



haze

Maureen Land er

Toi Te Rito Mai h i
Kaylynn TwoTree s



(Maureen Land er

"A haze has certain energy, it's like a change of state, of material state. From the material to something that just moves the air...The haze is the mediation between

*the land and the sky, or between the sea and the sky...I'm seeing it as light...The materials bring their own energy...People are very much going to **feel** this installation...not so much as telling them a story, but in*

*engaging them
on an emotional level and on a memory level."*

For over three hundred years the word haze was used to describe the nature of shifting climatic effects. Initially, haze meant a thick and impenetrable fog. Later, it became "a thin misty appearance, which makes distant objects indistinct, and often arises from heat." Today, the connotations surrounding haze have expanded. Haze has grown beyond its meteorological meaning into notions of dryness, drizzle, coolness, warm sunshine, opacity, vapour, and the obscurity of perception. Increasingly, haze has become inseparable from the associative sensations that exist between light, heat and dust.

In the HAZE the edges disappear

Maureen Lander Toi Te Rito Maihi Kaylynn TwoTrees

Haze's shift in meaning, beyond a quasi-scientific term for evanescent effects determined by weather, results from the fact that it is a word that can transform a recognised place into a metaphor for other known and unknown places. An unfamiliar haze can become an unforgettable mnemonic for a place that no longer exists, or has never been visited, or is one's favourite place on earth. The senses surrounding what haze evinces are framed by a myriad of landscape experiences. Haze, while being a condition that occurs in the physical troposphere, is also fuel for imaginative travel. Haze has bloomed into a mixture of perception, inhabitation and the memory of landscape.

The meanings surrounding haze transmute into crossover sensations. We can smell heat. We can touch the air. We can hear a shimmer. One of the most direct incarnations of haze is a palpable feeling of location within a place where

spatial distances are perceived as being unclear. As such, haze becomes an enveloping presence that inhabits one's senses by dislocating sight, smell, hearing, touch. Haze has a breath. Hau o te takiwa.

With haze, scale has an imprecise meaning. Scale is no longer an empirical measure of physical size, because haze provokes shifts to perception. What one perceives at the place of haze, is never the same notion as what is seen to be haze. This does not entail that haze acts on perception like a mirage or miasmal apparition. Haze is much more a process than an effect. While it changes how we recognise space as place, it has a greater determination in complicating what we understand about that place. Haze changes how we experience what is familiar to us by presenting it in another way. It is as if place becomes contained within another medium.

HAZE is a collaborative sculptural installation created by three artists. It has, as its joint beginning, each of the artist's feelings for one of the innate qualities to haze, where nature presents both place and space at the same moment as a transformation of how they are experienced.

Maureen Lander is from Auckland. Toi Te Rito Maihi comes from Kaiokohe. Kaylynn TwoTrees arrived from Flagstaff, Arizona. This installation is the initial part of a joint project. The three artists first make an interior installation together in Aotearoa New Zealand at Auckland Art Gallery Toi o Tamaki. This will be followed by a further collaboration, at Earthtime Ranch near Flagstaff, Arizona at the edge of the Navajo Reservation. The two places, Auckland and Arizona, are central to their collaboration. Each site was chosen because of its' own unique tropospheric identity: Auckland for its' whelming Pacific sky, fierce light and sea-born humidity. Arizona with its' rendering hot, dry heat which fills huge spaces near Sunset Crater and Grand Canyon.

The HAZE installation uses a Gallery space to provoke shifting perceptions about what we might recognise about an imagined place. That constructed place is not sited where the installation physically is, it is located where the installation imaginatively alludes to. The art work is a three-dimensional metaphor focussed on the look and feel of haze. This installation brings together, for the people who approach it, an evocation of shifting through seasons; moving from late summer into autumn. These impressions result from, in the first instance, the fact that the three artists studied how natural light would change daily within the installation's site and space. The mutable daylight was then further supported with artificial light sources which reinforced the impression that light was shifting within a changing haze.

The materials that the artists used are a mix of the uncommon with the everyday: nylon, harakeke/korari/flax, muka, corn meal, lava rock, light, gold-leaf, pohutukawa leaves, snake vertebrae, horse hair, seaweed, deer toes, paua shell, glass beads, cow bones, space, turquoise, cowrie shells, dog bones, acrylic paint, deer hide, sinew, seashells. All are key ingredients in the transformational process of HAZE that occurred after spending days and nights making the installation react to the place where it was to be experienced. HAZE manifests the artist's delight in making physical material become an immaterial voyage into time, memory and place.

Ron Brownson
Curator




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A vertical arrangement of dried seaweed and shells on a textured brown background. The seaweed is dark and tangled, with some pieces showing small white shells or pieces of shell. The background is a solid, textured brown color.

Toi Te Rito Maih i

"I do wish that you could have seen the haze dancing in the shimmering light all day. The rain and the wind swishing through it. It was just wonderful and the light playing on it as it shifted....I like leaving things way o p e n ,

so people can have all these pathways they can explore. I hate closed statements, I really do want to open them up, and that's what

I think kelp does for me."

"... the idea of the place where things are and aren't at the same moment. In the haze, things are there and they aren't there. In the *shimmer*, things change and the invisible becomes visible and the visible becomes invisible..."

For me this is a visual expression of that experience of perceptual shifts in interactions, not only with materials but with people, with cultures, with ideas."

(K) Kaylynn TwoTree s



Maureen Lander

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- Sanderson, Anna; *Maureen Lander: The drawing in of Breath*; ART New Zealand 75, Winter 1995
- Tamati-Quennell, M; *Pu Manawa*, Museum of New Zealand, Wellington 1993

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- Maihi, T.T.R; *Pakake! Pakake! Whalesong*; illustrations by Toi Te Rito Maihi, IWA, Tamakimakaurau 1992
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- Maihi, T.T.R & Schamroth, H; *Fibre interface: Nga kaupapa here aho*; Te Taumata Gallery, Auckland 1992

Kaylynn TwoTree s

- Lippard, L; *Mixed Blessings: New Art in Multicultural America*, Pantheon, New York 1990
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- Hamilton, Y; *Stepping between Two Cultural Worlds*, Everybody's News, Cincinnati, February 1992
- Wadsworth, L; *Respect for ceremony, What's happening*, Eugene, March 1992



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