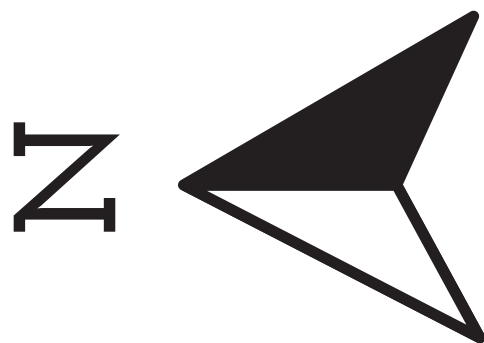
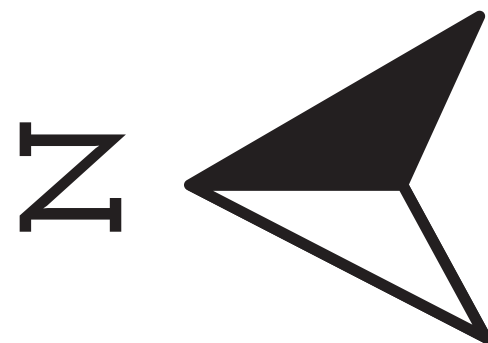


VOLCANIC FIELD/WORK





Rose Meyer

Land-Marks

Glen Snow

An unmarked land seems near impossible to imagine. It would be a land that cannot be marked in the mind because it is featureless, or rather smooth and unstriated, to use two incantatory words from those spell binders, Deleuze and Guattari. There is a story most, if not all, New Zealanders have heard or read of, which seems to speak of such a formless place in a moment beyond imagining. It is an origin tale of the North Island remembered by Māori in their naming of it as Te Ika-a-Māui. The young demi-god Māui, you might remember, had landed a vast aquatic creature before his waka, as big as a country. He decides to leave its smooth mound of very flat floating flesh in the care of his older brothers, who he'd been fishing with. This meant he could take the waka back to Hawaiki and bring their peoples to this gift from the ocean. The brothers remind me of the Titans told in old Greek myth. They seem more a band of elemental forces, gigantic in nature, restive, huge in appetites, and creatively turbulent. They begin to gorge themselves, cutting and scoring into the skin; carving out ravines and gullies; hacking and scooping out valleys of flesh; greedily claiming chunks of meat for themselves. When Māui returns with his peoples to the place where a once smooth space filled the horizon, it had become a striated land, marked by hills, valleys, gorges, caves, and mountains. A space marked out into places; a formless plane given over to lumpy, distinctive form.

Many of us in Tāmaki Makaurau live within the sight-lines of one or more of the 53 volcanoes that provide the distinctive landmarks across our physical horizons. It was in her awareness of the volcano outside her house and framed by the view from her window, that Rose Meyer began this project to mark the mount that marked her place in the world. Having begun there, she went on a hunt to seek out all the *maunga* which contour the isthmus. Aotearoa New Zealand is a place of significant landmarks, not least the ancient *maunga* that mark out this city's plots. Some have survived in better condition than others. These mounts are *wahi tapu* and have in many cases been the sites of villages for Tangata Whenua, well before the sprawl of the city. While it has been important to return their care as ancestral sites to iwi through the Tūpuna Maunga Authority, the Council's unitary plan for Auckland also acknowledges their significant value as natural and cultural sites. Because of their special bearing on the city's identity, the unitary plan includes protecting significant sight lines across to various of these 'volcanic cones' that have survived colonial exploitation. The plan names these as the city's "Volcanic Viewshafts."¹ Such a viewshaft becomes one way to mark the significance of these mounts in the city and across the perspectives of Aucklanders.

That word 'mark' attached here to an idea of land as sign, is deeply rooted in its origins describing our bearings to place and embedded context within the terra firma. Coming from the old Northern European tongue where a mark first meant "to notice, observe," its connotation survived through the verbal sense, dating back to the 1400s, meaning to "designate as if placing a mark on."² It is a notion of the mark as a mental impression, a significance in the mind, but it derives from the former, more physical meaning of marking the ground. The mark, in Old English, has quite an ancient association to territory and to plots on the earth. The West Saxon and Mercian words came to mean the familiar idea we have of "any visible trace or impression" by the 1200s, but *mearc* or *merc*, respectively, had emerged from the idea of a "boundary" where such a 'mark' was a physical 'post,' or larger 'pillar' dug into the ground to demarcate a limit or edge: a sign of place.³

When it comes to drawing, these physical connotations of 'placing a mark' to designate and impress form upon smooth space remain integral. Meyer often speaks of 'mark-making' at the core of her practice. She seems to favour the use of the word mark over line, though as a drawer she is clearly in the business of both – if they can be differently nuanced at all. The mark does seem closer to the hand, however, as she would claim. There is something primal about its nature, like greasy thumbs and fingers on walls, whereas a line would early on require an implement and maybe lessons in cursive script. Presumably marks can be messier and smudgy then, embodying approximations, estimations, touch, biorhythmic cycles, a subjectivity – our humanity. While we may find the gravity of the body traced in a mark, lines seem otherwise levitated by objectivity, closer to measures, exactitude, and study, having a schooled precision about them, a tooled clarity. This current work makes use of both possibilities where there are the quirks of found hand-crafted marks and the measured retracing of precise mechanised-lines.

The word mark coming from its Anglo-Saxon roots, as indicated above, seems closer to the body and its bearing on the earth, how it is grounded within a place. The word line connects more to certain skill and tools because it came into English meaning "cable, rope, cord or string," but was also associated with keeping things in line and taking the measure of things through the "series, row, rule, direction, and row of letters."⁴ The Old French meaning from *ligne* was absorbed, referring to "guideline, cord, lineage, decent," but all these meanings owe much to the Latin, *linea*. Originally referring to "linen thread," it carried the notion of any type of 'string' but also the measure of the 'plumbline,' and setting a 'goal or limit.'⁵ Line also did mean a 'mark,' and of course we can use both words interchangeably. Finding the primary mechanisms of these definitions seems important, because the terms of line and mark, and their potential, are what appear to be under exploration across Meyer's practice.

For instance, when Meyer construed the line as thread, using 8010.75 metres of knitting yarn for *A Simply connected Riemannian manifold with Negative Gaussian curvature*, 2019, she seemed to draw its understanding from that old sense of the line taken from the Latin. Here the line is gathered into curling pleats and loops, as grey as graphite, and occupying sculptural space with the weight of a strenuous scribble. Alternately, when she made *Beneath the Stains of Time*, 2021, through the appliqué of thread matching dirty spots and smears left on a tablecloth, she was pointing beyond ornament to how the mess of living marks everything. What seems common across the disparate elements that make up the oeuvre of Rose Meyer is an *idea* of drawing, if not the act of drawing per se. If drawing in the social imagination remains defined by depicting with tools, like pencils or crayons, a visual image of linear forms and/or surface values, Meyer's art points outside this to a more capacious artistic field. Drawing as an idea here avoids the associated trappings of personal artistry and craft, and although her execution involves certain technical skill, her labour is relegated to the more repetitive, automatic and mechanistic end. In this sense, we might say these are not the acts of drawing, so much as its extension and prospects across ordinary, often non-art material. The acts themselves, while not acts of drawing in the conventional sense, are acts of conceptual reduction. She often works within a simplified remit or delimited task that clarifies a conceptual concern within the question of drawing and its possibilities. By using an economy of means that makes use of elementary or ordinary material, the outward form is often pared back to its process without excessive elaboration. And yet the work contains excesses. It reveals drawing's expressiveness through its essential elements.

The work of this publication is titled, straightforwardly enough, as *Volcanic Field Work*. Its straight forwardness is important: it spells out matter-of-factly that the graphic work herein is *of* the identified volcanic fields. Apart from being immediately recognisable as types of mapping lines, having conventional linear symbolism, we are given how to interpret what the mass of marks and lines represent. These volcanic fields are Tāmaki landmarks; these drawings are the markings that line up with the land geologically-marked by their volcanic past.

In fact, the images each combine two distinct charts into the one image. Meyer has retraced lines taken from Auckland Council's GeoMaps, which provide mathematically precise satellite information, lined up around each of the city's volcanic cones. Beside and alongside these, in a kind of doubling of topographical data, Meyer has also carefully traced and rescaled the extraordinary and distinctive markings of Ferdinand Hochstetter's 1859 mapping of the same volcanic areas. Christian Gottlieb Ferdinand Ritter von Hochstetter had arrived in New Zealand as a geologist and part of a scientific expedition circumnavigating the globe from Austria in 1858.

On the eve of modernity, Hochstetter's maps, in European cultural terms, were a "first to describe and interpret many features of New Zealand geology."⁶ The expedition had in fact been encouraged to come to Auckland whilst in Cape Town. Stationed there at the time, was the former and future governor of New Zealand, George Grey, who advocated for the unique scientific interest "of the North Island volcanic regions."⁷ Meyer has attempted to synchronise both kinds of 'ready-made' graphic, with the geological information system (GIS) of the GeoMaps providing relative scale and accuracy.

The work then, is in part about this place of mounts we live in. It is about how we have charted or marked these spaces and translated their geology so as to symbolise the information about them. But it is also about how we are reciprocally marked or influenced by those spaces. Understanding the drawings as doubled maps, topographically charting Tāmaki Makaurau's volcanic fields, would have many of us seek out the ones nearest our homes, as if these rhythmic lines and marks of geological force have a proximate bearing on traits in our psyche. They are a kind of mind chart as well as land chart, because in the same way we cannot imagine an unmarked or formless land, we cannot imagine a mind unmarked by the land it is situated in.

Aside from the possible magic of such desecrating practices, and the history of marks and lines made for scientific description, the topographical texture of these doubled maps seems to set up an excessive movement. The drawings seem to vibrate and tremble across their dark surfaces. Like meteorological lines of force, they remind us that any land is fluid, and we are situated inside its rhythms and long durations. The black grounds chosen for this publication seem to encourage a reading of the dark sky as much as chthonic earth, and suddenly the cosmos whirls before us.

Many thanks to Glen Snow for your words and wisdom, Anton Maurer for friendship and photographs, Rob Mills for formatting and feedback, Whitecliffe for whānau and funding, and also to Bruce W. Hayward for writing *Volcanoes of Auckland: A Field Guide*, which has been a joy to travel with.

Rose Meyer

¹ "D.14 Volcanic Viewshafts and Height Sensitive Areas Overlay," in *The Auckland Unitary Plan*, <https://unitaryplan.aucklandcouncil.govt.nz/Images/Auckland%20Unitary%20Plan%20Operative/Chapter%20D%20Overlays/2.%20Natural%20Heritage/D14%20Volcanic%20Viewshafts%20and%20Height%20Sensitive%20Areas%20Overlay.pdf>

² *Online Etymology Dictionary*, s.v. "Mark (v)." <https://www.etymonline.com/search?q=mark>

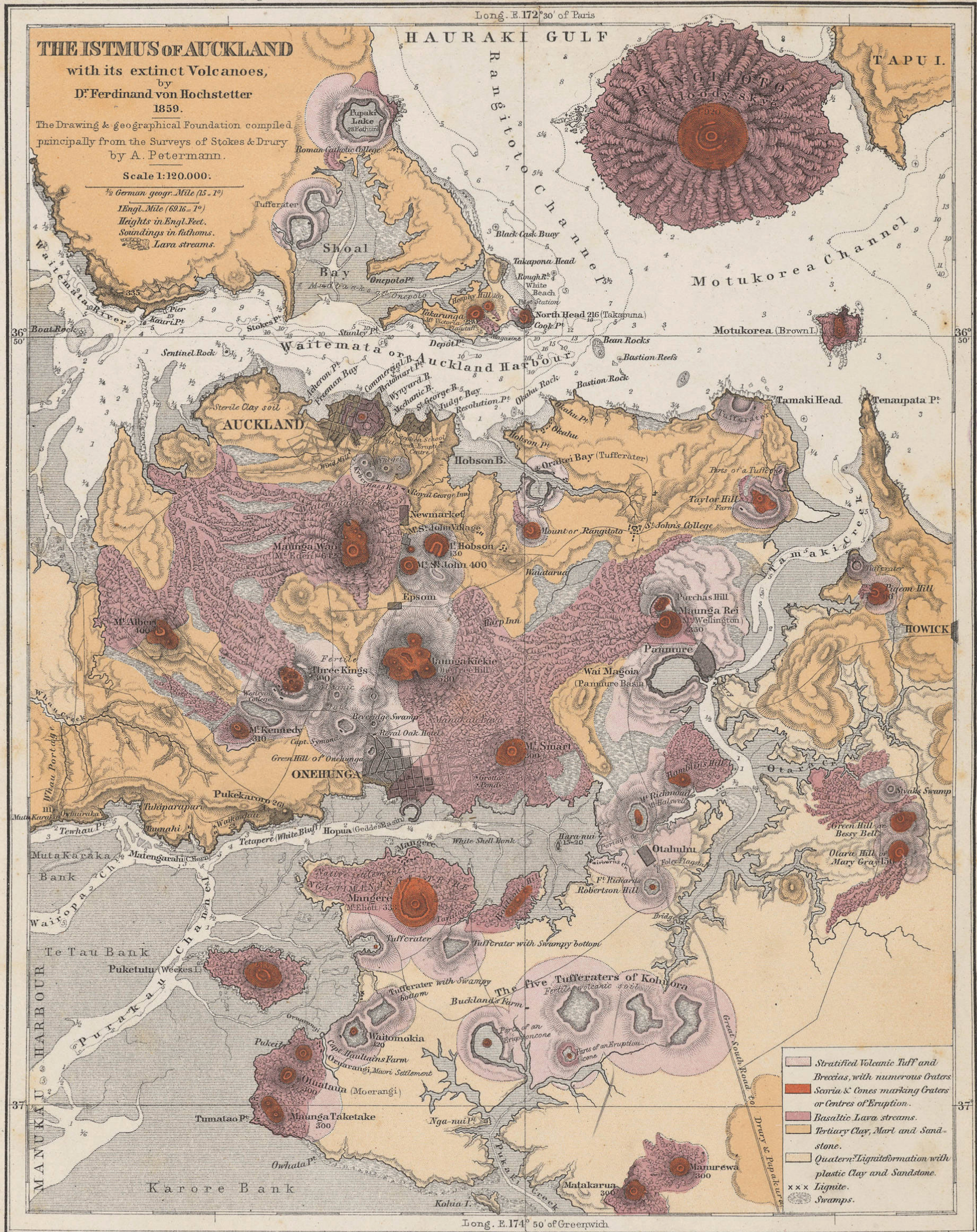
³ *Online Etymology Dictionary*, s.v. "Mark (v)."

⁴ *Online Etymology Dictionary*, s.v. "Line (n)." <https://www.etymonline.com/search?q=line>

⁵ *Online Etymology Dictionary*, s.v. "Line (n)."

⁶ *Te Ara Encyclopedia of New Zealand*, s.v. "Hochstetter, Christian Gottlieb Ferdinand von."

⁷ *Te Ara Encyclopedia*, s.v. "Hochstetter."



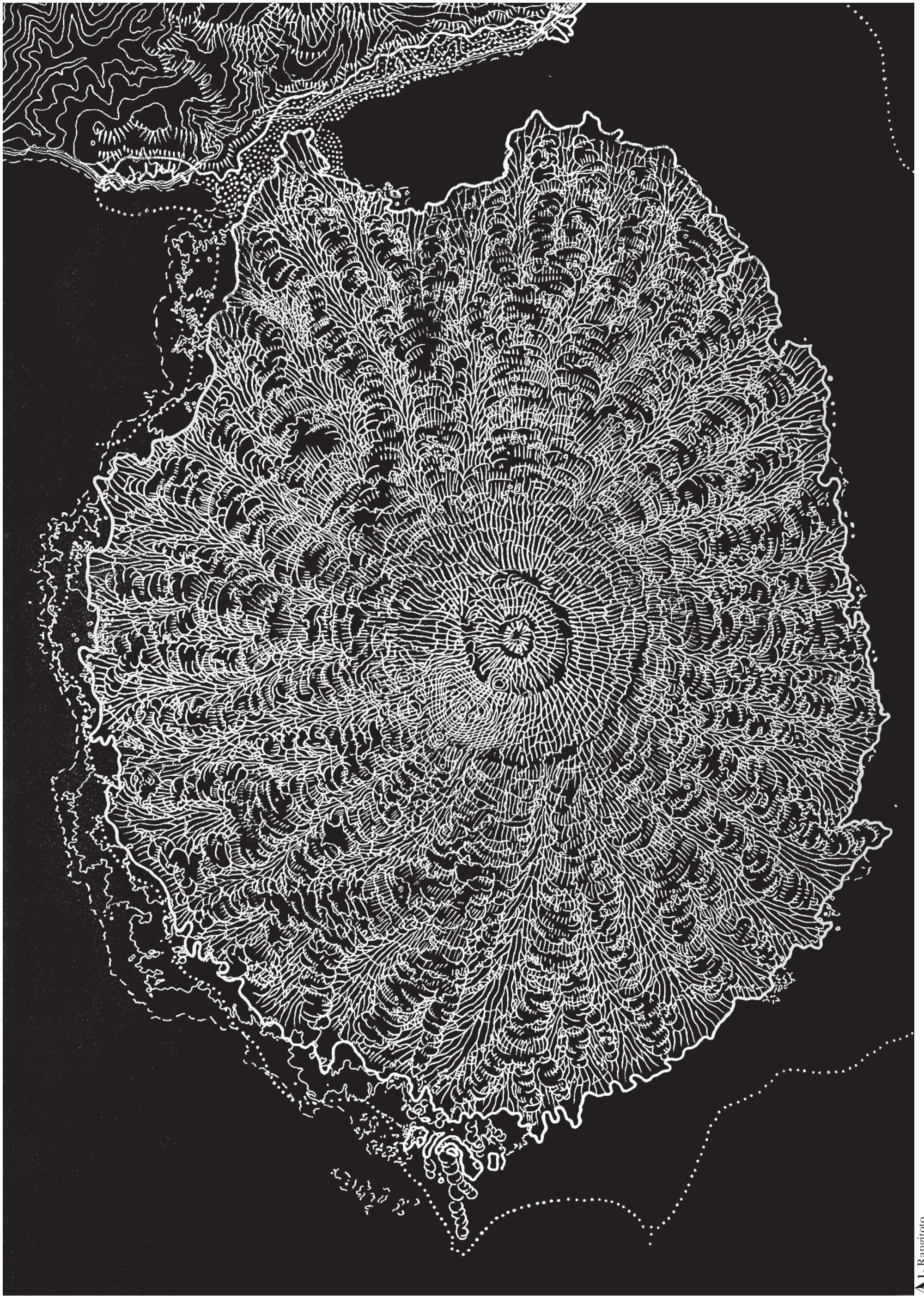
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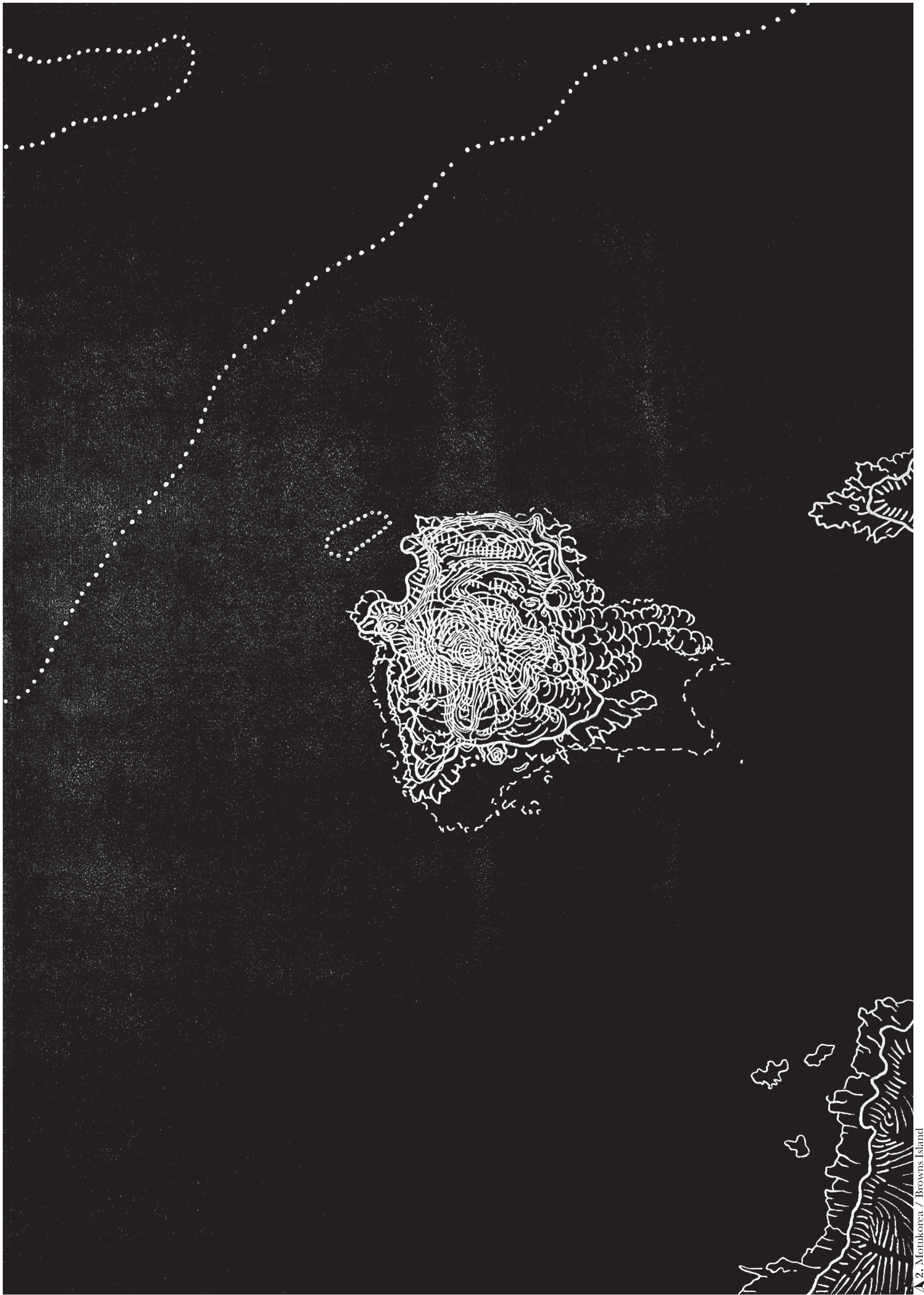
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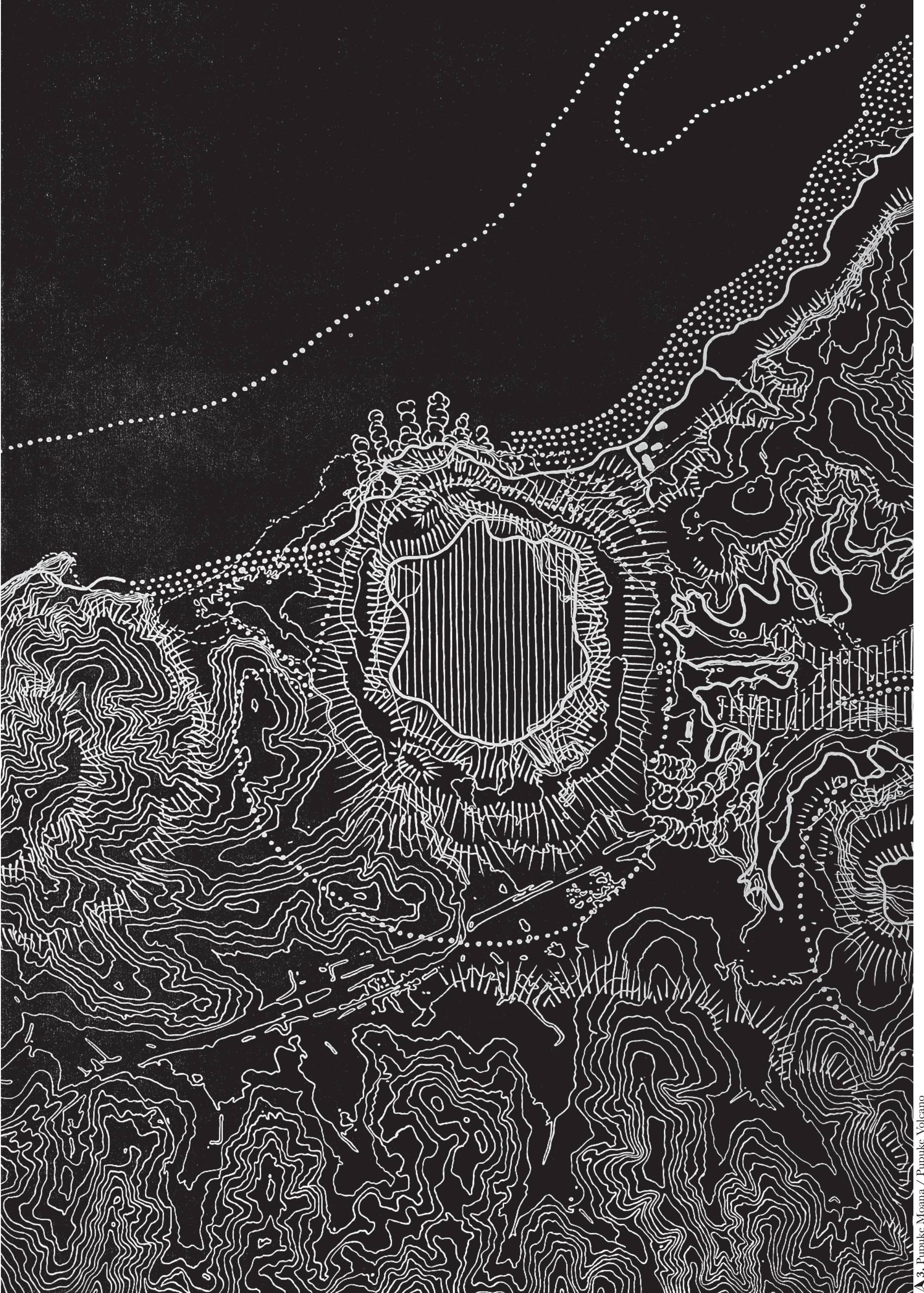
Intogr. by C. Hellfarth, Gotha.

Topographic Contour
Maps From Auckland
Council's Geomaps
Aligned With Dr
Ferdinand Von
Hochstetter's 1859 Map
Of The Isthmus Of
Auckland









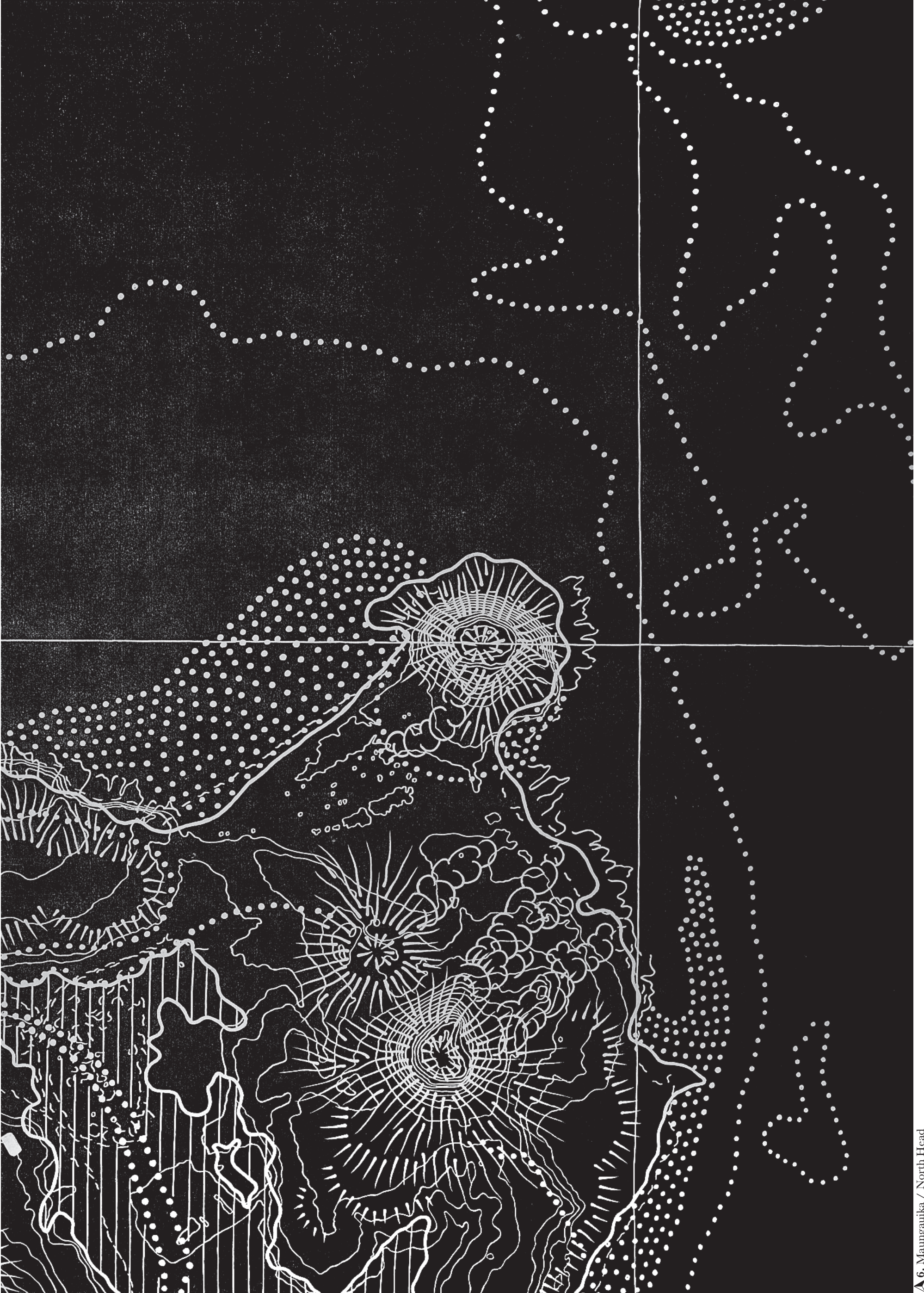
▲ 3. Pupuke Moana / Pupuke Volcano



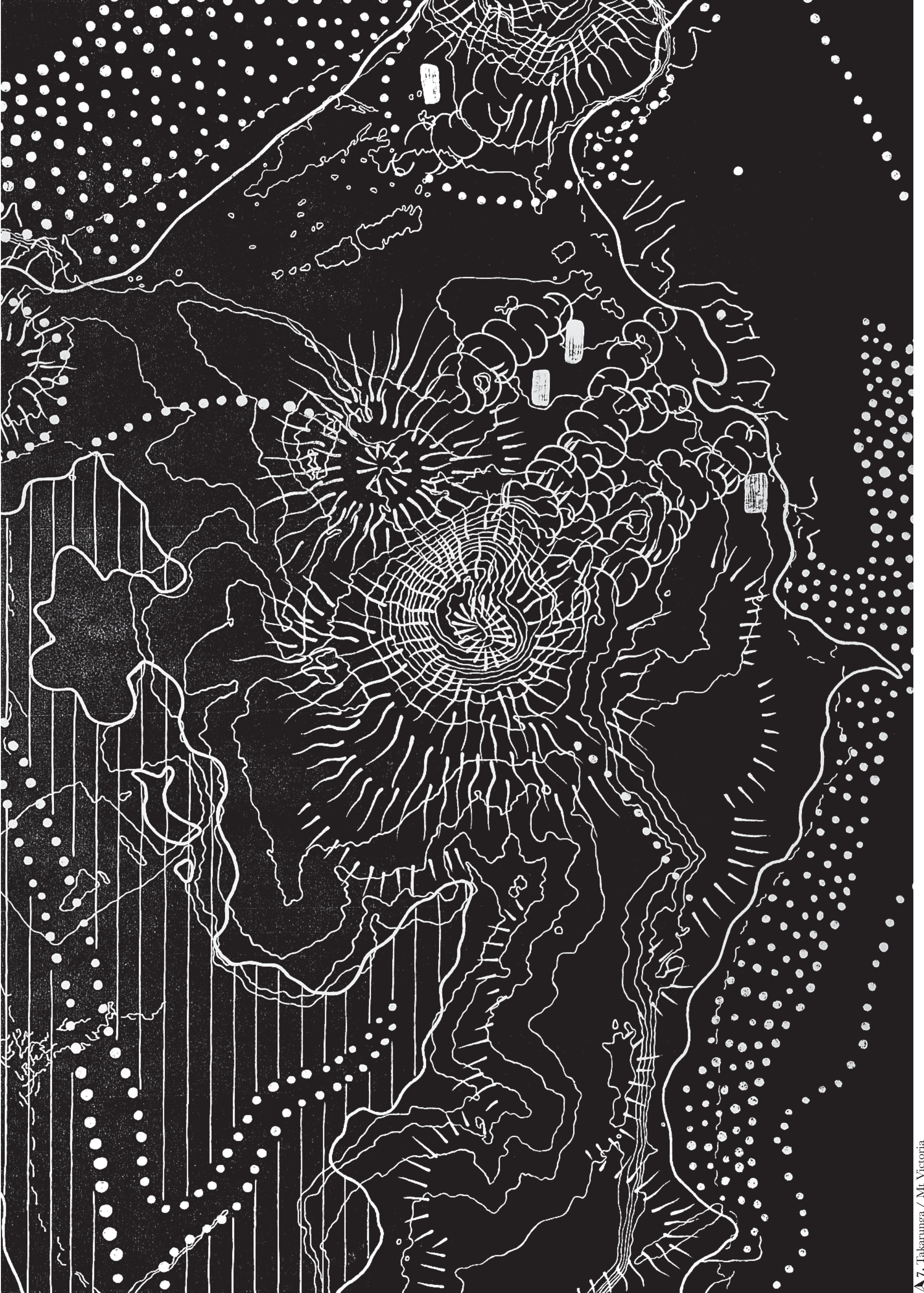
▲ 4. Te Kopua-o-Matakamokamo / Tank Farm / Tuff Crater



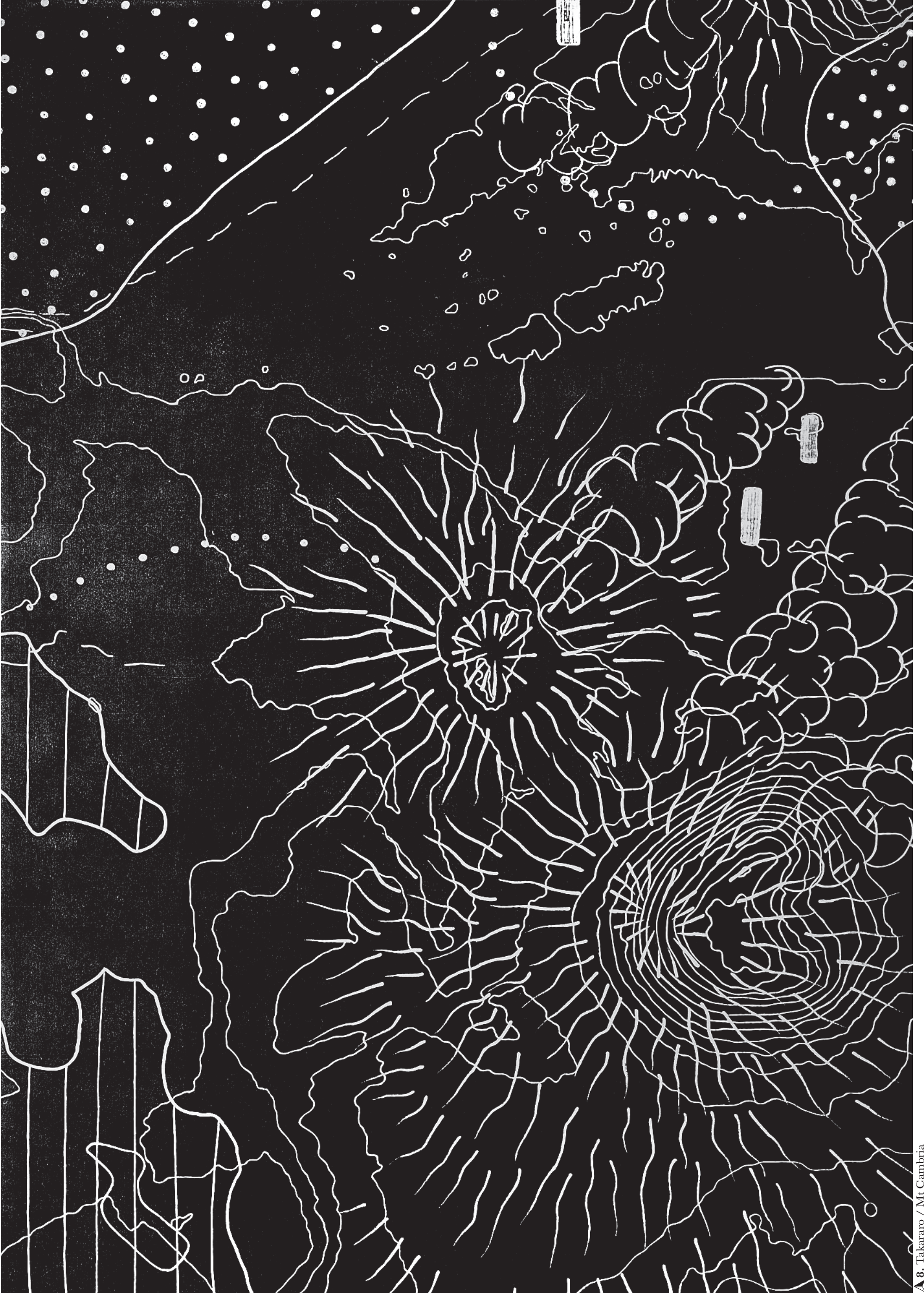
▲ 5. Te Kopua-o-Matakerpo / Onepoto Basin



▲ 6. Maungauika / North Head

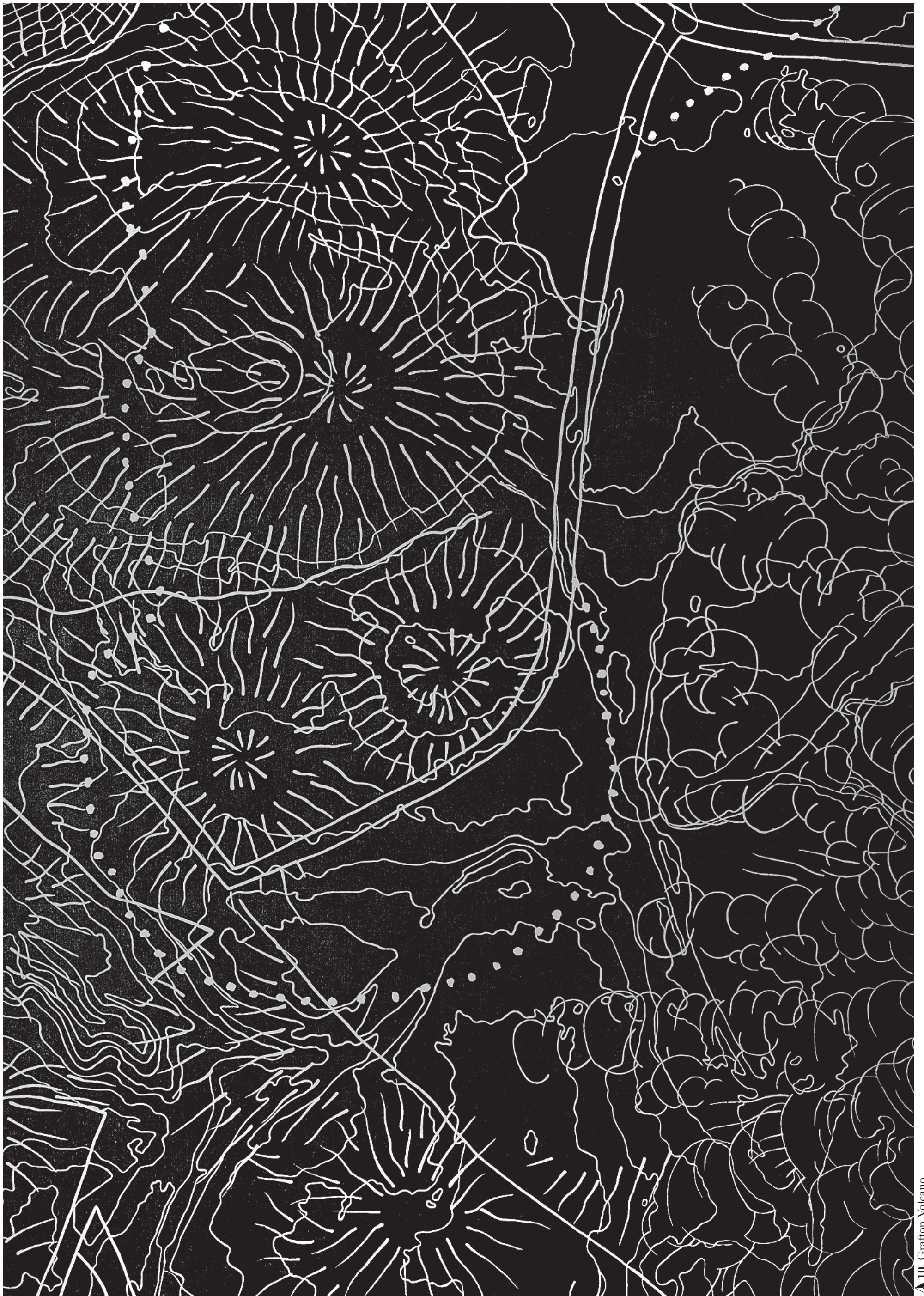


▲ 7. Takarunga / Mt Victoria

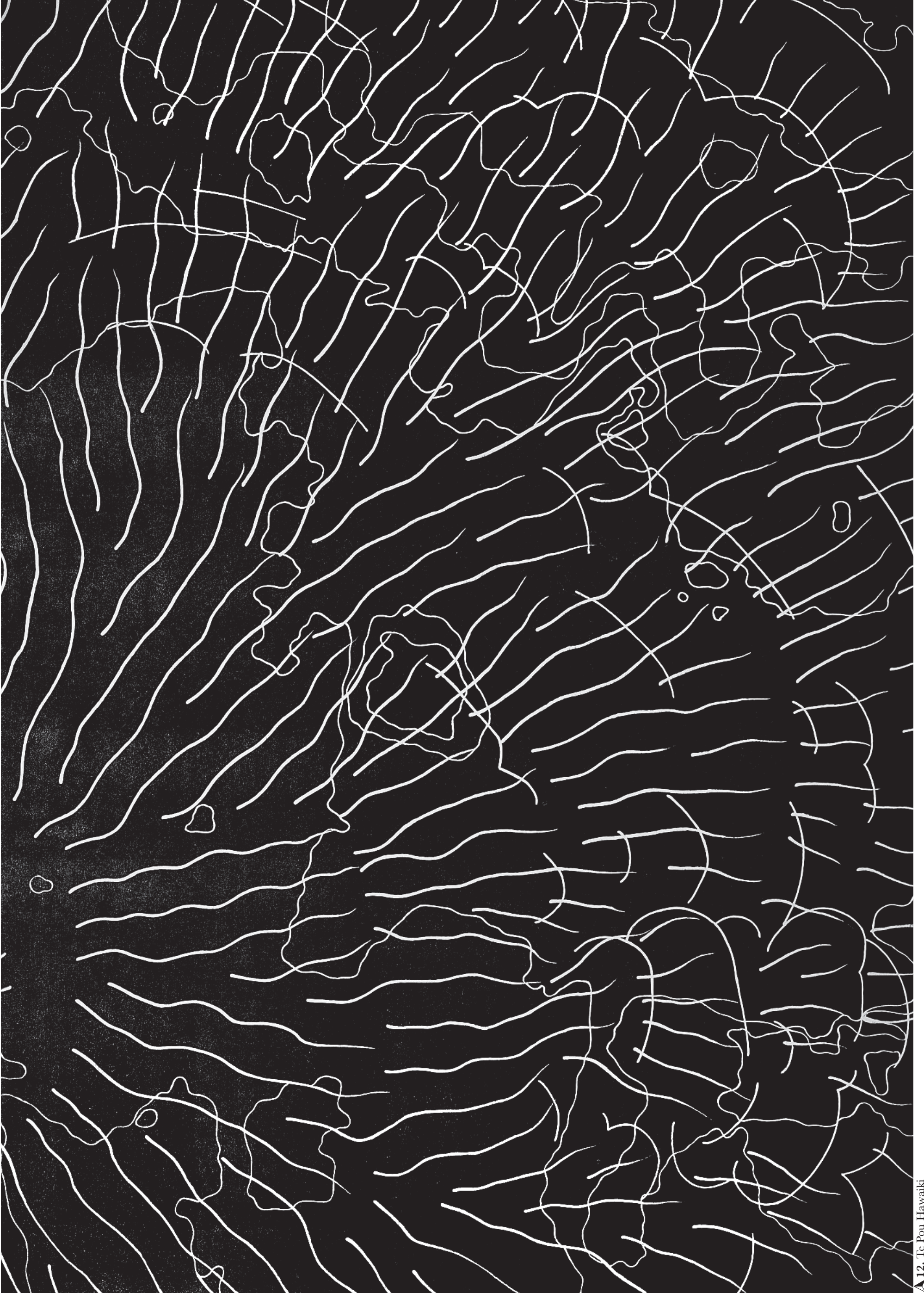




▲ 9. Albert Park Volcano









▲ 13. Maungawhau / Mt Eden



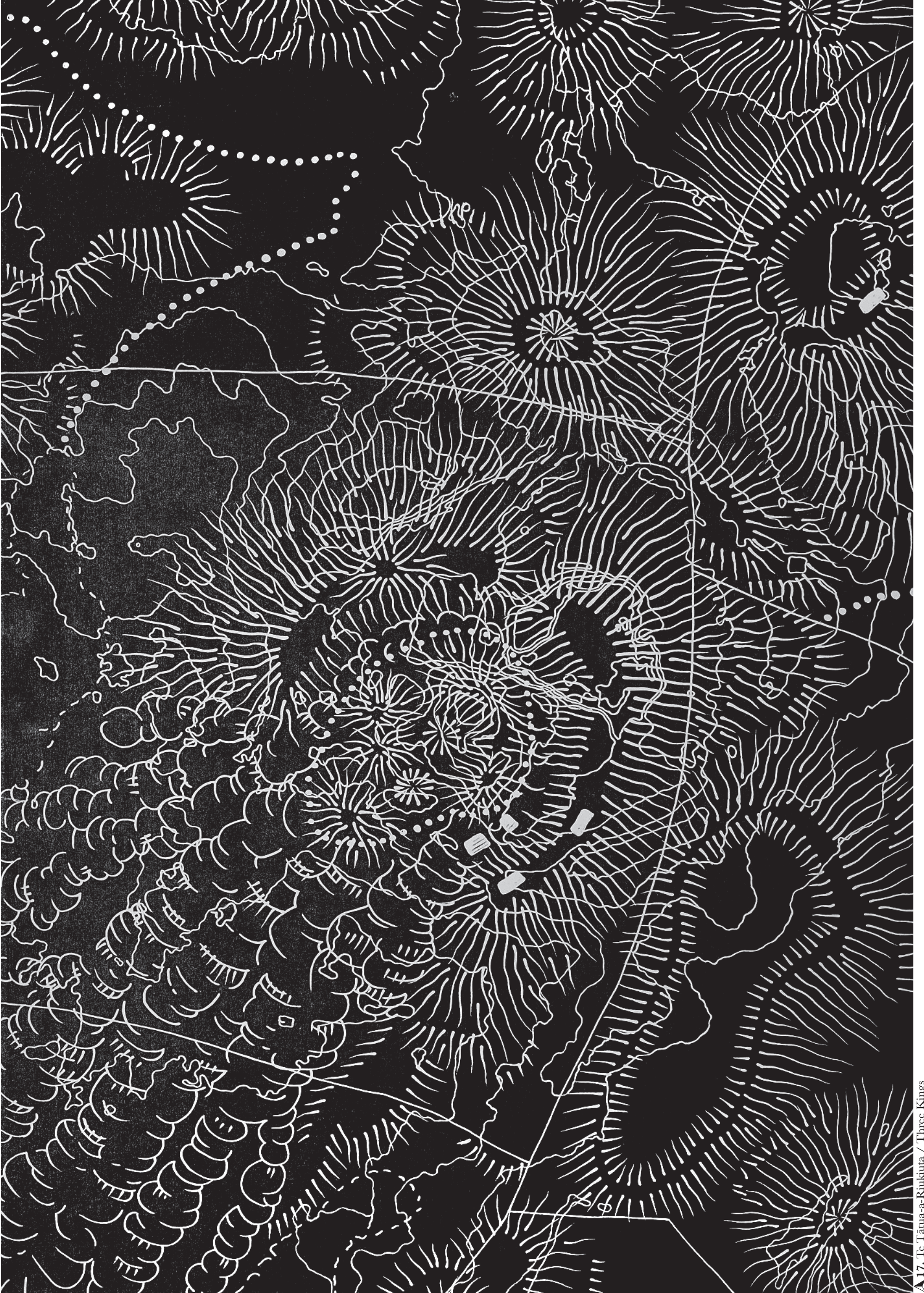
▲14. Ohinerangi / Mt Hobson / Ohinerau



▲ 15. Te Kōpuke / Titikōpuke / Mt St. John



▲ 16. Maungakiekie / One Tree Hill



▲17. Te Tātua-a-Riukiuta / Three Kings

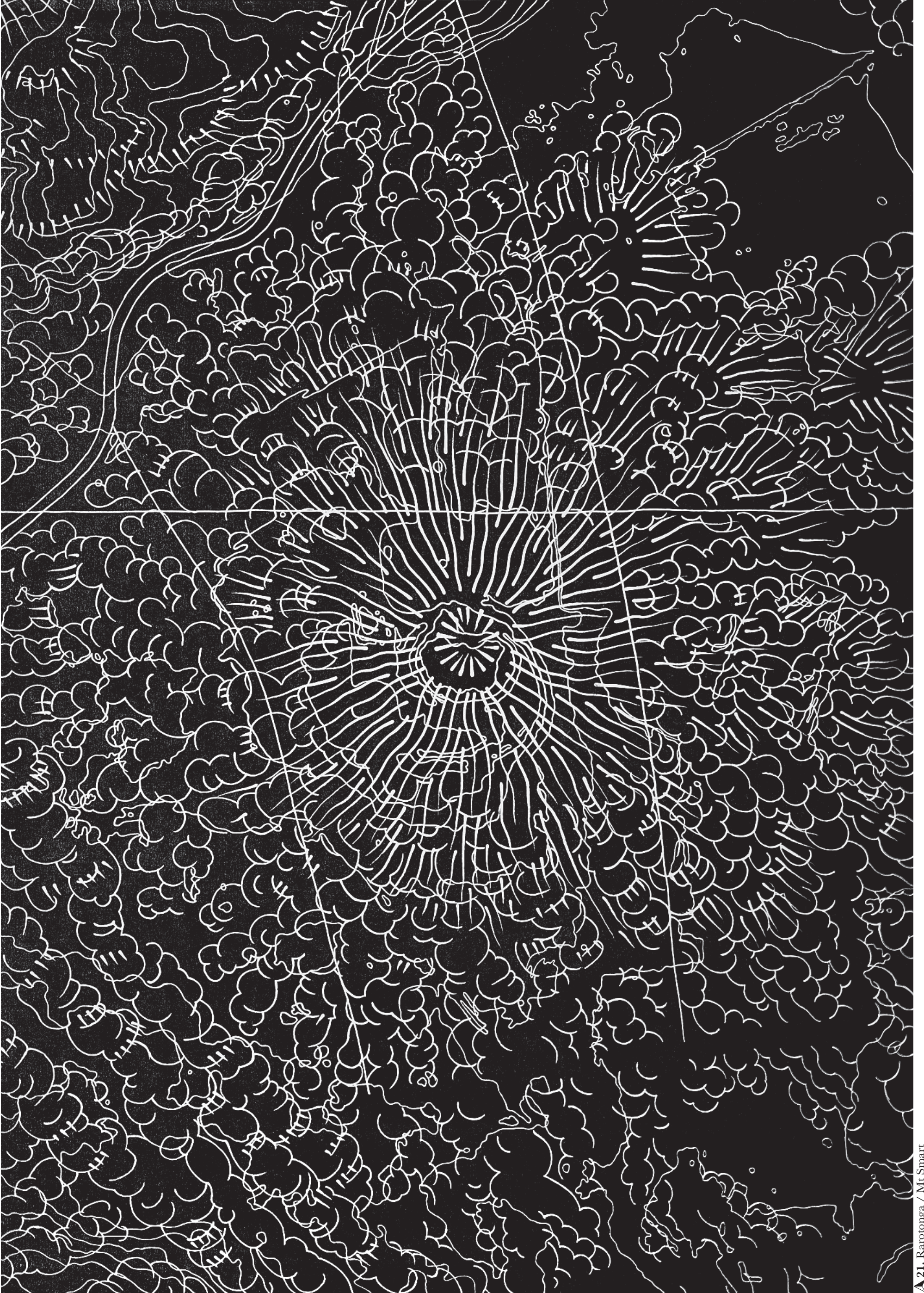


▲ 18. Puketāpapa / Pukewāwā / Mt Roskill

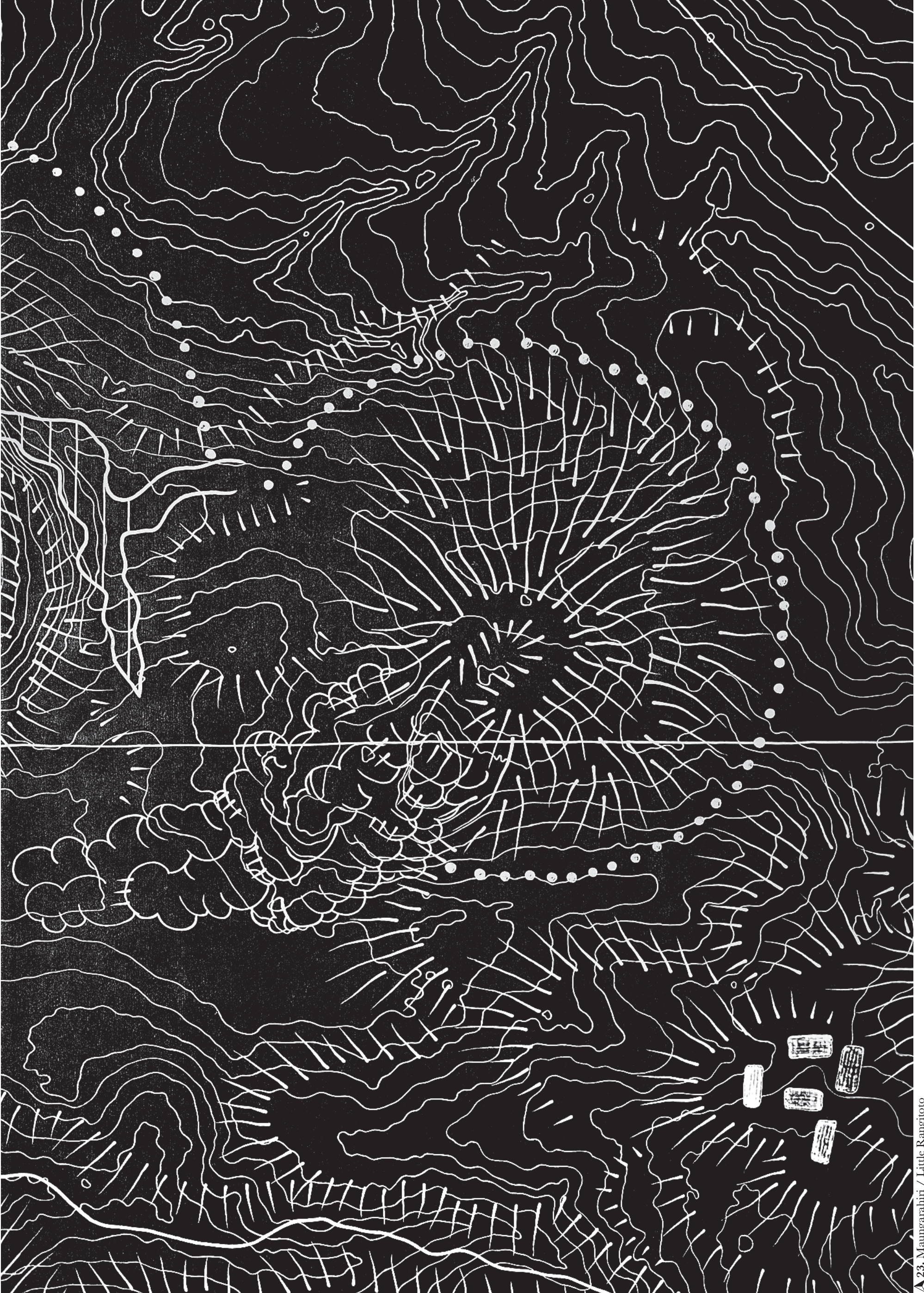


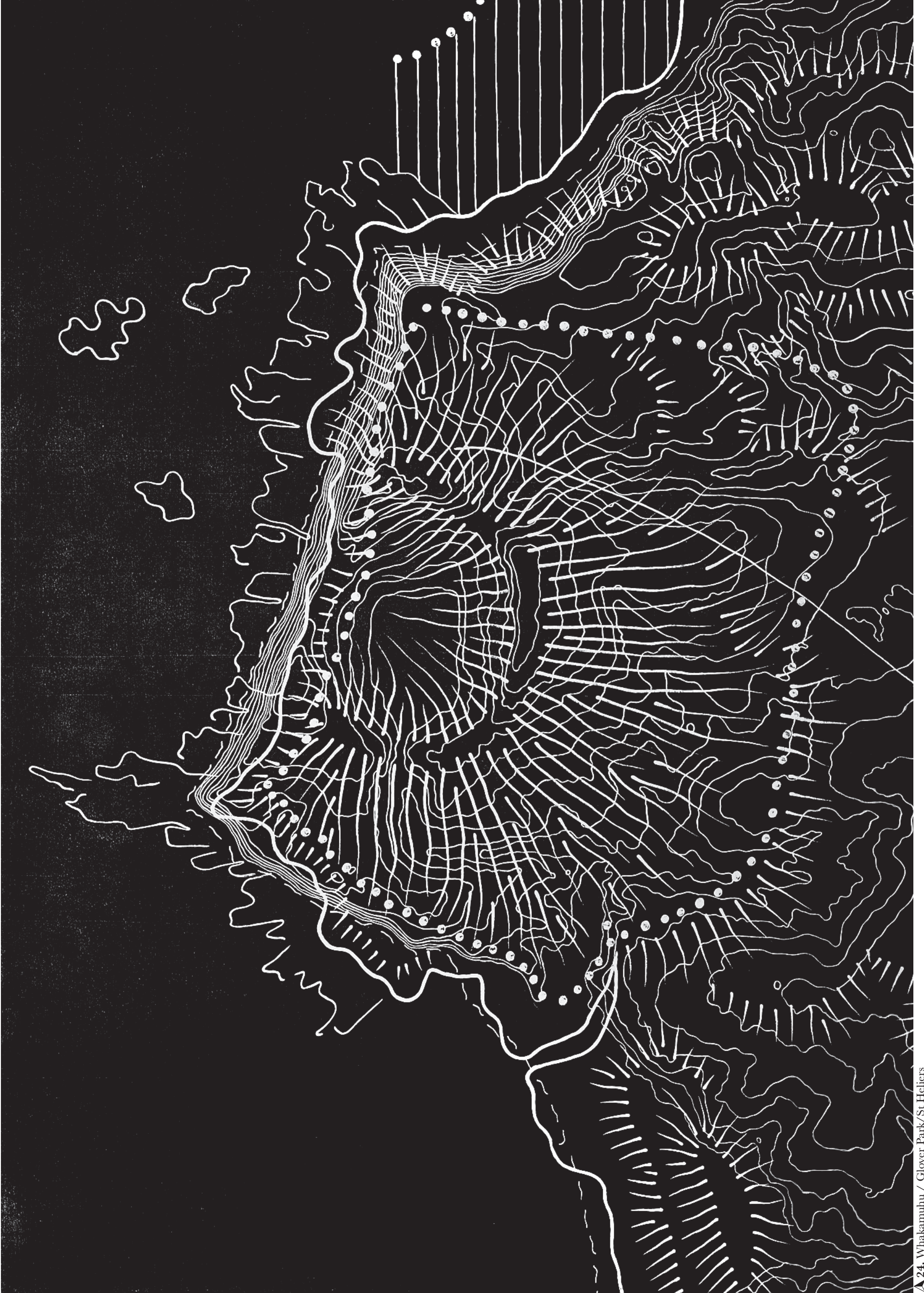
▲ 19. Te Ahi-kā-a-Rakataura / Owairaka / Mt Albert



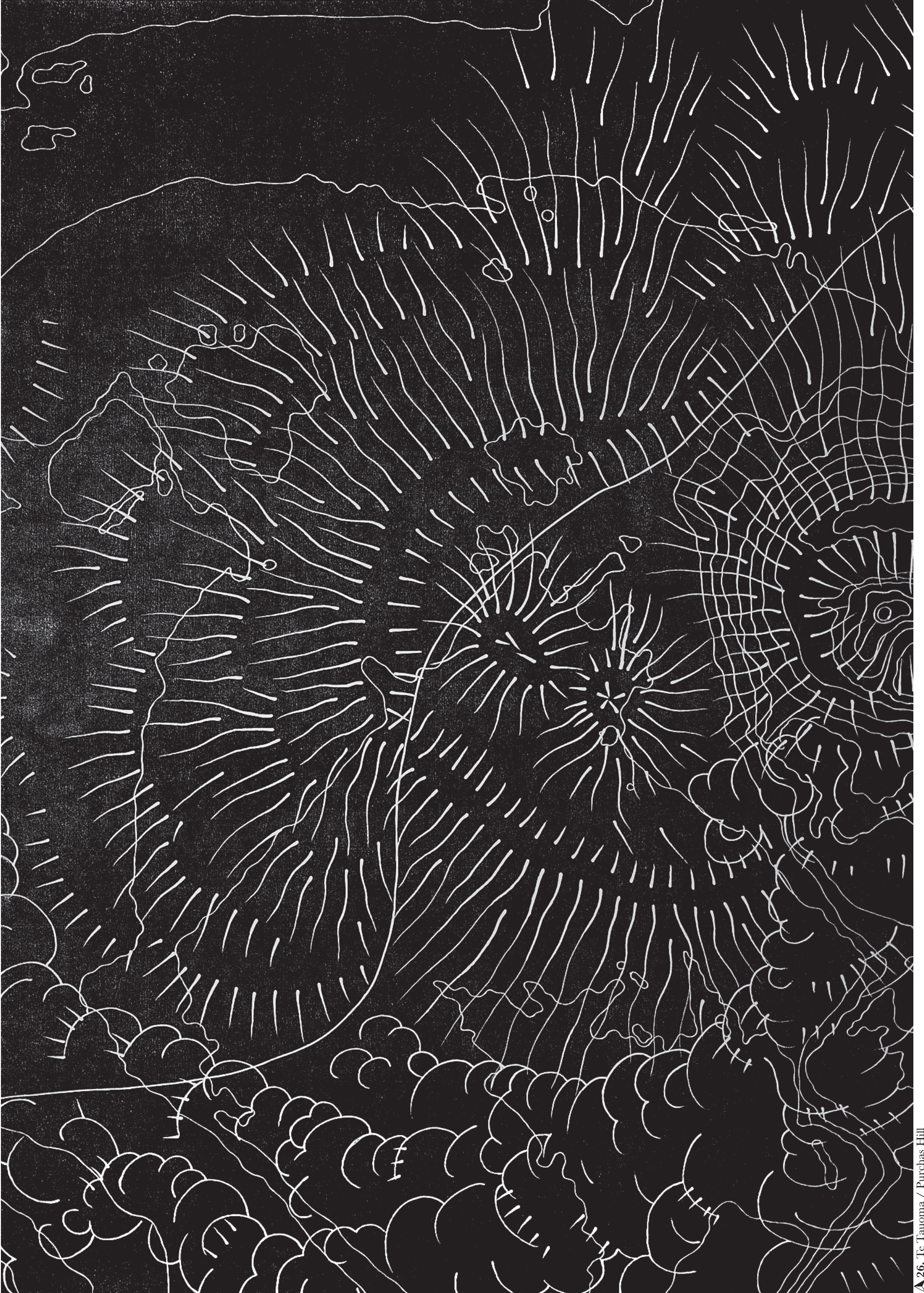


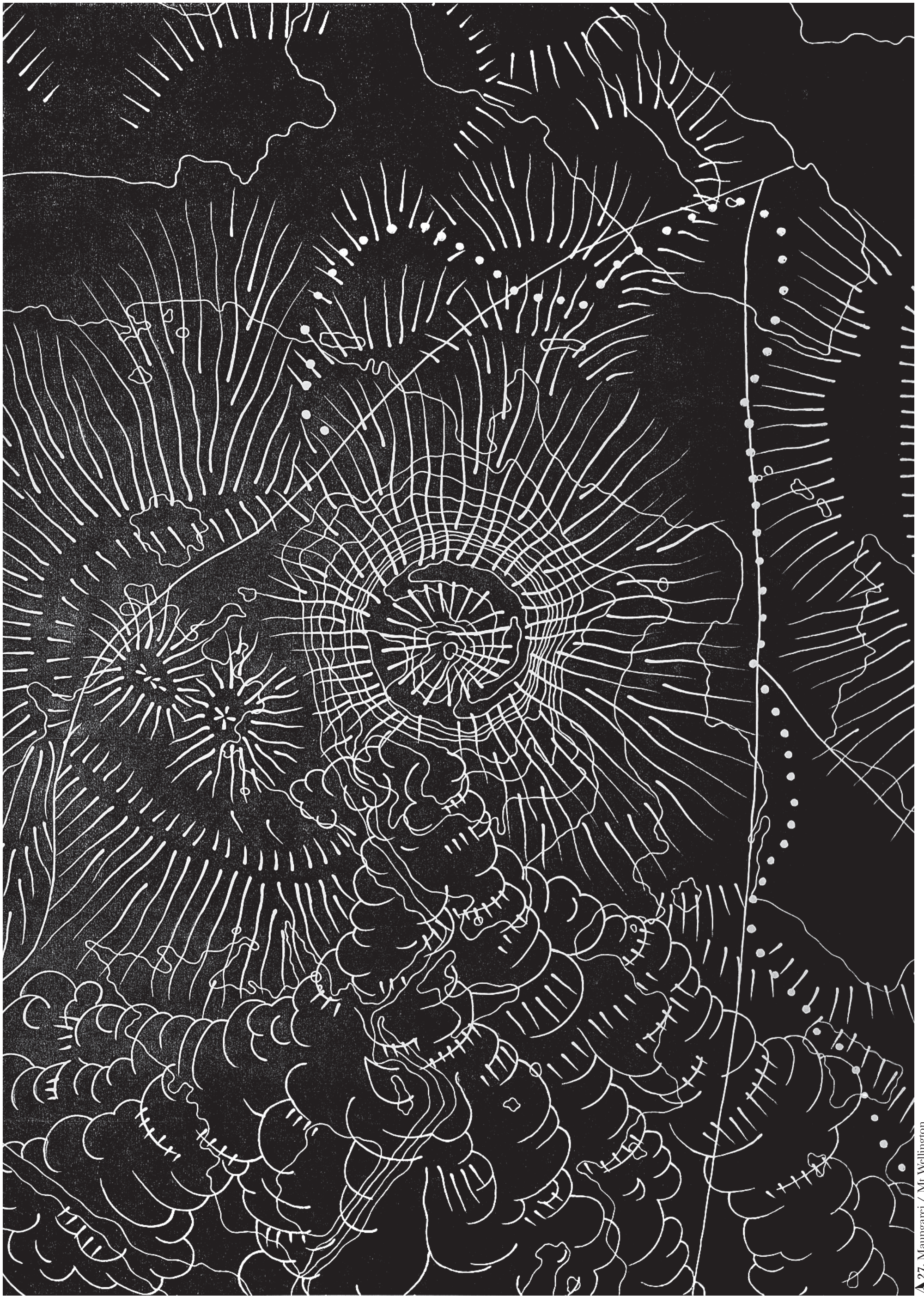








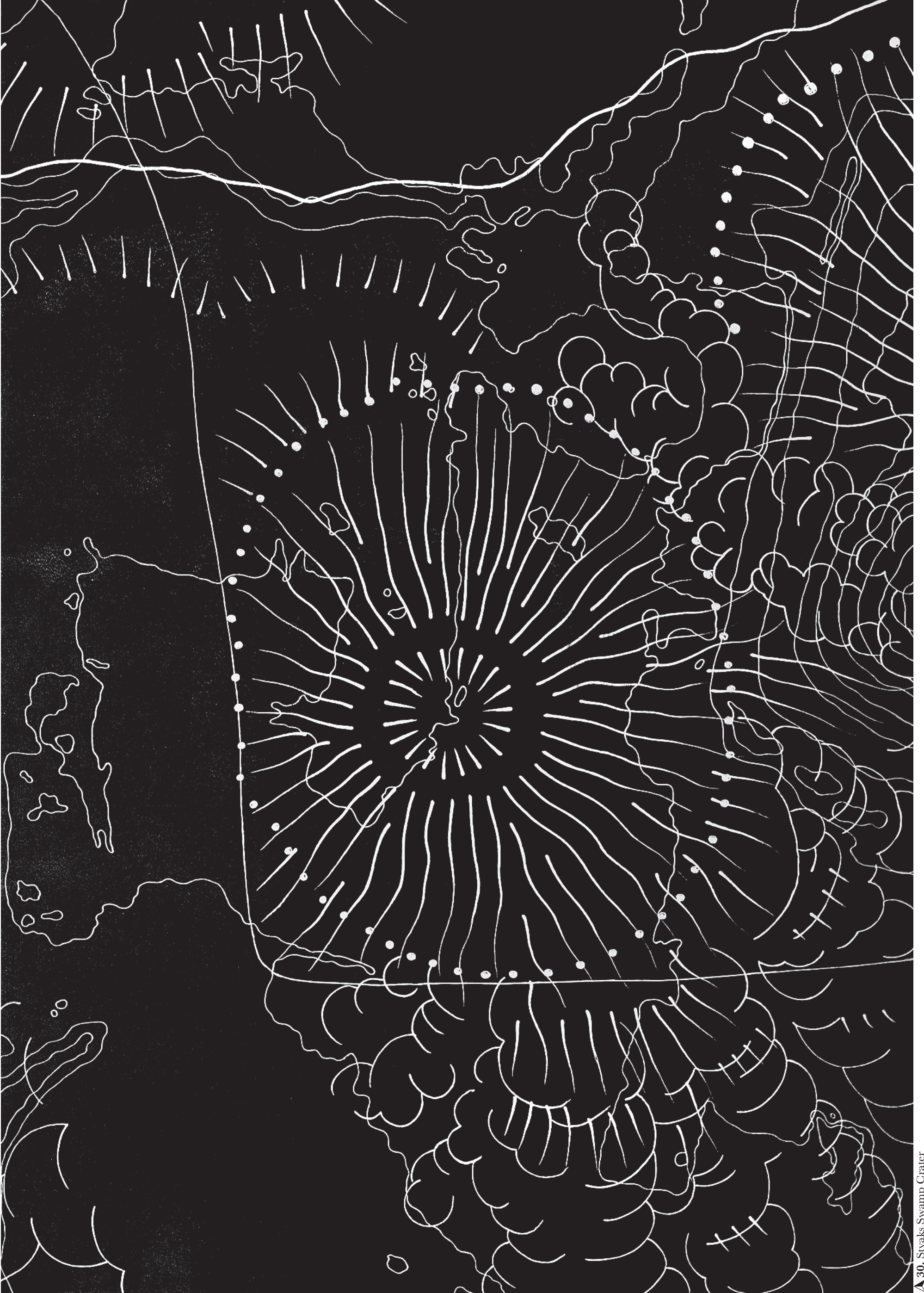




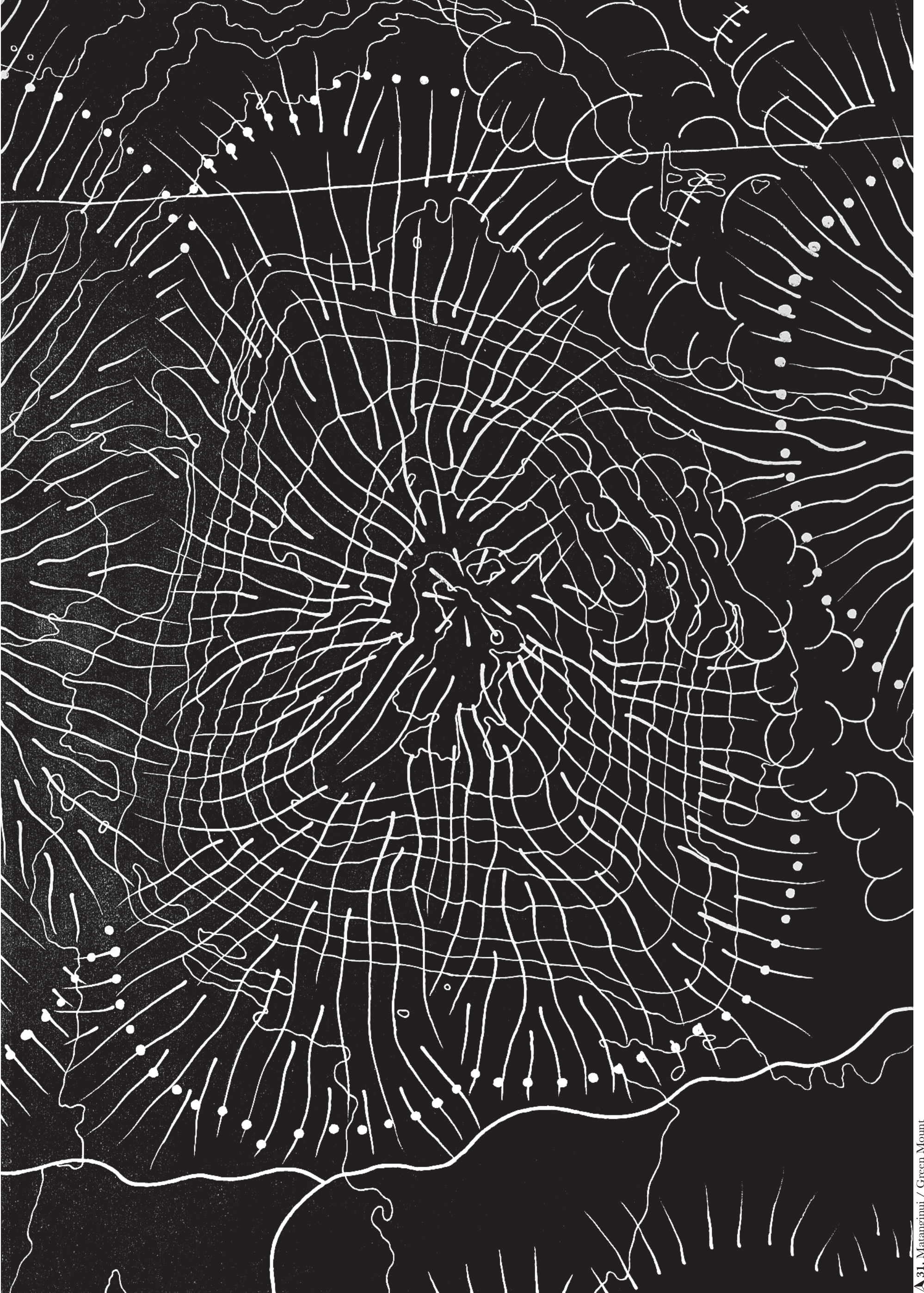




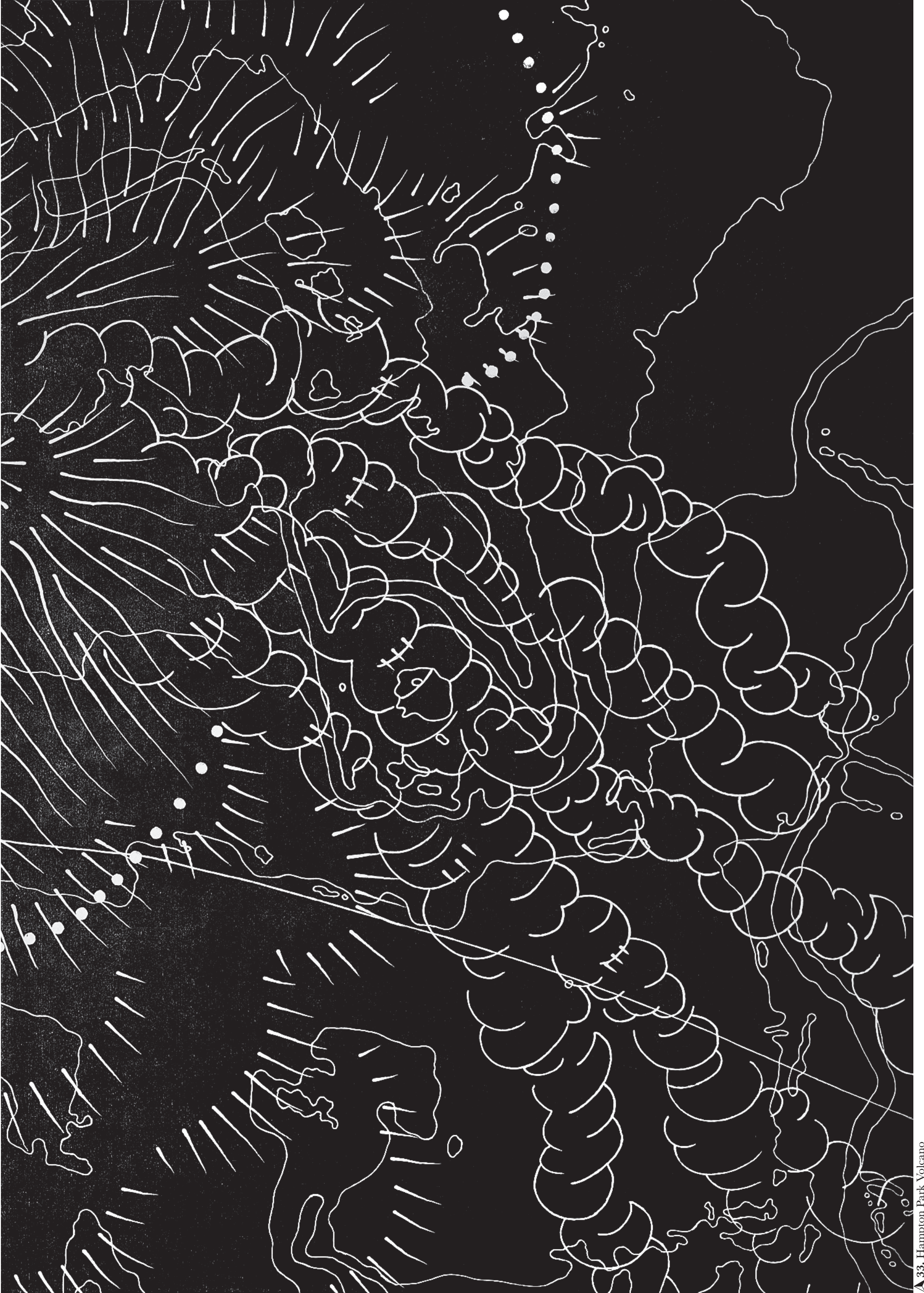
▲ 29. Ohuiarangi / Pigeon Mountain



▲ 30. Styaks Swamp Crater

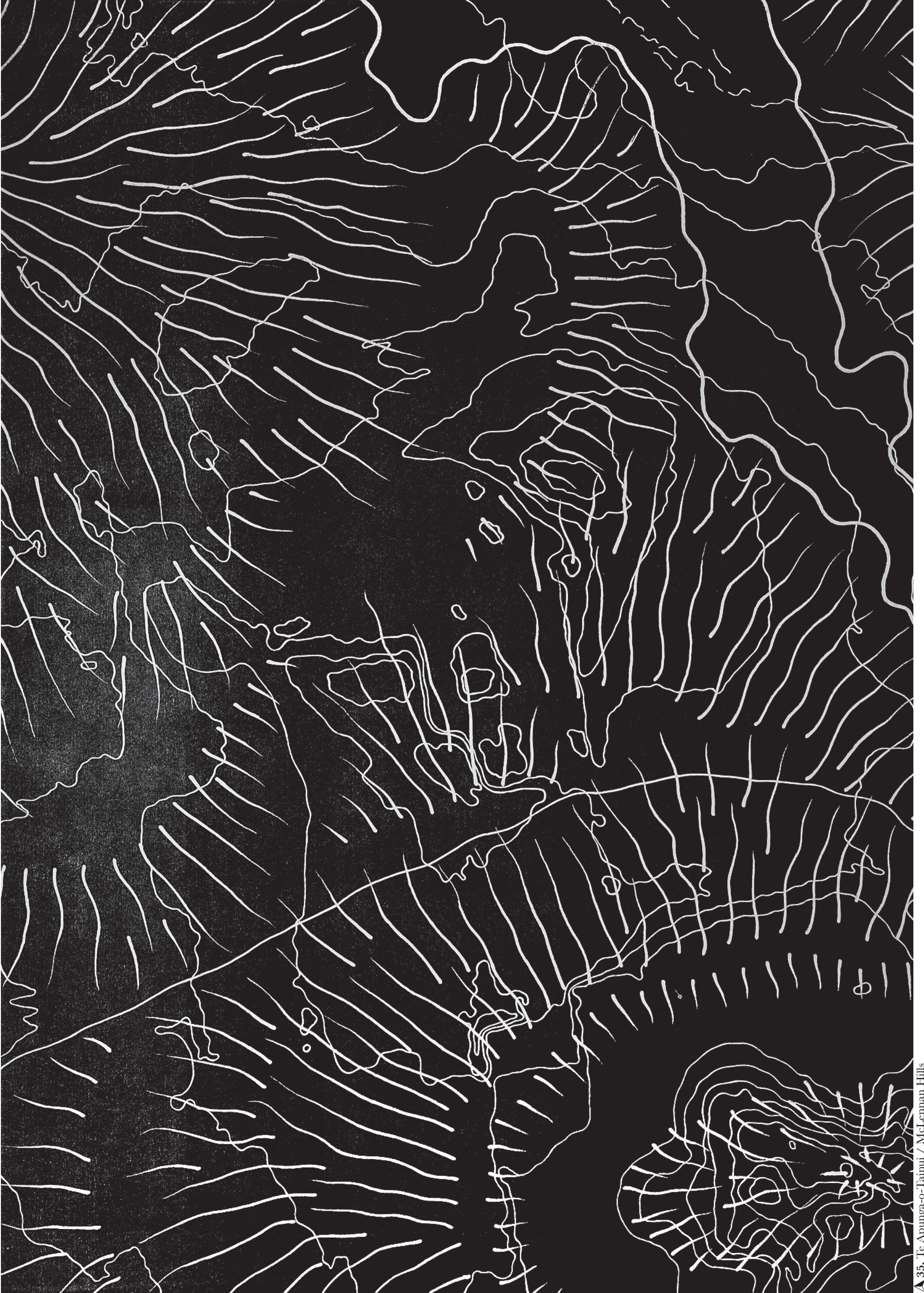




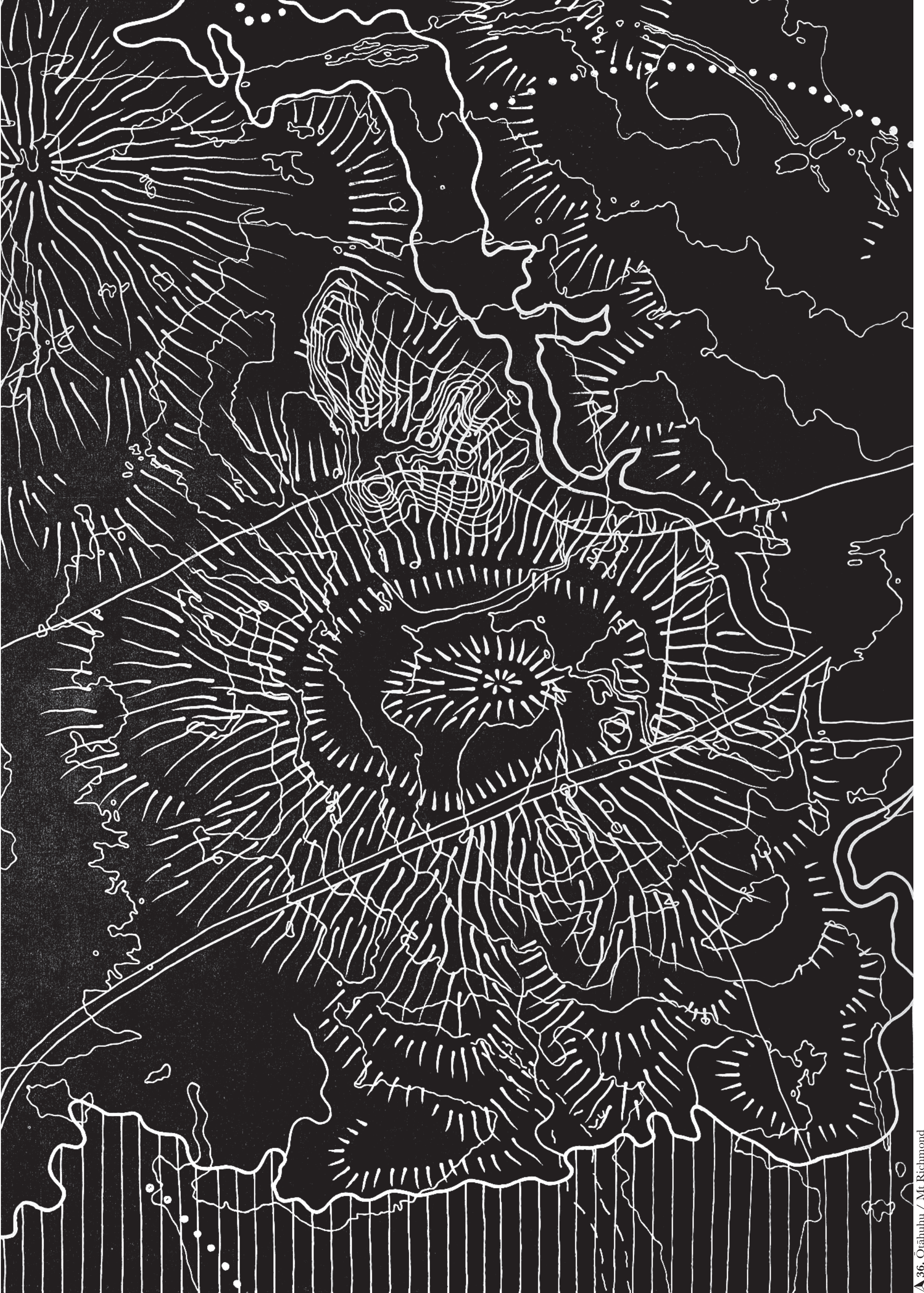


▲ 33. Hampton Park Volcano

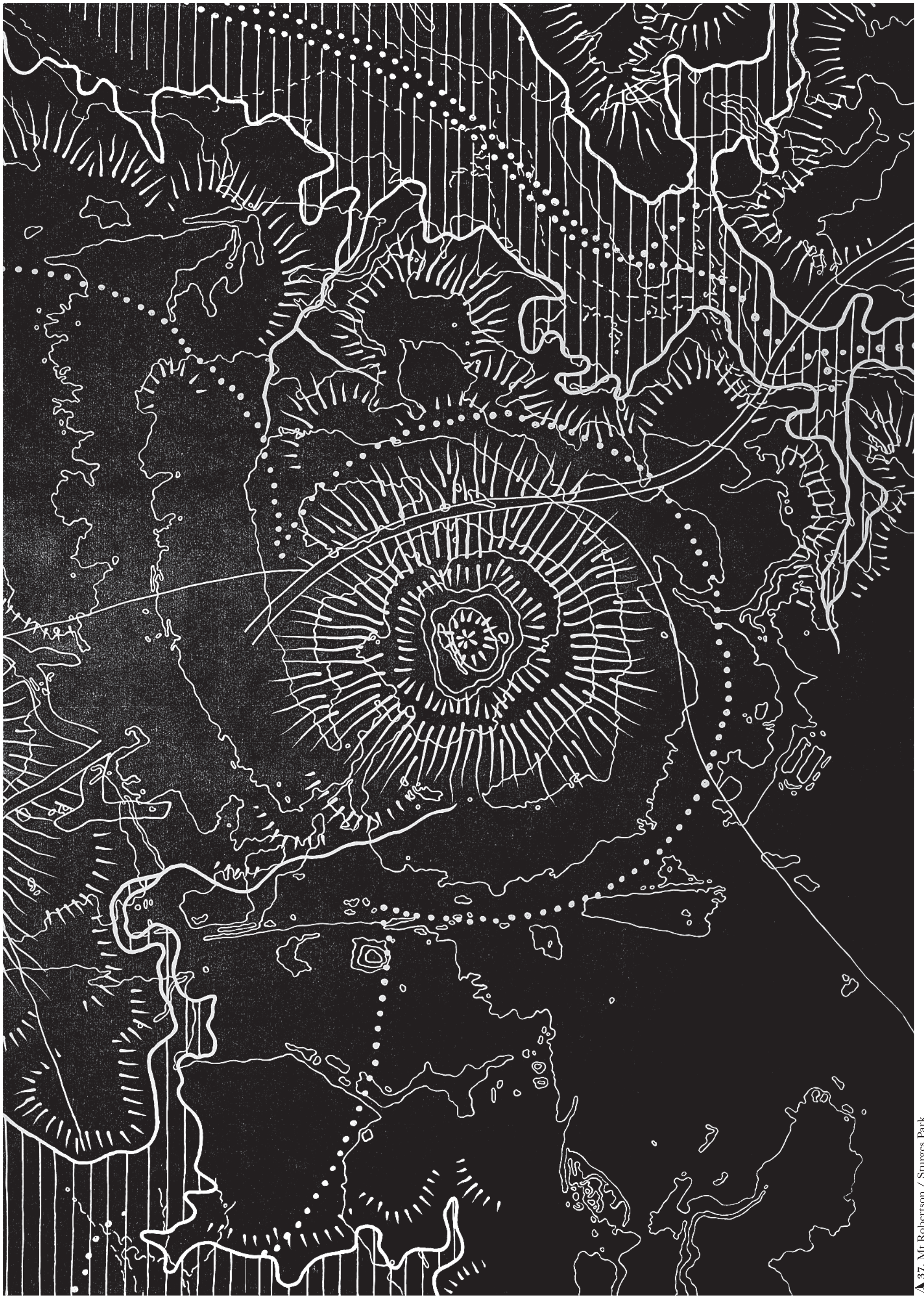




▲ 35. Te Apunga-o-Tainui / McLennan Hills



▲ 36. Orahuhu / Mt Richmond



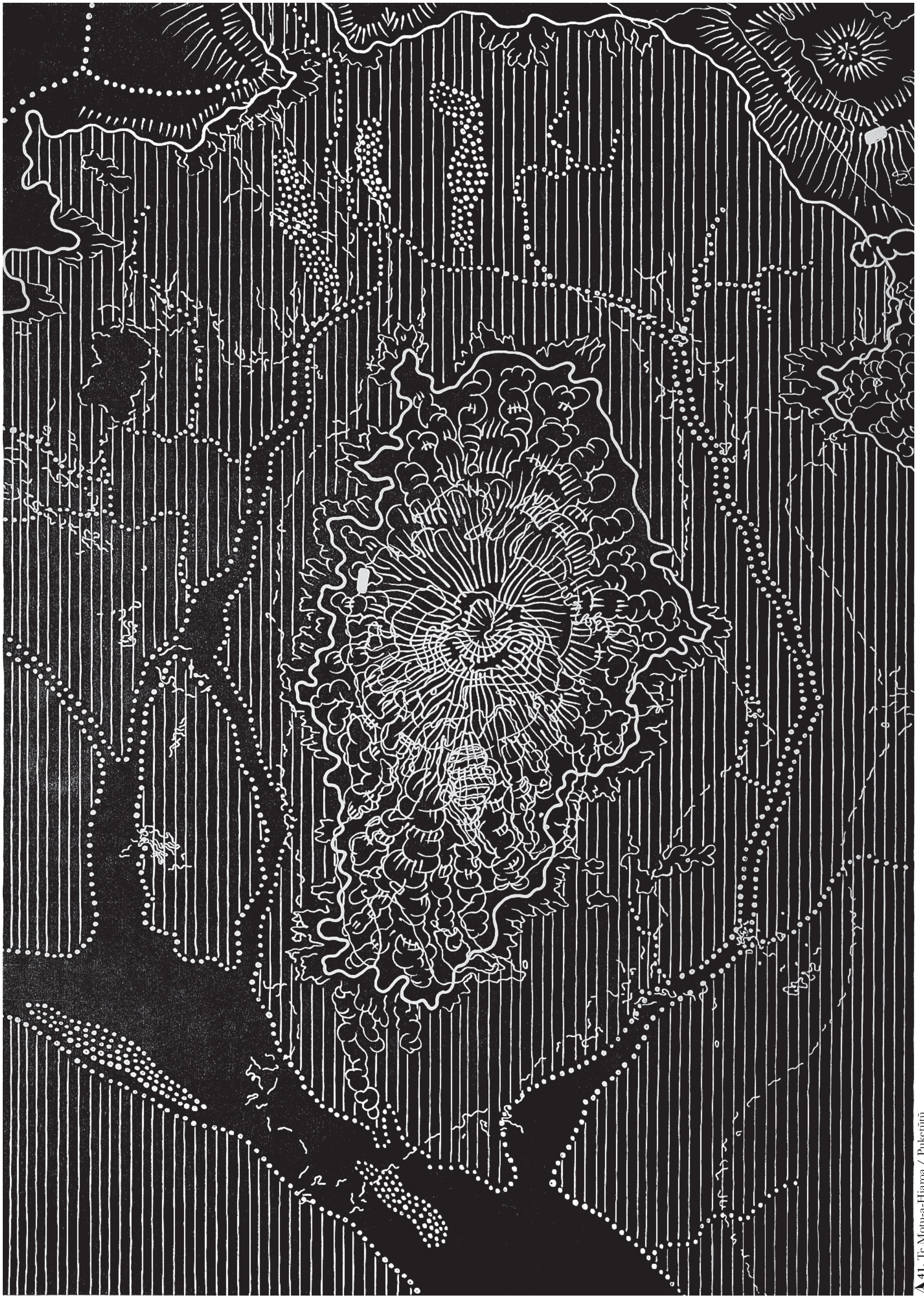




▲ 39. Te Pane-o-Mataaho / Māngere Mountain



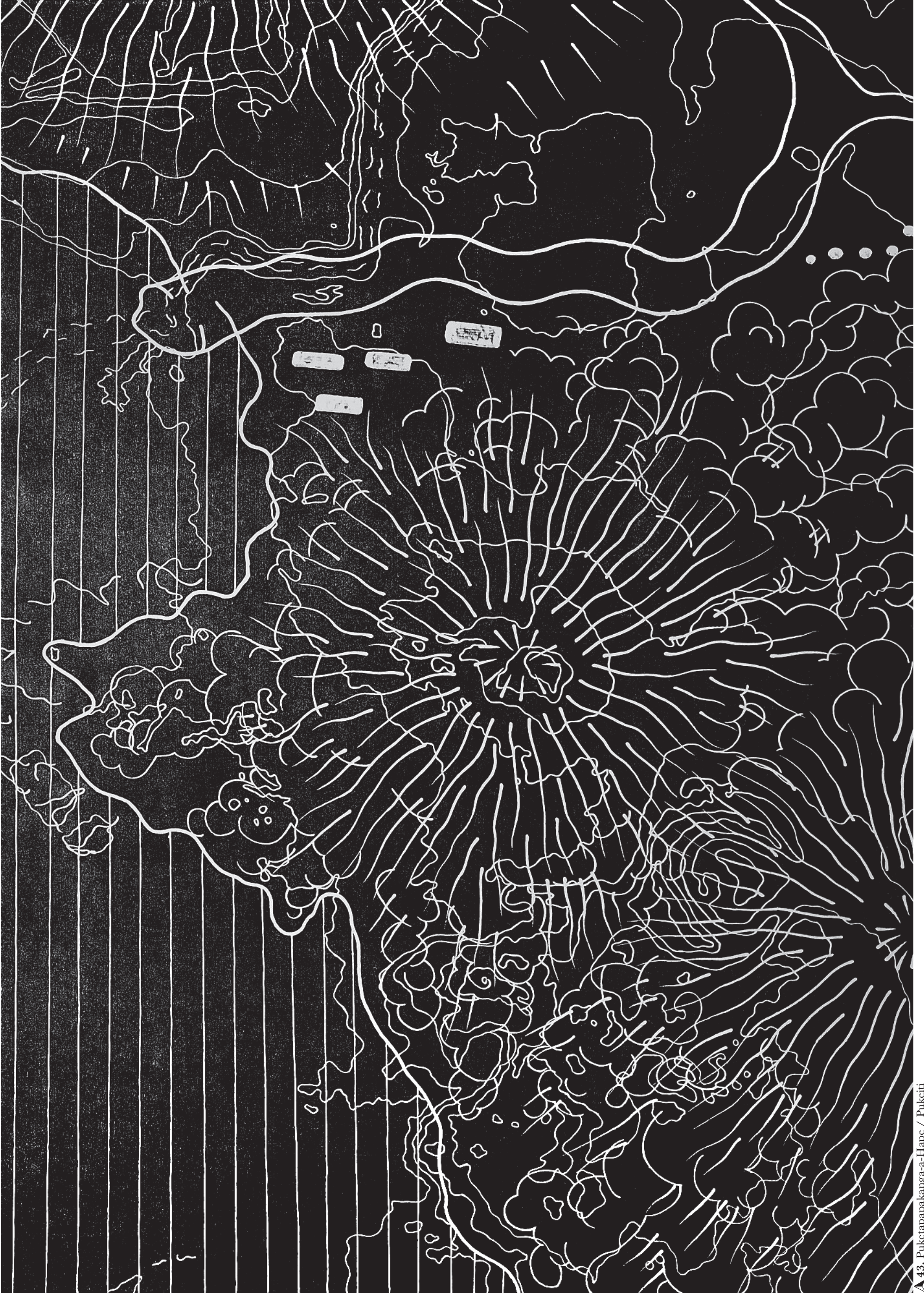
▲ 40. Māngere Lagoon

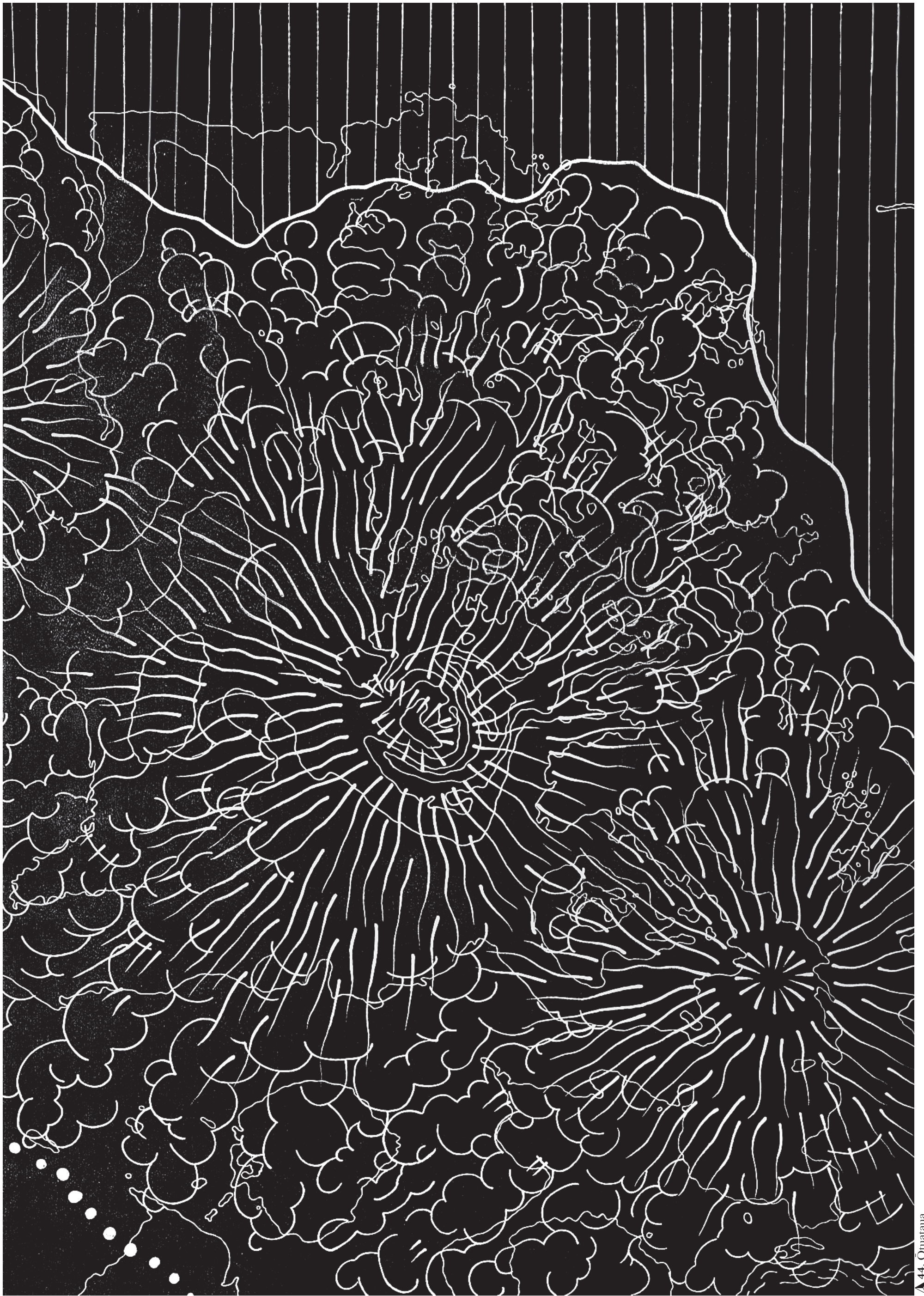


▲ 41. Te Motu-a-Hiaroa / Puketūtū



▲ 42. Moerangi / Wāitomokia / Mt Gabriel



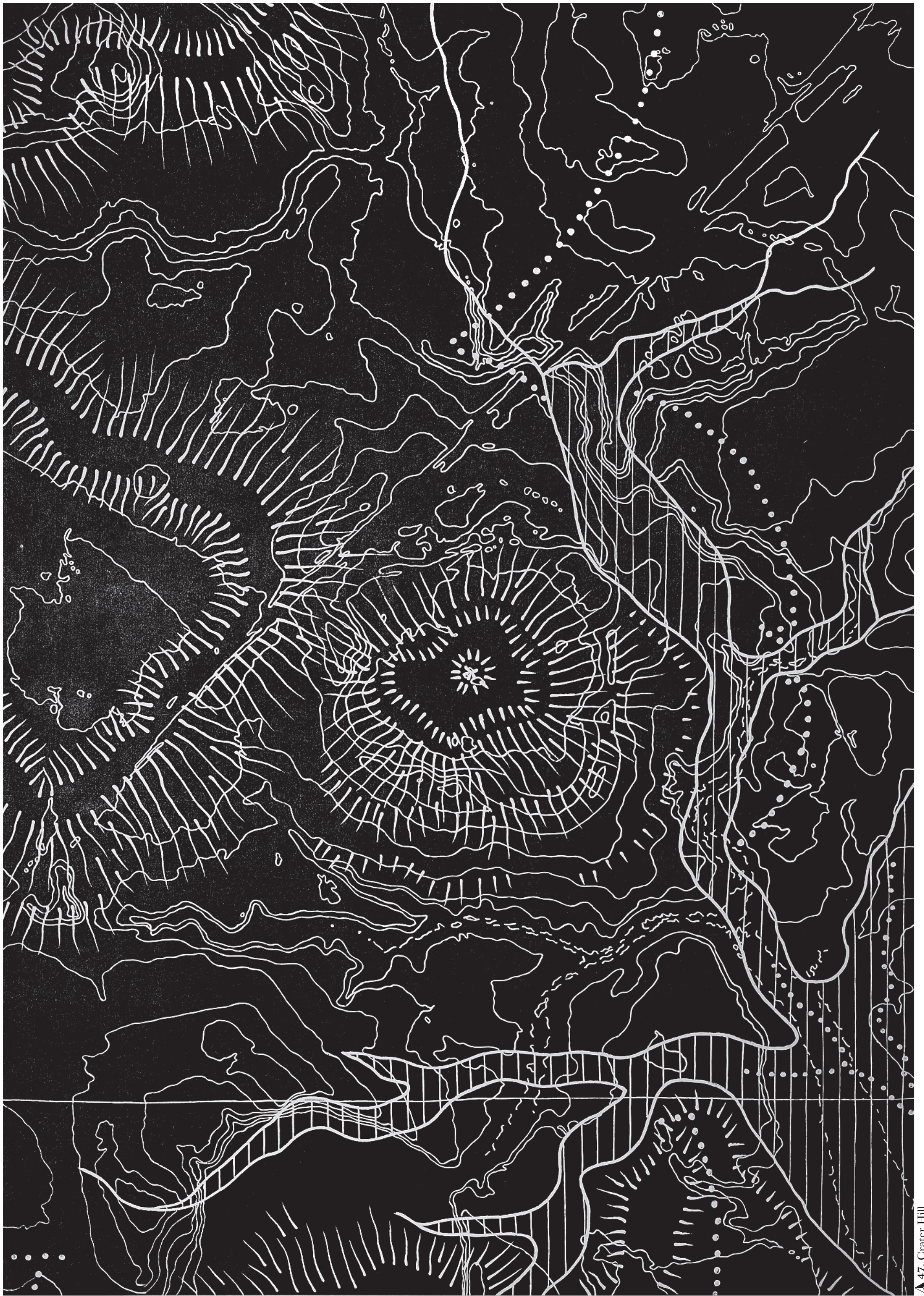




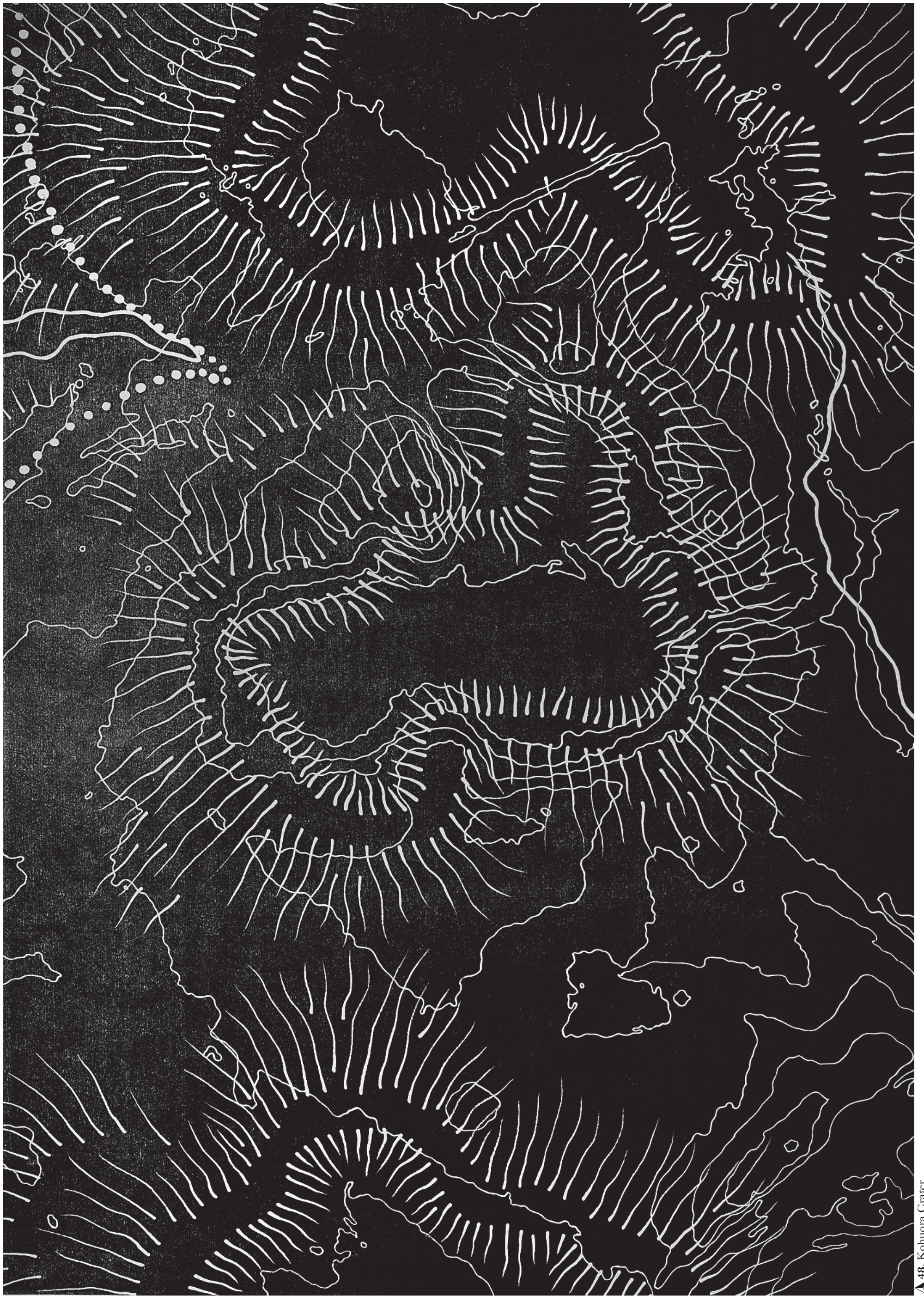
▲ 45. Maungataketake / Elletts Mountain



▲ 46. Te Pūkaki Tapu-o-Poutukeka / Pūkake Lagoon



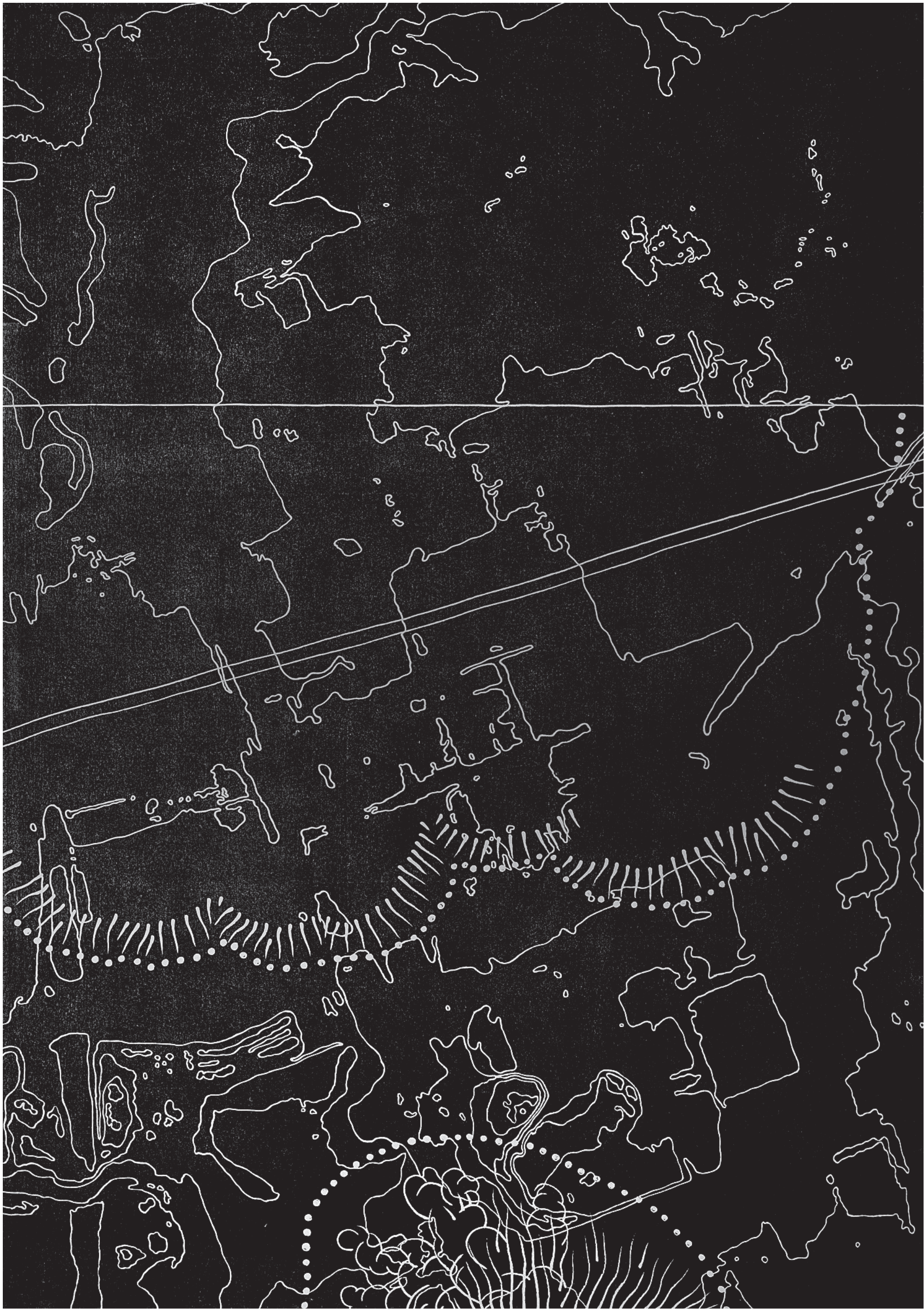
▲ 47. Crater Hill



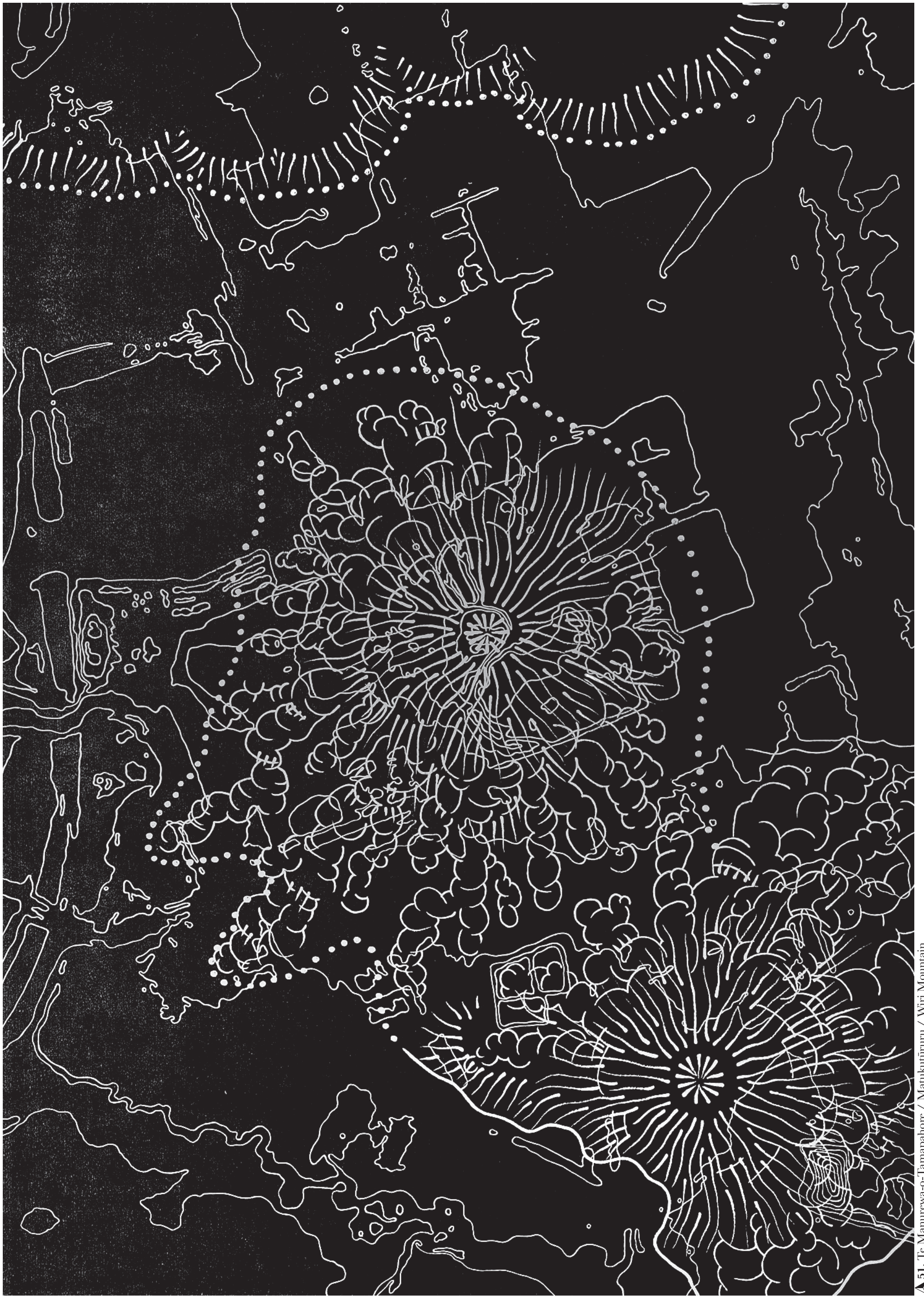
▲ 48. Kohuora Crater



▲ 49. Cemetery Crater



▲ 50. Ash Hill Crater



▲ 51. Te Manurewa-o-Tamapahore / Matukutūru / Wiri Mountain

