Complexities of migration: picaresque drawing

Leoni Schmidt
Otago Polytechnic School of Art, Dunedin, New Zealand
E-mail: leoni@tekotago.ac.nz

This article commences with a consideration of migration as an experience, an idea, a theme and a practice. It considers the antipodes as a focus of migration and the central role of migration in the antipodean imaginary. The writing then presents some contemporary drawings in the antipodes which make manifest the complexities of being unsettled and thus marginalised in one way or another. It argues that drawing is *par excellence* the material practice of migration as it is itself unsettled, unfinished, incomplete - conditions inherent in all instances of migration. Four case studies are briefly investigated. These share a picaresque quality which makes light of troubled migratory experiences while critiquing the very circumstances that give rise to such experiences. Finally, the notion *of terra infirma* and the tradition of the *pentimento* are highlighted through attention to two recent drawing projects that use the moving image.
Key **words:** drawing, migration, picaresque

Die kompleksiteite van migrasie: pikareske tekenkuns
Hierdie artikel neem aanvang met 'n inleiding oor migrasie as 'n ondervinding, 'n idee, 'n tema en 'n praktyk. Die antipodes word gesien as 'n fokus vir migrasie en die sentrale rol van migrasie in die antipodiese verbeelding word gestel. Die artikel stel dan enkele kontemporere tekeninge in the antipodes voor waarin kompleksiteite van ongeplaasdheid of ongestadigheid en die marginalisasie wat dit meebring op verskillende vlakke manifesteer. Die skrywer argumenteer dat die tekenkuns by uitstek die materiele praktyk van migrasie is aangesien dit in sigself eienskappe van ongeplaasdheid, onvolledigheid en voorlopigheid bevat - eienskappe inherent in alle gevalle van migrasie. Vier gevallestudies word kortliks ondersoek. Hul deel 'n pikareske kwaliteit waardeur ervaringe van migrasie ligweg aangebied word, terwyl die omstandighede wat daartoe aanleiding gee terselfdertyd gekritiseer word. Laastens word gefokus op die idee van *terra infirma* en die tradisie van die *pentimento* aan die hand van twee onlangse bewegende beeld tekenprojekte
Sleutelwoorde: tekenkuns, migrasie, pikaresk

This article has been submitted on invitation of the Art Historical Work Group of South Africa for this special issue of the SAJAH which focusses on complexities in the current South African context. The author thought it was important to acknowledge from the outset that she could not speak on the complexities of that context as she had immigrated to New Zealand some twelve years ago. It would have been very presumptuous of her to voice any opinion on the context in South Africa or on any aspect of art or architecture in that country. Thus, she offered a paper that would focus on complexities of migration and specifically on how these complexities are visualised through examples of contemporary drawing in picaresque mode, specifically in the antipodes. The article - as was the paper - is presented in six small parts, with each connecting in chain-like fashion to the next: antipodes; migration; picaresque; drawing; case studies; *terra infirma* and the *pentimento:* two projects.

As a conference paper it was experimental in nature and incomplete as it was still on its way towards this publication. Although the writing is now somewhat more polished and references have been added, the author hopes that something of the provisional character of the conference paper has been retained, specifically as she argues that drawing practice - her main research focus - is itself inherently provisional and makes a virtue of a necessary incompleteness. The writing below suggests more connections between the six short parts than are actually explicated through the text. An invitation is issued to the reader to construct further links and possible connections.

1

The notion of the "antipodes" or of "the other side of the world" is an old one. Plato and Aristotle used the term and in Medieval and Renaissance times illustrations showed people with feet up or feet growing out of their heads as ideas were entertained that there might be humans

on the other side of the European world who would be inverted and thus walking on their heads or with their feet turned up. This kind of notion is still referenced visually today on book covers and posters advertising holidays in the antipodes. "In geography, the antipodes (from Greek *anti-* 'opposed' and *pous* 'foot') of any place on Earth is its antipodal point; that is, the region on the Earth's surface which is diametrically opposite to it. Two points which are *antipodal* to one another are connected by a straight line through the centre of the Earth. In Britain, 'the Antipodes' is often used to refer to Australia and New Zealand (and 'Antipodeans' for their inhabitants), despite the fact that neither Australia nor New Zealand actually overlap the antipodal points of Britain. However, New Zealand (or more precisely its North Island) is antipodal to Spain" (www.m-w.com/dictionary/antipodean).

The word "antipodes" enters the English language in 1398 in a translation of the 13th century, *De Proprietatibus Rerum,* by Bartholomeus Anglicus, translated by John of Trevisa in which one can read: *Yond... ben the Antipodes, men that haue theyr fete ayenst our fete.* The idea of dry land, inhabited or not, in the Southern climes, i.e. the *Terra Australis* was introduced by Ptolemy much earlier, and appears on European maps as an imaginary continent from the 15th century. In spite of having been discovered relatively late by European explorers, Australia was, however, inhabited very early in human history, the ancestors of the Indigenous Australians having reached it at least 50,000 years ago. We know that the first European to travel to the southern hemisphere was Marco Polo who in 1292 sailed south of the Malay Peninsula, unaware still of the real and actual existence of Australia and New Zealand and their indigenous peoples. Long before this, however, the Patristic Church already debated the existence and implications of the antipodes. (See Schaff, 1890: 316.)

Later, and following Italian and Portuguese example in the 16th and 17th centuries, the Dutch became fascinated with mapping and exploring the South. Van Riebeeck sailed to the Cape of Good Hope while the antipodean terrain was explored by Abel Tasman as based on a still very rudimentary knowledge of the area as is clear from maps used at that time. In 1642 he entered what would later be called the Cook Strait at Murderer's Bay where Maori killed four of his sailors. He named the land "Nieu-Zeeland", while Australia was called "Nieu-Holland". But it was only in the 1770s when Captain James Cook sailed to discover Australia and New Zealand that these lands became better known to Europeans and were subsequently colonised by the English, followed by the French, as Maori had already been living in Aotearoa (the "land of the long white cloud" in *te reo* or the Maori language) since around 1000 AD.

The newly discovered territories were exotic to Europeans and one can understand this as they had to travel very far to arrive there and the landscapes, the fauna and flora, and the people discovered were very different from those in the Northern hemisphere. Thus, the antipodes remained connected with ideas of travel, the unfamiliar and even the monstrous in the Northern European imagination. When reading Anne Salmond's meticulously documented history of Cook's journeys in the South Seas one senses this experience of the far-away, the unfamiliar, the inverted and the monstrous as a pervasive presence throughout the log entries. At the same time, one is aware of how the travellers brought their own customs and ideas to the newly discovered lands. During subsequent centuries the antipodes remained for many a terrain towards which and away from which one travels. (See Salmond, 2003.)

Later, waves of migrants made the antipodes their home, with some returning to their original countries again. Numbers of refugees tried to find safety there, with many repelled or expelled by governments often loath to allow the disenfranchised within the borders of their welfare states. There were other reasons for migration too, for example the discovery of gold in the province of Otago in New Zeeland. Groups of Chinese migrants came to work on the gold fields and the wealth of a now largely departed Jewish community still underpins the extremely

high quality of libraries, tertiary institutions, schools and a symphony orchestra in Dunedin, the capital city of the province. Living in New Zealand one is constantly aware of the layers of migrancy which have formed the culture of the country. For example, the previous mayor of Dunedin was a Fijian migrant, the current mayor is a Chinese descendent, one sister city is Otaru in Japan, the governor-general is Indian and Auckland is home to the largest Polynesian population in the world, all migrants from the islands of the Pacific.

2

Migration has not only been central to European and Asian experiences in the antipodes, but also to Maori myth and history. Maori believe that their ancestors came to Aotearoa via the sea as migrants assisted by creatures of the sea. One image shows Paikea arriving on the back of a whale, the story which inspired the recent film called *Whale Rider* (see Orbell & Moon, 1985: 105). Skilled in navigation with stick-and-shell maps as all early indigenous south seas voyagers, they found their way around the vast Pacific Ocean towards their new land from a mythical place called Hawaiki. It is interesting to note the relationship between a stable ocean and moving islands within Pacific cartography. Many Maori illustrations of voyagers in large canoes (or *waka* in *te reo)* attest to the migrations of the early ancestors (see Orbell & Moon: 104). Even today the notion of the *waka* is pervasive in New Zealand art. *Te waka toi* is, for example, the funding body for Maori arts and can loosely be translated as the "canoe that holds the arts" in their travels. As a motif the *waka* also recurs in much of contemporary art in New Zealand, with the printmaking practice of Simon Kaan of Maori-Chinese descent being an example.

Traditional oars used for long journeys are elaborately carved and revered as sacred cultural items, as are the steering helms of canoes and the impressive large-scale canoes now held in museum spaces such as at Waitangi, where the treaty between Maori and the British Crown was signed in 1840. (See Neich, 1994: figures 35-40 and Mead, 1984: plates 43). Movement of the canoe is signalled through its v-shape adapted to journeying in water and inverted through the traditional tent-shape of the *marae* or Maori meeting house. Again, the interplay between instability and stability seems to form a matrix; while Maori depictions of European vessels and vehicles of travel were often painted on the rafters inside *marae* and attest to Maori interest in European ways of travelling in the late 19th and 20th centuries. (See Neich, 1994: plates 36, 42, and 43.)

The author of this article migrated to Dunedin in the South Island/*te waipounamu* (or land of greenstone) of New Zealand. This is a city spread out around a long harbour and a peninsula with the deepsea port from where Captain Scott and his men sailed for Antarctica early in the 20th century, never to return. There is a monument erected for them high up in the hills above the port and their history has become part of the antipodean imaginary with its motifs of seas, ports, beaches and ceaseless migration to and from its long coastline. Water runs through the city of Dunedin and thus one is always aware of the tides; while the Otago Peninsula is the only breeding landbase in the world for Royal Albatross with their three-metre wingspan. When the first albatross returns in September, Dunedin churches toll their bells in celebration as it is the sign that spring has arrived. This is often celebrated with music around a statue of Robbie Burns, imported all the way from Edinburgh to grace the nodal point in the street network of the city.

Contemporary New Zealand art often includes references to varying experiences of migration. A few examples include ex-South African artist Marie Strauss's oil drawing entitled *Migrant* (Figure 1).

An installation called *Parallel Histories* by Nancy de Freitas from Trinidad and Kapka Kassabova from Poland is made of layers through which one can see and read material pertaining to shifts between different contexts. (See Simpson, 2000: 80-81.) Jo Ogier's *Voyager* is an

installation referencing her own travels to New Zealand's five groups of subantarctic islands further down in the South Sea, each represented by a *waka* complete with oars, while images drawn and printed on silk lengths document the travel histories of these remote places that are now "floating museums" protecting rare species of fauna and flora (Ogier, 2000).

Figure 1
Marie Strauss, 2005, *Migrant,* oil drawing on paper,
100 x 80 cm (courtesy of the artist).

Such species on the three main islands of New Zealand inspired the work of Korean artist Namsook Chang to create a series of work which speaks of the experiences of a migrant travelling around her new country for the first time. Her ceramic sculptures are more than two metres high and these monumental pieces bring Korea and New Zealand together. In *Traveller in New Zealand #1 a* Korean figure is identifiable through a traditional dance-mask and -fan next to a vertical stacking of New Zealand features: fern forest, indigenous birds in the treetops, rocky mountains, rain and snow or cloud (Figure 2). In *Traveller in New Zealand #2* the female figure in traditional Korean dress embraces a ferntree while partly becoming like the tree herself (Figure 3). In her *Migrant in New Zealand: Pain,* the double identity and the hardships of uprooting are, however, also suggested, here through the imagery of a bird eating at the heart of the human figure. One thinks of where Stanley Cavell writes of "the pain of recognising oneself in change" (see Budick, 1996: 6).

Migrancy can take many forms and can be voluntary or involuntary. There are differences between the experiences connected to exile, diaspora, immigration, travel, tourism, flight and return. Furthermore, there are differences between each and every experience of any one of these unstable conditions. The author's experience of immigration is not the same as the next person's. There are complex reasons for migration, whether these be public or personal. Focusing on "detours" and "retours" and on "discrepant cosmopolitanisms" in our era, James Clifford has written eloquently on such complexities in his book entitled *Routes: Travel and Translation in the Late Twentieth Century* (1997).

The fact is that a fast-growing proportion of the world's population is now living outside the country of their birth. In an article called "The Uninvited" (2000), Jeremy Harding provided statistics and pointed out that different states of migration were then already becoming the norm in our globalised world, Simultaneously, the term "glocal" has come to designate the translation

of local customs and dialects within the constantly shifting global networks of communication, whether through the arts or otherwise. One nodal point for such networks is the Art Asia-Pacific Triennial based in Brisbane on the east coast of Australia. It brings together the best of artistic practice in all of the countries on a map stretching from China, Japan and India in the north through the Pacific Islands and Southeast Asia down to Australia and New Zealand in the South. It is the complexities of migration which underpin many of the practices represented. Like the sea in early Pacific stick-and-shell maps, the instability of migration has paradoxically become the only stability that many people know; and like the inverse and obverse of the *waka* in the *marae* at Waitangi, a constant navigation between movement and locatedness becomes a way of life.

Figure 2
Namsook Chang, 2003, *Traveller in New Zealand # 1,* ceramics,
2.64 metres high (courtesy of the artist).

Figure 3
Namsook Chang, 2003, *Traveller in New Zealand # 2*, ceramics,
2.32 metres high (courtesy of the artist).

In such contexts, migration is an experience, but also becomes a philosophical idea and a theme manifesting literally or figuratively in the arts. It also becomes a practice, a way of making and thinking and writing. In a book called *Writing Across Worlds: Literature and Migration,* we read that".. .migration is not [necessarily] a mere interval between fixed points of departure and arrival, but a way of being in the world - i.e. 'migrancy'.. .the concept of *errance,* wandering... captures something of the historical depth and psycho-social significance of the emigration tradition in [some] societies...created by migration, their reproduction is through further migration" (King, Connell & White, 1995: xv).

In a chapter called "Exile and Creativity", Vilem Flusser contends that migration rips away habit, making everything unusual, monstrous and un-settling; it turns one's world upside down and the only way people can survive drastic vertigo is by processing an ocean of chaotic information on the 'run' as it were; and by relinguishing the need for roots in order to work creatively *with* exilic experiences (2002: 104). In his now famous essay called "Reflections on Exile", Edward Said quotes twelfth-century Victor of St. Hugo, a monk from Saxony, who already then extolled the virtues of being capable of leaving things behind. Said contends that we live in an era of estrangement and that modern man has been taught to feel uncomfortable with stability and tradition. We have been getting used to living in an upside down world. Said explores how modern Western culture is in large part the work of exiles, emigres, refugees driven away by fascism, communism and other oppressive regimes. He speaks of an "extraterritorial" art and points out that the difference between migrancy in earlier ages and the present is one of scale. He concludes by saying that migrants (of whatever persuasion and from whichever context) are aware of at least two settings and two homes and that this plurality leads to an awareness which he defines as "contrapuntal" or movement between at least two points, much like back-stitching in sewing (1990: 357-366).

3

The experience of the contrapuntal as central to the migrant experience as a 'turning upside down of the world' and the tradition of the picaresque in literature and the visual arts have connections to one another. One could say that the picaresque tradition works with the world upside down in its focus on the distorted rather than the ideal; on the low rather than the high; on the abject rather than the socially acceptable; on exposing social ills rather than covering them up; on showing the backside rather than the face; on foregrounding constant movement rather than stable proportions. In an excellent thesis written by South African art historian, Elsie Suzanne Human, called "The Picaresque Tradition: Feminism and Ideology Critique" (1999) she explores this tradition with reference to Calvin Seerveld's cartographic methodology of typiconic traditions in art. The picaresque tradition owes its name to the Commedia dell' Arte figure of the *picaro* or fool. Dirk van den Berg points out that this tradition is recognisable through its deployment of the scabrious, the rough, the subversive, of reversals and inversions and of carnivalesque manifestations of wildness (1992: 19). In multifarious ways it is not a polite tradition, it questions and unsettles and can be seen as the other side of the idealistic tradition in Western culture. In "The Nature of Picaresque Narrative: A Modal Approach" (1974: 245), Ulrich Wicks characterises the picaresque as moving "from exclusion to attempted inclusion and back to exclusion: outside-inside-outside", always unstable and incomplete.

4

The picaresque tradition connects to drawing as a visual arts practice eminently suited to the representation of instability and migration as it is itself unsettled, provisional, incomplete - conditions inherent in all instances of migration, whether metaphorically speaking or in the real

time and space when and where, for example, the early travellers went to explore the unknown regions of the antipodes.

Perhaps drawing can today only still be identified through its provisional and incomplete nature as it has systematically broken through the boundaries of content, style, material and scale which made it distinct from other practices before the twentieth century. Today, it is a practice which purposely marginalises itself, signalling a refusal to be final or fixed or completed and even proudly announcing its own slightness and rootlessness. In *Vitamin D: New Perspectives in Drawing,* Emma Dexter writes: "Drawing is improvisatory and always in motion, in the sense that it can proceed ad infinitum without closure or completion, continually part of a process that is never-ending" (2005: 6 and see Figure 4 below).
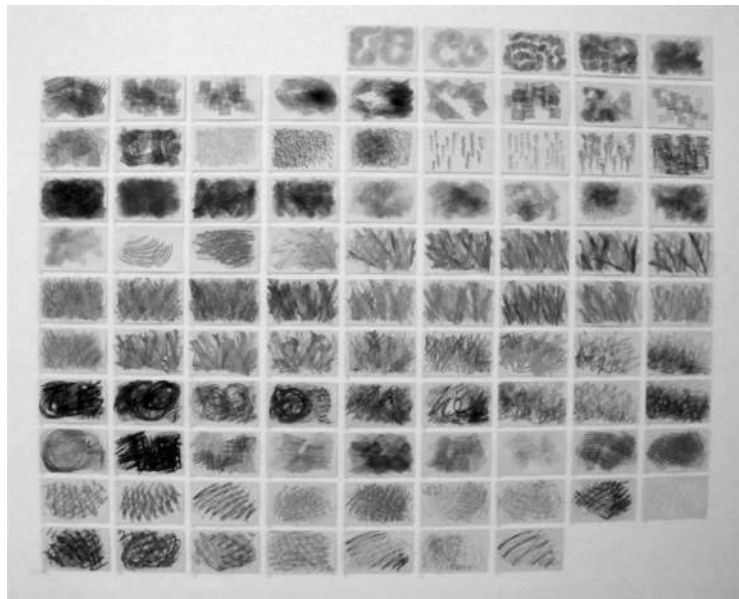

Figure 4

Josephine Regan, *Drawings, 2006,* pencil, fibre tipped pen,
pastel and charcoal, 93 units of approx. 10 x 15 cm each
(courtsy of the artist)

In *Berger on Drawing,* John Berger thinks of drawing as a "serious game that works with appearances and disappearances, a ceaseless process of correction; that it proceeds by corrected errors" in its efforts to process chaotic information (2005: 110). In *Syncope: The Philosophy of Rapture,* Catherine Clement writes about syncope as a dissonance or movement in counter-time which involves resistance of the fixed, a rebellion against stability and a loss of ego for the sake of connection and movement (1994: 236); and Jean Fisher picks this up in a chapter "On Drawing" to theorise drawing as a syncopic visual arts practice akin to the delayed beat in improvised jazz music (2003: 220).

5

So, this article suggests a chain of connections between the imagining of the antipodes, migrancy as an experience, idea, theme and practice, the picaresque tradition and the methodology of contemporary drawing. In this part, the author focuses briefly on four case studies, all of them playing out in the current visual arts context of the antipodes.

(a)

The first case study comprises a suite of drawings by ex-South African now living in Dunedin, Marie Strauss (of whom another work is shown in Figure 1). The suite is entitled *Small Disas-*

ters (Figure 5) and is made of soot, charcoal and textile dye on the reverse of nine small glass panels framed in deep recess frames and presented together for their first exhibition at Monash University Art Gallery in Melbourne early in 2006.

With William Kentridge's small drawing vignettes showing particular instances of political violence in South Africa in mind, Strauss transposes the format from the political to the domestic in her second country, New Zealand. In this country instances of private or domestic violence - suicide, murder, child abuse - send Shockwaves through the land and sometimes lead to a questioning of immigration policies as many of these instances occur within migrant communities, with a recent example in an ex-Zimbabwean family. Through small size, distortion, cartoonish shapes and the incomplete fluidity of drawing with dye on glass, Strauss continues to comment on violence as she did when living in South Africa, but now in line with its prevalently domestic registers in her new country.

Figure 5
Marie Strauss, *Small Disasters,* 2006, soot,
charcoal, textile dye on glass, 9 units of approx.
30 x 20 cm (courtesy of the artist).

(b)

Gordon Hookey is a Melbourne-based member of the Waanji tribe of Northeast Australia. He was recently an artist-in-residence at the Otago Polytechnic School of Art in Dunedin, New Zealand, where the author works. During an interview he said that he considers himself to be a perpetual migrant in a country settled by others: English is his only *but* his second language. In a series of small cartoonish drawings from work entitled *Vernaculars,* he creates seemingly simple and transparent illustrations showing Aborigines in the urban contexts in which they are often marginalised. Hookey's use of line, dot and pattern references their usages in traditional "dreaming drawings", that is, drawings which visualise movements through which the Australian land was created in Aboriginal cosmology. Such drawings are made by contemporary Aboriginal artists too. In Hookey's small drawings, however, the references seem to function as secret codes opaque to the non-Aboriginal observer. In this way he combines traditional Aboriginal nomadic thought with the unsettledness of the contemporary Aboriginal itinerant in Australian cities; while at the same time making that combination inaccessible to the non-Abo-

riginal viewer as the lines, dots and patterns refer to secret knowledge held by the Waanji and other tribes. (See Figures 6 and 7.)

Figures 6 & 7
Gordon Hookey, *Vernaculars,* 1995, pen and pencil on paper,
various sizes (courtesy of the artist).

(c)

Jane Venis is a Dunedin-based performance-sculptural-installation-sound and -drawing artist who explores the carnivalesque in her work with reference to the Russian theorist Mikhail Bakhtin who discusses it as a subversion of social norms through the grotesque body (Morris, 1994: 194-5 & Venis, 2006: 8-10). Her project entitled *Freakquent Viewing* recently brought together a troupe of artists who work around the city in carnivalesque clothes, professionally playing fool's instruments carefully crafted from drain pipes and car spare parts. It is also the troupe's very movement which disrupts the controlled terrain of the street organisation with its clear distinction between lane, pavement, building entrance, bollard, waste bins etc. *En route* to an exhibition space, Venis's troupe weaves between these distinctions. Their sounds enacts the same crossing over the boundaries of known melodies *a la* PDQ Bach, a 1970s composer who is an inspiration for Venis, as are the fairground, the circus and the roles of marginalised figures such as the dwarf, the contortionist, the clown, the transsexual and the skateboarder - this last once banned from Dunedin's streets until the utter hopelessness was recognised of this idea in a city of 30,000 students bent on turning it into their own circus.

Figure 8
Jane Venis, *Freakquent Viewing* performance
still, 2006,Seque Gallery, Dunedin,
New Zealand (courtesy of the artist).

Figures 9 & 10
Jane Venis, *Drawing for Snurglaphone* and *Snurglaphone,2006,*
part of *Freakquent Viewing* installation (courtesy of the artist).

(d)

Jim Cooper is a Dunedin ceramic artist and drawer inspired by West Coast American Funk, the alternative lifestyles of New Zealand coastal communities, and the 1960s counterculture of William Burroughs, Jack Kerouac, the Rolling Stones and the Beatles - these being endeavours aimed at subverting the stable through movement, be that of the shifting text, running poetry, the gyrating body or the use of halucinogens. He has recently completed a large crowd of a hundred lifesize ceramic drawings now on a touring exhibition in New Zealand public art galleries and finally to be shown at the Dunedin Public Art Gallery in 2008. The figures will be looking out on Robbie Burns, exactly where the Scottish migrants stepped ashore in the 1860s onto ground now reclaimed from the sea. Instead of the dour Scots photographed at that time in their Sunday best, Cooper gives us a 1960s/2006 version based on the album cover for *Sergeant Pepper's Lonely Hearts Club Band,* a motley crew in picaresque mode from contexts all over the world. One could call them drawings because they look provisional and incomplete, bad

copies of their original selves. One thinks of where Said writes that his "background is a series of displacements...which cannot ever be recuperated...the fact that I am always in and out of things, and never really of anything for long... an identity with fluid outlines, a copy of an imaginary self (in Rogoff, 1989: 71).

Figures 11 & 12
Jim Cooper, *Drawing for Sergeant Pepper's Lonely Hearts Club Band* and *Figure for Sergeant Pepper's Lonely Hearts Club Band,* 2006-07, drawing and ceramics, figures approx. 100 cm in height (courtesy of the artist).

6

This article concludes with attention to two moving image projects in relation to the notion of *terra infirma* or unstable earth and the use of the traditional *pentimento* in drawing practice.

Kurt Adams is a Dunedin artist who works with drawing through the digital image. Pertinent to his 39-minute projection with sound called *Grayscale Drawing* (2005) is Irit Rogoff's book entitled *Terra Infirma: Geography's Visual Culture* (2000), in which she discusses movement and instability in today's artistic context. She argues that the earth has become a destabilised zone through travel, however that may be motivated; and that we now have to find our identities as a compound of fragments rather than as homogeneous entities. Adams lives in New Zealand, a land of migrants, of volcanic eruptions and earthquakes caused by shifting tectonic plates: three islands moving in the still vastness of the Pacific Ocean.

His work should be shown so as to surround one both visually and aurally in a large dark space. It is impossible to recreate such an experience through the written word. All one can do is to suggest to the reader that Adams's large digital drawing immerses one in a constantly shifting and changing milieu. Drawing and its concomitant soundscape takes one to the limits of destabilisation as experienced through the body. Looking and listening to this work, the author felt corporeally 'sucked' into the vortex of its complex composition. Adams writes: "The digital noise and artefact ruptures the surface of my drawings, the artificial horizon aches under erasure and relocation, the grey porridge mountains curdle with pencil...a concrete garden shimmering like an enormous futurist machine [made with] Utopian playdough..." (2005: 2-3). Reading passages such as this from his writing, one senses how he strains to make the words say something akin to his dramatically rapturous drawing. One is truly on *terra infirma* when immersed in his drawing-soundscape.

William Kentridge's 2005 *Black Box/Chambre Noir* consists of a miniature stage onto which moving images are projected. Through the picaresque motifs of the fairground stall, the work narrates the German massacre of the Herero in the then Southwest Africa in 1904, an instance of the extreme effects of migration in colonising mode. "Black Box" as a title refers both to the alternative, movable stage used for subversive purposes not always possible in the traditional, state-sponsored theatre *and* to the solid, intractable, *complete* black shadow moving across images and arguably representing evil, arguably the "rock" as Kentridge called apartheid in an interview with art historian Rosalind Krauss in 2000. In contrast he also utilises the traditional format of the *pentimento* through which earlier artists like Pontormo showed their mistakes, corrections and erasures. The word *pentimento* in Italian means "correction" and comes from *pentire,* to repent, from the Latin *paenitere* www.thefreedictionary.com/pentimento Kentridge contrasts process, movement and constant correction with the fascist stability of the black box in his imagery.

Movement equals instability; destabilising migration and its effects are complex; the visual practices mentioned in this article make such complexities materially manifest - either directly or obliquely. Kentridge suggests that a strategy of inversion - amongst other things relevant to an antipodean imaginary, to the picaresque tradition, to drawing that continually uncovers and corrects, to the case studies and two projects mentioned above - can shed light on matters where he writes: "One wonders what can be clarified through the obscurity of shadows. One of the metaphors I'm playing with is that of the illuminating shadow. If you have an image, and a shadow across it, you invert what is light and what is dark, and the shadow itself functions as a kind of spotlight" (Kentridge, 2005: 51).

One could argue that the antipodes spotlights the histories and problematics of the *podes;* that the picaresque tradition spotlights the blind spots of 'high culture'; that drawing in corrective, incomplete mode spotlights the process often hidden by more finalised products of representation; and that the suites and projects briefly mentioned in this article all work to uncover instabilities and fractures in order to bring them to light.

Works cited

Adams, K. 2005. "Grayscale Drawing", unpublished Master of Fine Arts dissertation, Dunedin: Otago Polytechnic School of Art.

Berger, J. 2005. *Berger on Drawing.* Cork: Occasional Press.

Budick, S. 1996. "Crises of Alterity: Cultural Untranslatability and the Experience of Secondary Otherness", in Budick, S. & Iser, W. (editors), *The Translatability of Cultures.* Stanford: Stanford University Press.

Clement, C. 1994. *Syncope: The Philosophy of Rapture.* O'Driscoll, S. & Mahoney, D. M. (translators). Minneapolis: University of Minnesota Press.

Clifford, J. 1997. *Routes: Travel and Translation in the Late Twentieth Century.* London & Cambridge Mass.: Harvard University Press.

Dexter, E. 2005. "Introduction", in Johanna Burton et al, *Vitamin D: New Perspectives in Drawing.* London & New York: Phaidon.

Flusser, V. 2002. "Exile and Creativity" in Strohl, E. (editor), *Writings: Vilem Flusser.* London & Minneapolis: University of Minnesota.

Harding, J. 2000. "The Uninvited", *London Review of Books,* 3 February 2000: 3 & 6-14 & 18-25.

Human, E. S. 1999. "The Picaresque Tradition: Feminism and Ideology Critique", unpublished doctoral thesis, Bloemfontein: University of the Orange Free State.

Fisher, J. "On Drawing", in Newman, A. & De Zegher, C. (editors), *The Stage of Drawing.* New York: Tate Publishing & The Drawing Center: 217-230.

Kentridge, W. 2005. "Black Box: Between the Lens and the Eyepiece", in *William Kentridge: Black Box/Chambre Noire.* Berlin: Deutsche Guggenheim: 43-51.

King, R., Connell, J., & White, P. 1995. "Preface" in King, Connell & White (edtors), *Writing across Worlds.* London & New York: Routledge.

Krauss, R. 2000. "'The Rock': William Kentridge's Drawings for Projection", *October,* 92 (Spring 2000): 3-35.

Mead, S. M. (editor), 1984. *Te Maori: Maori Art from New Zealand Collections.* New York: Harry N. Abrams.

Morris, P. (editor), 1994. *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev and Voloshinov.* London, New York, Melbourne & Auckland: Edward Arnold.

Neich, R. 1994. *Painted Histories: Early Maori Figurative Painting.* Auckland: Auckland University Press.

Ogier, J. 2000. "Voyager: One Artist's Journey to the Subantarctic Islands of New Zealand", unpublished Master of Fine Arts dissertation, Dunedin: Otago Polytechnic School of Art.

Orbell, M & Moon, G. 1985. *The Natural World of the Maori.* Auckland: William Collins.

Rogoff, I. 1989. "The Discourse of Exile: Geographies and Representations of Identity", in Benjamin, A. (editor), *Journal of Philosophy and the Visual Arts.* New York: St. Martin's Press.

Rogoff, I. 2000. *Terra Infirma: Geography's Visual Culture.* London & New York: Routledge.

Said, E. "Reflections on Exile", in Ferguson, R. et al (editors), *Out There: Marginalization and Contemporary Cultures.* New York: New Museum of Contemporary Art & Cambridge Mass.: MIT Press: 357-366.

Salmond, A. 2003. *The Trial of the Cannibal Dog: Captain Cook in the South Seas.* Auckland: Penguin.

Simpson, P. 2000. "The Landmass in Your Head", *Art New Zealand,* 96 (Spring 2000): 80-81 & 109.

Schaff, P. 1890. *St. Augustine's City of God and Christian Doctrine.* Vol. 11 of *A Select Library of the Nicene and Post-Nicene Fathers of the Christian Church.* Edinburgh: T. & T. Clark; Michigan: Wm. B. Eerdmans.

Van den Berg, D. 1992. "'Voor' en 'na' wendingsfigure in pikturale narratiewe", in Combrinck, A. (redakteur), *Verhandelinge van die Jaarkongres van SAVAL* 9: 19-22. Broederstroom & Potchefstroom: PU vir CHO.

Venis, J. 2006. "Freakquent Viewing", unpublished Master of Fine Arts dissertation, Dunedin: Otago Polytechnic School of Art.

Wicks, U. 1974. "The Nature of Picaresque Narrative: a Modal Approach", *Publications of the Modern Language Association,* 89: 240-249.

www.m-w.com/dictionary/antipodean as last visited on 27 February 2007.

www.thefreedictionary.com/pentimentoas last visited on 27 February 2007.

Dr. Leoni Schmidt is professor and academic leader for faculty research and postgraduate studies in the School of Art, Otago Polytechnic/The Kura Matatini ki Otago in Dunedin, New Zealand. Her research focuses on the semiotics, processes, registers, contexts and functions of contemporary drawing practices with reference to the history and theory of this visual arts discipline. Her recent publications include "Exposing Society: Contemporary Drawing as History Writing", International Journal of the Arts in Society, 1(3), 2007: 31-48.