

Coastal Flows / Coastal Incursions

Alex Monteith

with Mark Adams, Atholl Anderson,
Lori Bowers, David Dudfield,
Vicki Lenihan & Gerard O'Regan.

ST PAUL St Galleries One and Two
22 September – 27 October 2017

Coastal Flows / Coastal Incursions revisits a collection of material from Te Mimi o Tū Te Rakiwhānoa (Fiordland coastal and marine area) held at Southland Museum and Art Gallery Niho o Te Taniwha. Over the past six years, working with iwi and across the disciplines of archaeology, museology and visual arts, Alex Monteith has through this project sought to facilitate the research and reappraisal of this collection.

Between 1968 and 1972, multiple sites were excavated throughout Te Mimi o Tū Te Rakiwhānoa by Peter Coutts, who was at that time undertaking his PhD in archaeology. Sometime after 1972 this material, excavated mainly from middens, was deposited with Southland Museum and Art Gallery Niho o Te Taniwha and Otago Museum. Due to its overwhelming scale (approximately 360 boxes at Southland Museum and 36 boxes at Otago Museum), it was unable to be catalogued at that time. Monteith's project looks at the downstream effects of the journey between the places of excavation and the museum, and at the potential of a multi-chaptered, interdisciplinary response to the conditions around the collection today. The ST PAUL St exhibition marks the second chapter of the project, in an evolving trajectory charted by its many participants.

Central to this phase of the project is enabling the cataloguing of the collection. Building on an earlier stage of work in 2016 at Southland Museum and Art Gallery Niho o Te Taniwha, the long-term task of cataloguing will be continued in this exhibition. A further 25 boxes of material have been selected for this. The work is undertaken with the purpose of reconnecting the material to people and places according to principles of kaitiakitanga. It is to go some way to address the treatment of the material culture excavated and its dormancy in the museum setting, and to support discussions about the care of this taoka in time to come. The selection of material has been made by Ngāi Tahu archaeologists Atholl Anderson and Gerard O'Regan, and historian David Dudfield. Archaeologist Lori Bowers and artist, curator, museum professional and arts advisor Vicki Lenihan (Ngāi Tahu – Ngāi Tūāhuriri, Kāti Huirapa) will undertake this cataloguing work in Gallery Two, 'Repacking the Past', over three weeks during the exhibition.

For the same period, a selection of taoka that have emerged from the collection will also be in the gallery space. These selections have been made by Anderson, Dudfield, Monteith and O'Regan in conversation with Kaumātua Stewart Bull (Ōraka Aparima) and Kaumātua Michael Skerret (Waihōpai) and the Southland Museum Iwi Liaison Komiti, with members from Awarua Rūnanga, Te Rūnanga o Hokonui, Ōraka Aparima Rūnaka and Waihōpai Rūnaka. The taoka travelled to Tāmaki with kaitiaki Kaumātua Shona Fordyce (Ōraka Aparima) and Lynley McKay (Ōraka Aparima). At the end of the exhibition they will return to Southland Museum and Art Gallery Niho o Te Taniwha.

The collection is accompanied by Monteith's four-channel video installation, *Coastal Flows / Coastal Incursions: In Light of Time* (2017), and photographs by Mark Adams from 2014. At this time, Adams and Monteith undertook a three-week visit to Tamatea (Dusky Sound). The exhibition also includes an earlier photograph by Adams, *14.5.1995 Cascade Cove, Tauwhare, rock shelter and midden, Dusky Sound* (1995), from his ongoing documentation of Captain Cook's landing sites. This image, alongside Monteith's film, connects with the project's close focus on the location and histories of Te Mimi o Tū Te Rakiwhānoa, and then opens out again to the consideration of the complex past that is fundamental to this collection.

We warmly acknowledge contributions from Richard Anderson, Taare Bradshaw, Stewart Bull, Jane Button, Shona Fordyce, Paul Horner, Lynley McKay, Michael Skerrett, Huhana Smith, Kimberley Stephenson, Rangimarie Suddaby, Peggy Peek, Gail Thomson, and Tracey Wedge, and support from Southland Museum and Art Gallery Niho o Te Taniwha and Iwi Liaison Komiti comprised of Awarua Rūnanga, Te Rūnanga o Hokonui, Ōraka Aparima Rūnaka and Waihōpai Rūnaka; Elam School of Fine Arts, The University of Auckland and Creative New Zealand.

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He kohikohinga rauemi nō Te Mimi o Tū Te Rakiwhānoa i noho i Te Whare Tongarewa o te Taurapa o te Waka me te whare toi Te Niho o te Taniwha i torongia e *Coastal Flows / Coastal Incursions*. Mō ngā tau e ono ki muri, i te mahi a Alex Monteith me ētahi iwi Māori. E tarapiki ana tēnei kaupapa ki ngā akoranga o te mātai whaipara tangata, mātai puoro, me te mātai mahi toi kia whakangāwarihia e te rangahau, e te arohaehae hoki o te kohikohinga nei.

I waenga te tau 1968 me te tau 1972 i huke ā Peter Coutts i ngā wāhi maha i te nuku o te whenua o te Mimi o Tū Te Rakiwhānoa, mā tāna Tohu Kairangi mātai whaipara tangata. Neke atu i te tau 1972, i waihotia ngā rauemi nei ki Te Whare Tongarewa o Te Taurapa o te Waka me Te Niho o te Taniwha, ki Te Whare Tongarewa o Otākau hoki, ko te nuinga i whakakōrua mai i ngā pūranga anga. Nā te nui o te kohikohinga, kihai i taea te whakarārangi i taua wā (āhua 360 ngā pouaka i noho i Te Whare Tongarewa o Te Taurapa o te Waka, me 36 ki Te Whare Tongarewa o Otākau). Ko te arotahinga matua o te hinonga nei a Monteith, ko te putanga ka ara mai i ngā wāhi hukenga ki te whare tongarewa. Ka tarapiki ngā akoranga maha ka tipu ngā kupu whakahoki o te horopaki o te kohikohinga, i ēnei wā. E whaitohu ana te upoko tuarua o te hinonga nei i te whakaaturanga a St PAUL St, e whanake ana nei, mā ngā kaiāwhina maha te mahere kaupapa i tuhinga.

Ka waengapū ki tēnei wāhanga o te hinonga ko te whakarārangi o te kohikohinga. Ko te mahi whakarārangi e waihangatia ana i runga i tētahi wāhanga o mua, i te tau 2016, ā, ka haere tonu tērā mahi ki roto i tēnei whakaaturanga. E rua tekau ma rima ngā pouaka rauemi i kowhiria kia mahia. Ko te kaupapa o te mahi nei kia hono i ngā rauemi ki ngā hunga me ngā wāhi e tika ana i raro i te tikanga o te Kaitiakitanga. He paku āwhina tēnei mahi kia anganui ngā rauemi ahurea i hukea mai i te whenua kia moeroa i roto i te whare tongarewa, kia tautoko i ngā kōrerōrerō e pā ana te manaakitanga o ēnei taonga ā muri ake nei. I kowhiria ngā rauemi nei e ngā mātanga whaipara tangata ā Atholl Anderson rāua ko Gerard O'Regan nō Ngāi Tahu, me te tumu kōrero ā David Dudfield. Ko Lori Bowers, he mātanga whaipara tangata hoki, rāua ko Vicki Lenihan,

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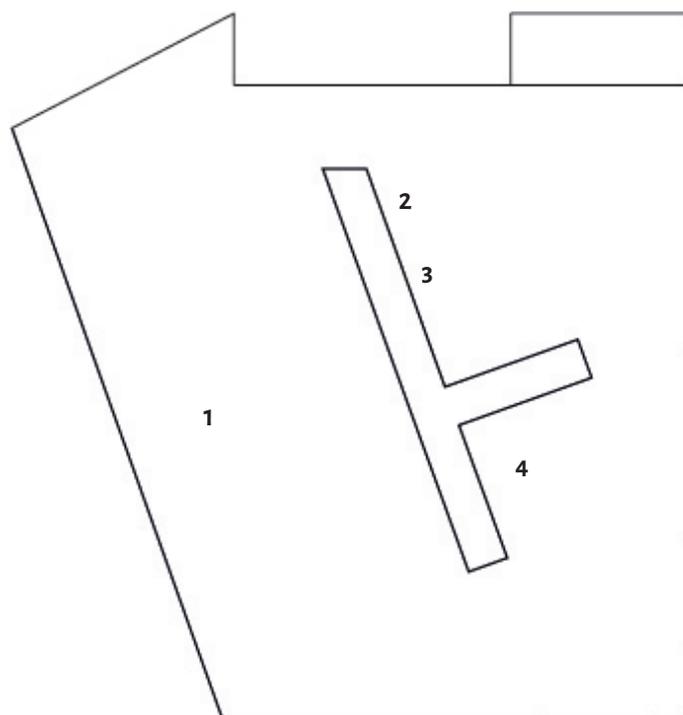
ringatoi (Ngāi Tahu) ka whakarārangi i ngā rauemi, mō ngā wiki e toru i roto i te Whare Whakaatu 2.

Mō taua wā, he kōwhiri o ngā taonga kua puakina i te kohikohinga ka noho hoki i roto i te wāhi whakaatu. I kōwhiringia ēnei i a Anderson, rātou ko Dudfield, ko Monteith, ko O'Regan te kaumātua ā Stewart Bull (Ōraka Aparima) rāua ko te kaumātua Michael Skerret (Waihōpai) me te Whare Tongarewa O Te Taurapa O Te Waka me te Komiti Takawaenga-a-Iwi, ko ngā mema o te Rūnanga o Awarua, Te Rūnanga o Hokonui, te Rūnaka o Ōraka Aparima me te Rūnaka o Waihōpai.

Ki te taha o te kohikohinga ka whakaatu te ataata a Monteith, Ko *Coastal Flows / Coastal Incursions: In Light of Time* (2017), me ngā whakaahua a Mark Adams mai i te tau 2014. I taua wā, i haere a Adams rāua ko Monteith ki Tamatea, mō ngā wiki e toru. Kei roto i te whakaaturanga he whakaahua anō nā Adams, 14.5.1995 *Cascade Cove, Tauwhare, rock shelter and midden, Dusky Sound* (1995), mai i tāna mauhanga whakaahua o ngā taunga herenga waka o Kāpene Kuki. Ka tāpiri atu tēnei whakaahua ki te ataata a Monteith, ka hono ki te arotahi o te hinonga, arā ki te wāhi me ngā hitori o Te Mimi o Tū Te Rakiwhānoa kātahi ka whakapuare anō ki te whakaaro mō te wāmua pīroiroi, he kaupapa waengapū ki tēnei kohikohinga.

Ka tū te hinonga nei i runga i ngā tākoha mai o Mark Adams, rātou ko Atholl Anderson, ko Vicki Lenihan, ko Alex Monteith, ko Gerard O'Regan. Ngā mihi mahana hoki ki ā Richard Anderson rātou ko Taare Bradshaw, ko Stewart Bull, ko Jane Button, ko Shona Fordyce, ko Paul Horner, ko Lynley McKay, ko Michael Skerrett, ko Huhana Smith, ko Kimberley Stephenson, ko Rangimarie Suddaby, ko Peggy Peek, ko Gail Thomson, ko Tracey Wedge. Kua tautokohia nuitia mātou e te Whare Tongarewa o Te Taurapa o Te Waka me Te Niho o te Taniwha me te Komiti Takawaenga-a-Iwi: ko te Rūnanga o Awarua, Te Rūnanga o Hokonui, te Rūnaka o Ōraka Aparima me te Rūnaka o Waihōpai; Ko te Kura Toi o Elam, Te Wānanga o Tāmaki Makaurau, me Toi Aotearoa hoki

Te Reo Māori translation by Poata Alvie McKree.



List of works: Gallery One

(1) Alex Monteith, *Coastal Flows / Coastal Incursions: In Light of Time*, 2017. 4-channel video, 32:47 minutes.

Coastal Flows / Coastal Incursions: In Light of Time is a film-essay in video-installation form. It associatively combines oral history with respect to the 1968-72 archaeological digs of Peter Coutts, documentation of the project of cataloguing material held in the archives of Southland Museum and Art Gallery Niho o te Taniwha from the middens Coutts excavated across Te Mimi o Tū Te Rakiwhānoa (Fiordland coastal and marine area) and imagery that focuses on Tamatea (Dusky Sound) and Te Puaitaha (Breaksea Sound) from a three-week visit Alex Monteith made in the winter of 2014. A particular emphasis for this exhibition is on discussions of fishing processes that arose in the presence of the composite and one-piece fishhooks. Recordings were made during the early conversations of the collection fishing tools between Kaumātua Stewart Bull (who has held the role of one of the Guardians of Fiordland's Fisheries / Customary Representatives), Atholl Anderson and Gerard O'Regan.

Credits:

Camera and audio

Fergus Milner (Tamatea 2014), Alex Monteith (Tamatea 2014, Hocken / SMAG 2016), Zane Egginton (SMAG 2017)

Boat/IRB

IRB loans; Surf Lifesaving Northern Region
IRB wrangler / driver & health and safety; Karel Witten-Hannah
IRB operation; Alex Monteith and Karel Witten-Hannah
IRB camera-rig; Harry Harrison and Fergus Milner

Edit and Sound

Alex Monteith

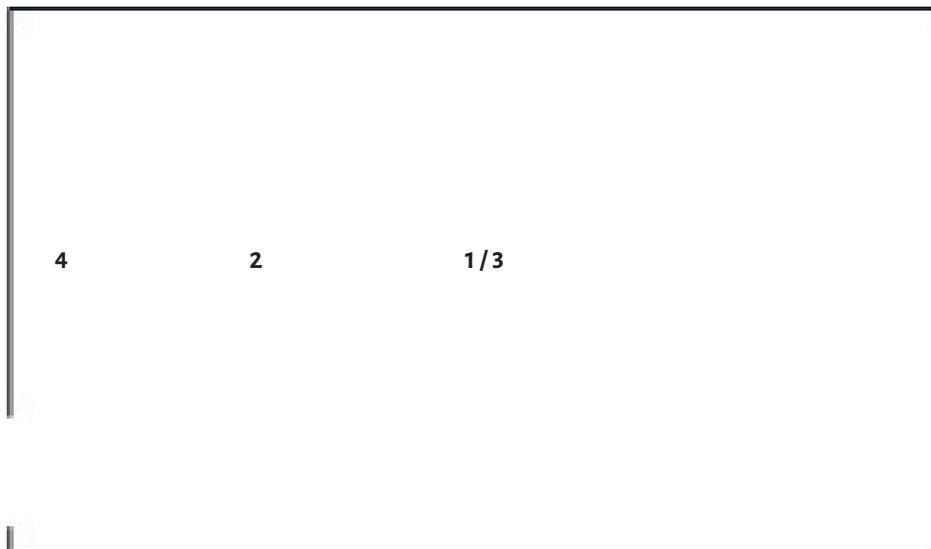
People in order of scene appearance:

Richard Anderson, Anna Blackmann (Head Curator, Hocken Collections Uare Taoka o Hākena), Emeritus Professor Atholl Anderson (Ngāi Tahu), Dr. Gerard O'Regan (Ngāi Tahu), Lori Bowers, David Dudfield (History Curator, SMAG), Ailsa Cain (Waitaha, Ngāti Māmoë and Ngāi Tahu – working for Te Rūnanga o Ngāi Tahu, Zane Egginton (1st and 2nd camera, audio), Kaumātua Shona Fordyce (Ōraka Aparima), Lindsay Hazley (Tuatara Curator, SMAG), Paul Horner (Manager, SMAG), Rev. Peggy Peek (Waihōpai), Michael Skerrett (Waihōpai), QSM, JP, Hon SIT Fellow, Kaumātua SIT, Kimberly Stephenson (Collections Manager, SMAG), Rangimarie Suddaby (Ōraka Aparima), Gail Thomson (Awarua), Dean Whaanga (Awarua – working for Te Ao Mārama), Kaumātua Stewart Bull (Ōraka Aparima).

(2) Mark Adams, '1.7.2014. Tauwhare and Midden. Coopers Island. Tamatea - Dusky Sound. Excavation.' 2014. Courtesy of the artist. *Coastal Flows / Coastal Incursions*. Adams / Monteith, 2014–ongoing.

(3) Mark Adams, '4.7.2014. Tauwhare and Midden. Broughton Arm. Breaksea Sound. Tamatea - Dusky Sound. Site BSS1. Coutts.' 2014. Courtesy of the artist. *Coastal Flows / Coastal Incursions*. Adams / Monteith, 2014–ongoing.

(4) Material selected from within the collection catalogued in the first phase of the project at SMAG, 2016.



List of works: Gallery Two

(1) *Repacking the Past*, ongoing cataloguing project. Cataloguing archaeological material excavated from Te Mimi o Tū Te Rakiwhānoa (Fiordland coastal and marine area) 1968-72.

The cataloguing of 25 boxes from the archives of Southland Museum and Art Gallery Niho o Te Taniwha (SMAG). The cataloguing involves contracting of Vicki Lenihan and Lori Bowers for 160 hours to process, sort, photograph and name basic elements / material applicable for the current catalogue at SMAG using their museum database called Vernon. The number of hours worked on the collection during the ST PAUL St phase has been set by the limits of the current available funding spread across The University of Auckland / Alex Monteith FRDF, PBRF and ST PAUL St exhibition project budget in combination. The work will add 25 boxes to the previously catalogued amount of approximately 150, totalling to 175 boxes over the current and preceeding phases of work (ST PAUL St 2017 and SMAG 2016). The elements recorded in this work and the handling of material has been guided by David Dudfield, Curator History at SMAG, Tracey Wedge, Collections Manager at SMAG (2016), and current Collections Manager at SMAG, Kimberley Stephenson (2017), all under the guidance of the SMAG Iwi Liason Komiti which comprises members from Awarua Rūnanga, Te Rūnanga o Hokonui, Ōraka Aparima Rūnaka and Waihōpai Rūnaka. They have been prepared and custom-packaged for freight-based transport by Dudfield and Stephenson at SMAG. As the work unfolds, Bowers and Lenihan will have additional support from Gerard O'Regan.

(2) *Repacking the Past*, a selection. Cataloguing archaeological material excavated from Te Mimi o Tū Te Rakiwhānoa (Fiordland coastal and marine area) 1968-72.

A selection of taoka focused on a fish hooks from Tamatea (Dusky Sound) and Te Puitaha (Breaksea Sound) are exhibited. These have been curated from the collection by Atholl Anderson, Alex Monteith, Gerard O'Regan and under the care of the SMAG Iwi Liason Komiti. It was possible to locate these taoka from

within the overall archive because of the pre-ceeding phase of cataloguing work (*Murihiku: Coastal Incursions*, SMAG, February – March 2016). They have been prepared and custom-packaged for transport by Dudfield and Stephenson at SMAG. Kaumātua Shona Fordyce (Ōraka Aparima) and Lynley McKay (Ōraka Aparima) journeyed with these taoka in person from SMAG, Murihiku (Invercargill), to ST PAUL St Gallery Tāmaki Makaurau. These taoka are exhibited in the same space and parallel with the cataloguing work for a period of three weeks.

(3) *Repacking the Past*, book volumes of the collection. Cataloguing archaeological material excavated from Te Mimi o Tū Te Rakiwhānoa (Fiordland coastal and marine area) 1968-72.

Once the cataloguing work is complete, the taoka will be de-installed from Gallery Two, and documentation of elements of the catalogue installed. This includes visual references to the production of hard-copy book volumes containing approximately 1,700 images of the material and site-code references back to Coutts' PhD. This material spans both ST PAUL St (2017) and SMAG-based (2016) work phases. These are produced to be research and communications tools used in Ngāi Tahu Rūnaka, other iwi guided contexts as well as in the SMAG museological research contexts. This follows the already existing production of an artist-proof version made in an edition of 1 (*Murihiku: Coastal Incursions* catalogue, approximately 1,500 pages spread across two leather bound volumes) made by Monteith in 2016 and held by Te Rūnanga o Ōraka Aparima.

(4) Mark Adams, 14.5.1995. *Tauwhare and Midden. Cascade Cove. Tamatea - Dusky Sound*, 2014. Courtesy of Two Rooms Gallery.