000 - 265° West - Film 120 - 246 Frame 7

Image 8 - 07.25 - Hours 23.12.2000 - 250° West - Film 120 - 246 Frame 8

Image 9 - 07.40 Hours - 23.12.2000 - 260° West - Film 120 - 246 Frame 10

Image 10 - 07.40 - Hours 23.12.2000 - 260° West - Film 120 - 246 Frame 11

Image 11 - 08.00 Hours - 23.12.2000 - 260° West - Film 120 - 246 Frame 12

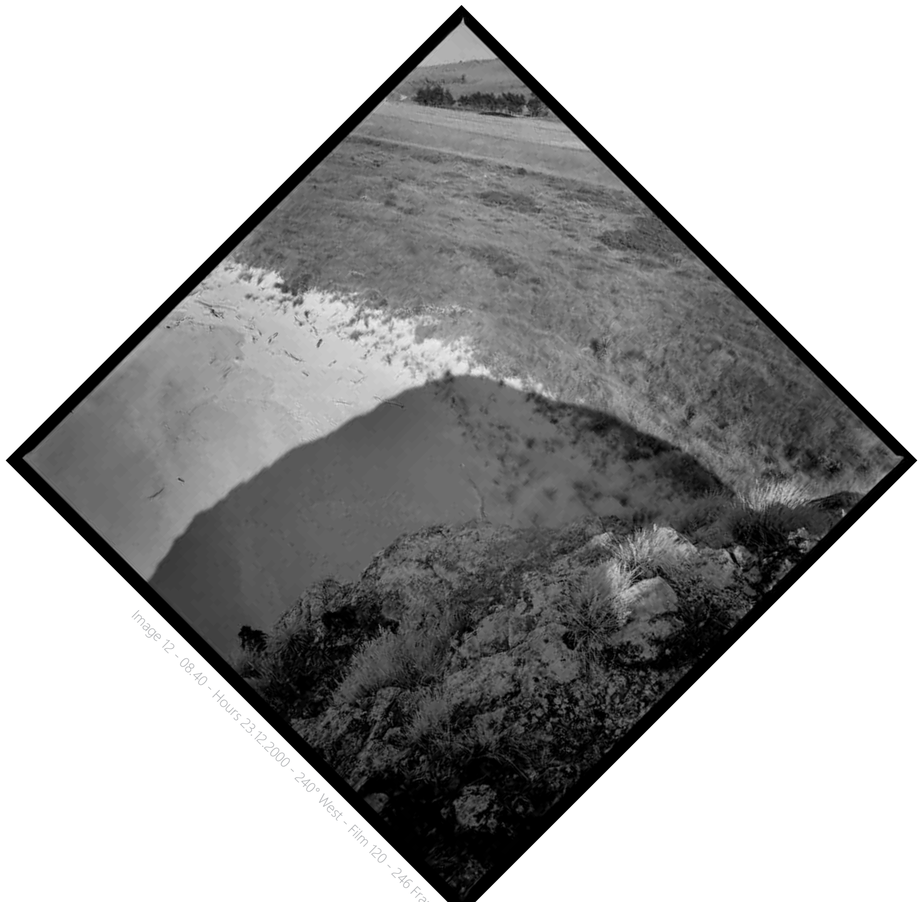


Image 12 - 08.40 - Hours 23.12.2000 - 240° West - Film 120 - 246 Frame 12

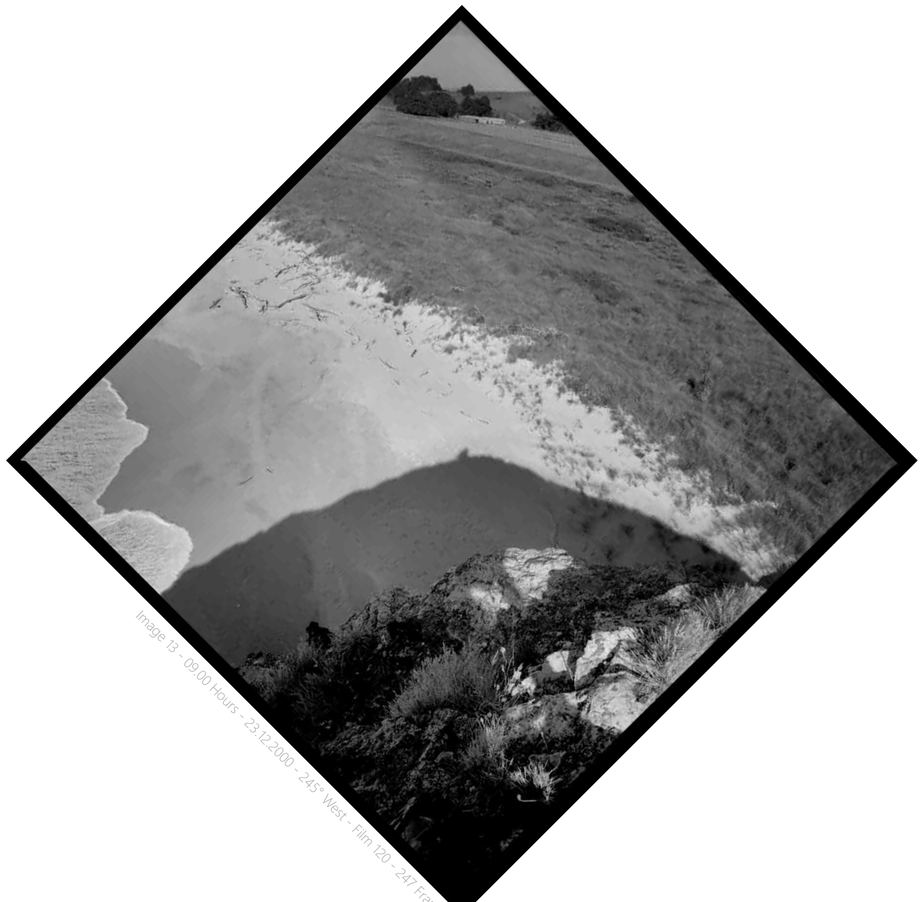
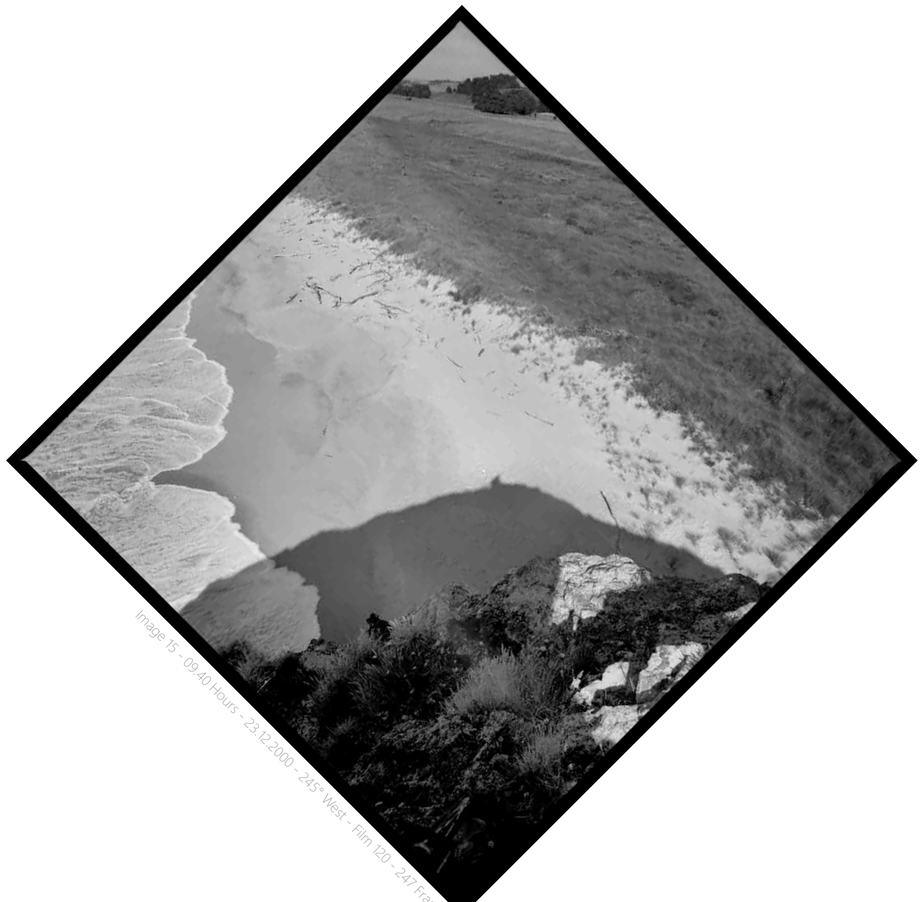


Image 13 - 09.00 Hours - 23.12.2000 - 245° West - Film 120 - 247 Frame 2

Image 14 - 09.20 - Hours 23.12.2000 - 240° West - Film 120 - 247 Frame 3



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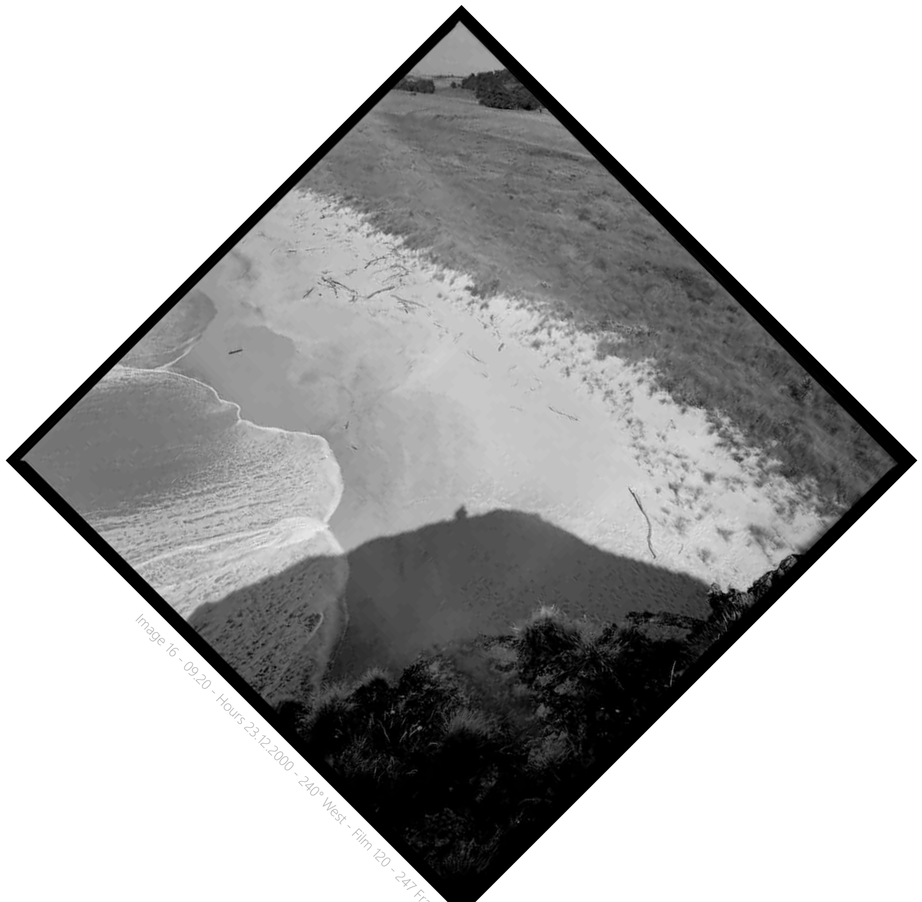

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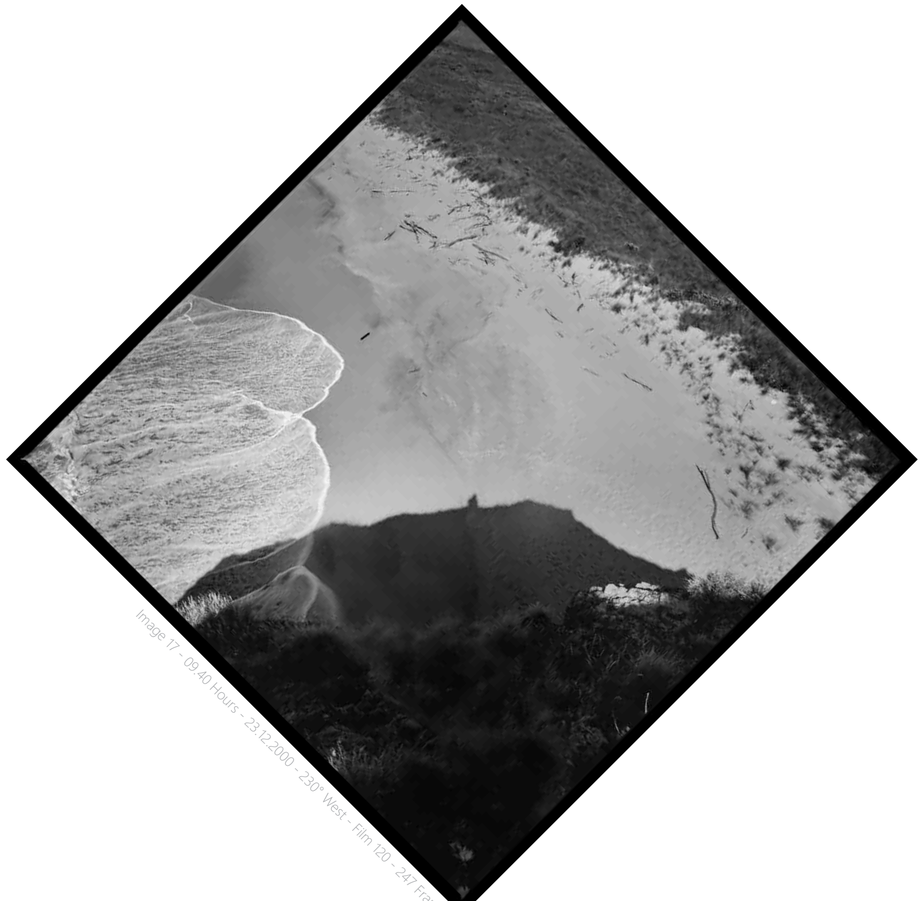

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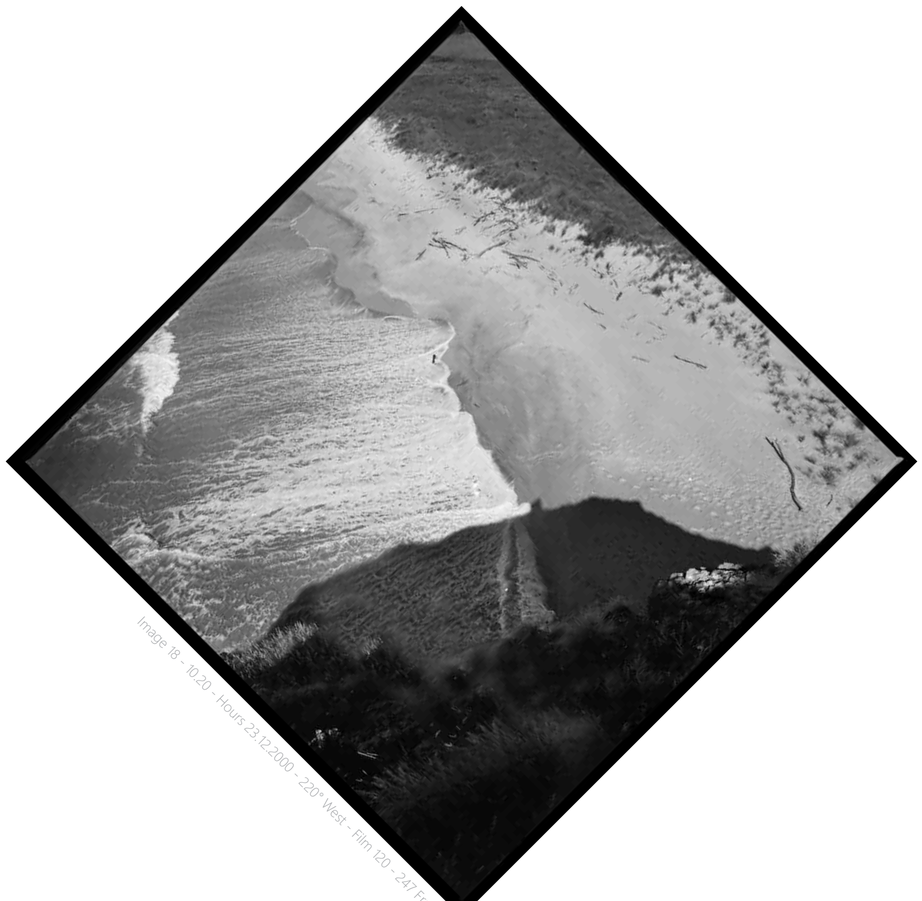

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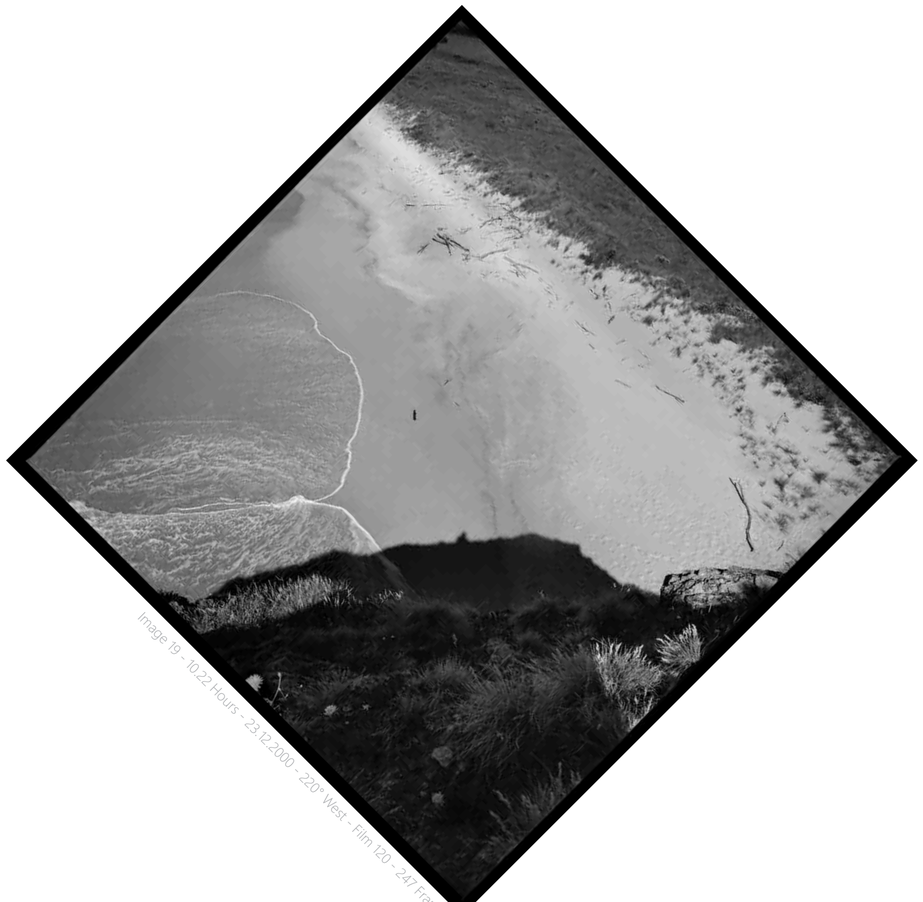

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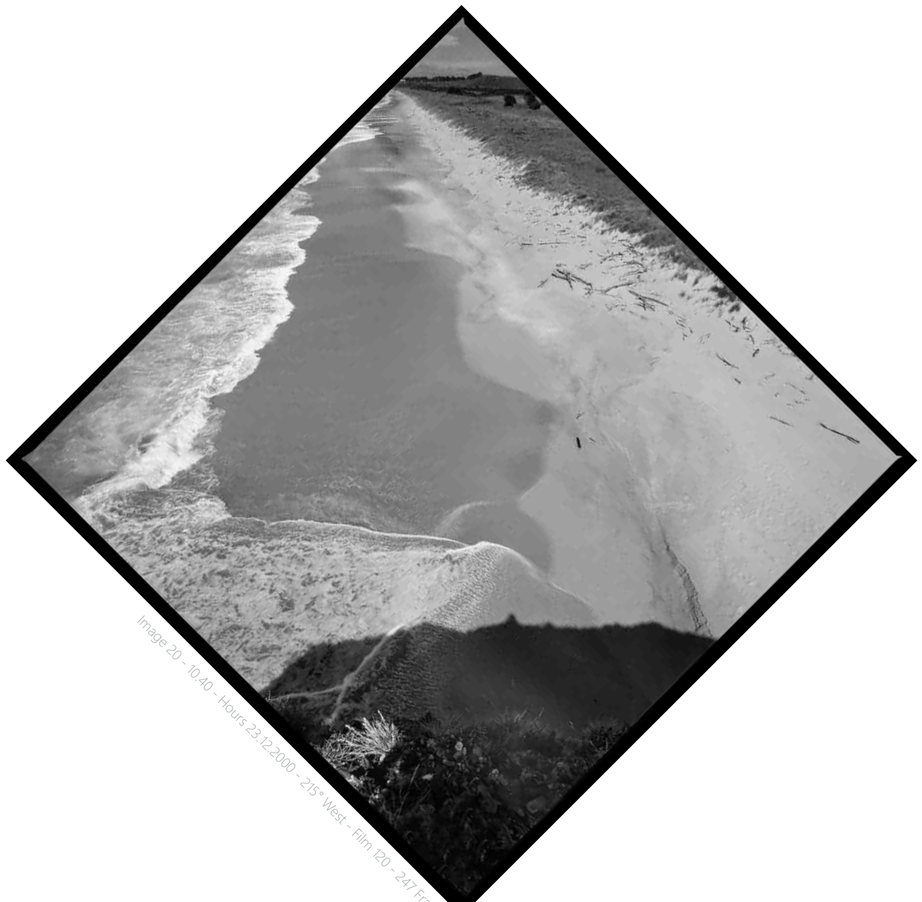

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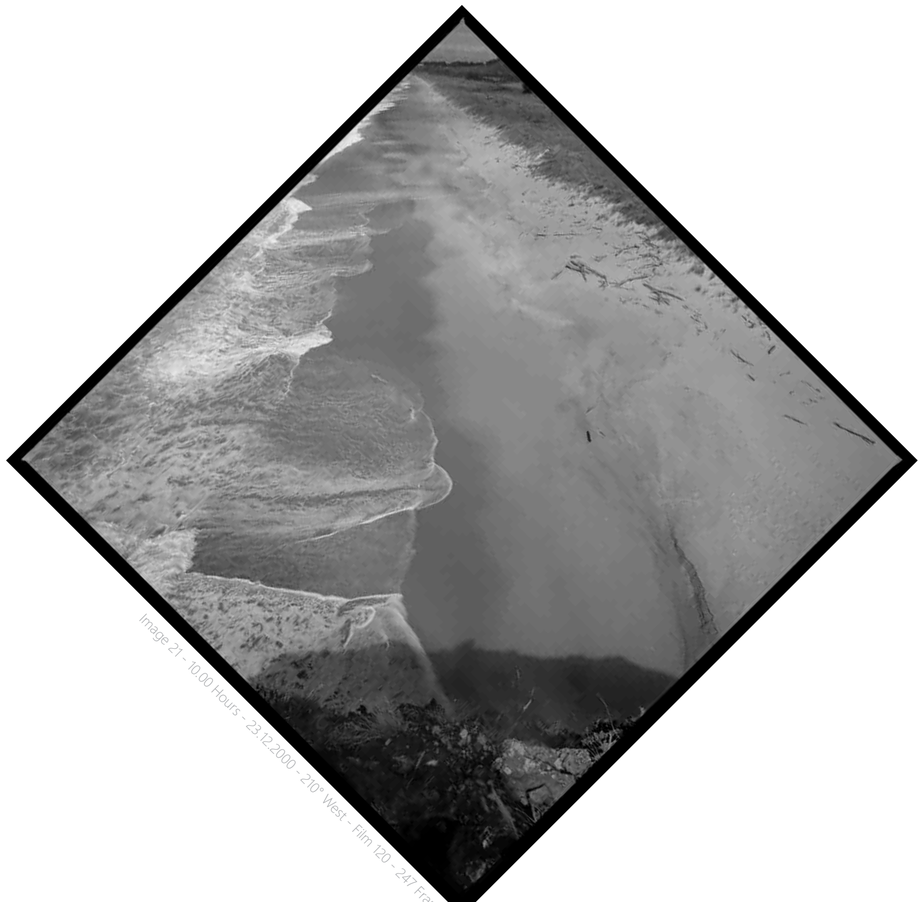

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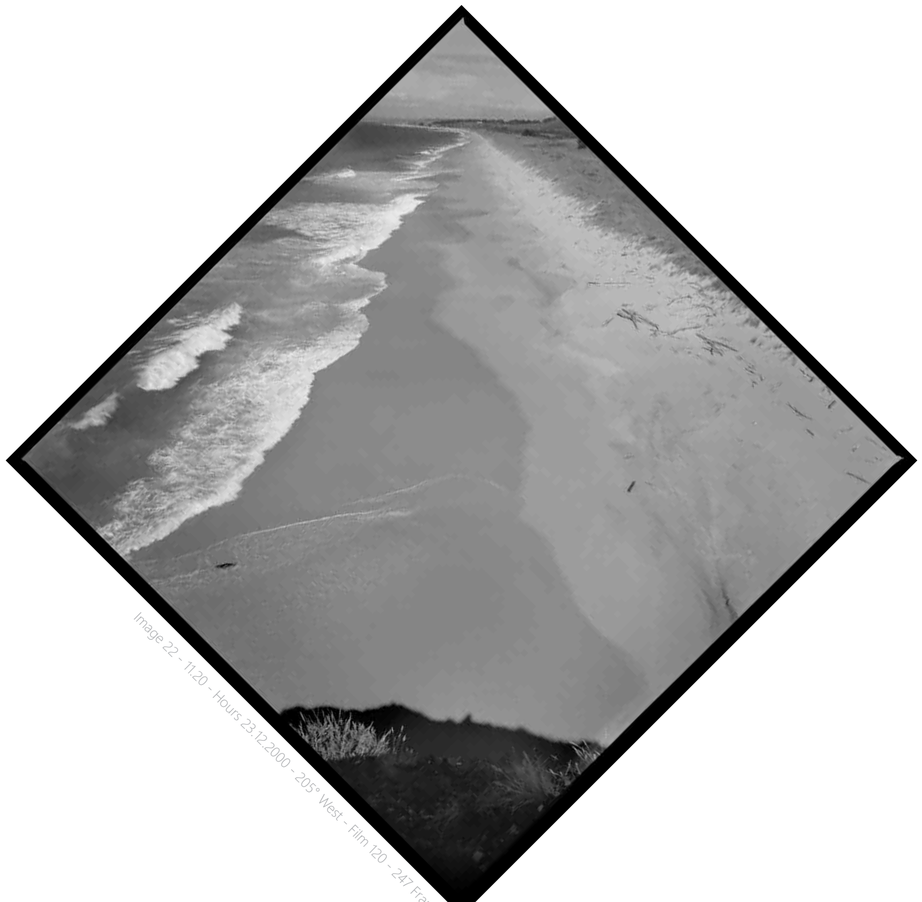

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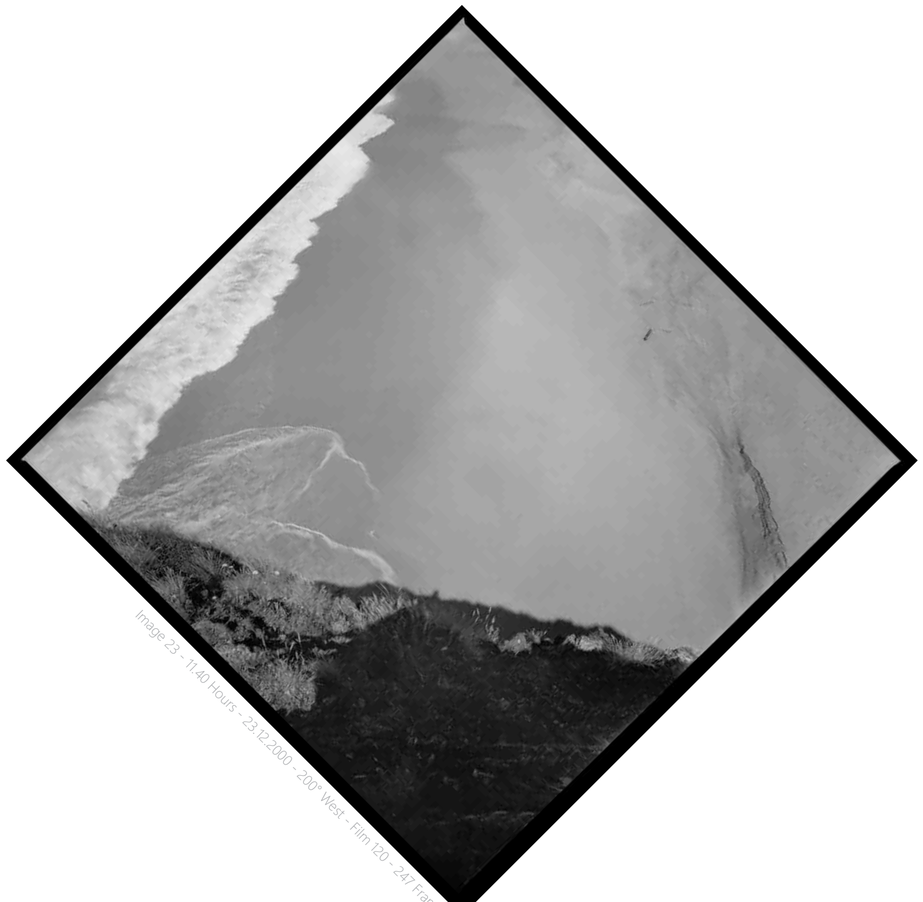

Image 23 - 11.40 Hours - 23.12.2000 - 200° West - Film 120 - 247 Frame 11

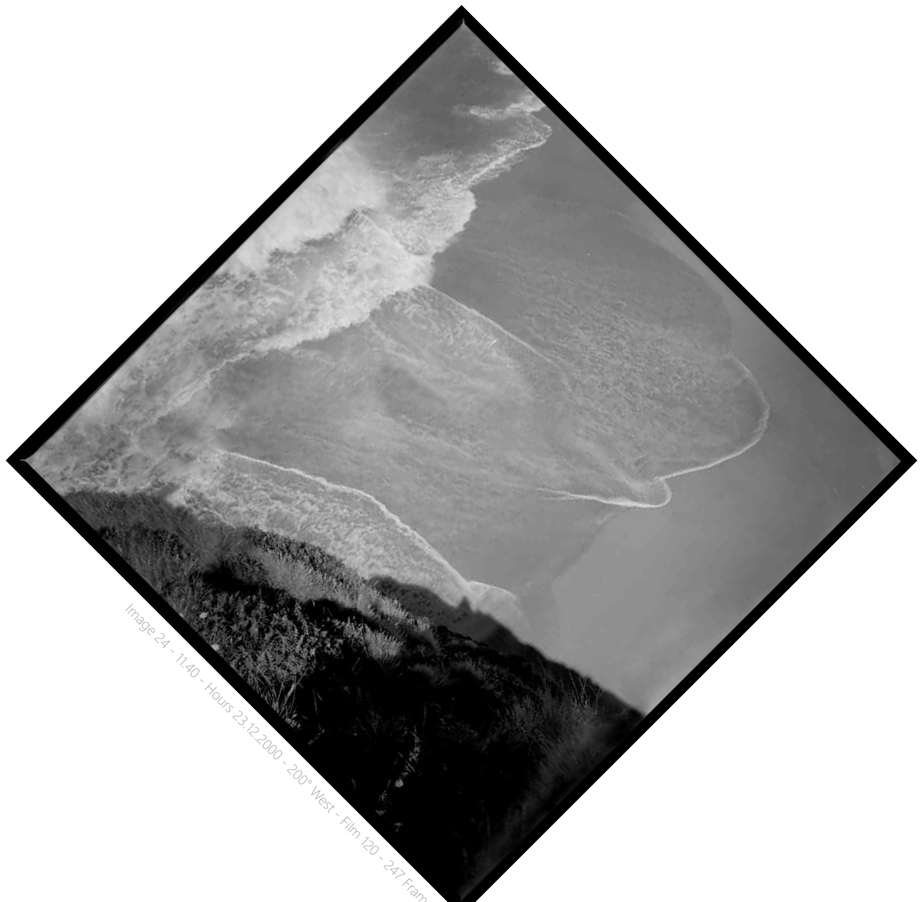

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Image 25 - 11:40 Hours - 23.12.2000 - 195° West - Film 120 - 248 Frame 1

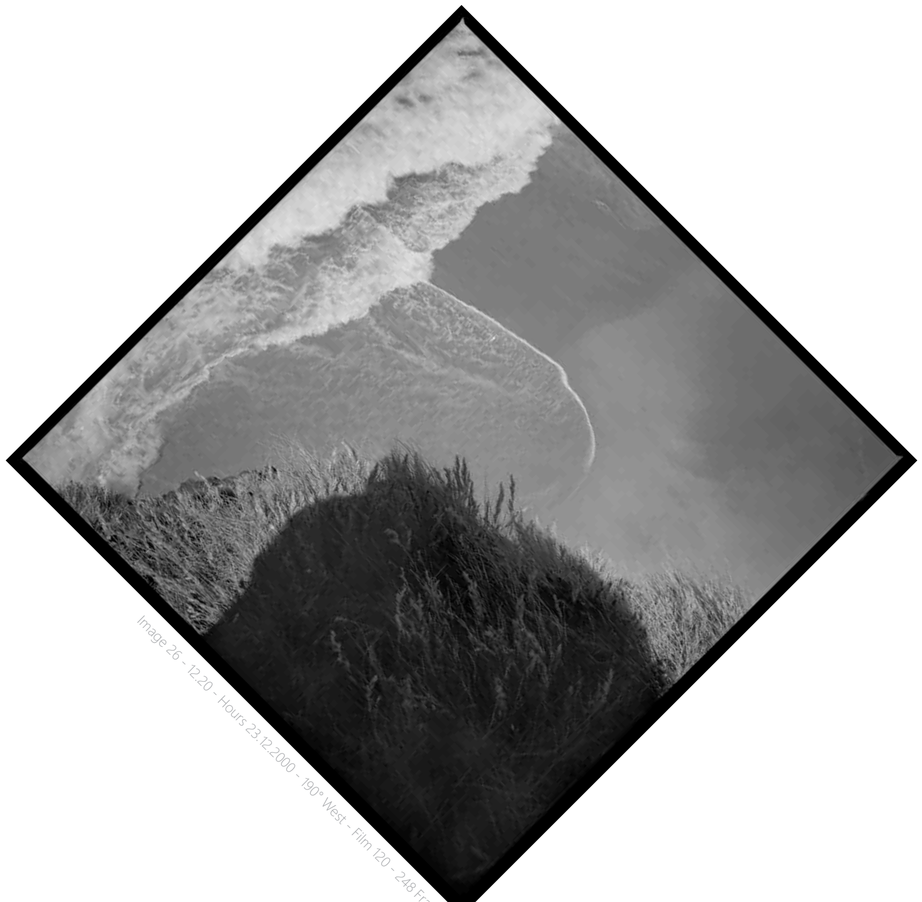


Image 26 - 12:20 - Hours 23.12.2000 - 190° West - Film 120 - 248 Frame 2

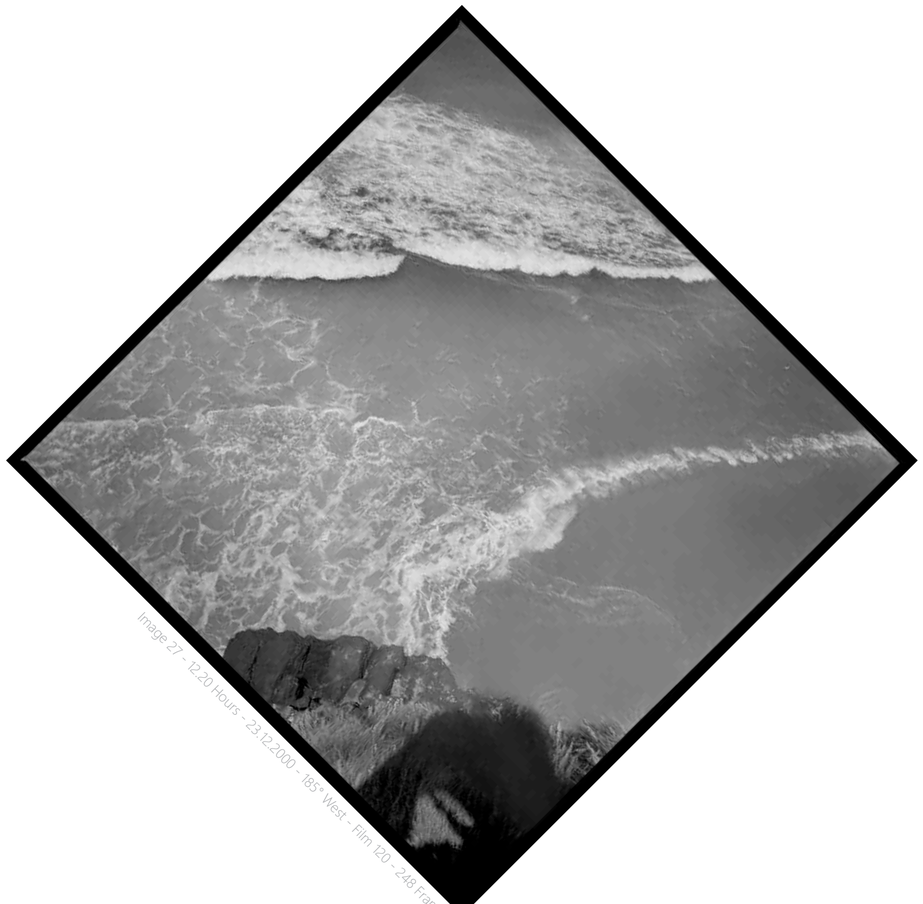


Image 27 - 12:20 Hours - 23.12.2000 - 185° West - Film 120 - 248 Frame 3

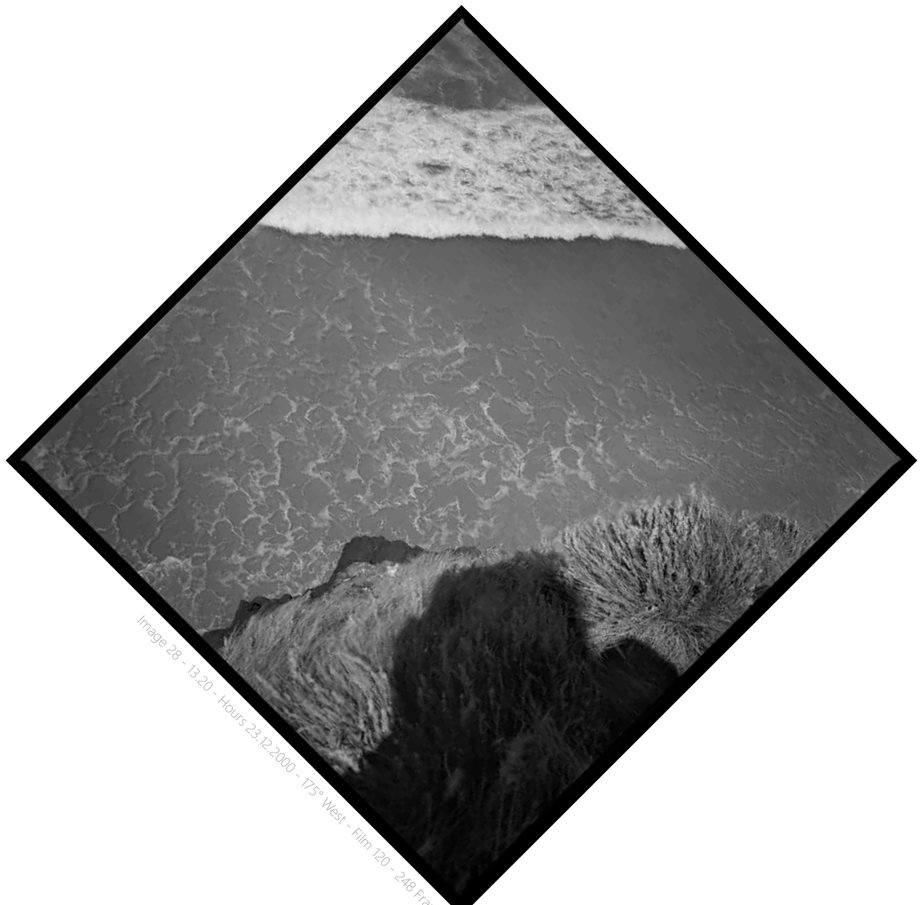
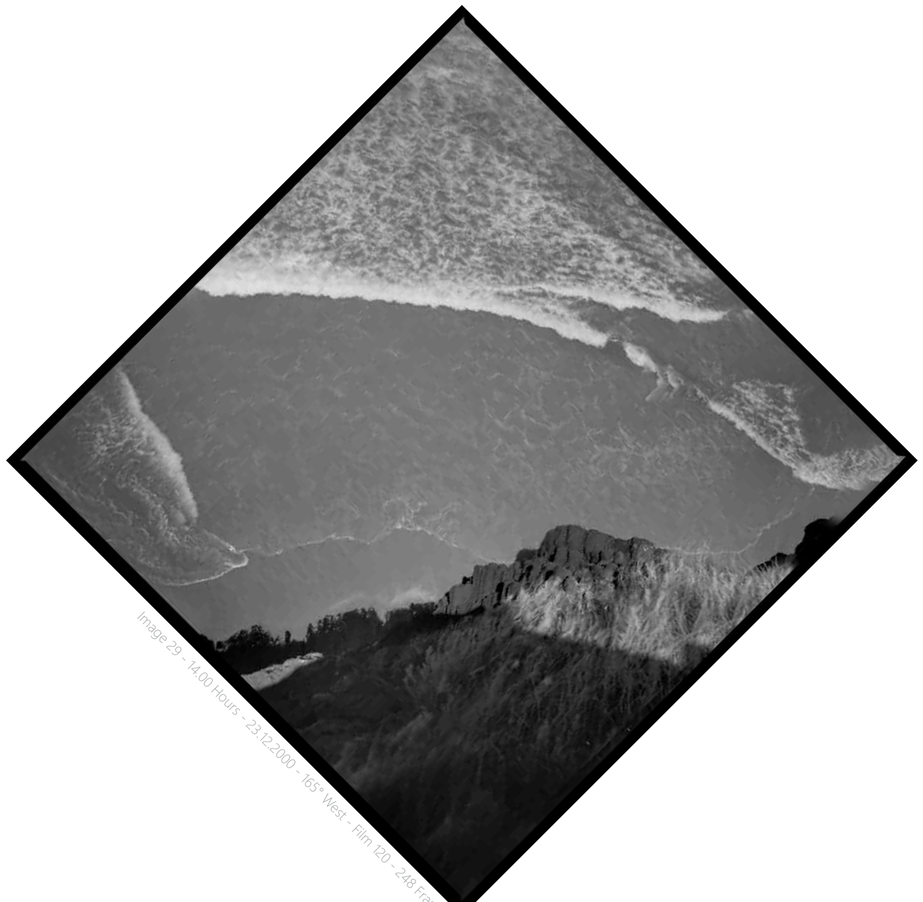


Image 28 - 13:20 - Hours 23.12.2000 - 175° West - Film 120 - 248 Frame 4



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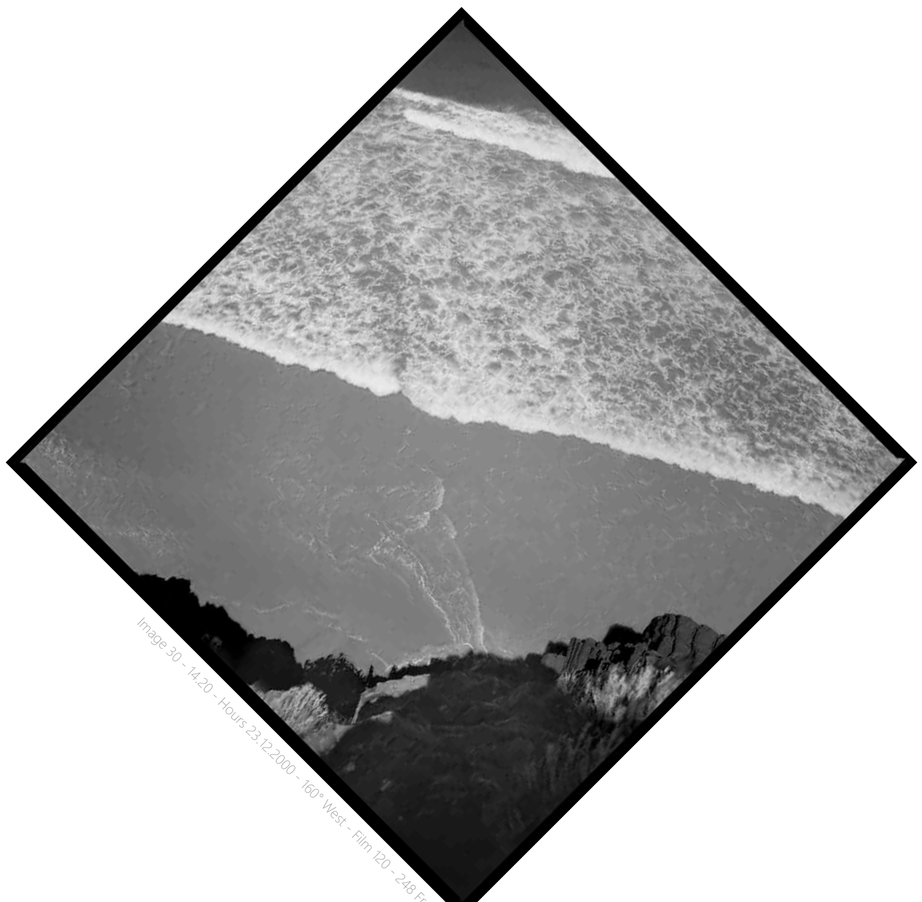
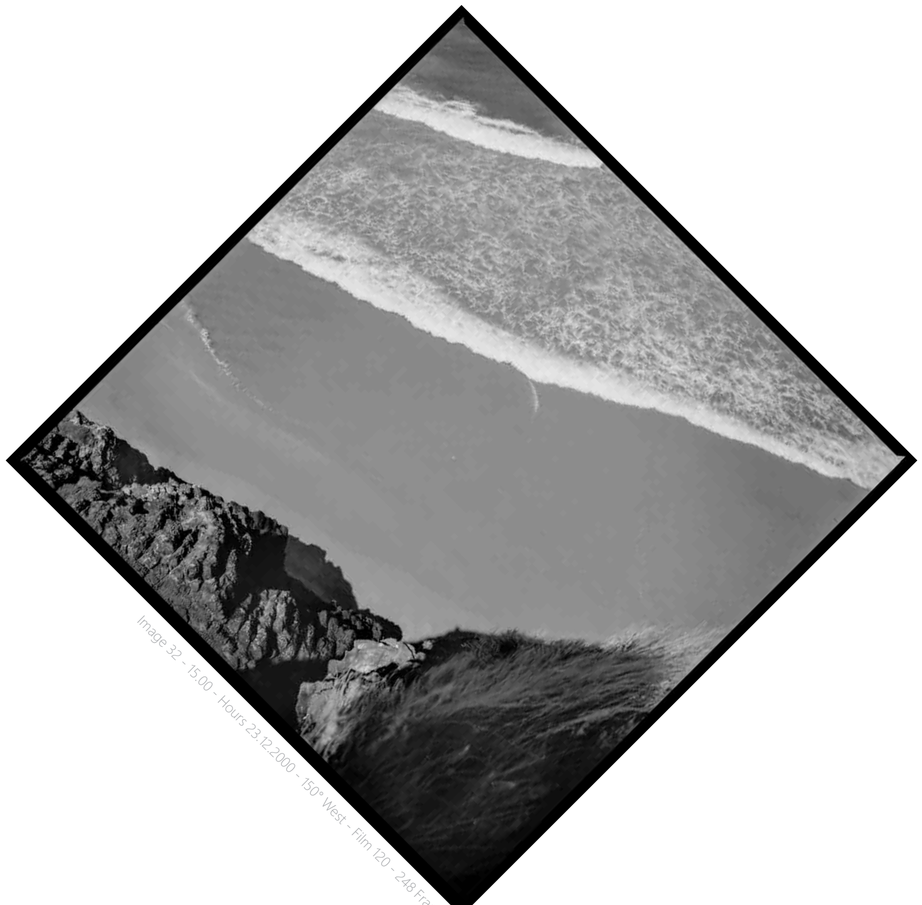


Image 30 - 14.20 - Hours 23.12.2000 - 160° West - Film 120 - 248 Frame 7

Image 31 - 14.40 Hours - 23.12.2000 - 155° West - Film 120 - 248 Frame 8



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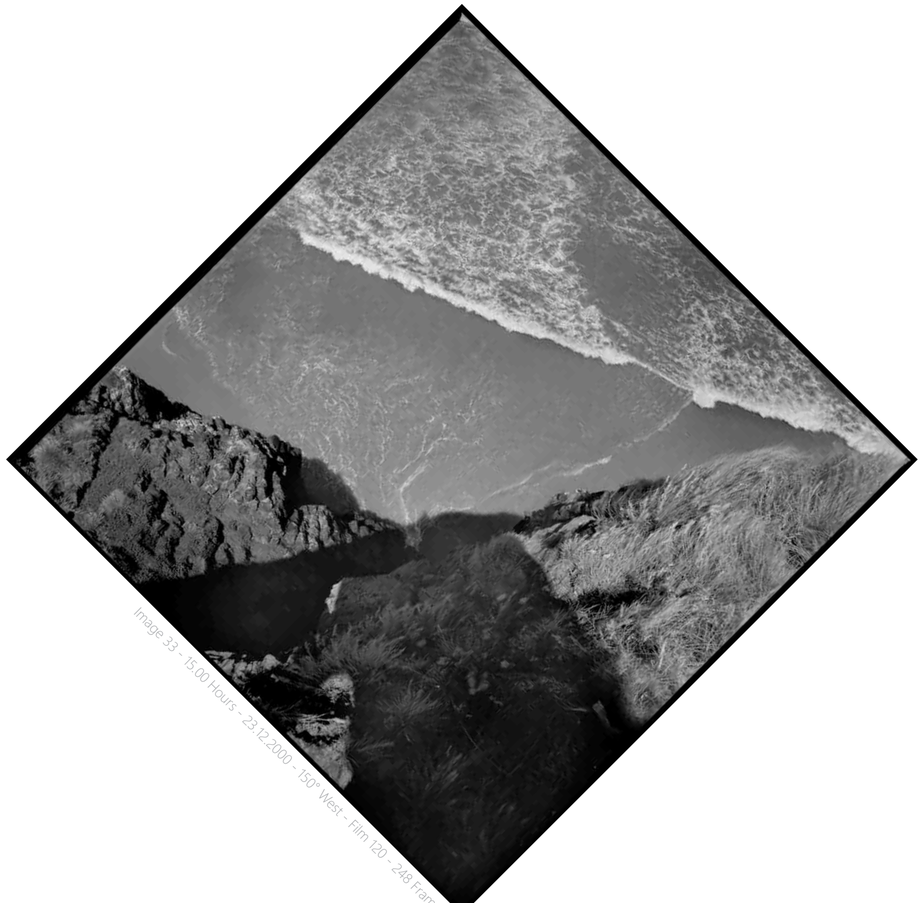

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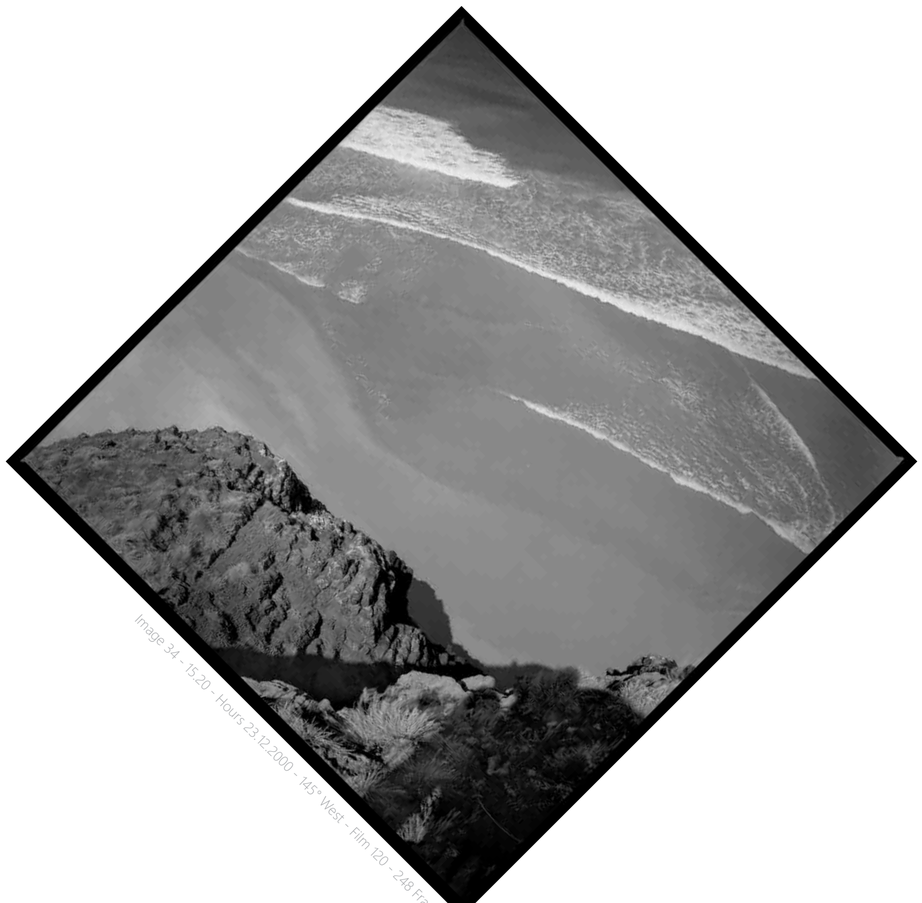
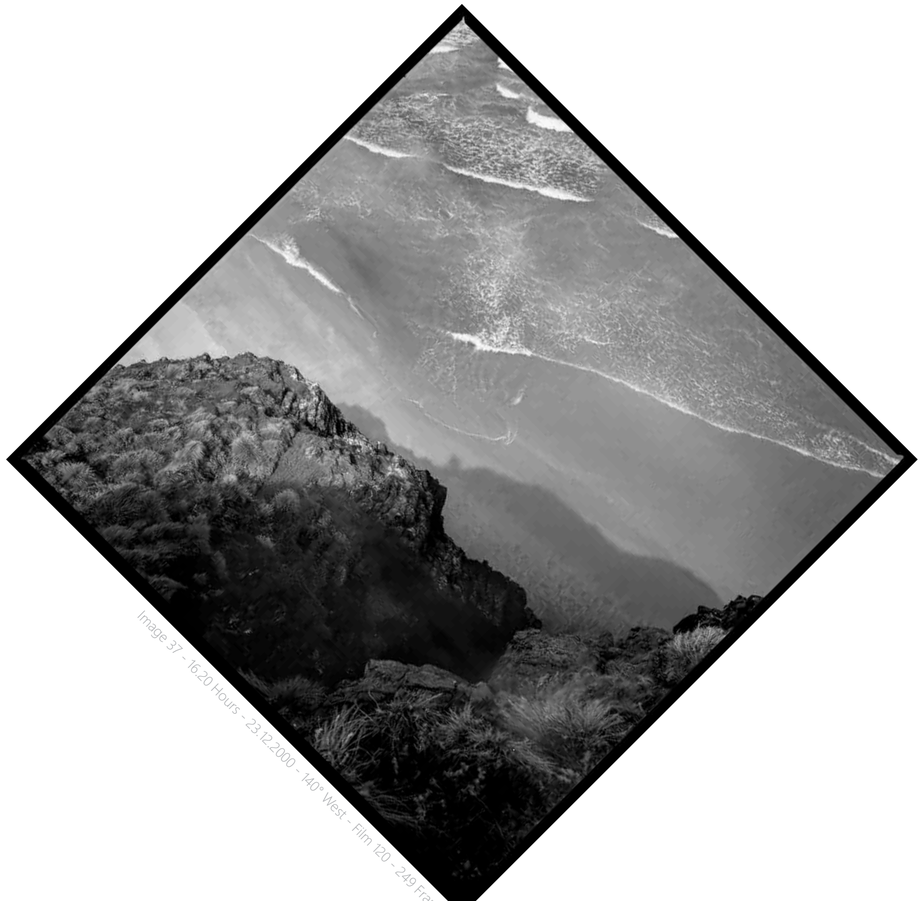


Image 34 - 15.20 - Hours 23.12.2000 - 145° West - Film 120 - 248 Frame 11

Image 35 - 15.40 Hours - 23.12.2000 - 140° West - Film 120 - 248 Frame 12

Image 36 - 16.00 - Hours 23.12.2000 - 140° West - Film 120 - 249 Frame 1



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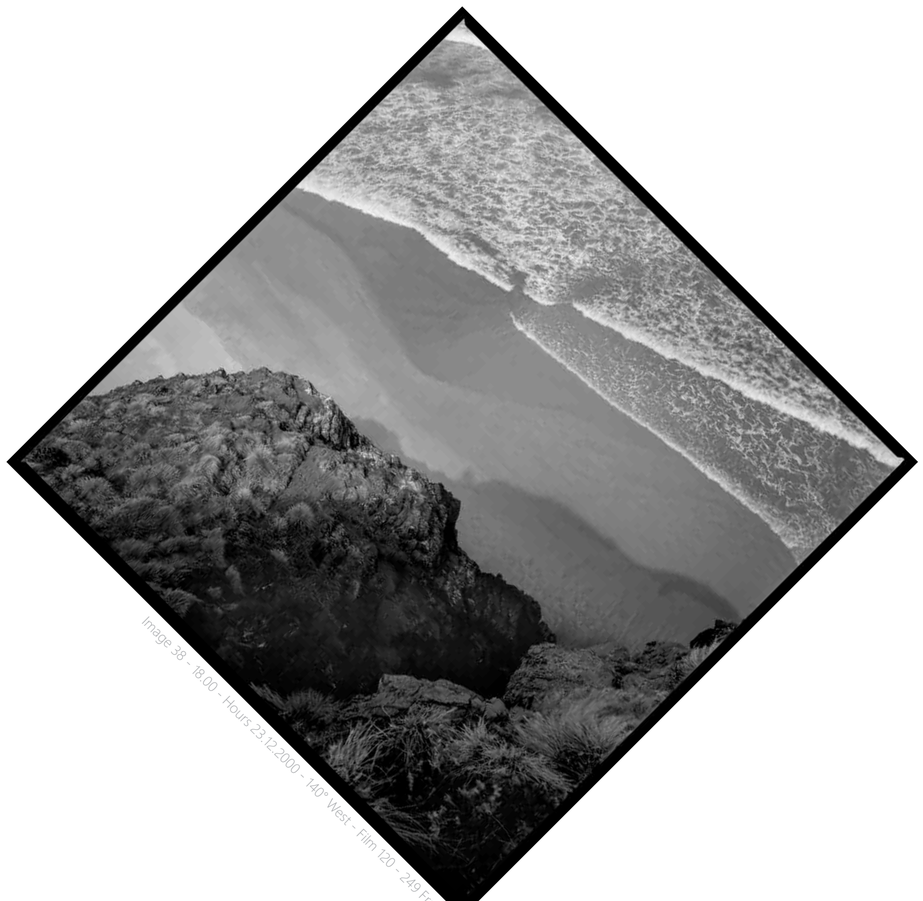

Image 38 - 18.00 - Hours 23.12.2000 - 140° West - Film 120 - 249 Frame 4

Image 39 - 18:00 Hours - 23.12.2000 - 140° West - Film 120 - 249 Frame 5

Image 40 - 18.00 - Hours 23.12.2000 - 140° West - Film 120 - 249 Frame 7

Image 39 - 18:00 Hours - 23.12.2000 - 140° West - Film 120 - 249 Frame 5

Image 40 - 18.00 - Hours 23.12.2000 - 140° West - Film 120 - 249 Frame 7

Image 41 - 18:30 Hours - 23.12.2000 - 140° West - Film 120 - 249 Frame 8

Image 42 - 18.30 - Hours 23.12.2000 - 140° West - Film 120 - 249 Frame 9

Image 43 - 18.35 Hours - 23.12.2000 - 140° West - Film 120 - 249 Frame 11

Image 44 - 18.30 - Hours 23.12.2000 - 140° West - Film 120 - 250 Frame 1

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Image 46 - 19.40 - Hours 23.12.2000 - 140° West - Film 120 - 250 Frame 3

Image 47 - 20.00 Hours - 23.12.2000 - 140° West - Film 120 - 250 Frame 4

Image 48 - 20.20 - Hours 23.12.2000 - 140° West - Film 120 - 250 Frame 5

Image 49 - 20:40 Hours - 23.12.2000 - 140° West - Film 120 - 250 Frame 6

Image 50 - 20.55 - Hours 23.12.2000 - 140° West - Film 120 - 250 Frame 7

Image 51 - 21:05 Hours - 23.12.2000 - 140° West - Film 120 - 250 Frame 8

Image 52 - 21:10 - Hours 23.12.2000 - 140° West - Film 120 - 250 Frame 9

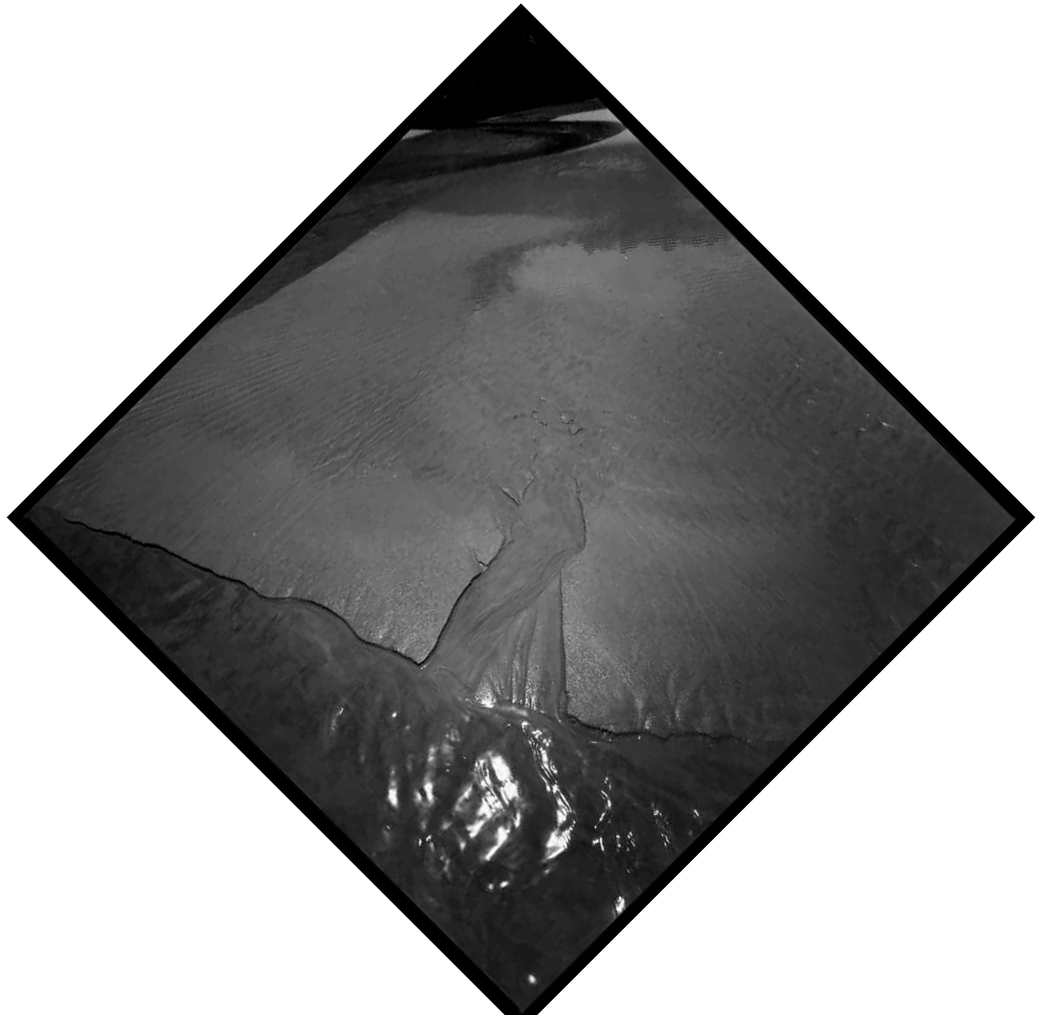
Summer Solstice

Journey 6

Bull Creek Journey 2002

46°10’38.44” South - 170°07’49.14 East

20- 12 - 2002



GODMAN projects Contents

Introduction

Summer Solstice Journey VI - Bull Creek, Otago, New Zealand - Lloyd Godman 2002

To the north of the glistening white strip of sand that is Chrystalls Beach, the site of the 5th Summer Solstice, is an extended series of undulating hills. Bush clad in the valleys, crowned with green pasture on the tops, the wild coastline stretches in a curve around the coast to Akatore Creek. No road runs parallel and close to the coastline allowing easy access. The whole area remains largely left the those who own the farms and nature. Isolated, the twisted fingers of land reach down to rugged rocky shores, where wild waves break and the dark rocks always have a moving beard of white. However a few roads do run off from the Akatore Rd, on the hill top down to the coastline. Big Creek Rd, Watson Rd, Russell Rd, Quinn Point Rd and Bull Creek Rd all lead in the direction of the ocean but only a few allow access to the water.

At the end of Bull Creek Rd, which does reach the coast, is Bull Creek, a small sandy bay nestled between craggy, fortress like rocky outcrops. At the narrow ocean entrance, the waves crash relentlessly, slashing at the huge kelp heads. Here about 40 cribs (beach houses) dot the coast and the steep banks of the creek. A thickly cover of native trees, climbs from the tidal sand flats up even the steepest cliffs. For the cribbies, it is a self contained community that holds close the secret location. The crib families have worked together to provide amenities which include public toilets, changing rooms for those keen to spend time on the beach, and a bush walk. The community endeavour to control pests and have replanted a lot of native plants, especially Rata.

Various legends are on offer as to how the place got its name. Perhaps a fictional character called John Bull, to the story of a wild bull meeting a grisly end in the area, with the bull's head later being hung on the wall of "Bull Cottage. Perhaps the strong bull kelp attached to the rocks.

This isolated location, Bull Creek was the site I selected for the sixth Summer Solstice Journey in 2002.

In various manifestations, many of my projects involve a fascination with light. Light provides both an entry point and vehicle in the work, I have always been responsive to light. At night when I go to bed, I fall into sleep easily and yet at the first glow a day,when the light brakes away the darkness I wake and after a short meditation rise to greet the day.

The Bull Creek Summer Solstice Journey, explores the subtle mercurial changes of reflected light in water. This summer solstice sojourn involved a meditative random journey following the reflection of the sun in the water from the mouth of Bull creek up the curing creek towards the bush around the longest day. Although the day was somewhat cloudy the reflection of the sun remained in the muscled waters of the creek. It was also the first journey where I was rained off by a violent storm, came back and recommenced the journey.

The journey was interrupted when the sky completely clouded over and rain set in , and recommenced a few days later. During this second day the sky also clouded over and was finally finished on the 3rd of January 2003.

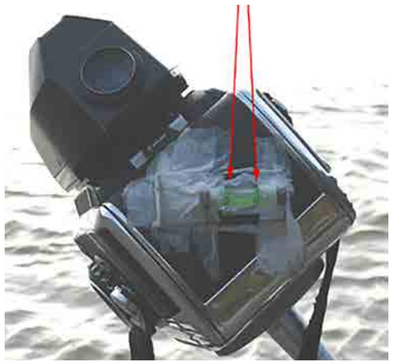
The journey began just as the sun rose above the ocean and followed the reflection up the creek. However it was a day when the sun came and went behind the clouds and finally disappeared altogether. Because I could see the potential of the journey beginning at the coast and reaching into the Rata forest I returned a few days later and completed it.

The journey followed the water flowing down the creek. Like all previous Solstice journeys the square format camera was tipped onto a diagonal to produce a lozenge shaped image. The solstice is a time of balance when the sun has reached its zenith and is about to tip back towards winter.

By taping a level to the camera back it is quick and easy to position the camera frame on the diagonal.

Looking down the sandy flats of Bull Creek near the ocean

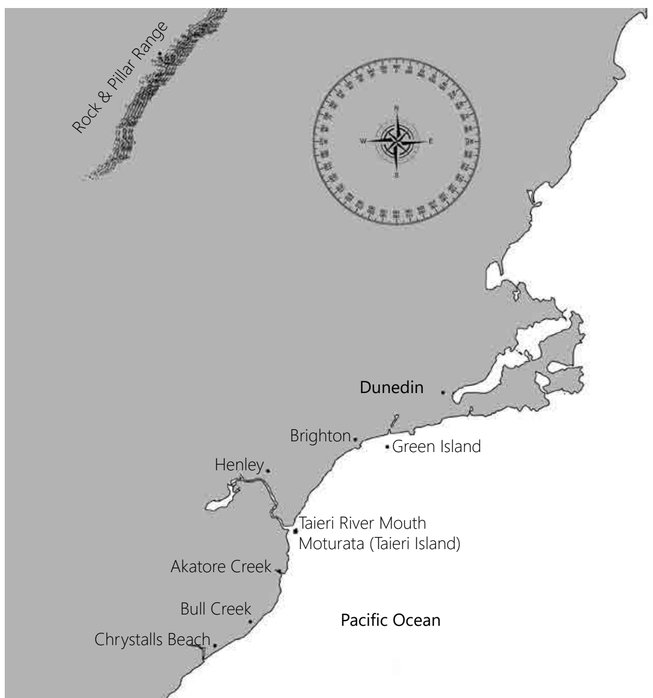
Photographing the Bull Creek Summer Solstice 2002

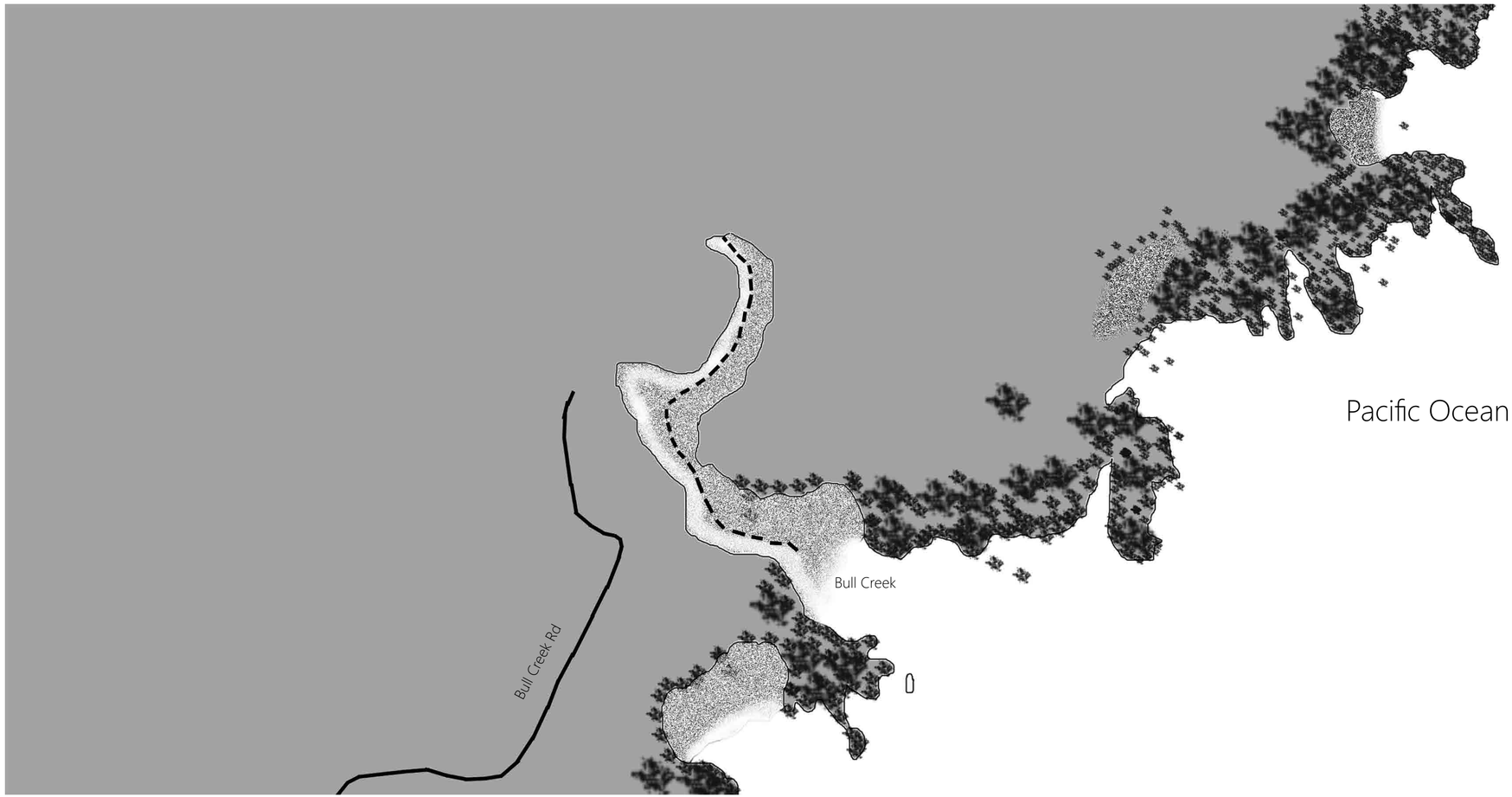


Level stuck to back of 6x6 camera which allows precise framing

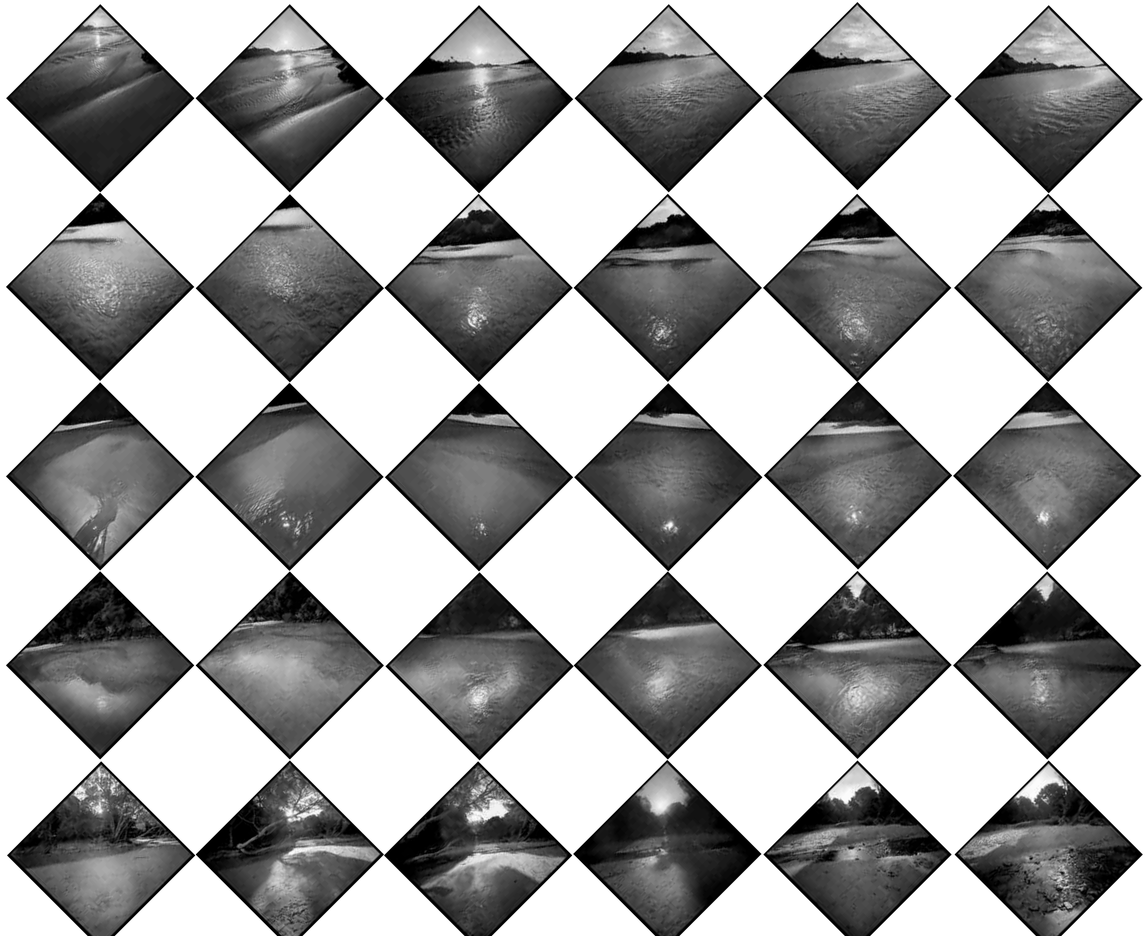
Maps

New Zealand





Map of Bull Creek Summer Solstice Journey - the line of the journey is marked with a broken like



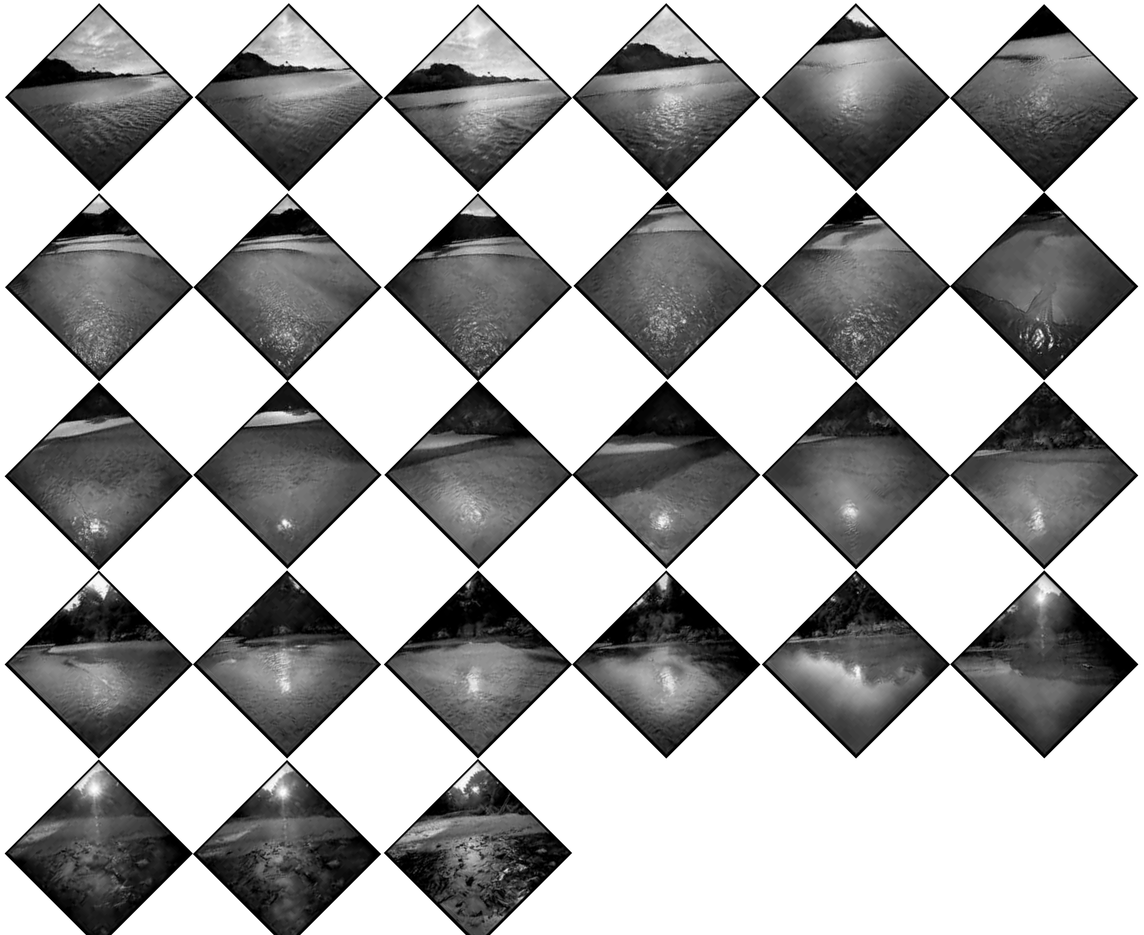


Image 1 - 06.15 Hours - 20.12.2002 - 102° East - Film 120 - 274 Frame 3

Image 2 - 06.20 - Hours 20.12.2002 - 100° West - Film 120 - 274 Frame 5

Image 3 - 06:40 Hours - 20.12.2002 - 95° East - Film 120 - 274 Frame 6

Image 4 - 07:00 - Hours 20.12.2002 - 90° West - Film 120 - 274 Frame 7

Image 5 - 07:20 Hours - 20.12.2002 - 85° East - Film 120 - 274 Frame 8

Image 6 - 07:20 - Hours 20.12.2002 - 85° West - Film 120 - 274 Frame 9

Image 7 - 07:40 Hours - 20.12.2002 - 85° East - Film 120 - 274 Frame 10

Image 8 - 08:00 - Hours 20.12.2002 - 75° West - Film 120 - 274 Frame 11

Image 9 - 08.20 Hours - 20.12.2002 - 70° East - Film 120 - 274 Frame 12

Image 10 - 08.40 - Hours 20.12.2002 - 65° West - Film 120 - 275 Frame 1

Image 11 - 09.00 Hours - 20.12.2002 - 60° East - Film 120 - 275 Frame 2

Image 12 - 09.20 - Hours 20.12.2002 - 55° West - Film 120 - 275 Frame 3

Image 13 - 09.40 Hours - 20.12.2002 - 50° East - Film 120 - 275 Frame 4

Image 14 - 10.00 - Hours 20.12.2002 - 45° West - Film 120 - 275 Frame 5

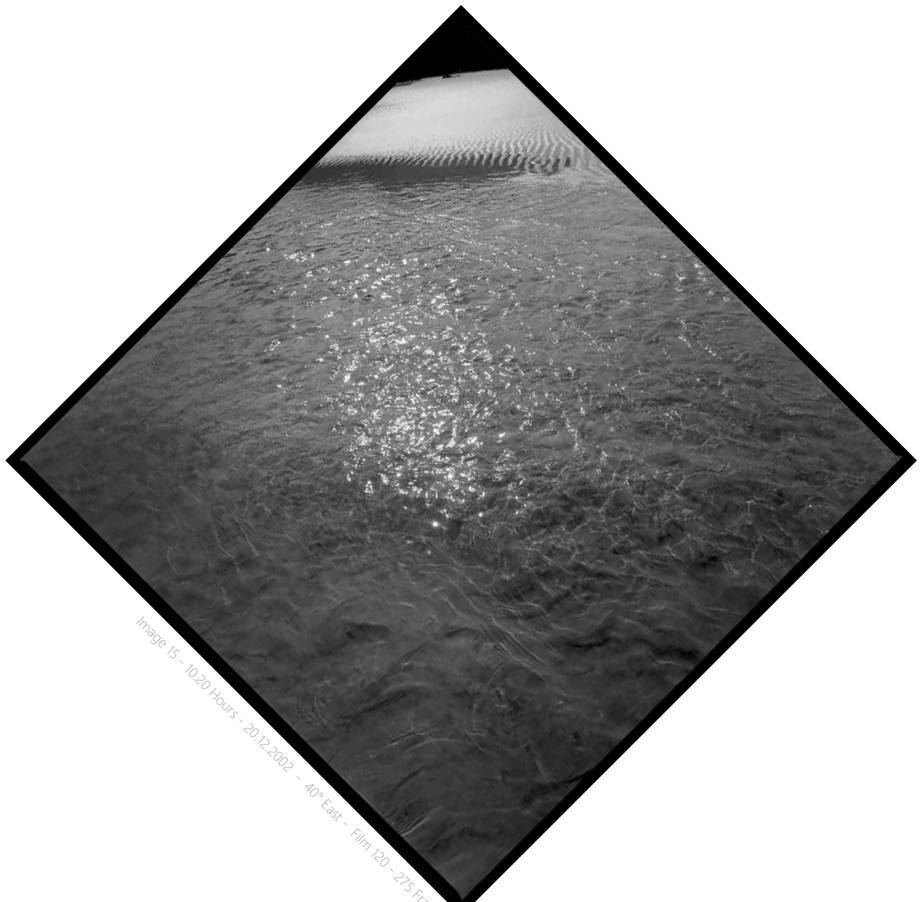


Image 15 - 10.20 Hours - 20.12.2002 - 40° East - Film 120 - 275 Frame 6

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Image 17 - 11.00 Hours - 20.12.2002 - 30° East - Film 120 - 275 Frame 8

Image 18 - 11.20 - Hours 20.12.2002 - 25° West - Film 120 - 275 Frame 9

Image 19 - 11:40 Hours - 20.12.2002 - 20° East - Film 120 - 275 Frame 10

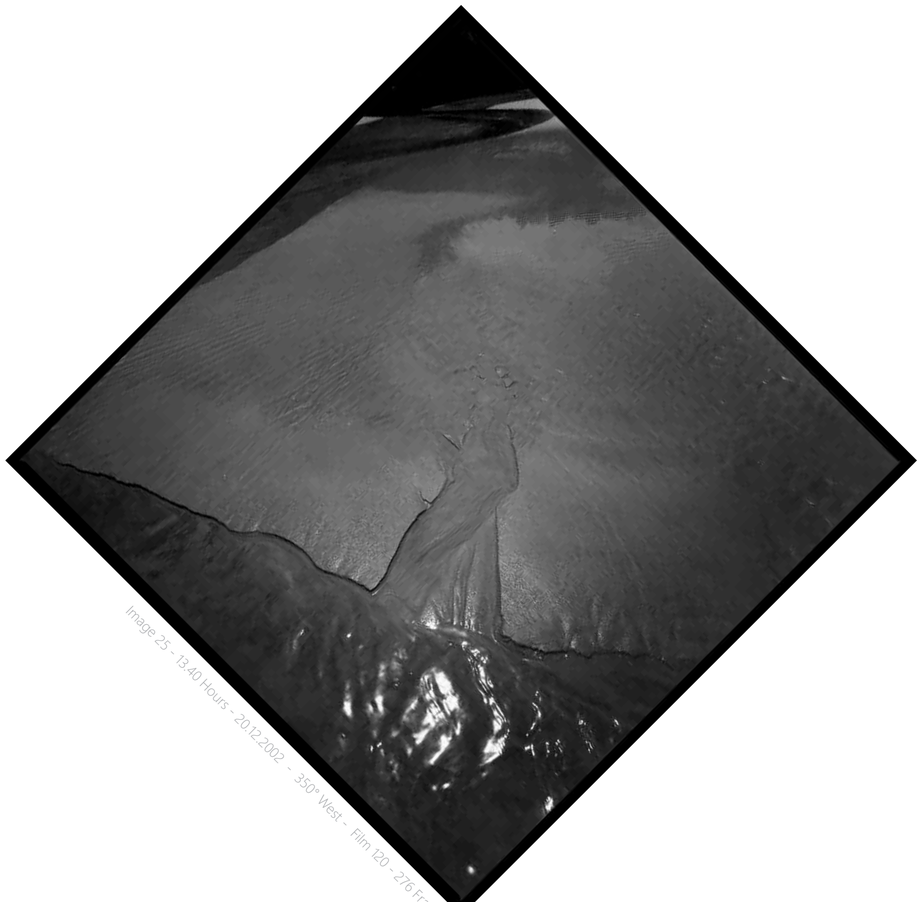
Image 20 - 11:20 - Hours 20.12.2002 - 15° West - Film 120 - 275 Frame 11

Image 21 - 12.20 Hours - 20.12.2002 - 20° East - Film 120 - 275 Frame 12

Image 22 - 12.40 - Hours 20.12.2002 - 5° West - Film 120 - 276 Frame 1

Image 23 - 13:00 Hours - 20.12.2002 - 360° North - Film 120 - 276 Frame 2

Image 24 - 13:20 - Hours 20.12.2002 - 355° East - Film 120 - 276 Frame 3



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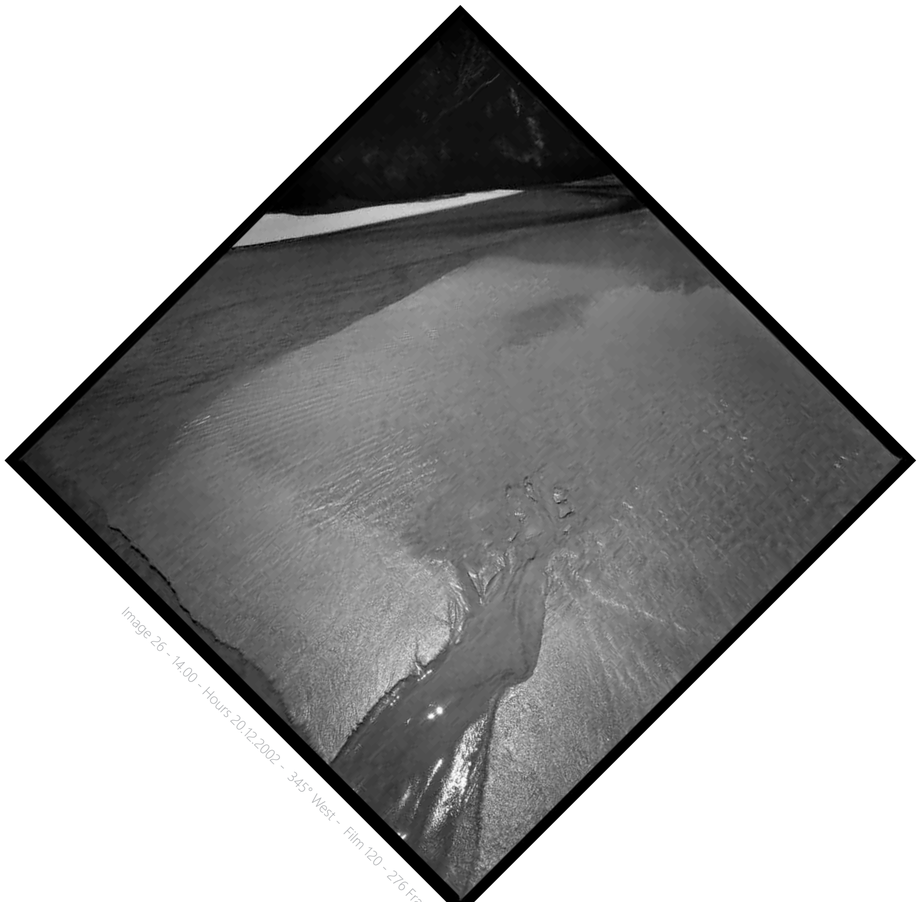


Image 26 - 14.00 - Hours 20.12.2002 - 345° West - Film 120 - 276 Frame 5

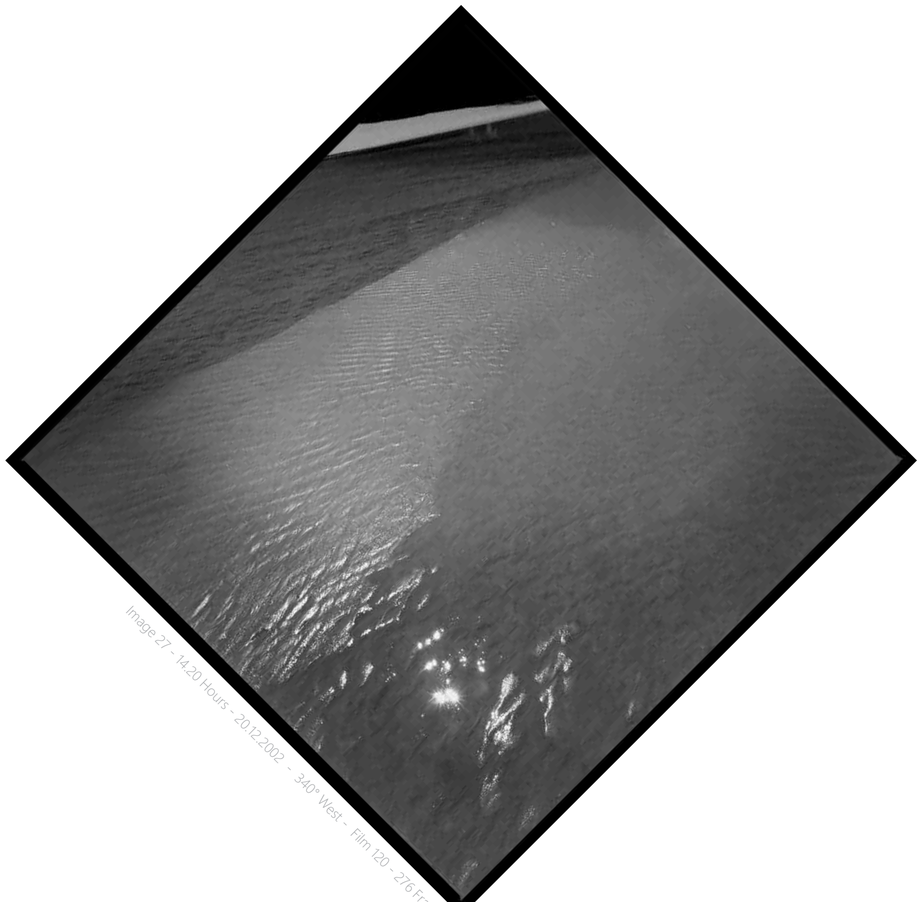


Image 27 - 14.20 Hours - 20.12.2002 - 340° West - Film 120 - 276 Frame 6

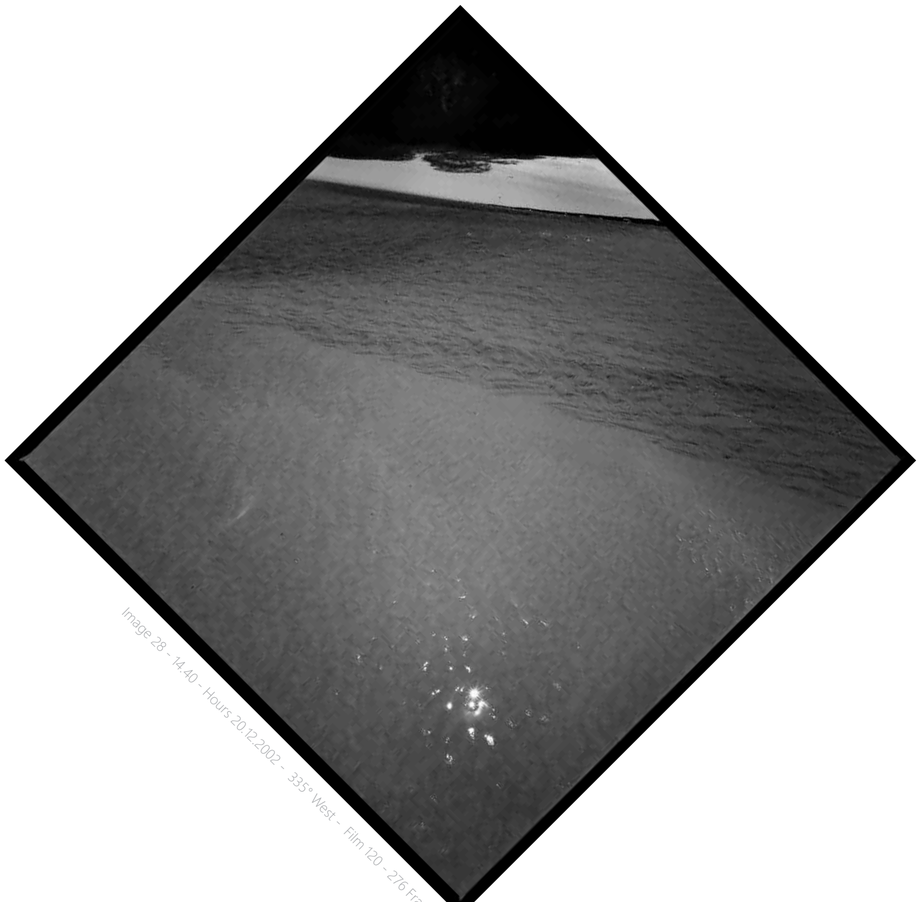
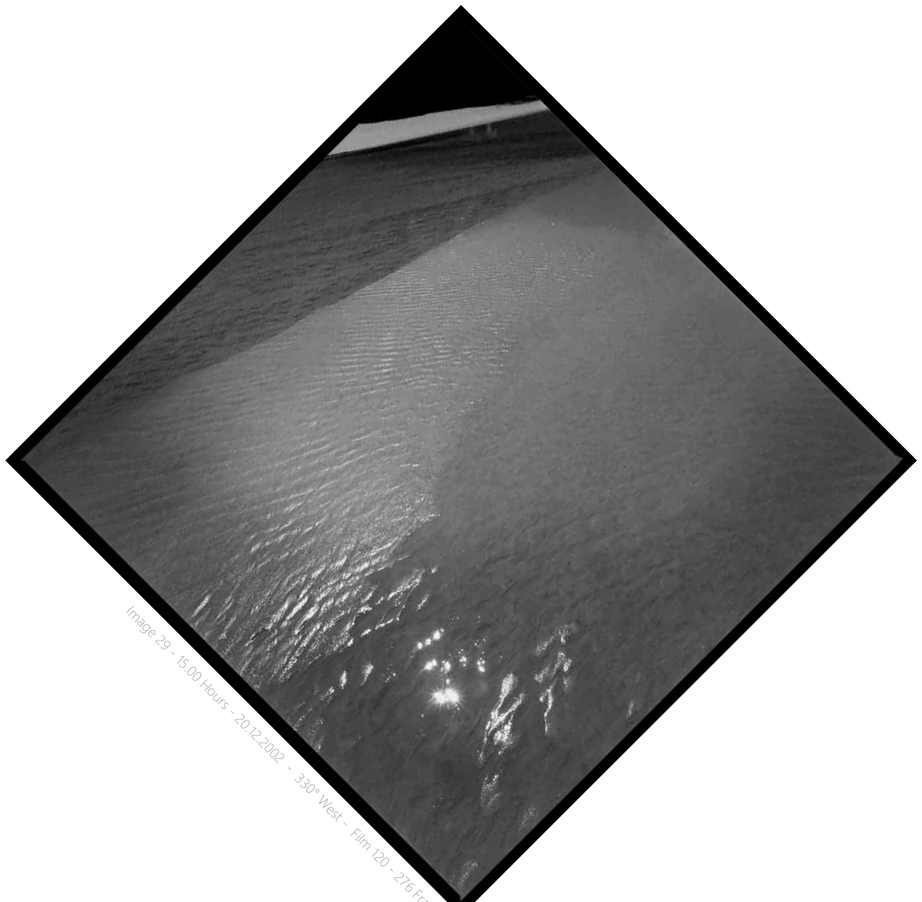


Image 28 - 14.40 - Hours 20.12.2002 - 335° West - Film 120 - 276 Frame 7



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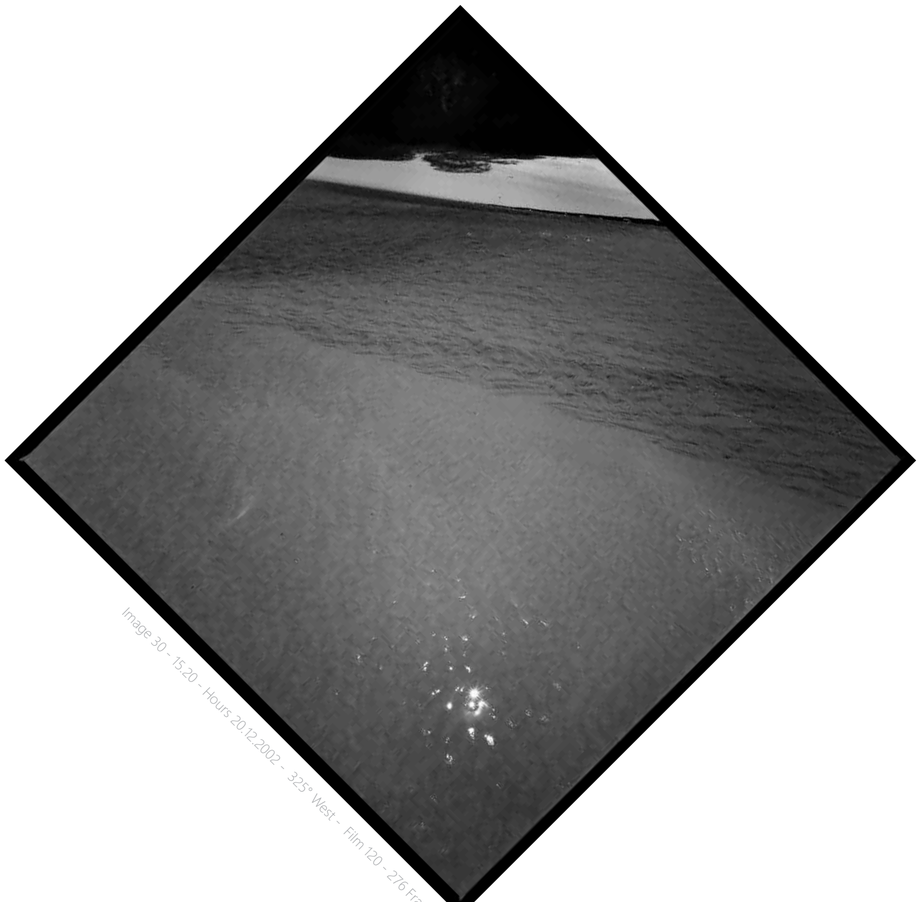

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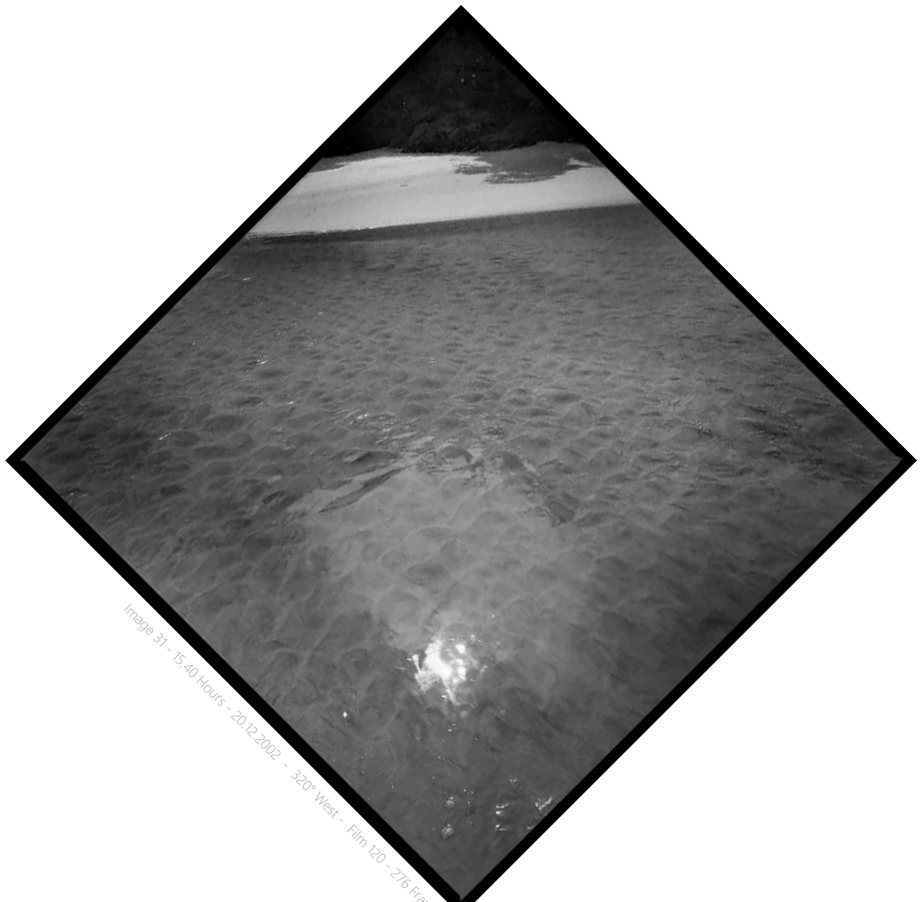

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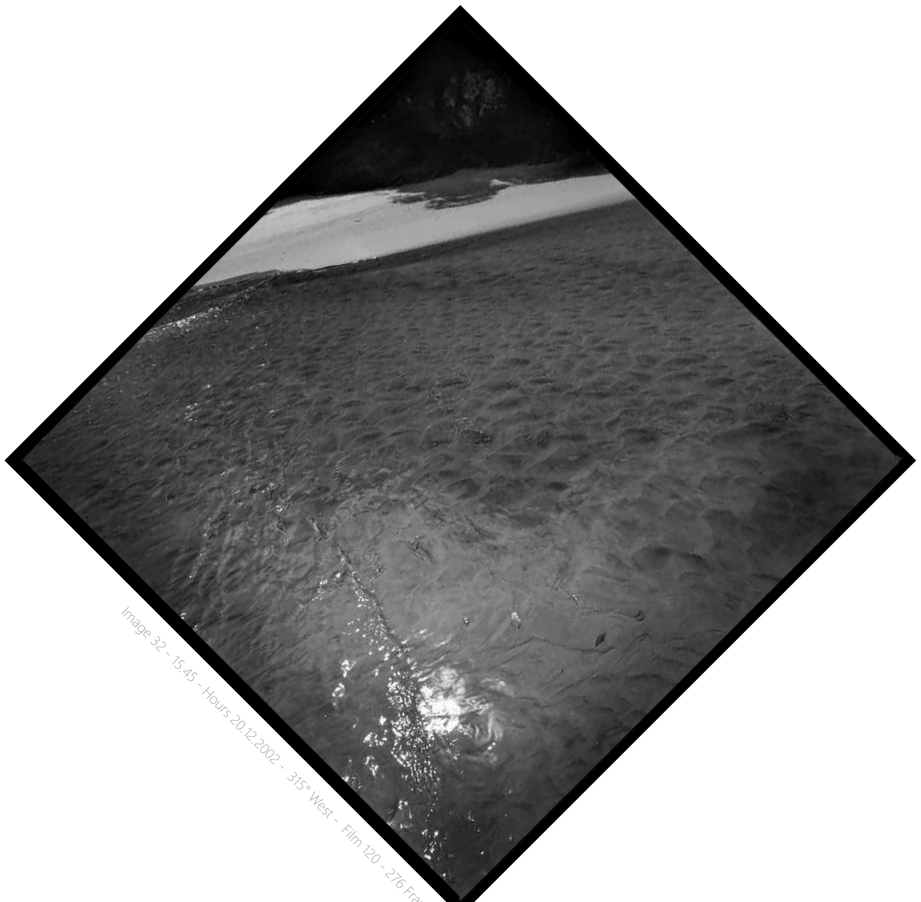

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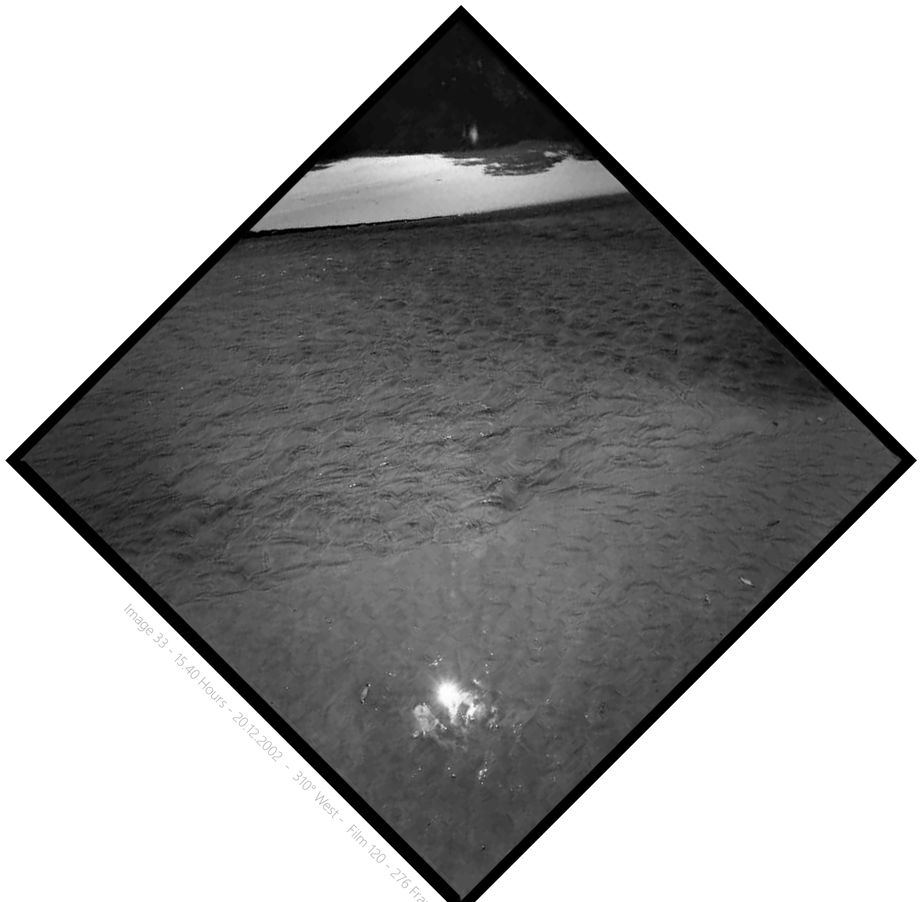

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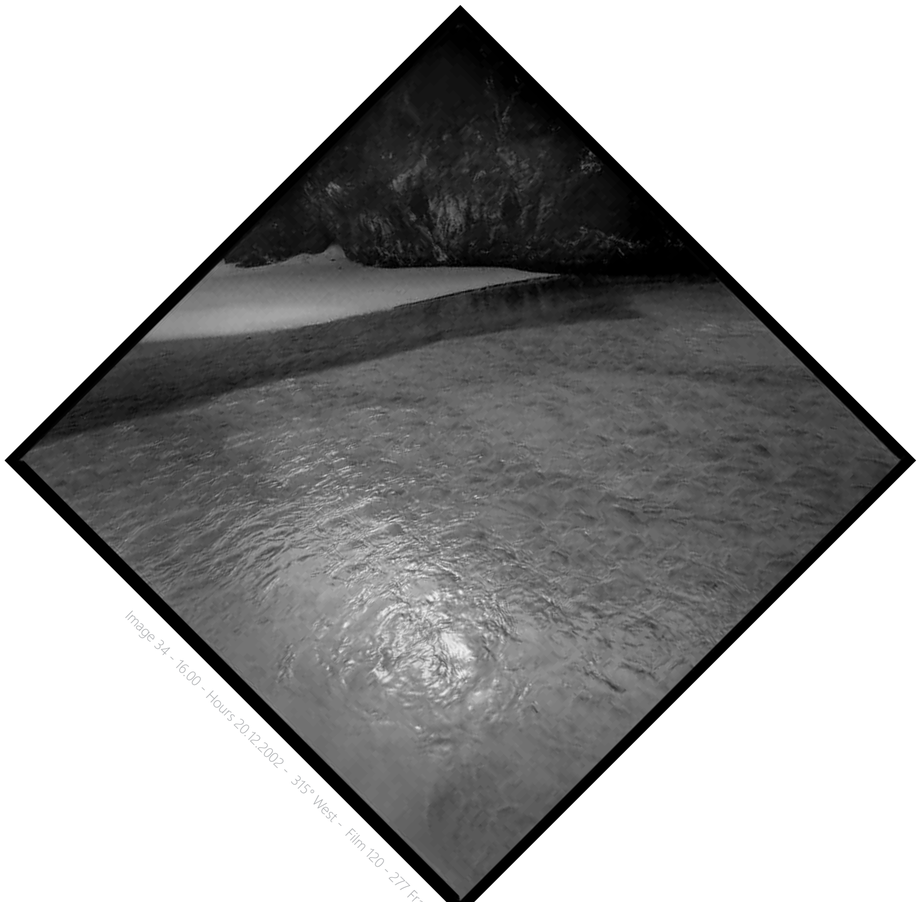

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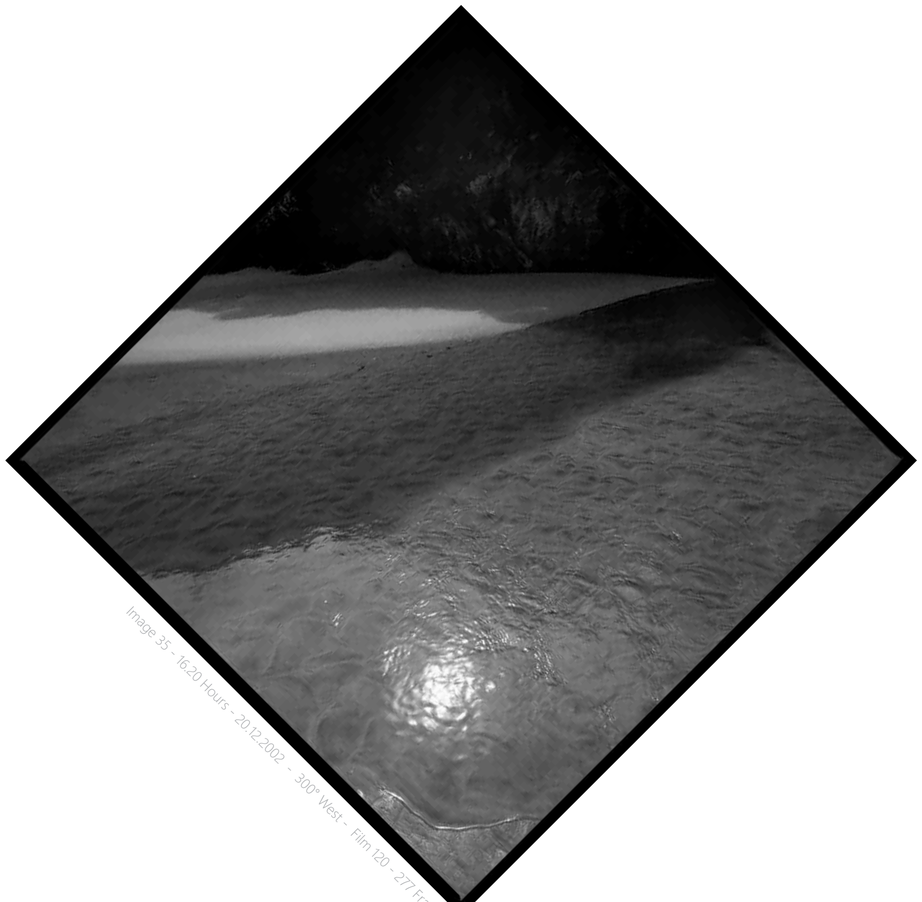

Image 35 - 16:20 Hours - 20.12.2002 - 300° West - Film 120 - 277 Frame 2

Image 36 - 16.40 - Hours 20.12.2002 - 295° West - Film 120 - 277 Frame 3

Image 37 - 17.00 Hours - 20.12.2002 - 290° West - Film 120 - 277 Frame 4

Image 38 - 17.20 - Hours 20.12.2002 - 285° West - Film 120 - 277 Frame 5

Image 39 - 17.40 Hours - 20.12.2002 - 280° West - Film 120 - 277 Frame 6

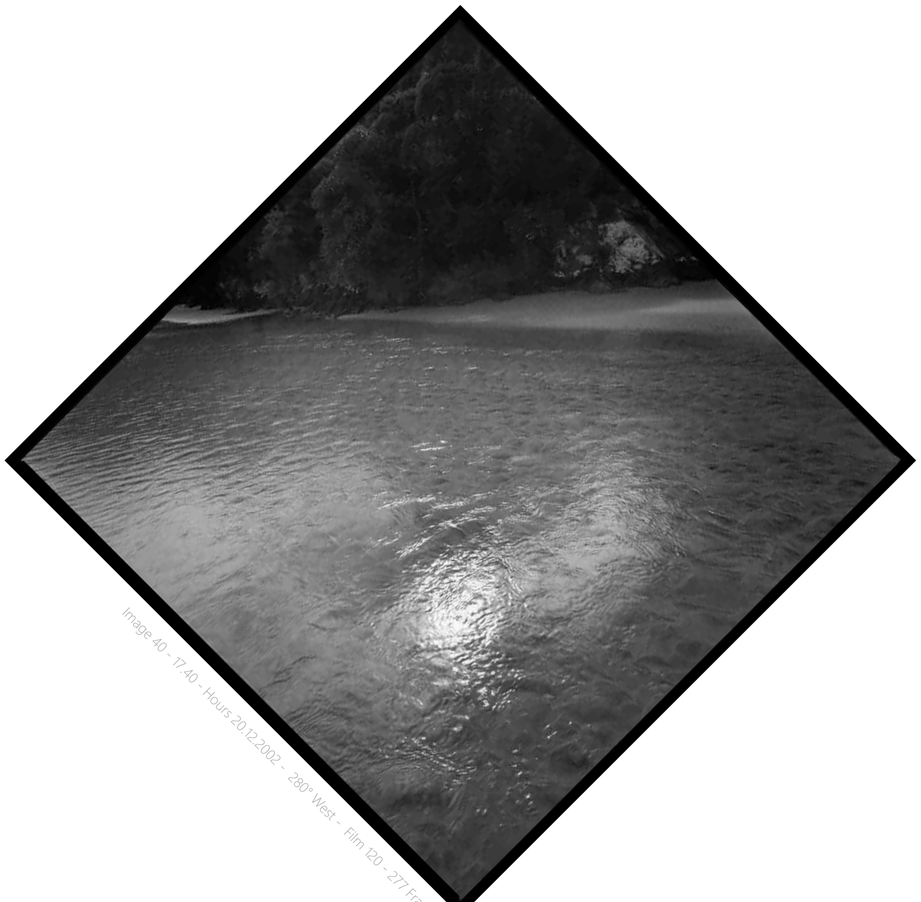

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Image 41 - 18.00 Hours - 20.12.2002 - 275° West - Film 120 - 277 Frame 8

Image 42 - 18.20 - Hours 20.12.2002 - 270° West - Film 120 - 277 Frame 9

Image 43 - 18.40 Hours - 20.12.2002 - 265° West - Film 120 - 277 Frame 10

Image 44 - 19.00 - Hours 20.12.2002 - 260° West - Film 120 - 277 Frame 11

Image 45 - 19:20 Hours - 20.12.2002 - 255° West - Film 120 - 277 Frame 12

Image 46 - 19:00 - Hours 20.12.2002 - 250° West - Film 120 - 278 Frame 1

Image 47 - 19.00 Hours - 20.12.2002 - 250° West - Film 120 - 278 Frame 2

Image 48 - 19.20 - Hours 20.12.2002 - 250° West - Film 120 - 278 Frame 3

Image 49 - 19.40 Hours - 20.12.2002 - 250° West - Film 120 - 278 Frame 4

Image 50 - 19.50 - Hours 20.12.2002 - 250° West - Film 120 - 278 Frame 5

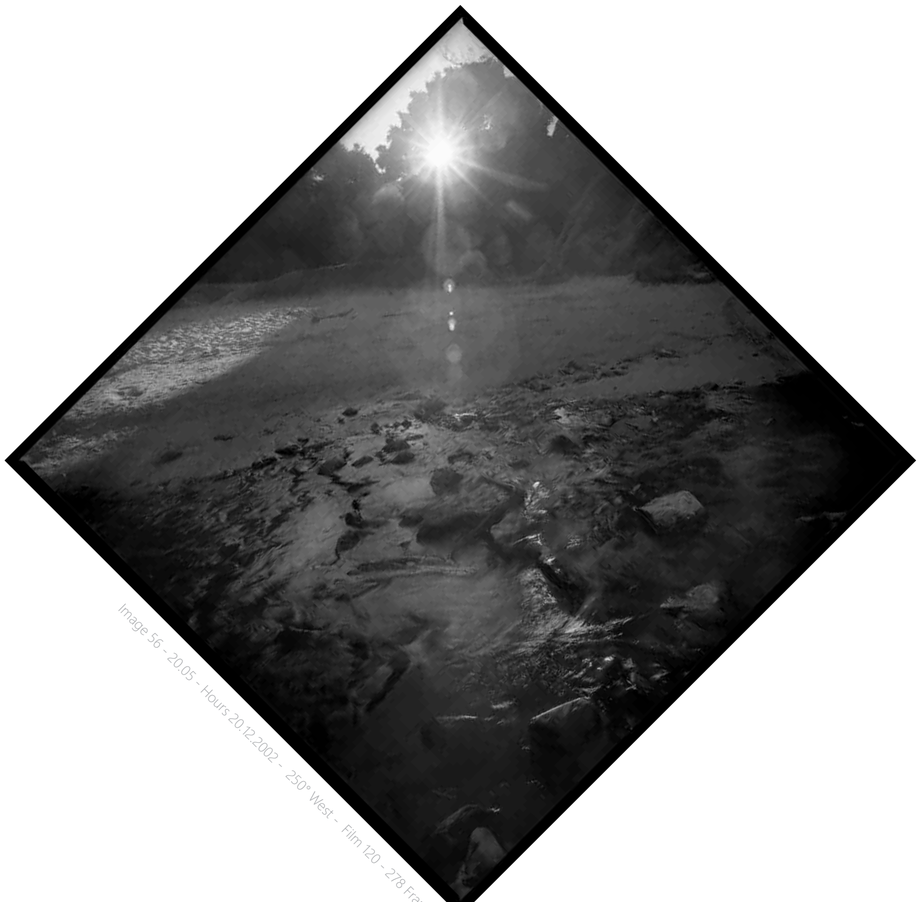
Image 51 - 19.58 Hours - 20.12.2002 - 250° West - Film 120 - 278 Frame 6

Image 52 - 20.00 - Hours 20.12.2002 - 250° West - Film 120 - 278 Frame 7

Image 53 - 20.01 Hours - 20.12.2002 - 250° West - Film 120 - 278 Frame 8

Image 54 - 20.03 - Hours 20.12.2002 - 250° West - Film 120 - 278 Frame 9

Image 55 - 20.03 Hours - 20.12.2002 - 250° West - Film 120 - 278 Frame 10



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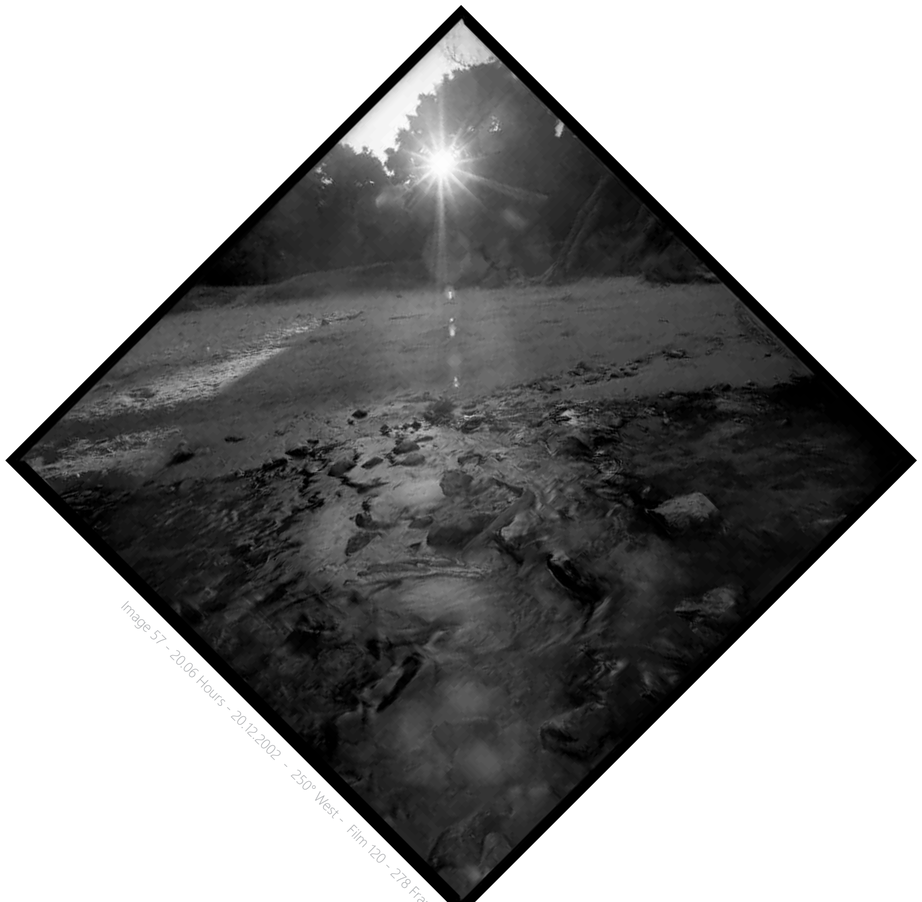


Image 57 - 20.06 Hours - 20.12.2002 - 250° West - Film 120 - 278 Frame 12

Image 58 - 20.06 - Hours 20.12.2002 - 250° West - Film 120 - 278 Frame 11

Summer Solstice

Journey 7

Wilsons Prom Journey 2005

39° 01′ 28.78 South 146°19′07.97″ East

22 - 12 - 2002

Introduction

In February 2005, I moved from New Zealand to St Andrews, Melbourne, to live with my new partner, Tess Edwards at the Baldessin Press. This was a huge move which meant leaving the Art School in Dunedin, my family, friends and well established garden. Leaving the coast and hills where I had previously undertaken 6 Summer solstice Journeys beginning in 1988. As it also happened at a time when digital was over taking analogue photography it was a huge seismic shift.

In Australia the landscape and climate was so much different it than anything I knew in New Zealand. However, as the summer solstice approached I aimed to use this as an anchor point, to ground myself into the nuances of light and the new land.

In December we spent some time camping at Wilsons Promontory. The southernmost point of the Australian mainland, Wilsons Promontory (affectionately known to Victorians as 'the Prom') is arguably the most loved national park in Victoria. Its 130 km coastline is framed by granite headlands, mountains, forests and fern gullies. Tidal River, 30 km inside the park boundary, is the focus for tourism and recreation with a Parks Victoria head quarters and large camping gound. The park contains the largest coastal wilderness area in Victoria. In the previous year there had been a fire in part of the park and when we arrived and set camp, the bush was regenerating. The new verdant cover against the stark black trunks of dead trees was a powerful subject and a series of pigment prints combined with charcoal drawings developed from this experience titled, "Equivalence".

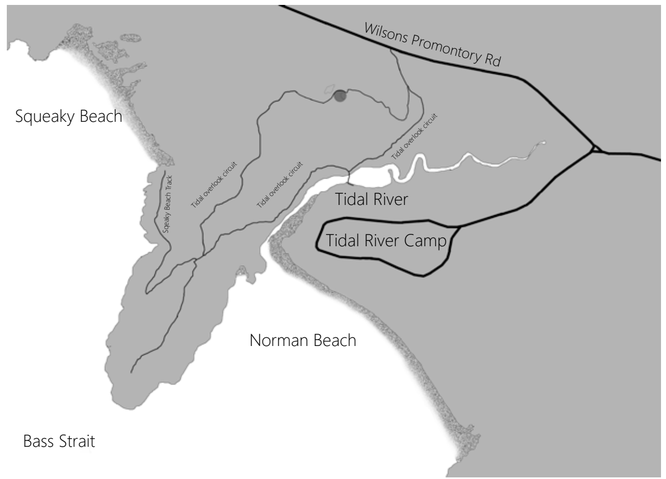
While on this camping excursion, I also engaged in another Summer Solstice based on a huge rock located at the northern end of the Tidal overlook track. Initially it was difficult to find a site, but this huge rounded boulder of granite had a special quality and I decided to track the sun's path in relationship to the rounded shape of the form.

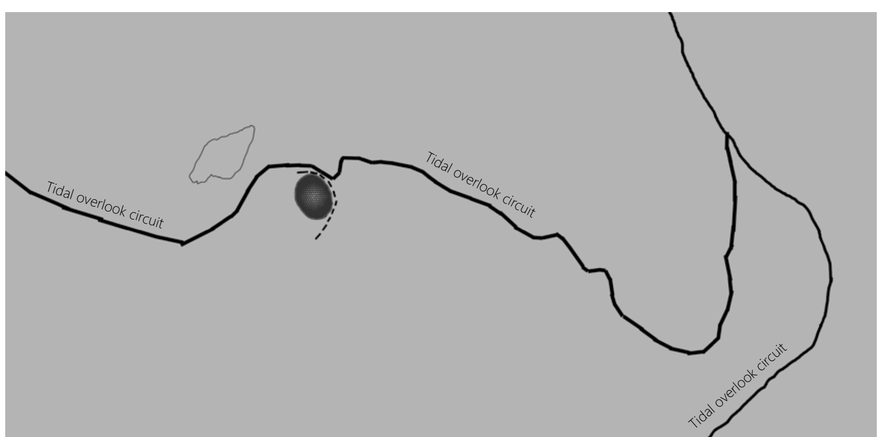
As in all previous journeys, the aim was not to cover huge areas of territory but to use time, a compass and camera as tools to map out a pathway which related to the movement of the sun across the sky and the relationship of changing elements within each camera frame was anchored by the position of the sun. The Wilsons Prom Journey began on the west side of the huge rounded rock from and slowly curved around the boulder. The series begins by positioning the boulder on the right side of the lozenge frame as the sun rose and tracking the solar disk up into the sky through a sequence of images. (images 1-8)

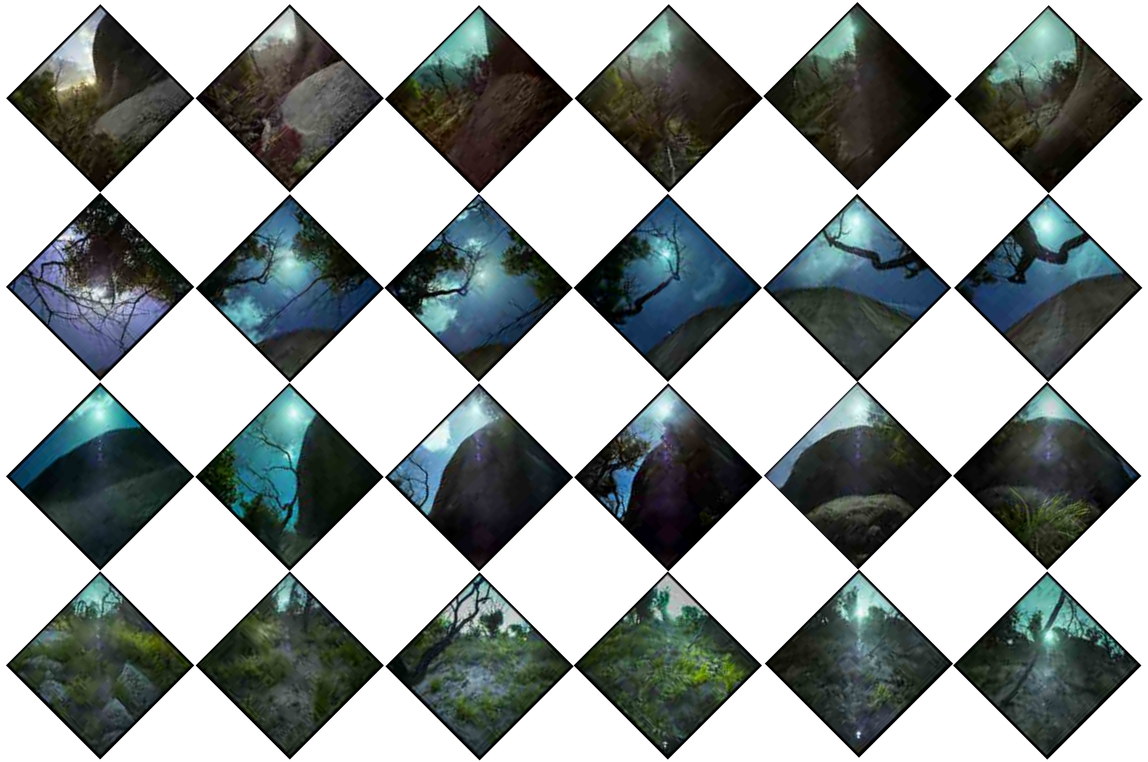
Then, by the camera framing losing the rock and focusing on the bush it appears the rock has disappeared. (images 9-12)
However with the sun in the centre of the frame, the rock reappears at the top of the frame and the bush at the bottom, (images 13 - 1) and slowly frame by frame shifts so as the orientation of the rock suggests that the camera is upside down. Then at the end of the sequence the camera position slides past the rock into the bush beyond.

The large domed rock where the 2005, Wilsons Promontory Summer Solstice was based. The Journey began at the right side of the rock and ended at the left side of the rock.

The large domed rock where the 2005, Wilsons Promontory Summer Solstice was based. The Journey began at the right side of the rock and ended at the left side of the rock.







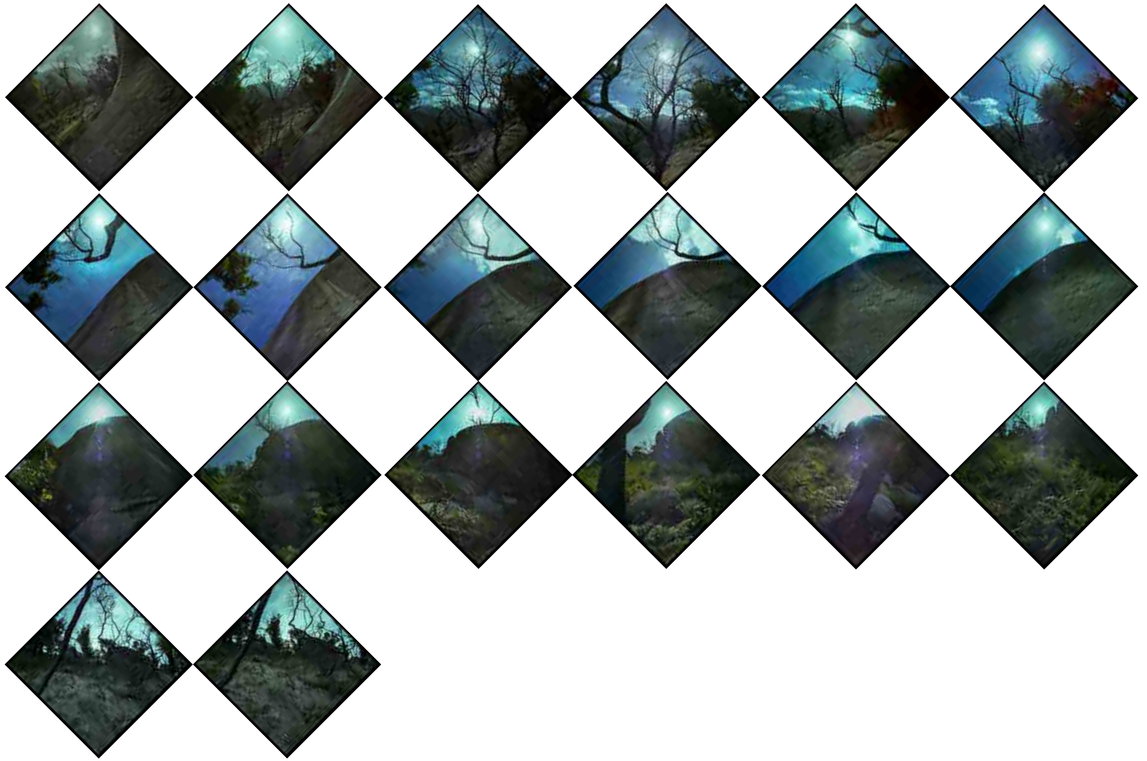


Image 1 - 06:15 Hours - 22.12.2002 - 105° East - Film 120 - Frame 1

Image 2 - 06:25 - Hours 22.12.2002 - 105° West - Film 120 - Frame 3

Image 3 - 06.35 Hours - 22.12.2002 - 105° East - Film 120 - Frame 3

Image 4 - 06.48 - Hours 22.12.2002 - 105° West - Film 120 - Frame 4

Image 5 - 07.00 Hours - 22.12.2002 - 105° East - Film 120 - Frame 5

Image 6 - 07.00 - Hours 22.12.2002 - 105° West - Film 120 - Frame 6

Image 7 - 07.20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 7

Image 8 - 07.20 - Hours 22.12.2002 - 105° West - Film 120 - Frame 8

Image 9 - 07:40 Hours - 22.12.2002 - 105° East - Film 120 - Frame 9

Image 10 - 08:20 - Hours 22.12.2002 - 105° West - Film 120 - Frame 10

Image 11 - 08:40 Hours - 22.12.2002 - 105° East - Film 120 - Frame 11

Image 12 - 09:00 - Hours 22.12.2002 - 105° West - Film 120 - Frame 12

Image 13 - 09.00 Hours - 22.12.2002 - 105° East - Film 120 - Frame 13

Image 14 - 09.00 - Hours 22.12.2002 - 105° West - Film 120 - Frame 13

Image 15 - 09:20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 1

Image 16 - 09:40 - Hours 22.12.2002 - 105° West - Film 120 - Frame 2

Image 17 - 09.20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 3

Image 18 - 11.00 - Hours 22.12.2002 - 105° West - Film 120 - Frame 4

Image 19 - 11.20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 5

Image 20 - 11.40 - Hours 22.12.2002 - 105° West - Film 120 - Frame 6

Image 21 - 11:40 Hours - 22.12.2002 - 105° East - Film 120 - Frame 7

Image 22 - 11:40 - Hours 22.12.2002 - 105° West - Film 120 - Frame 8

Image 23 - 11:40 Hours - 22.12.2002 - 105° East - Film 120 - Frame 9

Image 24 - 11:40 - Hours 22.12.2002 - 105° West - Film 120 - Frame 10

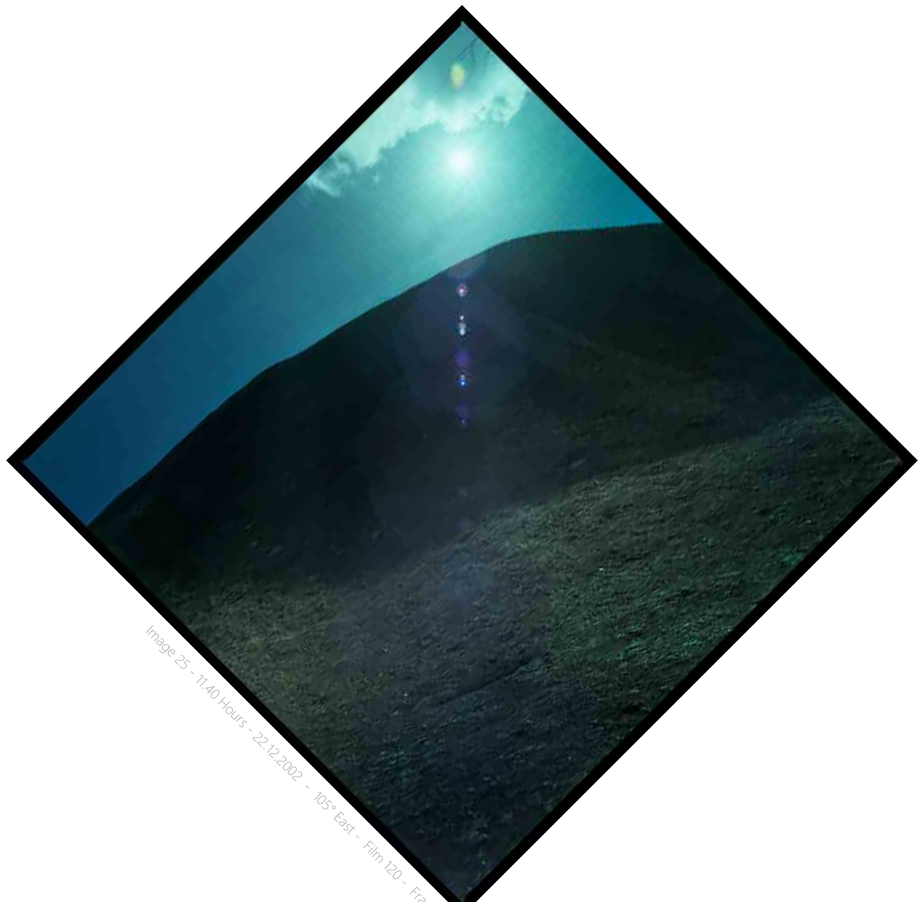


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Image 26 - 11:40 - Hours 22.12.2002 - 105° West - Film 120 - Frame 12

Image 27 - 1140 Hours - 22.12.2002 - 105° East - Film 120 - Frame 1

Image 28 - 1140 - Hours 22.12.2002 - 105° West - Film 120 - Frame 2

Image 29 - 11:40 Hours - 22.12.2002 - 105° East - Film 120 - Frame 3

Image 30 - 11:40 - Hours 22.12.2002 - 105° West - Film 120 - Frame 4

Image 31 - 15:40 Hours - 22.12.2002 - 105° East - Film 120 - Frame 5

Image 32 - 16:20 - Hours 22.12.2002 - 105° West - Film 120 - Frame 3

Image 33 - 16.20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 7

Image 34 - 16.20 - Hours 22.12.2002 - 105° West - Film 120 - Frame 5

Image 35 - 16.20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 9

Image 36 - 16.20 - Hours 22.12.2002 - 105° West - Film 120 - Frame 6

Image 37 - 16.20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 11

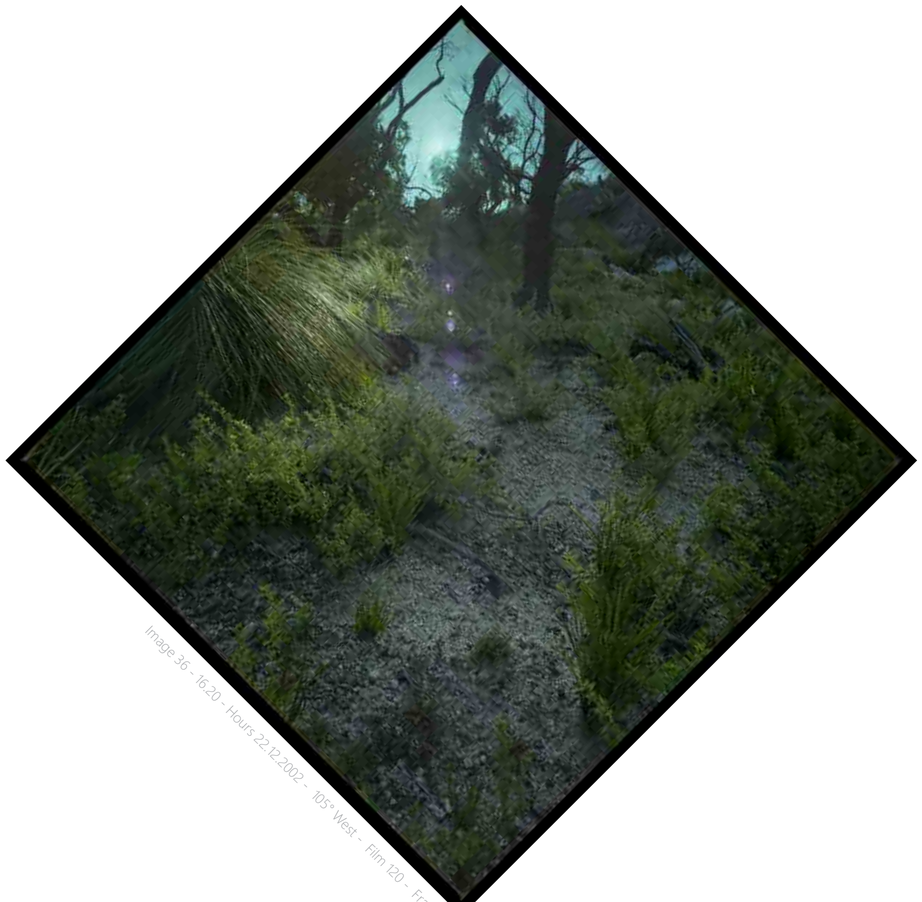

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Image 41 - 16.20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 3

Image 42 - 16.20 - Hours 22.12.2002 - 105° West - Film 120 - Frame 6

Image 41 - 16.20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 3

Image 42 - 16.20 - Hours 22.12.2002 - 105° West - Film 120 - Frame 6

Image 41 - 16.20 Hours - 22.12.2002 - 105° East - Film 120 - Frame 3

Image 42 - 16.20 - Hours 22.12.2002 - 105° West - Film 120 - Frame 6

Summer Solstice

Journey 8

St Andrews Journey 2008

37° 60′ 70.13 South 145°27′93.45″ East

2 -1 - 2008

GODMAN projects Contents

Introduction

In the bush where I live at St Andrews, Victoria, Australia, the sun rays play through the open forest canopy of the eucalyptus trees, throwing shadows across the scattered trunks of dead trees and leaf litter lying on the ground. I became fascinated with the intricacies of this light and shadow phenomena. The St Andrews Summer Solstice Journey, explores the subtle shafts of light and shifting shadows in the bush on the hillside adjacent to where I now live in St Andrews. These Photographic journeys are not concerned with covering a large area of ground as one might normally understand a journey, rather it is centred on the journey of the sun across the sky on, or close to the longest day of the year, the summer solstice. There is no designated destination, or pathway, the journey is a means of committing hours to a single location and meditating in silence on the changing nuances of the light and shadow that fall in this particular area of landscape and the photographs are a visual documentation of the experience.

When I first moved to Australia in 2005, Tess and I created a crude walking track from the head of the new orchard area along the hill-side opposite the house and studio, then down across the valley up the other side to the printmaking studio. At the top of the hill before the pathway dropped down into the valley was an area of stringy bark trees with very straight trunks some of which had fallen to the ground in an intriguing pattern almost like pickup sticks. The more often I walked passed this area the more I was attracted to it, I became attracted to the patterns of light and shadow and thought it would make an perfect location for a Solstice work. In terms of a carbon neutral work, the fact that it was so close and I could walk to the area also offered an extra incentive.

For the St Andrews Summer Solstice Journey on 24.12.08, a suitable location in this area of bush was selected to set the 6x6 camera on a on a tripod tipped onto a diagonal, so as to from a lozenge shaped image. Like the previous Summer Solstice Journeys, the idea behind the Journey was to remain in once location and follow the pathway of the light by swivelling the camera around the scene in an arch, keeping the sun located in the apex of the frame.

For the first few frames, a series of images was taken as a growing glow of light filled the sky. (images 1-5) The sun began to rise, and then one frame was taken every 20 minutes. Gradually the shadow patterns of the tree trunks played across the forest floor (from image 13) The lines of tree trunks on the ground and the shadows of those trees standing gradually combine in a visual climax. (image 36)
During the St Andrews Summer Solstice Photographic Journey it was evident just how tinder dry the bush was. Walking to the selected location, the dry leaves crunching underfoot. Within a few weeks of the journey, on the 7 February 2009, a similar area of bush in and adjacent valley was destroyed in horrific Black Saturday bush fires. The charred remains of the bush provided a subject for new series of work titled Entropy.

On December 21 or 22, (21-22 July in the north) the sun reaches its zenith in the sky and seasonally seems to stall there without moving. "Solstice" comes from the Latin word solstitium, "sun stands still." The effect of the solstice is more evident at the polar regions and less so at the equator.

In temperate regions like St Andrews, the Summer Solstice is the time when the sun is most powerful, and new life has begun to grow within the earth. This is a time of year of brightness and warmth. Plants are growing with the long daylight hours and the heat of the sun. The power of the sun at Midsummer is at its most potent, and the earth is fertile with the bounty of growing life. After this time, the nights will once more begin to grow longer, and the sun will move further away in the sky.

EARTH MEANINGS
Traveling the Heavens: Midsummer was celebrated with hilltop bonfires and that it was a time to honor the space, the connection, between earth and the sky.

Fire and Water: In addition to the polarity between land and sky, Litha is a time to find a balance between fire and water. In Ceisiwr Serith's book The Pagan Family, European traditions celebrated this time of year by setting large wheels on fire and then rolling them down a hill into a body of water. This may be because this is when the sun is at its strongest yet also the day at which it begins to weaken. Another possibility is that the water mitigates the heat of the sun, and subordinating the sun wheel to water may prevent drought.

OUR ANCESTORS' RITUALS & CEREMONIES
For many of the ancients, the SS wasn't just an excuse to party or pray—it was essential to their well-being. Most agricultural societies marked the high point of summer in some way. The travels of the sun were marked and recorded.

Egyptians: The ancient Egyptians built the Great Pyramids so that the sun, when viewed from the Sphinx, sets precisely between two of the pyramids on the summer solstice.

Saxon Traditions: When the Saxons invaded the British Isles, they brought with them the tradition of calling the month of June 'Aerra Litha'. They marked Midsummer with huge bonfires that celebrated the power of the sun over darkness. For people in Scandinavian countries and in the farther reaches of the Northern hemisphere, Midsummer was very important. The nearly endless hours of light in June are a happy contrast to the constant darkness found six months later in the middle of winter.

Pagans: In some traditions, Litha is a time at which there is a battle between light and dark. The Oak King is seen as the ruler of the year between winter solstice and summer solstice, and the Holly King from summer to winter. At each solstice they battle for power, and while the Oak King may be in charge of things at the beginning of June, by the end of Midsummer he is defeated by the Holly King.

Roman Festivals: Romans celebrated this time as sacred to Juno, the wife of Jupiter and goddess of women and childbirth. She is also called 'Juno Luna' and blesses women with the privilege of menstruation. (now you know who to blame ;) The month of June was named for her, and because Juno was the patroness of marriage, her month remains an ever-popular time for weddings. This time of year was also sacred to Vesta, goddess of the hearth. The matrons of Rome entered her temple on Midsummer and made offerings of salted meal for eight days, in hopes Vesta would bless their homes. Inca of South America: The Inca of South America celebrated the corresponding winter solstice with a ceremony called Inti Raymi, which included food offerings and sacrifices of animals, and maybe even people. Mayans: Archaeologists have discovered the remains of an astronomical observatory in a long-buried Maya city in Guatemala in which the buildings were designed to align with the sun during the solstices. During such times, the city's populace gathered at the observatory to watch as their king appeared to command the heavens.

United Kingdom' Druids: Perhaps the most famous is Stonehenge which has been associated with the winter and summer solstices for about 5,000 years. Stone circles such as Stonehenge were oriented to highlight the rising of the sun on the day of the summer solstice. Observers in the center of the standing stones can still watch the summer solstice sunrise over the Heel Stone, which stands just outside the main ring of Stonehenge.

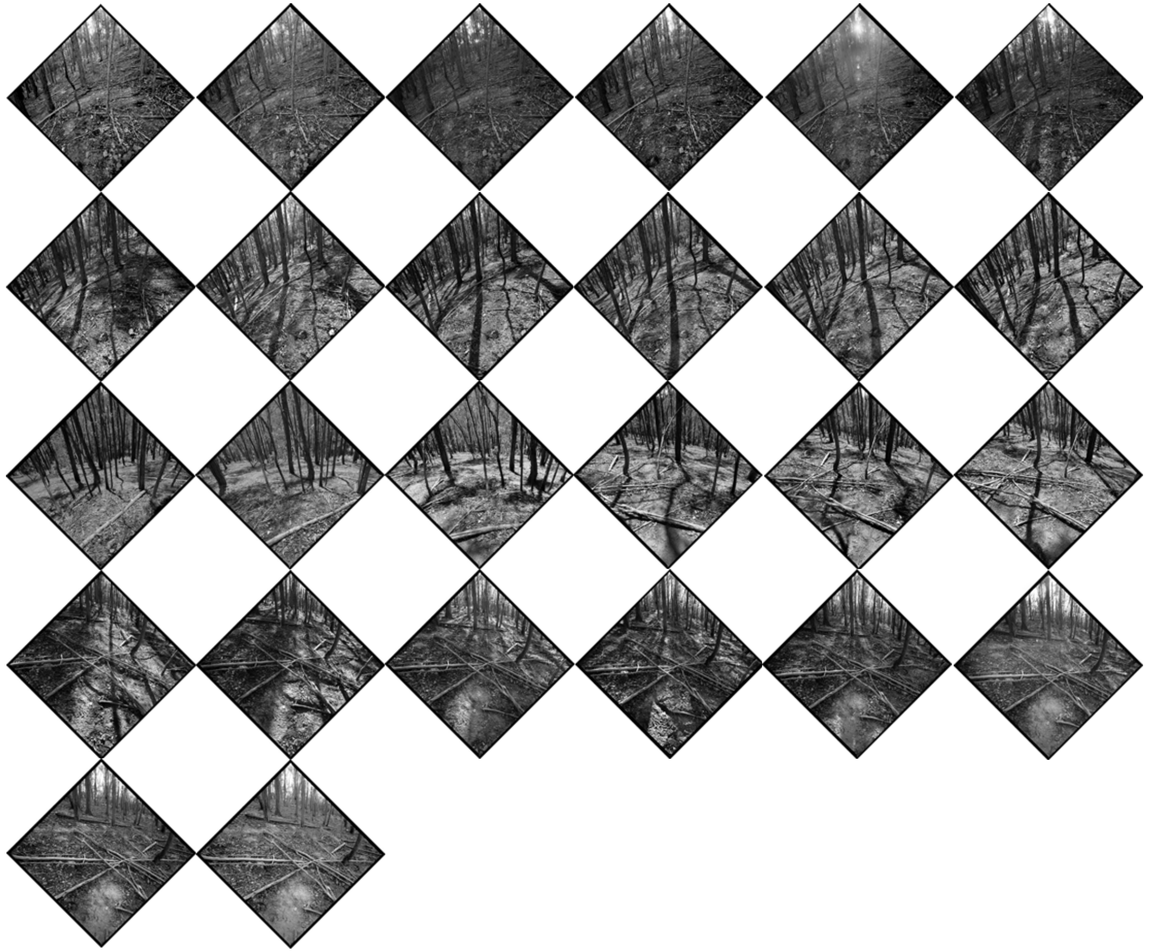
click to Play music - or View animation of Summer Solstice St Andrews 2009
Sound composed for this sequence by Alex Hayes


Victoria
Victoria
St Andrews
Wilsons Prom
St Andrews Town-
Shaftesbury Ave
Baldessin Press
Solstice site

Summer Solstice

Photographs Journey 8

St Andrews Journey 2008



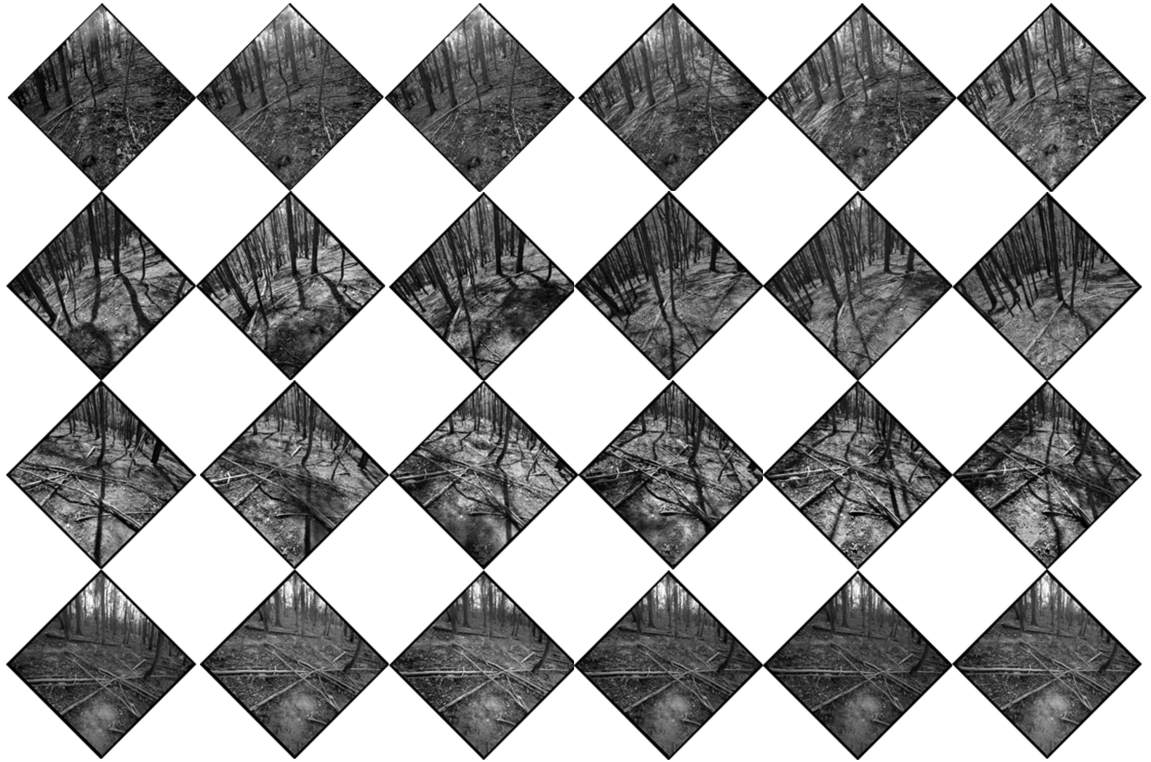


Image 1 - 05.39 Hours - 22.12.2008 - 95° East - Film 120 - C 192 Frame 1

Image 2 - 06.00 - Hours 24.12.2008 - 105° East - Film 120 C 192 - Frame 10

Image 3 - 06:00 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 1

Image 4 - 06:00 - Hours 24.12.2008 - 105° East - Film 120 C 192 - Frame 10

Image 5 - 06:00 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 1

Image 6 - 05.40 - Hours 24.12.2008 - 85° East - Film 120 C 192 - Frame 4

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

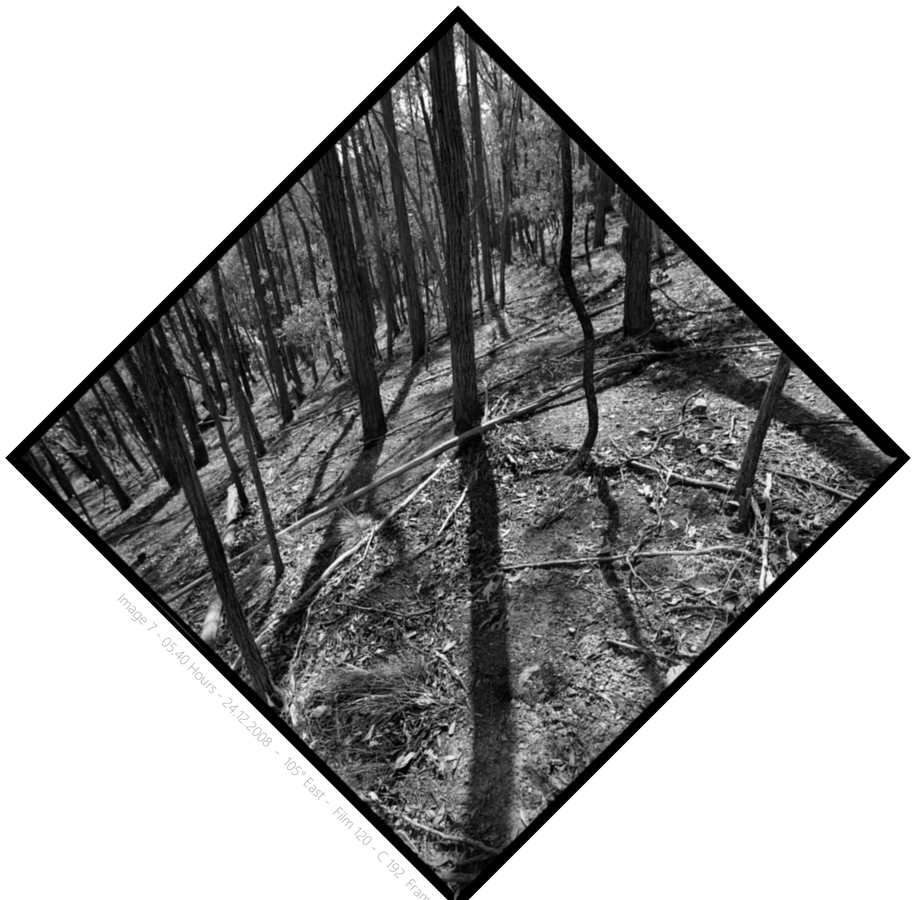


Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

Image 7 - 05.40 Hours - 24.12.2008 - 105° East - Film 120 - C 192 Frame 15

Image 8 - 06.40 - Hours 24.12.2008 - 80° East - Film 120 C 192 - Frame 8

The Summer Solstice series of journeys evolved as an exploration of light and shadow. How sunlight plays on land, sea and sky. The photographs bear witness to the journey of the sun across the sky on its longest traverse of the year.

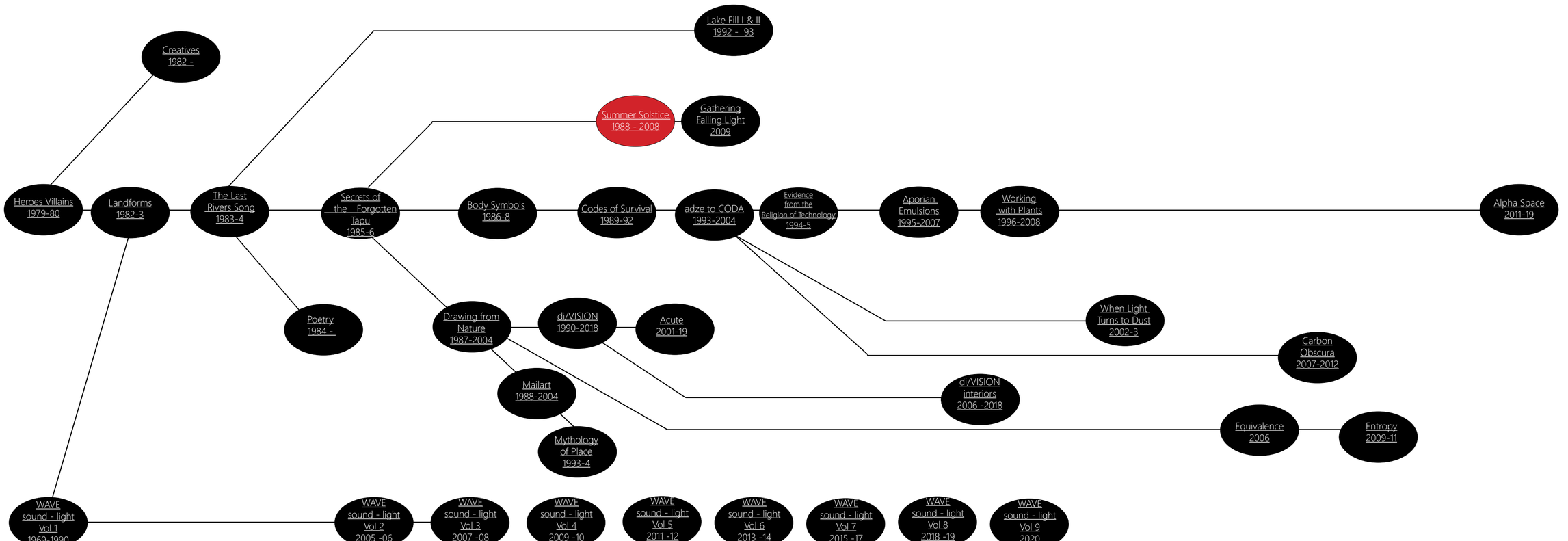
Lloyd top left

Lloyd Godman began taking photographs at the age of 15 and established the photographic department at the Dunedin School of Art which he was head of for 20 years before moving to Melbourne and teaching at RMIT University.

He has an MFA RMIT University Melbourne 1999 & Dip Photography from the Modern School of Photography in Rochester NY 1983

Lloyd Godman Project EPublications

gives free access to the large body of creative work by this artist. The schematic outlines the various projects and pinpoints where *Summer Solstice* sits within the oeuvre.



E publications

Tillandsimania $30 Aust

This is a series of interactive PDFs and a work in progress which is updated annually. This means key words are linked to relevant information on other pages, so the document is easy to navigate and find information.

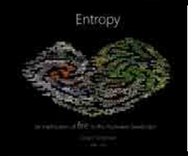
The 2020 version offers extensive information on Tillandsias or air plants and includes:

6 documents

Contents includes: Over 1500 pages Over 390 plant entries Over 1600 photographs Over 140 illustrations and renders Over 50 maps Over 100 sound files And 35- charts

It is rich in photographs and illustrations. The resolution of the images is high which allows enlargements to 300-400%, while the text can be enlarged even higher.

Email for more information. lloydgodman@gmail.com.



Lloyd GODMAN projects

More than 30 of Lloyd Godman's art projects are now available as high resolution interactive PDFs. (over 6,000 pages. The complete package can be downloaded. The cost for the complete PROJECTS package is $30 Aust

Email for more information. lloydgodman@gmail.com.

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