

TOWARDS A KAUPAPA OF ANCESTRAL POWER AND TALK

Fiona Pardington

A piece of contextual writing submitted in partial fulfillment of the requirements for the degree of Doctor of Fine Arts

The University of Auckland, 2013

ABSTRACT

This thesis introduces my reading of Gilles Deleuze and Félix Guattari, focusing on their concept of immanence as it applies to Maori adoption of the portrait photograph and its subsequent influence on my developing kaupapa toi around photography, object and subjectivity. I examine how their ideas both agree and disagree with Kaitahutaka (cultural teachings and lifeways of Kai Tahu), finding resonances between their philosophy and Maori notions of whakapapa, mana and mauri. The thesis concentrates on Deleuze's last writing on immanence. I discuss Deleuze's antipathy to photographic representation, looking at ideas about resemblance, figuration, beings of sensation, affect and both "A Life" and "The Life".

Aspects of my practice are explained. I introduce elements of the portraits which comprise my final doctoral exhibition and relate these to my reading of Deleuze.

ACKNOWLEDGEMENTS

I would first like to acknowledge the unwavering support of my very patient, clever and calm supervisor Dr Peter Shand, and my delightful, intellectually nimble secondary supervisor, Dr Caroline Vercoe. I thank my friends and whanau wahine Kai Tahu – my “Star Wa’s” who want to be remembered as: Megan, Katarina, Ripeka, Akura, Kirsten and Paulette. I would like to thank Clare McIntosh, Paul McNamara, Tahu Potiki and Megan Ellison. I am grateful for and send aroha to my hapu: Neil Pardington, Akura Makea-Pardington, and Jack Rahi Pardington.

TABLE OF CONTENTS

Abstract	i
Acknowledgements	ii
Glossary	iv
Towards a Kaupapa of Ancestral Power and Talk	1
Bibliography	47
Images:	
<i>Wahine Patere, Wahine Panekeneke, George Frazer Gallery,</i>	
19 th March 2013	49
Selection of other works completed in the latter stages of the	
Doctoral research	62

GLOSSARY

Kai Tahu spelling is used in this glossary, where a 'k' replaces 'ng': taonga becomes taoka, for example. Macrons have not been used.

aka: vine

Arahura River: on the West Coast of Te Wai Pounamu/the South Island, a major source of pounamu for Kai Tahu; of special importance to the Poutini Kai Tahu people

aroa nui: with deep love

atua: ancestor with continuing influence; a god, demon, supernatural being, deity, ghost; an object of superstitious regard; a strange being; often translated as 'god' and used to mean the Christian God, however this is an inaccurate translation; many Maori trace their ancestry from atua in their whakapapa; atua are regarded as ancestors who have influence over certain domains

aeue: to cry, howl, groan, wail, bawl

hapu: pregnant; sub-tribe; section of a large kinship group

heitiki: pounamu/greenstone/nephrite pendant for the neck; usually a human image

kai: to eat, consume, feed (oneself), partake, devour (v); food, meal (n)

Hine-ahu-one: also known as Hine-hau-one; the first woman created by Tane-nui-a-Rangi and Io on the beach at Kurawaka

Hine-nui-te-po: eldest daughter of the atua Tane-nui-a-Rangi and Hine-ahu-one; she had several children to her father; on learning her husband was her father she fled to te pō (the Underworld), where she receives the souls of the dead

hongī: to press noses in greeting; smell, sniff

honoka: union, connection, relationship

huaka: relative, kin, relation, cousin; member of the same hapu

huia feathers: feathers of *Heteralocha acutirostris* (huia), a glossy black bird, now extinct, which had prized white-tipped tail feathers and orange wattles

ihi: ray of sun, essential force, excitement, power, charm, spell, incantation, personal magnetism; psychic force as opposed to spiritual power (mana), tuahu, a sacred shrine, an altar

iwi: extended kinship group, tribe, nation, people, nationality, race; often refers to a large group of people descended from a common ancestor; strength, bone

Kai Tahu: tribal group of much of Te Wai Pounamu/the South Island; sometimes called Nga Tahu in the Northern dialect

Kaitahutaka: cultural teachings and lifeways of the Kai Tahu people of Te Wai Pounamu

kaitaka: a highly prized cloak made of flax fibre with a taniko ornamental border

kaitiaki: guardian/s

kanohi ki te kanohi: face to face, in person, in the flesh

karakia: prayer

kaupapa: strategy, theme, level floor

kokowai: red, ochre

koroua: elderly man, male elder, grandfather

kuia: elderly woman, female elder, grandmother

mahi: work

mana: be legal, effectual, binding, authoritative, valid; prestige, authority, control, power, influence, status, spiritual power, charisma; a supernatural force in a person, place or object; goes hand in hand with tapu, one affecting the other; the more prestigious the event, person or object, the more it is surrounded by tapu and mana; an enduring, indestructible power of the atua, inherited at birth; gives a person the authority to lead, organise and regulate communal expeditions and activities, to make decisions regarding social and political matters; mana can increase from successful ventures or decrease through the lack of success; almost every activity has a link with the maintenance and enhancement of mana and tapu; animate and inanimate objects can also have mana as they also derive from the atua and through their own association with people imbued with mana or because they are used in significant events; includes an element of stewardship, or kaitiakitanga when used in relation to resources, including land and water

manatuka: standing mana; keepsake, heirloom, memento, souvenir

mahika kai: traditional food-gathering places

mauri: life principle, special nature; material symbol of a life principle; source of emotions

Moeraki: small fishing village on the East Coast of the South Island of New Zealand

Murihiku: southern South Island, Southland

Ngai Tuhoe: tribal group of the Bay of Plenty in the Kutarere-Ruatoki-Waimana-Waikaremoana area

Papatuanuku: Earth mother and wife of Rangi-nui; all living things originate from them

pounamu: greenstone, nephrite, jade

rimu: seaweed

rongoa: to treat, apply medicines; remedy, cure (v); medication, treatment, solution (to a problem), tonic; the origin and the cure (n)

rōpū group: party of people, company, gang, association, entourage

tohuka: agent of the atua; be expert, proficient, adept; skilled person, chosen expert, priest; chosen by the agent of an atua and the tribe as a leader in a particular field because of signs indicating talent for a particular vocation

Tane: husband, male, man

Takaroa: atua of the sea and fish; he was one of the offspring of Rangi-nui and Papatuanuku and fled to the sea when his parents were separated

tangi: to cry, mourn, weep, weep over (v); sound, pitch, intonation, mourning, grief, sorrow, weeping, lament, salute, wave (n)

taoka: property, goods, possessions, effects; treasure, anything prized; applied to anything considered to be of value; also known as taonga

tauhere: to tie, bind, lash (v); link, connection, linkage, tie (n)

tautoko: to support, reinforce

Te Arai: the other side of the veil; after death

Te iho makawerau: the hundred hairs

Te Po: the world of the departed spirits

Tangata: man, people

Te Wai Pounamu: South Island; also known as Te Waipounamu; sometimes written as Te Waipounamu, Te Wahi Pounamu or Te Wai Pounamu

tika: be correct, straight, true, direct; keep on a direct course, upright; right, just, lawful, proper; correctly, directly, fairly, justly

toi: tip, point, summit, art, knowledge, origin, source (of mankind), native

tohuka: expert/s

tuararo: backbone

tupuna: ancestors, grandparents; western dialect variation of tipuna

tupupaku: the body after death

turakawaewae: domicile; place where one has rights of residence and belonging through kinship and whakapapa

wahine: woman, female, lady, wife

waiata: song, chant, psalm

wehi: to be awesome, afraid, fear; dread, a response of awe in reaction to ihi

whakairo: to carve, ornament with a pattern, sculpt (v); carving (n)

whakapapa: genealogies, lineage, descent

whanau: to be born, give birth (v); extended family, family group, a familiar term of address to a number of people (n)

whanau tuararo: backbone

whanauka: blood relative

whenua: country, land, nation, state; placenta, afterbirth

“All so-called initiatory journeys include thresholds and doors where becoming itself becomes and where one changes depending on the ‘hour’ of the world, the circles of hell, or the stages of a journey that sets scales, forms, and cries in variation. From the howling of wolves to the wailing of elements and particles.”¹

KAUPAPA TOI

My kaupapa is to speak of the tension between photography and taoka Maori, that in the course of my doctoral investigation has found its zenith in Kai Tahu portraiture. I am interested in the living individual as a high form of taoka Maori – the breathing, contemporary expression of the blood-red aka of whakapapa flowing backwards into time unbroken and stretching forward into the genetic territory of future human forms. We reside in our bodies, each is our unique, expressive corporeal signature, our earthly domain. Gilles Deleuze (the tohuka philosopher central to my project) and his collaborator Félix Guattari do not mean qualities sourced in the subjectivity of the artist. It should be understood as a redemptive or reconciliatory “preview”, a “utopian blink” that cuts out the core of ideology and its false promises. They propose “possibilities” of a different perspective, subjectivities and spaces in the world, right now.² “The expressive is primary in relation to the possessive: expressive qualities, or matters of expression, are necessarily appropriative and constitute a having more profound than being . . . Not in the sense that these qualities belong to a subject, but in the sense that they delineate a territory that will belong to the subject that carries or produces them.”³

Deleuze and Guattari understand a proper name as being as an abode rather than being simply the mark of the subject or its territory. In response to this idea I asked myself “Does the photographic portrait operate with the same intensity of subjectification that a proper name does?” At that moment, a quote from Anne Salmond’s essay “Nga Huarahi o Te Ao Maori: Pathways in the Maori World” came to mind: “Names,

¹ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Minneapolis: University of Minnesota Press, 2002, p. 249.

² Simon O’Sullivan, *Art Encounters Deleuze and Guattari*, New York: Palgrave Macmillan, 2007, p. 128.

³ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 316.

knowledge, ancestors, treasures, and land are so closely intertwined in tribal thinking that they should never be separated.”⁴ The Maori worldview does not sit far off these philosophers’ comprehension of naming, domain and abode. I felt a resonance there, and my curiosity was piqued. For Deleuze and Guattari expressive qualities or matters of expression “are signatures, but the signature, the proper name, is not the constituted mark of the subject, but rather the constituting mark of a domain, an abode”.⁵ This would go some way to explain why the photographic portrait of an individual has such presence, even when she is dislocated from her family, her name and her time.

There is much in Deleuze and Guattari’s philosophy that sits well with my practice, even reflecting aspects back to me in a different and sometimes encouraging manner. This may seem peculiar if you consider Deleuze’s book *Francis Bacon: The Logic of Sensation*, which contains a number of passages such as the following: “The most significant thing about the photograph is that it forces upon us the ‘truth’ of implausible and doctored images”;⁶ and “Too many people mistake a photograph for a work of art, a plagiarism for an audacity, a parody for a laugh, or worse yet, a miserable stroke of inspiration for a creation.”⁷ Resemblance is at work when anything and its relations pass in an unobstructed manner into the elements of another thing, so the second becomes an image of the first. Deleuze set out to expose photography as a pretentious medium that produced shallow resemblances. In addition, photography’s lack of precision frustrated him: “. . . for example, the photograph, which captures relations of light. The fact that relations play within a margin of error great enough for the image to present significant differences from the original object does not negate the fact that these differences are attained by loose resemblance, sometimes decomposed in its operation, sometimes transformed in its result. In this case, analogy is figurative, and resemblance remains primary in principle. The photograph can rarely escape this limit, despite its pretensions.”⁸

⁴ Anne Salmond, “Nga Huarahi o Te Ao Maori: Pathways in the Maori World” in *Te Maori: Maori Art from New Zealand Collections*, Sidney Moko Mead *et al* (Eds), Auckland: Heinemann Publishers Ltd, 1985, pp. 109–137, p.137.

⁵ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 316.

⁶ Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, London: Continuum Books, 2008, p. 64.

⁷ *Ibid.*, p. 63.

⁸ *Ibid.*, p. 81.

My response to this criticism is that Deleuze has sorely underestimated the depth and complexity of our potential to read, see and feel the enormous, resonating depth of humankind's histories in our minds, bodies, faces and also in that of the objects that surround us on the earthly plane. We simultaneously respond to the virtual aspect of each of these beings and things that are swathed in its critical, transparent veil as it throws brilliantly faceted meanings around everything in the world. Add to this the infinite number of relationships that are in potential between them all, and I wonder what Deleuze was thinking.

My reading of *Francis Bacon: The Logic of Sensation* once again opened up my understanding of the strange and forceful influence that the photographic image has on people, memory, a sense of self, a sense of other, notions of time and sensation. My interest in Deleuze and Guattari's theory was compounded by a growing sense of my father's iwi's Kaitahutaka, which began to inform my photographic practice more directly in the early 1990s. My interest in immanence as elaborated by Deleuze grew along with the unfolding of my Kai Tahu whakapapa. This, in part, was because I read with my love of photography in mind, without needing to adopt Deleuze's frustrations with the medium, which I think closed him down to its potential.

WED TO HER SECRETS

I had made contact with my Kai Tahu relatives in the late 1990s. My childhood was fractured and difficult. I had been adopted by my stepfather when I was a very small child, my name was changed and from then on I had practically nothing to do with my birth father's family and relatives. The Cameron, the Waddell and the Bradshaw families were from Murihiku, Arahura and Moeraki, and my father's direct family lived at 90 Bann Street, Bluff, where he grew up, above the Te Rau Aroha Marae.

I was informed by my mother, in no uncertain terms, that her previous life with my father and his family's history was "none of my business". I lived in a family burdened by elaborate secrets – secrets I was not privy to. I did not know my stepfather was not my birth father until I was a teenager. All of my mother's wedding photographs were cut in half, with only her remaining. She was beautiful – dark eyes

with dark wavy hair and aquiline features. These strange half-photographs of my mother the bride have become the wistful emblem of my childhood.

IMMANENCE, VIRTUALLY

Immanence is a philosophical concept introduced to me from my reading of Gilles Deleuze and his collaborator, the psychiatrist and political activist Félix Guattari. Immanence is a virtual plane that is expressed through the beings, events, objects and things that populate our universe. Because it is pure, immanence contains everything, but cannot be expressed without manifesting through something apart from itself: “The plane of immanence is itself actualized in an object and a subject to which it attributes itself. But however inseparable an object and a subject may be from their actualization, the plane of immanence is itself virtual, so long as the events that populate it are virtualities.”⁹ Immanence is in effect the opposite of transcendence. A transcendent being would exist quite independently of time, space, matter and energy. The Christian triumvirate male godhead is posited as the ultimate transcendent being. He does not rely on the material world at all in order for Him to exist, and He would continue to be untouched, if not unperturbed, even if the universe and everything in it went up in a puff of smoke. Immanence cannot be reduced to any one grouping of any of the elements it manifests through. It is not identical with the matter that carries it, depending on the forms and processes of manifest reality. Immanence must be discovered in morphogenic powers, in our minds and bodies, or being manifested or expressed in and by the world. “We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot join in to a composition with other affects, with the effects of another body, either to destroy that body or to join with it in composing a more powerful body.”¹⁰

My interest grew and I read books Deleuze had written alone. I discovered that when Deleuze was “doing”¹¹ philosophy he was engaged in an impassioned search to

⁹ Gilles Deleuze, *Pure Immanence: Essays on a Life*, New York: Zone Books, 2001, p. 31.

¹⁰ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 257.

¹¹ “To do philosophy is thus to fabricate concepts in resonance and interference with the arts, past as well as present.” John Rajchman, *The Deleuze Connection*, Cambridge, MA: MIT University Press, 2000, p.115.

explicate a passive, pre-personal spiritual space that was not transcendent. No longer was immanence just one part of an elaborate philosophy. I realised immanence was everywhere in being, shot through the world and wrapped around me, permeating everything I was and embedded in anything that I fashioned as an artist. I began to track immanent relations, which “constitute the space in which they exist”.¹² It seemed to me that as a photographer I was perfectly placed to explore immanence.

Deleuze’s thinking on immanence explored the space of pure possibility and pure potential, the virtual aspect of our existence and that of the world. He wanted to describe the capacities of self-organising matter and forces that create without invoking a mythical He-God-backstop as the primal and supreme creator of the real world. To the realist philosopher, the world simply does not depend on us to exist. The idealist philosopher would say it did. To a realist, things in the world exist independently of our lives and our minds. They are not constructed by society, and continue without us being there to see them.

The plane of immanence is life.¹³ In his last essays, written in the time before his death in 1995, we can sense his concept of immanence being sculpted into its final and definitive form with a poignant urgency and possessing a remarkable clarity.¹⁴ His writing cascades with sumptuous visual description but it is also disciplined and spare, sculpted with a brilliant economy of words. “What we will say of pure immanence that it is A LIFE and nothing else. It is not immanence to life, but the immanence that is in nothing is itself a life.”¹⁵ He insists that life itself is “the immanence of immanence” and therefore is “no longer dependent on a Being or submitted to an Act – it is an immediate consciousness whose very activity no longer refers to a being but is ceaselessly posed in a life.”¹⁶ It occurs to me that he wanted this to be clear to all who knew him and who read him as he negotiated with himself

¹² Philip Goodchild, *Deleuze and Guattari: An Introduction to the Politics of Desire*, New York: Sage Publications 1996, p. 218.

¹³ “Absolute immanence is in itself: it is not in something, *to* something; it does not depend on an object or belong to a subject.” Gilles Deleuze, *Pure Immanence: Essays on a Life*, p. 26.

¹⁴ Gilles Deleuze, *Pure Immanence: Essays on a Life*,.

¹⁵ *Ibid.*, p. 27.

¹⁶ *Ibid.*, p. 27.

on how to leave the earthly plane. His words wrap around him like a kaitaka¹⁷ as he feels in his bones his return to the plane of immanence is near. Leaving his individual life, he is to be released in to the embrace of the haecceity.

Deleuze has three virtues that will accompany him in his passage towards his death. They are the indefinite, the indiscernible and the imperceptible:¹⁸ three final qualities “of an absolute immanent life”.¹⁹ Recognising this plane in their writing is more than a little confusing because Deleuze and Guattari have a number of interchangeable names for it, the two most prominent are The Plane of Immanence²⁰ and The Plane of Consistency.²¹ These evocative descriptors refer to the same concept. For clarity, however, I will call it the plane of immanence, or immanence.

Deleuze and Guattari’s immanence explains the capacities of matter, allowing everything (and also everybody) to create spontaneously without having to return to a transcendent god as the creator of those things, or generator of fixed meaning. To them, matter is not actual substance but rather forces, flows, temperatures, new topologies, energies within the plane of immanence that exist without a more definitive, coded form.

Deleuze was a Humean realist, a materialist. He believed that the world is autonomous, that we affect it and it affects us. He believed we were responsible for our actions and what we did or said would impact on the world. There are many processes, described evocatively as “thresholds of indiscernibility”,²² things such as geological activity over huge expanses of time that we can only understand as concepts, not as direct experiences. “The most we can say is that when forces appear as forces of the earth or of chaos, they are not grasped directly as forces but as reflected in relations between matter and form. Thus it is more a question of

¹⁷ This is a Maori ceremonial cloak made of flax fibre, bounded by taniko, a type of tri-coloured geometrical finger weaving.

¹⁸ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 280.

¹⁹ Gilles Deleuze, *Pure Immanence: Essays on a Life*, New York: Zone Books, 2001, p. 28.

²⁰ Philip Goodchild, *Deleuze and Guattari: An Introduction to the Politics of Desire*, New York: Sage Publications 1996, p. 219.

²¹ *Ibid.*, p. 45

²² Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, pp. 280–281.

thresholds of perception, or thresholds of indiscernability belonging to given assemblages.”²³ There are many different assemblages or “subject groups”, but they all have “an identity that precedes and underlies the assemblage, group or multiplicity”.²⁴ Those forces of identity can be in transformation constantly if a minority group has no fixed identity governing them outside of their assemblage, and changes as the group receives or loses individuals. The assemblage morphs without ceasing as it moves in to future assemblages “according to its thresholds and doors”.²⁵ During my life as a photographer I seek out positions on the brink of zones of indiscernability, looking hard into the space between for traces of the virtual resonating with the real. “Doubtless, thresholds of perception are relative; there is always a threshold capable of grasping what eludes another: the eagle’s eye . . .”²⁶ To these ideas I brought my practice and research and my biography.

AN INFINITE PERCEIVER

Photography – images from particular times – enables the experience of people and places out of linear time, outside both their physical and durational proximity as well as our own. Each photograph is created under unique circumstances, carried over time into the future to seamlessly unfold in the now, where they continue to be seen and appraised in a complex relation to the singular pasts they carry. The impact of their immediate influence on the person beholding them, the incident of the bringing together of beholder and photograph are elements in the viewing of photographs. What I must do as a photographer is to fill my images with an abundance of signification, which I balance against the empty space at the core of the event illustrated, to allow my images to become temporally morphogenic. This also occurs with the heitiki, our taoka pounamu, which remain relevant through the generations, and which persist through time.

Initially, I understood my practice could connect with Deleuze and Guattari because they posed questions about the identity of things that were independent of us. They

²³ Ibid., p. 346.

²⁴ Clare Colebrook, *Understanding Deleuze*, Sydney: Allen and Unwin, 2002, p. 60.

²⁵ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 249.

²⁶ Ibid., p. 218.

suggested new ways of comprehending subjectivity, invented new forms of social relations and asked penetrating questions about the identity of things that were independent of us. Their books are brimming with ideas that were wild and lyrical but that made immediate sense to me. Reading their philosophy made me want to take photographs with their ideas in mind.

Being a photographer means that I must photograph things and entities so that they will carry my intentions. I cannot directly photograph a notion or an idea. This meant that I had to consider things deeply and know much about the differences between things and sentient beings or entities in order that I position them in ways that would reach beneath their surfaces to bring to light the previously unexposed strata of accumulated meanings. Deleuze and Guattari approached entities by regarding the processes that manifested them in the first place, because biological and evolutionary processes are what create historical identities, however fleeting or extensive, and exist coherently over time.

I slowly began to recognise the forces of immanence operating in my photographs, traces that were informing, expanding and elaborating the philosophic content of my practice. “What is real is a plane of infinitely differing and eternally becoming life.”²⁷ Being able to see and think about immanence operating in my work and in the world around me was thrilling. I realised that it was the sense of the immanent that had been there all along in photographs I loved, but I had not realised what this force of sentient delight was or how it functioned in a photograph or, indeed, in making an exposure or actuation.

INVOKING AND RELEASING TIME

“Eliminate all that is waste, death, and superfluity, complaint and grievance, unsatisfied desire, defense or pleading, everything that roots each of us (everybody) in ourselves, everything that roots each of us in (everybody) in ourselves . . . but *becoming everybody/everything* is another affair, one that brings in to play the cosmos

²⁷ Clare Colebrook, *Understanding Deleuze*, p. 70.

with its molecular components.”²⁸ The cosmos Deleuze invokes is a great abstract machine situated within the plane of immanence that translates, organises and actualises matter, creating strata of codified flows that are funnelled into events and things within which these energies become contained. Flows are continually divergent manifestations of desire; in fact, life itself is a flow of desire, not something that an eternal God created for Himself.

Religions, myth, magic and science fiction all propose scenarios for gaining power over time, of controlling or vanquishing its impositions. Our logical physical and mental relation to time, ageing and death can be shrugged off in the virtual world of the photograph as we suspend disbelief to journey to a childhood, a loved one now dead, or an event.

Photography does this by plunging us into what Deleuze and Guattari term Aeon, “the indefinite time of the event”, and Chronos, “the time and measure that situates things and persons, develops a form and determines a subject”.²⁹ Aeon and Chronos,³⁰ in their collaboration, are where we find established the fundamental source of the power of any photographic actuation or exposure. “Aeon: the indefinite time of the event, a floating line that knows only speeds and continually divides that which transpires in to an already-there, that is at the same time not-yet-here, a simultaneous too-late and too-early, a something that is going to happen and has just happened.”³¹ The vastness of our fundamental substrate, time, and our continually changing relation with it is fascinating. Chronos is the measurement of time itself, it allows us to “situate things and persons, develops a form, and determines a subject”.³²

The first event is my awareness of being part of the uninterrupted haecceity in which we are saturated. The second is the photographic exposure being made, disrupting and capturing the haecceity reflected back to the camera in light, where it is transformed in to a bounded image.

²⁸ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, pp. 279–280.

²⁹ *Ibid.*, p. 262.

³⁰ *Ibid.*, p. 262.

³¹ *Ibid.*, p. 262.

³² *Ibid.*, p. 262.

MY PACT WITH LIGHT

For me the most beautiful of Deleuze and Guattari's concepts is that of the haecceity. "It is the entire assemblage in its individuated aggregate that is an haecceity; it is this assemblage that is defined by a longitude and a latitude, by speed and effects, independently of forms and subjects... It is the wolf itself, and the horse, and the child, that cease to be subjects to become events in assemblages that are inseparable from an hour, a season an atmosphere, an air, a life"³³ Being able to see the potential of the haecceity in photography is one of the most important qualities a photographer has at her disposal.

Deleuze and Guattari used visual descriptions to propose haecceity to their readers in *A Thousand Plateaus: Capitalism and Schizophrenia*, inspired by the prose of British modernist writer Virginia Woolf. Woolf's words read as sparse, urgent incantations: "The thin dog runs in the road, this dog is the road",³⁴ and immediately after, "Taking a walk is an haecceity",³⁵ propose Deleuze and Guattari in whispered tones. Deleuze and Guattari go on to suggest that the haecceity has "no beginning and no end . . . it is always in the middle".³⁶

The haecceity becomes what it is when forms coalesce in a constellation of particular but still innumerable intensities at such force that even subjects cede their individual position, to become part of a larger, expansively faceted and now individual aggregate. Subjects can become events, they are transformed and interpellated into an haecceity. There they will remain, from that point in time, for as long or briefly as the assemblage they participate in exists. "Multiplicities are like packs of wolves", or blowing a string of bubbles in to the wind, multiplicities are another "becoming".³⁷

Each instant, in its fibrillating spatio-temporal constellation of things, mountains, animals, sea, people and insects is a space where time, place and creature are

³³ Ibid., p. 262.

³⁴ Ibid., p. 263; quoting Virginia Woolf, *Mrs Dalloway*, New York: Harcourt, Brace and World, 1925, p. 11.

³⁵ Ibid., p. 262.

³⁶ Ibid., p. 263.

³⁷ Ibid., p. 249.

irrevocably linked in an *amor fati*: the dignity of the event, where one becomes equal to the event³⁸ that consumes as it transforms. “The concept speaks the event, not the essence or thing – pure Event, an haecceity, an entity: the event of the Other”.³⁹ Just as taking a walk is an haecceity, an animal can be an event as far as Deleuze and Guattari are concerned. “It is like the bird as event”⁴⁰ they assure us, and it is truly tempting to release one’s self to a fateful, unprecedented and unrepeatable collectivity, while witnessing Other as event. The philosophers solicit transformations, contagions, becomings, the power of alliances with no logical order, no hierarchy of beings or things. “. . . [I]ts becoming ties together animals, plants, microorganisms, mad particles, a whole galaxy.”⁴¹ Once again the philosopher and the psychiatrist throw us a beautiful, filmic image to help us understand how that may play out: “Lorca’s ‘five in the evening’, when love falls and fascism rises. That awful five in the evening! We say, ‘What a story!’ ‘What heat!’ ‘What a life!’ to designate a very singular individuation.”⁴² Such scintillating moments of heightened perception “are not predicates of the thing, but dimensions of multiplicities”.⁴³

When I began to understand the working notion of an haecceity and its relation to the immanent, everything looked different – “dangerous” as Woolf’s Clarissa Dalloway had remarked. “She felt very young; and at the same time, unspeakably aged. She sliced like a knife through everything; at the same time, she was outside, looking in . . . she always had the feeling it was very, very dangerous to live even one day”.⁴⁴

³⁸ Gilles Deleuze and Félix Guattari, *What is Philosophy?*, New York: Columbia University Press, 1994, p.159.

³⁹ Gilles Deleuze, *Difference and Repetition*, London: Continuum, 2004, p. 352. “The Other should not, properly speaking, be anyone, neither you nor I, signifies that it is a structure which is implemented only by variable terms in different perceptual worlds, me for you in yours, you for me in mine. It is not even enough to see in the Other a specific or particular structure of the perceptual world in general: in fact it is a structure which grounds and ensures the overall functioning of this world as a whole.”

⁴⁰ Gilles Deleuze and Félix Guattari, *What is Philosophy?*, p. 21.

⁴¹ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 250.

⁴² *Ibid.*, p.261.

⁴³ *Ibid.*, p.263.

⁴⁴ Refer: Philip Goodchild, *Deleuze and Guattari: An Introduction to the Politics of Desire*, page 217. He describes this as: “A process, lacking in subject or goal, undergone by a multiplicity, when it is deterritorialized by another multiplicity.”

The moment I decide to make an exposure is the time I see “everything fall in to place”, when some perfect, wild moment suddenly crystallizes. It becomes all about gathering intensities as I become the eternally “fascinated Self”, where “the self is only a threshold, a door, a becoming between two multiplicities . . . And at each threshold, each door, a new pact?”⁴⁵

I AM THE ANIMIST

Deleuze and Guattari warn us that “the word ‘like’ is a word that changes drastically with meaning and function when it is used in connection with haecceities. The change happens when it is made in to an expression of “becoming”⁴⁶ instead of signifying states or signifying relations”.⁴⁷ What better a person to take on haecceities than a photographer? A photographer can live mindfully in time, with event and thing in a heightened experience. Through my years as a photographer I think I have done just that. I can reveal the workings of time and affect in my practice in a more explicit way, enjoying the practice of photography, standing in the moment, comprehending “its modes of temporality . . . for you will yield nothing to haecceities unless you realize that that is what you are”.⁴⁸

To an extent, the paradox I experience might be described as one of how it is that I can call down the unknown into a photograph that operates as an abode and by what advocacy have I achieved such a presence in my photographs, if, in fact, it is present at all. Deterministic thinking can have significant effects on our ability to reason and to think freely. Knowing this, still I take note of my animistic sense of things when I am working as a photographer. Animism is expressed in mythological intellectual systems that attribute the universe and all within it to having evolved from one point, and that point is a source containing and dispersing an essential spirituality. Animists generally extend their belief of beings with souls as having the capacity in death to

⁴⁵ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 249.

⁴⁶ “A process, lacking in subject or goal, undergone by a multiplicity, when it is deterritorialized by another multiplicity.” Phillip Goodchild, *Deleuze and Guattari: An Introduction to the Politics of desire*, p. 217.

⁴⁷ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 274.

⁴⁸ *Ibid.*, p. 262.

separate from their original body and to continue on in a transcendent form in an afterlife. Souls can, in some animistic belief systems, be transposed willingly or unwillingly into other non-organic forms and into the living bodies of others by spiritual practitioners, either remotely or by the victims' participation a direct ritual. There has always been in my mind, a direct relation between the soul and the photographic portrait. As a young child I remember sitting in my grandmother's bed during the school holidays while she was hard-boiling eggs for me for breakfast in the next room. I was reading her collection of *Man, Myth and Magic* magazines. My grandmother, who had grown up with strong mediumistic abilities, assured me that photographs could be magically charged to steal someone's soul and that certain tribes avoided photographic likenesses for this reason, considering them a method of witchcraft and sorcery. My maternal grandmother Dorothy told me she had seen spirits manifest through their photographic portrait. I was absolutely thrilled and utterly terrified at the same time. I realise now as an adult that it is the photograph's "objective" qualities that incite the most "subjective" responses to them, suggesting portraiture or photographs of taoka are supernatural portals to a hypostatized, super-sensory, transcendental Beyond, but I can never rule out there are metaphysical qualities in photographic likenesses operating on a spiritual threshold that I am not party to.⁴⁹ As observers, we are literally living the perceptions between things-in-themselves and apprehending the sensations that rise from things. How these qualities arise, what they ultimately "mean" and whether there *is* meaning are my daily meditations. Photography could be cast as a modern-day Jacob, wrestling untiringly with the contingent, his perverse reward being an intoxicating semi-security dragged back from the dispassionate natural world. The appealing fixity of the photographic image, especially when wedded through affect and sensation to the human likeness can be a fragile resting place where death's inevitable process is held back momentarily, in a beautiful hesitation. Photographs simultaneously underline *and* efface the present moment in ways we struggle to comprehend, here in the realm of the physical world. We experience past and future as Aeon, infinitely divisible into the present moment, when we stare at a photograph. Contradictory states of past and future, immixed or inter-involved offer the fixity we crave, they are stalled

⁴⁹ Roberta Panzanelli (Ed.), *Ephemeral Bodies: Wax Sculpture and the Human Figure*, Los Angeles: Getty Research Institute, 2008, p. 175.

hallucinations, shuddering into the future cloaked in the paradoxical form of a translucent chemical, metal and paper sleeve.

MY PARADOX

It is impossible to work with taoka Maori without honestly respecting the belief of Te Ao Maori in the potential for consciousness to reside, take residence or remain in objects. I have seen objects and been in places with things I would never physically touch and I have walked across land on which I would not spend time alone. Not one of these places or things would I be persuaded to photograph. So it is a not-so-simple fact that in my practice I often find myself in a paradoxical position negotiating diverse forms of knowledge and belief systems, nurturing my interest in contingency, immanence and haecceity.

I also, however, hold the belief that it is reasonable to think that the constituting subject is the primary vector for the impression that spirits can inhabit photographs. It has to be our feelings or intuition we are oppressed by, because consciousness can only be attributed to someone outside ourselves by the process of analogy. In this sense, “the subject is not an entity, but rather a set of conditions rendering objective scientific knowledge of entities possible”.⁵⁰

HOW WOULD HE FEEL?

In this respect, working with Deleuzean theory while being a Kai Tahu photographer is not as masochistic as one might first imagine. Deleuze’s pure becoming/pure event is paradoxical and in my experience, contradictory states can be realised in a subject whose predicates are opposed to each other. Our world leads us to expect linear time and identities that persist, even over much modulation. Take our own human form for instance. We start as a baby, grow up then grow old. At no time are we, or others to think we are not ourselves. The progression of time, place and subjects outside of the photograph means the time, space and subject within a photograph can become less

⁵⁰ Quentin Meillassoux, *After Finitude: An Essay on the Necessity of Contingency*, London: Continuum Books, 2010, p. 23.

sensible as its subject loses relative meaning and social coherence is eroded over generations.

Because the photograph jettisons its historical and social co-ordinates over time, sometimes in under a generation, photographic faces are stranded without names, floating listlessly through unfamiliar places. Photographs can travel the way their subjects never did, throughout the world, as well as through time. Some of the bulwarks of recognition are name, whanau and whakapapa, living memory, deeds and natal land. The social coherence of a photograph is inevitably eroded over generations, especially the ordinary photograph. People pass out of living memory at an alarming rate. Stacks of hopeful photographic faces persist namelessly, and are rifled through at flea markets, peered at in auction rooms and second hand stores the world over. Hordes of the melancholy dead look over my shoulder when I spend hours in the winter at Vanves Flea Market in Paris. They are looking, like I am, at their flawless ivory skin and sumptuous lace-covered breasts, impossibly cinched waists, the blousy, primed locks of *une jolie laide* or the dandy's glamorous jet buttons and striking moustache, waxed and then pinched to turn up a tick at the ends. For me, it is the little things that disarm me: the devil really is in the details of the most haunting portraits. A gaze, fashion, the nineteenth century, body language, my imagination, they all play a part. Turn them over and sometimes there is a name. No one at the time considered they might lose their name, they knew who they were, and who they were looking at.

I care for a large collection of very ordinary French *cartes de visite* I purchased for just the fascination I hold for the above aspect of the portrait photograph. There is nothing I adore more than flicking through the *cartes de visite* at Vanves, last time it was with near-frozen fingers; I could not stop and four hours later the stall owner congratulated me on my persistence. I did not tell him I was unable to tear myself away. I could leave no stone unturned, no one forgotten, a perplexing feeling that I had to respectfully and carefully witness each face, each life in this small but important gesture. There is such joy for me in the simple human intimacy I feel looking in to each person's face, making a virtual connection through our shared humanity, thinking about the nature of immanence.

I wondered if Deleuze felt that way. Each perfect stranger's gaze and my thoughts in reciprocation, brings me much closer to understanding Deleuze's "A Life". Everyone becomes equal in death and in photographs. With the promise of the simple joy of mutual recognition and with compassion for the brevity of the human condition, it is only a small step to the side from a lively young Parisian girl's face of the 1880s to finding yourself confronted by what appears to be the living essence of your tupuna or ancestors smiling up at you from her photographic portrait. We are awake but yet we dream; the smiling face and eyes meeting our own have opened a portal of intensities in us through which flows the immanent.

Deleuze and Guattari's plane of immanence is a place of lucid dreaming, where sense-making and events are based on Deleuzian difference rather than heterogeneity. This logic is the lifeblood of myth, dream and art. Pure becoming is saturated in the paradoxical. The plane of immanence can erode or deconstruct self-identity because there is no transcendental signifier controlling the build of meaning. Effects can manifest before causes; effects can be without consequence; substances lose their stability; things and beings metamorphose and slide into the becoming of other beings; all kissed to sleep by gentle Orpheus.

FOG AND THE PHOTOGRAPHER

Photography straddles a territory between the virtual and the real, and Deleuze had serious commitments to both the sensible and the intelligible, and to chaos as representing nothing more than the day-to-day state of affairs in the virtual. He deduced, "If we restrict ourselves to the scientific function of the state of affairs, it seems that they cannot be isolated from a virtual that they actualize, but this virtual appears at first as a cloud or fog, or even as a chaos – a chaotic virtuality rather than the reality of an ordered event in the concept."⁵¹ "Concepts are 'absolute surfaces or volumes,' forms whose only object is the inseparability of distinct variations."⁵²

⁵¹ Gilles Deleuze and Félix Guattari, *What is Philosophy?*, p.160.

⁵² *Ibid.*, p. 21, Deleuze and Guattari quote Raymond Ruyer, who wrote on absolute surfaces and volumes as real beings in *Neo-finalisme*, Paris: P.U.F., 1952, Chapters 9 and 11.

Every photograph is a being in two worlds, beginning in the physical and ending in the virtual. To Deleuze sense is situated on surface events of things, where Platonic ideas become identified with affects with no causes and we simply deal with language as the event. This is complicated at first glance for photography, because you cannot photograph impossible objects (unicorns are my favourite example) as they exist outside of being and have no denotation. This means they cannot be fulfilled within the worldly state of affairs. Photography is no longer burdened with upholding the mighty aspirations we have of both reality and signification in the world and we no longer feel guilty or ripped off when photographers undercut our common sense or contest signification, something photography does well.

Sense sits in a complex relation with the denotative function in the photograph. Denotation as it functions in language is primarily concerned with truth or falsehood and it must closely agree with reality and with the states of affairs in which the propositional nature of the photographic record will accurately reflect. The photograph provides us with not only the event, but also the sense of the event it records. Sense cannot be identified through denotations alone, I can show you a photograph of my unicorn in the back yard, but does it mean that it is in my back yard? Because denotation will presuppose sense, you might still have a quick peek out my kitchen window just to confirm that I am pulling your leg, and probably both of us will deep down be a little disappointed that the unicorn is not out there, because I am thinking how it would make a wonderful subject for a photograph to post on Instagram, and you would want to pat it and could for once and for all confirm whether or not unicorns shit rainbows. The unicorn in the backyard serves as an example of how sense cannot be reduced to truth or falsehood and, importantly to us, it also proves sense can quite comfortably accommodate the thing and its opposite. We can get the sense of something that will continue to stay beyond the measure of the limited realm we live in.

TRANSPARENT TERRITORIES

When a photograph is taken and the subject pulls away from the flow of time and the photograph carries away its event from the realm of bodies, qualities, quantities and causes, it becomes detached from its initial and engendering causes. I enjoy imagining

the subject directly before, and then after the photograph. How they prepared for the sitting, what they did when they walked away, what they were thinking, where they went to live out the rest of their time on earth. The intersection of the person in time with the photographic image continues to powerfully fascinate me. This is because each photograph is a sovereign land, it develops logic of its own, a space similar to the realm of myth and dream, exuding pressures that continually impinge upon our relation with the past it resembles. The photograph delivers a dreamlike, uneasy experience because the desire we have for the photograph to tell us “everything” is never going to be satisfied. A photograph’s intersection with our desires is most disarming, and very difficult to resist. The gaze we train up on a photograph is the gaze of those under hypnotic suggestion; we must suspend our disbelief to enter in to its dream territory, where we become deterritorialised for an instant, and we are reconstituted or ‘refreshed’ as we withdraw from its expression, its multiplicity with new eyes and a new mind. “Eliminate everything that exceeds the moment, but put in everything that it includes – and the moment is not instantaneous, it is the haecceity in to which one slips and that slips into other haecceities by transparency.”⁵³ The transparency of a photograph. To delineate a space, a history, a person and their subjective sensations with a camera is to turn one’s desire towards witnessing something, however small or insignificant, and to bear away the tale, to tell haltingly, for nothing can be told absolutely, or in its entirety. “We finally had to understand that history is constructed around perpetually questioned *lacunae*, which are never fully compensated for, (like the mass of black in the photographs or like the difficulty in reconstituting the time that elapsed *between* the four images).”⁵⁴ There is no truth, only truths, little scraps of the real that tear at us like open graves, what Georges Didi-Huberman, a prominent art historian and philosopher of aesthetics described as “pieces, rags, *part-objects*”⁵⁵ lost patches of past lives picked up and held together in the present, *with* us as witness. Didi-Huberman sums it up when he writes of the absolute as the ultimate discursive fetish – there is no source, no pure point of origin.⁵⁶

⁵³ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 280.

⁵⁴ Georges Didi-Huberman, *Images in Spite of All: Four Photographs from Auschwitz*, Chicago: The University of Chicago Press, 2008, p. 101.

⁵⁵ *Ibid.*, pp. 59, 81.

⁵⁶ *Ibid.*, pp. 101–103.

TAKE IT TO THE LIMIT

Resemblance is the tipping-point that activates the flow-on of myriad terms of association. To resemble something, either exactly or inexactly is an opportunity to be expressive within the relations available. Deleuze has placed resemblance in its subordinate position, as “resemblances produced by non-resembling means . . . as a result of relations that are completely different from those to reproduce, resemblance then emerges as a brutal product of non-resembling means.”⁵⁷ So why cannot “loose”⁵⁸ forms of analogy be regarded as equal to expressive qualities? His description reminds me of the example of a girl singing a song beautifully, but in a language she doesn’t understand. It is a kind of hollow or surface resemblance: a girl singing words that have no meaning to her, but the song is well-sung and others can understand the language she mimics; “now, in an absence of any code, the relations to be reproduced are instead produced directly by completely different relations, creating a resemblance through non-resembling means.”⁵⁹

Deleuze’s preferred form of resemblance was what he termed “aesthetic analogy” or “sensitive resemblance,” where resemblance is not created through “primary resemblance or prior code” but “sensually” through sensation. This is aesthetically interpretive creativity, and it must be “nonfigurative and non-codified.”⁶⁰

Resemblance is slippery, duplicitous, exciting because it is unpredictable, and nuanced, giving us room to “exercise our capacity to think”.⁶¹ It has affective power, not the same as Deleuze’s more favoured qualities like sensitive resemblance, but it lets you think in an intimate closeness to both subject and object and to immerse yourself in the play of difference. We get to look hard at things, to feel, to imagine; these are the pleasures for those who look. The focused intensity of our sight allows unimpeded resemblance to be sensuous, intimate and very private. When a photographic portrait shakes down verisimilitude and representation, what slips in between the cracks and settles like dust is the incommensurable, which “produces no

⁵⁷ Gilles Deleuze *Francis Bacon: The Logic of Sensation*, p. 81.

⁵⁸ *Ibid.*, p. 82

⁵⁹ *Ibid.*, p. 81

⁶⁰ *Ibid.*, p. 81.

⁶¹ Georges Didi-Huberman, *Images in Spite of All: Four Photographs from Auschwitz*, p. 139.

less than a phrasing of history”.⁶² The many lives that have been lived bequeath their individual fates to be intensified exponentially within immanence that returns to us in the realm of the living as a Life. Haunting, but not haunted.

One of photography’s strengths, seen as a weakness by Deleuze, is borne out of its ability to allow us to highlight the limiting relationship of the possible to the real. No longer do we take seriously guarantees of complete photographic signification because, for the most part, no longer must we believe in a priori truth or the finality of transcendental signifiers rolled out by theology and myth. We now choose our sense more carefully because we know that the subject and its undoing can possess the photographic stage simultaneously.

Every photograph is situated in the very particular immediacy of its past through its indexical resemblance with the past it records. As we gaze into the photographic past we retrospectively project all manner of associated historical evidence and opinion that we carry with us, serving to further embroider the already complex experience the photograph solicits.

A photograph appears to be a thing, but it is not that thing. Didi-Huberman describes the photograph as *not-all*. He reminds us that before him, both Georges Bataille and Jacques Lacan showed us that the real is impossible to grasp fully, existing “. . . only as manifested in the form of pieces, rags and part-objects”.⁶³ Because “Not all of the real is solvable in the visible”,⁶⁴ the meaning and balance we yearn for and the life we find ourselves living is a posed in journey, not in its destination. Like desire it is fugitive, immanent and in the flow of perpetual transformation.

THE VEIL TEARS

Photographs are awash with the possible, with potential meaning but, paradoxically, what generates and supports meaning is the empty space at a photograph’s heart.

⁶² Ibid., p. 139.

⁶³ Ibid., p. 59.

⁶⁴ Ibid., p. 60.

“Like the signs of language, images in their own way – and this is a problem – are able to produce an effect *along with* its negation. They are in fact, fetish and fact, vehicle of beauty and site of the unbearable, consolation and the inconsolable. They are neither pure illusion or all of the truth, but a dialectic stirring together.”⁶⁵ The denotative lack exists in order that meaning can be generated through the overabundant signifying chain. It is lack that slides back and forth between the excess of the signifiers and the lack of the signified. The photograph, like the sense it carries, straddles the realm of things and the realm of propositions. At the heart of every photograph lays a supernumerary object, a floating signifier. Didi-Huberman has developed a “dual system” to express what he describes as the “dialectical plasticity” of the image.⁶⁶ “Like the signs of language, images in their own way – and this is the problem – are able to produce the effect *along with* its negation. They are in turn, fetish and fact, vehicle of beauty and the site of the unbearable, consolation and the inconsolable. They are neither pure illusion nor all of the truth, but a dialectic stirring together *the veil with its rip*”.⁶⁷

A VEIL OF TEARS

What the photographic portrait proposes is the manifestation of the speaking subject him/herself through a deployment of an entity similar to that active in language. “Where all words fail and when categories fail, where theses, refutable or not, are literally stunned – that is where an image can suddenly appear. Not a veil-image of the fetish, but a tear-image from which a fragment of the real escapes.”⁶⁸ What I keep coming back to is something Claire Colebrook wrote in *Understanding Deleuze* about Deleuze’s reading of Spinoza – “that a thing is nothing but its affective power Because life is dynamic each point of being is affected by some other point, and what a thing lies in **is** its power of affection, the degree to which it affirms itself or its own power through the perception or response to life”.⁶⁹ I know what photographs can do; I am not relegating it as a discipline. The differentiator that generates meaning within the heart of the photograph as event, its virtual aspects as well as its

⁶⁵ Ibid., pp. 79–80.

⁶⁶ Ibid., p. 79.

⁶⁷ Ibid., pp. 79–80.

⁶⁸ Ibid., pp. 80–81.

⁶⁹ Claire Colebrook, *Understanding Deleuze*, p. 173.

phenomenological aspects could be considered to be mana. Mana is a mercurial force of cultural prestige that can be built over a lifetime and lost in a moment; a lack of mana can affect families through generations. The photographic portrait is a sort of visual enunciation that can presuppose the “I” by guaranteeing its photographic presence, and mana, for a time, however fleeting that might be, and establish the photograph as the snippet, the visible trace of a singular being in time, through physical as well as virtual means.

Deleuze’s concept of the virtual is relevant for people viewing photographs. There is a very powerful virtual component to a photograph. To clearly explain the virtual, Deleuze quoted Marcel Proust’s famous formula “real without being actual, ideal without being abstract”.⁷⁰ In *Difference and Repetition*, Deleuze adds to Proust’s formula, writing that the virtual is “symbolic without being fictional”.⁷¹ For Deleuze, the virtual is posed against the actual and the possible is opposed to the real. The retrojection of resemblance into the past via memory shows us that the possible may not be real, although being aware of its presence is a deeply persuasive experience. There are also those maudlin possibilities that were arrested at the threshold, somehow limited and subsequently did not advance into reality. The possible is a compromised and ghostly creature that cannot exist as an affective force without very particular knowledge being carried back into the past. Our comprehension of “reality” is due to tacit knowledge being introjected retrospectively, thus “realising” what had existed there before in a latent form.

How can the power of description be a free flow when I must photograph something, or someone? Although figurative resemblance is not the “resemblance in sensation” that Deleuze heaps praise upon, I find a real freedom of photographic expression within it. I mine Deleuze in order to turn his criticisms toward my favour. Resemblance extends through association and analogy to the haptic affects of colour modulation over form, and is accompanied by luminous chiaroscuro with its delineation of the haptic values of volume and weight.⁷² These are all able qualities

⁷⁰ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 316; also see Gilles Deleuze, *Difference and Repetition*, London: Continuum Books, 2004, p. 260.

⁷¹ Gilles Deleuze, *Difference and Repetition*, p. 260.

⁷² Refer: Deleuze, *Francis Bacon: The Logic of Sensation*, pp. 88–93.

whose vital community establishes the descriptive freedom present in my digital photographs. It is a freedom easily supported by the singular worlds of each photograph's haecceity, draped and layered over each other as transparent veils before our eyes.

Deleuze states unequivocally, "Analogy finds its highest expression in the treatment of colours."⁷³ To colour as analogy, he poses "relations of value, of light and shadow, of chiaroscuro".⁷⁴ Strangely enough, Deleuze also thinks colour "liberates" black and white; of course, I do not agree that colour needs to be liberated from black and white in order to "acquire a real presence"⁷⁵ and to charitably donate to white light a clarity that was not present before. These are matters of Deleuze's taste, the operations of his subjectivity rather than some eternal law to be imposed on painting at the expense of photography. It was inevitable that I turned to chiaroscuro when I made a commitment to colour photography because of the nature of my previously "signature" establishment in the relation of light to form. My photographs do exercise "visual sovereignty" of a sort, over the more technical values of colour, form and light.⁷⁶ Descriptive freedom is a grouping of fluent denotative powers the photographer can aspire to, rather than persisting with the concept of a dull and shambling photographic index. Although I do have to start with the object or the being, it is not a burden, but rather a responsibility imbued with mana because it is engaging the object's or subject's mauri. I work backwards from resemblance in order that I may activate the virtual from within the figurative, but in that photographic realm *I am not its queen, only its citizen*.⁷⁷ Representation is first of all, organic in

⁷³ Ibid., p. 84.

⁷⁴ Ibid., p. 84.

⁷⁵ Ibid., p. 84.

⁷⁶ Ibid., p. 75.

⁷⁷ I have a tattoo on my left arm paraphrasing an insight by the French feminist philosopher, poet, and rhetorician Hélène Cixous and her co-author Mireille Calle-Gruber in *Rootprint, Memory and Life Writings*, published by London: Routledge Press in 1997. "Mon royaume est l'instant, mais je n'en suis pas reine, plutôt citoyenne." Which comes from the larger paragraph "To me writing is the fastest and most efficient vehicle for thought, it may be winged, galloping, four-wheeled, or jet-propelled, etc. according to the urgency. All I want to do is to illustrate, depict fragments, events of human life and death, each unique and yet at the same time exchange able. Not the law, the exception. *My kingdom is the instant, and of course I am not its queen, only its citizen*. I always work on the present passing." [my italics]. I replace writing with photography; the instant for me therefore is the exposure or actuation.

itself, it is because the form of representation first of all expresses the organic life of a man as subject.”⁷⁸

TAOKA OF LIGHT

Deleuze states that creation lies in positive difference: positive difference in that the actual does not resemble the virtual. The photographer must deal with the virtual by starting with the singular and move back to the general, through myriad, absolutely unique, singular passages of digital “actualisations” and analogue “exposures”. Because photography is a human invention utilising light and time it is intimately tied to our vision, our collective and singular pasts and our memories of that past. Photographic resemblance weds us to our histories and our sense of self.⁷⁹

I have made many photographic portraits and what I would describe as portraits of objects, and I have come across a great variation of attitudes and cultural beliefs held by museums, iwi and individuals. I photographed heitiki in one New Zealand museum, and when the photographic suite was later collected by a public art gallery, the museum curator remarked that “their” collection was now in another collection. The concern here was not just about the spiritual essence of taoka being picked up and placed somewhere else by the act of photographing it, but also, quite literally, the curator was concerned that the actual physical forms of the heitiki had also been taken away and redistributed. Is this “transubstantiation”? Is this curator’s belief a contemporary engagement with animism? Were the photographs of heitiki I had made not just possessed by the spirit of the heitiki whose likeness the photograph represented (which is something remarkable in itself) but, to take it a step further, was the photograph in reality also the heitiki, perfectly doubled and now existing concurrently with heitiki back at the museum? How was the physical form of each heitiki transposed into the photograph in such a way that could tolerate the belief that a piece of light-sensitised silver in a gelatin emulsion on paper and a heitiki pounamu were one and the same thing?

⁷⁸ Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, p. 87.

⁷⁹ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 96.

Photographs as a contemporary form of taoka Maori need to be recognised as such, but there is more. The photograph is an interpretive image which responds to the object that is its subject; and with feelings of respect and with her mana, the photographer brings her ability and her responsibility to the image to create a new “being of sensation”.⁸⁰ “What about the creator? It is independent of the creator through the self-positing of the created, which is preserved in itself. What is preserved – the thing or the work of art – it is a *bloc of sensations, that is to say, a compound of percepts and affects...*”⁸¹ The mathematician and philosopher Alfred North Whitehead, coined the word “percept”, the word concerns images of real things that we hold virtually as images in our mind. “Percepts are no longer perceptions; they are independent of a state of those who experience them”⁸² and “[a]ffects are no longer feelings or affections; they go beyond the strength of those who undergo them . . . Art only attempts to fashion a material object, having a finite duration, so as to create a being of sensation, which is preserved in itself for an eternity that coexists with the short duration of the material. This bloc of sensations, standing up alone or positing itself, contains the working, sensation, and forces of the work.”⁸³ What is important to me is that this logic supports my consideration that the photographic portrait is a being in itself, with its own life story and experiences. “Sensations, percepts, and affects are beings whose validity lies in themselves and exceeds any lived.”⁸⁴ This is a concept well known to Maori.

“The work of art is a being of sensation and nothing else: it exists in itself.”⁸⁵ Taoka Maori are considered as coherent historical beings. They can be spoken to, given a hongi, be involved in discussions as listeners, and have their opinions respectfully asked. In *What is Philosophy?* Deleuze and Guattari state, “Even when they are non-living, things have a lived experience because they are perceptions and affections.”⁸⁶ This for me is profound statement. It makes perfect sense to Kai Tahu, underlining how

⁸⁰ Gilles Deleuze, *Difference and Repetition*, p. 378. “Being is said according to forms which do not break the unity of its sense; it is said in a single same sense throughout all its forms.”

⁸¹ Gilles Deleuze and Félix Guattari, *What is Philosophy?*, pp. 164–165.

⁸² Prehension is a term introduced by Alfred North Whitehead, an English mathematician and metaphysician. “Panpsychism is the doctrine that mind is a fundamental feature of the world which exists throughout the universe.” <http://plato.stanford.edu/entries/panpsychism/>, accessed 10 December 2012.

⁸³ Philip Goodchild, *Deleuze and Guattari: An Introduction to the Politics of Desire*, p. 188.

⁸⁴ *Ibid.*, p. 188.

⁸⁵ Gilles Deleuze and Félix Guattari, *What is Philosophy?*, p.164.

⁸⁶ Gilles Deleuze and Félix Guattari, *What is Philosophy?*, p.154.

we are affected in communication with taoka. Taoka possess a force of being, they are expansive and experienced “beings in sensation”, they sit above a certain psychic threshold and we must make the effort to communicate with their being through conversation, contemplation, prayer, karakia and waiata. We raise ourselves from the state of affairs, we perceive body to body a physical interaction, and as we move on further up to the virtual, the prehension⁸⁷ is scaled up to a level of virtuality where we are moved and we move others in shared affect. There is no hard and fast line that can be drawn phenomenologically to separate these two states. Philosophers like Alfred North Whitehead rediscovered Baruch Spinoza’s “affectio” and “affectus” for bodies grasped within a state of affairs, when he made each thing a “prehension” of other things and the prehension from one passage to another a positive or negative “feeling”. “Interaction becomes *communication*.”⁸⁸

Photographic taoka are, in the case of the heitiki portrait photographs I have made, nothing less than *photographic beings* reflecting much about their subject, but not all. They are beings in sensation but there is also the portrait’s spiritual connection to its subject, which is not the same as Deleuze and Guattari’s perceptions and affect, or Whitehead’s prehensions. There is much in the photographic portrait that concerns things beyond the status of a particular being, but those matters are the matters of humanity, and are therefore concepts that concern us all, equally. For the photographic portrait as a higher form of taoka, then, we have a similar situation: we are looking at The Life of one, and we are conversing about and with A Life simultaneously. Much concerns the individual, but above and below that, we have our iwi, our whenua, our shared humanity, our planet. What we see in a photograph of a beloved tupuna passed is Immanence. A Life.

Just how is it that the photograph and its remarkable power come to impact on the mauri or life principle of each taoka? How exactly had my act of making the

⁸⁷ The Deleuzian word for prehension is contemplation. “Everything contemplates its environment insofar as it stabilises itself in relation to it. This deserves to be called thought insofar as it is *problem solving*. In this sense, everything solves problems: a beating heart is a process which keeps blood flowing in a body, but it is sensitive to a whole range of factors in doing so, these factors making up the elements of the virtual ‘problem’ it solves with each beat.” <http://deontologistics.wordpress.com/2009/08/04/deleuze-some-common-misunderstandings/>, accessed 10 December 2012.

⁸⁸ Gilles Deleuze and Félix Guattari, *What is Philosophy?*, p. 154.

photograph usurped them physically from themselves? In the curator's mind there was no doubt that the circumstances I had created had forced the spirit of the heitiki to follow their expanded selves, now possessed by the photographs, into the art gallery collection. I wondered, had I seriously under-evaluated the powers of the photograph in the real world?

MANATUKA

Answers to the questions I posed lie in the power of photographic verisimilitude and our elaborate and sometimes archaic apprehension of it. "Archaic" is definitely not a put-down in this instance, but rather an observation about fundamental physical and psychic relays of human apprehension, determinism and cognition mediated by culture – we as embodied beings think and feel this way every day, and these ways have not changed substantially over thousands of years. Therefore, my approach is pragmatic. It will allow me to retrace the fragile limits of the speaking subject in all its temporal complexity and in approaching each person with love I will also bear witness to the incommensurable nature of all taoka Maori, and this includes Maori portraiture as a high form of taoka Maori – whether manatuka, (literally 'standing mana'), attributable to specific genealogies, or lost treasures and loved tupuna: "Aue, taku kahurangi e . . .!/Alas, my precious one . . .!"⁸⁹

WAHINE, WAHINE

The subjects for my final doctoral exhibition are a group of Kai Tahu women who are my huaka, whanauka or friends from Te Wai Pounamu. These Kai Tahu women are exemplary; their whanau are the backbone of burgeoning Kai Tahu culture. As wahine Kai Tahu they are light-skinned and blend into Pakeha society seamlessly, speaking both Maori and English, and are active in their hapu, their ropu, their iwi as educators and artists. I have worked with them as a group once previously, producing the suite of seven photographs made for the Ukraine Biennale, *EREWHON: Left for Dead in the Field of Dreams*, 2012 (see Figure 1, p. 47).

⁸⁹ Anne Salmond, "Nga Huarahi o Te Ao Maori: Pathways in the Maori World", p. 137.

As a Kai Tahu artist, I like to represent first of all the women's ability to procreate – from potentiality, to gestation, to form. When you stand inside a meeting house you are held protected within the body of your ancestor, along with many of your ancestors, living and dead.⁹⁰ In Maori spiritual teachings an unbroken life thread called whakapapa is witnessed in each living person, each of whom are the most recent manifestations of this unbroken blood line. The patterns of genealogy are rhizomatic branching. To me, women are a mirror of female atua who give spirit to form. Tane made Hine-ahu-one, slept with her and she gave birth to te takata, the Maori people.

Portraiture of these wahine must be a serious experience if I am to be carrying images replete with the unbroken threads of blood that each woman represents. I invoke their forebears by gazing in to their faces with the intention of photographing ancestry. Whakapapa is everything, our unalienable honoka, and my subjects, wahine Kai Tahu, are the contemporary flowering of Kai Tahutaka.⁹¹ We can communicate stories of our shared tupuna, and connections are struck up between ourselves and our tupuna because we know we include them as we speak of them. I see our histories in their faces and hear stories of our shared great aunts and grandmothers in their recounting of tales of our whanau. I feel the tauhere when we are together, it flows; I am resolute, humbled, connected. The physical movements of the wahine expressed in their stretching and curved body shapes will be contained in the photographs as representative of the physical and spiritual energy that connects us to our tupuna through Te Arai/The Veil. Didi-Huberman's concept of the Veil finds it rent or torn to access the 'fragments of the real', while Te Arai lifts or thins to connect the actual and the virtual to the spiritual realms of Te Po.

Each body could be comprehended as the oracular aspect of Hine Nui Te Po/The Goddess of Death and the underworld. Or she could be Papatuanuku/The Earth

⁹⁰ Ibid p. 120.

⁹¹ In her essay "Who Owns Maori Tribal Tradition?", Angela Ballara states "Some Maori academics are questioning the existence of anything called 'Maori history.' They are saying there is nothing more than . . . Kai Tahu-tanga . . . in other words, that the only genuine knowledge of the Maori past is confined to within discrete tribal cultures, as conserved within oral and written tradition." *Journal of Pacific Studies*, volume 20, 1996, pp. 123–137, p. 124,

Goddess, the land, or Waitaiki, the Mother of Pounamu. Each female form can cascade through myriad goddesses or human incarnations, something similar to when spiritualists use a black mirror for scrying. Her form could be simply human, so particular, so unique and intimate. She is everywoman, wahine Maori, mother, daughter, goddess, child, young woman, tuakana, crone, kuia, grandmother, loved tupuna and higher self.

The Maori women in the photographs appear as themselves representing the unbroken thread of women of whom they are the most recent life expression. These women are reinvesting culture through the support of their ancestors, informed by their Kai Tahutaka, self-determination and contemporary creative strength.

They were photographed from above while they lay on black and gold sands of Te Wai Pounamu's beaches, hair entwined with the seaweeds that have an important social significance to Kai Tahu because of its connection to mahika kai. The effect gained from this change of perspective is subtle but very effective. Seaweed or rimu, are the flowers and trees of Takaroa/God of the Ocean. Hair strands connect the person to their spiritual, unseen aspects of being. Seaweed can be imagined as an earthly metaphor for aka, or the spiritual/silver cords that link each person to their higher spiritual body and even higher spiritual being.

VISIONS AND REVISIONS

The connection described above is encouraged by the highlight detailing provided by LED lighting and some very simple burning and dodging techniques I have developed in Photoshop. I do not rely heavily on post-production to make my photographs. I like to keep a workflow that is pared back – I commit to obtaining an image in-camera rather than indulging in a sloppy studio technique. Of course I say this advisedly; I work in very specific conditions. Historically, I have worked exclusively in a studio, with large format analogue cameras and film. For my digital practice I have worked both indoors and out; the work for my doctorate is photographed from above the subjects, on the sand out of doors. I will work outdoors very rarely, and I have chosen diffuse, late afternoon light on an overclouded, dull day. I use many different types of mixed lighting: daylight, LED colour temperatures both controlled and uncontrolled.

I have a deep fondness for the contingent; it does not frighten me at all: I love the chases, the gifts, the surprises. Those moments where creative forces constellate will keep me creating to my last days. When finally the vision for a suite of photographs ‘fall together’ (in the Lacanian sense, *tomber*⁹²) it makes all the work worthwhile. To see something anew, to forge new relationships and to show compassion and love within my work that can nurture others is one of my fundamental goals. My creative process is a mental discipline that forms the greater part of my interior and exterior life; there is not a time during my day that I am not thinking of my work, or preparing for it in some way. I never rush a subject; I prepare for a number of years before, testing people, objects, lighting and colours against my gathered theoretical and cultural reading. I respect my practice. I love being a photographer. I remain humble and focused throughout my mahi in order that mauri might flow, my Kaitakutaka guides me. I am very pragmatic photographer, I always seek the nature of the equipment and use their unique characteristics as the creative source.

At the same time, I have reintroduced a compositional style from my early career. Directly referencing one’s earlier practice as a strategy for ramping up the suite’s revisional complexity in relation to mid-career considerations of practice is one of the enjoyable facets of growing older as an artist. The subjects of my mahi are always supported by a carefully considered, tika conceptual framework. It is something I maintain fastidiously with the support and advice of Kai Tahu historian Tahu Potiki. If I do not know, I ask.

Kai Tahutaka is my primary relation to the larger Kai Tahu whakapapa, and that it is not threatened or demeaned by the open nature of my practice. “For this relation can be given without the circumstance being given, just as the relation to the impulses can be given without the impulse being given.”⁹³ I believe I should not refuse acknowledgement of the impact on Kai Tahu’s extensive intermarriage of Pakeha and

⁹² The French word *tomber*, to fall, comes from the Greek *ptoma*, to fall. The word symptom is metaphorical: ‘*that which falls together.*’ For me, meaning, like a symptom, falls together from diverse and unexpected liaisons in the artist’s mind.

⁹³ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p.318.

Kai Tahu because Kai Tahu whakapapa's "relation exists prior to what is placed in that relation . . . they have an autonomy within this very expression".⁹⁴

CORDS OF ENERGY

Photography has traditionally been regarded as a medium of capture and delimitation,⁹⁵ an idea that Deleuze promoted. For me, however, photography has developed as a visual altar of the living, casting and fixing living shadows that evoke through the anexact and the indefinite. Taoka, when photographed, become the present architecture of the ineffable and the incommensurable. When people are photographed, photographs themselves become one with that architecture and the photographic portrait becomes taoka Maori. To Kai Tahu Maori, whenua is simply not separable from the body that it sustains. A person's blood is obtained from the food eaten, and it is from the land itself that this sustenance is ultimately derived. The body, therefore, is both the land and those living upon it where the two co-present aspects remain physically and spiritually inalienable.

What I have become aware of is that, like the deeply immixed boundaries blending body with land, there are metaphysical objects such as aka or what the Ngai Tuhoe metaphysician, singer and composer Rangitunoa Black describes as silver cords running between the portrait photograph as likeness to and from the subject of that photographic portrait. To Maori metaphysicians there is no surprise in this; and in fact as New Zealanders we all have a working notion of this idea of the photograph as stand-in for the actual person. Maori believe that at each point of physical manifestation, organic and inorganic, at every level, from sub-atomic particle up to the levels on which we exist and beyond, established within our flesh and bone, there also stands the spiritual world. Pressed nose to nose and inextricably interlaced with the living are the ever vital, vibrant, knowledgeable spirits of those tupuna passed through to other metaphysical, spiritual dimensions.

That shared understanding, however, is potentially scant with respect to customs surrounding the portrait and what would be described by Western minds as notions of

⁹⁴ Ibid., p. 318.

⁹⁵ Gilles Deleuze *Francis Bacon: The Logic of Sensation*, p. 81.

animism that exist within Maori society and that continue to delineate the function of photographs of loved ones and the dead. Certainly there are a good number of cultures around the world that believe in a nested hierarchy of interconnected physical and spiritual bodies connected by cords of energy. That there be 10 or 11 heavenly realms in Maori mythology is not thought strange. This does not mean that we are able to define any hard-and-fast essentials about the concerns and practices around photographs, or what it might mean to make a photographic portrait whilst being aware of the presence of aka. The work of art is a being of sensation meant to make a photographic portrait while being aware of the presence of aka, and what exactly the photograph's access or connection to these realms is.

Depending on their place of rest beyond Te Arai/The Veil, ancestors may rise or ancestors may descend, speaking to or through their living progeny, from whakairo or photographs, by others sensitive enough to apprehend them. This form of communication need not be a negative overshadowing or a form of spiritual oppression, rather it is an event to be very carefully and respectfully welcomed – a power so vast yet elegant, mighty yet also delicately detailed, that it creates a sensation where the hair on the back of your neck stands up and your breast vibrates with a passion for life which resonates with its co-presence, death. It is at this juncture of the event that we feel a veritable welling up of mana, ihi and wehi.

Emotion is inseparable from humankind at a fundamental level. No rational thought can take place without degrees of affective emotion, such as ihi being involved in that process. Ihi is positive and contagious, it flows through into the photograph and out to the viewer. Cultural information also biases an individual's preference decisions. A person's choices are webbed, cross-modal but the successful mapping of coherent, integrated behavioural preferences across cross-linked human senses is culturally relevant in relation to photography because these same neural pathways of discrimination, memory and the pleasure spectrum operate similarly for all visual stimuli. Photographic subject matter is enhanced, effaced or undercut by the other

human sense associates co-operating with such Proustian consorts as taste, sight, experience and memory.⁹⁶

THE ALCHEMY OF TAOKA

Immanence and life are unconditionally aligned. When a viewer sees life stir in the photographic portraits of taoka it is because Deleuze's notion of "a Life" is literally everywhere; our singular lives as immanent events are continually actualised by subjects and in objects within our own living experiences. The plane of immanence allows affect and desire to flow unhindered through the photograph's translucent technological flesh. If the photograph bowls us over emotionally, it is because we are given a taste of what Deleuze describes as "complete bliss", and "complete power". Deleuze discusses this in, *Pure Immanence: Essays on a Life*: "This is not some abstract, mystical notion of life but a life, a specific yet impersonal, indefinite life discovered in the real singularity of events and virtuality of moments. A life is subjectless, neutral, and preceding all individuation and stratification, is present in all things, and thus always immanent to itself . . ." ⁹⁷

Logic tells me that the person revealed in the photographic image is not incarnated; it is not their life that returns. Instead, I feel the presence of a Life, that which has never ceased to exist and is therefore always with us and is part of us, constituting our own purely individual lives. It is the human intuition of what Deleuze called "pure activity" or "pure progress" – something that cannot be pinned down, produced or owned. A Life is the virtuality that co-exists with the hopes, dreams, incidents and "accidents of the life that corresponds to it". ⁹⁸

Many Kai Tahu understand this. As Anne Salmond states "tribal taonga were located in different conceptual as well as physical landscapes, and the truth of their stories was held to be the truth within a particularly tribal tradition. What they held in common, though, was their ability to act as a focus of ancestral power and talk." ⁹⁹

⁹⁶ Samuel M. McClure, *et al*, "Brain Response to Culturally Familiar Drinks" in *Neuron*, volume 44, 2004, pp. 379–387, p. 383.

⁹⁷ Gilles Deleuze, *Pure Immanence: Essays on a Life*, p. 32.

⁹⁸ *Ibid.*, pp. 31–32.

⁹⁹ Anne Salmond, "Nga Huarahi o Te Ao Maori: Pathways in the Maori World", p. 118.

Taoka that, in the wake of colonial trade and collection, have not been dislocated from a living memory of their particular whakapapa are precious for a number of reasons. There are Kai Tahu – I include myself in this particular group – whose family taoka was taken or sold off for various distressing and unpleasant reasons but from which they are not necessarily irrevocably separated. For Maori, taoka that are lost can remain as charismatic today in the mind as when worn, warm and vital in the companionship of individuals of their hapu from which they were generated. The lost taoka maintain their relation to A Life as they do to The Life of the individual kaitiaki who hold them in each generation. This is something I learned from photographing heitiki over the years. With lost taoka it is simply a matter of holding the precious object in the mind's eye, feeling the aka flowing back to the taoka, wherever it is. I will have to make the spiritual connection without the taoka being with me and I have to make do with what I have, or learn to love and fill with meaning contemporary taoka. After all, it always happens this way when something is new. Even the most ancient taoka pounamu started somewhere. This fundamental reality in Te Ao Maori informs my photographic portrait project and deftly underpins my developing metaphysical kaupapa for Kai Tahu photography.

Salmond speaks of taoka being “a fixed point in the tribal network of names, histories, and relationships . . . Taonga captured history and showed it to the living . . .” she asserted that it is impossible to “give a single account that will interpret each of these works . . . The alchemy of taonga was to bring about a fusion of men and ancestors and a collapse of distance in space-time.”¹⁰⁰ I believe photography is well suited to an artist's project where the unseen and the past are delivered up again in the immediate. Certainly photographs also embrace and reflect history, revealing it to the living and in their own way seem to compress both time and space to reveal something remarkable, something intimately present and radically absent simultaneously

It is clear to me that taoka in pre-European times and the photographs that appeared later with the colonisers do have something important in common. Salmond reminds

¹⁰⁰ Ibid., p. 120.

us that the dried heads of tupuna were previously “wept over and cherished”.¹⁰¹ A contemporary correlative is the way that we might expect to see a portrait photograph treated in its marae setting. Furthermore, Salmond notes that, like taoka pounamu or taoka whakairo, physical as well as emotional and spiritual contact with moko toi was maintained. They were “touched, wept and talked over”¹⁰² and at a funeral of the kin of immediate descent, they would be arranged around the head of the recently deceased in order that the newly dead and their ancestors could be consulted, conversed with, mourned and remembered together in the presence of their living progeny.

A question emerges, one that I touched on early and often in my practice and continue to consider right up to now: What is problematic about “not knowing”? There is both an irony and an indignant frustration I have experienced firsthand, either as sole photographer or working in a larger group of tohuka of various disciplines in that Maori today are often kept at a firm distance from taoka Maori held in museums, and this estrangement is compounded due to earlier modes of collection by the Europeans that briskly stripped name, family (much the way of my *cartes de visite* collection) and often even iwi. Iwi can be proposed, but the brick wall is composed by contemporary museological rules that do not allow the instruments to be touched or played, or carvings and heitiki to be able to be handled directly or be given a hongī.¹⁰³ Names and personal histories were dislocated and lost almost immediately taoka were taken into in European hands.¹⁰⁴ Even so, could a portrait ever tell us everything or define some eternal essence of a person? In this situation, would it not be better to say that each person is complete in themselves, in their “thisness” or their “quiddity”, but that one’s Life’s completeness and therefore the integrity of a person’s whakapapa seems to extend beyond and before our capacity to understand or describe its nature? This serves as an eloquent way to think around ways of expression in Kaitahutaka’s

¹⁰¹ Ibid., p. 120.

¹⁰² Ibid., p. 137.

¹⁰³ Obviously there will be objects made of now very fragile materials that should not be handled. I speak more generally.

¹⁰⁴ Refer, Anne Salmond, “Nga Huarahi o Te Ao Maori: Pathways in the Maori World”, p. 137. “The early collectors saw these works as ‘artificial curiosities,’ and later as ‘artifacts’ and ‘primitive art,’ and they had neither the interest nor in most cases the understanding to note anything more than a physical description of the item, and sometimes a place and date of collection, and an approximate label of use.”

relation to Kai Tahu and their photographic portraiture, which is tricky because Deleuze's ethos was based on modes of becoming that were not based in identity.¹⁰⁵

BEING, DELEUZE AND WHAKAPAPA

Before his death in 1995, Deleuze was urgently explicating his ideas about art and thought.¹⁰⁶ Throughout his career, he had aimed to find answers to questions never posed before, to find new ways of relating that had not previously existed as complete entities dwelling in some hypostatized heaven just waiting to be discovered by philosophers. In short he wanted to "rethink invention".¹⁰⁷ In *Immanence: Essays on a Life*, Deleuze states that pure immanence is "A LIFE, and nothing else."¹⁰⁸ A Life, as Deleuze sees it, is a transcendental field that is "no longer dependent on a Being or submitted to an Act – it is an absolute immediate consciousness whose very activity no longer refers to a being but is ceaselessly posed in a life".¹⁰⁹ A human child is always the newest expression of a life ceaselessly posed as being. A being and a singularity, one that did not pre-exist its appearance, whakapapa is our life's flow, not reducible to consciousness. When we are born, as we exist and as we ultimately die, we are bundled up tightly in the inevitable progression of our kind through time. It is in a photographic portrait that the mutability of the human condition can be brought to the surface as a trace, specifically in the face of the subject. The face as an evocation of our ancestors with which at that moment we stand *kanohi ki kanohi*, to witness our genetic connections in deep time. Whakapapa is everything.

The photographic portrait as *taoka* Maori is the highest visual manifestation of whakapapa and inhabits a liminal place between the known and the unknown, between the determined and the indeterminate. Standing at the intersection of the symbolic and the semiotic, the traces the image carries forward of *tupuna* will

¹⁰⁵ John Rajchman, *The Deleuze Connections*, Cambridge, MA: MIT Press, 2000, p. 92.

¹⁰⁶ Ultimately, Deleuze's position can be stated fairly succinctly: "Thought is problem solving. Problem solving is the actualisation of the virtual. In this sense, every being thinks, or rather consists in thinking. Thus, Being and thought are identical." <http://deontologistics.wordpress.com/2009/08/04/deleuze-some-common-misunderstandings/>, accessed 10 December 2012.

¹⁰⁷ John Rajchman, *The Deleuze Connections*, p. 21.

¹⁰⁸ Gilles Deleuze, *Pure Immanence: Essays on a Life*, p. 27.

¹⁰⁹ *Ibid.*, p. 27.

celebrate their association with the generations of families they have sprung from over many generations, just as do taoka pounamu. It is important to note that a family connection, an emotional connection or simply loving one of the individuals whose reality is represented by such an anthropomorphic object is hardly an experience of “limited sympathy”.

I am proud to say I am related to Hakiaha Te Horo¹¹⁰ and I do not consider my feeling for him to be novel or trivial. However, it is worth pursuing the relay Deleuze explains, in order to experience a feel for how we might be cognizant of portrait photographs, and also of the people who sat for those portraits. Deleuze wanted us to force our passions beyond their partialities, to extend them in a way they are not able to do without an additional dose of Lacanian artifice, “which is in the realm of the opposition art/nature, conceived as if they were separate domains”.¹¹¹ This is a naïve assumption, one that Lacan went to some pains to dispel, as there is no nature outside of nature to be opposed to it. Why would nature be opposed to art, and how exactly would art mount an opposition to nature?

ARTIFICE: NO VALE OF FEARS

The word “artifice” has an immediately negative connotation in English. What I have in mind is a word whose meaning carries an energetically positive turn; notably referring to the esteemed artifice of the object, and also harnessing something of the deep human force of identity that is carried in photographic likeness that I have just explained. Portrait photographs are contemporary taoka and they display a skillful workmanship and artistry, as do whakairo, waiata, rongoa and many other forms of taoka. When I am working as a photographer my intention is to move beyond what Deleuze called “rules of taste” – contiguity which I understand to represent matters of contact or proximity, familial connections, resemblances and restricted causality: “all the relations that are an object of knowledge or calculus, relations that provide general rules for the

¹¹⁰ Hakiaha Te Horo is my direct tupuna from my father’s whakapapa. Te Horo was a prestigious Kai Tahu fighting chief who died in the sack of Te Kohuka a Kaikai a Waro/The Nest of Kaikai a Waro, later known as the Kaiapoi Pa. Kaikai a Waro was established by my tupuna, the Kai Tuhaitara Chief Turakautahi in 1700. This pa was the premier stronghold of Kai Tahu and decimated by Te Rauparaha the Nga Puhi raider in 1832.

¹¹¹ Roberto Harari, *How James Joyce Made His Name: A Reading of the Final Lacan*, New York: Other Press, 1995, pp. 84–85.

determination of reflected sentiments, beyond the immediate and restricted way in which they are used by non-reflected passions”.¹¹² This should not be seen as inflammatory or a measure of my ignorance, taken in antipathy towards whakapapa. I respond in a positive manner to portraiture because photographs are generous, ingenious objects: they are taoka, and I am responsible for who I am, and what I create. When Lacan states “We are always responsible for our position as a subject,”¹¹³ this means no alibis. I stand up: it is a matter of manatuka, standing mana.

We cannot know directly as the Knowledge is in our unconscious mind. Artists roam in the realm of causality, where we find the world’s fragments and put them to good use. Something beautiful blooms in the garden of causality, sprung from lacunae, the not-all and the not-known. These bits and pieces are “the revelation of the real”¹¹⁴ and escape when the chain of signifiers falters or stalls: meanings, the unspoken words that were not used in the chain of signifiers tumble out of the dark recesses of the symbolic and in to the light of the conscious mind. My savoir-faire denotes my capacity to “do something, with a certain dexterity or cleverness”.¹¹⁵ *Savoir-faire* positively enables my responsibility as an artist. *Savoir-faire* guides the course of my mana to connect to other people as it gains strength and grows. My savoir-faire has agency, it provides me with the fullness and the inventiveness of my response. Remembering the etymology of the word, I am mindful that through my response I am “responsible for and through”¹¹⁶ my *savoir-faire* in that I become the causal agent in a determinate event, the photographer and her “*truc*”¹¹⁷ – her knack, her skill to work in a way that **only** she can create.

Could Lacan’s notion of this artifice/personal creative skill be an aspect or facet of the successful exercise of one’s mana in Te Ao Maori? Mana is a spiritual gift delegated to the individual who is seen to manifest certain abilities because of their link with atua. Mana is bestowed on objects and places as well as subjects, and is always in association with a particular degree of tapu. Mana is a living flow connecting atua to the authority of an individual who must carefully maintain it by way of creative excellence, tika events

¹¹² Gilles Deleuze, *Pure Immanence: Essays on a Life*, p. 49.

¹¹³ Roberto Harari, *How James Joyce Made His Name*, p. 117.

¹¹⁴ George Didi-Huberman, *Images in Spite of All: Four Photographs from Auschwitz*, p. 80.

¹¹⁵ Roberto Harari, *How James Joyce Made His Name*, p. 115.

¹¹⁶ *Ibid.*, p.116.

¹¹⁷ Roberto Harari, *How James Joyce Made His Name*, pp. 116–117. Lacan uses the French word *truc* which means ruse, knack or trick.

in their art practice, or politics and leadership. Mana can be just as easily stripped or diminished by negative activities and influence. “Genealogy, the preeminent object of Maori scholarship, was an aristocratic reckoning, but this was not a simple aristocracy of birth. Descent lines were claimed according to their vitality and power, and the greater the success of one’s ancestors in war, magic, oratory, and feasting, the greater mana (prestige) that they passed down the descent line to their descendants. This power was like the power that made plants grow and flourish, and I have heard elders speak of one’s descent lines as *te iho makawerau* (iho of a hundred hairs).”¹¹⁸ This is an elegant expression inferring that one’s lines of descent like the many hairs on one’s head are the precious and tapu conduit through which the tupuna send their prestige and effective forces to their relative with which to help them to “flourish and thrive”.¹¹⁹

My photographic ability is the iho of my mana developed in this lifetime. It takes me well beyond the given, beyond an engagement with immediate aesthetic, but not beyond mana itself. Mana is immanent to The Life I presently hold. I am always mindful of my responsibility as a member of Kai Tahu not to lose sight of not just the reality of whakapapa, by my engagement as a Kai Tahu artist with spiritual substance. My subject matter as a photographer and my philosophical beliefs are not necessarily at odds with my Kaitahutaka, but there is little point in trying to wed Deleuzean philosophy seamlessly to Te Ao Maori. As an artist I work in an environment where I have learnt to tautoko the state of “not knowing” in order to mine liminal territories for positive creative enterprise. Both animate and inanimate objects will have their own status and intensity of mana and tapu – my mana and that of my Kai Tahu iwi are co-present with those of the subject of my photographs. These forces all actively impinge upon each other, so it is imperative that I maintain a balance of expression both physical and spiritual within each photograph I make. A photograph that is procedurally tika will therefore maintain and enhance the collective mana and tapu of all those depicted.

¹¹⁸ “Iho – heart, kernel, pith, essence; that which contains the strength of a thing; the principle person or guest; umbilical cord; lock of hair; upward, in a superior position.” Anne Salmond, “Nga Huarahi o Te Ao Maori: Pathways in the Maori World”, p. 112.

¹¹⁹ Anne Salmond, “Nga Huarahi o Te Ao Maori: Pathways in the Maori World”, p. 112.

THE ORACLE'S REALM

Deleuze dreamt of spaces and times, a “chez soi” very different to the “‘being there’ of a people in a site or territory”.¹²⁰ His preferred realms were pre-social and pre-individual singularities that are in the process of creating their own communities using singularities or essences, which Deleuze and Guattari describe as “an almost meditative, self-reflection on the common notions themselves . . . A special kind of thought . . . that collapses distances and operates in leaps and hiatuses . . .”¹²¹ a space relieved of the burdens of representation. This is not immediately problematic, as Maori see themselves as native to a realm preexisting “delimitation of territory and the logic of pure types, and the species and genera into which they divide . . .”¹²² Maori inhabit a psychic space of fertile lacunae and oracular visions. In fact, our whakapapa trace back to the ultimate threshold of atua and beyond, and to creatures of all kinds, to elements and in the case of Kai Tahu, to pounamu, of which we are the kaitiaki. Salmond explains “In this East Coast cosmological account, as in every other, the universe, land, gods, men, and all living creatures are kinfolk bound in a tangle of shared ancestry, and this binding of man and world was expressed in the term for the people of the locality: Tangata whenua/land men”. She goes on to remind us that it is whakapapa alone “that ordered the apparent weltering chaos of plants, animals, objects and men in the tribal world”.¹²³

Many Maori are able to demonstrate through genealogy how they were related not just to primary atua, but to all other higher spiritual realms and beings. Tracing ancestry back to the spiritually ineffable, other dimensions of being and even the “unformed” protects Maori from becoming Deleuzean “anybodies”,¹²⁴ and **are** certainly not wanting to become “a stranger to one’s self”¹²⁵ as Deleuze proposed for a future society.

Identifications are paramount to Māori. Our entire sense of self, although it is bound inextricably in our cultural and family identity, demonstrates how Maori are an intimate part of the extensive becoming that is to be “native” – “seeing oneself as “native” to

¹²⁰ John Rajchman, *The Deleuze Connections*, p. 94.

¹²¹ Simon O’Sullivan, *Art Encounters Deleuze and Guattari*, pp. 42–43.

¹²² John Rajchman, *The Deleuze Connections*, p. 95.

¹²³ Anne Salmond, “Nga Huarahi o Te Ao Maori: Pathways in the Maori World”, pp. 111–112.

¹²⁴ John Rajchman, *The Deleuze Connections*, p. 94.

¹²⁵ *Ibid.*, p. 95.

one's self, one's people, one's land even prior to the identifying territories of clan, or nation . . .”¹²⁶

Hapu, the small family groupings, interrelated to other hapu, were the clannish political units that drove Maori society. It is these living backbones of strong genealogical relationship between individuals issuing from a common ancestor or group of ancestors and constellated in their larger relationship to the universe that were figured in whare whakairo and are explored, expressed and tested to this day during takihanga. As Matiu Baker (Matauranga Maori at Te Papa Tongarewa Museum of New Zealand) suggests: “I think it is really in this context that photography has proved so popular with Maori, as an extension of whakapapa and a means of expressing our personal and shared relationships. As Maori sitting around the tupapaku at tangi we will gaze at the portraits and talk about our kuias and korouas, point out the descendants, look for the ‘genetic features’ that we inherit from them and seek out the ‘truth of lineage’ marked out on the face of each living descendant. There is an expression in Maori that goes something like ‘Ko o matou nei kanohi ko nga urupa o ratou kua wehe atu ki te po’; that our faces are the living graves of our ancestors who have departed into the night.”¹²⁷

Deleuze came from a very different world to my own, a world where familial ties were not necessarily respected or exercised in the sophisticated way that Maori relate to their cosmology, the spirit world, whakapapa and hapu. He was convinced that the imposition of family ties lead to the stunting of cultural evolution, amounting to a restrictive counter-indication negatively influencing the pursuit of knowledge and thought. It would be better if we were “a kind of ‘stranger’ to one’s self. [. . .] To be ‘at home’ in ‘a Life’ – in one’s splendidly ‘impersonal’ unconscious – developing a sort of savoir-faire with it”.¹²⁸ In the Continental mind, sentimental partialities exercised between kith and kin close down cultural, intellectual and interpersonal potential. Deleuze’s disparaging notion of suffocating family ties is nothing like the whanau tuararo we recognise as a fundamental potential of Kaitakatanga, to be aspired to in Te Ao Maori.

¹²⁶ Ibid., p. 95.

¹²⁷ Matiu Baker, unpaginated.

¹²⁸ John Rajchman, *The Deleuze Connections*, p. 95.

DEATH AND THE FIGURE

Anne Salmond is a woman I admire deeply. She has been a great influence on my practice, a very inspiring thinker, a fearlessly honest and passionate academic who has sought the highest integrity for her practice. She writes in a very immediate and visual way in “Nga Huarahi o Te Ao Maori”: “These fighting, singing, talking travellers were nga tangata (the people), standing on the earth between underworld (po) and the layered heavens, and managing the balance of the universe with their battles and their spells.”¹²⁹ Salmond describes Maori as shrewd and learned politicians, immensely talented artists, the men were warrior chiefs gifted in the arts of fighting, brilliant strategists, and women were fluent orators and artists in their traditional roles. Maori had many statesmen who could be compared to an Italian ‘Renaissance man’. These learned leaders of te takata were active players in their highly sophisticated, potent forms of cosmology and spirituality. Their spiritual negotiations with their ancestors, enemies and their loved ones were of the utmost importance to the continued lifeways of their hapu and iwi, and there was a lot at stake.

“Artist were known to have died for their mistakes”,¹³⁰ writes Piri Sciascia, in his essay accompanying the famous *Te Maori* exhibition in 1984. This is because art is an activity with degrees of tapu, art is a vital force of communication, a conduit or doorway in to the spiritual world, art connects us to our old ones through emotion, affect, and the prophesy of dreams and visions. Art allows us to access and to reflect upon our genealogies in order that we improve ourselves. Mana is nurtured and grows through one’s artistic endeavours, and artists are tohuka, experts of their discipline. I feel that savoir-faire is a responsibility, it gives an artist a singular vision but it also comes at a price, it must be guarded properly and respected. Sciascia points to the high integrity that must be held by tohuka, as their creations become “tauirā, an example, a guide, a teacher in our own lives”.¹³¹ In the past, that respected kaupapa had it that the deceased was still available to the living as a spiritual guide and neither

¹²⁹ Anne Salmond, “Nga Huarahi o Te Ao Maori: Pathways in the Maori World”, p. 109

¹³⁰ Piri Sciascia, “Ka Pu Te Ruha, Ka Hao Te Rangatahi, As The Old Net Piles up on Shore, the New Net Goes Fishing”, in Sidney Moko Mead (Ed.), *Te Maori: Maori Art from New Zealand Collections*, Auckland: Heinemann, 1984, pp.156–166, p. 137.

¹³¹ Ibid. p. 160.

were fazed by the fact that one being was operating from the beyond, in death.¹³² The tupupaku became an oracular companion of a different kind, to be loved, respected and consulted as they had before in life, in a sense they become ihi, becoming a sacred shrine through which the living can meet with their ancestors, for the good of those living.

It is commonly held that the adoption of photographic portraiture into Maori life had followed from the photograph's usefulness as a stand-in for the tupupaku at traditional funeral rites. Baker comments that the deceased would have been bound in a sitting position, surrounded by treasured possessions, hair oiled and dressed with huia feathers, kokowai applied to the face. Around their shoulders they would wear their finest cloaks and taoka pounamu would be placed in their ears and around their neck. Maori would sit for long periods, addressing the tupupaku as if she or he were still living, mourning the elaborately and lovingly dressed deceased. "In this case it would be normal for the head to be set upon a small wooden cross which would be draped with a cloak so as to represent the full body of the trussed deceased, and then grieved over in the usual manner replete with treasured personal possessions etc. In these cases, the smoked head might be kept by the widow for some time and addressed frequently in conversation as if still alive."¹³³

There are, then, two aspects of life concurrent in the photographic portrait as it relates to earlier funerary practices, although they differ in kind. I see in the photographic portrait as it functions on the marae as a movement from The Life (the life of an individual, life actualized in the temporality of the subject) to A Life (one that is impersonal but completely authentic, lacking nothing). I think of the portrait photograph as providing a transcendental resource or reserve, filled over a lifetime with haecceities "peculiar to us", but not only "particular about us". As I see it, this kind of portrait photograph is able to trace in an elegant manner this "vagueness". It is able to bring the play of particular and the peculiar to our attention through its

¹³² Baker comments: "If the deceased was killed in battle away from home, and the body retrieved before the enemy could get to it, the head might be removed and the body carefully destroyed in a ritual fire so that it couldn't be defiled by the enemy. The head would then be prepared, by what was essentially a process of smoking, and then conveyed home to the relatives."

¹³³ Matiu Baker, 2003, unpaginated.

indexical, passive descriptive powers. As a photographer, I am able to find and photograph moments of pure haecceity, a vastness present in both person and place, to find a constellation within it from which to stand firm and speak.

This again brings to mind Deleuze's insight into figuration, where the form of representation first and foremost "expresses the organic life of man as subject".¹³⁴ In fact the very positive spin he gives on the vagueness of a Life does for life what the photograph does for either thing or being; that is, capture something previously un-attributable, un-qualifiable; something indefinite about our being and being together.¹³⁵ The photograph of a deceased loved one on the marae becomes both an intercession, touching on the pre-personal and the intimate in a scintillating trace of The Life of one, and the most intimate personal figuration. The portrait photograph gathers up the ineffable and the peculiar and through sensation takes us to its limit where "it is the same body which, being subject and object, gives and receives the sensation."¹³⁶

Returning to the figurative, thinking of the relations of figuration in a portrait photograph of a deceased loved one placed in the marae, a person who no longer exists in the physical world. "Suppose", asked Deleuze, "the Figure had effectively disappeared, leaving behind only a trace of its former presence".¹³⁷ Here, Deleuze is talking about the dissipation of the figure in painting, but to me it makes as much sense to say this about the relationships between a figure photographed, of ihi as it establishes itself within the portrait charging a sacred focus point/tuahū, of threshold and death. The sensations that art extracts and focuses persist as taoka in this way. They are present before the photograph they are incarnated in and can survive the material support they dwell within (though, paradoxically, cannot exist without). Death allows the figure in the photograph to "stand on its own, independent of every definite form, appearing as a pure Force without an object . . . The Figure is dissipated by realizing the prophecy: you will no longer be anything but sand, grass, dust or a drop of water".¹³⁸ The beloved, the tupuna passes into immanence and their

¹³⁴ Gilles Deleuze *Francis Bacon: The Logic of Sensation*, p. 87.

¹³⁵ John Rajchman, *The Deleuze Connections*, p. 97.

¹³⁶ Gilles Deleuze *Francis Bacon: The Logic of Sensation*, p. 25.

¹³⁷ *Ibid*, p. 25.

¹³⁸ Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, pp. 22–23.

photographic portrait remains as a trace at the threshold, the threshold being “the ultimate marking an inevitable change”.¹³⁹

DELEUZE AND WAHINE KAI TAHU

Deleuze’s ethos suggests we should devise ways to operate above being rooted in a single territory, refusing to identify beyond certain topography, corralled by particular social histories and memories. He called this way of life a “light” earth.¹⁴⁰ He saw the problem of subjectivity reflected in clannishness and identification with family, race or nation as ultimately leading to violence or barbarity. Move from “the people” to “a people”, he suggested.¹⁴¹ From my point of view, this order of excellence needs to come from within Maori societies, driven by the prerogatives of its iwi, establishing their values and cultural genius. It should not come purely from without, un-tempered and imposed upon it in the way of a post-colonised but intellectually-colonising philosophy. It’s an aspect of Deleuze’s thinking that strikes me as somewhat naïve; certainly it is problematic in a country such as Aotearoa.

In order that Maori are able to share their metaphysical knowledge and culture on the world stage as cultural nomads communicating with cultural nomads from other lands, we need to be standing firmly in our spiritual or metaphysical turakawaewae. Otherwise, what would we have to share? From what basis would we respond to in another culture? How would our tupuna understand us and feel respected by us? How could they recognize us? Why would they then help us from Te Arai? How could we come together with any other culture without seeing deep connections that pre-existed other cultures within our own and situate us firmly alongside other cultures as simply members of the human race? The prior is not mutually exclusive to the latter.

Deleuze’s society struggled with modernity making their spaces “banal”, rigidified by labour and undignified obedience to the forces of capitalism at the expense of the individual. He may have said that my argument relies on a type of theocracy where the

¹³⁹ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 438.

¹⁴⁰ John Rajchman, *The Deleuze Connections*, 2000, page 97.

¹⁴¹ *Ibid.*, p. 96.

primacy of unique “auratic objects”¹⁴² produced within my culture and is therefore based on nothing but our own territories and its subsequent raft of delimitations. All cultures have artistic excellence in common. Deleuze saw art as an “architecture”¹⁴³ of the ineffable, a “strange object we inhabit by transmutation and technological means without which it would never exist”.¹⁴⁴ Deleuze thinks art, (I suppose he means “painting”), is a “construct rather than an ‘incarnation’”.¹⁴⁵ Let me add to that. I think portrait photography is construct *and* incarnation.

What is a photographer to do with Deleuze? Transcend his antipathy towards the discipline I adore? I cannot dislike or disrespect his ethos, he has changed me as a photographer and grown me as a thinker, it has been all for the good. He is one of the world’s premier tohuka of philosophy and I am just one woman who takes photographs, from the other side of his world. Everybody has a blind spot, and that is what he had – no fertile, mysterious lacunae working behind the scene for him in a gentle and evocative prehension of the photograph’s virtual turakawaewae. So let me take my love of photography to him within the immanence in which we all dwell and that dwells within us. My beautiful friends and whanauka, my iwi’s wahine Kai Tahu can mediate on my behalf, with aroha nui.

¹⁴² Ibid., p. 125.

¹⁴³ Ibid., p. 135.

¹⁴⁴ Ibid., p. 135.

¹⁴⁵ Ibid., p. 135.

BIBLIOGRAPHY

Matiu Baker, Email conversation with Paul Macnamara, Personal communication, 25 August 2003.

Angela Ballara, “Who Owns Maori Tribal Tradition?” in *Journal of Pacific Studies*, volume 20, 1996, pp. 123–137.

Claire Colebrook, *Understanding Deleuze*, Sydney: Allen and Unwin, 2002.

Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, London: Continuum Books, 1981.

Gilles Deleuze, *Bergsonism*, New York: Zone Books, 1990.

Gilles Deleuze, *Pure Immanence: Essays on a Life*, New York: Zone Books, 2001.

Gilles Deleuze, *The Fold Leibniz and the Baroque*, London: Continuum Books, 2003.

Gilles Deleuze, *Difference and Repetition*, London: Continuum Books, 2004.

Gilles Deleuze, *Proust and Signs: The Complete Text*, London: Continuum Books, 2008.

Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Minneapolis: University of Minnesota Press, 1987.

Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, New York: Columbia University Press, 1994.

Gilles Deleuze and Félix Guattari, *An Introduction to the Politics of Desire*, London: Sage Books, 1996.

Gilles Deleuze and Félix Guattari, *Art Encounters Thought Beyond Representation*, New York: Palgrave Macmillan, 2006.

Georges Didi-Huberman, *Images in Spite of All: Four Photographs from Auschwitz*, Chicago: The University of Chicago, 2008.

Philip Goodchild, *Deleuze and Guattari: An Introduction to the Politics of Desire*, New York: Sage Publications 1996.

Roberto Harari, *How James Joyce Made His Name: A Reading of the Final Lacan*, Pittsfield, MA: AlphaGraphics, 2002.

Samuel M. McClure, *et al*, “Neural Correlates of Behavioural Preference for Culturally Familiar Drinks” in *Neuron*, volume 44, 2004, pp. 379–387.

Sydney Moko Mead *et al* (eds.) *Te Maori: Maori Art from New Zealand Collections*, Auckland: Heinemann Publishers Ltd, 1985.

Quentin Meillassoux, *After Finitude: An Essay on the Necessity of Contingency*, London: Continuum Books, 2010.

Simon O'Sullivan, *Art Encounters Deleuze and Guattari*, New York: Palgrave Macmillan, 2007.

Roberta Panzanelli (ed), *Ephemeral Bodies, Wax Sculpture and the Human Figure*, Los Angeles: Getty Research Institute, 2008.

John Rajchman, *The Deleuze Connections*, Cambridge, MA: MIT Press, 2000.

John Rajchman, "Introduction" in *Pure Immanence: Essays on a Life*, New York: Zone Books, 2001.

Raymond Ruyer, *Neo-finalisme*, Paris: PUF, 1952.

William Seager and Sean Allen-Hermanson, "Panpsychism", *The Stanford Encyclopedia of Philosophy*, Spring 2012, Edward N. Zalta (ed.), <http://plato.stanford.edu/archives/spr2012/entries/panpsychism/>, accessed 10 December 2012.

Steven Shapiro, *Without Criteria: Kant, Whitehead, Deleuze and Aesthetics*, Cambridge, MA: MIT Press, 2009.

Luke Thurston (ed), *Re-inventing the Symptom Essays on the Final Lacan*, Pittsfield, MA: Alpha Books, 2002.

"Deleuze: Some Common Misunderstanding", *Researching the Demands of Thought*, <http://deontologistics.wordpress.com/2009/08/04/deleuze-some-common-misunderstandings/>, accessed 14 December 2012.

Virginia Woolf, *Mrs Dalloway*, New York: Harcourt, Brace and World, 1925.

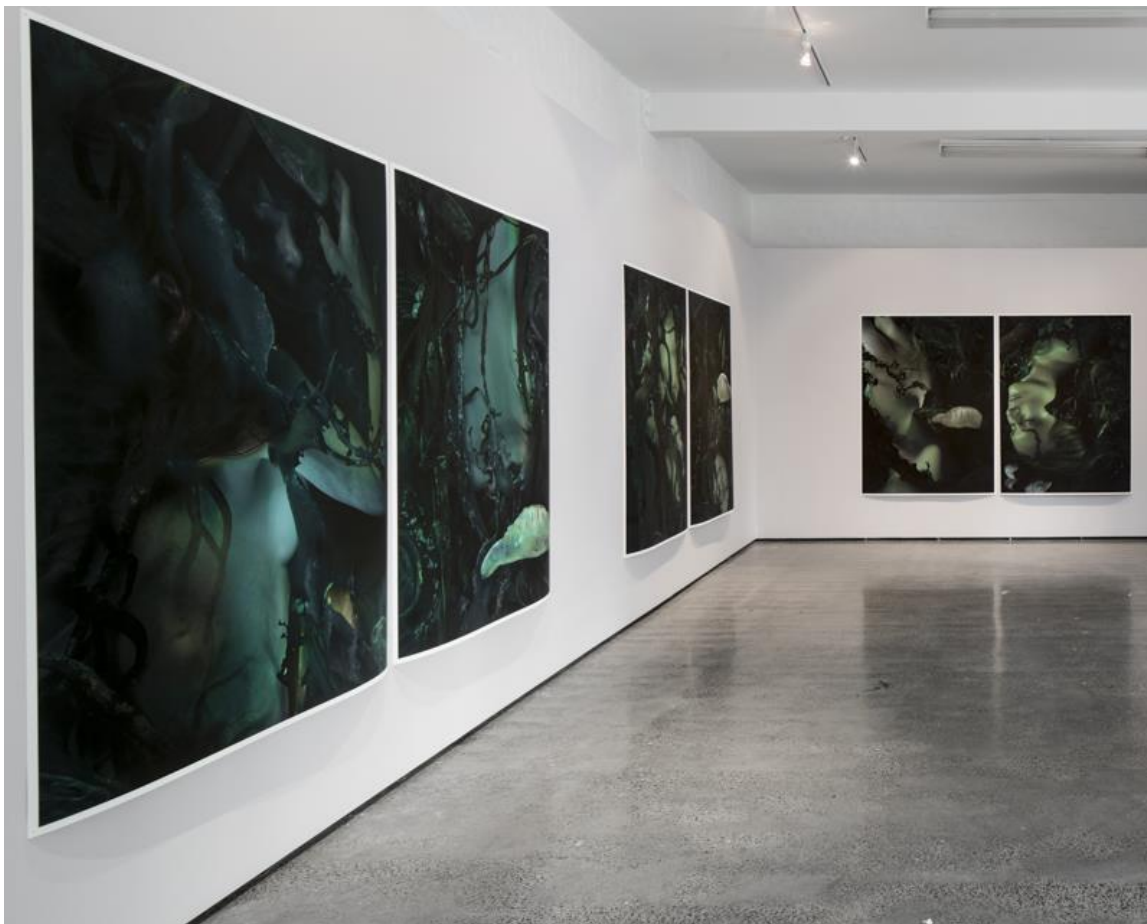
Wahine Patere, Wahine Panekeneke

George Frazer Gallery, The University of Auckland, 19th March 2013.

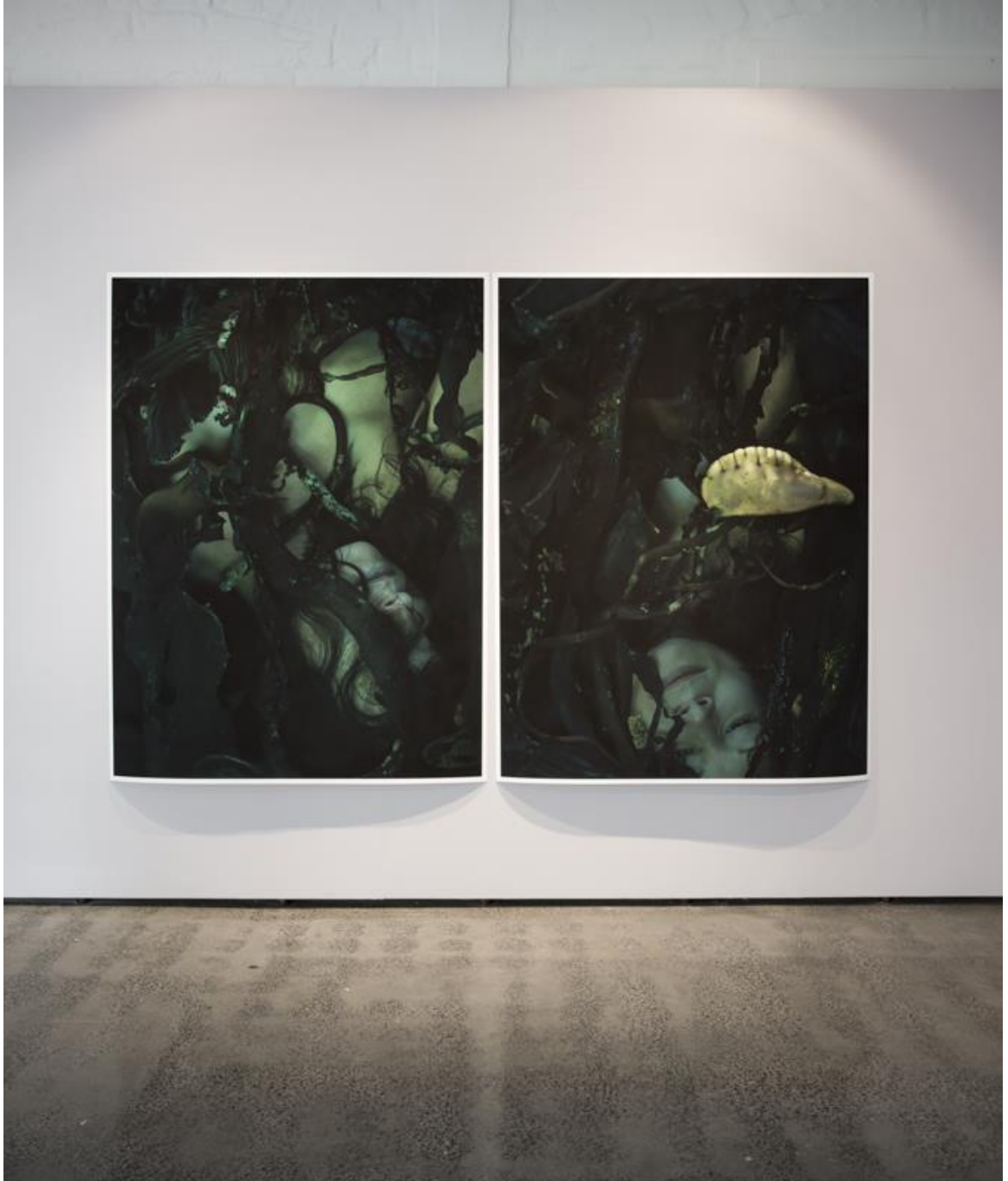
Ko Aoraki te mauka tapu tautahi
Ko Tuhua te mauka taina
Ko Arahura te awa
Ko Te Tai Poutini te moana, me te whenua
Ko Kati Waewae te hapu
Ko Kai Tahu me Kati Mamoe te iwi
Ko Te Horo te tipuna
Ko Pounamu te taoka
Ko Poutini Te Taniwha

He Mihi

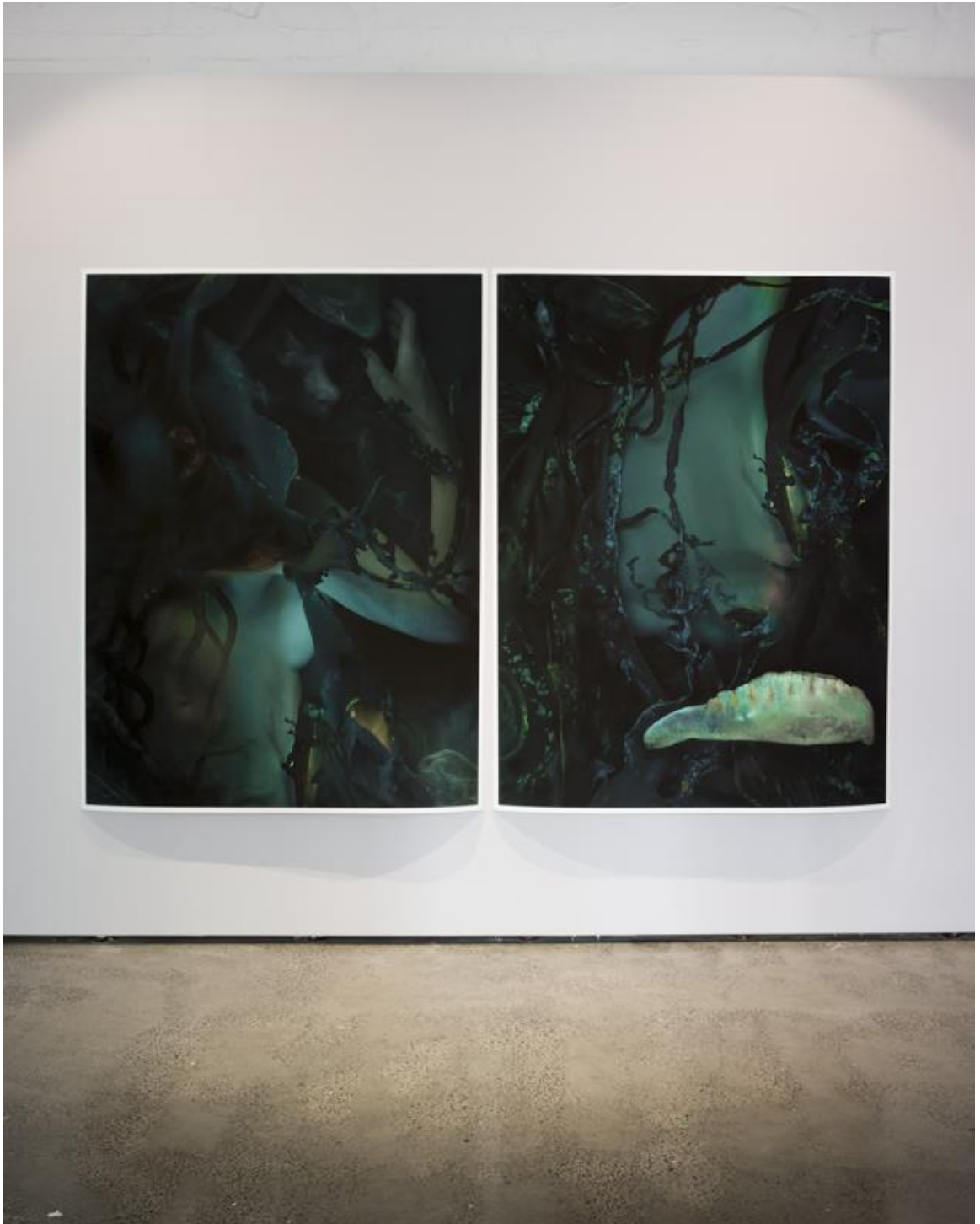
Oho a Tu te Raki Hau noa,	<i>The Northwest wind is awake, is speaking,</i>
Tutu te puehu e i i .	<i>Gusting, blowing.</i>
Ka Pakihi Whakatekateka	<i>The plains of Waitaha,</i>
o Kati Mamoe,	<i>Kati Mamoe,</i>
o Kai Tahu e.	<i>Kai Tahu, answer.</i>
Nau mai.	<i>Welcome.</i>
Tauti mai.	<i>Welcome.</i>



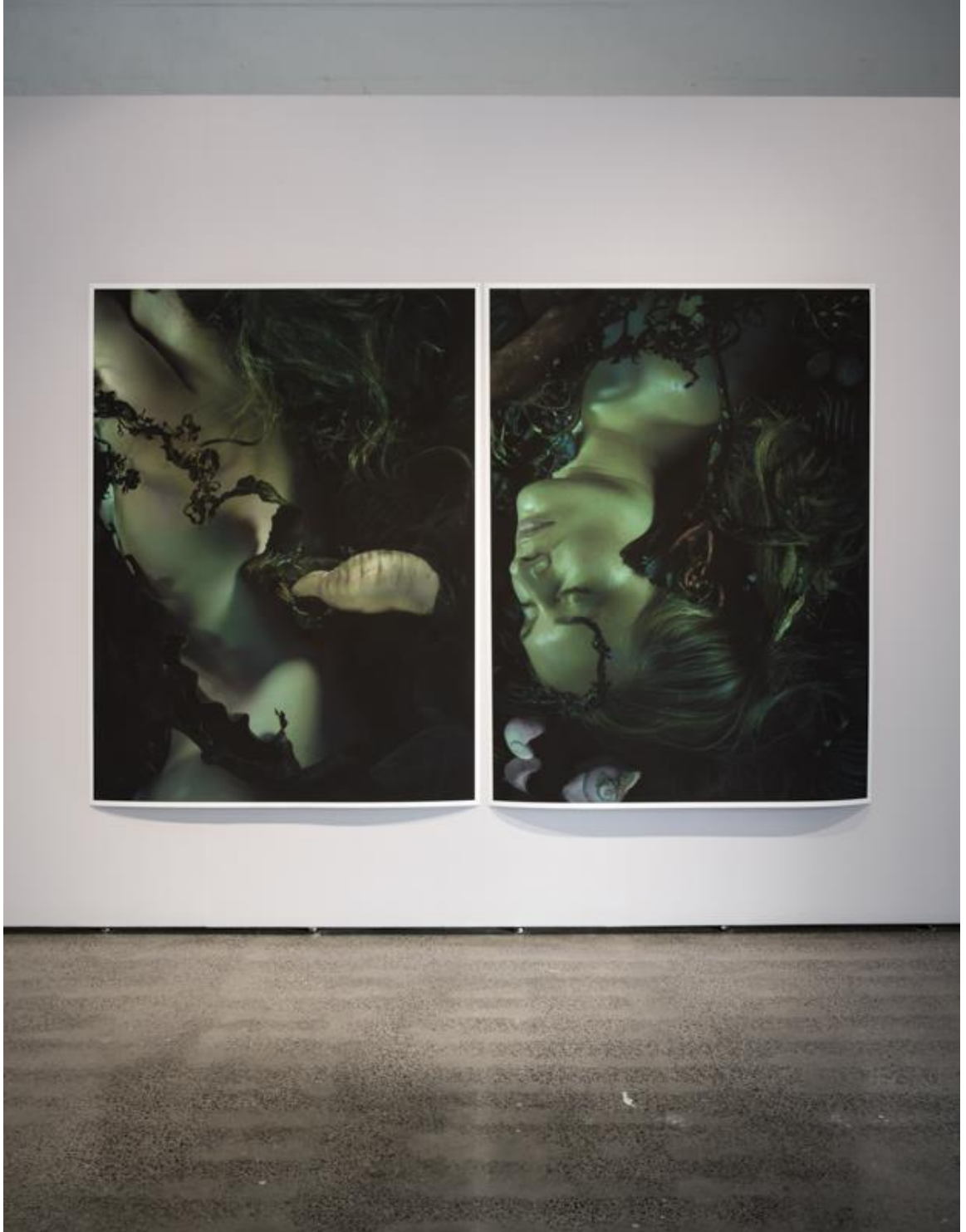
Installation of *Wahine Patere, Wahine Panekeneke*
at George Frazer Gallery, The University of Auckland, 19th March 2013.



Detail of installation of *Wahine Patere, Wahine Panekeneke*
at George Frazer Gallery, The University of Auckland, 19th March 2013.

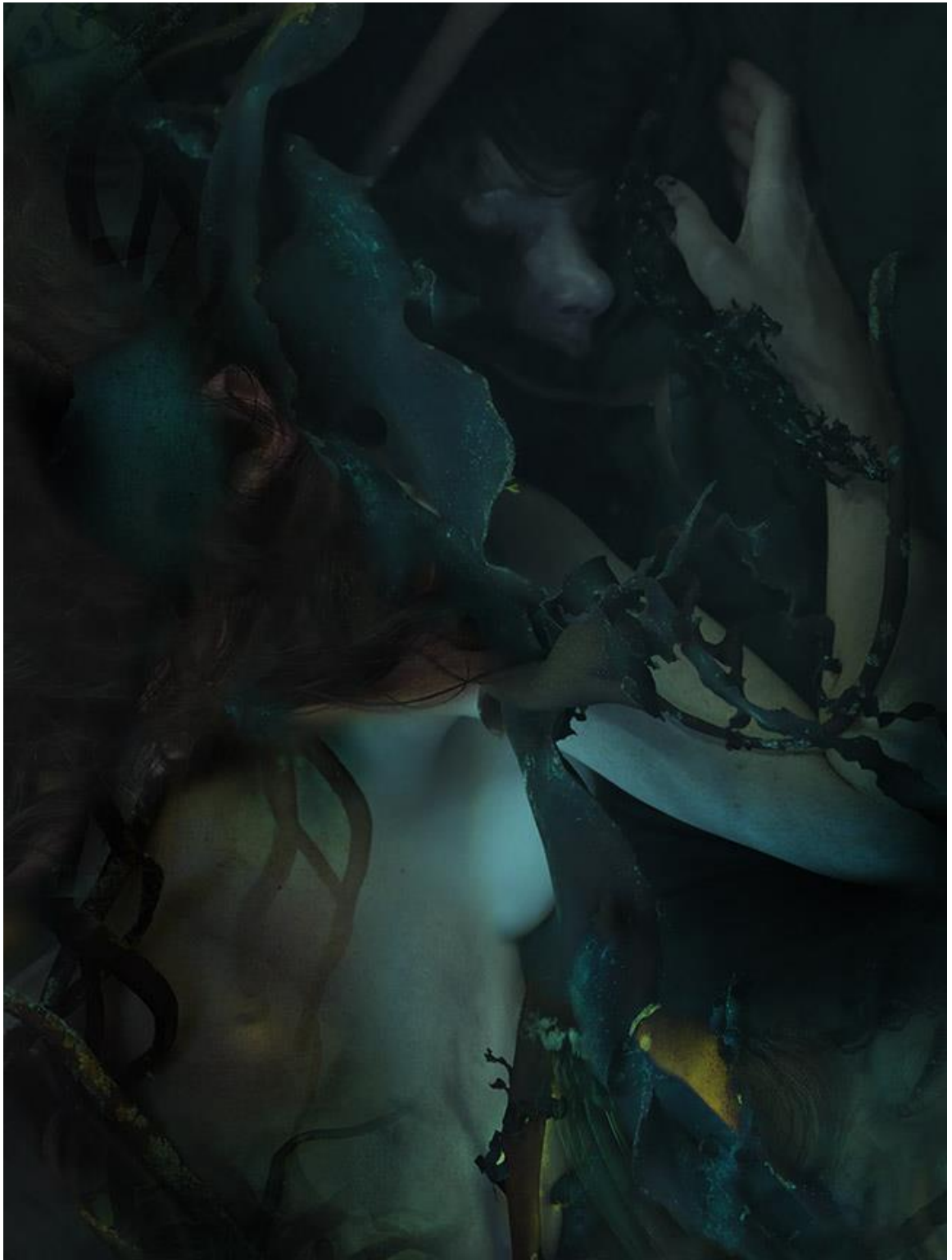


Detail of installation of *Wahine Patere, Wahine Panekeneke*
at George Frazer Gallery, The University of Auckland, 19th March 2013.





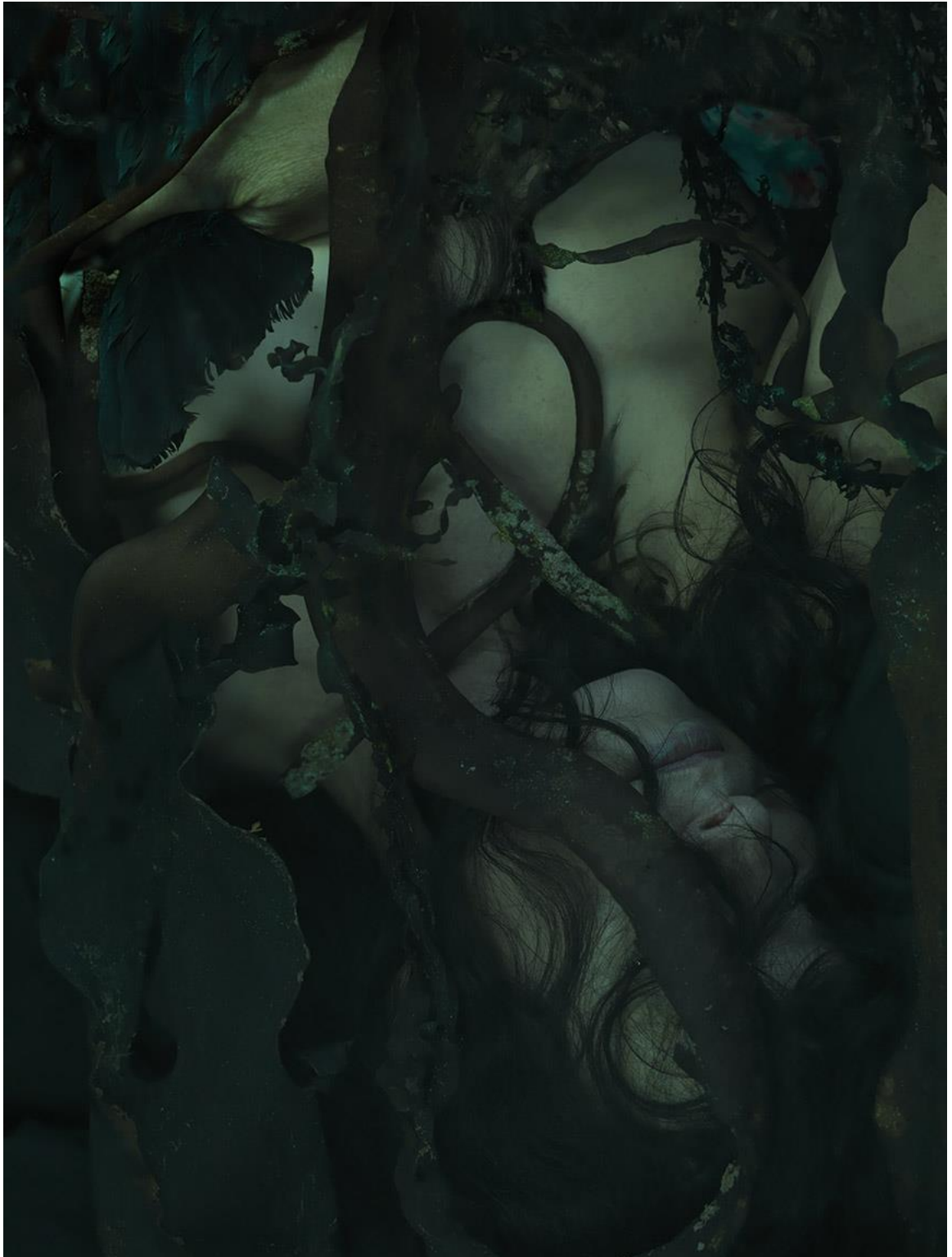
Installation of *Wahine Patere*, *Wahine Panekeneke*
at George Frazer Gallery, The University of Auckland, 19th March 2013.



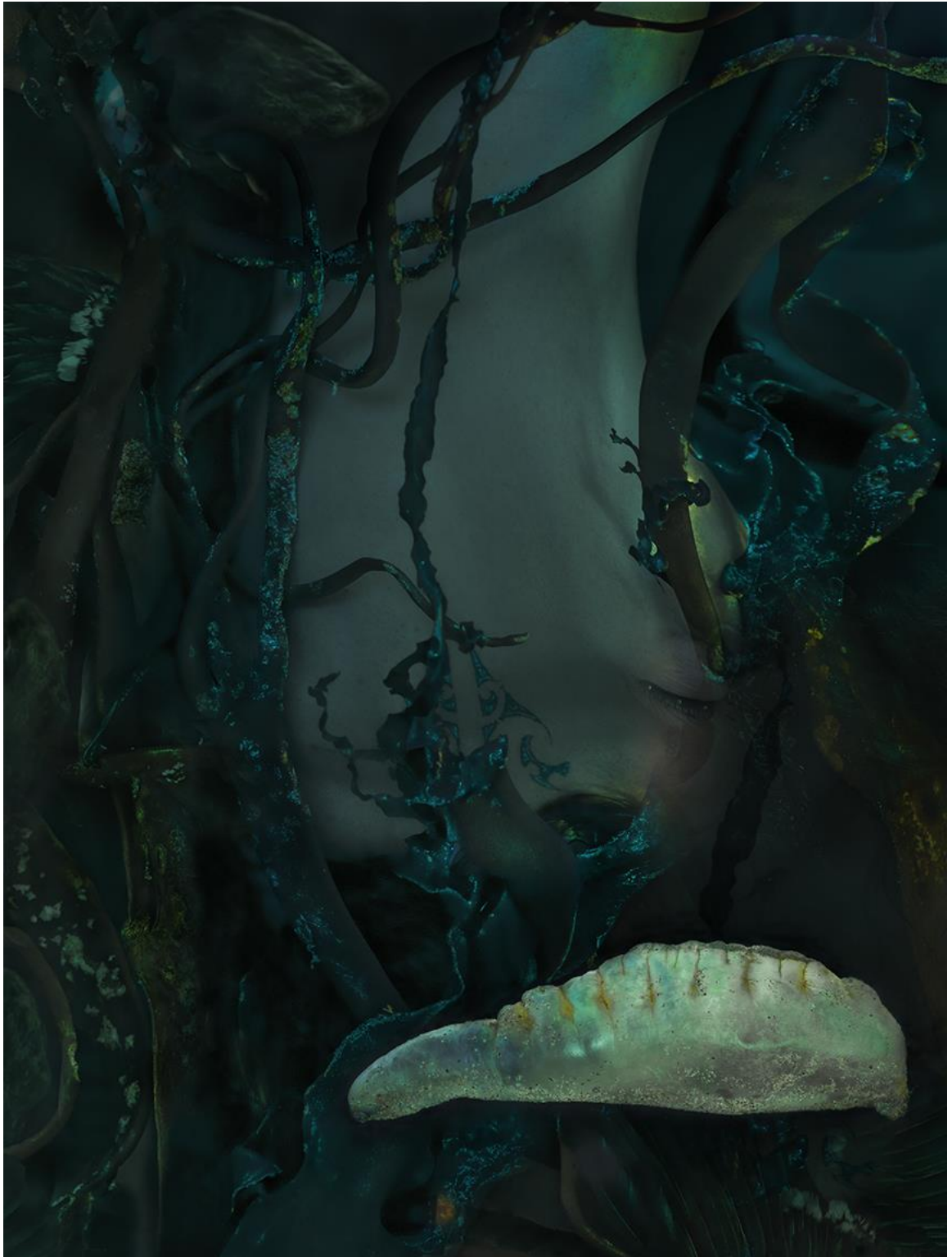
KATARINA, NGAHUE/God of Greenstone, 2013, ink jet on Hahnemühle paper;
from *Wahine Patere, Wahine Panekeneke*
at George Frazer Gallery, The University of Auckland, 19th March 2013.



KATARINA, MOKO, IWITUARARO, IHUMOANA/Tattoo, Backbone, Man 'O War, 2013,
ink jet on Hahnemühle paper;
from *Wahine Patere, Wahine Panekeneke*
at George Frazer Gallery, The University of Auckland, 19th March 2013.



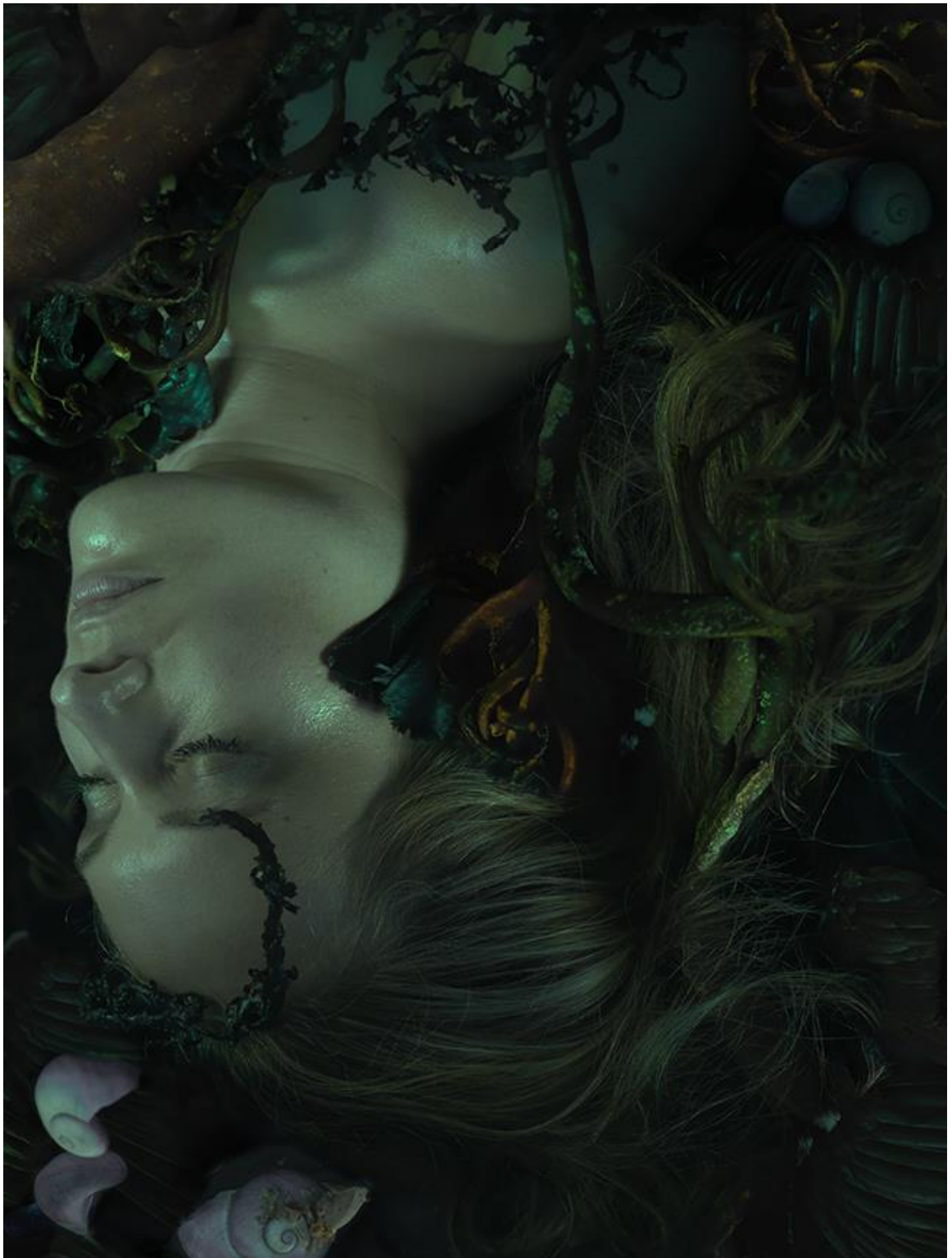
KATARINA, RIMU RAPA/Bull Kelp, Entangled, 2013, ink jet on Hahnemühle paper;
from *Wahine Patere, Wahine Panekeneke*
at George Frazer Gallery, The University of Auckland, 19th March 2013.



KATARINA, RIMU, IHUMOANA/ Bull Kelp, Man 'O War, 2013, ink jet on Hahnemühle paper;
from *Wahine Patere, Wahine Panekeneke*
at George Frazer Gallery, The University of Auckland, 19th March 2013.



*AKURA, IHUMOANA/Man 'O War, 2013, ink jet on Hahnemühle paper;
from Wahine Patere, Wahine Panekeneke
at George Frazer Gallery, The University of Auckland, 19th March 2013.*



AKURA, PUPU WAIRETI/Violet Snail., 2013, ink jet on Hahnemühle paper;
from *Wahine Patere, Wahine Panekeneke*
at George Frazer Gallery, The University of Auckland, 19th March 2013.

Selection of other works
completed in the latter stages of the Doctoral research



Still Life with Blue Moon Roses and Cherries, Ripiro Beach, 2012, ink jet on Hahnemühle paper.



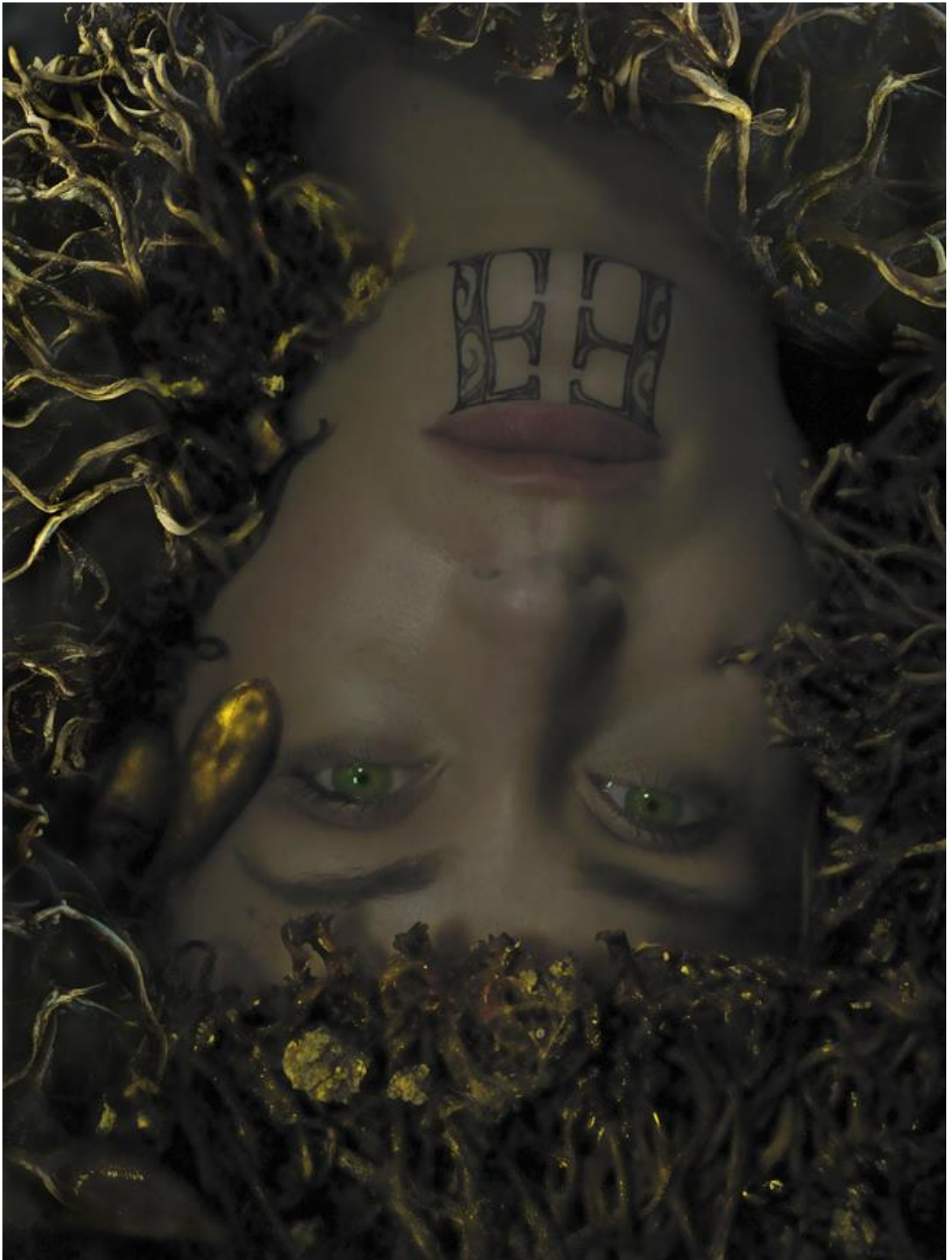
Taonga Maori in Mesnil Museum, Texas, 2013, ink jet on Hahnemühle paper.



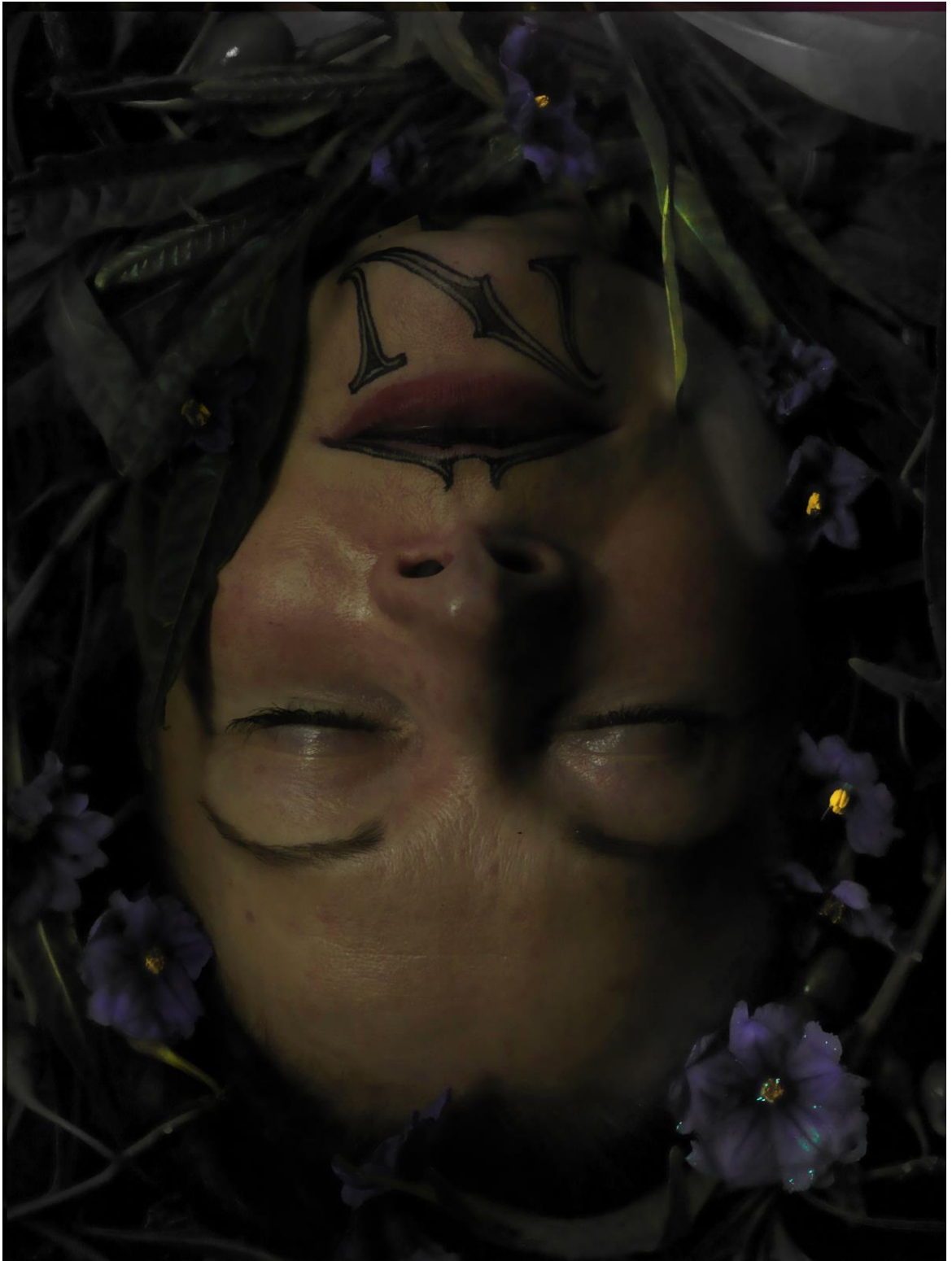
Peahen, Ripiro Beach, 2012, ink jet on Hahnemühle paper.



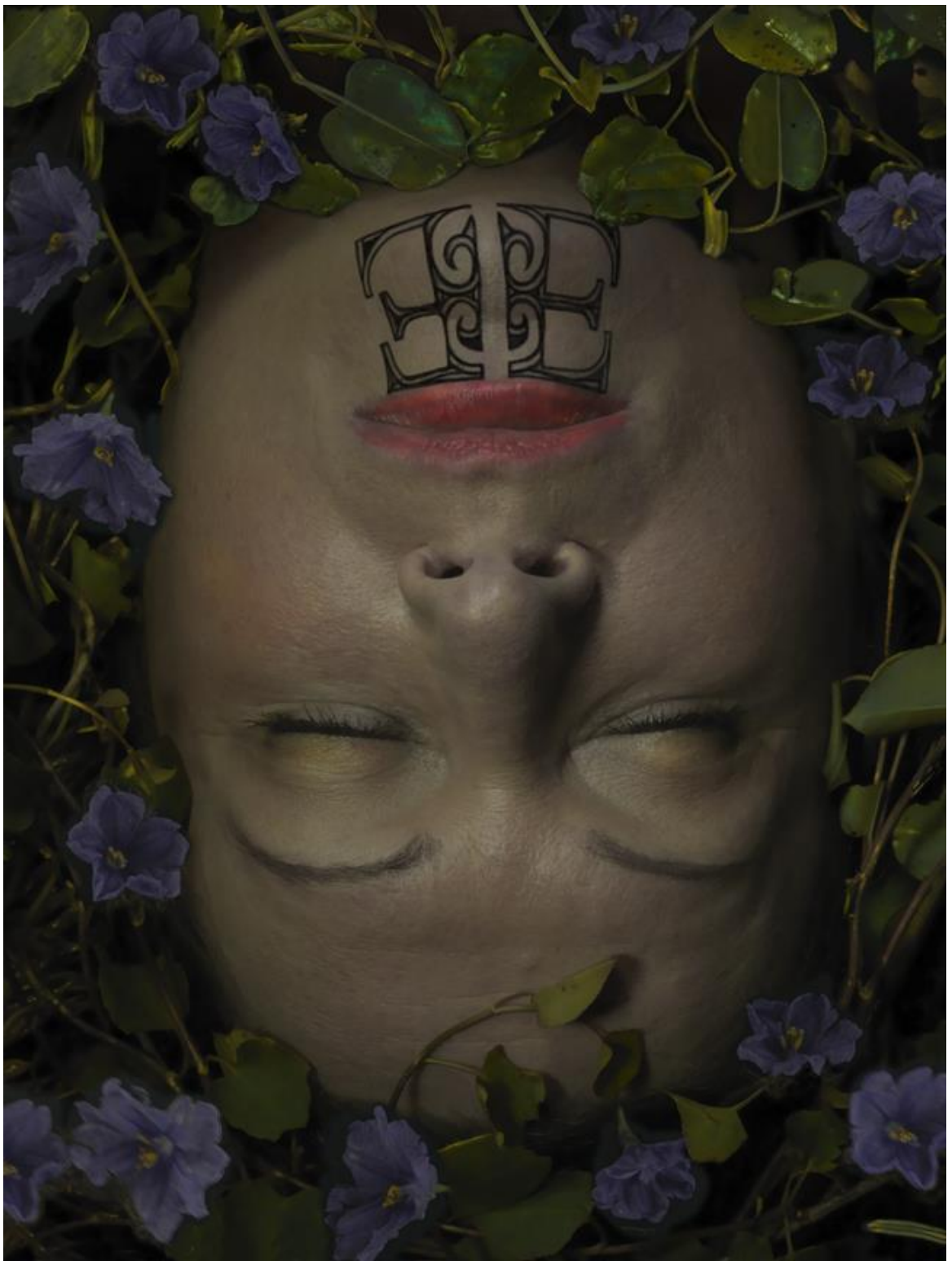
*Still Life with Organic Strawberry and Tui Wing, Ripiro Beach, 2012,
ink jet on Hahnemühle paper.*



Akura, Kai Tahu Woman, from the exhibition *EREWHON: Left for Dead in the Field of Dreams*, 2012, ink jet on Hahnemühle paper.



Katerina, Kai Tahu Woman, from the exhibition EREWHON: Left for Dead in the Field of Dreams, 2012, ink jet on Hahnemühle paper.



Fiona, Kai Tahu Woman, from the exhibition EREWHON: Left for Dead in the Field of Dreams, 2012, ink jet on Hahnemühle paper.