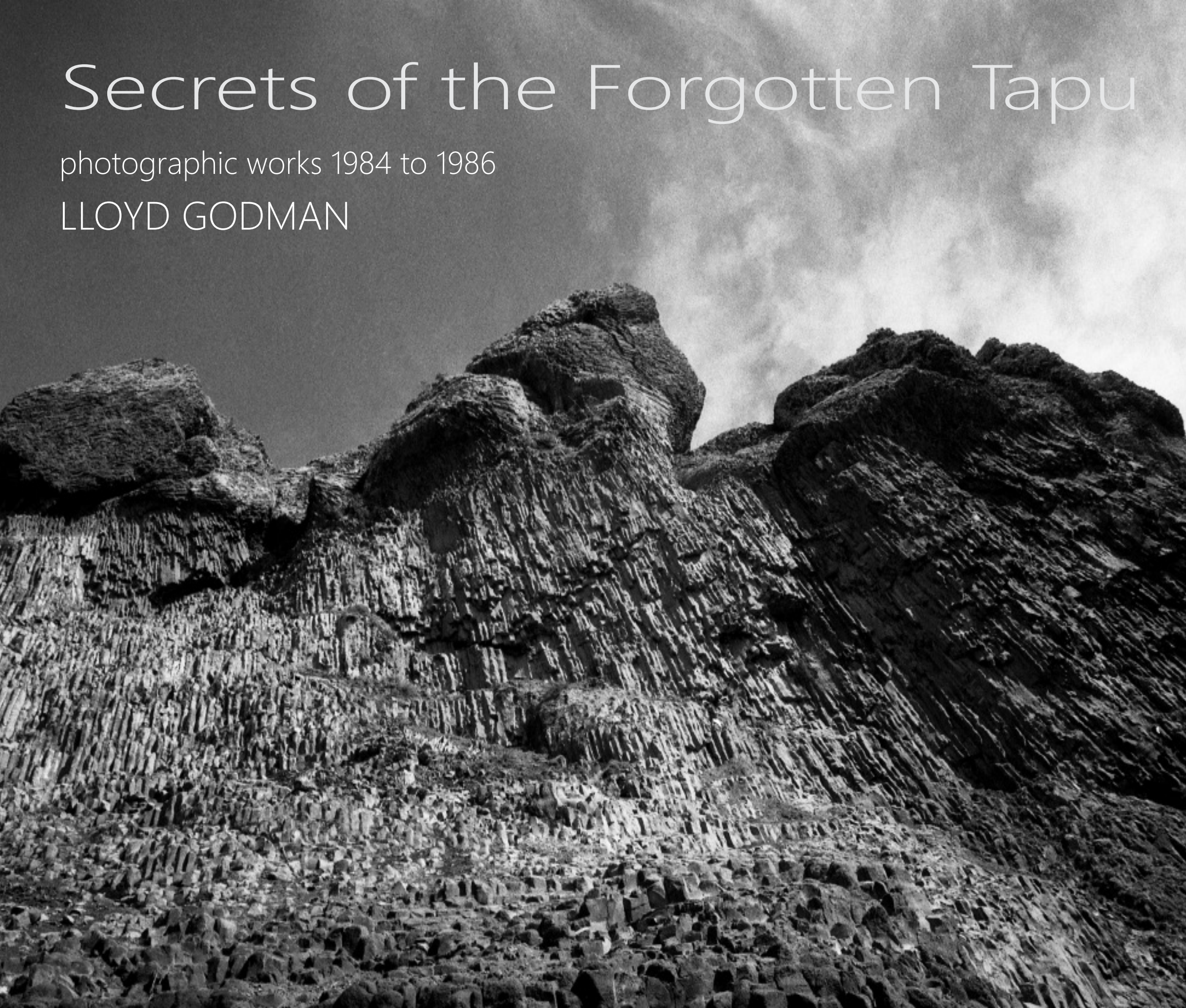
Secrets of the Forgotten Tapu

photographic works 1984 to 1986

LLOYD GODMAN



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www.lloydgodman.net
email.lloydgodman@gmail.com
mob. 0448188899

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PHOTO-synthesis

Secrets of the Forgotten Tapu

LLOYD GODMAN

This book is based on photographs from Blackhead, Dunedin, New Zealand and provides an insight into the columnar basalt formations at the headland before much of it was destroyed by mining. From 1984 to 1986 Godman shot over 60 rolls of 35mm film.

Tinirau - Makereatu - Blackhead

Secrets from the Forgotten Tapu

I first encountered Blackhead (Tinirau) around 1966, as it is now and has always been, it was a place of immense power, here was a spiritual landscape of Zen ambience. At first it was just a place with a huge black headland we simply drove past to get to Brighton and the surf club, but within a few years the attraction became the quality surf; large clean powerful waves that broke with a force beyond the other breaks we rode in the area. The huge headland that jutted into the Southern Ocean acted as a protector, sheltering the ocean from a strong north easterly wind while producing offshore winds when other spots were blown out. Somehow here the ocean's power was magnified, somehow the topography of the ocean floor gathered the swell focused them into thick southern widow makers, that punished the unskilled. But rising from the ocean waters of corduroy swell was an colossal black headland of heavy basalt rock that sat like a gigantean round Budda, silently observing with a presence that could not be ignored. Now in the form of large smooth round boulders, fragments of the headland broken off in earlier eras, lay scattered along the point and sandy shore like discarded fingers and toes. Indeed, Blackhead was a place of impressive power.

Blackhead or Tinirau as it was called by the local Maori, is situated a few km south of Dunedin, New Zealand. It is a spectacular basalt outcrop that extends several hundred meters into the ocean and before the quarrying activity formed a poetically rounded head that reached majestically several hundred meters above the surrounding ocean. From the beaches to the south it was a silhouetted exclamation mark on the glowing horizon. For anyone driving north towards Dunedin, rounding Brighton's big rock corner at sun rise, it was easy to be distracted and moved by the long line of white sand, the atmosphere of waves, sea mist and spray that led the eye to the dark elegant contour of Blackhead cutting the illumination in the distance. The demands of the winding road allowed only a glimpse, but that single glimpse was enough to feel uplifted, empowered.

However, the headland was more than an elegant two dimensional contour, many of the bluffs contained dramatic columnar basalt twisted and contorted into amazing forms, this was particularly spectacular on the eastern bluffs. The seaward tip was crowned with a deep sunken area called the Roman Baths, a sublime hollowed out natural amphi-theater framed by tall, vertical basalt columns at the back, as a bench for the higher reaching cliff face. The floor was of large rounded boulders with a salt water pool protected from the ocean by a shorter stair case like wall of columns on the seaward side that fell down to near sea level. Inside the hollowness of the amphitheater where columns formed a solid stone ring, one felt as though in a great natural cathedral.

An Albumen print by an unidentified photographer from around 1860-80. Tinirau (Blackhead) is the head land in the background, Tunnel beach is in the foreground. This print was kindly given to Lloyd Godman by Marshall Seifert and has since been donated to the Hocken Library, in Dunedin.

A photograph taken from a similar viewpoint showing the profile of the headland beginning to be altered by mining. 1985

To the east of the Roman Baths area was a causeway of columns that extended as steps about 50 meters into the ocean creating an area called the Dock.
Here the southern swells focused into a force and channeled by the walls that created a deep gut, drove headlong towards the high vertical hard rocks and sent spray flying high up the black cliffs in an explosion as one force met the other at a spot called the Punch Bowl

Makereatu

TeWai oTinirau is the beginning of all things known to the ancient Maori. Tinirau is the place of transition from Gods to man. Evolution begins here, in the waters of Tinirau which was throughout Polynesia and for the ancient Maori focus here in Otako, at Te Wai oTinirau. In the realm of Tinirau begins the transition of life in the ocean to life on the land. Many human activities begins with Tiniau-games and dancing, utu and the eating of flesh. The importance of the site to Maori people in the region is considerable, Kirsty Elder (1988) writes in respect of Makereatu.

"Over the past 2000 years the significance of the site has commanded respect in several ways; firstly holding an important place in Maori culture and tradition, being an ancient tipuna (ancestral) site significant in the creation of the area, and as an integral part of early Maori navigation. For generations of Waitaha and Kati Mamoe people, it was a significant stone gathering site, similar to the pounamu (greenstone) fields of Fiordland. To the Maori, it was an area of regeneration and conservation and as such, was a significant part of their resource management, especially regarding kaimoana."
Stone gathering from Makereatu was treated with particular reverence, and the process of gathering and working it required the observance of strict and complex laws of tapu, in respect to the tremendous spiritual significance of the site. Makereatu (translated to leave a seed) is one of the two names given. It is a name which signifies the joining together of the ancient Waitaha people and the Kati Mamoe people. Hence the name refers to the time when the seed was complete and the two people became one.

The other name is Te Wai oTinirau (the waters of Tinirau), which identifies the site with the original creation. Tinirau is a proper name. It refers back through the Chatham Islands, Rarotonga, Samoa, Rangiriri and the sacred isles of Motutpu".

Peter (Jimmy) Carter

Peter (Jimmy) Carter, speaking at the pōhiri for the opening of the exhibition Secrets of the Forgotten Tapu, Marshal Seifert Gallery, Dunedin 1986. - photo Adrian Harrison

A basalt adze similar to those fashioned with Blackhead basalt on Barneys Island, Brighton.

I remember in the 1990s, a storm that lashed the coast with rain, wind and wild waves, and later while walking seeing new areas of soil strata exposed on Barneys Island at Brighton, where I lived. At some depth in the revealing layers of sand, ash, fish bones and shells, I found shards of basalt stone embedded in the sandy soil. It evidenced the native basalt stone taken from Blackhead and fashioned into implements at this very place hundreds of years before by the local Maori

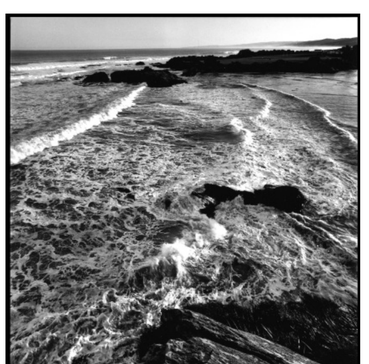
I remember in the 1990s, a storm that lashed the coast with rain, wind and wild waves, and later while walking seeing new areas of soil strata exposed on Barneys Island at Brighton, where I lived. At some depth in the revealing layers of sand, ash, fish bones and shells, I found shards of basalt stone embedded in the sandy soil. It evidenced the native basalt stone taken from Blackhead and fashioned into implements at this very place hundreds of years before by the local Maori. Blackhead basalt is a hard even textured stone and with the edges of the shards naturally sharp as they flew off the mother stone, the stone chips would have formed a perfect small cutting tool for fish and sea birds. Where the ocean meets the black, basalt rocks of Blackhead a sublime threatening of natural violence dissuades most who venture around the shoreline. A gentle walk from the south along the white sandy beach suddenly turns to hard, rounded basalt boulders that demands a good eye and sure foot. Further out towards the point the journey become even more treacherous as the rocks turn to cliffs and the ocean crashes upon them. There is a point when one senses a primeval danger and the landscape is no longer serene.

Consequently no Queens Chain was ever included on the official maps. It appears that the huge rocky headland was simply viewed as impenetrable and of little consequence.

(The Queen's chain is a 22- yard - (20- metre) - strip at the edge of New Zealand rivers, lakes and the sea, owned by the Crown or a local authority and usually available to the public for recreational purposes.) This has meant there was no protection of the spectacular rock formation on the seaward edge of the headland.

During the 19 century, pastoral farming cleared much of the cover native trees afforded the land on the north east side of the headland leading up to Tunnel Beach and St Clair, but the ruggedness of some areas meant that small scattered remnants of native vegetation survived, particularly in the harshest places.

The well-known rambler Peter Thompson admired the columns at Blackhead, although at this time it was called Green Island Peninsula.



Detail from the Homage to Baxter Resonance I - Composite Image of Brighton Bay - 1993
Barneys Island top left. In earlier times this was joined to the land on the right.

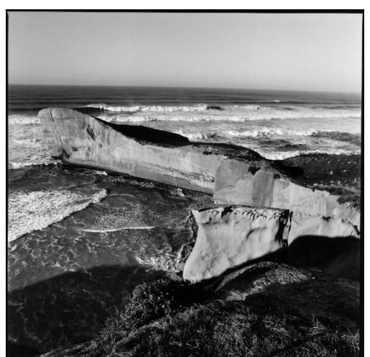
"RAMBLES ROUND DUNEDIN: GREEN ISLAND PENINSULA

... The base of the hill is composed of a magnificent range of basaltic columns, standing erect, of much larger size than the beds above, quite as complete as those of Fingal's Cave at Staffa, or the Giant's Causeway in Ireland. Indeed, the rocks here are as worthy of a visit as either of these Old Country lions and there is no doubt, were they as well known, they would be equally famed. The photographer, if his chemicals would not be affected by the damp sea air, would find many an effective grouping, which would make most capital pictures during a sou-wester the contrast between the black rocks and the broken water must be very fine, and give plenty of light and shade".

Peter Thompson,
Otago Witness 25 October 1867

The coast from Blackhead to St Clair Point is accented by an eccentric undulating series of bays and headlands with towering lime stone cliffs sculptured by nature into intriguing forms, but tantalizingly denying easy access to the sandy bays below.

Tunnel Beach is an exception where in the 1870s John Cargill commissioned a tunnel that was hewn from the rock to allow access to the beach below by for his family.



Detail from the Homage to Baxter Resonance XIII
Composite Image of Tunnel Beach - 1993

The tunnel survives today and still allows access to the beach, while the views along this entire coast line are spectacular. Later in 1993, I photographed Tunnel Beach for the Mythology of Place project on N.Z. Poet James.K. Baxter. The point at St Clair and Blackhead are different geology, solid blobs of basalt and act like solid bookends holding the crumbling limestone in place and preventing a domino like collapse.

Historical photographs of the area above the cliffs, show stunted twisted trees bound tightly together for protection from the relentlessly strong, salt winds, growing larger as they distance themselves from the cliff edge in a pattern called wind-shear. However farming on these wind-swept south facing slopes was a marginal business and the dense black stone of the headland inevitably attracted other commercial interests. The headland at St Clair had previously been quarried and was left with bench mark scars cut into its rounded body.

Denigration of a sacred land

From the 1940s a quarry was established on the Blackhead site to mine the high quality basalt rock. These activities began in a modest way with small machinery and little visible effect on the profile of the headland; they continued operating in a minor and largely unnoticed way for 30-40 years. For the operator, the hardness of the rock was telling and quickly wore metal parts away on the simple machines.

As mentioned, I first became aware of Blackhead in the late 1960s. I had joined the surf life saving club at Brighton, and would often be driven at hair raising speed down the long steep dirt road toward the distant ocean at Blackhead below before the road turned sharply to the right and carried us off to Brighton. Returning home, as we came over the hill, the headland filled the sky growing larger as we approached.

As I moved from surf life saving to board riding, I became much more familiar with Blackhead. While the quarry was present at this point grinding up stone, there were three other environmental issues that came to my attention at this time.

• In the late 1960s, Blackhead was used as a convenient industrial waste site, a place to burn the plastic insulation off piles of scrap copper wire. Large piles were often heaped up on the ocean side of the headland and burnt off sending surging fingers of orange red flame licking into the cool air and billowing black pillars of smoke reaching out to sea.

At a time when environmental consciousness was in its infancy, Blackhead was conveniently off the beaten track, few would see the activity and even fewer would care. To my disgust, this practice continued for many years and appeared to be sanctioned by the quarry owner of the time.

• Tar distillate was dumped in large pits in the same area as the wire burning, this thick black substance later seeped out through fissures in the rock, down the clay bank and into the water course that runs down the valley into the ocean. As far as I can establish this was from cleaning roading equipment operated by Fulton Hogan, who later became owner of the quarry, and was an unauthorized activity. For more than 15 years after the dumping, anyone who walked down the track beside the creek at this time would remember the black ooze that poured out of the sand and into the water. Amid the collapsing clay, the shifting water course and the planks placed to step on, they would certainly remember the tricky navigation required to avoid the black gunge. At times, more skill was needed to negotiate this passage than surf the waves.

• Further south, down the beach at Wardronville, was situated an inadequate sewerage outlet. At low tide raw sewage poured out onto the white sanded beach from a fractured outlet which was covered at high tide. During a south swell, a procession of raw sewerage, sizeable turds and other flushed artefacts like condoms, tampons, plastic toilet ducks etc. washed along the beach towards Blackhead fouling the water. The shrill cry of gulls fighting for scraps among the foulness filled the air. From the top of the headland, curving brown scum lines could be seen worming their way on the currents northwards to Blackhead. As a means of reducing the problem, the sewerage outlet was later extended further out into the ocean and the treatment plant greatly improved, but in the 1970s -80s the outlet could only be described as a pathetic attempt to deal with a cities waste. In the council's agenda, the outlet was largely out of sight and therefore out of mind. For years the problem was simply too large to deal with.

During the early 1970s I was moved to write an article in a local news paper addressing these problems, which was published with several photographs.

Lloyd Godman surfing Blackhead.
Photograph Warren Hawke Cir. 1980

Blackhead from the water, with the curved profile of the headland still intact. 1971

The Hollow, Blackhead - photomontage - SG print 20" x 24" 1983

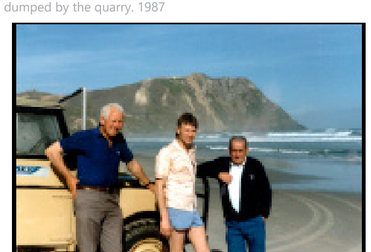
Motivation to act!

By the early 1980s the visual effect of quarrying was evident, not only was the commanding profile of the headland being altered as the rounded top was cut off flat, but unsightly yellow clay overburden was being dumped over the side with tons finding its way into the ocean. As an environmentally conscious artist, this spurred me to act. John Leslie suggested I take the time to walk as far around the perimeter of the headland as I could manage, he rightly suggested the rock formations at the point would more than impress me. Once I did so I realized that eventually these fantastic geological forms would soon be under threat from the advancing quarry activity. I made one image, shot in January 1983, of the Roman Baths titled The Hollow, Blackhead that was part of the my first exhibition at the Marshall Seifert Gallery. It showed the curve of vertical columns with the rounded boulders and the pool where a series of rocks in the pool formed a strange Maori like figure. I was yet to realize the significance of this.

During the hours I spent waiting for waves, the huge headland sat as a silent observer that I sensed a growing affinity to. But ominously the quarrying continued grinding at the hard stone.

Because of the unique qualities of Blackhead as a wave, (it is one of the few places near Dunedin that is offshore on a North east wind) I spent more and more time surfing there. When the conditions were right I surfed there for over 30 years. I remember great sessions with Jock Benfell, Graham Carse, Kim Westerskov, Tony Ropita, Dave Crooks, Rex Von Huben, Lindsay Crooks. Under set conditions I would drive along the long beach from Ocean View in my old 1953 Land Rover, park up on the sand below the dunes of sand and paddle out. When I had the rag top off the Land Rover the drive was a joy. The advantage was avoiding exposing cold wet skin to the wild cold winds that channeled down the valley and blew through the car park above the beach where everyone else got changed from their wet suit. Below where I was parked the beach was sheltered.

Lloyd's nephew Richard Stewart, niece Rachael and son Stefan on the beach with blackhead in the background. Note the yellow clay overburden tumbling down the side of the headland dumped by the quarry. 1987



Lloyd's father Ron, Lloyd, and his namesake uncle Lloyd Mayes. 1986

The View to Blackhead in the distance from Brighton's Big Rock corner. Left to right - Joan Godman, Lloyd, Wendy Stewart, Stewart (baby) and Elaine Godman. Cir 1984

Gradually the encroaching quarry began to chew off noticeable areas of the headland and it was realized that the significant formations were really at risk. So, after working on the environmental issues of the Clutha River dam at Clyde in the Last River Song series of 1983 and 84, in 1985 I began working on Secrets of the Forgotten Tapu. I walked, climbed and scrambled out and over any accessible aspect of the headland taking photographs almost every week for a year. The result was an archive of about 100 - 35mm films - and about 3,500 photographs to create the "Tapu" works from. During these photographic expeditions, I would often be accompanied by artists and others concerned about the demise of Blackhead, including Chris Cree Brown, Peter Nicholls, Derek Ball, Adrian Harrison, Mark Rossell, violinist Sydney Mann. All were astonished with the fabulous rock formations and were supportive of my work and the need for protection.

The urgency to photograph aspects of the headland before it was destroyed or altered, reflected the approach to the Last Rivers Song and the flooding of the Clutha. Similar to the power and poignancy of the photographs and paintings of the Pink and White Terraces, in both The Last Rivers song and Secrets od the Forgotten Tapu, the photographic record stands as evidence. Where the exquisite forms of the terraces were destroyed in a sudden volcanic eruption, the river and the headland were altered for ever by the actions of man

The evolving photographic project caught the attention of the local news paper and also brought the demise of the headland to the attention of local Maori and the general public. The growing body of work became a vehicle for the press to not only publish the plight of the headland, but to create an awareness of the spectacular rock formations that few people knew of. The attention drew a response from the quarry owner.

From an article in the Otago Daily Times, November 3, 1985 , the then manger of the quarry Trevor Gray said he also appreciated the quality of the basalt rock. " It makes good railway ballast and road metal". At this time his company had been quarrying the site for 40 years and he was "bemused " at the sudden interest in the columns.

As I continued to visit the area shooting roll after roll of film my understanding of the geological features and the intricate typography of the land increased, my emotional and spiritual connection with the place intensified and my resolve to work on the project grew.

After a visit with a local Maori friend of mine, Peter Carter, he was so emotionally moved by sensing the Maori sprits of the place, it inspired him to research and write of the Maori historical connections with this sacred place. Peter was frightened of falling from any height, and so negotiated the shore line at the lowest possible level in the most precarious manner with waves and spray constantly washing over his yellow ministry of works rain coat. I feared for his life but he insisted he was under the protection of Tangaroa the mythological Maori god of the ocean, and his faith played out.

At another time, I visited with Botanist Peter Johnson from the DSIR and together carried out a survey of the plants on the upper slopes of the headland. While we found nothing rare or unusual, we did find a rare association of plants and concluded that many of the seeds had been blown onto the headland from the coast areas further to the south. Orchids adorned the upper slopes, prostrate kōwhai followed the rock faces in the most amazing cultured lines of wind share patterns, Hebes, flaxes, native grasses, also hugged the cliff.

Sydney Mann and Chris Cree Brown came on one trip. Chris carried Sydney's precious violin out, while Sydney skidded over the rocks on his backside clinging on for grim death with both hands and bum forming a stable human tripod as he inching forward in the most awkward style. However once there Sydney quickly regained his composure playing a remarkable set of classical music in the superb acoustics of the Roman Baths amphitheater where the basalt reverberated in an amazing manner that only Chris and I were a witness to. This was a most special moment.

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On 23 April 1985 there was a huge swell hitting the Otago coast line and I was intrigued to view the Roman Baths under these extreme conditions. I visited with Adrian Harrison one of my students at the Art School. The conditions were extremely violent. It was very difficult to negotiate the cliff faces to the Roman Baths and we had to wait patiently for lulls in the waves and then make a break downward along and up the rock face again to a safe hold, before the next swell hit with velocity. The rocks were wet slippery and dangerous. Gradually we rounded the corner and gained a safer foot hold on flatter high ground near the point overlooking the Baths. From this vantage point, I had never seen the swell like the huge walls of water, and we stood in awe taking in the unfolding spectacle . It was a full half an hour before I even began taking photographs. Breaking 100 meters out to sea from the headland, giant waves broke with the sound of cannon fire before sending walls of crashing white water marching for the columnar basalt wall protecting the Roman Baths. In the most dramatic gesture, the largest waves sent tons of water shooting straight over the wall and into the amphitheater and then the water sucked back into the ocean grinding the round boulders on the floor with a deafening sound. Tangaroa was grinding his teeth. Obviously, this is how the rounded boulders had been formed. Initially they had been hexagonal columns that had fallen into the hollow, but time and the actions of the ocean had ground them into rounded shapes.

Sydney Manowitz, playing violin in the natural amphitheatre, the Roman Baths, Blackhead, Dunedin, New Zealand- 1985

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I made an excursion to Blackhead with my mother Joan and my cousin Loryn Kindley who was visiting from the USA. Mum had been following the project closely and when Loryn expressed interest in viewing the Roman Baths, Joan said "count me in too". She had her walking shoes on before I could utter a single syllable. This was an opportunity she had been waiting for and I knew she felt safer with Loryn than me. As we started negotiating the shore line of boulders towards the point, the day was sunny, little swell in the ocean with a tide that was nearly drawn making the journey as easy as it gets. On the rocks a group of fishermen waved to us as we walked past, their rods cast out into the still blue water where it seemed the fish were on holiday. Joannie commented " not much to catch there I bet and with the poo pipes down the beach would you want to eat it any way".
After a slow journey we reached the Roman Baths where Loryn and Joannie were duly amazed at the rock formations, while I, as always continued to shoot film. After 30 minutes or so, some distance of the point a small boat approached us inching closer and closer, while one of the crew waved and waved at us to catch our attention.

Closer still it came until we sensed they were judging the surge of the ocean to navigate as close as they could, and we moved to where the boat was heading. Then it was nearly at the rocky coast and right next to us "How ya doing? here is something for you" came an abrupt voice as he hurled three large fish onto the rocks. "we caught more than we need", and with that the boat motored off out to sea and we never saw them again. When we returned carrying three large fish and not a rod between us, we were given the most curious of looks from the fishermen still waiting patiently for the fish to return from holiday. Passing at some distance we gave no explanation, just a wave and wry smile as they shook their heads in wonder.

Mark Rossell was a strong, tall, muscular and fit bloke. Mark was a driven, energetic, sculpture student that I had great admiration for. He had focused discipline and applied it to the creation of his captivating abstract sculptural forms. As someone interested in shapes and forms Mark wanted to see the basalt columns and so accompanied me on yet another expedition to Blackhead. We had spent time at the Roman Baths and Dock area talking of the natural forces that created the headland and columns before I decided to return by climbing the narrow track that led up the cliff face to the top of the headland, where the view is commanding. I knew this route well and apart from a couple of hairy bits, it was steep but fairly plain sailing. I led the way with Mark below me. When I was nearly past the most difficult section I lost my footing, I felt gravity pulling me down. Instantly I knew I was falling about 7 meters to the rocks below, my camera swing in the air also. Suddenly a strong hand grabbed my arm, I dangled off the arm, the camera daggled of me and I looked up to the resolute face of Rossell ,who without the blink of an eye lid swing me back to a sure footing below him and safety. He hardly said a word as we continued to the top and all he talked of was the wonderful view.

As a memory to the distant super heat that created them, during any hot, summers day, the black basalt of Blackhead absorbs heat from the sun. So much so that they became difficult to stand on in bare feet. However when a splash of the ocean falls upon them they turn even blacker. On the days the rocks were super heated, these splashes would evaporate quickly, before the next splash threw a different pattern across the stone

Friends of Blackhead

From these visits and the photographic work I was doing, a group called "Friends of Blackhead" was formed to lead a protest against the wholesale quarrying of the area.
The Friends of Blackhead group included:

•local Maori - represented by Peter Carter (Cultural and historical values, as a food gathering area)

• surfers including - represented by Rod Rust (Blackhead is a first rate surf spot and one of few that works in a north east wind)

•environmentalists - represented by Sue Maturin

•Botanists - represented by Peter Johnson

•Journalists - represented by Neville Peat

Usually over lunch, we would meet in a small room out the back of the CORSO building in Moray place and plan the next move. Many meetings were held to plan a strategy, some with DOC to discuss the illegal dumping of overburden and the implications on the quarry owners and the possibility of protection for the key geological features.

About the same time as the friends formed, the quarry was sold to a larger company. Blackhead Quarries Ltd , which was a joint venture company established in 1986 between Palmer & Son Ltd and Fulton Hogan Ltd. Its principle purpose being the quarrying of rock located at Blackhead on the seaward side of Green Island, Dunedin.

Fulton Hogan had ambitious plans to install more rugged and aggressive machinery and increase production and hence hasten the destruction of the headland. They had a grand vision to mine the centre of the headland site 50 m below sea level while leaving a protective perimeter of rock and then blast an opening into the ocean crating a large safe boat harbor. This would then allow them to sell mooring sites and gain a further profit from a destroyed landscape.

One key meeting was even in Fulton Hogan's board room. Here Chris Baker and Peter Carter confronted Fulton Hogan about the intrinsic Tapu of the place, and at one point the mood became quite heated. However it was at this meeting John Fulton admitted he had never actually seen the basalt formations in question and could not really comment on if they were worth protecting. After several discussions an expedition by rubber surf boat was suggested to take representatives from the company and the Friends out to the sensitive spectacular areas at the end of the point.

Photomontage that graphically shows the extent of quarry activates, from 1984 to 2010. Thanks to Nicola Reeves for the use of the later image, with the quarried headland.

Through negotiations with the Brighton Surf Club a excursion was arranged for the 1 February 1988, when representatives from the various parties would be ferried out to the Roman Baths and Dock areas for a meeting on site It posed some difficulty landing everyone safely on a rock self at the Roman Baths area, not everyone was young and nimble.

For safety reasons, all had to wear a construction hard hats and to me it was strange seeing so many people in hard hats dotted across the area.

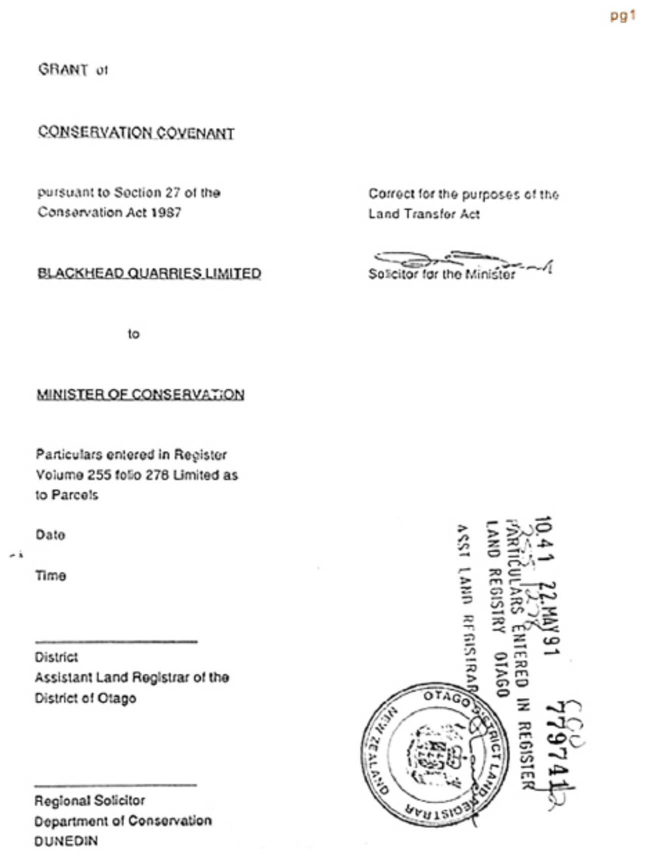
This fruitful meeting brought home that the Roman Baths and Dock areas were significant geological features. It also highlighted the extent of the rocks accidently tumbling from the top down into the hollow of the baths area, which the quarry claimed could be cleaned out once they had finished operations in decades time. I, like others were skeptical of this. The meeting had a positive response with the quarry softening from "we own every rock to the ocean and can mine it all" to some negotiation and the possibility of limited protection.

However Friends of Blackhead continued to raise the issue of overburden and rocks falling into the ocean as an environmental legal problem that they could not solve. The uniqueness of the rock formations was continually raised, particularly the Roman Baths and the Dock. In a compromise it was proposed that these areas that should be protected. Doc agreed to turn a blind eye to tons of material being illegally dumped into the ocean in return for a covenant on a limited area of the head land and a draft document was drawn up. However the spectacular Eastern Bluffs would not be in the protection order and would fall to blasting and excavation. Rather than saving the columns, the strategy from the quarries part seem to be avoiding the legality of the overburden entering the ocean.

From here a covenant was put in place in 1990, to protect unique rock formations of the Dock and Roman Baths from sea level to a nominated distance up the headland.

The planned line would keep the profile of the headland at the point rising upwards to a point where it would then fall abruptly downward and the quarry could mine as much as it wanted behind this mark. What happened behind this line was the quarry owners affair. However the destruction of large areas of the headland continues creating a strange unfamiliar shape at the end of the point, where an abject pinnacle of headland projects upward and the headland behind is cut to lower and lower levels.

I view the quarry management as environmental vandals yet ironically the quarry was the winner of the 1995 Nissan Diesel Environmental Award.



pg1

GRANT of

CONSERVATION COVENANT

pursuant to Section 27 of the Conservation Act 1987

Correct for the purposes of the Land Transfer Act

BLACKHEAD QUARRIES LIMITED

Solicitor for the Minister

to

MINISTER OF CONSERVATION

Particulars entered in Register Volume 255 folio 278 Limited as to Parcels

Date

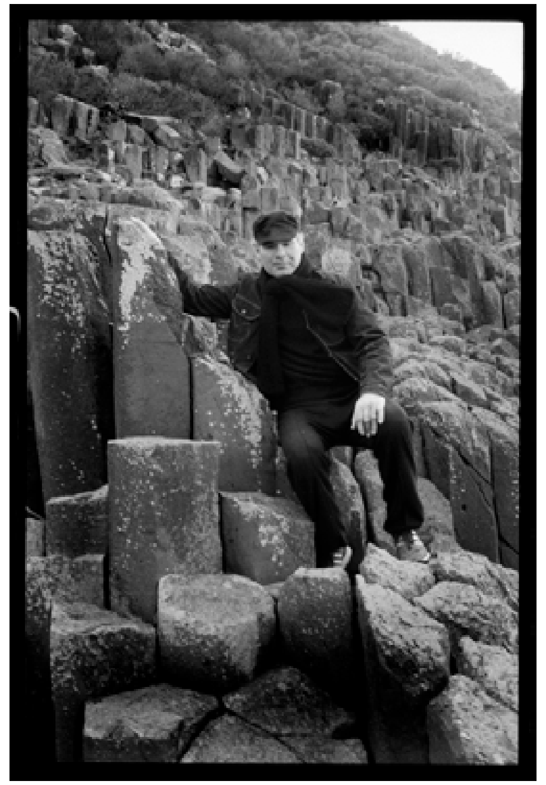
Time

District Assistant Land Registrar of the District of Otago

Regional Solicitor
Department of Conservation
DUNEDIN

10.41 22.MAY 91 779741
PARTICULARS ENTERED IN REGISTER
LAND REGISTRY OTAGO
ASST LAND REGISTRAR

OTAGO DISTRICT LAND REGISTRAR NEW ZEALAND



Peter Nicholls near the Roman Baths, Blackhead, Dunedin, New Zealand- 1985

Fulton Hogan manager John Fulton and Blackhead Quarry manager stand atop on a visit to the Roman Baths area of Blackhead with Friends of Blackhead below to discuss how the area can be saved. 1 - 2 - 88

COVENANT FOR CONSERVATION PURPOSES
(Section 27 Conservation Act 1987)

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BETWEEN BLACKHEAD QUARRIES LIMITED a company incorporated under the Companies Act 1955 and having its registered office at Fairfield ("the Landholder")
AND the MINISTER OF CONSERVATION ("the Minister")
WHEREAS

A Section 27 of the Conservation Act 1987 provides that:

(i) There may be granted or reserved over any land any covenant for conservation purposes in favour of the Minister.
(ii) Every such covenant shall run with and bind the land that is subject to the burden of the covenant, and shall be deemed to be an interest in land for the purposes of the Land Transfer Act 1952.

B The Landholder is registered as proprietor of an estate in fee simple of the land described in the Schedule ("the land") being the seaward edges of a basaltic headland comprising more or less regular five-seven sided columns in various formations.

C The Landholder and the Minister have agreed that the land be managed with the following conservation objectives:

(i) That the basalt columns formations on the land be preserved and protected from further quarrying and quarrying effects.
(ii) That, where it is safe and appropriate to do so public access across the land to the formations will be permitted and improved.
(iii) That the formations on the land affected by earlier quarrying operations will be cleared of spoil and otherwise rehabilitated.
(iv) That the native flora and fauna on the land be protected and restored where practicable.

NOW THEREFORE THIS DEED WITNESSES that in accordance with Section 27 of the Conservation Act 1987 the Landholder and the Minister MUTUALLY COVENANT that the land shall be managed for the purposes and objectives listed in recital C above and in particular on the following conditions:

1 (a) No act or thing shall be done or placed or permitted to remain upon the land that in the opinion of the Minister materially alters the actual appearance or condition of the land and which in the opinion of the Minister is prejudicial to the aim and purpose of the within written conservation covenant PROVIDED HOWEVER that the spillage of some material on to the land in terms of subclause (b) of this clause is envisaged during the continuation of quarrying operations above the land.

(b) The Landholder will take all reasonable measures to ensure that there is minimal spillage of material on to the land particularly on to those parts of the land known as the Roman Baths and the Dock. The amount or extent of spillage shall not be greater than that permitted in terms of the consent given by the Minister of Conservation pursuant to section 24H(3) of the Harbours Act 1950 a copy of which is annexed to this deed.

(c) The Landholder will notify the Regional Conservator Department of Conservation Dunedin (the "Regional Conservator") at least two days before any blasting or back actor work is carried out which could result in debris falling into the Roman Baths or the Dock and will permit the Regional Conservator and any other person or persons authorised by him and who are working for the Department to observe the effects of such blasting or work if it is safe to do so.

(d) The Landholder will take all reasonable means to avoid causing the collapse of the pinnacle at the highest point of the land or the breaking off of any portion from that pinnacle.

2 The Landholder will discuss from time to time with the Regional Conservator the matter of public access to the land with a view to permitting public access across the land when it is reasonably safe and appropriate to do so. It is preferred that access when available is to be generally to and across that part of the land above the western foreshore. The parties agree that access to the land is at any individual's own risk and it is each individual's responsibility to take appropriate precautions while on the land. The Landholder will permit the Regional Conservator to erect signs or notices on the land relating to the existence of the covenant warning of risk and interpreting the features.

3 The Landholder shall not permit any change in the character of the topography of the land except as may be authorised in writing by the Minister.

4 The Landholder shall not build any hoardings on the land or erect any buildings or other structures thereon PROVIDED HOWEVER that with the approval of the Minister the Landholder may erect structures to facilitate public access.

5 The Landholder shall not mine the land and shall notify the Minister of any intention by any person or company to mine the land for minerals petroleum or any other substance or deposit and shall not signify any concurrence in relation to mining without the written consent of the Minister.

6 The Landholder shall notify the Minister of any intention to erect utility transmission lines on the land and shall not signify any concurrence in relation to the proposed work without the written permission of the Minister.

7 No native vegetation will be removed or damaged. No exotic colonising vegetation will be removed or damaged without the approval of the Minister. No vegetation will be planted on the land without the approval of the Minister.

8 a The Minister will so far as is practicable keep the land free from gorse broom sweet briar nodding thistle and all noxious plants and in particular comply with the provisions of and any notices given under the Noxious Plants Act 1978.
b The Landholder will so far as is practicable keep the land free from exotic tree species.

9 The Landholder shall not permit the accumulation of any rubbish or material which is unsightly or offensive on the land SUBJECT HOWEVER to the proviso to clause 1(a).

10 The Landholder shall not subdivide the land except for such conservation purposes as may be authorised in writing by the Minister.

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11 Any officer of the Department of Conservation or any other person working on behalf of that Department may after first advising the Landholder of his or her intention so to do and receiving the consent of the Landholder (which consent shall not be unreasonably withheld but may be subject to reasonable conditions) enter upon the land for the purpose of viewing the state and condition thereof or for the purpose of carrying out such work as may be necessary for the protection or maintenance of the land consistent with the aims and purposes expressed herein or for the purpose of research provided that no such work shall be carried out which materially interferes with the existing use of the land. The Landholder shall allow any such officer or other person as aforesaid to enter upon the land for any of the purposes aforesaid the full free uninterrupted and unrestricted right liberty and privilege from time to time and at all times by day and by night to go pass and repass on foot and with or without machinery and implements of any kind over and along any part of the land comprised and described in the Certificate of Title of which the land comprises part.

12 The Landholder shall not directly or indirectly damage alter or impede access to any facilities (including information notices or boards) that may be placed on or affixed to the land in pursuance of objective (ii) in C above.

13 The Minister may provide to the Landholder from time to time and at any time upon request by the Landholder such technical advice or assistance as may be necessary or desirable to assist in meeting the objectives set out in this Deed.

14 For the avoidance of doubt:

(a) The covenants contained in this Deed shall bind the Landholder and the Landholder's heirs executors administrators successors and assigns in perpetuity.
(b) The Landholder will not be personally liable in damages for any breach of covenant committed after it has parted with all interest in the land in respect of which such a breach occurs.
(c) Where there is more than one registered proprietor of the land the covenants contained in this Deed shall bind each proprietor jointly and severally.
(d) Where the Landholder is a company the covenants contained in this Deed shall bind a receiver liquidator statutory manager or statutory receiver. Where the Landholder is a natural person this Deed shall bind the Official Assignee. In either case this Deed binds a mortgagee in possession.
(e) The reference to any Act in this Deed extends to and includes any amendment to or re-enactment of that Act.
(f) Any notice required to be given in terms of this Deed shall be sufficiently given if made in writing and served as provided in Section 152 of the Property Law Act 1952 and shall be sufficiently given if actually received by the party to whom it is addressed or that party's solicitor.

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(g) Any notice required to be given by the Minister shall be sufficiently given if it is signed by the Regional Conservator, Department of Conservation, Dunedin. Any notice required to be served upon the Minister shall be sufficiently served if delivered to the office for the time being of the Regional Conservator, Department of Conservation, Dunedin.
(h) Any dispute which arises between the Landholder and the Minister in any way relating to this Deed may be resolved by referring the dispute to an agreed third party for decision or by arbitration under the provisions of the Arbitration Act 1908.

DATED the 14th day of May 1991

SCHEDULE

All those parcels of land situated in the Otago Land District containing together 3.6 hectares more or less being parts of Section 3, Block XIV, Dunedin and East Taieri Survey District and being part of the land comprised and described at Certificate of Title Register Volume 295 folio 279 Limited as to Parcels (Otago Registry) as the same is more particularly shown outlined with the letters "A" and "B" and outlined with bold red lines on the attached diagram/plan.

SIGNED by the MINISTER OF CONSERVATION in the presence of:
Witness: Mark Nelson
Occupation: Private Secretary (Conservation)
Address: Parliament Buildings, Wellington

THE COMMON SEAL of BLACKHEAD QUARRIES LIMITED was hereunto affixed in the presence of:
Director
Director

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GEOLOGY

Blackhead is located 5 km southwest of the city centre of Dunedin, South Island, New Zealand(latitude 45°55.8'S, longitude 170°26'E) and is part of the Dunedin Volcanic Group, which is centered upon the Miocene Dunedin shield volcano. This is located within a peripheral volcanic vent and is hence included with the Dunedin Volcanic Group.
During quarrying at Blackhead massive basanite as well as other subordinate rock types that host many of the zeolite associations have been exposed. The Quarry has changed from this description as it has been well worked down many layers.

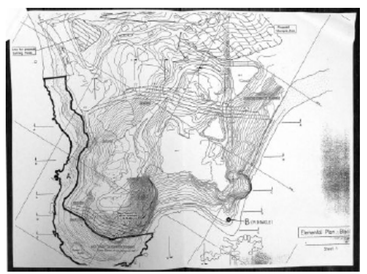
Highly vesicular (50 –75 vol.% vesicles) altered basanite is restricted to the top of the exposed sequence. A pale grey basaltic lithic tuff is restricted to the northern side of the quarry and a highly vesicular(50 vol.% vesicles) pale grey crystal tuff is exposed elsewhere in the quarry. The Blackhead volcanic centre erupted through Upper Cretaceous to Neogene marine sediments. Spectacular sub-vertical columnar jointing over 30 m high is evident throughout the quarry, though the basalt is generally massive and devoid of vesicles.

The lowest exposed basalts are overlain by highly vesicular spatter cone material in which abundant zeolite-rich vesicles occur. Natrolite, phillipsite and calcite are found at the top of the quarry, within either vesicular basanite or highly vesicular altered basanite.
Chabazite and thomsonite are restricted to the tuffaceous volcanics from the northeastern part of the quarry. Rare gismondine is only found in one small area of the quarry within massive basanite, below the natrolite-bearing zone.

Blackhead was created from a thick lava flow, and during the cooling of a thick lava flow, contractional joints or fractures form. If a flow cools relatively rapidly, significant contraction forces build up. While a flow can shrink in the vertical dimension without fracturing, it can't easily accommodate shrinking in the horizontal direction unless cracks form; the extensive fracture network that develops results in the formation of columns.

The topology of the lateral shapes of these columns can broadly be classed as a random cellular network. These structures are predominantly hexagonal in cross-section, but polygons with three to twelve or more sides can be observed. The size of the columns depends loosely on the rate of cooling; very rapid cooling may result in very small columns, while slow cooling is more likely to produce large columns.

Heather Wilson



The area of the covenant to protect areas of Blackhead is marked by the heavy black line.

ARTISTIC CONCERNS

For me the abrupt steepness of the rocks that rose directly from the seafloor to form the headland presented a photographic challenge. When one walked around the ocean edge the rocks rose like a towering black wall filling the sky, so when I looked up with a camera the framing was inadequate to express the extent and drama of the black rock columns. Because of the surging ocean and limited foot holds it was impossible to step back to gain a wider view point. As a human I could perceive the sublime drama but a single camera frame failed. Even with a very wide- angle lens the results were visually ineffective.

Following on from the photographic composites of the Last Rivers Song I continued to shoot a series of images that often arced across the scene and were later joined so the frames created a larger composite. Using this visual strategy, time and space were explored in a filmic sequence where the of dimensions of the single frame overlapped with the next frame and so on, exploding into a hyperbole of space. Key elements of the scene, like the contrasting line of a dramatic rock bluff against the sky, were repeated from frame to frame in a manner where the real expanded beyond representation to form a new interpretive landscape. A visual mythology that echoed the sacredness of the site evolved. Like the individual columns that made up the headland the images sat beside each other locked in place through an ordered visual structure. After I processed the film, I would print two copies of each proof sheet and then cut up one the proof sheets into individual frames and play with the composite designs, shifting the frames around, twisting them this way and that until a visual sense evolved and I decided on a final composite design. The second copy was a reference proof sheet numbered so as I could easily locate the negatives to create the prints from.

Once I decided which works were in the exhibition of 1986, I began considering scale and enlarged the photographs to match this. This involved hours of darkroom work and in the case of works like Tihea! Mauriora! kite wheia O, page 22, with about 20 photographs creating the one composite, carefully cutting and marking each image so as they were assembled correctly by the framer.

Around 1997 I digitally scanned from 35 mm slides of the works and placed these on the web. As the web was in its infancy at this time and band width was at a premium, the files were very small and disgustingly bad. From 2012-13 I rescanned from the original images at 1200 times neg size and a high resolution and working in photoshop recreated the composites from these large files. This digital technology allowed much more control of tone, blending, rotation, fixing aberrations and dust spots. So the final files with multiple images are very large - some over 1gig. These are the master files that have been inserted into the pages in Indesign for the book and I also allow me to make high resolution prints from in the future. The master images were then reduced to 1200 x 800 pixels and the web images replaced.

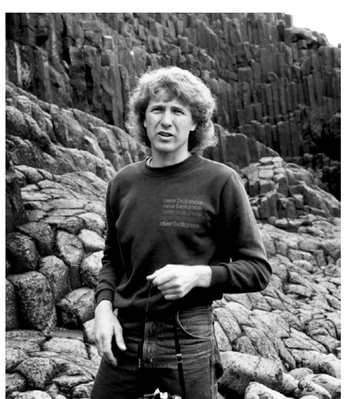
For the exhibition project, some of these composite designs later manifested three dimensional works where the individual prints sat on different layers like a relief. Photographs overlapping one another leaving a space behind which allowed the viewer to move across the work and reveal more or less of the underlying photograph. For these relief works, plastics expert, artist Derek Ball helped me create acrylic boxes that encased the works where the edge was bent around the intricate shape and the front then glued on with a solvent and finally cut off to the edge shape. This offered an effective manner to present the irregular shaped works. As the headland faced directly south aspects of the headland were often backlit and very difficult to photograph especially in winter, but I could not wait for better light. Even as I photographed, from week to week, rocks disappeared, the skyline altered and an urgency grew in shooting as much as I could as quickly as I was able. The headland was being dismembered stone by stone, rock by rock, bluff by bluff.

Decades later whole sections of the headland are gone forever and while the Tapu works carry forward an emotional and interpretive spirit of the place, the pertinence of every individual frame is a witness, a record of their existence and an enduring document, a secret of the forgotten tapu. As time passes and the quarrying continues the relevance of the photograph of a memory grows with each viewing.

The works for the exhibition consisted of both 2d and 2d works with the opening exhibition at Marshall Seifert Gallery in Dunedin. The opening at this exhibition was special and received a moving Pōwhiri from members of the local Maori community who were supportive of protecting the basalt formations.

Works from Secrets of the Forgotten Tapu were also exhibited at the following galleries:

- Southland Museum & Art Gallery, Invercargill, N.Z. 1996
- Forrester Gallery, Oamaru, N.Z. 1996
- Eastern Southland Gallery, Gore, N.Z 1996
- James Paul Gallery, Christchurch, N. Z. 1997
- Deakin University Art Gallery, Melbourne, Aust. 2014



Lloyd Godman at the Roman Baths, Blackhead

Blackhead Quarry 2011

Blackhead from Big Rock, Brighton 2011

Quarry works

At one point, a public geological tour of the quarry was offered to the quarry, where an explanation of the formation of the head land and the geological forms where explained. I attended this tour and was also able to view and photograph the quarrying activities.

On the top of the quarry face working on the Eastern Bluffs was a drilling rig which was used to drill deep holes into the black basalt. Explosives are loaded down the hole, with the hole them sealed and from a safe distance the charge is then detented to shatter the hard rock from the rock seam. Occasionally when surfing at Blackhead the sound of these blasts would break the sound of the ocean. A friend who surfed at Blackhead, Tony Ropata had a band named *Joint Charge* and they produced a song appropriately titled *Blackhead Rock*. While the name of the band referenced the headland it also related to the fact that some of the band had been charged with marijuana possession

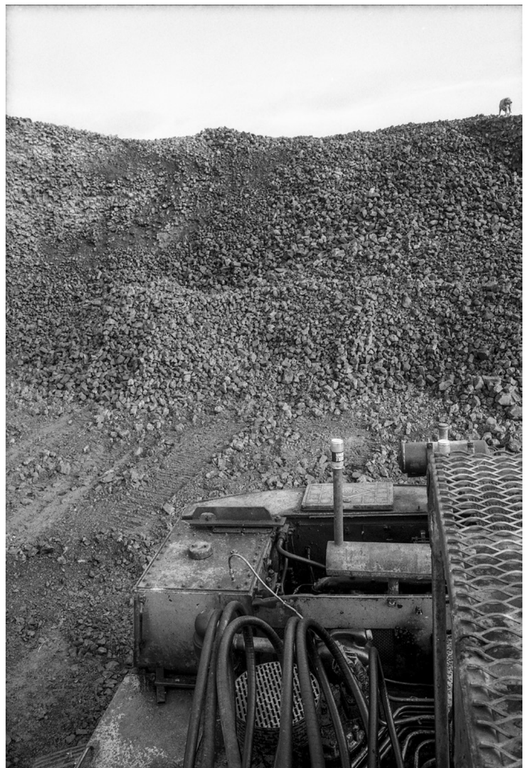
The following is from the quarry web site: 2018

Dust is controlled throughout the plant by the use of water sprays and dust deposited at the boundary is monitored monthly.

Rock is won by drill and blast with a pattern of 2.7m x 3.3m x 10m bench heights. A 30 tonne excavator is used to load a 10 cubic metre rock truck to transport rock to the primary crusher. A 20 tonne loader is also used on the face for general tidyup, road maintenance and load out duties.

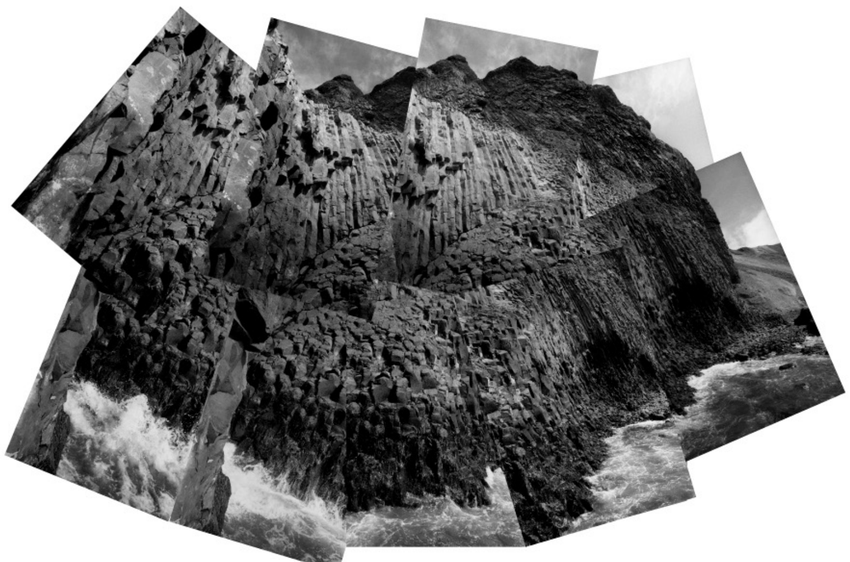
Quarried rock is tipped into a 70 tonne hopper and fed to a Nordberg 40 x 30 single toggle jaw crusher which feeds to a 6000 tonne surge pile. An Allis H4000 cone crusher then crushes the rock to 65mm with a screen taking out roadbases, the oversize then feeds a No. 1 Kumbee for railway ballast production. Any overrun goes to a surgepile to feed a Barmac 9600 duopactor used to produce sealing chips, concrete aggregates and sand. The plant is highly mechanised with video monitoring from the weighbridge. A 20 tonne front end loader handles sales from the stock pile with everything sold over a 13m computerised weighbridge.

An excavator at the top of the quarry with the working seam behind

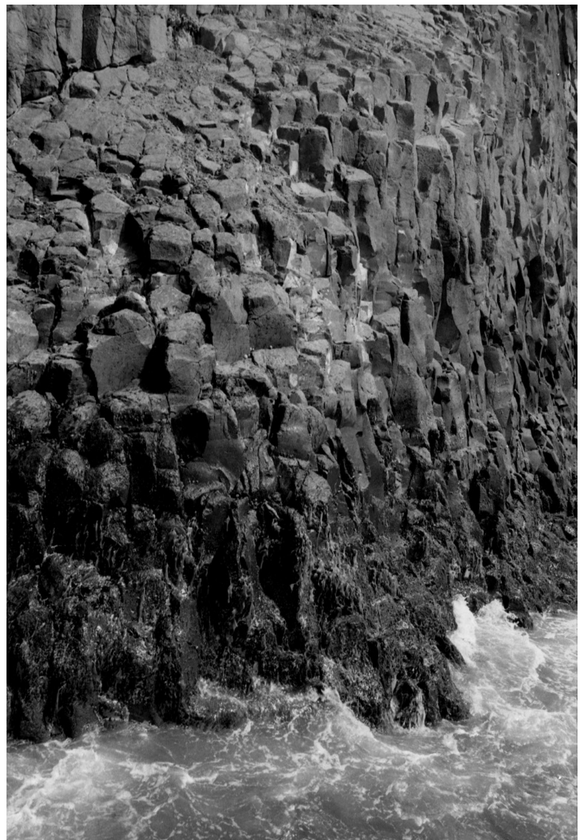


The drilling rig at the top of the Eastern Bluffs

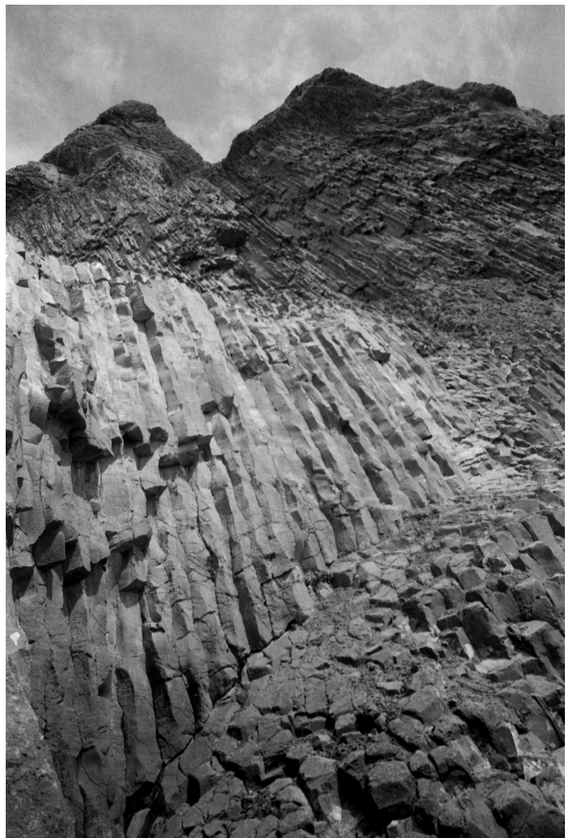
Secrets from the Forgotten Tapu



The East Cliffs and Bluffs of Blackhead
Shot 13 - 11 - 1985 - film 35- 187
Original work 3- dimensional photo collage, SG prints
Collection of the Otago Polytechnic, Dunedin New Zealand
published image - digital scan and remaster from original negatives



Detail: *The East Cliffs and Bluffs of Blackhead*



Detail: *The East Cliffs and Bluffs of Blackhead*

Tihea! Mauriora! kite wheia O - Blackhead from the causeway, (*the dock*)
Shot 13 - 11 - 1985 - film 35 - 190
Original work 2- dimensional photo collage, SG prints
Private Collection
published image - digital scan and remaster from original negatives

Detail: *Tihea! Mauriora! kite wheia O* - Blackhead from the causeway, (the dock)

Detail: *Tihea! Mauriora! kite wheia O* - Blackhead from the causeway, (the dock)

Detail: *Tihea! Mauriora! kite wheia O* - Blackhead from the causeway, (the dock)

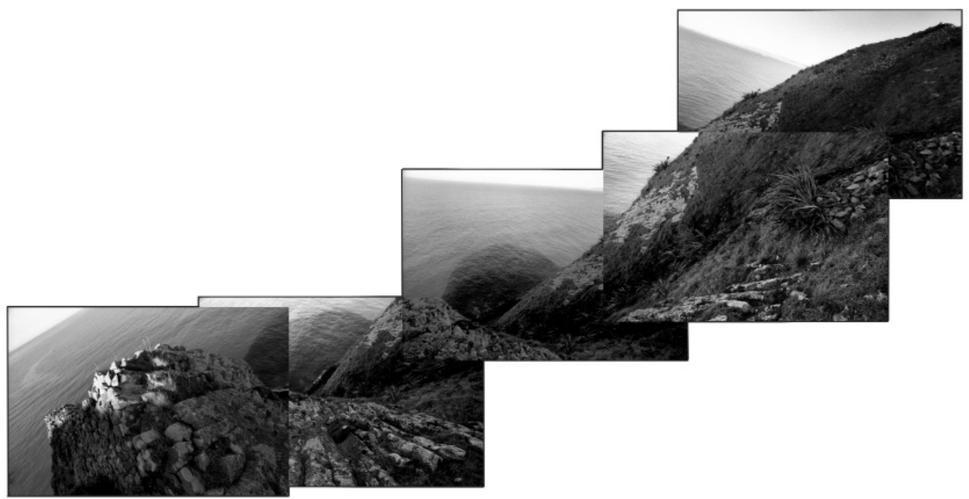
Detail: *Tihea! Mauriora! kite wheia O* - Blackhead from the causeway, (the dock)

Detail: *Tihea! Mauriora! kite wheia O* - Blackhead from the causeway, (the dock)

Detail: *Tihea! Mauriora! kite wheia O* - Blackhead from the causeway, (the dock)

Black the rock remains - East face, Blackhead
Shot 13 - 11 - 1985 - film 35mm no. 192
Original work 2- dimensional Photo collage, S G Prints
published image - digital scan and remaster from original negatives

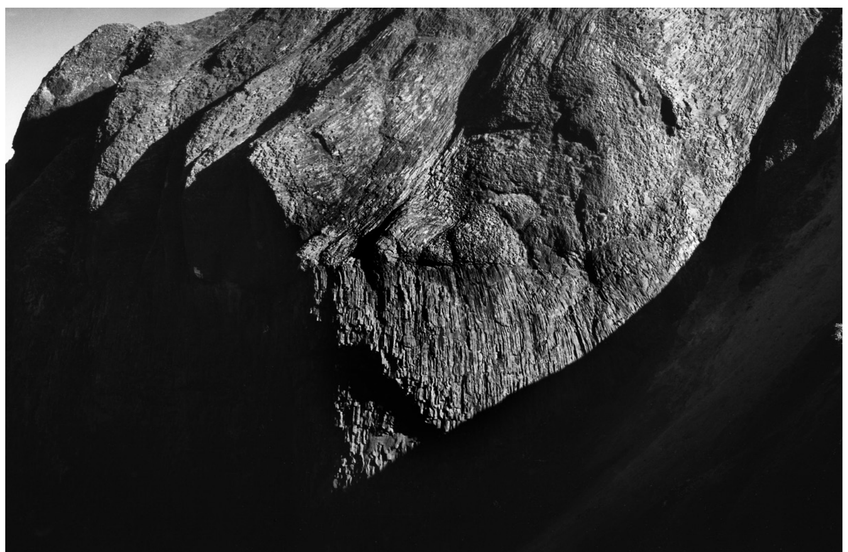
Detail: *Black the rock remains* - East face, Blackhead



Detail: *He kura Kainga e hokia*

He kura Kainga e hokia - From the top of Blackhead looking out to sea with the shadow cast on the ocean
Shot 2 - 6 - 1985 - film 35- no. 159
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives

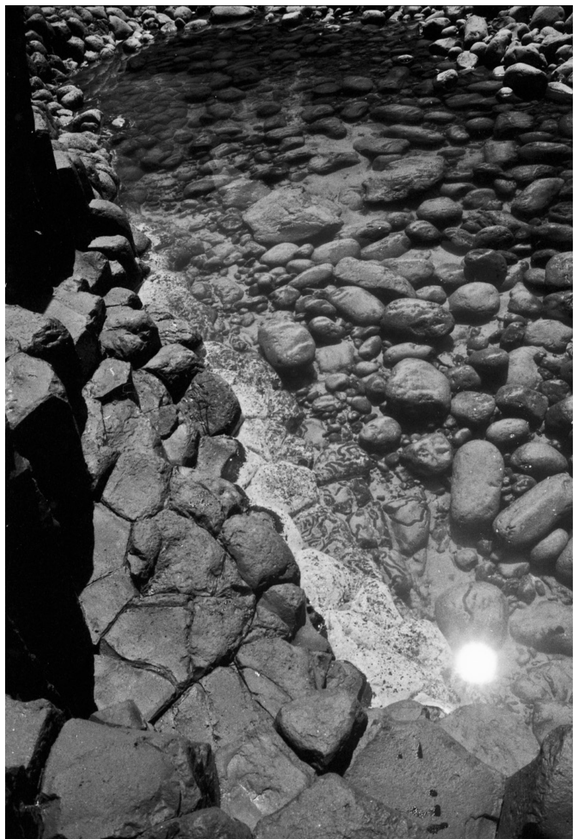
Still lies the Magma - Eastern Bluffs, Blackhead
Shot 2 - 6 - 1985 - film 35 - no. 157
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives



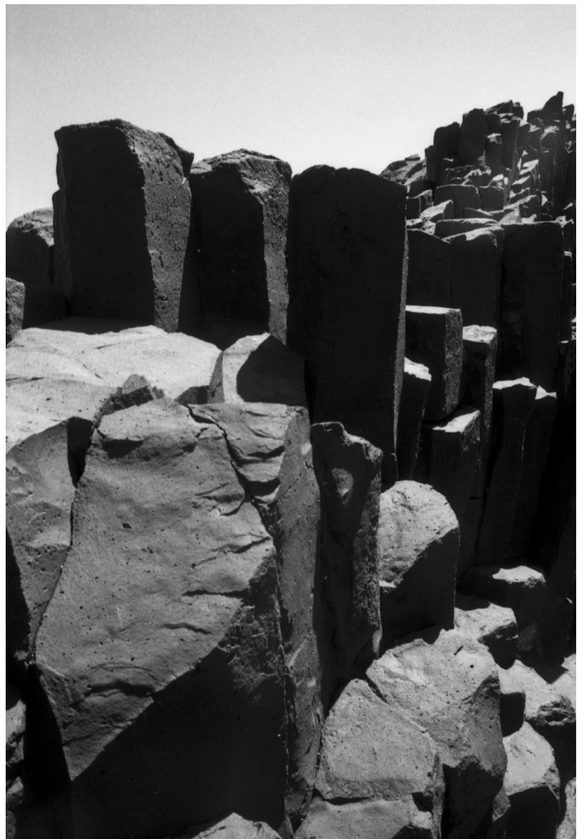
Detail: *Still lies the Magma* - Eastern Bluffs, Blackhead

Te toka rurenga tai - From the eastern end of the Roman Baths with the sacred pool
Shot 22 - 12 - 1985 - film 35 - 197
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives

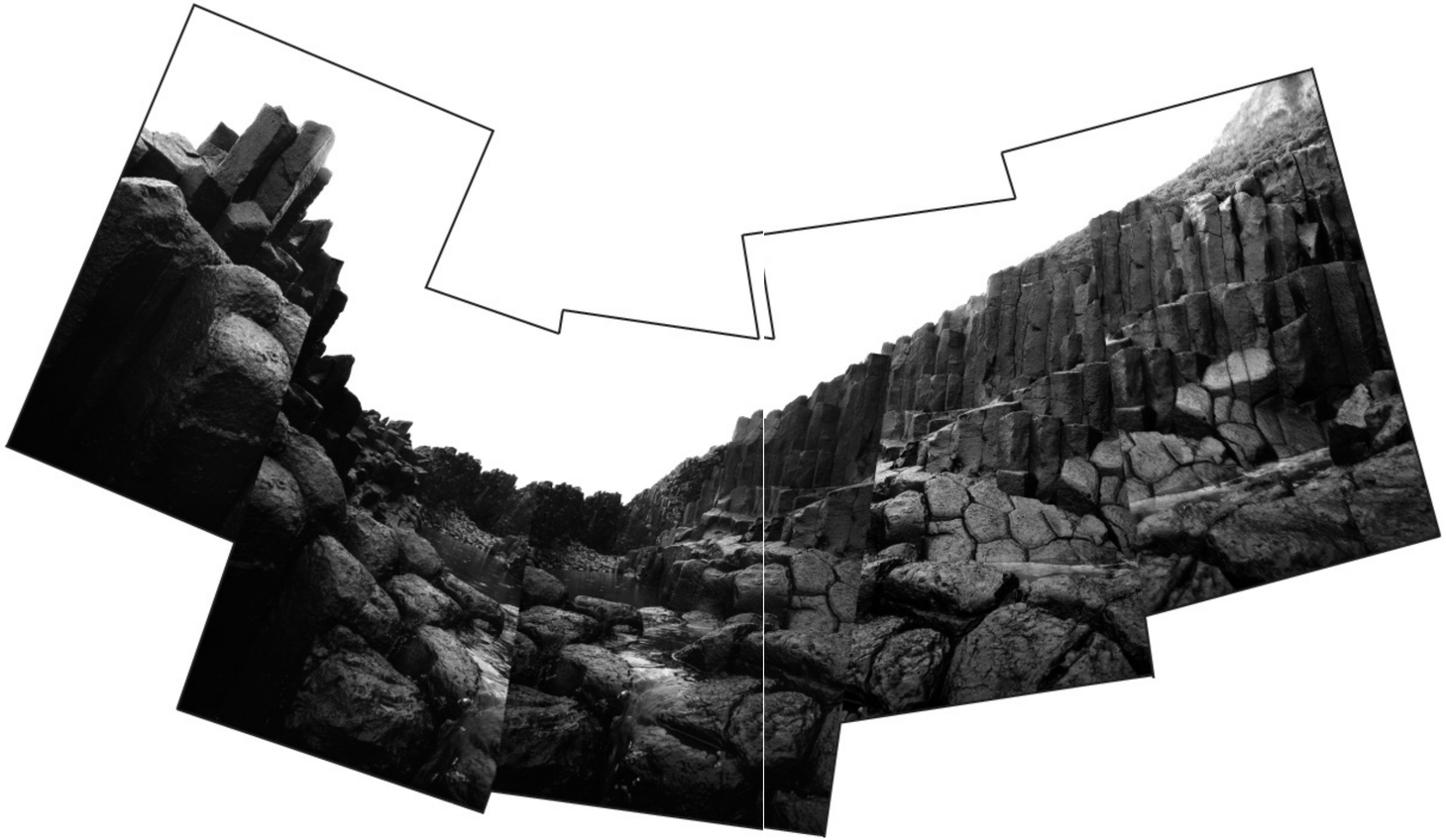
Detail: *Te toka rurenga tai* - From the eastern end of the Roman Baths with the sacred pool



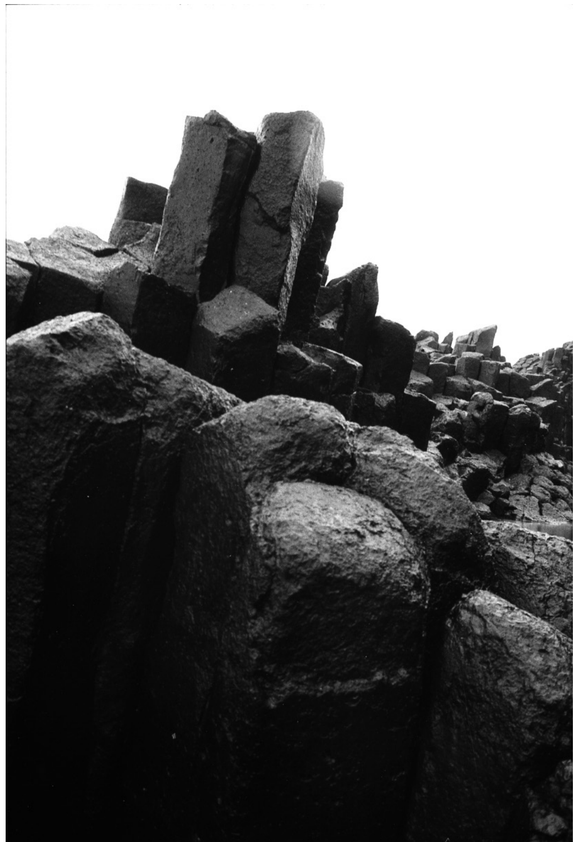
Detail: *Te toka rurenga tai* - From the eastern end of the Roman Baths with the sacred pool



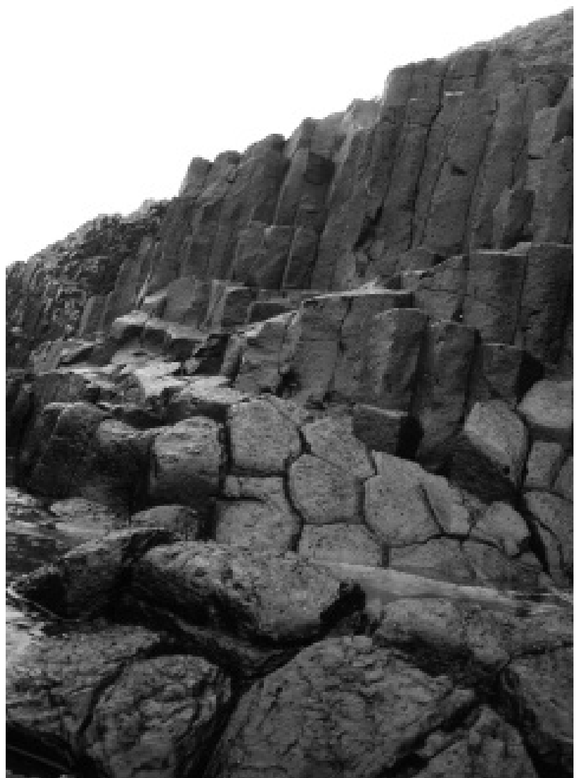
Detail: *Te toka rurenga tai* - From the eastern end of the Roman Baths with the sacred pool



Roman Baths - Blackhead from the eastern end of the sacred pool, Roman Baths
Shot 18 - 8 - 1985 - film 35 - no. 171
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives



Detail: *Roman Baths* - Blackhead from the eastern end of the sacred pool, Roman Baths



Detail: *Roman Baths* - Blackhead from the eastern end of the sacred pool, Roman Baths

Roman Baths II - Blackhead from the eastern side of the Roman Baths
Shot 17 - 8 - 1985 - film 35mm - no. 170
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives

Detail: *Roman Baths* - Blackhead from the eastern end of the sacred pool, Roman Baths

Detail: *Roman Baths* - Blackhead from the eastern end of the sacred pool, Roman Baths

Detail: *Roman Baths* - Blackhead from the eastern end of the sacred pool, Roman Baths

Detail: *Roman Baths* - Blackhead from the eastern end of the sacred pool, Roman Baths

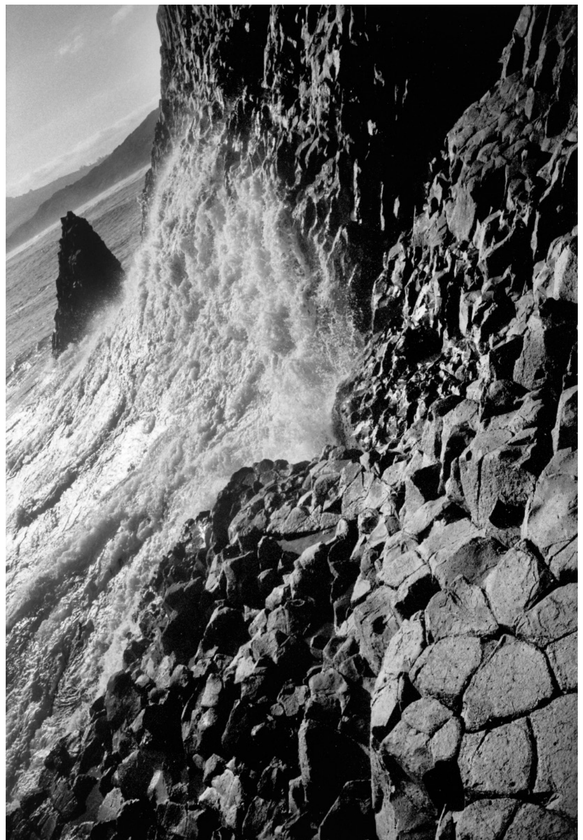
Splash of Ocean - The sea wall, Roman Baths, Blackhead, Dunedin, New Zealand
Shot 21 - 9 - 1985 - film 35 - no. 175
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives

Detail: *Tihea! Mauriora! kite wheia O* - Blackhead from the causeway, (the dock)

Detail: *Tihea! Mauriora! kite wheia O* - Blackhead from the causeway, (the dock)

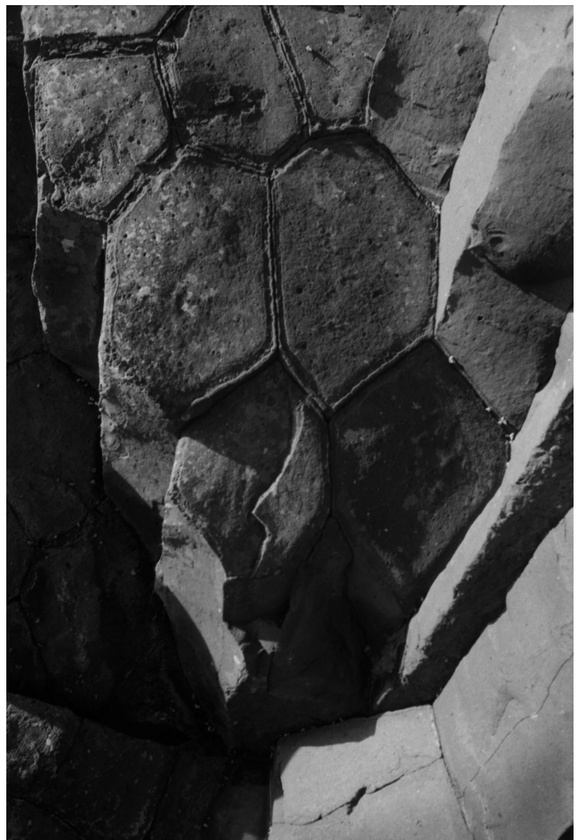
The ocean keeps the rock clean - West face, Blackhead
Shot 13 - 11 - 1985 - film 35 - no. 184
Original work 2 - dimensional Photo collage, SG prints
Private collection

published image - digital scan and remaster from original negatives

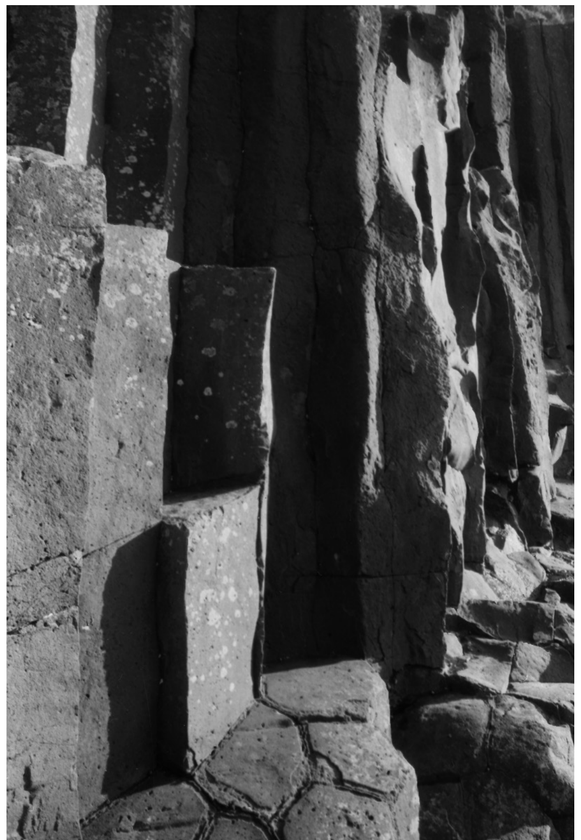


Detail: *The ocean keeps the rock clean* - West face, Blackhead

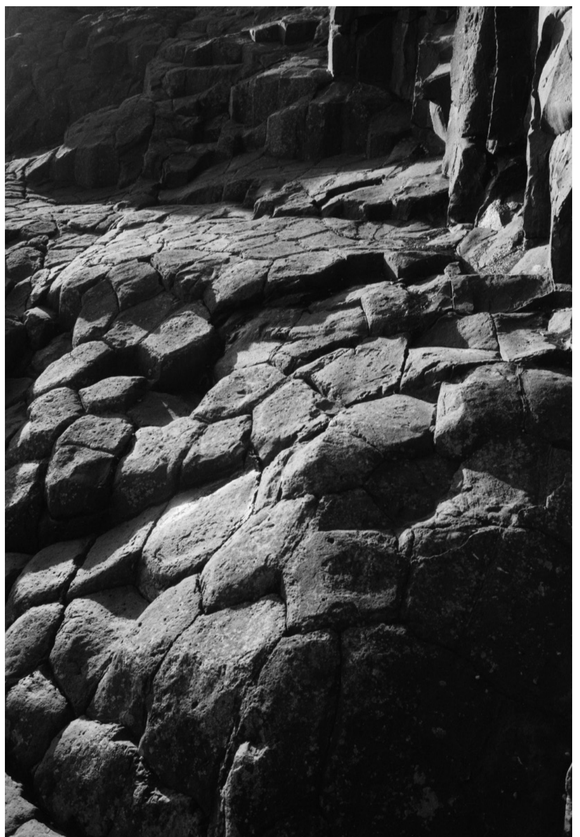
Black lies the Stone - Back wall of the amphitheater, the Roman Baths, Blackhead
Shot 27 -10 - 85 - film 35mm - no. 184
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives



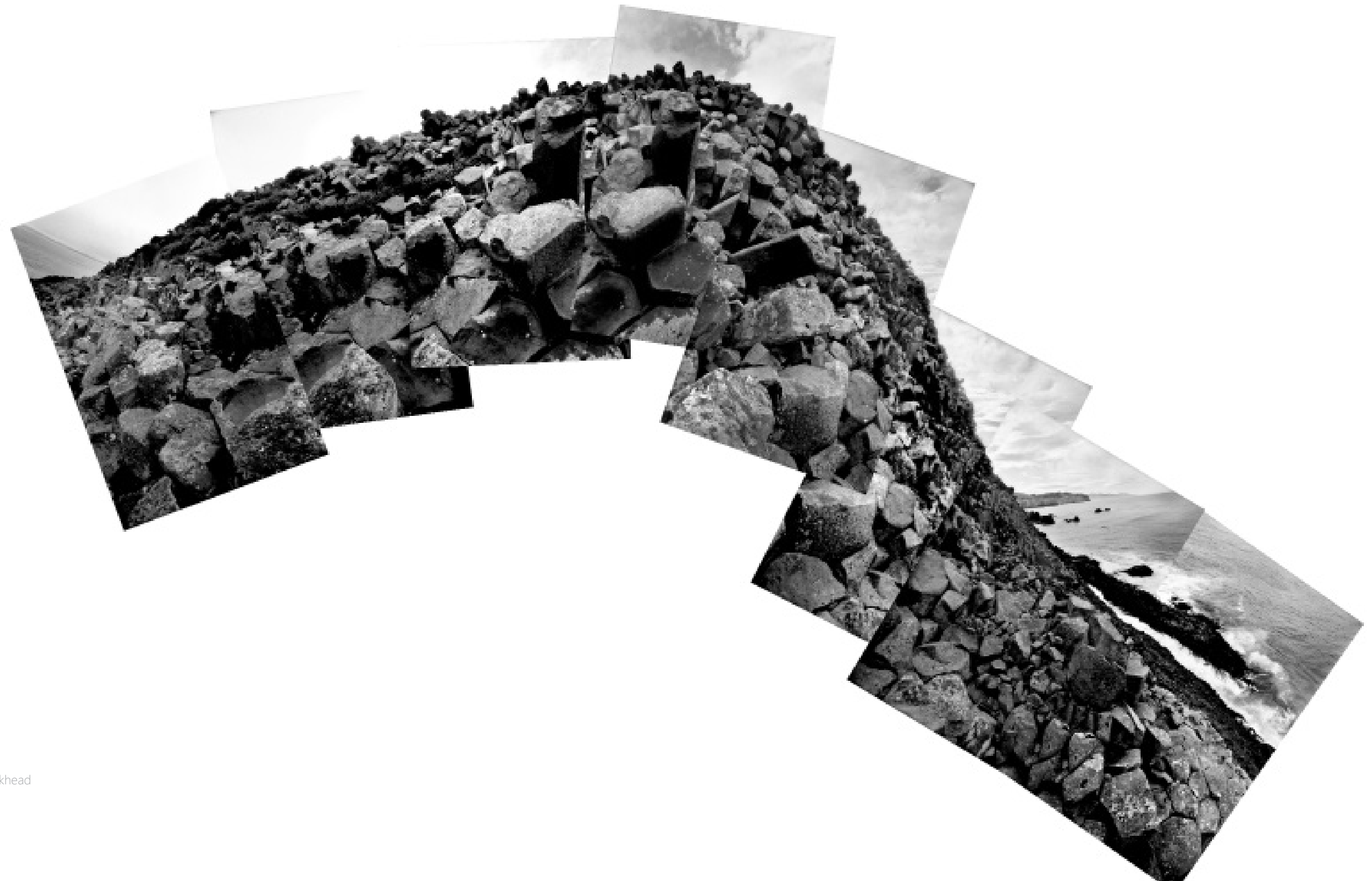
Detail: *Black lies the Stone* - Back wall of the amphitheater, the Roman Baths, Blackhead



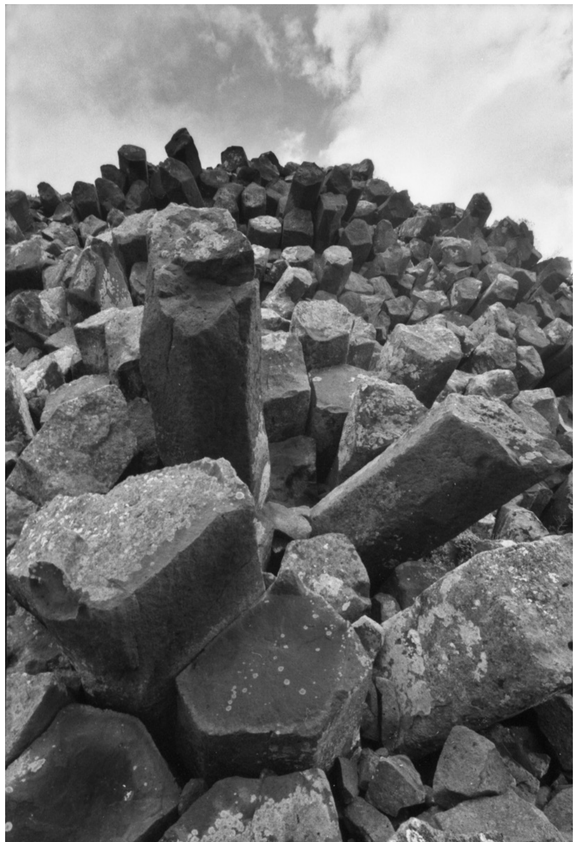
Detail: *Black lies the Stone* - Back wall of the amphitheater, the Roman Baths, Blackhead



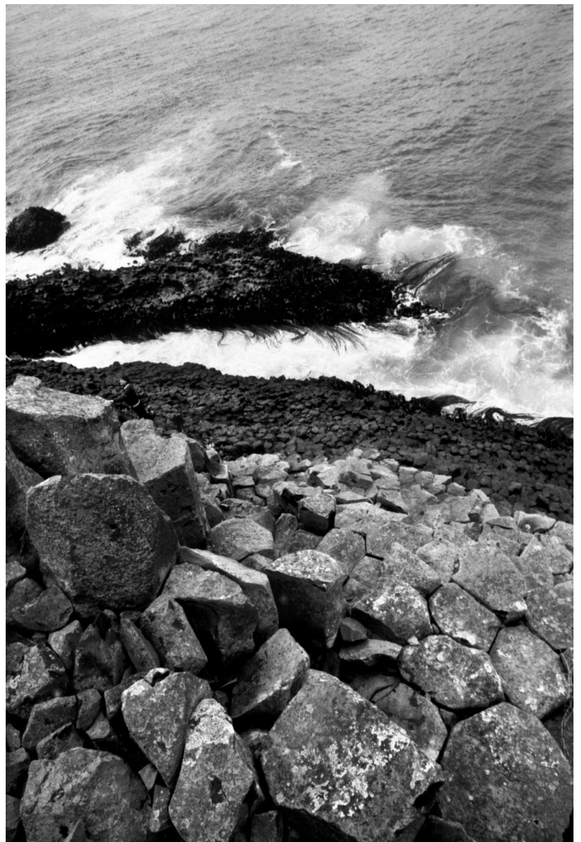
Detail: *Black lies the Stone* - Back wall of the amphitheater, the Roman Baths, Blackhead



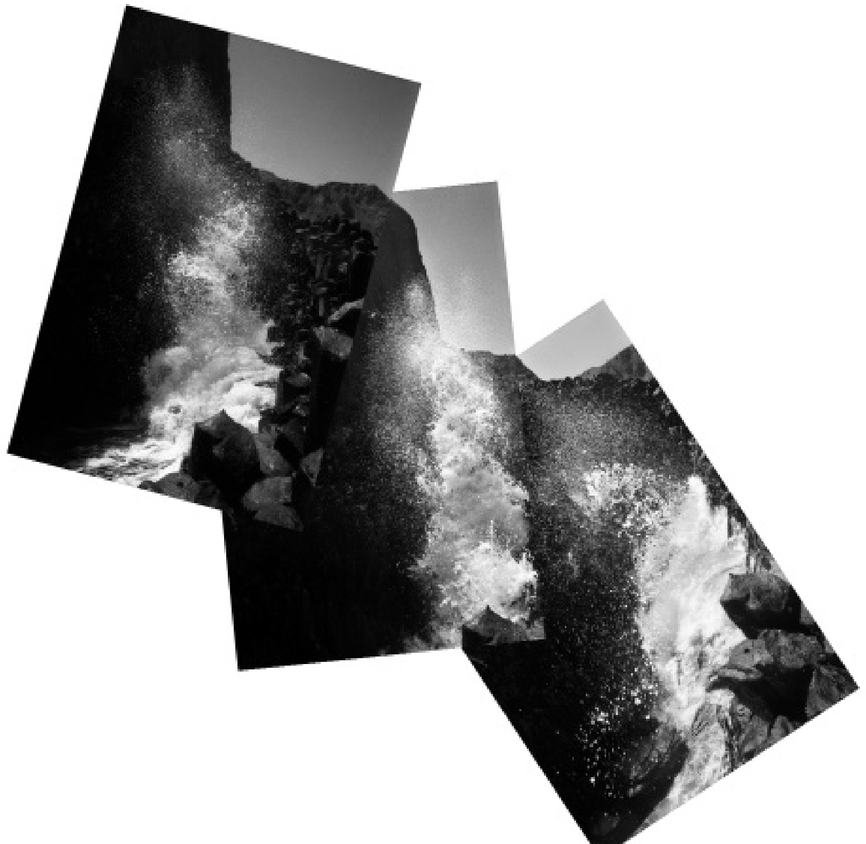
Te Tangoroa Papa -Tua- Nuku TeTane - above the Roman Baths the Dock, lower right, Blackhead
Shot 8 - 7 - 85 - film 35mm - no. 161
Original work 2- dimensional photo collage, SG prints
Private collection
published image - digital scan and remaster from original negatives



Detail: *Te Tangoro__a Papa -Tua- Nuku TeTane* - above the Roman Baths the Dock, lower right, Blackhead



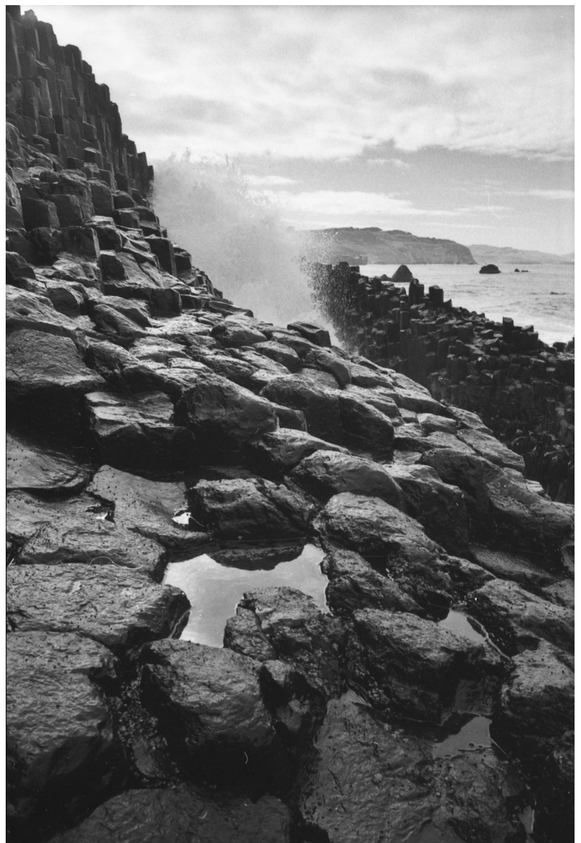
Detail: *Te Tangoroa Papa -Tua- Nuku TeTane* - above the Roman Baths the Dock, lower right, Blackhead



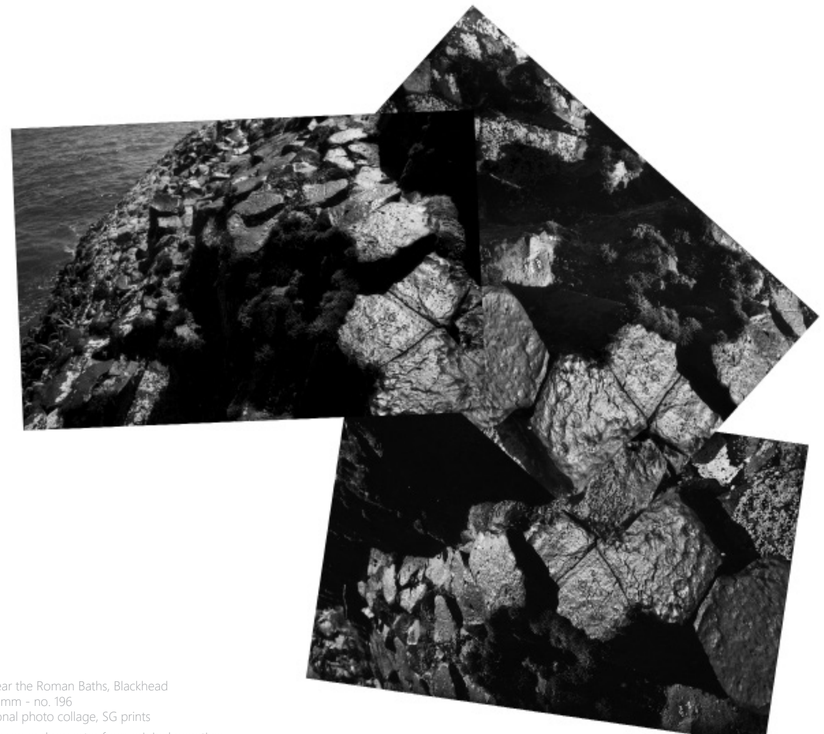
Te naunga a H.
Shot 23 - 12 - 1
Orginal work 2 [illegible]
published image - digital scan and remaster from original negatives

Detail: *Te naunga a Hine-moana* - The punch bowl at the head of the Dock, Blackhead

The ocean pounds - The Punch Bowl at the head of the Dock, Blackhead
Shot 17 - 8 - 85 - film 35 - no. 169
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives

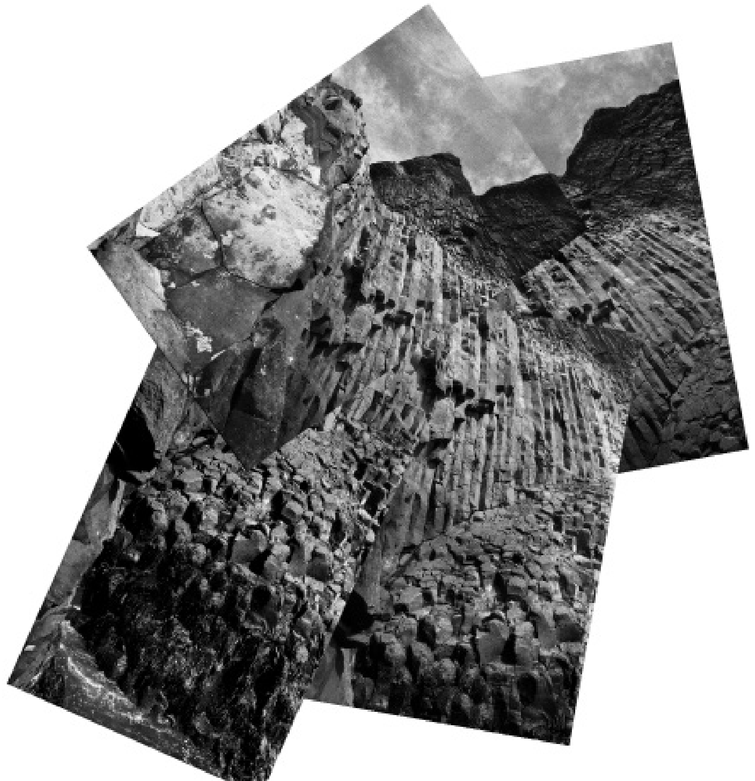


Detail: *The ocean pounds* - The Punch Bowl at the head of the Dock, Blackhead

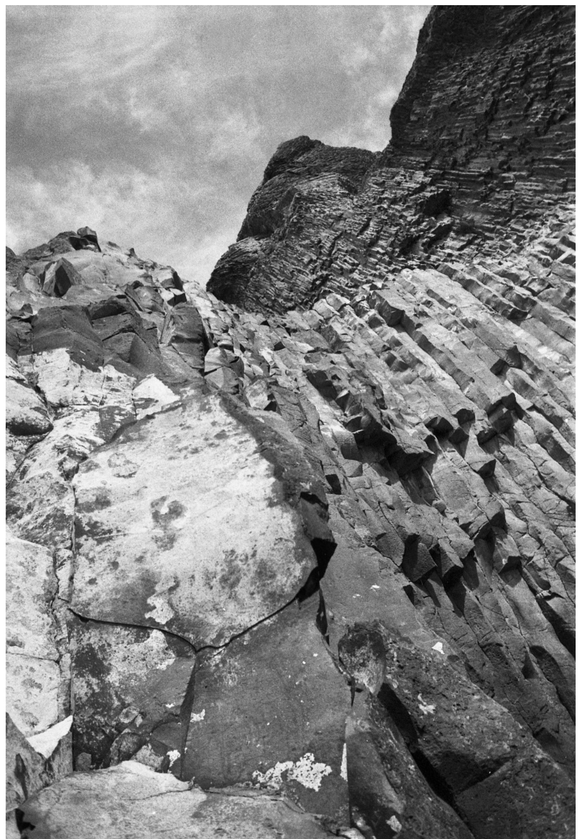


Upon the rock water - Near the Roman Baths, Blackhead
Shot 23 - 12 - 85 - film 35mm - no. 196
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives

Detail: *Upon the rock water* - Near the Roman Baths, Blackhead



He Kowhtu Koe - Eastern Bluffs from near the Roman Baths, Blackhead
Shot 23 - 12 - 1985 - film 35 - No. 187
Original work 2 - dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives

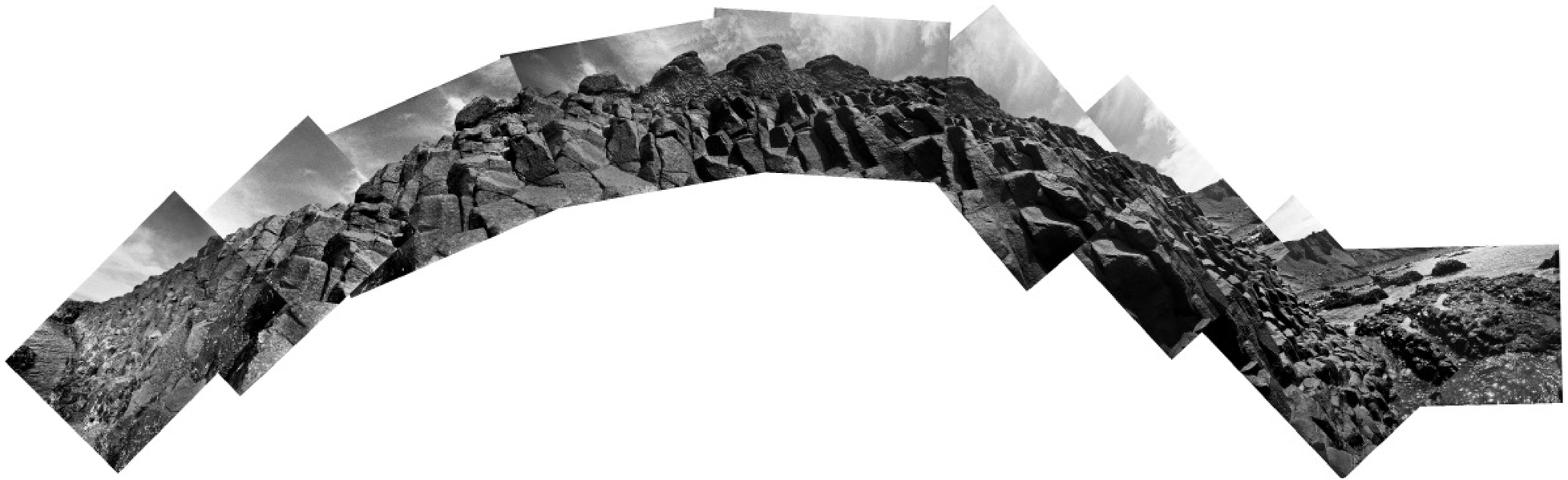


Detail: *He Kowhtu Koe* - Eastern Bluffs from near the Roman Baths, Blackhead

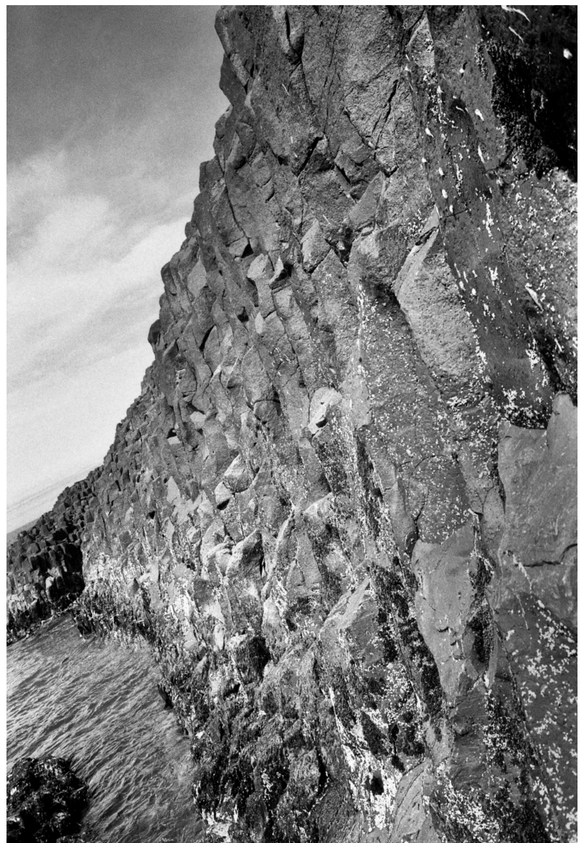
Blackhead west view - high on the abutments west side of the headland, Blackhead
Shot 8 - 7 - 1985 - film 35 - no. 135
Original work 2 - dimensional Photo collage, SG prints
Private collection

Detail - *Blackhead west view* - high on the abutments west side of the headland, Blackhead

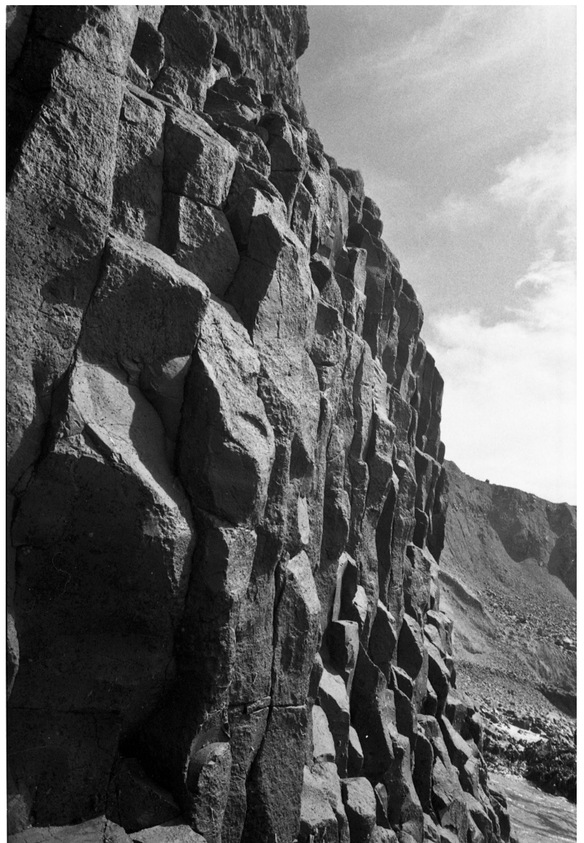
Detail - *Blackhead west view* - high on the abutments west side of the headland, Blackhead



Papa Tua-Nuku - The *Eastern Bluffs*, Blackhead
Shot 16 - 11 - 85 - film 35 - no. 187
Original work 2- dimensional photo collage, SG prints
published image - digital scan and remaster from original negatives



Detail: *Papa Tua-Nuku* - The Eastern Bluffs, Blackhead



Detail: *Papa Tua-Nuku* - The Eastern Bluffs, Blackhead

The Power of Tangora - The Roman Baths, under storm surf, Blackhead
Shot 22 - 4 - 1985 - film 35 - no. 141
This image was not part of the original exhibition suite and was added in 2013 published image - digital scan and remaster from original negatives

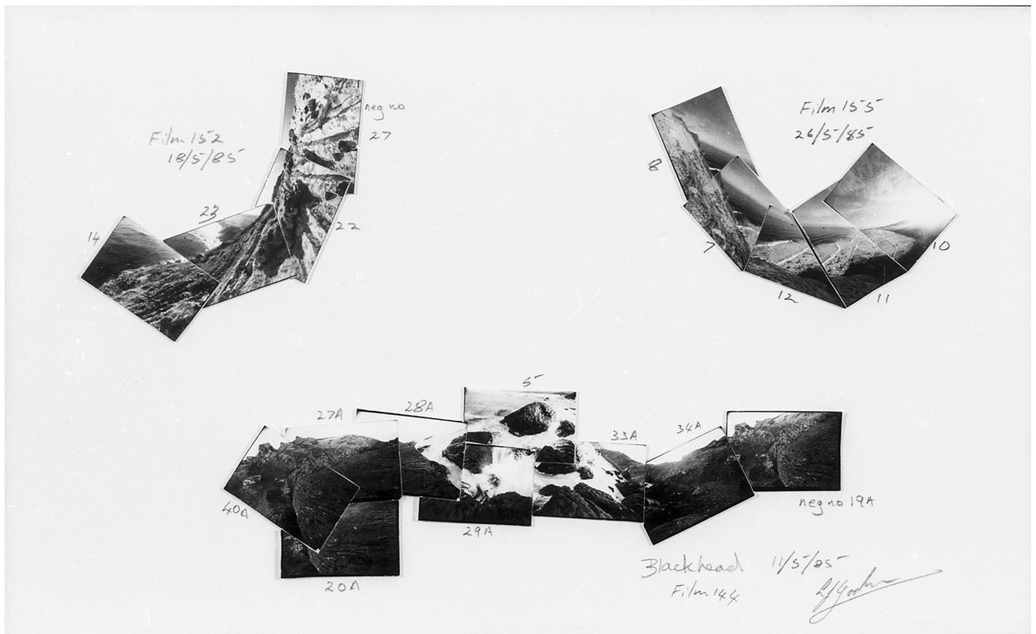
Detail: *The Power of Tangora* - The Roman Baths, under storm surf, Blackhead

Detail: *The Power of Tangora* - The Roman Baths, under storm surf, Blackhead

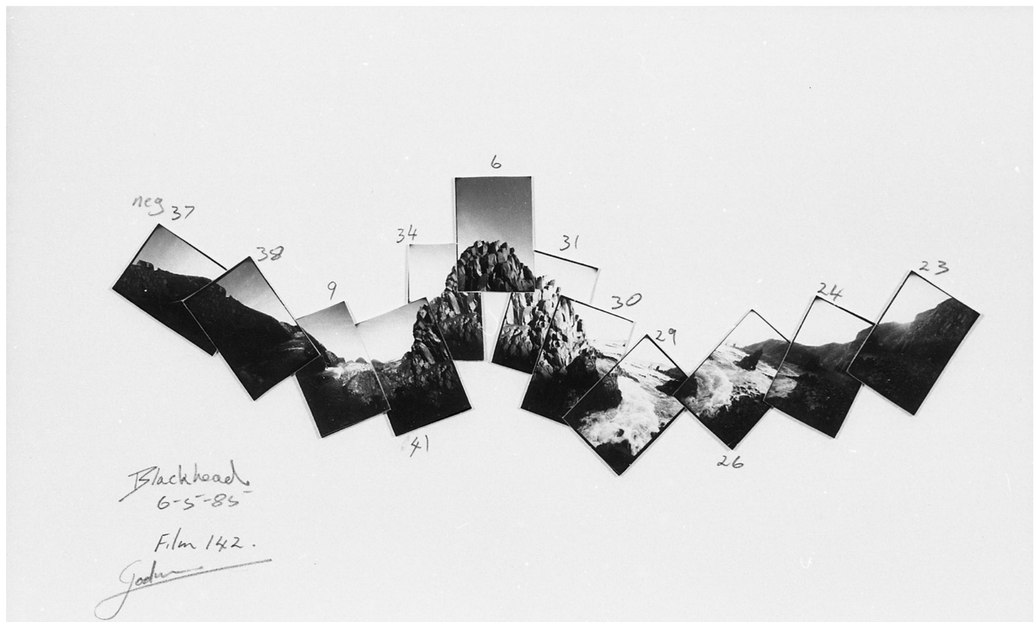
Working method

Of course, the project was before digital photography and was shot with film. After the photographs had been taken, the film was developed and two sets of contact proof sheets created in the darkroom. One proof was for the film archive, while the other was cut into separate frames. Each proof sheet had a film number say: Film 144. The single frames were arranged into a composite image sketch which was stuck down on a piece of paper. The frame numbers were written beside each frame and the film number beside the composite image sketch. Not only did these sketches act as a mock up to see how a larger work would look, they also offered information on which frames to enlarge from a particular film. The date when the film was shot was also added.

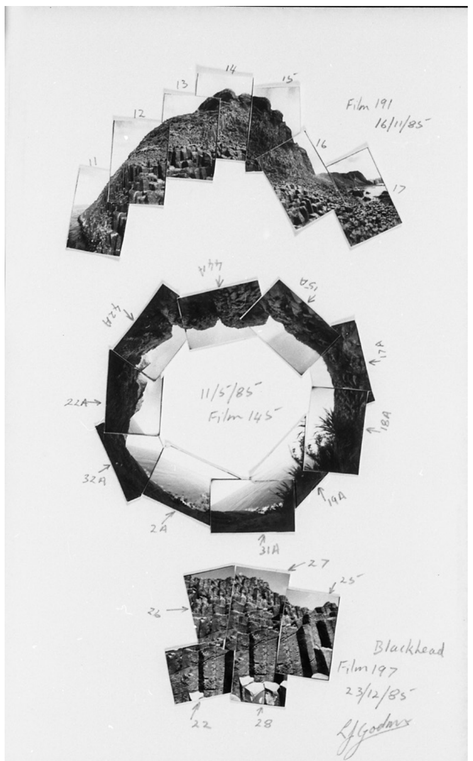
Many of the sketches were never realized and following are some examples.



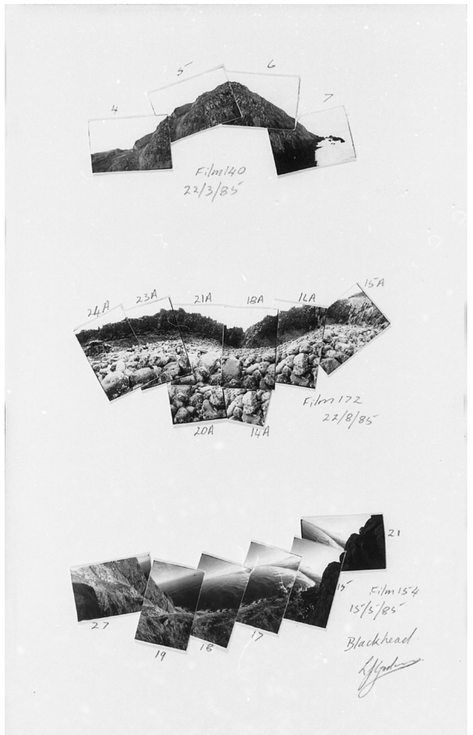
Composite sketches from films:
144, 11/5/85
152, 18/5/85
155, 26/5/85



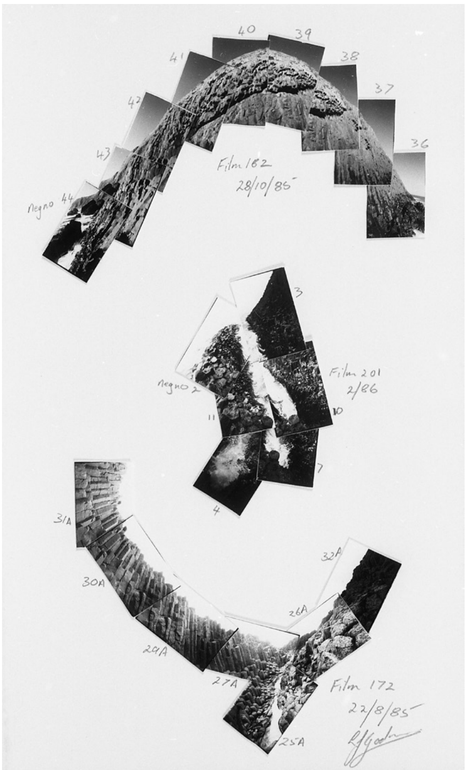
Composite sketches from film:
142, 6/5/85



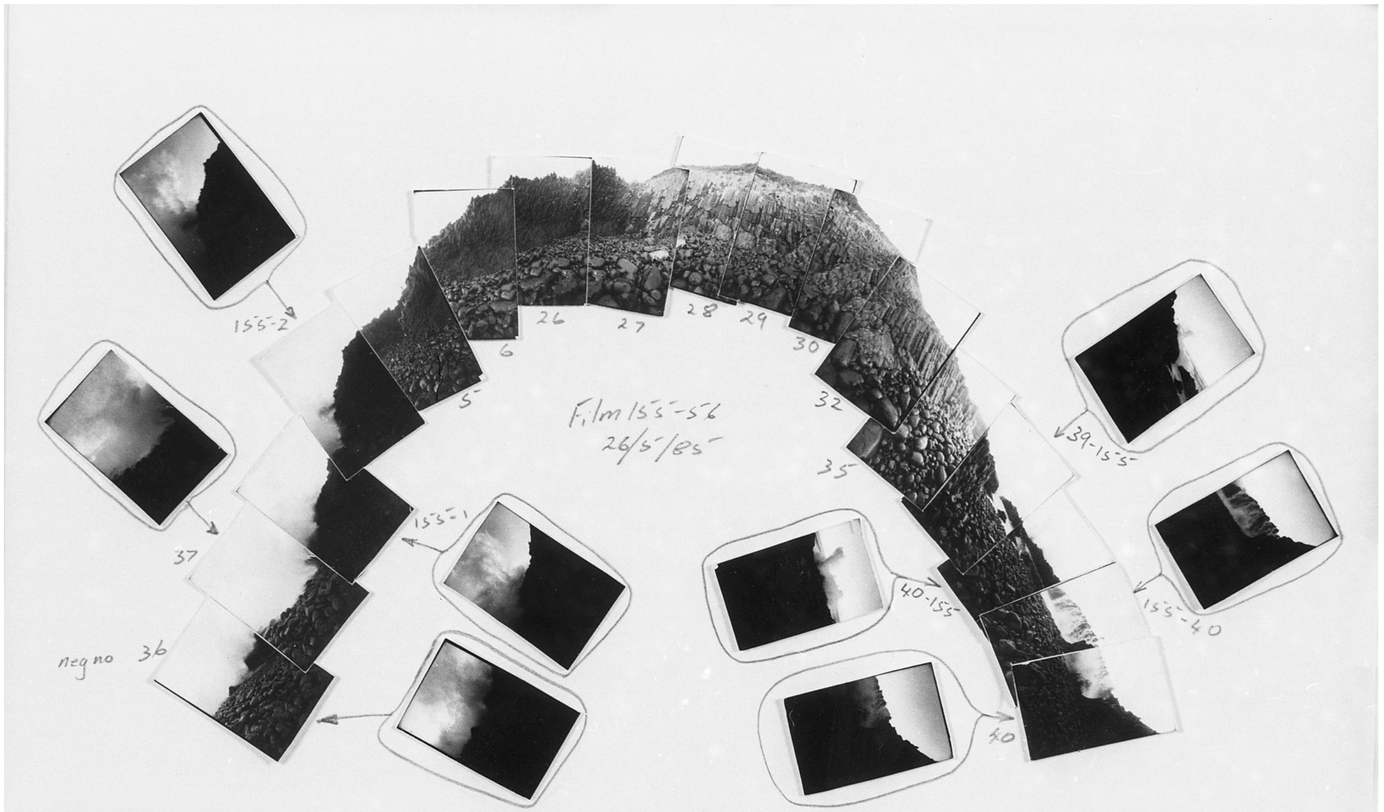
Composite sketches from films:
145, 11/5/85
197, 23/12/85
191, 16/11/85



Composite sketches from films
140, 22/3/85
154, 15/5/85
172, 22/8/85



Composite sketches from films
172, 22/8/85
182, 28/10/85
201, 2/86



Composite sketches from film
155, 26/5/85
Note how there is a second set of images printed darker to show the texture of the water.

Construction of 3D relief works - Secrets of the Forgotten Tapu

1. Once the structure of the image is decided, a wooden support is built and sealed with sanding sealer to prevent acid vapors and migration from attacking the photographic images.

2. Acid free covers are then tacked in place, forming a secure and safe base for the photographs to be glued onto.

3. The complete former is covered with black cotton cloth, and an acrylic edge is bent to surround the edge of the work. This edge is then bonded to an acrylic front cover with 1-1-2 Trichloroethane which is applied with a syringe and needle

4. Next the photographs which have been mounted onto aid free card, are glued onto the cotton covers with methyl cellulose paste and held in place with weight until dry.

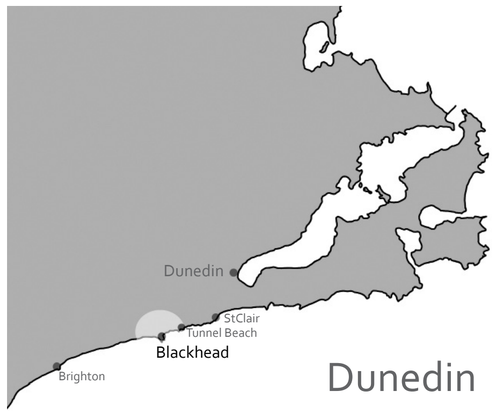
5. While the photographs are being glued, the unwanted acrylic on the over is removed to the shape of the edge with a router. Thanks to Derek Ball for use of his studio)

6. after a clean and polish, the cover is finished and ready for fixing
in place over the images

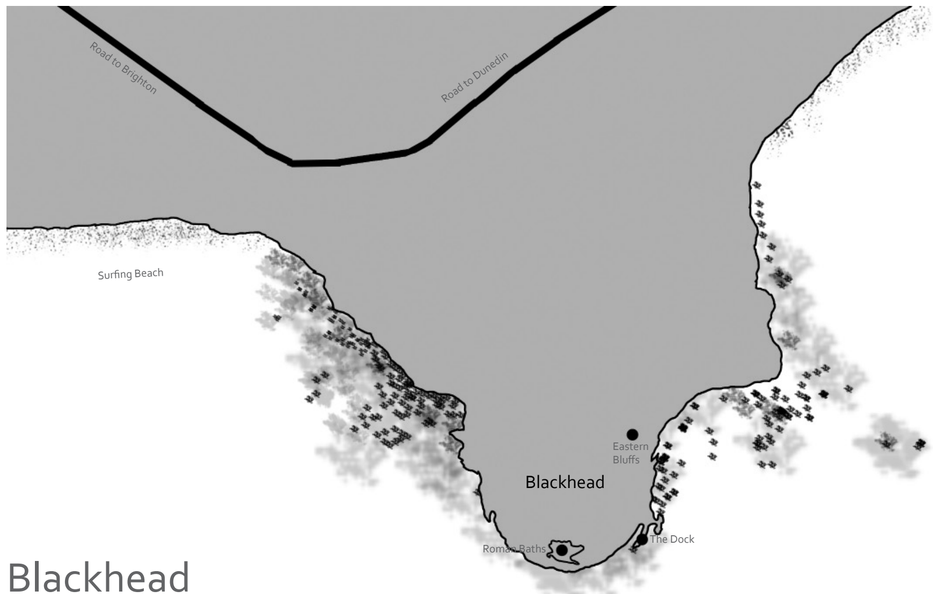
7. The finished work on the studio floor ready for hanging.

Maps

New Zealand



Dunedin



Blackhead

Secrets of the Forgotten Tapu, chronicles the sublime rock formations at Blackhead, Dunedin, New Zealand and provides an insight into the stunning columnar basalt formations and sublime bluffs lost forever through quarrying. Following the highly successful series of photographs from The Last Rivers Song, Godman turned his attention and camera to the threatened headland of Blackhead. As the quarry began to aggressively mine the rock, week after week he photographed the headland recording formations that have been lost forever. Through the photographs attention was drawn to the demise of the area which lead to a covenant to protect certain areas of the promontory.

Lloyd Godman

"*It is doubtful if Australasia has a more protean, visionary and ecologically committed artist than Lloyd Godman. Born in Dunedin, New Zealand in 1952, and now living in Melbourne, Australia, he has been exploring environmental issues through photography (in combination with sculpture, painting and installations) since the early 1980s. He began taking more or less traditional landscape pictures in the late 1960s, but exposure to iconoclastic artists like Man Ray, Kurt Schwitters, and Joseph Beuys inspired him to begin chipping at the edges of photography in the interest of breaking down boundaries*". Black and White magazine USA

"*Lloyd Godman's twin careers of serious and successful organic gardener and practicing artist of great creative energy converge in new and constantly surprising ways to make art about the ecological concerns that underly his gardening. Over almost three decades his art has widened out from relatively traditional landscape photography to include elements of performance, audience participation art and multimedia installation to explore the tensions between electronic consumer society and the ecosystem*." Artlink magazine

"*The lateral thinker of Australasian photography*"
Julie Millowick 2007

"Expand your consciousness by visiting his inspiring and thought-provoking website: http://www.lloydgodman.net." Dean Brierly

Lloyd Godman surfing at a break close to Blackhead - photograph Lindsay Crooks