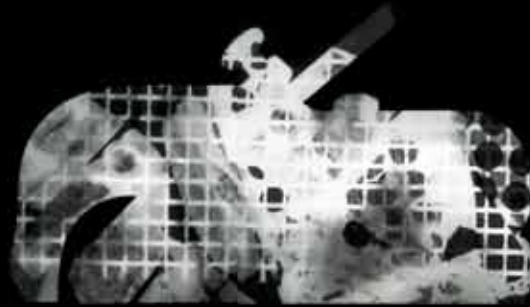


adze to CODA



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adze to CODA

Lloyd Godman

an archaeology of device

a series of combination photogram photographs

Adze to Coda; An Archaeology of Device (1989-1993) consists of a mixed media works. Photographs are reflections of what Godman calls 'wilderness, primeval linkages to antediluvian times, remnants of pre-technology, hidden valleys, secrets still obscured, passages to an ancient origin ... unsophisticated, uncomplicated, naive, a rawness as yet unrefined ...where we came from ... unaltered states ready for the implement'. (Godman)

Relevant to this series is also Godman's research into the history of technology, from simple tools fashioned in hard stone or bone to moving mechanical parts that 'modify the material world'. He calls them 'implements and devices ... designed in a certain manner to realise the actions that alter substance ... to cut into a black ground ... to effect change'. (Godman)

Photograms are used to include these implements (hook or pulley, vice hammer, scissors, spade, saw screwdriver) in works like *Smith's Lookout, Port Pegusus, Stewart Island*. (page 18)

Their silhouettes reflect motifs in the photographed landscape, an analogy with nature of a process of metonymy through which real objects are laid in contact with the photographic paper during the exposure to light in order to become representations of themselves. In other instances, the photogram proliferates in the series which is already a proliferation rapidly increasing and reproducing itself by the multiplication of elementary parts. Implements inhabit the shapes of nature or extend around the boarder of diminishing photographic reflections of the landscape.

Leoni Schmidt - Art New Zealand no 89

..paradox is explored further in *Adze to Coda: an archaeology of device* (1993 2004). Photographic images from the " estate of Wilderness" - native bush at Piha, on the Auckland west coast, rock formations at port Pegasus on Stewart Island in the far south - are accompanied by shaped photograms. The shapes are of simple tools - Maori fish-hooks, adze heads, patu, Pakeha hammers, saws, spanners, while contained within them are photograms of layers of old gears, broken blades, corroded screws - tools of the past, returning to nature through rust and rot, ' an archaeology of implements that reference their own history'. The series ends with 1's and o's instead of tools , for with the 'soft tools' of the computer age we are left with binary codes rather than physical remains, and the tactility of the object is denied.

Lawrence Jones - At Link Vol 25 - No 4

Adze to Coda

In 1989, I remember standing at the old abandoned fish factory in Port Pegasus on the way to the Auckland Islands. About the earth, scattered remains of building materials and some old tools protruded from the regenerating layers of nature. When I arrived on the islands, I also remember, Chester Neilie excitedly telling me of how and where he had found a bone Maori fish hook, which was reputed to be the very first fish hook found on the islands. Items of civilization are discarded, buried and then perhaps at some point unearthed to reveal something of their past.

Following on the Codes to Survival project, where I combined photographs and photograms, I decided to explore the relationship of tools and landscape with a combination of photographs and photograms. I decided to do this in a more direct manner, where the tools were not just an aspect of the photogram, but were larger and created defined shapes on the photographic print that were juxtaposed by the rectangular photograph. I created the photograms of the tools with a complex texture inside made from two other photogram exposures - in all each print contained 4 exposures on the

paper. One to create the landscape image, the next two to create the photogram texture, and the final one which created the dense black background that defined both the photograph and the shape of the tool. Each print required a series of templates and careful calculation of the exposures. Working via a complex series of exposures where the effects were latent until the print materialized in the developer tray demanded discipline but also offered challenges and sometimes frustration.

From time to time I worked on the project and slowly the series progressed from 1993 to 2002. I used a range of tools shapes from Maori and European to the tools we use in our age to affect change - digital binary codes, computer mouse, mobile phones.

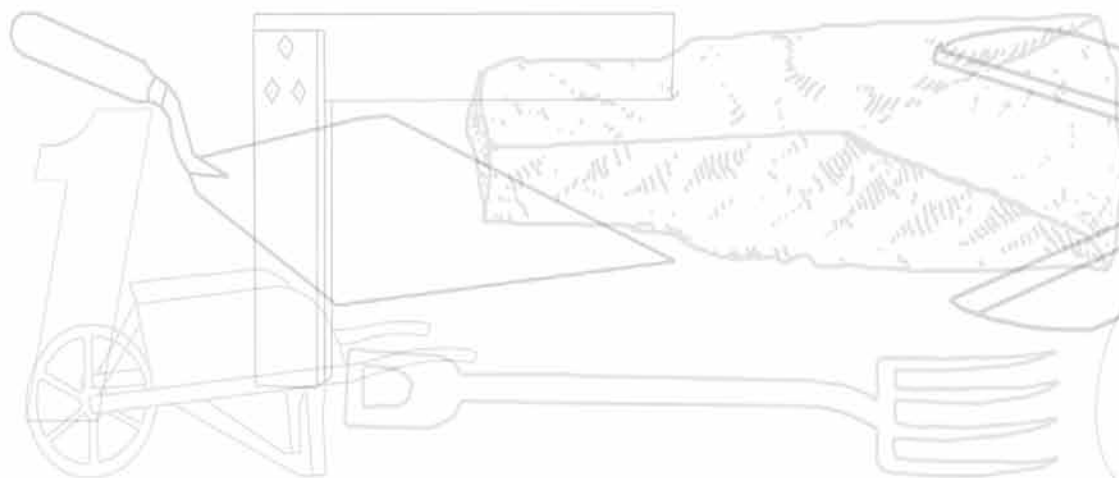
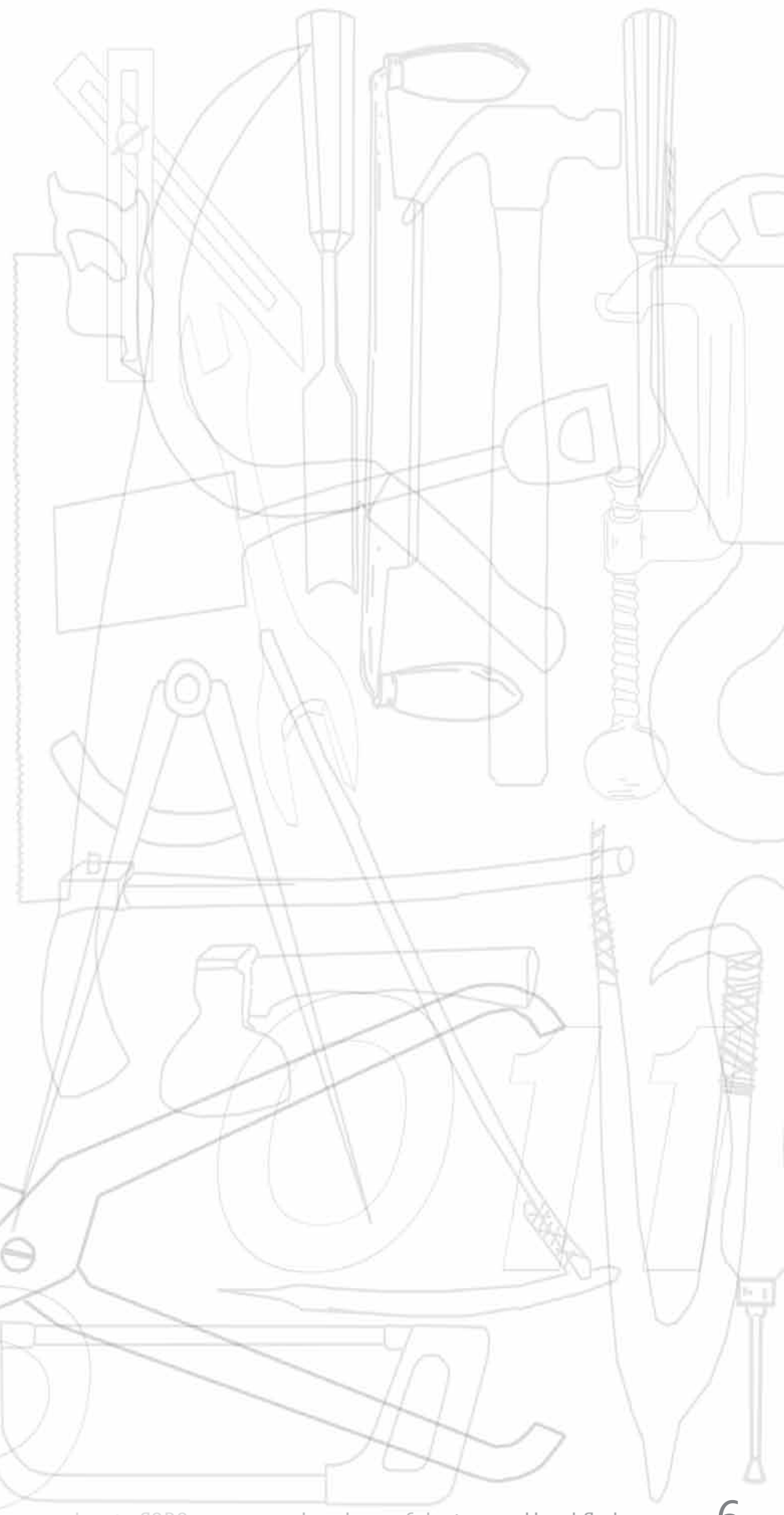
The project also interfaced with the large colour photograms in the Evidence series.

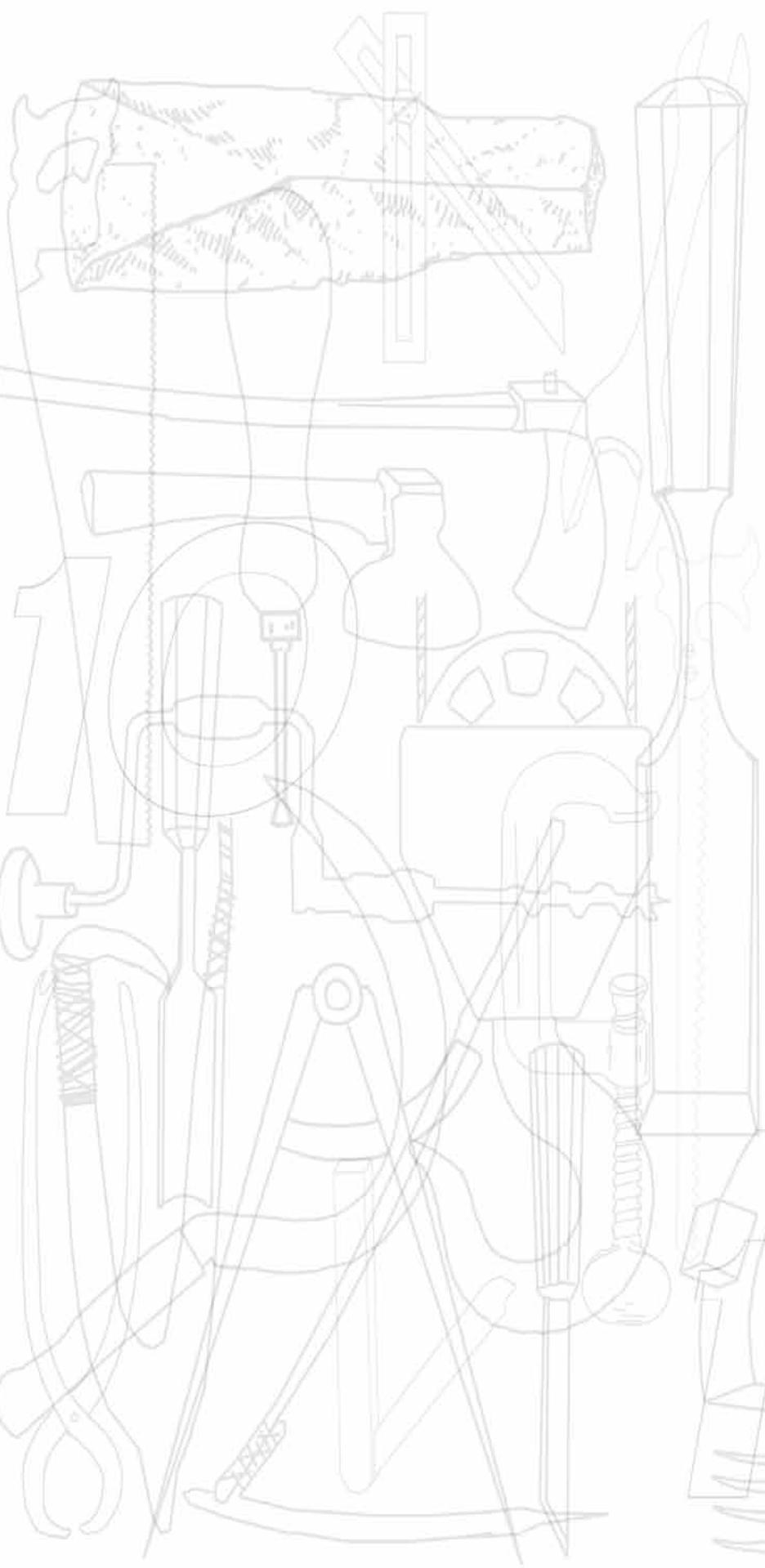
The mind a powerful force, a force that can change much, a force of immeasurable potential. In the right circumstance, cerebral gelignite, an explosion of intellect that can conceive a formula for the change of matter. The force of the mind to change can also be the mind to force a change. Intellectual facility, an authority over matter the catalyst for change. A mental impulse, the initialization of physical execution.

But thought alone has no power, no real power to modify the material world without a subsequent physical action. Thought might be able to conceive a means to effect change, might be able to invent devices, implements of technology or devise methods, but the change eventually comes from a physical act not from the cerebral pre-act. For it is physical movement, flux, exchange, reaction, modification that alters matter not the mind alone. Substance altered through action, not the contemplation. Simple tools fashioned in: hard stone, bone, wood, bronze, steel, sharp blades, teeth that cut, horned edges that slice, points that prick, ropes that bind, tips that pinch,

hard flat heavy weights that pound ----. Or moving mechanical parts: wheels that turn, arms that swivel, blocks and tackle, tight belts, drive chains, gears that endlessly mesh, springs that tension then release, the pressure of steam, hydraulic pressure, electrical energy, intricate electronic components, these have a more corporeal and often devastating effect on matter. - They modify the material world.

These are implements and devices of work, objects of function, conceived in the cerebral domain, and while they have a specific aesthetic, they are designed in a certain manner to realize the actions that alter substance, they are devices of technology that perform the task of matter exchange. These devices are at the 'nuts and bolts' end of the process of physical change. Often disregarded, subordinated to their utilitarian tasks, they are designed in such a manner because the mind understands the physics that makes them function, the employment dictates the object's form, the existence of any aesthetic is incidental or of secondary concern.





Work tools, simple forms: spears, adze heads, patu (clubs), fish hooks, clamps, saws, planes, hammers, trowels, pliers, snipers, spanners, shapes that are ordained, predestined by function, profiles with their own poetry, silhouettes that imply a use and purpose, imply an age of usage, imply a context. Lines that curve, bend and draw in a manner that denote a specific object. Sketches cut into a black ground, vignetted, practical shapes that speak of invented devices to affect change in a shorter space of time, more efficiently, on a gigantic scale or to effect change that could happen only with the use of the device.

These are familiar objects with their own lyrical shapes, inextricably linked to the function, to a specific task, and this utilitarian shape speaks a language associated with the reconstruction of matter.

The harnessing of power, water solar, hydro, petrochemical, nuclear with the intention to affect matter. From rudimentary chipped flint stone to coda, implements affect the physical environment and eventually become artifacts of past actions.

Even if the artifact has never formed the task it was designed for, even if by fate it is made for a purpose but never used, the shape deceives the purpose, and it represents the actions of other such objects. Representations of wilderness, images of a pristine landscape. The photographic component is instigated from unrelated photographs of the landscape, areas that I identified with, but unlike other projects I have worked on, these often had little geographical reference to each other. Isolated images from different sources of geographic location that have a seductive quality for one reason or another. There is a geographic indeterminacy, but a visual linkage through process and technique.

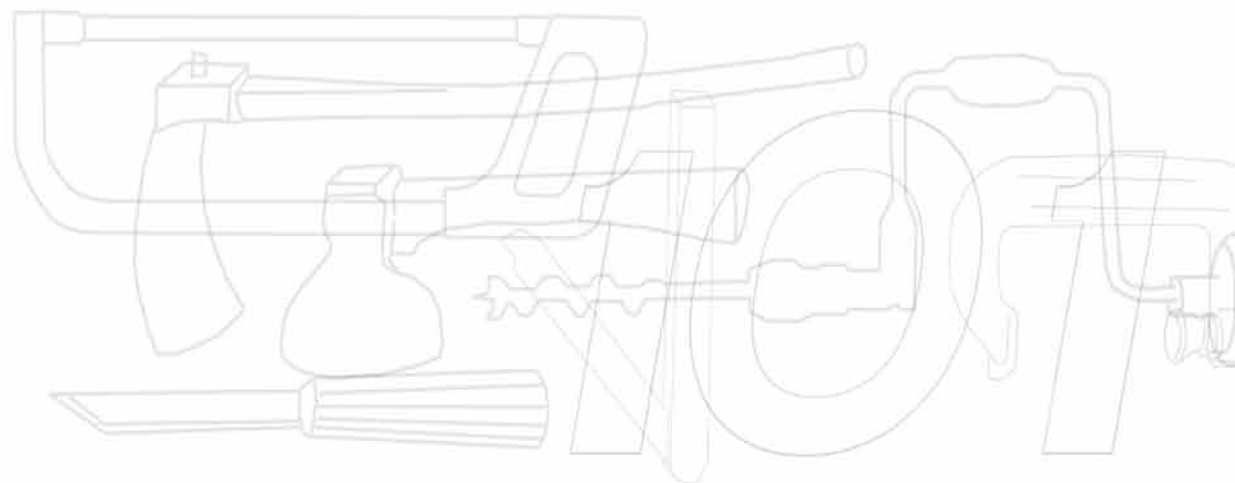
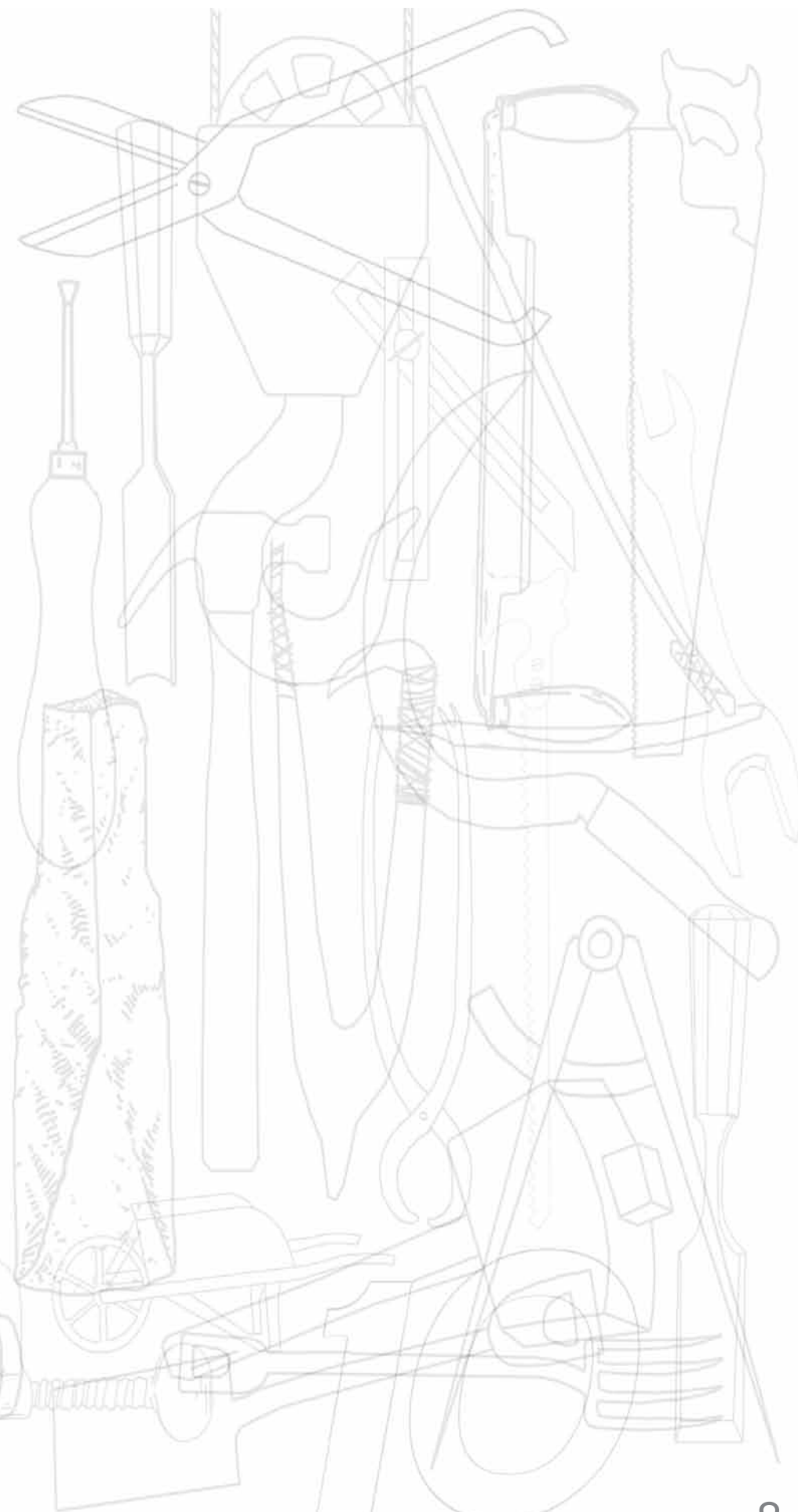


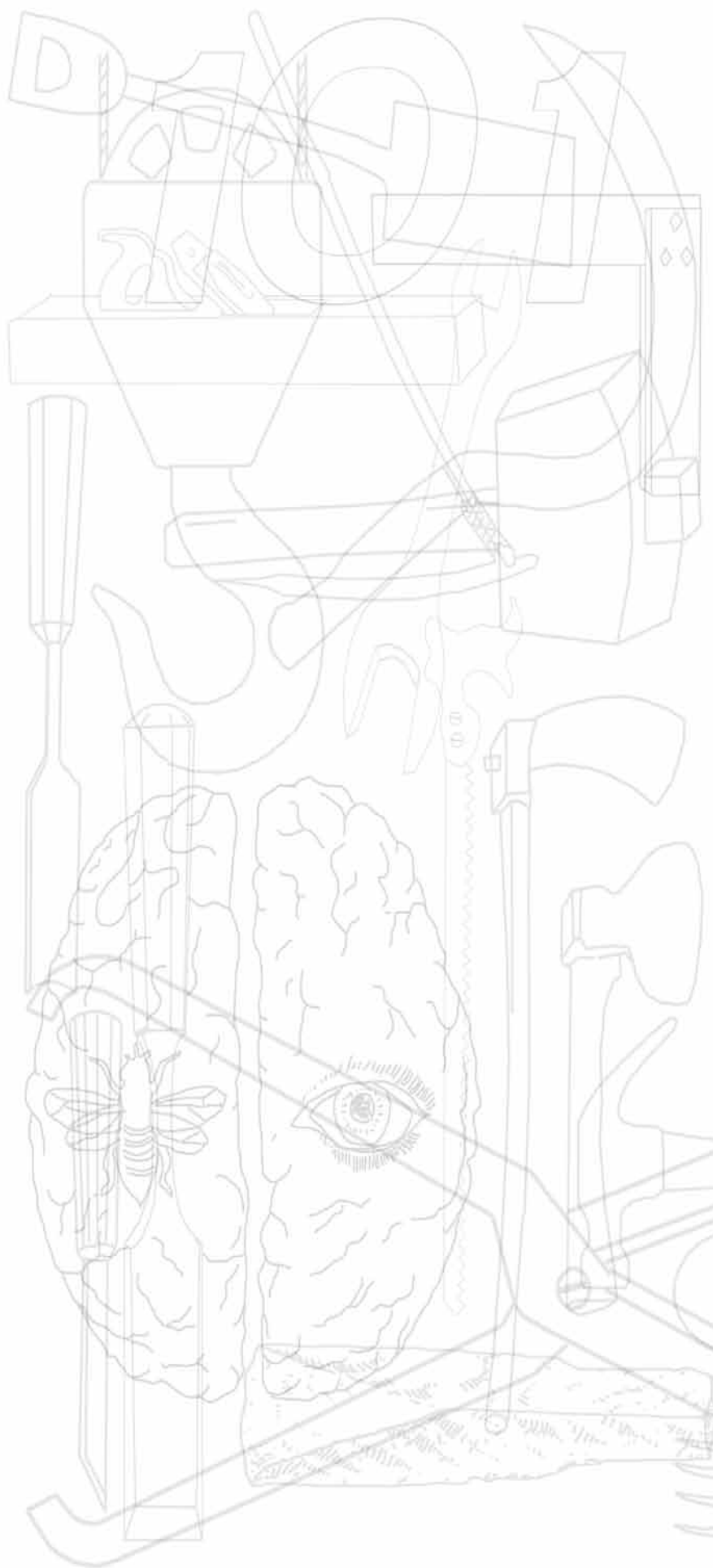
The estate of wilderness, primeval secular linkages to antediluvian times, remnants of pre-technology, hidden valleys, secrets still obscured, passages to an ancient origin. Wilderness unsophisticated, uncomplicated, naive, a rawness as yet unrefined. An ambience in repose, vestiges, vibrations of flora/fauna, resonances of organic evolution, echoes. Leaves that rustle in each breeze, twigs now broken on the ground, branches reaching and supporting a wide canopy, strong round trunks anchored firm in the earth.

Tangled roots that search and penetrate the humus, interlace fine threads, engulf stones, twist around rocks, bulge and gnarl in places. Small seedlings pushing through the fallen leaves of the generation before, searching for an opening to the light. Rains that drip from leaf tips, run down the bark, dampness on the moss mounds of miniature forest, on the dead leaves on the forest floor, dampness that seeks a pathway down to a stream. Long fern fronds that arch down into water that babbles over rocks and stone. Water that cuts a course for the ocean. Raw boulders

uncovered, exposed within a forest floor.

Organic virginal convergence, where things begin, where things have always been, where we came from, a starting point from which to modify, resources to exploit. Wilderness ripe for intervention of unaltered states, ready for the implement. The nature of the tool reflects the degree of modification. A primitive stone adze, or huge earth moving machinery there is significant difference in scale, technology, effect. A turning back to a sensitive means if one desires, or a turning away if no consideration is given.





Artifacts, objects discarded with past uses now relinquished. Not new, odd or extraordinary, rudimentary silhouettes that stand for simple tools, tools that signify a time and a means of modification. Not the typical valuable aura-laden artifacts but modest icons with insignificant anthropological references, artifacts that also stand for a people, a time and a place, that stand for actions, events and a consequence. Modest tools lifted to a special status, now endowed with an indwelling spirit, referenced in a different way. History semi-obscure, read not by act but by encrypted artifact, items left behind. Tools collected for their intrinsic elegance and the romance of their past use.

Machinery, left abandoned because the site is no longer viable, rust, decay, disintegration. Forgotten sites where sharp edges are worn and blunt, screw threads corroded and locked, points dulled with neglect, blades bent chipped or broken with use, where gears no longer turn and are now idle, decaying. Sites where the last Moa fell, beaten to death, where stone scraped flesh from bone,

where fires lie as black ash pits, where cold steel cut the warm flesh of seal and whale, where giants of the forest crashed to the ground at the last thrust of an axe blade, where saws sliced each log into even planks, where whole hills of alluvial soils lie leveled in the search of gold, where the blades of technology cut deep into the earth, where concrete encases all that falls into its thick liquid state. Rust and corrosion, patinas of time still in the process of transfiguration. Fragile marks of evidence, a language towards an object's decay, an object's past use. Implements lost with the age of usage.

The element of time changes the importance of the object and the act. Initially it is significant, essential, imperative that it function in a certain manner, that it perform certain tasks, that it remain in possession for future use. The tool is a means to this essentiality, but over time the importance diminishes, it is forgotten, the object becomes impotent, severed from intention. The essence of this change lies not with the object but in the human mind, without the cerebral connection the item is returned to the earth, its function irrelevant.

In the object there is also something else, 'a trace in matter of the activity of the immaterial'. The shape of the object represents the idea of an object's function, once known the two are inseparable. Access to the act through shape requires knowledge, requires associations to function, without it the most poetic lines become no more than basic design, arbitrary shapes with no meaning.

Ironically, some of these implements are themselves used to excavate, dig and sift through temporal soils of an earlier occupation, the diluvian dusts of lost occupation and actions. A fatal consequence where the implement loses its purpose, becomes something else, an antiquity, revered for different rational. The passing of time alters the initial context of the tool, at some point it no longer functions as an implement, as time passes, or the technology evolves, its use becomes obsolete, it is lost, but the poetry of shape predominates. The shape speaks of its past, speaks of a past purpose, a past action, a past expended energy.

Some of these are used to probe layer by layer through the concealed remains of earlier constructions, explorations, they are the tools, the icons that represent the installation, application of technology. An archaeology of implements that reference their own history, points to possible past actions, locations, cultures, industries. A site of technological construction for an end other than itself. A colonial end now forgotten, obscured in the transforming mists of time. Reverberations of generations before. An origin unrecorded, an origin deciphered by the discarded artifacts and surmised actions. A site that relies upon a discovered evidence.

Intricacy of detail, references of other artifacts, pervade the space of the larger implement. An over-laying of time and object, implement and action, a texture of diminutive artifacts. They provide a more complex manuscript to decipher, they add a fabric within the outline, they weave another set of codes. Codes that provide more complex meanings, potentials with a multiplicity of interpretation.



I ntricacy of detail, references of other artifacts, pervade the space of the larger implement. An over-laying of time and object, implement and action, a texture of diminutive artifacts. They provide a more complex manuscript to decipher, they add a fabric within the outline, they weave another set of codes. Codes that provide more complex meanings, potentials with a multiplicity of interpretation.

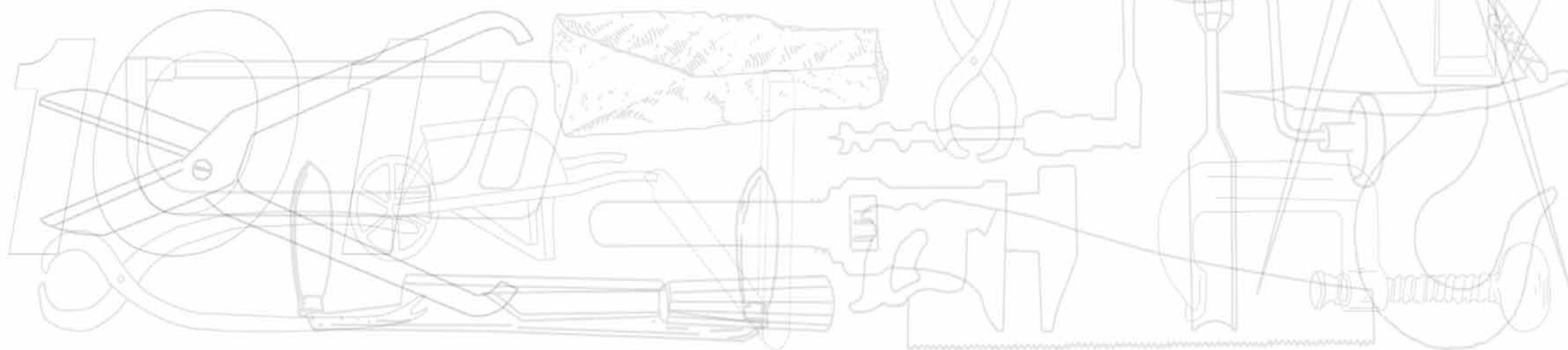
The texture provides a transcendence of the obvious, there is a range of new composite objects, old and inventive, from the ancient, elementary implements to the complexity of electronics. From tangible artifacts to cyberspace.

There are other implements, soft tools, more obscure devices that represent actions, but in themselves do not act. They sit between the cerebral and the physical. Inscriptions that direct actions. Text, lines, letters arranged as words, drawings, a series of interrelated characters arranged as codification for change, directions, plans, instructions. Commands that have been used for centuries to advise others how and where to alter the physical nature of the world. Strange runes, marks of engineering, chemistry, physics, measures of volumes, strengths, depths, pressures, voltages, speeds etc. Although these letters, marks remain detached from the tools of the act, they function as artifacts in another manner, there is still some implication of tactility, something to touch, handle.

But with binary codes the physical artifact is lost, the tactility of the object is denied. Investigation of work in a post-object domain requires a new means of excavation. With cyber space the tools are not simple shapes, the poetry is different, there is a pivotal change, artifact will have changed forever. Museums can not house characters, collectors can not touch this coded information, they exist in a separate reality. Here there are no stratigraphy, no archaeology, no artifact.

Left is another archaeological site, a site where artifacts are less material, where there is nothing to lie buried in the strata amid the soils of the past. A site where digets sit on pages, fading memories as the ink loses it's grip on the fibres. Or the digital site in the memory of a computer drive, binary codes that survive the vagaries of passing magnetic fields.

Lloyd Godman 1993

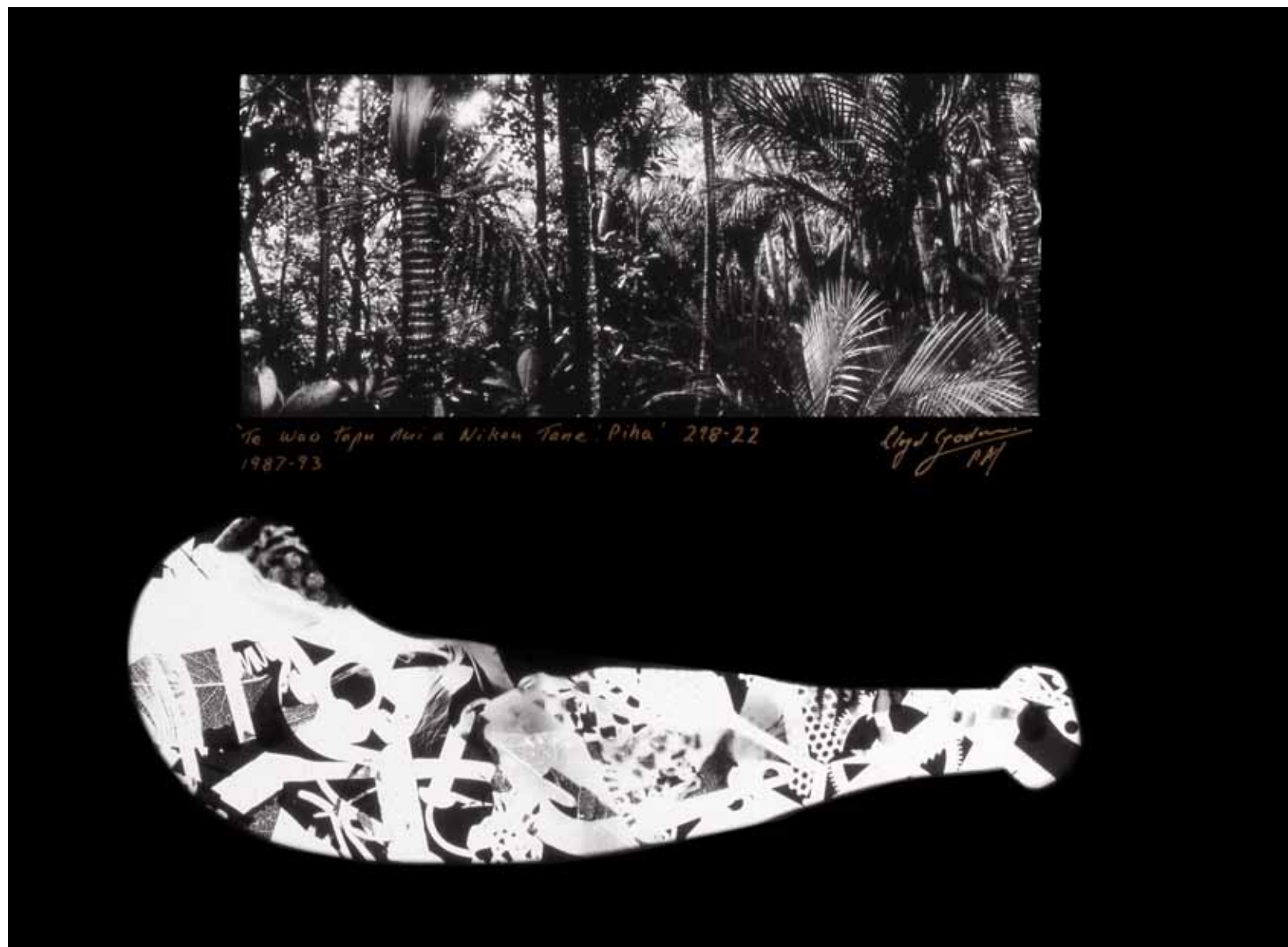


adze to CODA

Maori tools

an archaeology of device

a aeries of combination photogram photographs

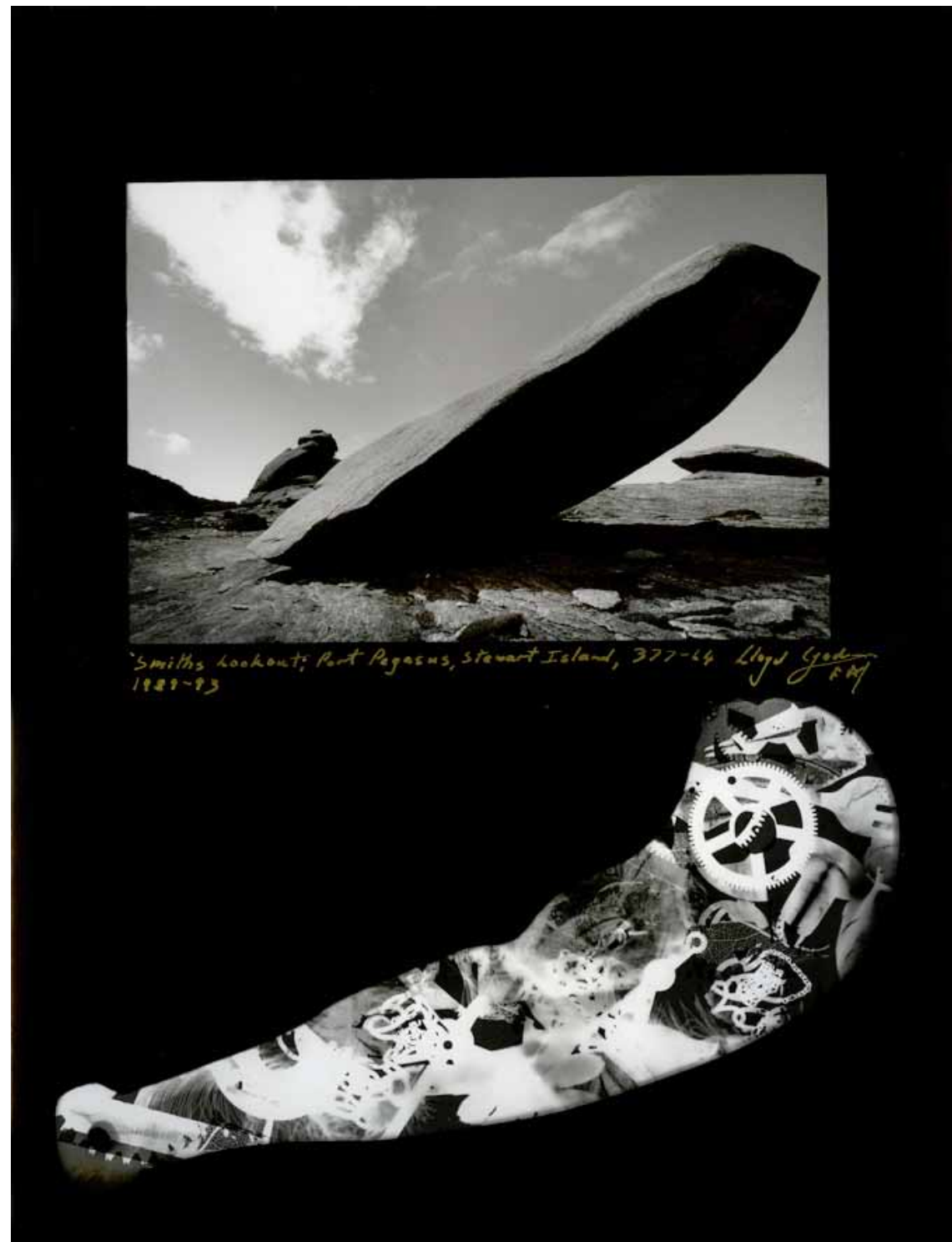


Title: *Patu, Nikau Forest, Piha, Auckland*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram
Photographs taken 1989 Photograph/photogram created 1993



Title: *Patu, Smith's Look Out, Port Pegasus Stewart Island - 377 - 64*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993



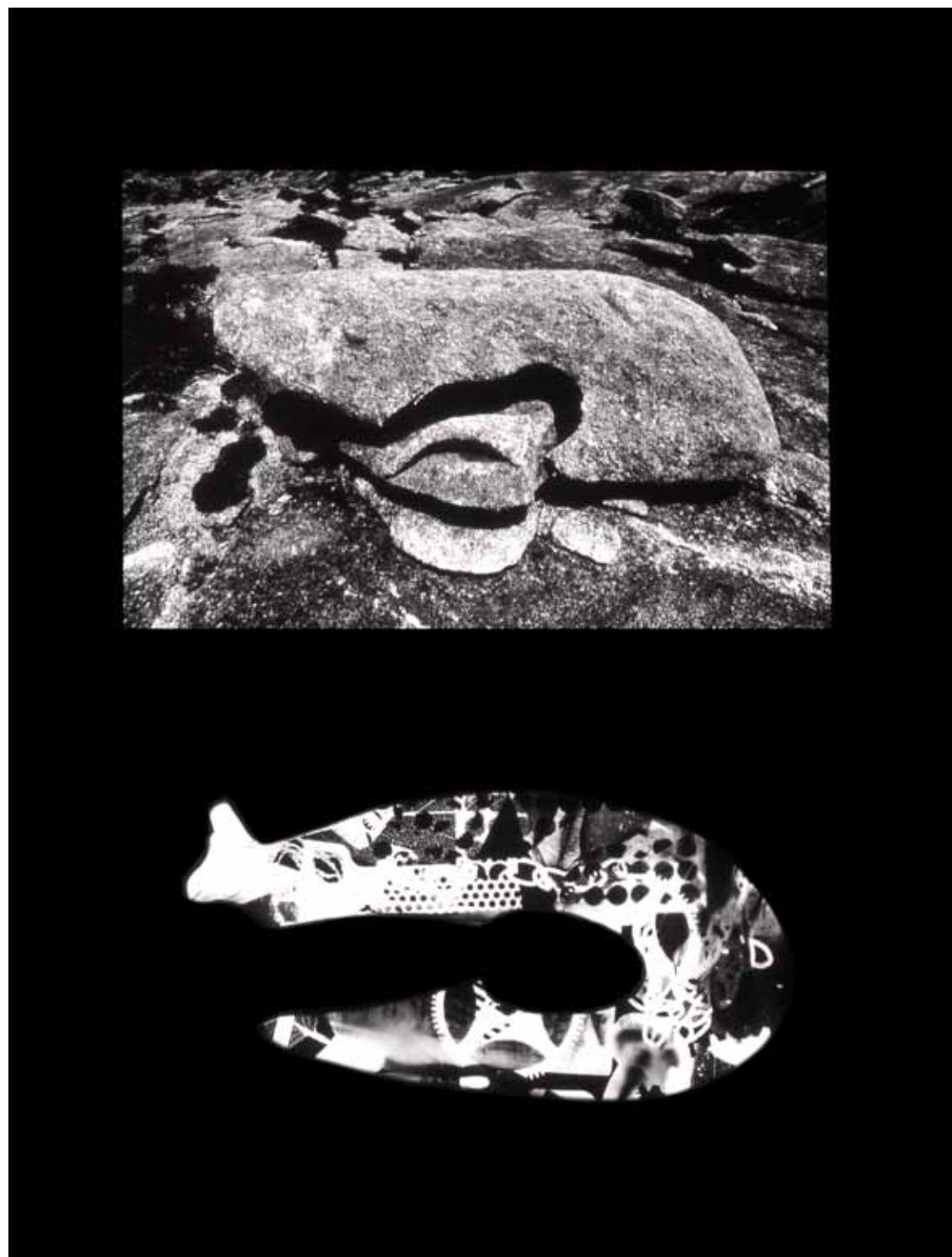
Title: *Patu, Smith's Look Out, Port Pegasus Stewart Island*

Dimension: 12"x 16" (30.5 X 40.6 cm)

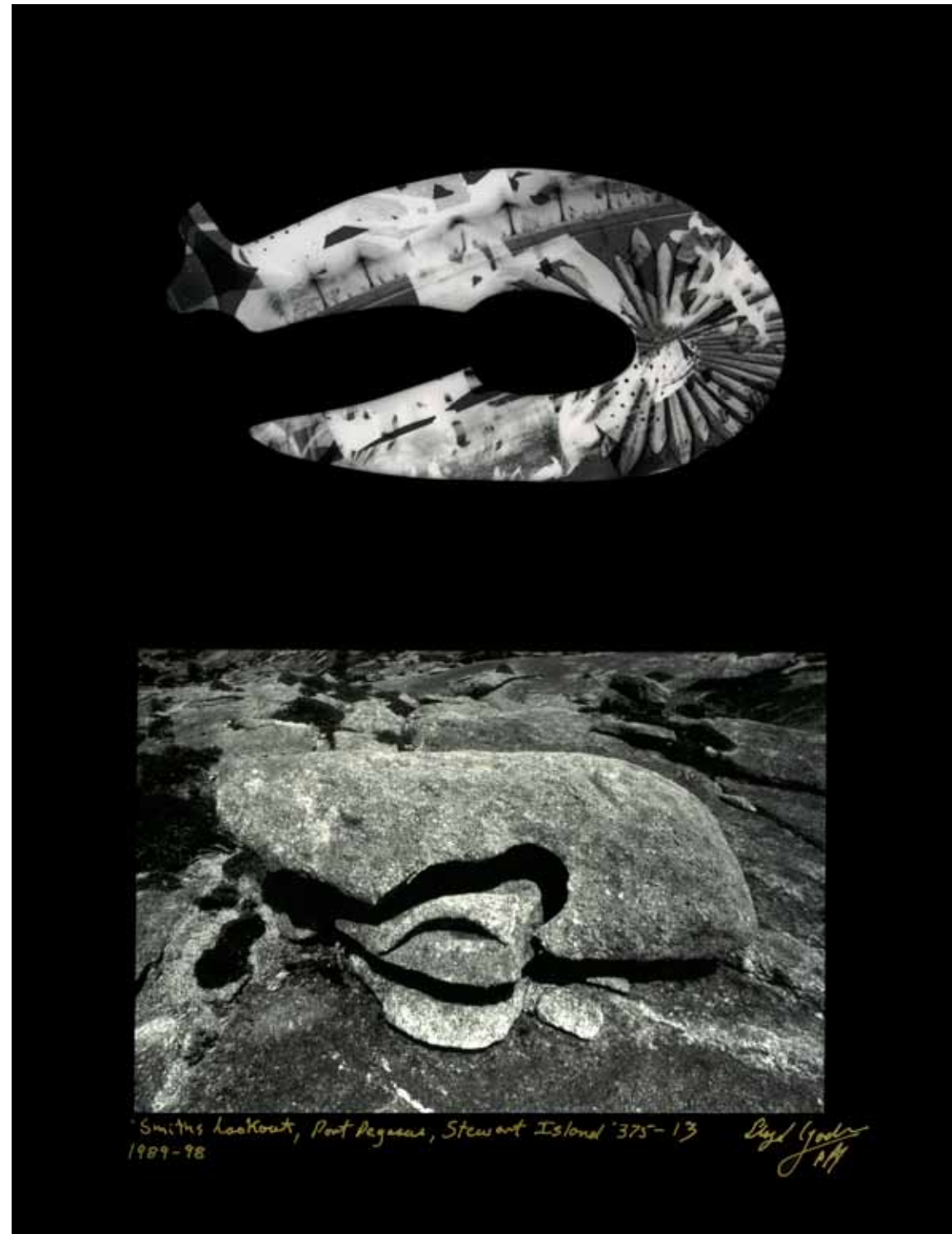
Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993



Title: *Patu, Smith's Look Out, Port Pegasus Stewart Island - 375- 13 - Version 1*
Dimension: 12"x 16" (30.5 X 40.6 cm)
Date: 1987 - 1993
Medium: silver gelatine print - unique print combination photograph/photogram
Photographs taken 1989 Photograph/photogram created 1993



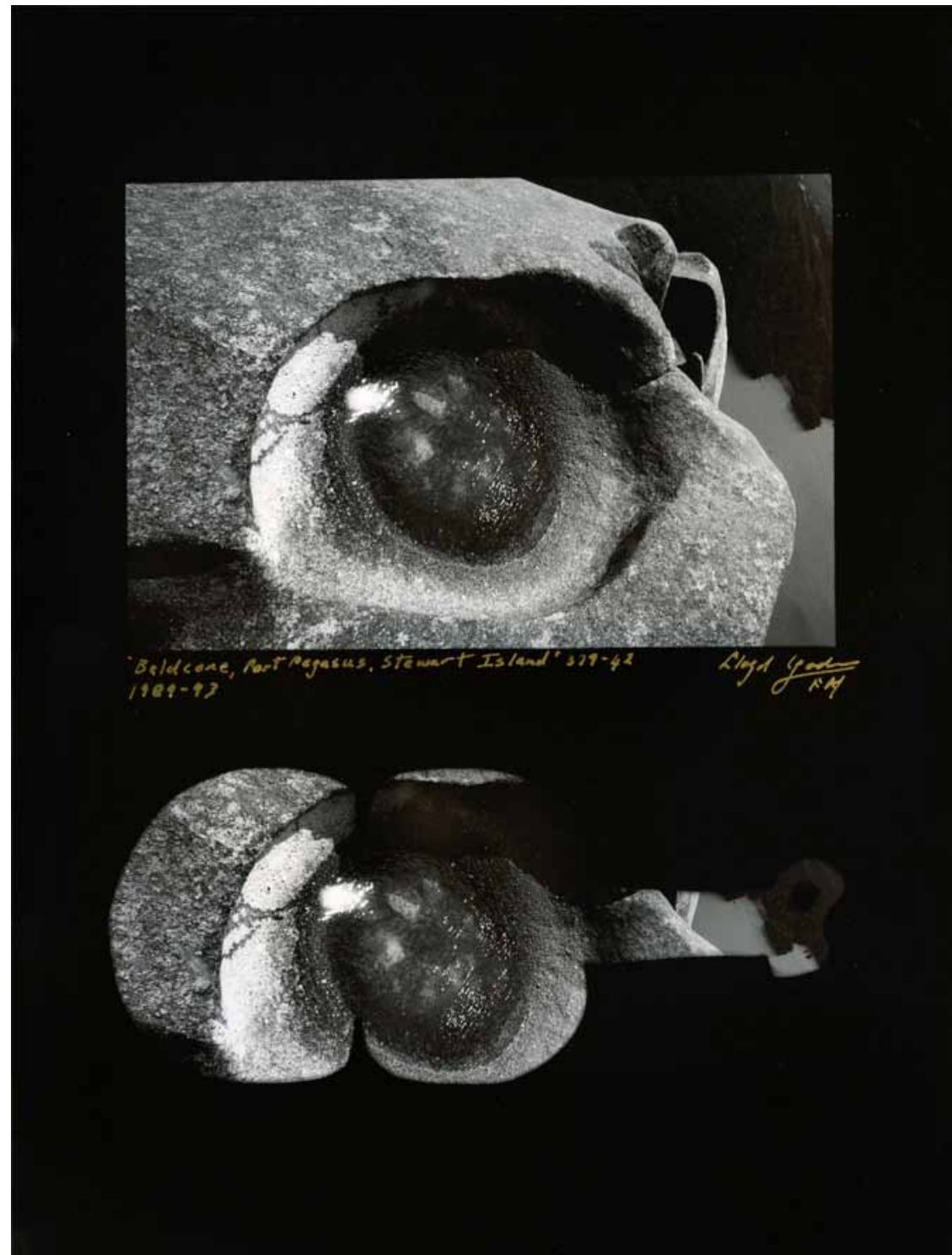
Title: *Patu, Smith's Look Out, Port Pegasus Stewart Island - 375- 13 - Version 2*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993



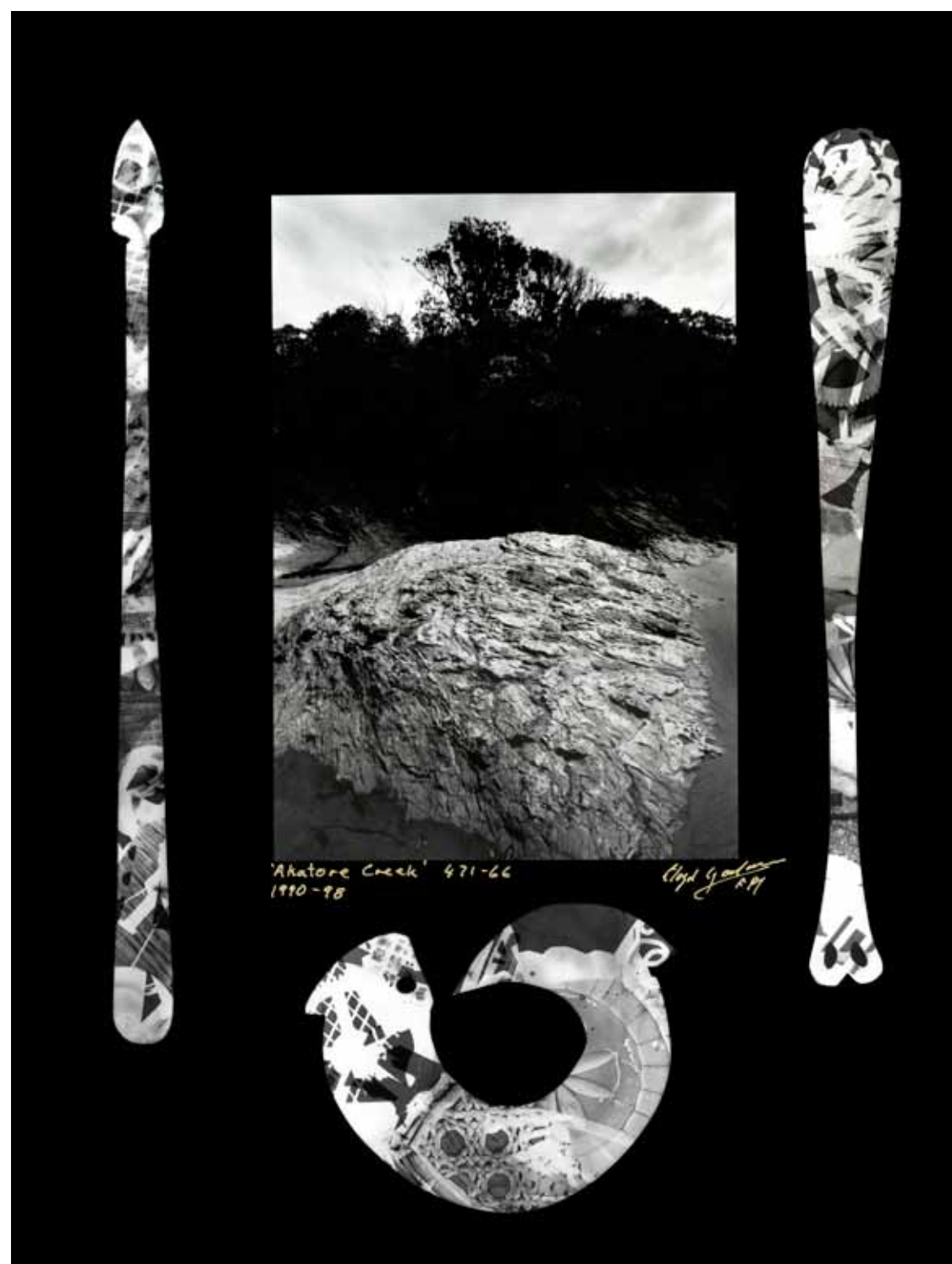
Title: Patu, Bald Cone, Port Pegasus, Stewart Island - 379 -42

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993



Title: Maori Fishhook and artifacts, Akatore Creek - 471 - 66

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1990



Title: *Patu, Nikau Forest Piha, Auckland*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1990

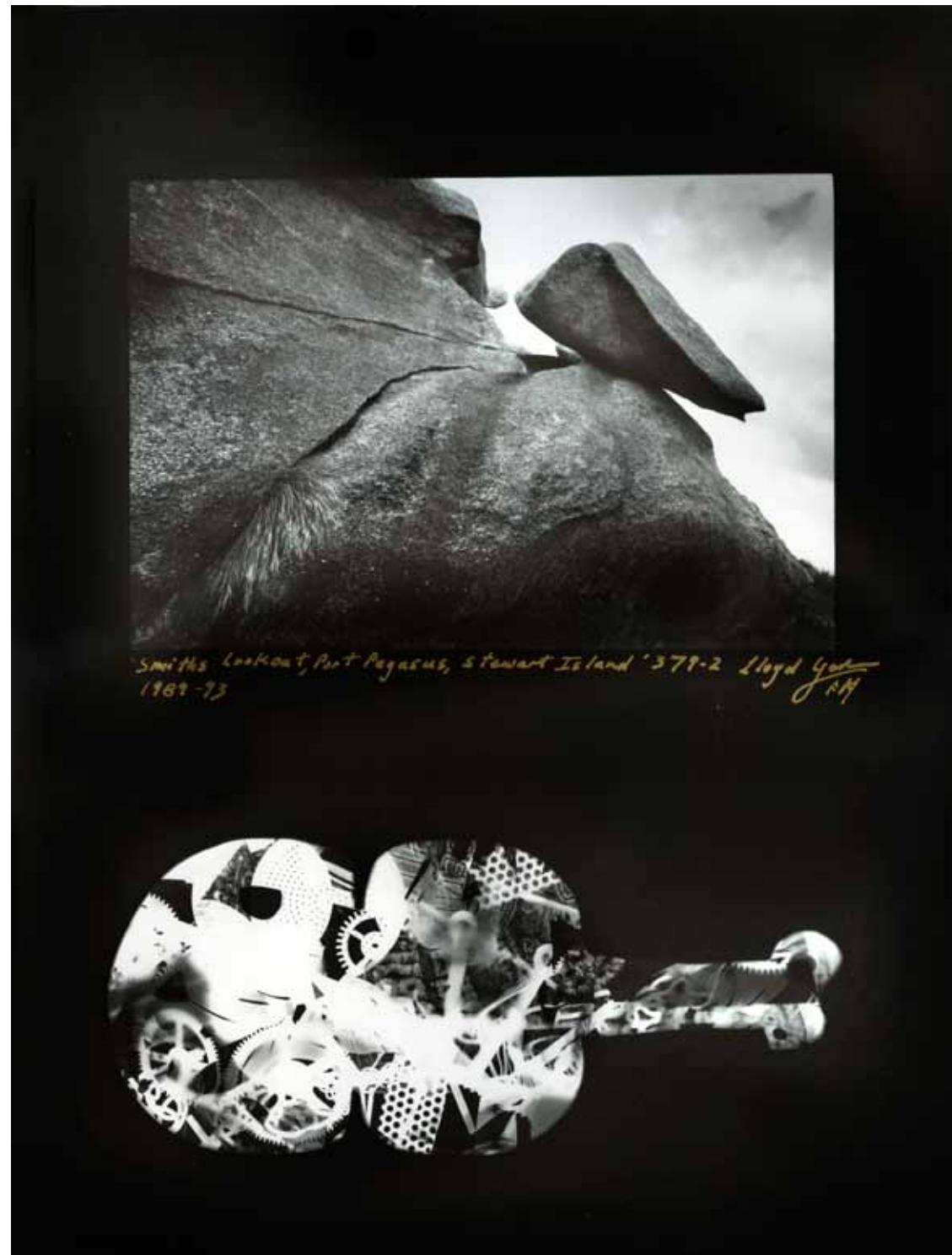


Title: *Patu, Nikau Forest Piha, Auckland*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram
Photographs taken 1989 Photograph/photogram created 1990



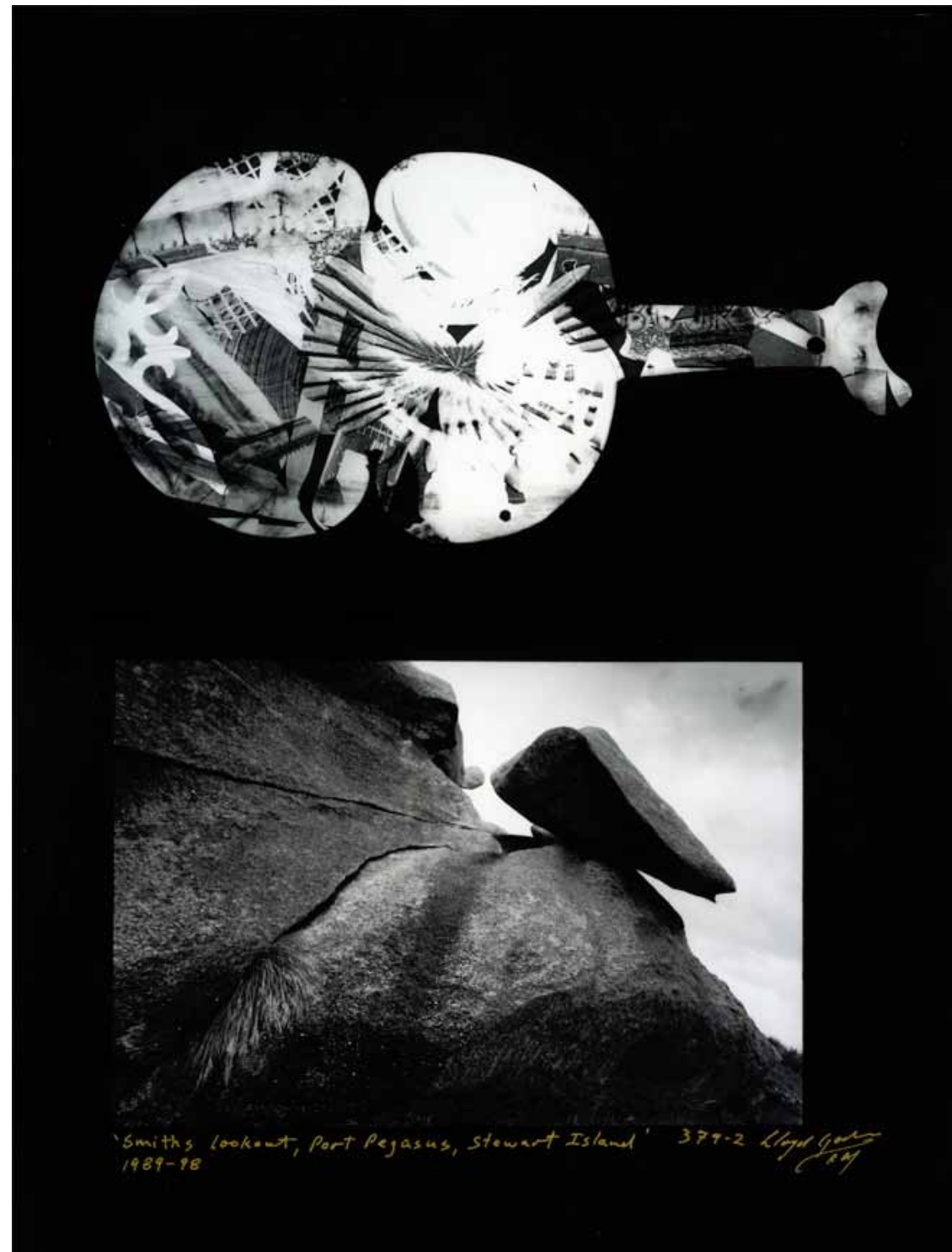
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Dimension: 12"x 16" (30.5 X 40.6 cm)

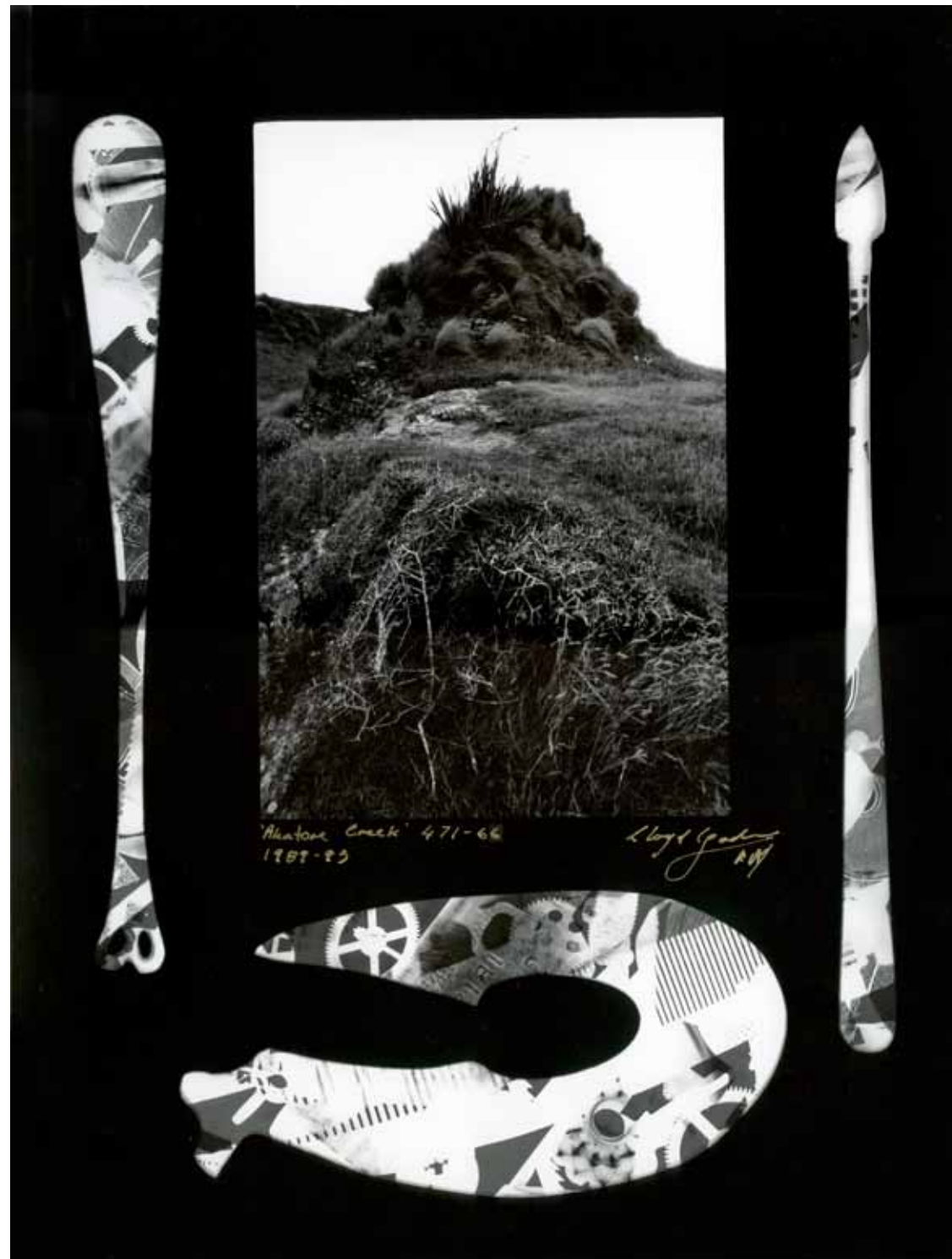
Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993



Title: *Patu, Smith's Look Out, Port Pegasus Stewart Island - 374- 2 - Version 2*
Dimension: 12"x 16" (30.5 X 40.6 cm)
Date: 1987 - 1998
Medium: silver gelatine print - unique print combination photograph/photogram
 Photographs taken 1989 Photograph/photogram created 1993

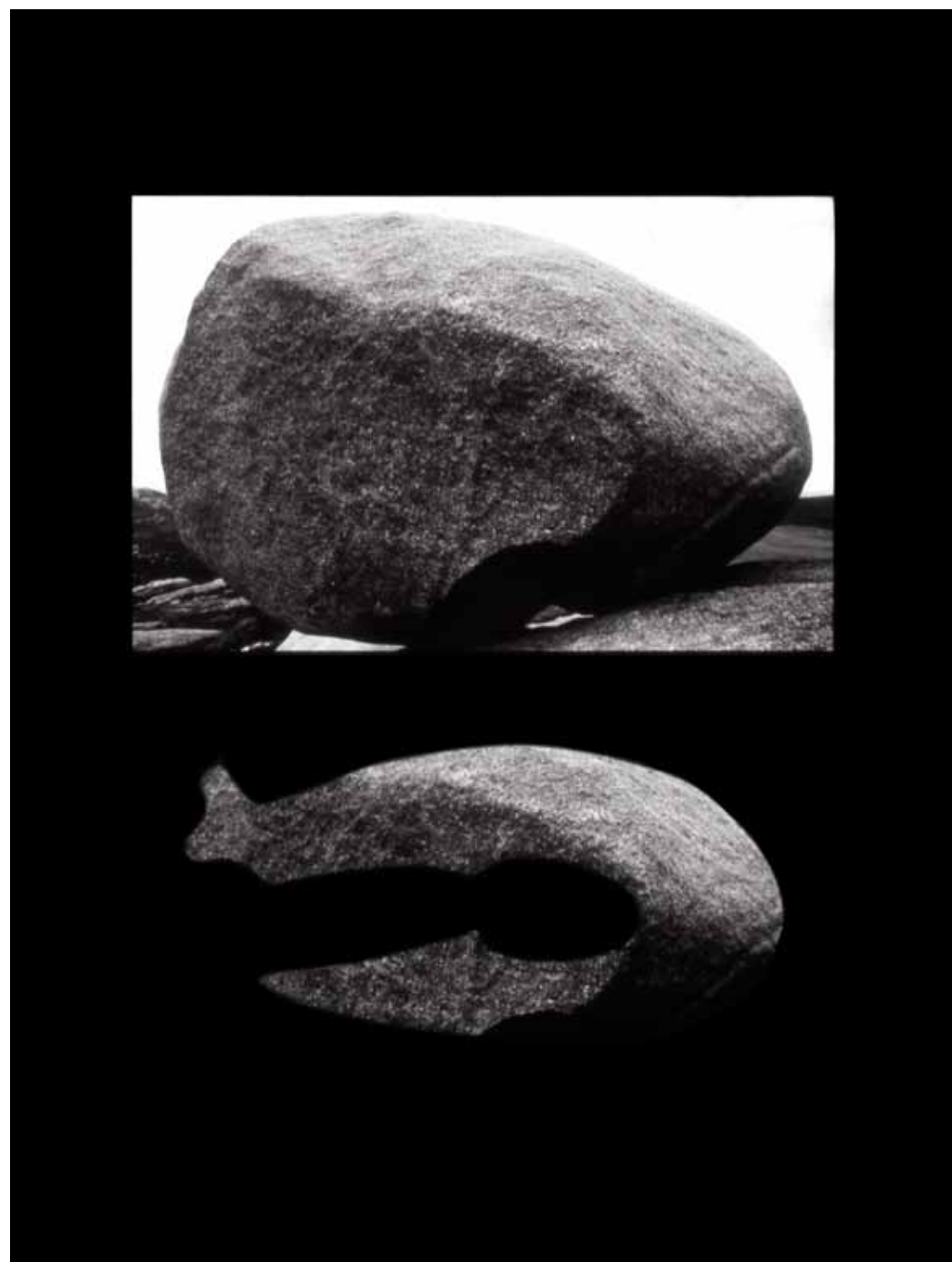


Title: Akatore Creek - 471 - 66

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram
Photographs taken 1989 Photograph/photogram created 1998

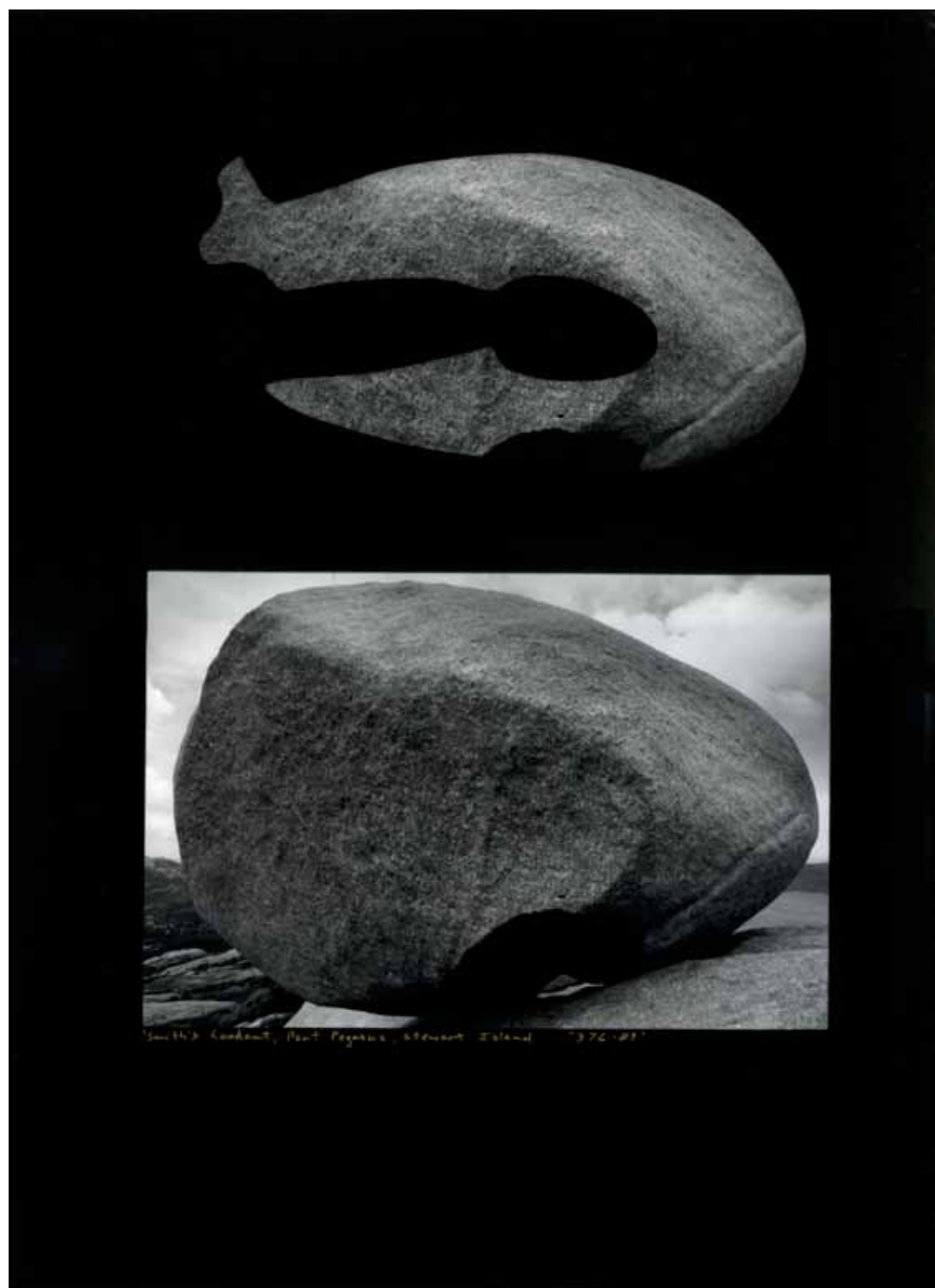


Title: *Smiths Lookout, Port Pegasus, Stewart Island - version 1*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram
Photographs taken 1989 Photograph/photogram created 1993



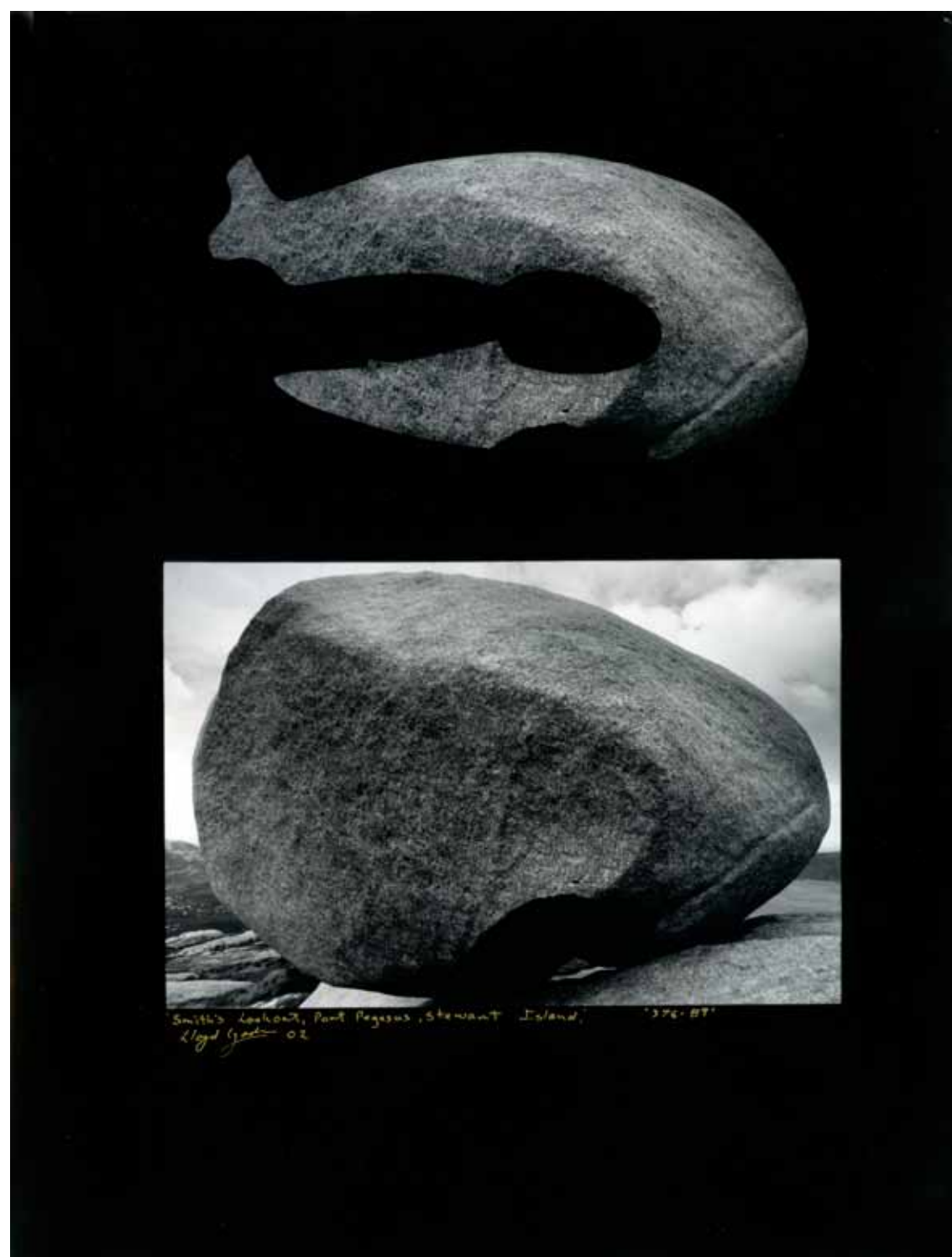
Title: *Smiths Lookout, Port Pegasus, Stewart Island - version 2*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002



Title: *Smiths Lookout, Port Pegasus, Stewart Island - version 3*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

adze to CODA

European tools

an archaeology of device

a series of combination photogram photographs



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1997

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 305 - 13



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 305-13 - Version 1*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 305-13



Title: *Nga Rangi - i - totonga - a - Tama - Te Kupua 305-13 - Version 2*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1998

Film: 35 - 305-13



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 299 35*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 35



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 299 35*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 35

adze to CODA

photograph - photogram - European Tools



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 303 -1*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 35



Title: *Nga Rangi-i-totongia-a-Tama-Te Kupua 299-36* - version 1

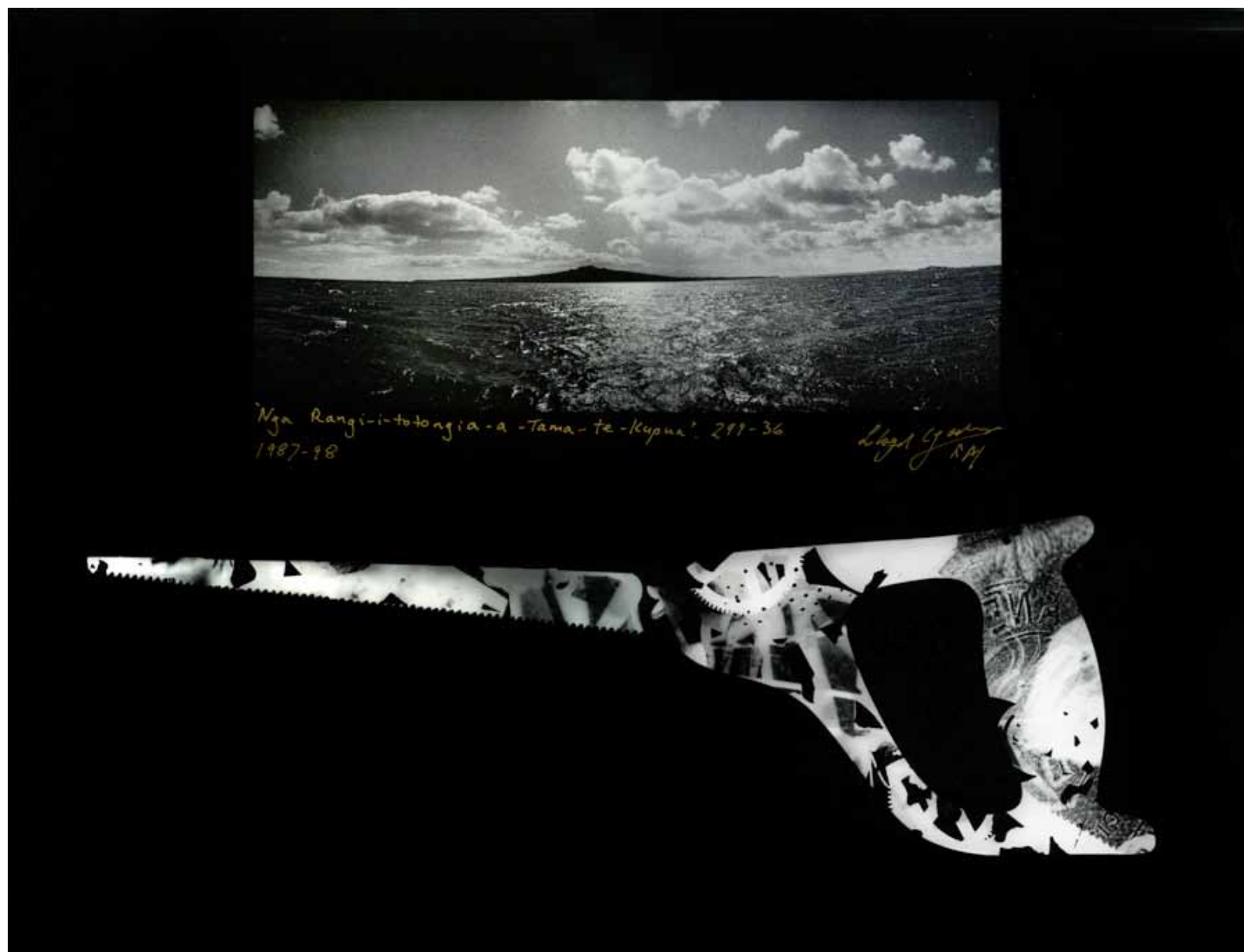
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 36



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua* 299 - 36 - version 2

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1998

Film: 35 - 299 - 36



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua* 299 - 36 - version 3

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1998

Film: 35 - 299 - 36



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 306-40*

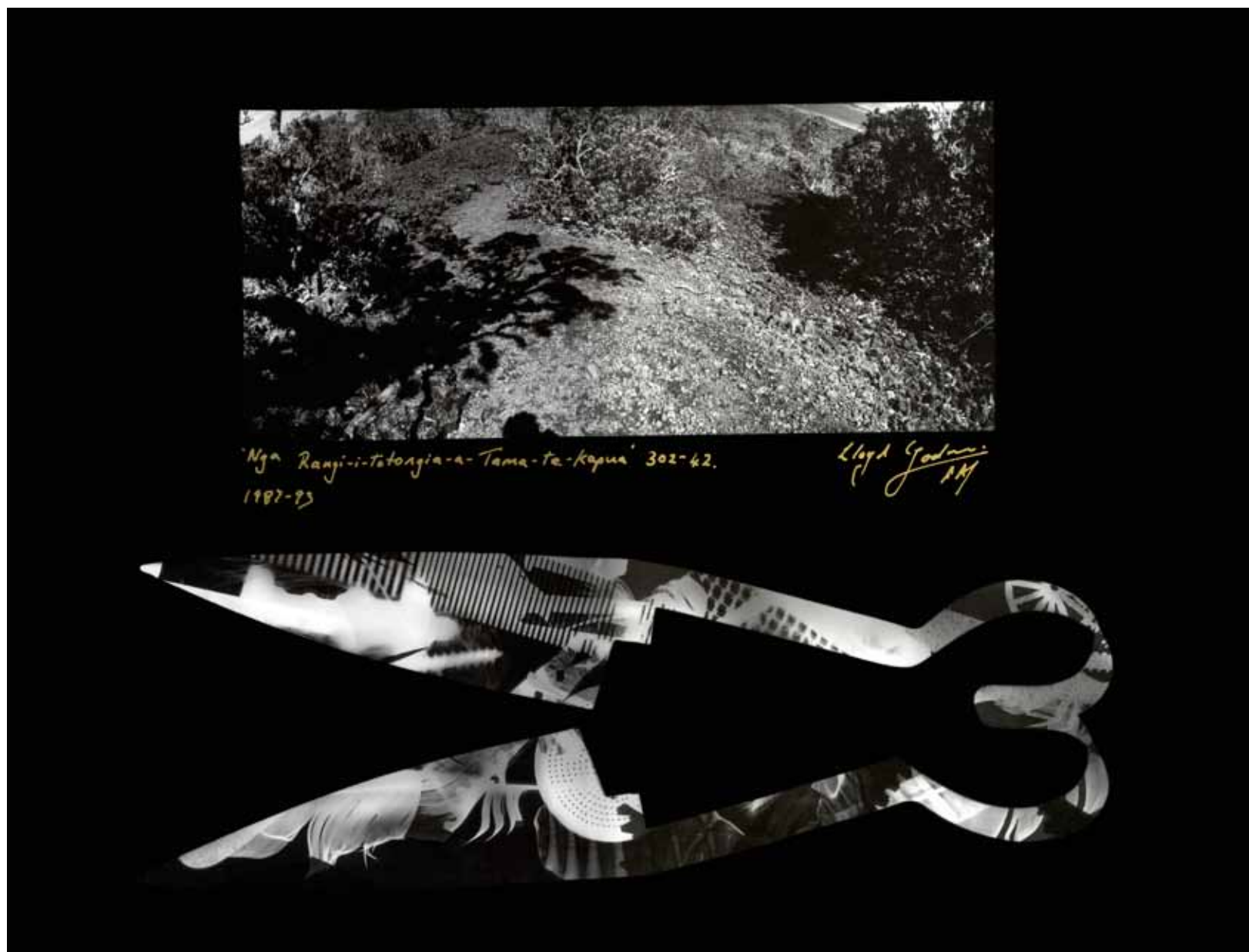
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 306-40



Title: *Nga Rangī - i - totongia - a - Tama - Te Kupua* 302 - 42

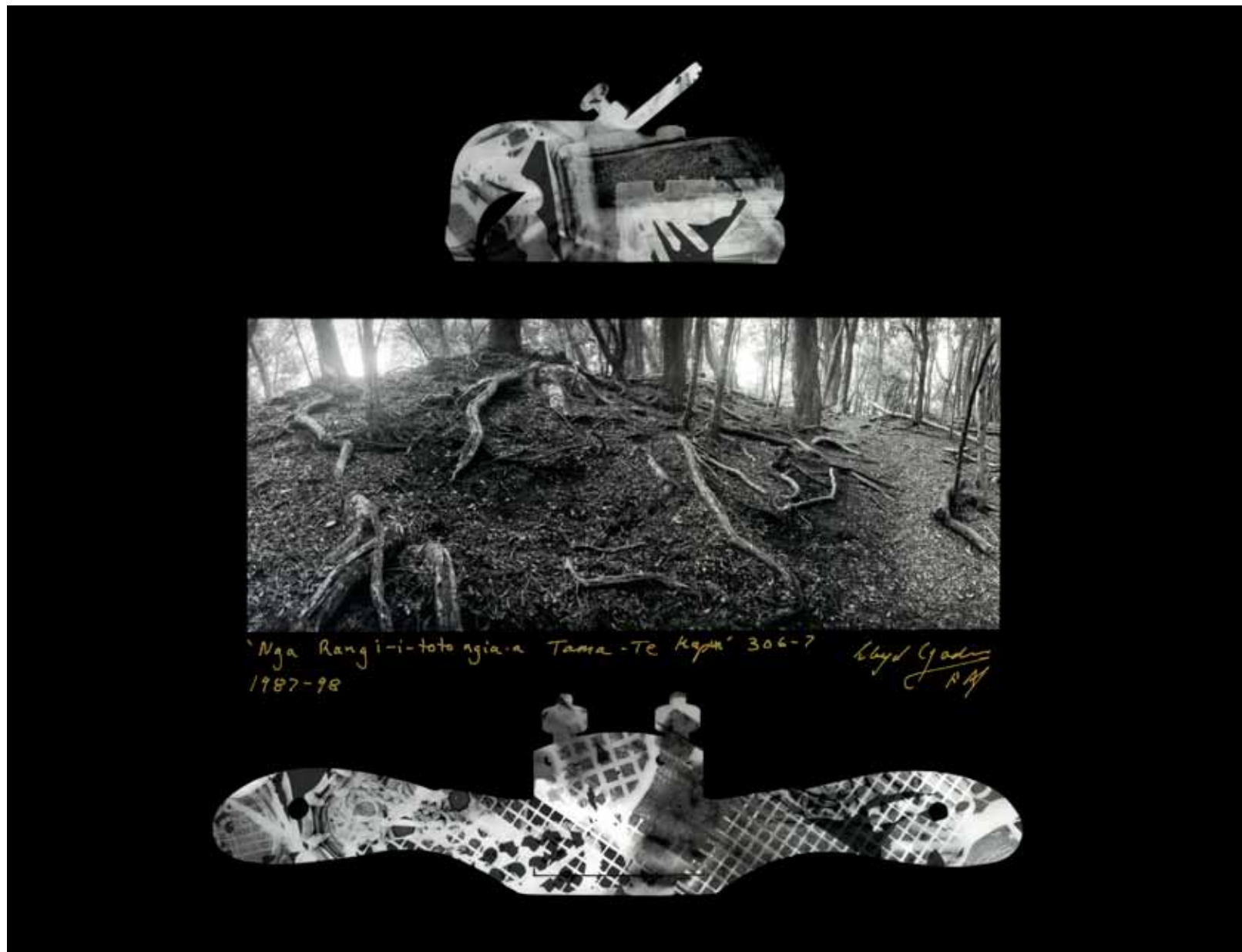
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 302 - 42



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 306 - 7 - version 1*

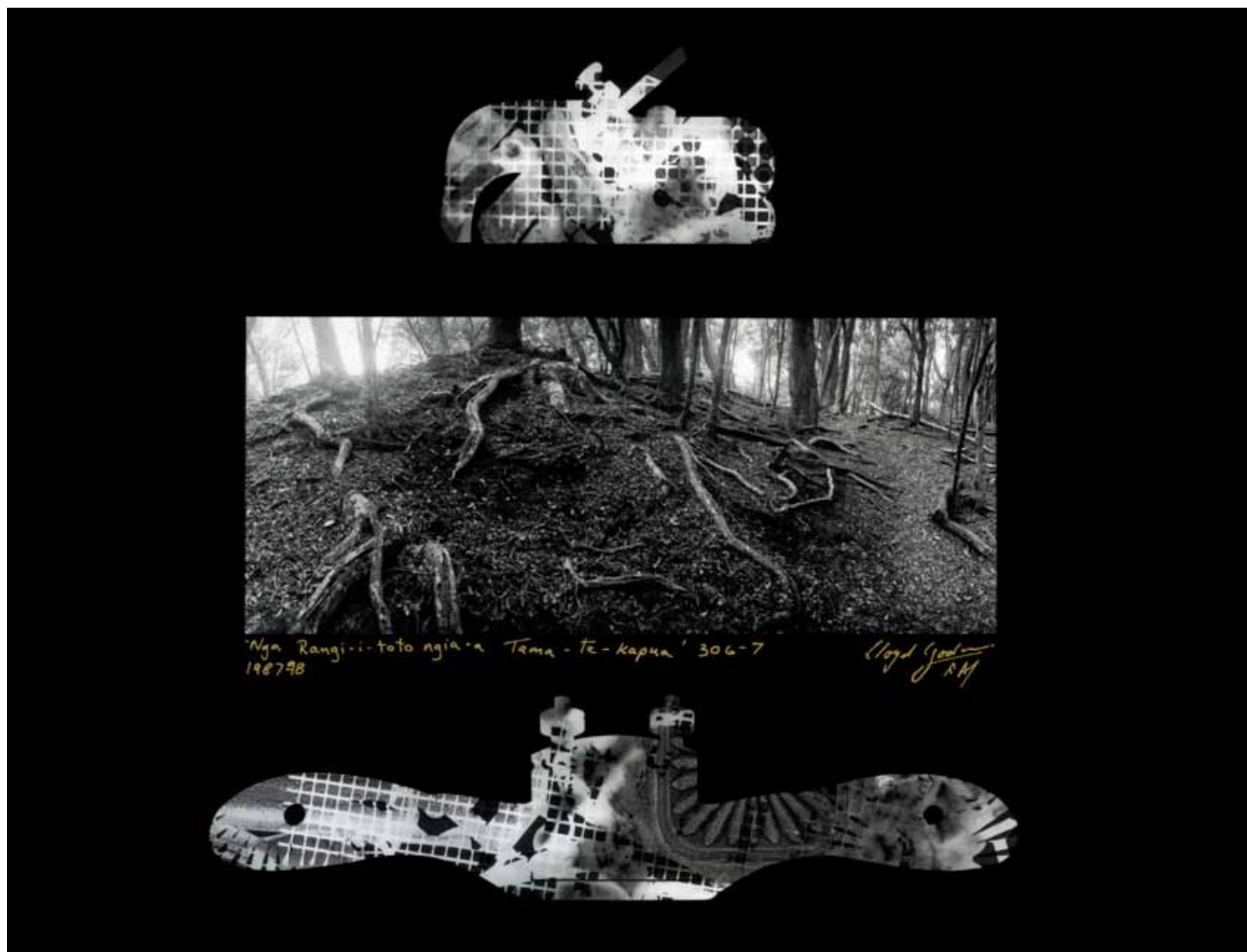
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1998

Film: 35 - 306 - 7



Title: *Nga Rangi-i-toto ngia-a Tama-te-kapua* 306-7 - version 2

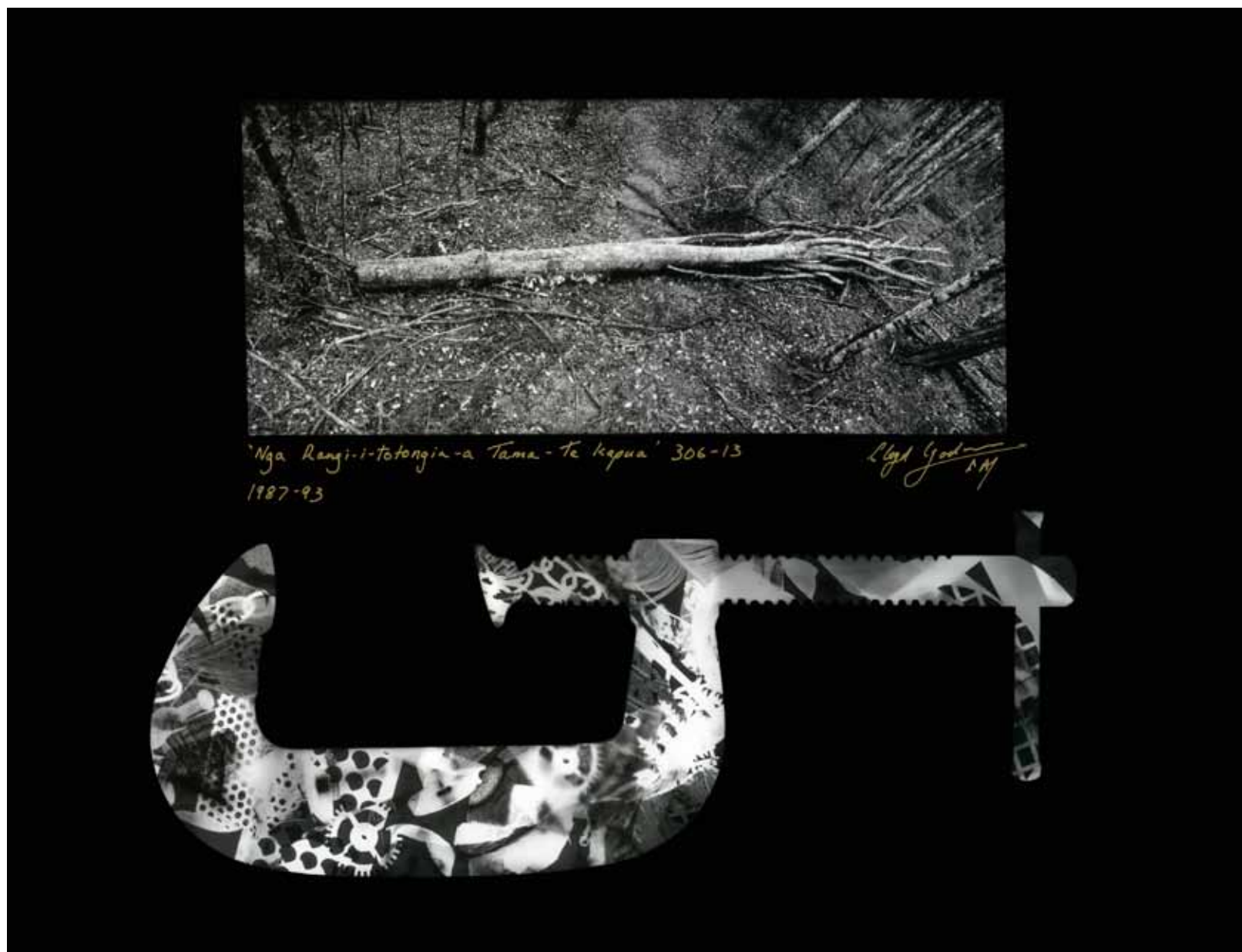
Dimension: 12"x16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1998

Film: 35 - 306 - 7



'Nga Rangi-i-totongia-a Tama-Te Kupua' 306-13
1987-93

Lloyd Gordon
1993

Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 306 - 13*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 306 - 13



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 306 - 33*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 306 - 33



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 307 - 35*

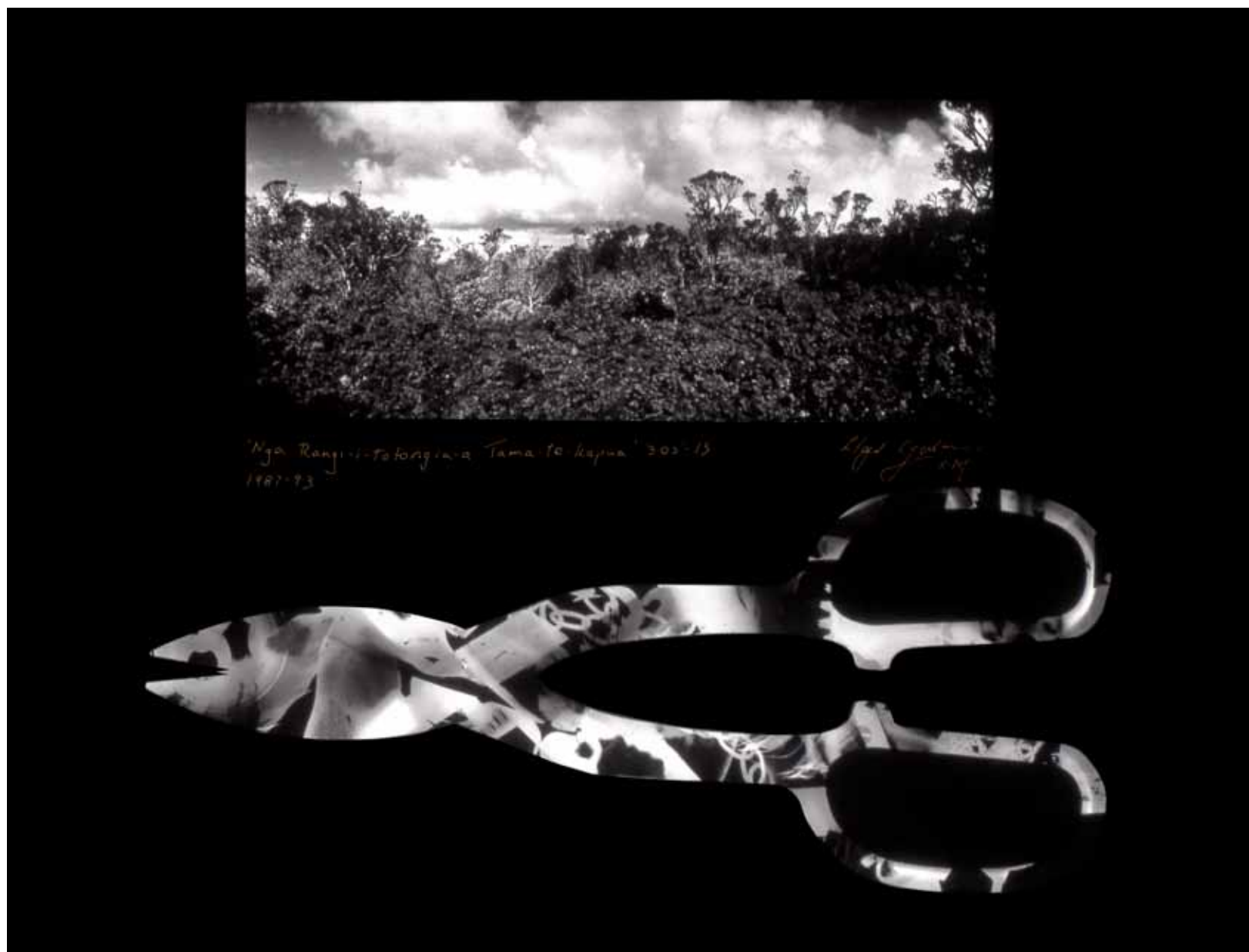
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1998

Film: 35 - 299 - 36



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 305 - 13*

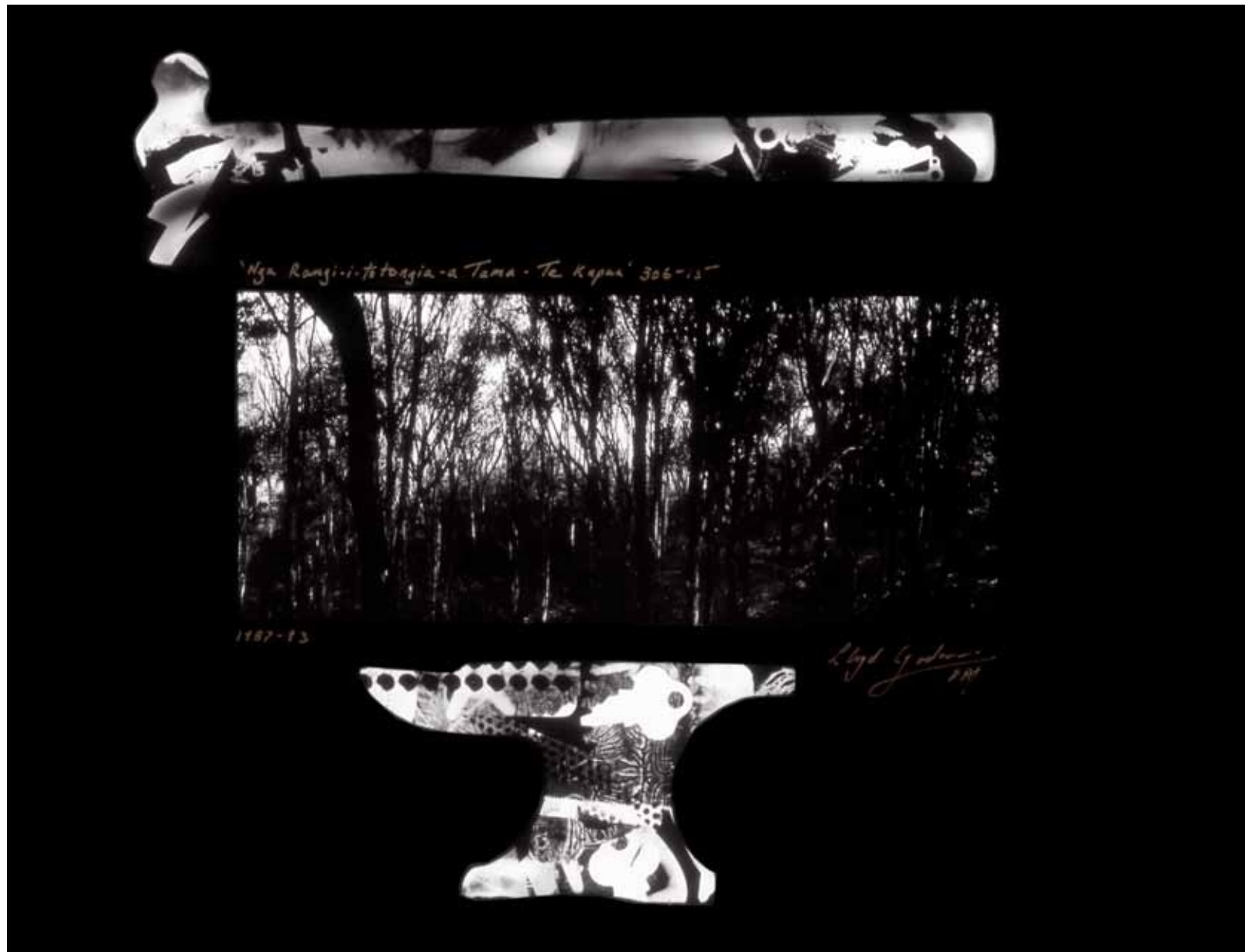
Dimension: 12"x16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 36



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 307 - 35*

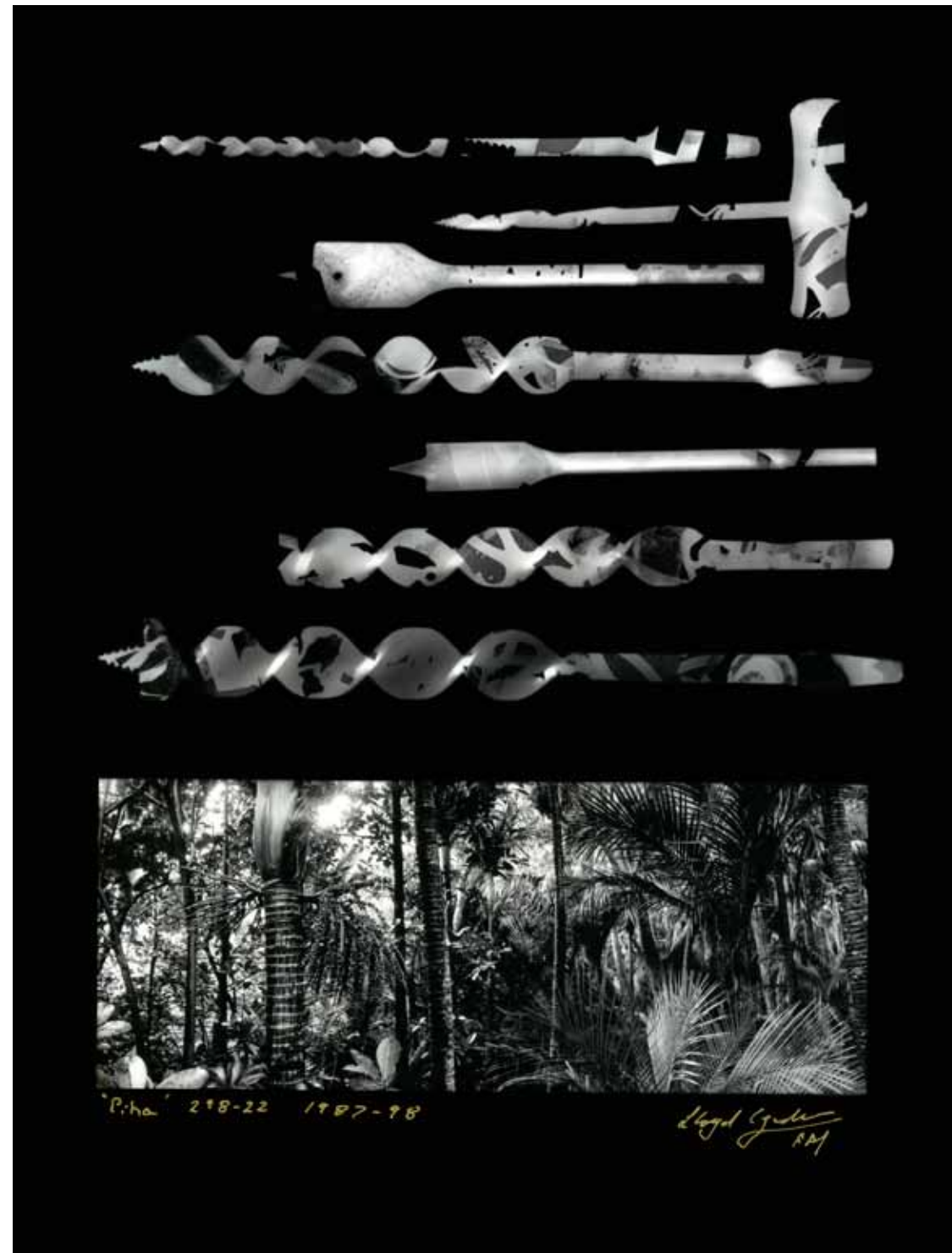
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1998

Film: 35 - 299 - 36



Title: *Piha* 298 22

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1998

Film: 35 - 298 - 22



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua* 299 - 38

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 36



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua* 299 - 36

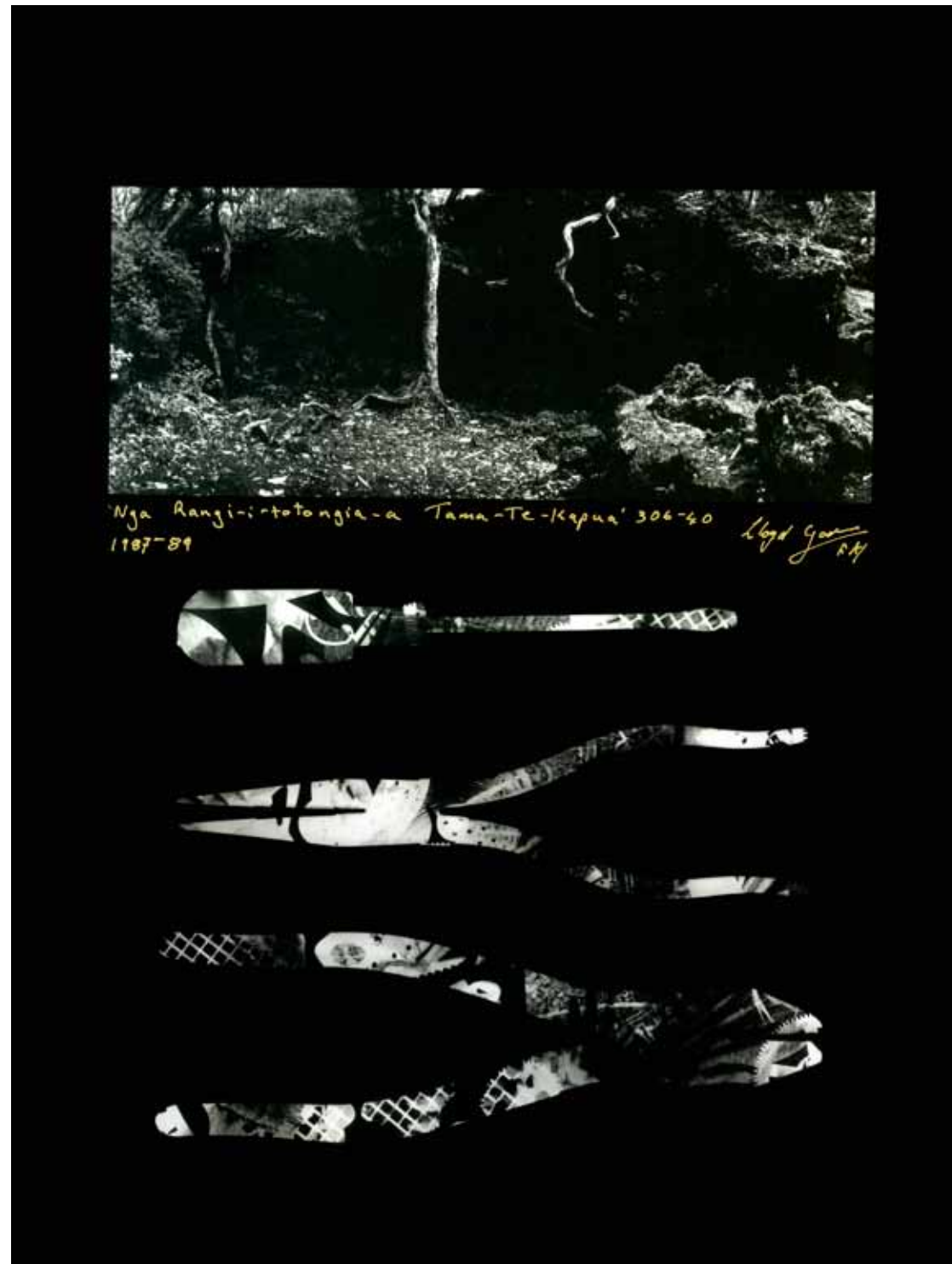
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 36



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 306 - 40*

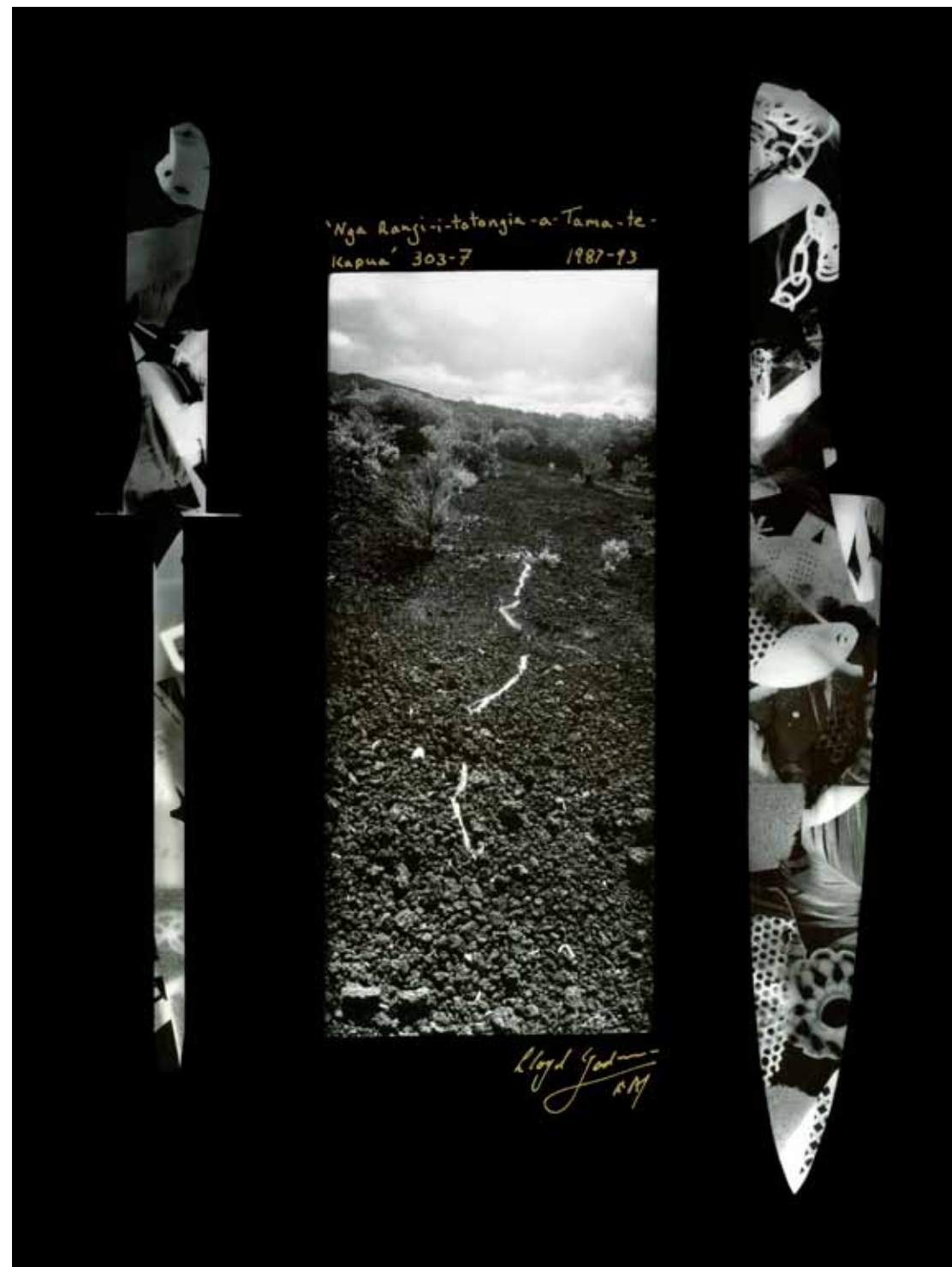
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1999

Film: 35 - 306 - 40



Title: *Nga Rangi - i - totongia - a - Tama - Te Kupua 303 -7*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1993

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 36



Title: *Papatowai - version 1* (in memory of my father's first electric drill)

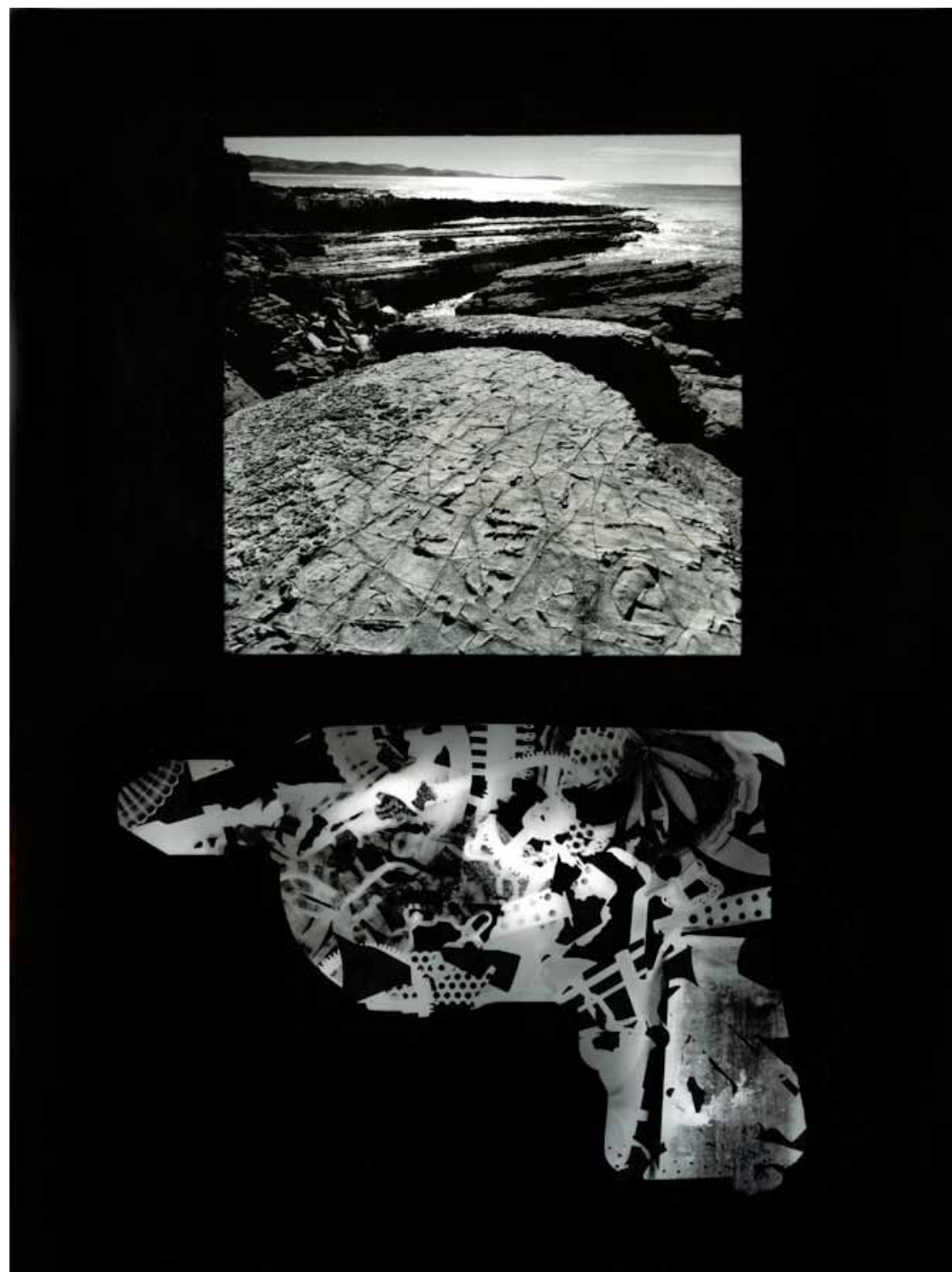
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1993 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1993 Photograph/photogram created 2002

Film: 120 - 126 - 6



Title: *Papatowai - version 2* (in memory of my father's first electric drill)

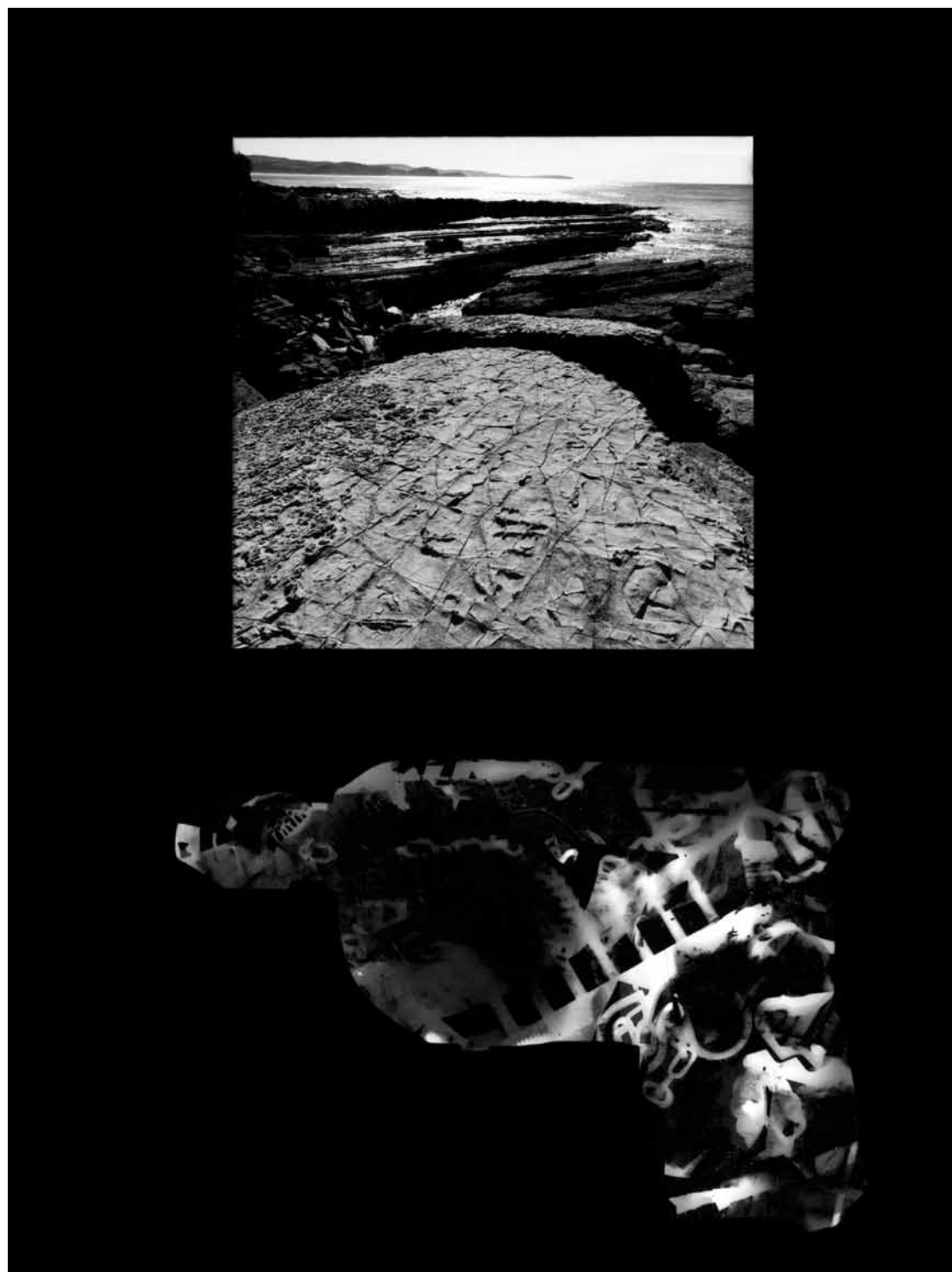
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1993 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1993 Photograph/photogram created 2002

Film: 120 - 126 - 6



Title: *Papatowai - version 3* (in memory of my father's first electric drill)

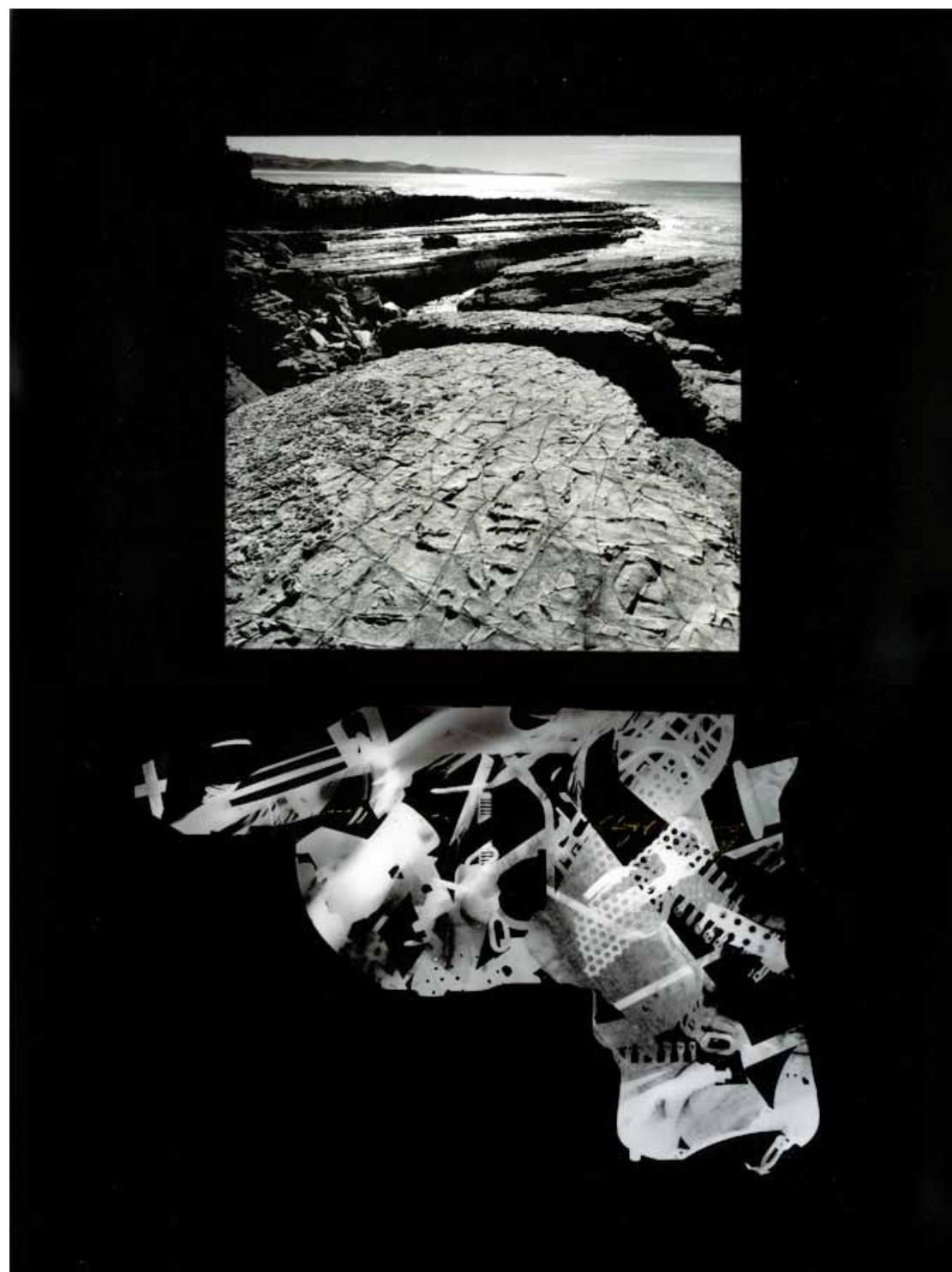
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1993 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1993 Photograph/photogram created 2002

Film: 120 - 126 - 6



Title: *Papatowai - version 4* (in memory of my father's first electric drill)

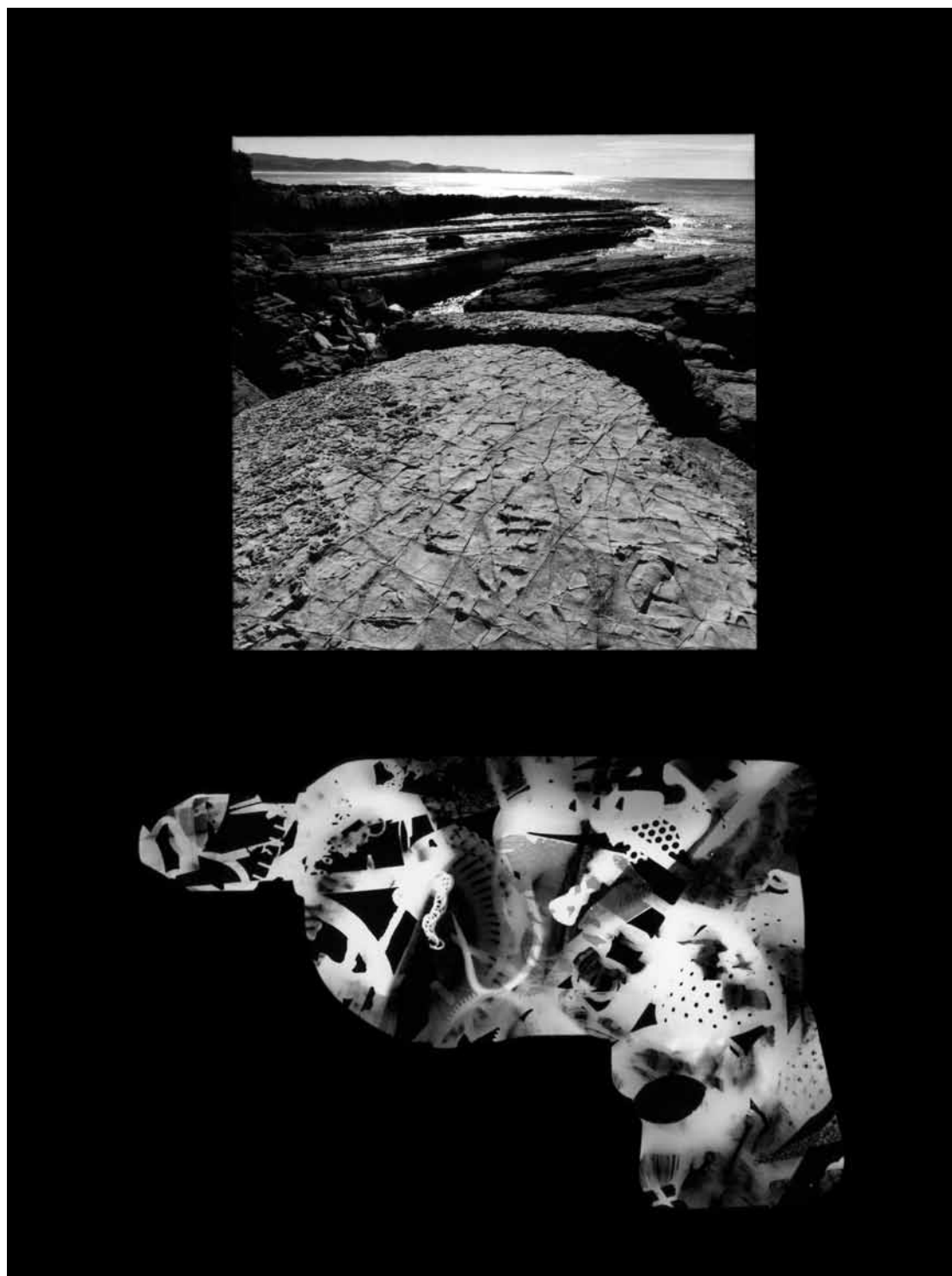
Dimension: 12"x16" (30.5 X 40.6 cm)

Date: 1993 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1993 Photograph/photogram created 2002

Film: 120 - 126 - 6



Title: *Papatowai - version 5* (in memory of my father's first electric drill)

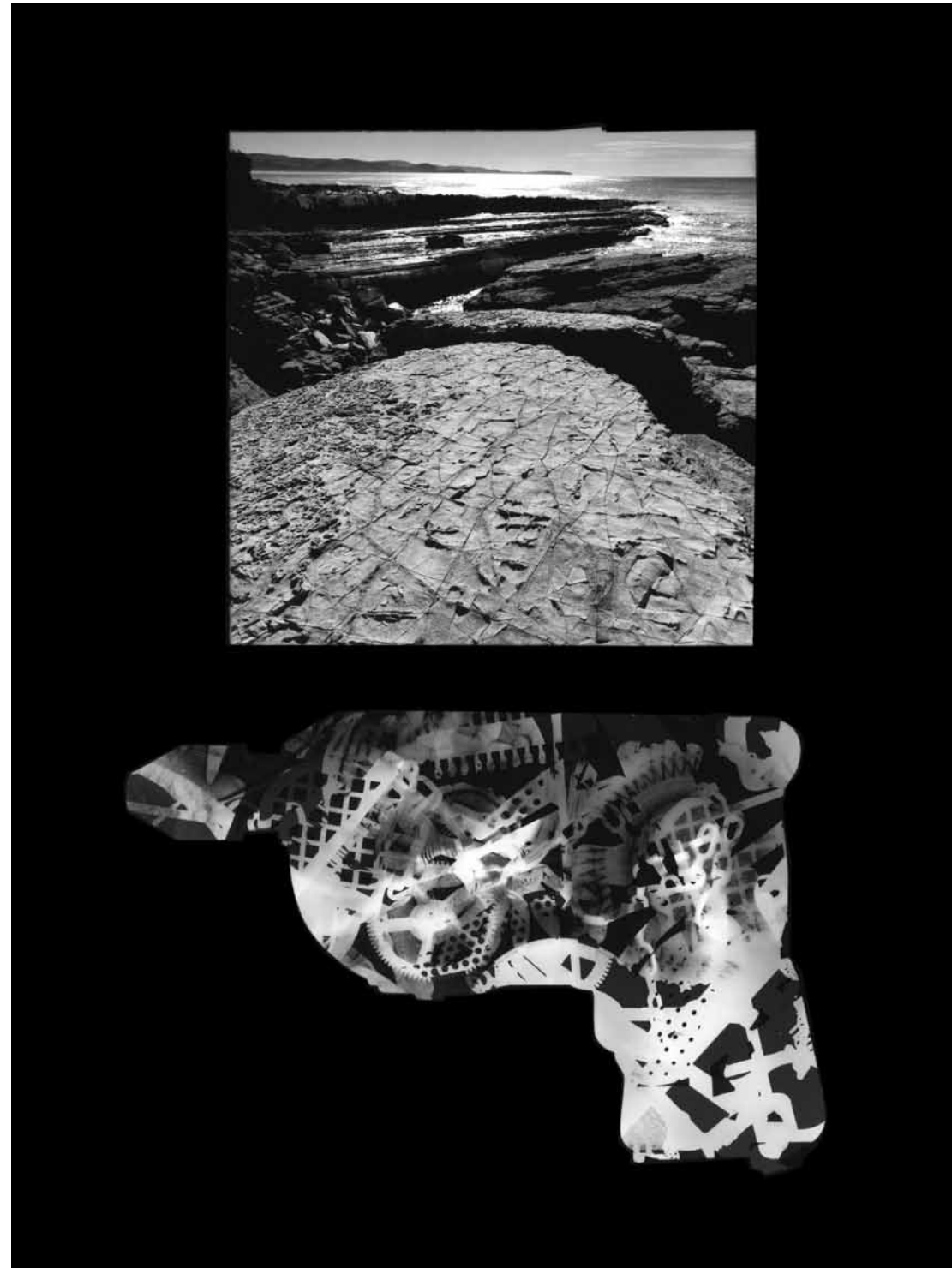
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1993 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1993 Photograph/photogram created 2002

Film: 120 - 126 - 6



Title: *Papatowai - version 6* (in memory of my father's first electric drill)

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1993 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1993 Photograph/photogram created 2002

Film: 120 - 126 - 6

adze to CODA

Digital tools

an archaeology of device

a series of combination photogram photographs



Title: *Akatore Creek* - version 1

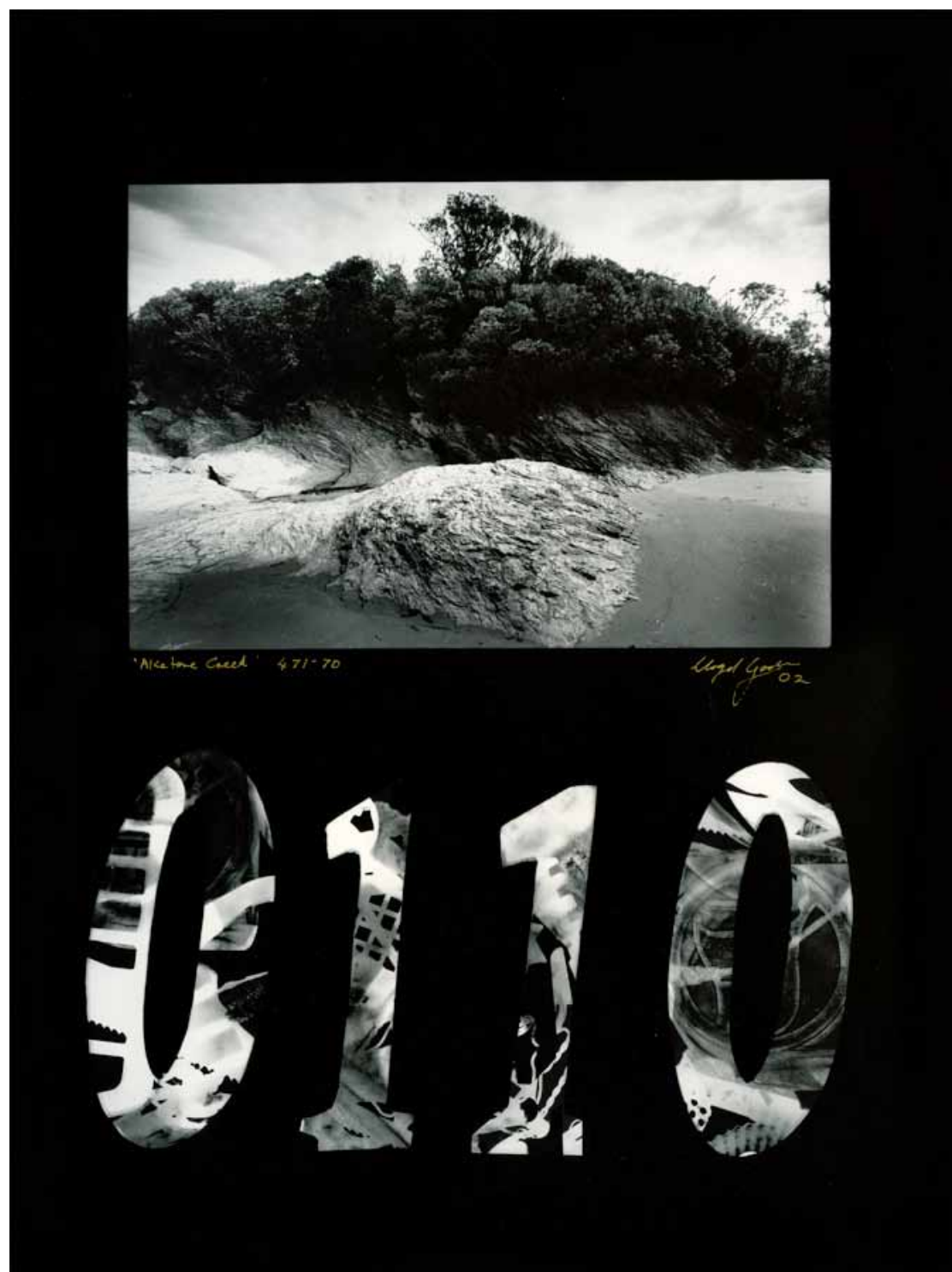
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 2003

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 471 -70



Title: *Akatore Creek* - version 2

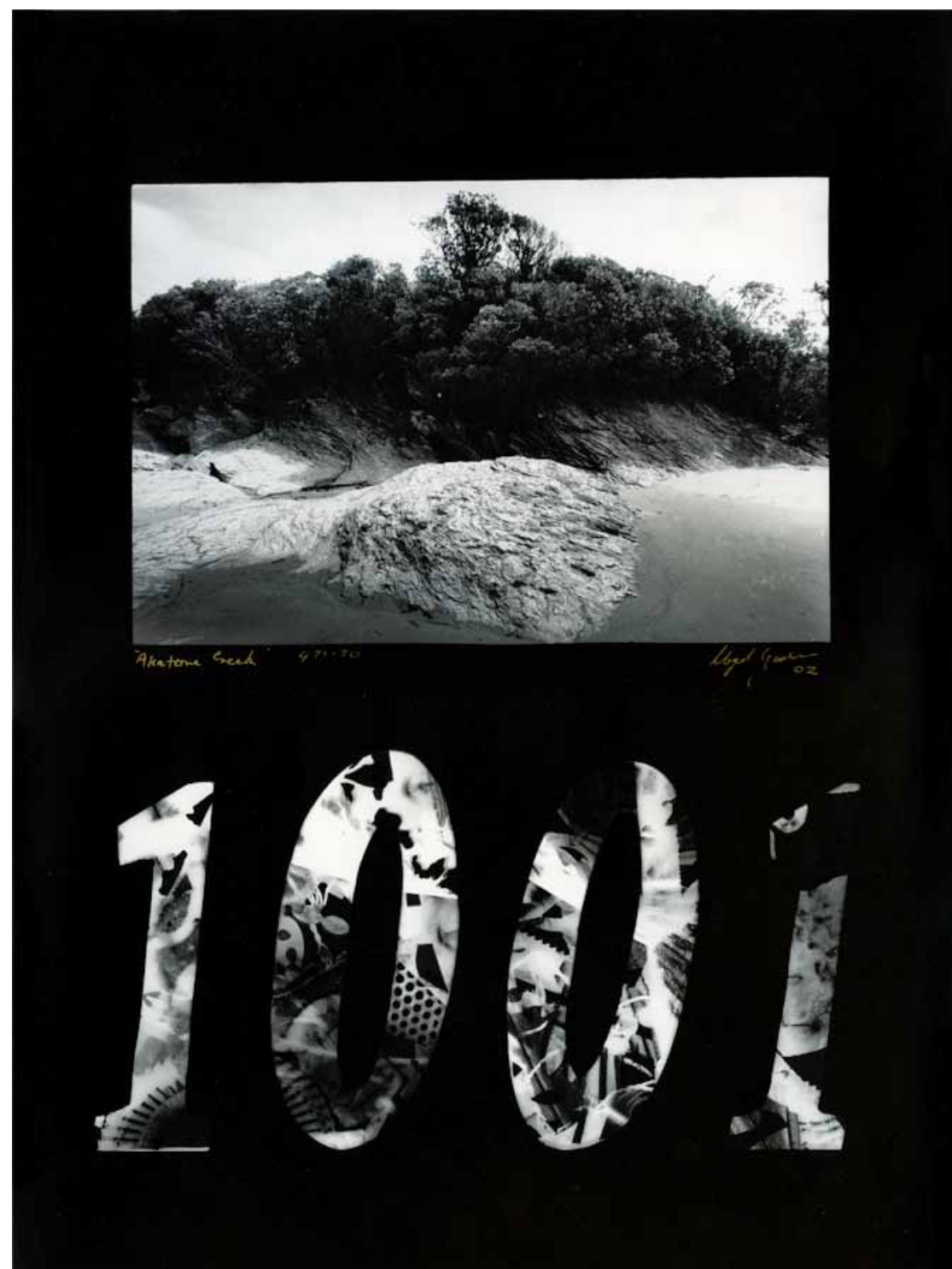
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 2003

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 471 -70



Title: *Akatore Creek* - version 3

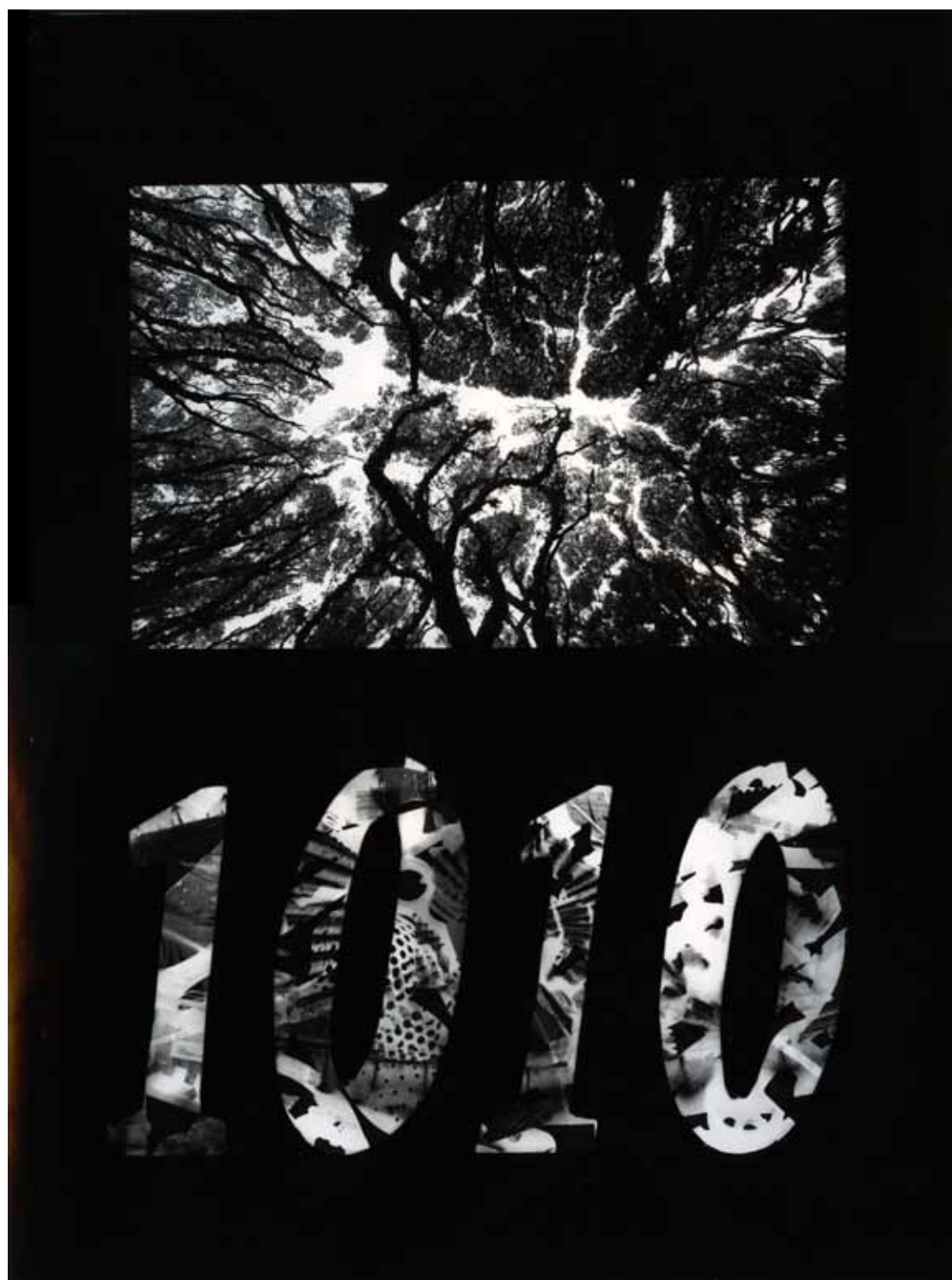
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 2003

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 471 -70



Title: *Untitled* (Auckland Island Rata canopy) - version 1

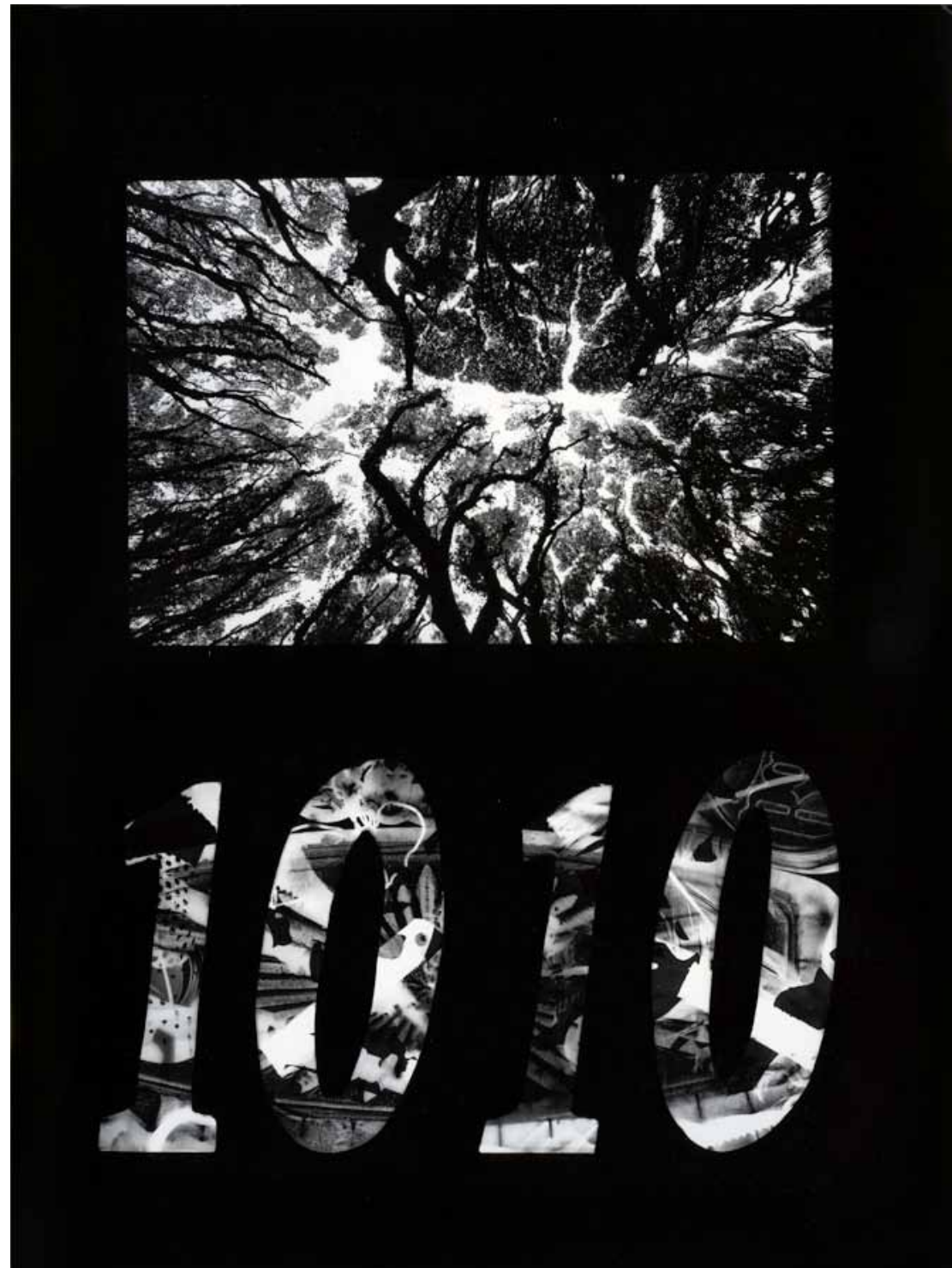
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 415 - 26



Title: *Untitled* (Auckland Island Rata canopy) - version 2

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 415 - 26



Title: *Untitled* (Auckland Island Rata canopy) - version 3

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 415 - 26



Title: *Untitled* (Auckland Island Rata canopy) - version 4

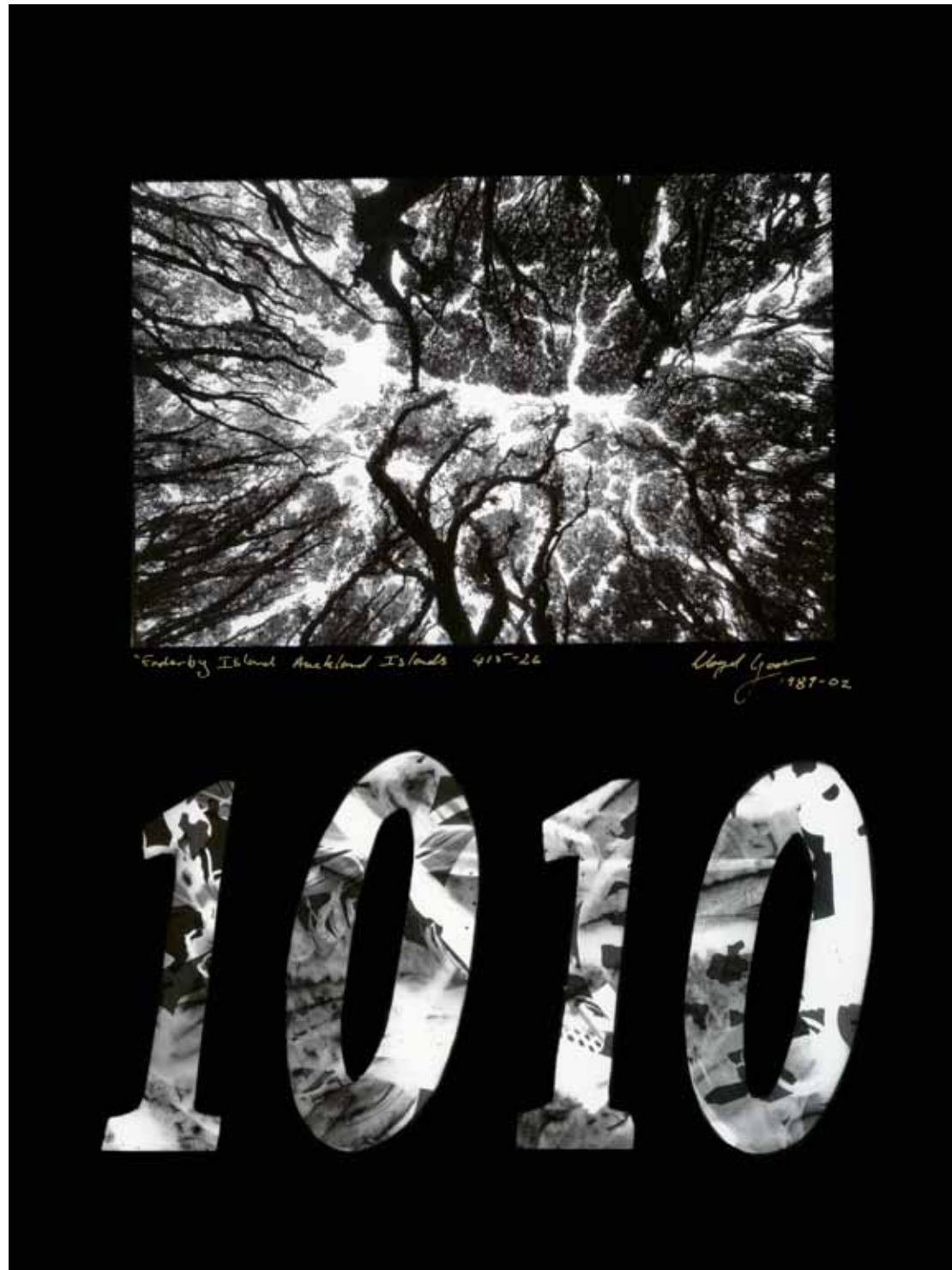
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 415 - 26



Title: *Untitled* (Auckland Island Rata canopy) - version 3

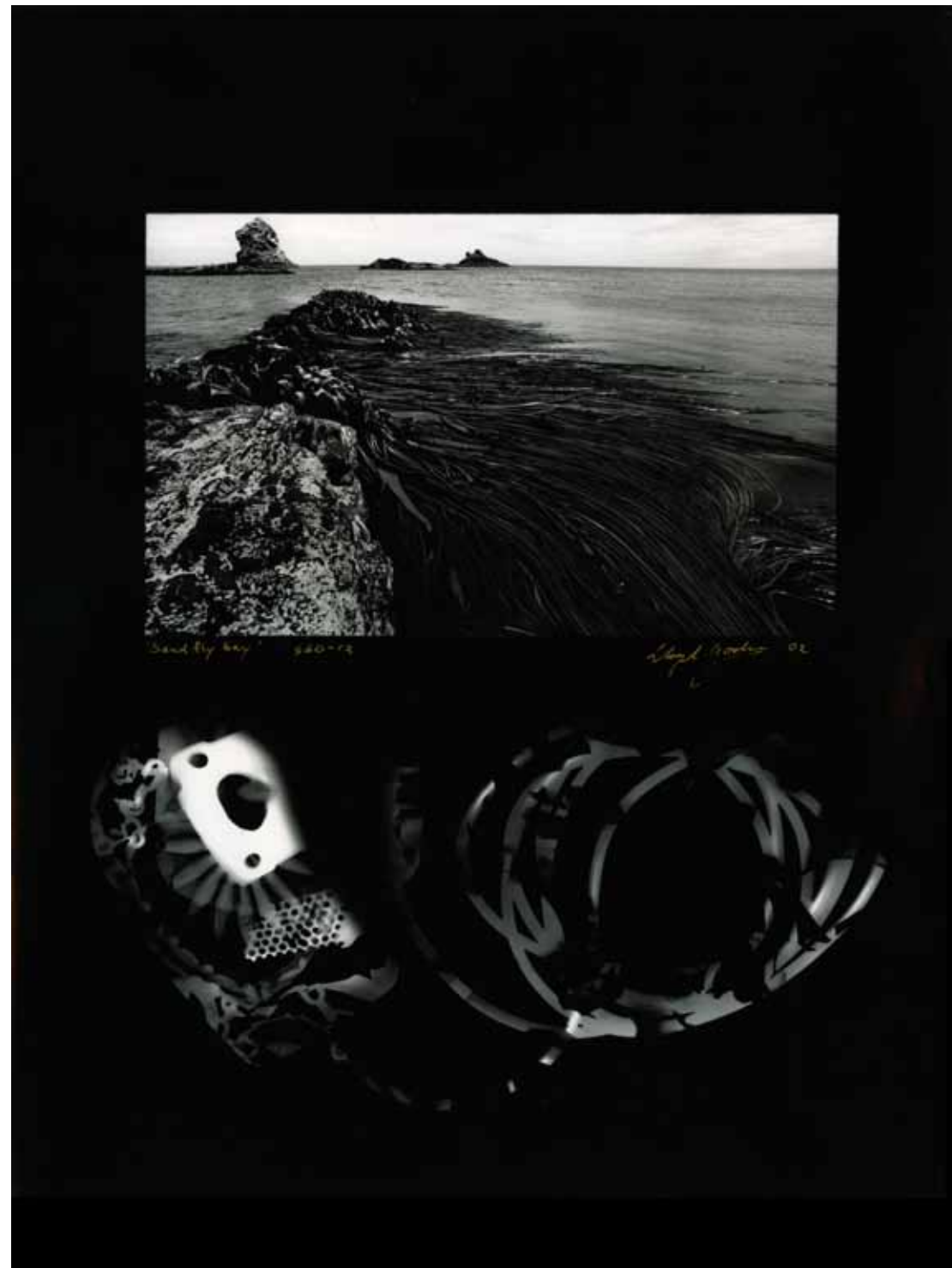
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 415 - 26



Title: *Sandfly Bay 460 - 12 - version 1*

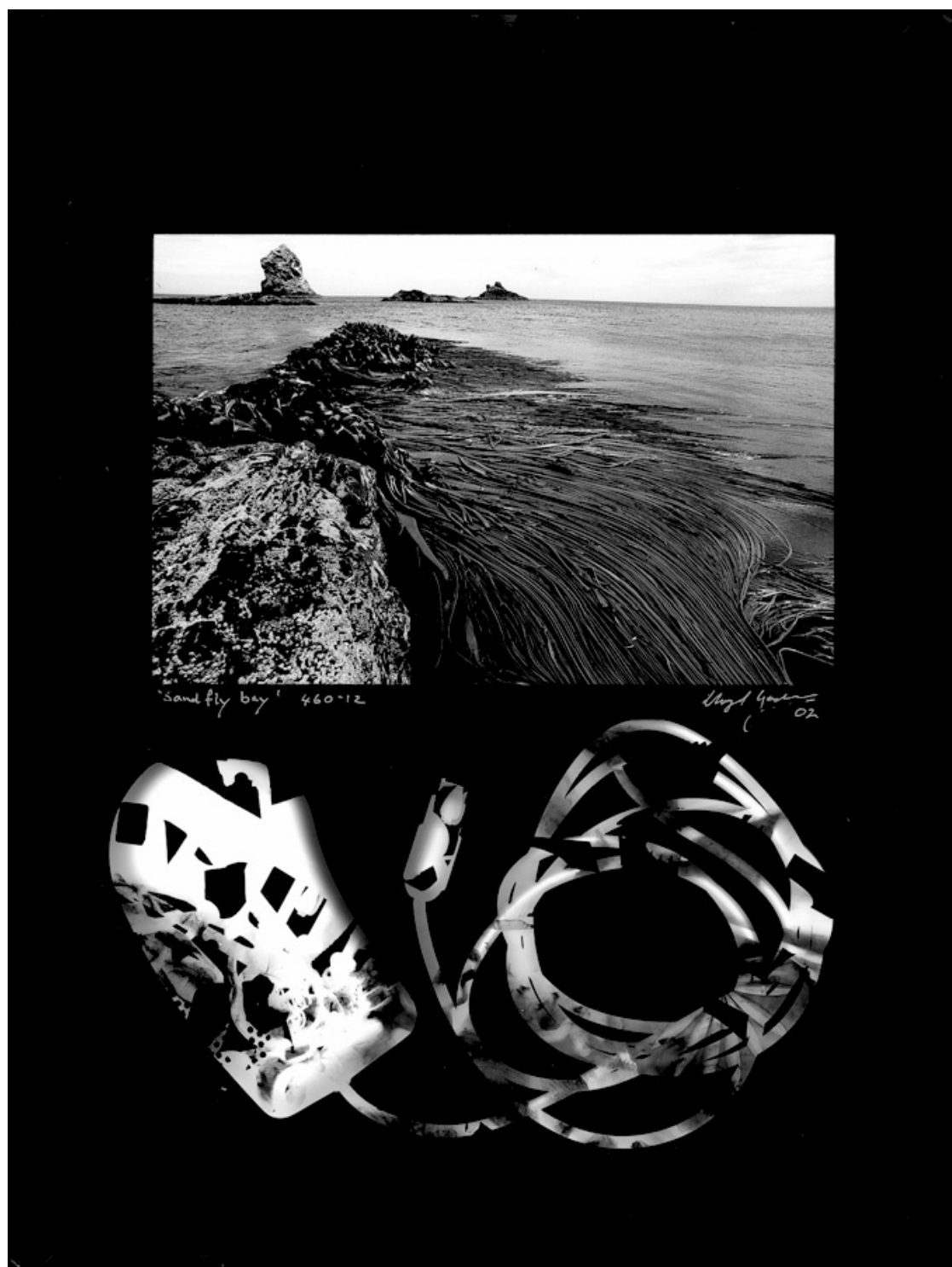
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 460 - 12



Title: *Untitled* (Auckland Island Rata canopy) - version 3

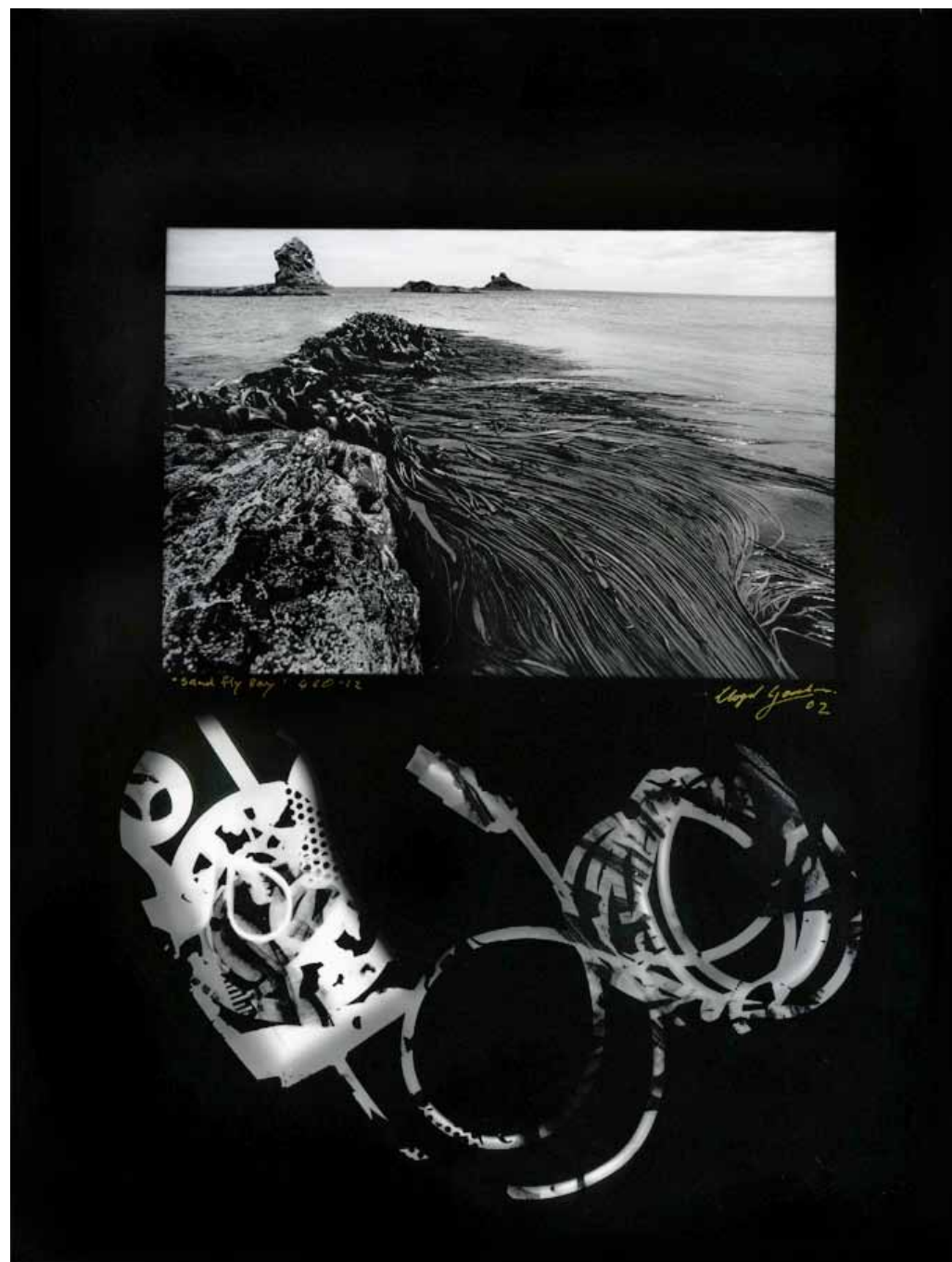
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1989 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 415 - 26



Title: *Sandfly Bay 460 - 12 - version 1*

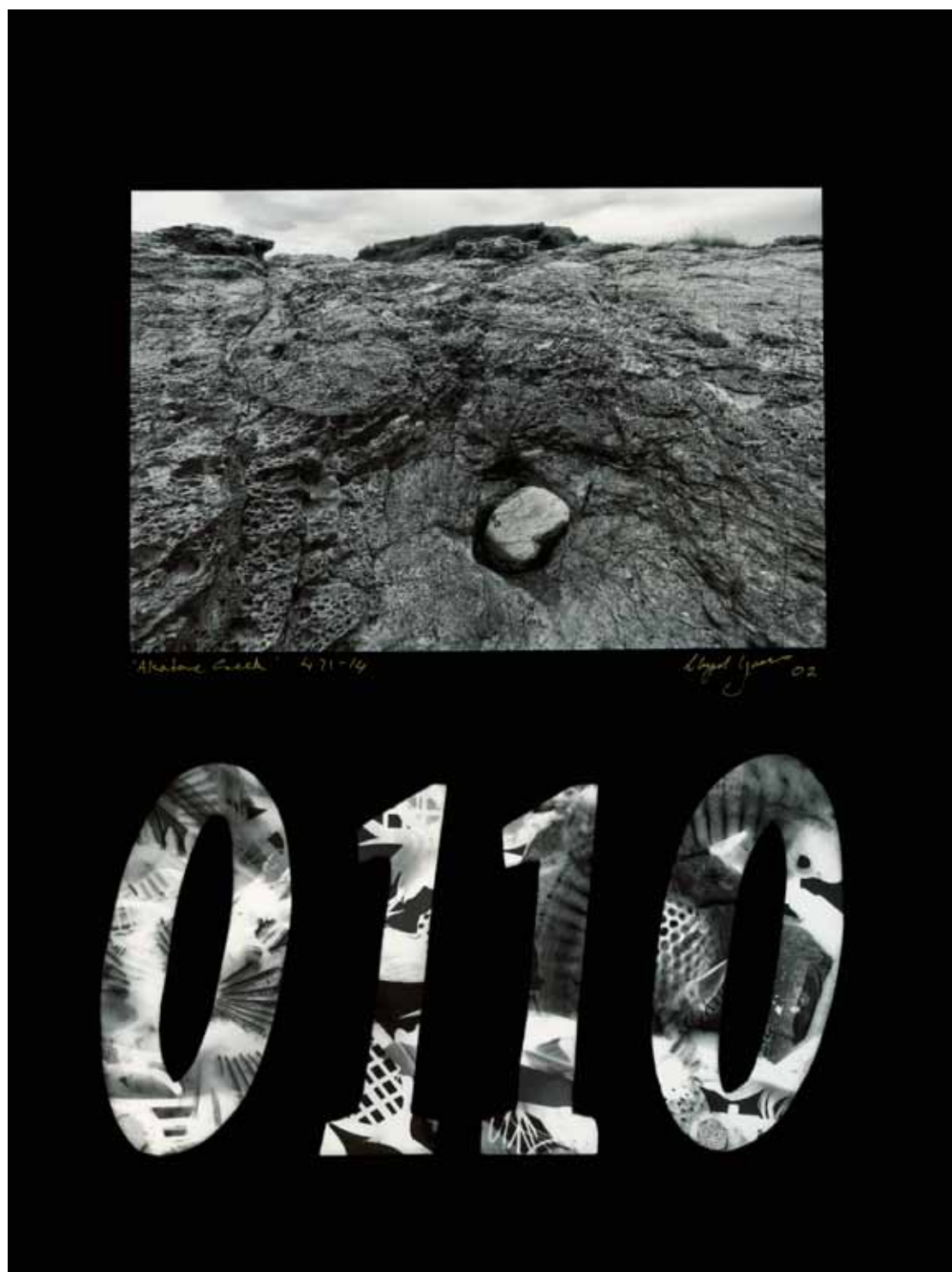
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 460 - 12



Title: *Akatore Creek* - version 1

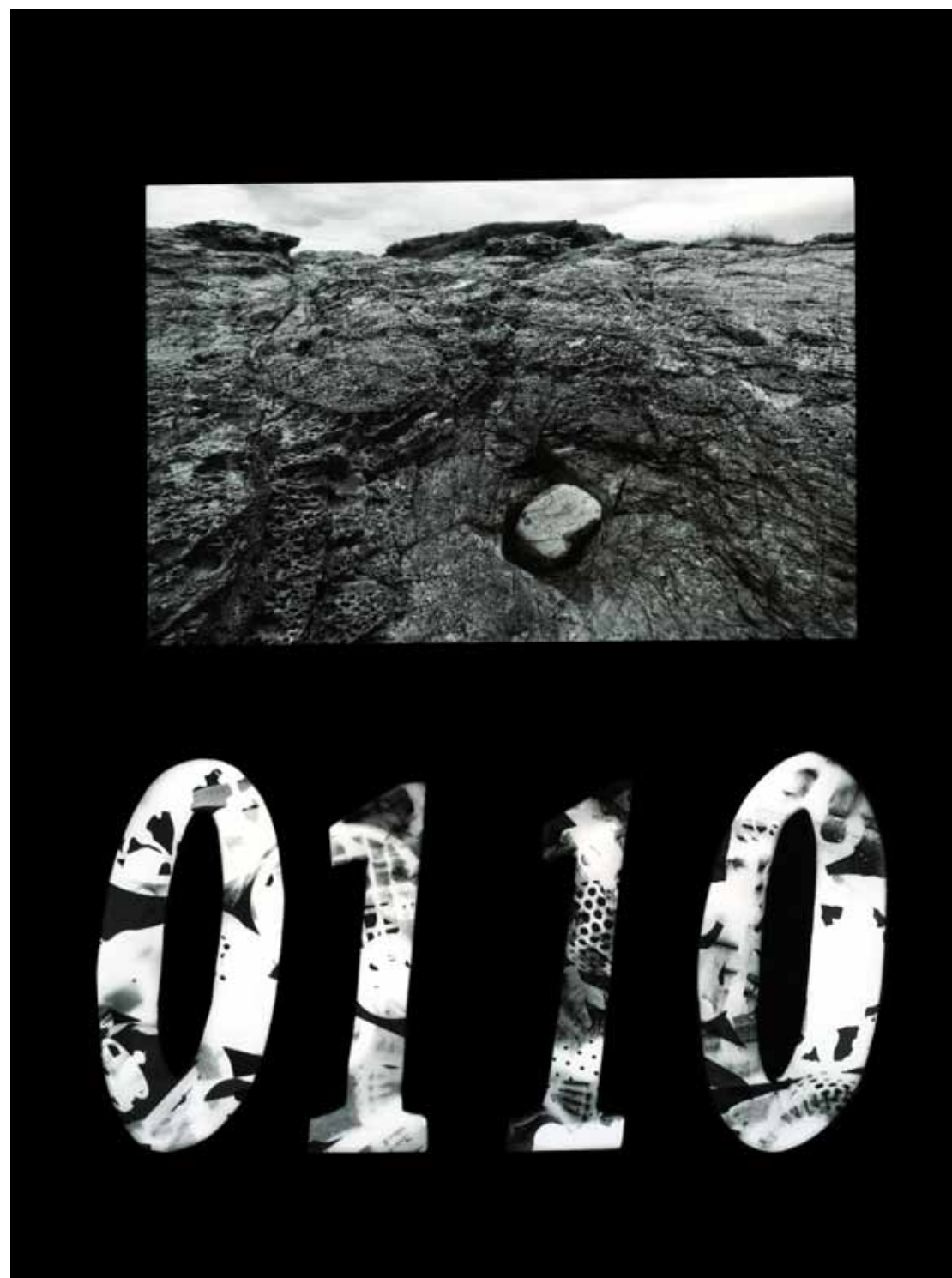
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 2003

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 471 - 73



Title: *Akatore Creek* - version 2

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 2003

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 471 - 73



Title: *Akatore Creek* - version 3

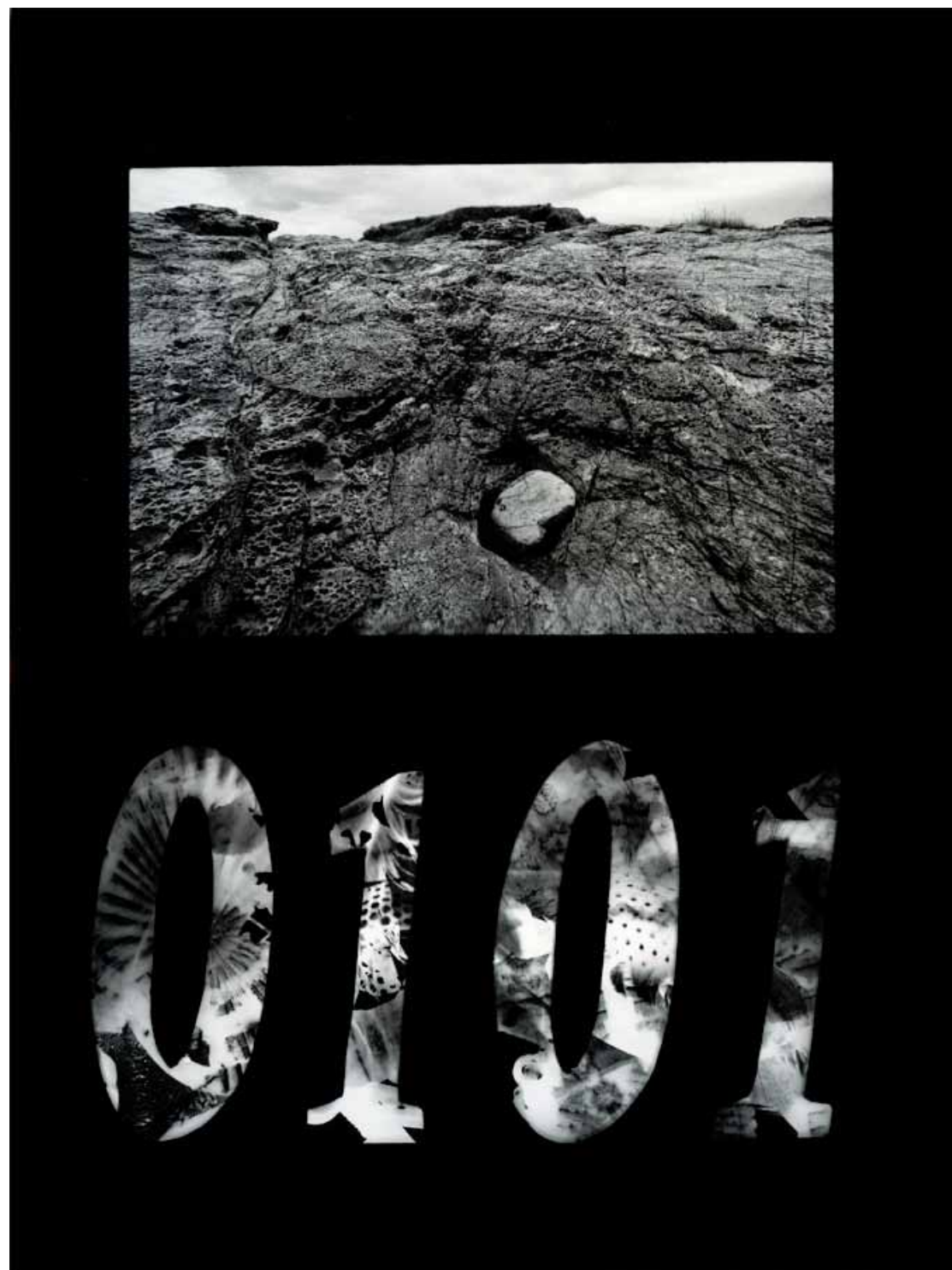
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 2003

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 471 - 73



Title: *Akatore Creek* - version 4

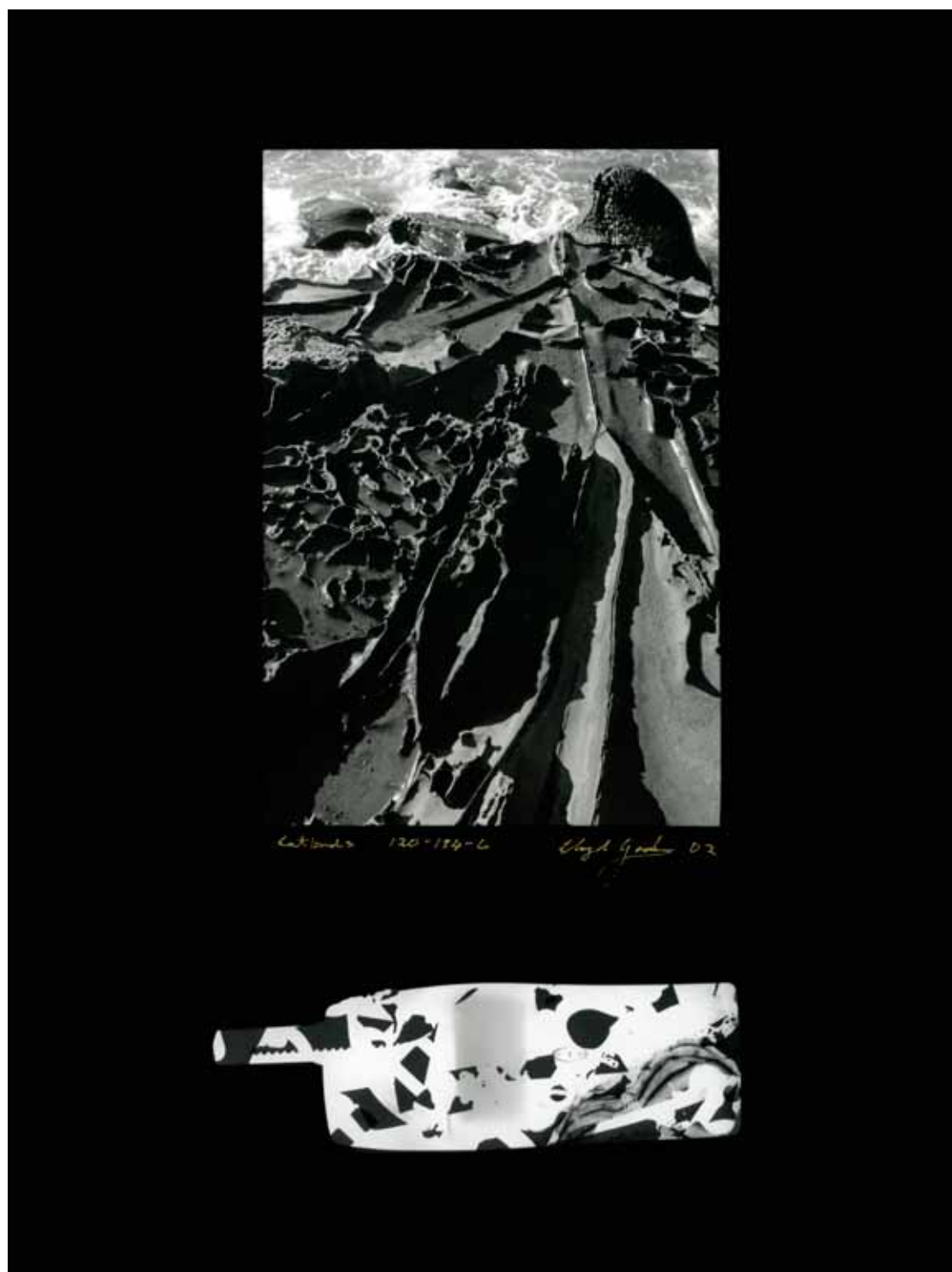
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 2003

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

Film: 35 - 471 - 73



Title: *Papatowai - version 1*

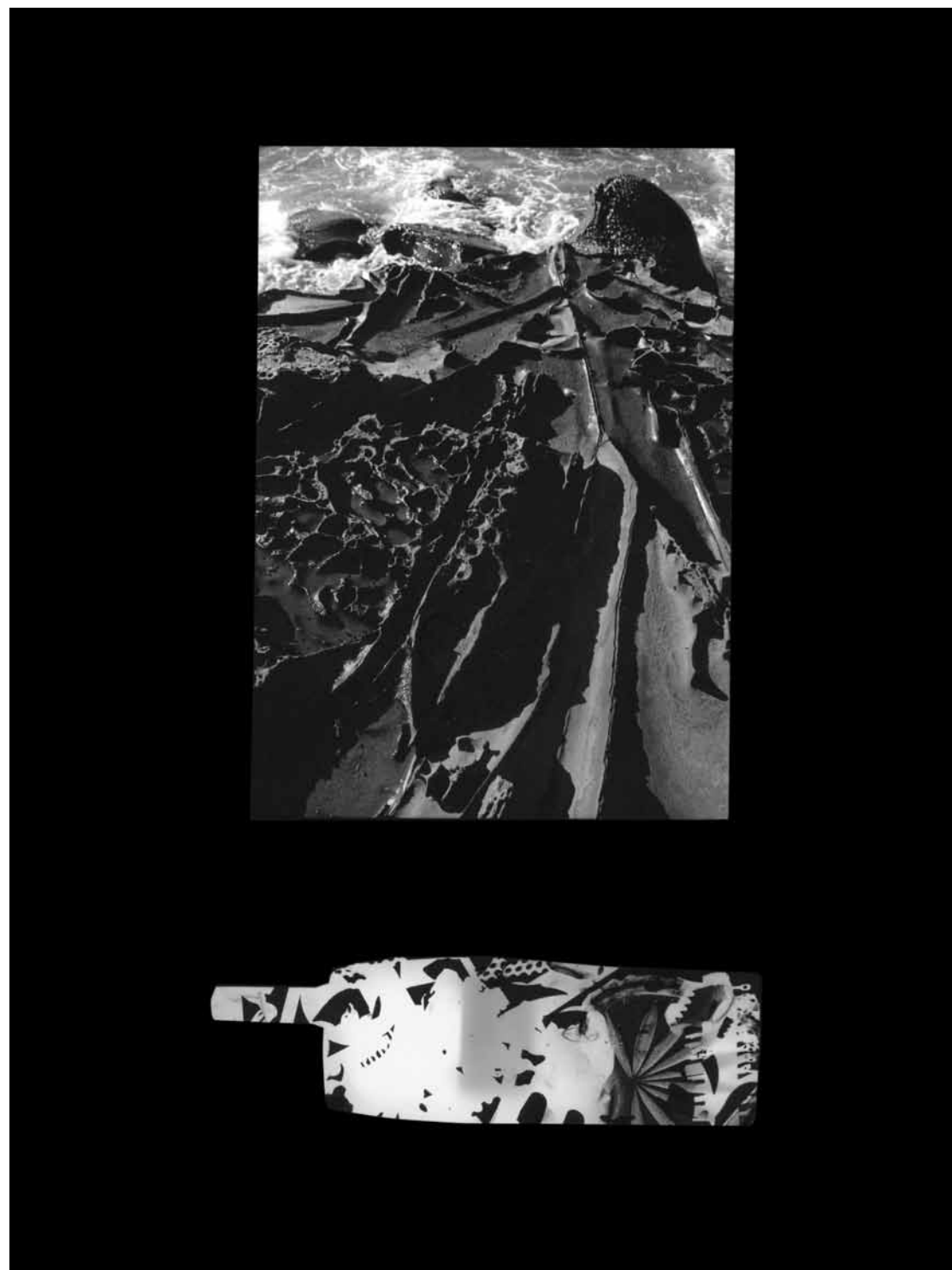
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1993 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1993 Photograph/photogram created 2002

Film: 120 - 126 - 6



Title: *Papatowai - version 2*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1993 - 2002

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1993 Photograph/photogram created 2002

Film: 120 - 126 - 6

adze to CODA

Other works

an archaeology of device

a aeries of combination photogram photographs



Title: *In Search of light*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 2000 - 2002

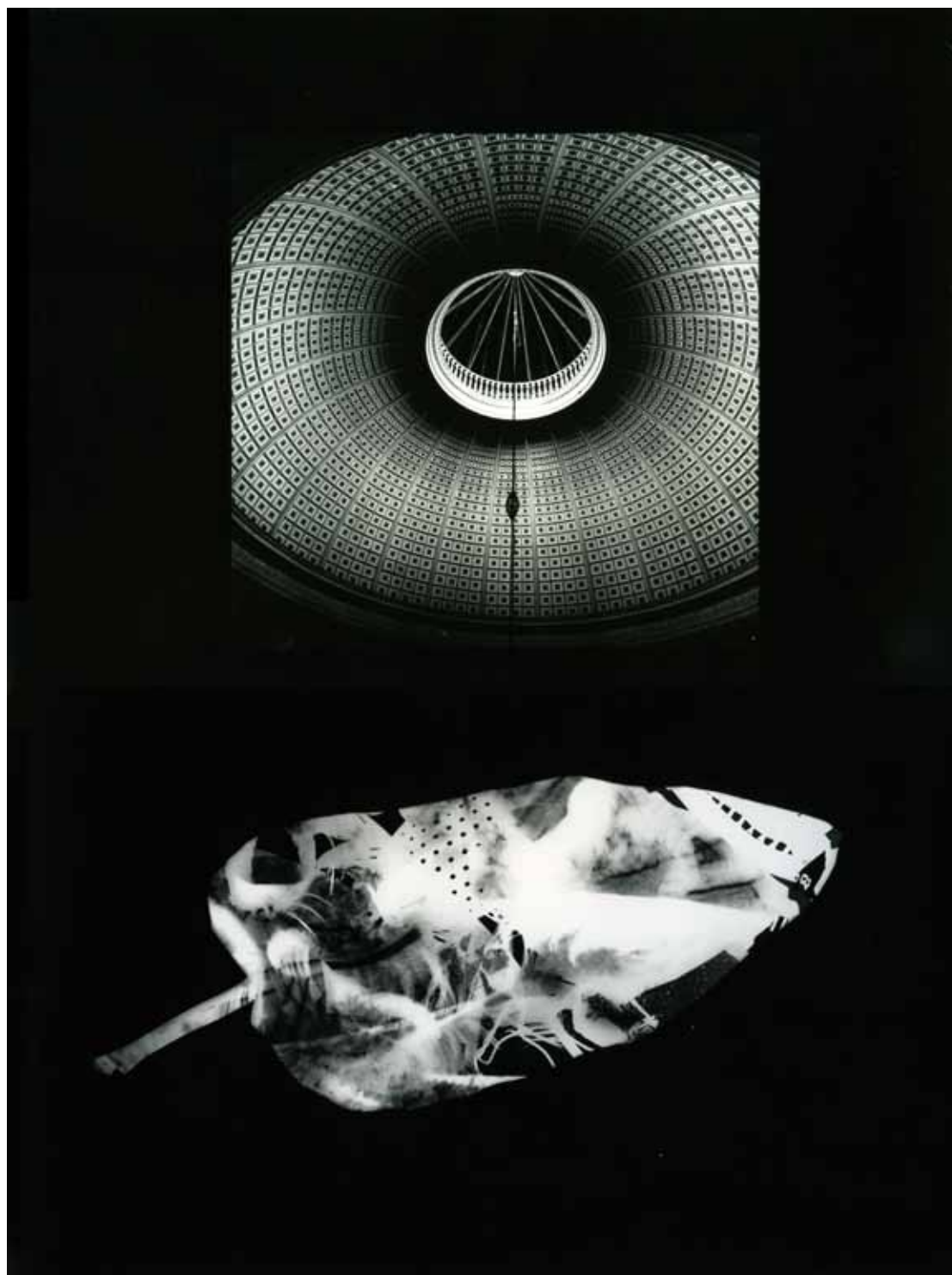
Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 2002

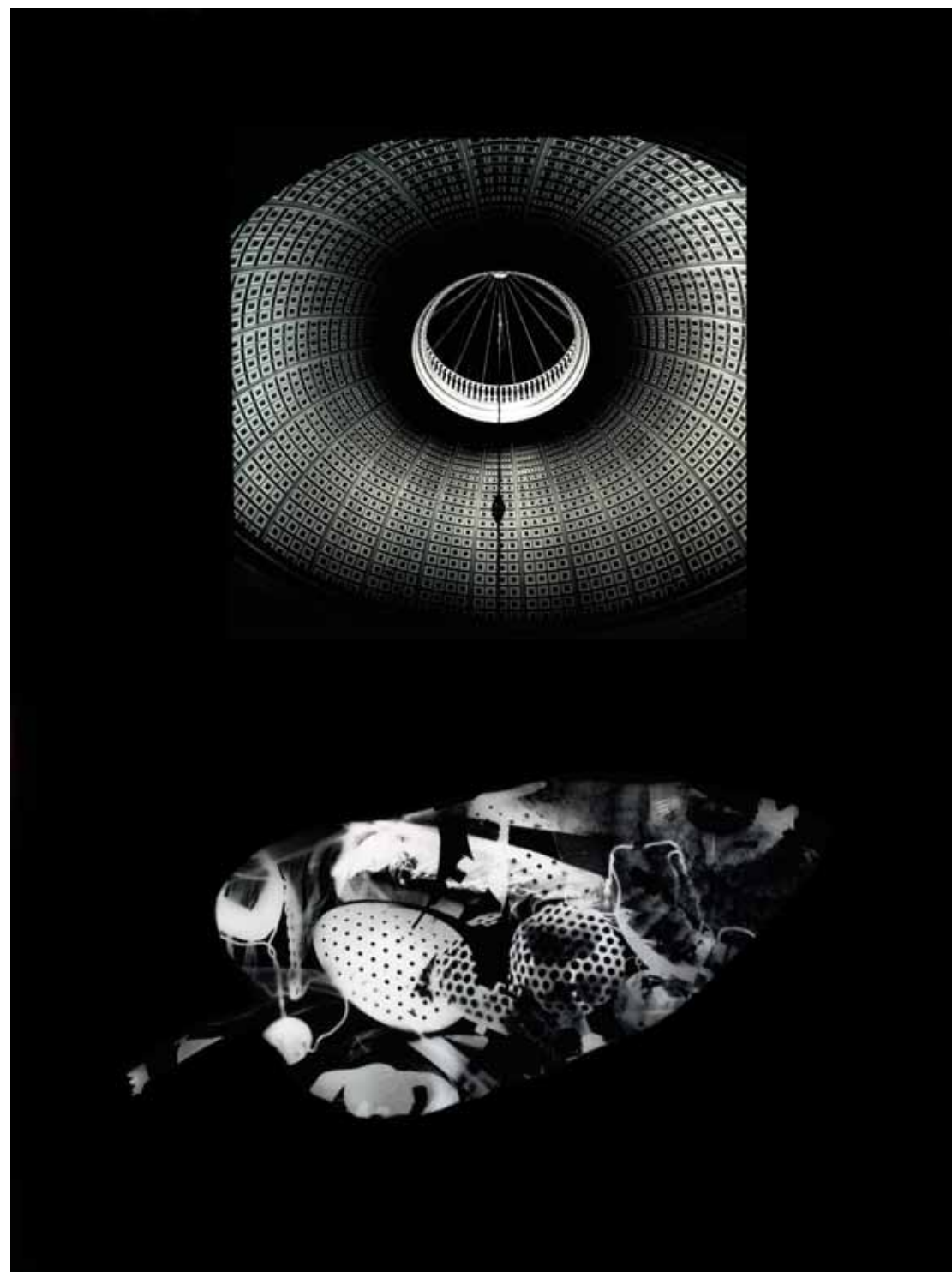
Film: 120- 257

adze to CODA

photograph - photogram - Other works



Title: *Basilica dome, Catholic Church, Christchurch & Puka leaf* - Version 1
(since demolished through the earth quake of 2011)
Dimension: 12"x 16" (30.5 X 40.6 cm)
Date: 1991 - 2002
Medium: silver gelatine print - unique print combination photograph/photogram
Photographs taken 1991 Photograph/photogram created 2002
Film: 120 - 88 - 8



Title: *Basilica dome, Catholic Church, Christchurch & Puka leaf* - Version 1
 (since demolished through the earth quake of 2011)
Dimension: 12"x 16" (30.5 X 40.6 cm)
Date: 1991 - 2002
Medium: silver gelatine print - unique print combination photograph/photogram
 Photographs taken 1991 Photograph/photogram created 2002
Film: 120 - 88 - 8



Title: *Water*

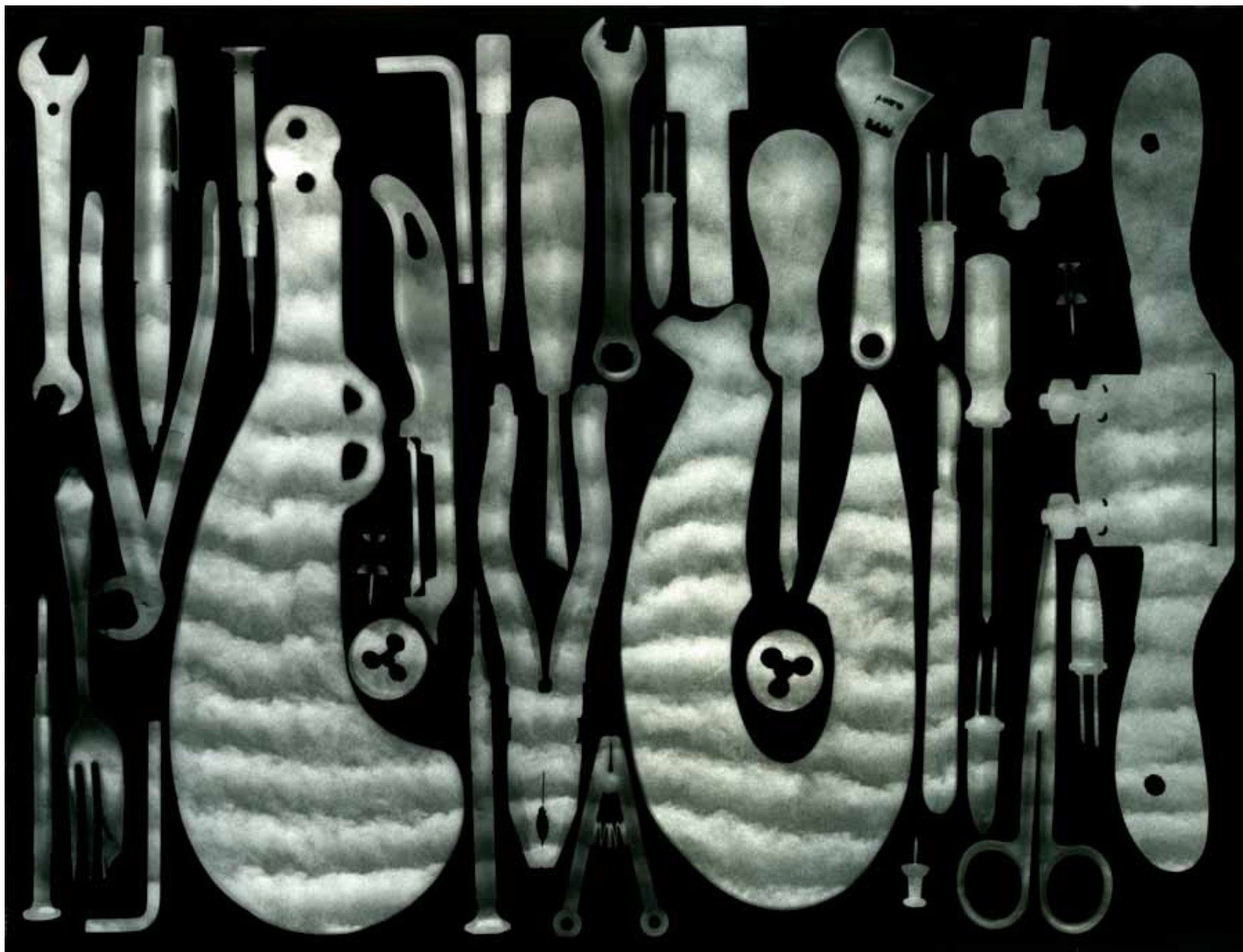
Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 36



Title: *Sky*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

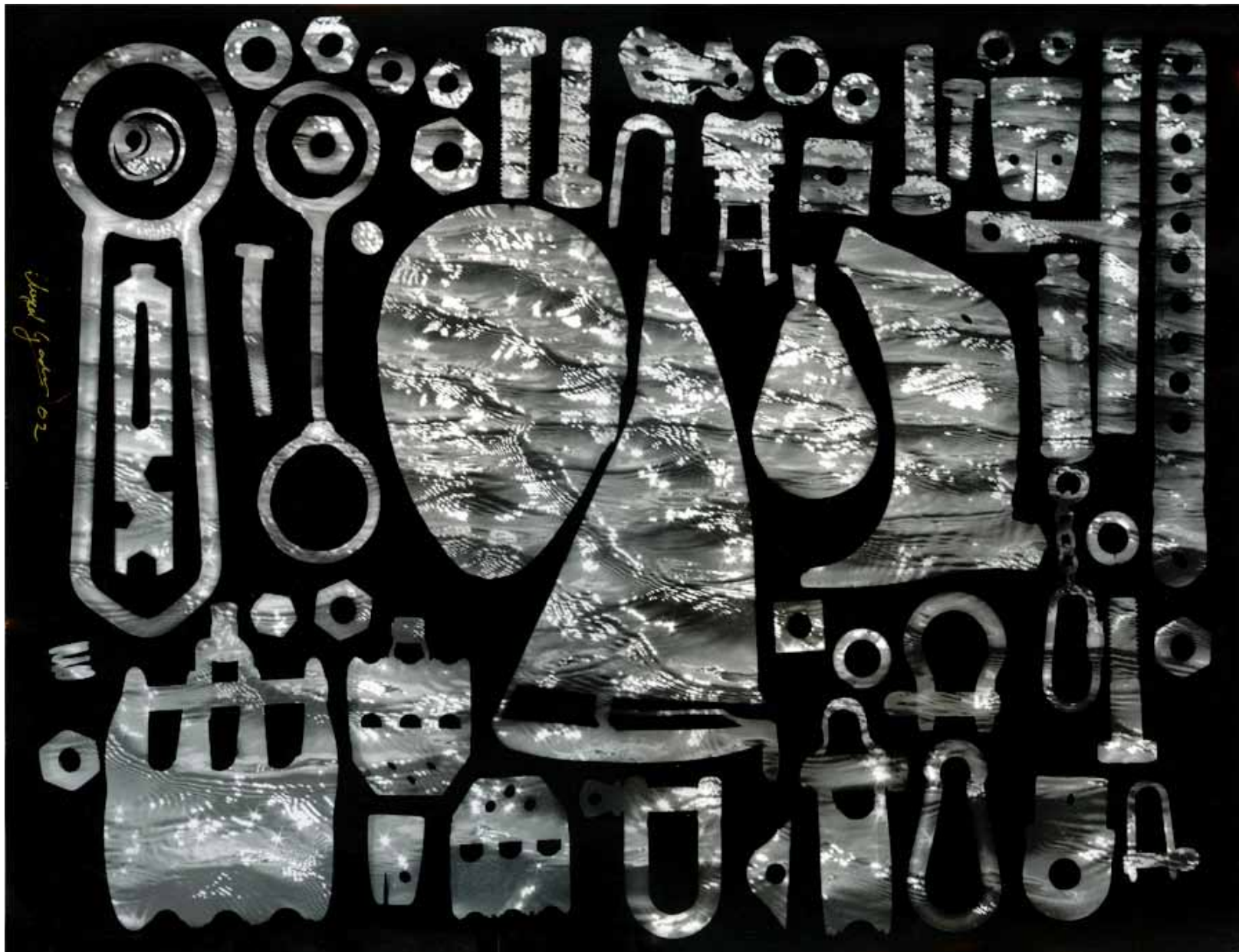
Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 36

adze to CODA

photograph - photogram - Other works



Title: *Catamaran fittings - (for my brother)*

Dimension: 12"x 16" (30.5 X 40.6 cm)

Date: 1987 - 1998

Medium: silver gelatine print - unique print combination photograph/photogram

Photographs taken 1989 Photograph/photogram created 1993

Film: 35 - 299 - 36

..paradox is explored further in Adze to Coda: an archaeology of device (1993 2004). Photographic images from the “ estate of Wilderness” - native bush at Piha, on the Auckland west coast, rock formations at port Pegasus on Stewart Island in the far south - are accompanied by shaped photograms. The shapes are of simple tools - Maori fishhooks, adze heads, patu, Pakeha hammers, saws, spanners, while contained within them are photograms of layers of old gears, broken blades, corroded screws - tools of the past, returning to nature through rust and rot, ‘ an archaeology of implements that reference their own history’. The series ends with 1’s and 0’s instead of tools , for with the ‘soft tools’ of the computer age we are left with binary codes rather than physical remains, and the tactility of the object is denied.

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Lloyd Godman has an MFA from RMIT University Melbourne (1999) and has had over 45 solo exhibitions and been included in more than 250 group exhibitions. He established and was head of the photo section at the School of Art Otago Polytechnic, New Zealand for 20 years before moving to Melbourne in 2005. He also instigated and helped organize several major arts events. Concern for the environmental is a resilient thread that has connected his many projects. The Last Rivers Song was the first series of work where this concern in the natural environment played a pivotal role.

In recent years Lloyd has shifted his art practice to work with living plant sculptures.