

Coastal flows / Coastal Incursions Alex Monteith

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

Published alongside the exhibition Coastal Flows / Coastal Incursions
with contributions from Atholl Anderson, Vicki Lenihan, Alex Monteith
and Gerard O'Regan, this catalogue brings together notes and memos in
response to the initial encounter with the collection material.

22 September – 27 October 2017

ST PAUL St Gallery
Auckland University of Technology

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 sites¹ 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

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, kīhai 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

¹ Rock-shelters (7), caves (14) and open sites (more than 20). See Peter Coutts and John Frazer, The Emergence of the Foveaux Straight Māori, from Prehistory: A Study of Culture Contact, 1972.

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. Kaumātua Shona Fordyce (Ōraka Aparima) and Lynley McKay (Ōraka Aparima) have made the journey north with the taoka, from Murihiku (Invercargill) to Tāmaki Makaurau. 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. Of particular note is that Coutts, during his work 1968–72, had also made excavations at Cascade Cove. 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.

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, 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 tana 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 hītori 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.

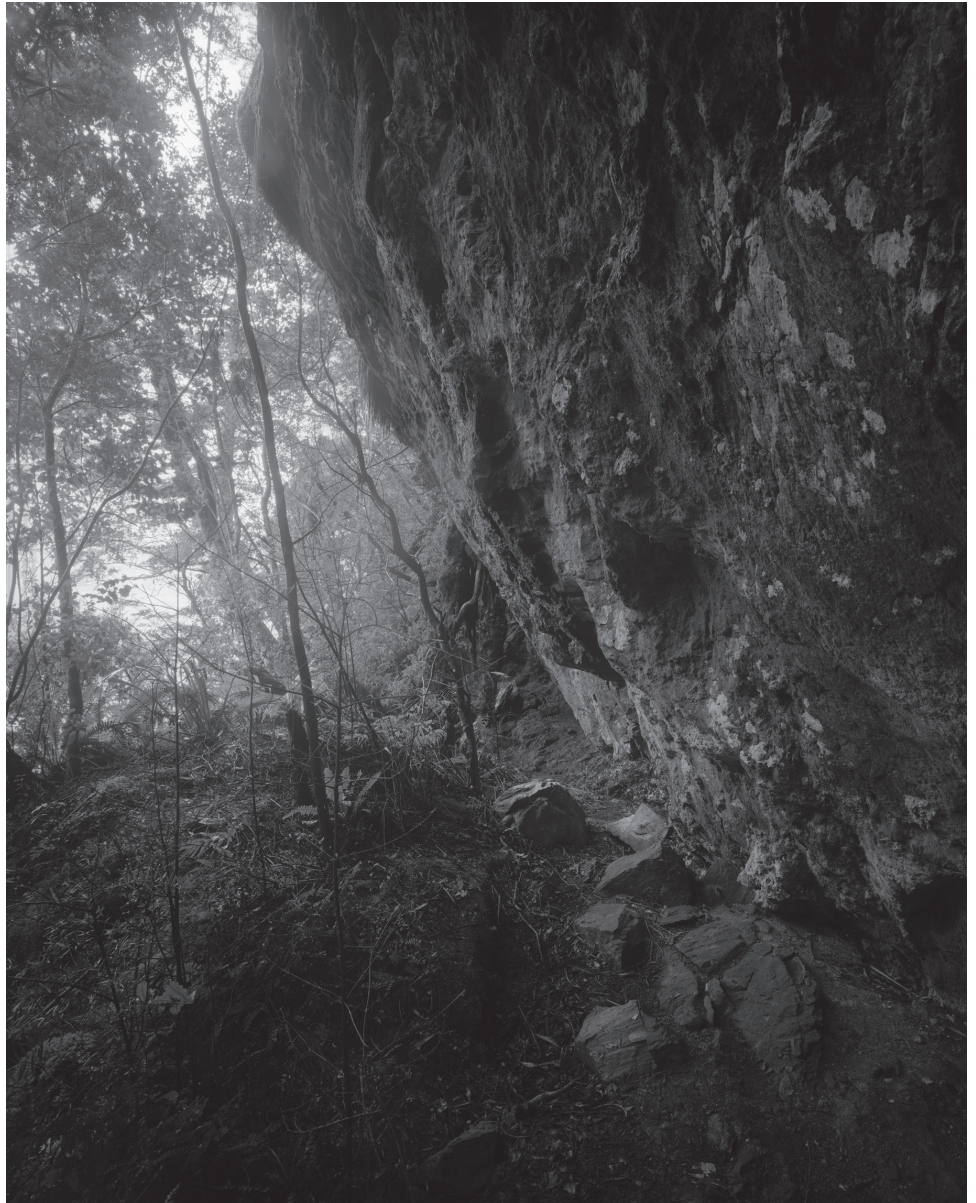
Te Reo Māori translation by Poata Alvie McKree.



Alex Monteith,
Coastal Flows / Coastal
Incursions: In Light of
Time (production still,
2014), 2017. Tamatea
(Dusky Sound).
Courtesy of the artist.

(left) 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.

(right) 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.





Mark Adams, 14.5.1995.
Tauwhare and Midden.
Cascade Cove, Tamatea
- Dusky Sound, 1995.
Courtesy of Two Rooms
Gallery.



Coastal Flows / Coastal Incursions: In Light of Time, (production still), 2014. Alex Monteith and Karel Witten-Hannah, Shark Cove, Tamatea (Dusky Sound). Photo: Sarah Munro.



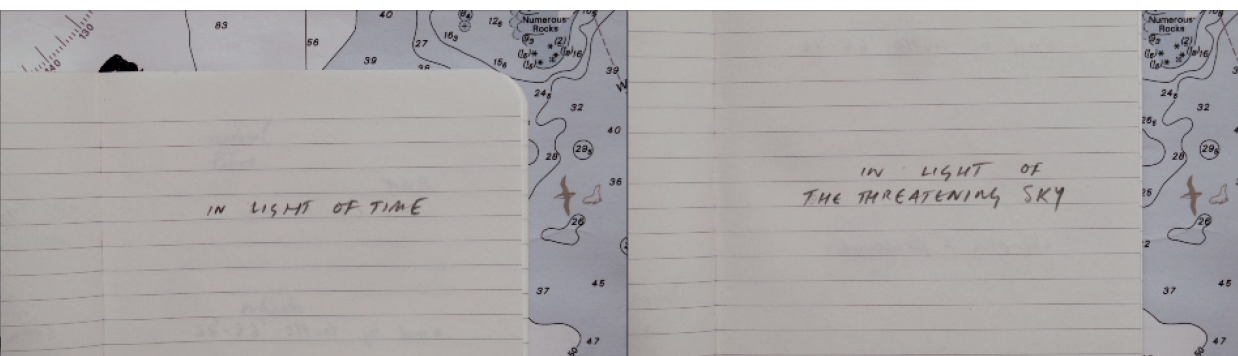
Coastal Flows / Coastal Incursions: In Light of Time, (production still), 2014. Fuel drop for MV Pembroke, Broughton Arm, Te Puaitaha (Breaksea Sound). Courtesy of the artist.



Coastal Flows / Coastal Incursions: In Light of Time (production still), 2014. Kahui-te-Kākāpō (Doubtful Sound). MV Pembroke in transit to Tamatea (Dusky Sound). Courtesy of the artist.

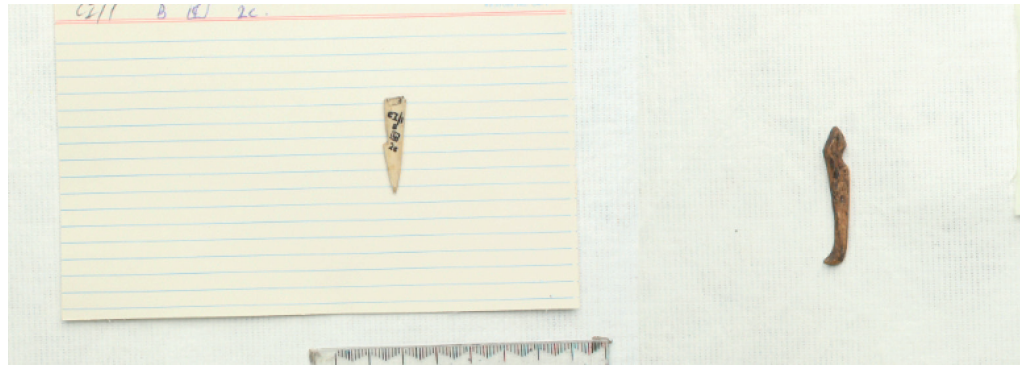


Coastal Flows / Coastal Incursions: In Light of Time (production still), 2014. Alex Monteith at Te Puaitaha (Breaksea Sound). Photo: Karel Witten-Hannah.



Alex Monteith, Coastal Flows / Coastal Incursions: In Light of Time (video still across four-channels), 2017. Courtesy of the artist.

Alex Monteith, Coastal Flows
/Coastal Incursions: In Light
of Time (video still across
four-channels), 2017. In the
image: Stewart Bull (left)
and Atholl Anderson (right).
Courtesy of the artist.



Atholl Anderson

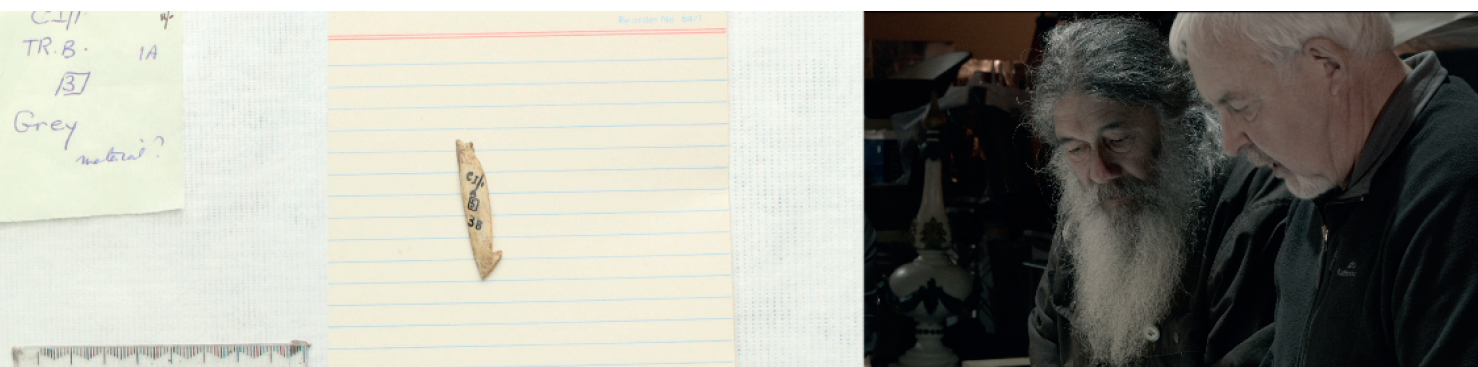
Notes for Alex

19 August 2017

1.

The archaeology of Fiordland, as represented in the Coutts collection, is remarkable for the diversity and frequency of perishable cultural remains, both Māori and Pākehā. Māori collected and processed fibre and cordage, especially of flax and Cordyline; pieces of woven flax articles, bird skin and feathers and skin from kuri; bark and burnt wood from campfires, chips from using adzes to fashion wooden articles and wooden articles such as fish hook shanks. These materials provide a broader and richer insight into daily lives and their material support than the usual discarded shells and bones from meals, ovenstones and shell, bone and stone artefacts. Early Pākehā materials in the Coutts collection are also more diverse than the usual glass, ceramic and metal remains. There are pieces of light and heavyweight woolen shirts, felt patch pockets from trousers, moccasins of seal leather with dried grass inside, coconut fibre rope, and even a pair of seaman's shoes complete with hobnails and the sole.

The remarkable preservation in the Fiordland material, despite the very humid climate and frequent rain, is the result of occupation in caves, the latter abounding along the coast in some parts of Fiordland, such as Southport. There is similarly extensive preservation east of the main divide in western Southland and Central Otago where occupation has occurred in rockshelters. These districts, together with Fiordland, have disclosed more remains of perishable materials from early historical and pre-European eras than anywhere else in New Zealand.



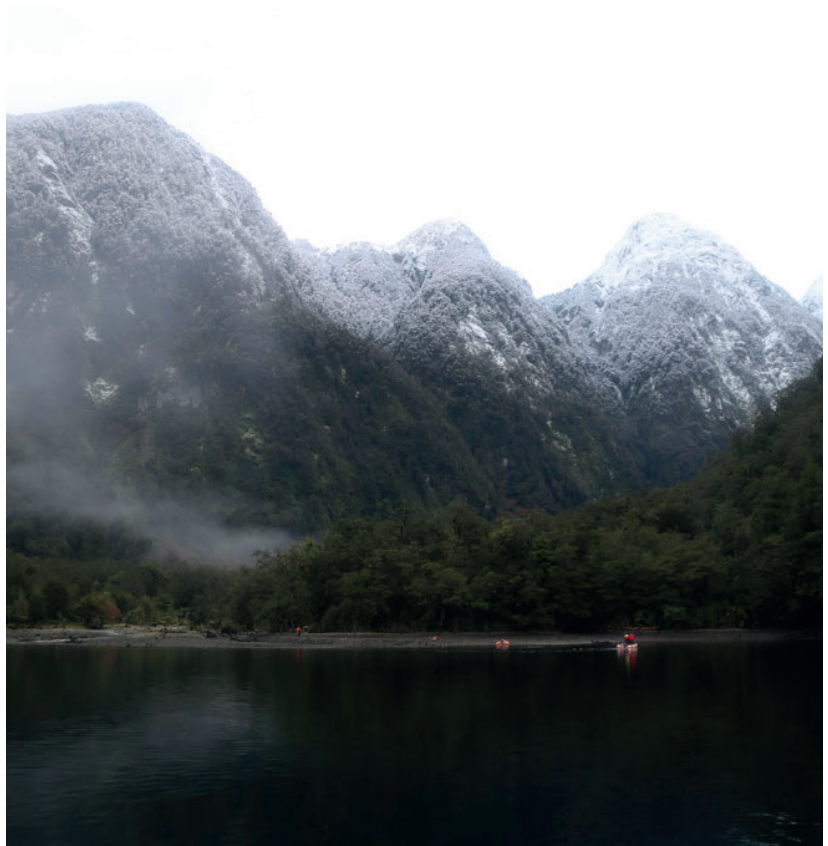
2.

While Fiordland seems remote today it was not necessarily so in the past. Once most of the forest had disappeared by burning in Southland, Otago and Canterbury, sought-after forest resources such as kakapo and other large birds – perhaps including the smallest moa – remained largely west of the main divide. There were other resources as well, notably jade deposits in north and south Westland and the tangiwai jade found in Milford Sound. Southern Māori seem to have gone often to Fiordland in small groups, living there for months at a time, and possibly for longer periods. When Europeans arrived in New Zealand, Fiordland was an early centre of interest for sealing. From 1792 to 1829, sealers were almost continuously hunting the Fiordland coast, living in huts at George Sound, Milford Sound and Dusky Sound and often also camping in caves and rockshelters. At any one time in the early nineteenth century there were probably more Pākehā in Fiordland and Foveaux Strait than in Northland.

3.

Peter Coutts had little archaeological experience when he began his research in Fiordland, and only in test-pitting some Australian Aboriginal middens. His Fiordland project was ambitious and wide-ranging and his excavations tended to be conducted quickly and sometimes roughly, with the excavation pits left open. Nevertheless he took large samples of excavated material for analysis and that material now forms a valuable resource for future research. Coutts was one of a group of archaeologists who were exploring midden and stone debitage quantification techniques and statistical analysis in New Zealand archaeology in the late 1960s. These included: Wilfred Shawcross at Auckland and Charles Higham at Otago, and Higham's two PhD students, Peter Coutts and Foss Leach.

Coastal Flows / Coastal Incursions: In Light of Time, (production still), 2014. Fuel restock for MV Pembroke and IRBs and IRB checks, Broughton Arm, Te Puaitaha (Breaksea Sound). Photo: Karel Witten-Hannah.



Coastal Flows / Coastal Incursions: In Light of Time, (production still), 2014. IRB flat pontoon check, Broughton Arm, Te Puaitaha (Breaksea Sound). Photo: Karel Witten-Hannah.



Coastal Flows / Coastal Incursions: In Light of Time, (production still), 2014. Alex Monteith, Sportsman Cave, Tamatea (Dusky Sound). Photo: Sarah Munro.



Mark Adams shooting 8/10 plate, 2014. Broughton Arm, Te Puaitaha (Breaksea Sound). Courtesy of the artist.



Alex Monteith, Coastal Flows / Coastal Incursions: In Light of Time (video still across four-channels), 2017. In the image: David Dudfield, Gerard O'Regan, Paul Horner, Lindsay Hazley, Gail Thompson, Michael Skarrett, Peggy Peek, Shona Fordyce. Courtesy of the artist.

Coastal Flows / Coastal Incursions: In Light of Time, (production still), 2014. Shark Cove, Tamatea (Dusky Sound). Courtesy of the artist.



Vicki Lenihan

Ngāi Tahu – Ngāi Tūāhuriri, Kāti Huirapa

Whenua ki te whenua

It's not dirt, it's my ancestors

Excerpts from weekly updates on the cataloguing of the Peter Coutts material

8 February 2016

The first week was exhausting, as you warned Areta: arranging and photographing piles of whenua and kaimoana, bits of plant matter and the odd intrusive shard of glass (“residue”); a mouse; the empty bag of some missing kōiwi (probably reinterred), and some left behind kōiwi, subsequently blessed by Matua Michael Skerrett and safely placed in the wahi tapu upstairs. Lori has scoured the PhD for clues to where the probably reinterred kōiwi might be. I have contacted my friend and former colleague Jamie Metzger, the Collections Officer at Otago Museum, to ascertain if the boxes they have include boxes not found at SMAG that the Coutts notes say contain kōiwi. I have contacted my dear friend Peter Douglas, heritage and forensic archaeologist in Australia, to get some leads on some of the characters involved in the digs to ask them directly where the kōiwi have gone (for example, he thinks Coutts might be in Asia now). I will ask Lori to contact her supervisors this week – Pete said Coutts was Prof Higham’s first PhD, and Profs Smith and Leach both worked on or will know of what happened on the digs. Rachael Egerton, the DoC Heritage Advisor, popped in and was very enthusiastic about our project. She will ask her colleagues if anyone took the diggers back to the sites in ‘86 and remembers anything, or if anyone can identify any commercial boats that took the team in or out at any point. I have encouraged David to email the Hocken directly to ask for the notes Lori mentioned – in my experience, Jude is pretty prompt to respond to the online request form. Meanwhile, Tracey has been tremendously supportive of ensuring space for tikanga and process to align, and lending a hand with creating new containers. And the whole SMAG team have made us feel quite welcome.

15 February 2016

The project trucked along at a good pace last week. We located some of our target boxes in the storage upstairs, and catalogued more shells (including an epic two-box pile of paua shells), bones, twigs and soil including some clay. Most curious for me were the dog bones that had bite marks on them. Of particular interest to both of us was the box we began to catalogue on Friday. Marked “Living Area”, and containing washed shells and many bags of dirt, some from a “floor”, according to Lori it had instead been listed in Coutts’s PhD notation as a “shelter”, initially “rock shelter”. She believes the field notes (coming from the Hocken) will show when/why Coutts subsequently renamed the site, rather than “house” as on the specimen bags. The split numbering system in this box differs from the others we have catalogued, but it’s still early days so it may not be that much of an anomaly. Lori has just found post-holes drawn on the site map in the PhD, but no mention of them in text. Meanwhile, Lori has coined a new descriptor – ashdirt. My kupu hou is pōrakaraka – ball of red ochre.



Lori and Tracey in action
Boxes 47-BCD-118.
Photo: Vicki Lenihan,
25 February 2016.

22 February 2016

Week Three was a long one. Not just because the previous two had been short weeks, but because we seemed to get through a lot. Piles of shells, and soil, some bones, and flimsy old cardboard boxes. I had thought it best to earmark the old boxes for cremation, and we are going to ask Matua Stewart for advice around that. These boxes seem to be subsequent containers, a supposition reached owing to the different hands writing the site codes on the outside from the bags within, and the remnants of earlier bags and tags found amongst some of the specimens. However, and especially in light of your email Alex, there is no hurry to dispose of these boxes until we have all agreed that they should or shouldn't be kept.

I have custom-made some Tyvek card trays for the fibre specimens. We will accession and catalogue those once the search for the missing kōiwi amongst the boxes at SMAG runs its course. My enquiries after the site codes of the boxes held at OM has hit a bureaucratic wall. I believe the most expedient course now would be for either of you to communicate directly with Robert Morris, the Collections Director there, to ask for a reconnaissance of their holdings to ascertain their site codes. It may also help to enquire what has become of the kōiwi takata that the University deposited in 2003. I understand OM will not want to feel pressured into more work than they are presently able to manage, but I am wary of explaining the search is for 'misplaced' tīpuna in an effort to expedite the process. I feel that the best course is slowly, slowly. Lori has received Coutts's notes from the Hocken. She indicated that so far they haven't unlocked any hiding information.

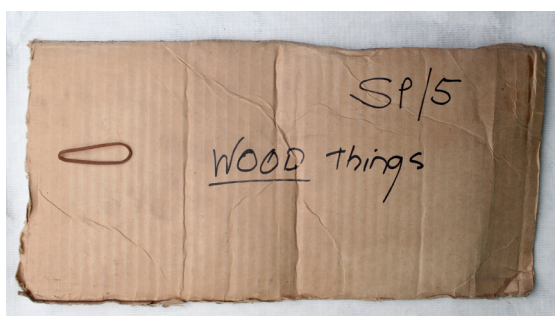
1 March 2016

Firstly, apologies for the tardiness of this missive. I spent Saturday with the whale recovery team, Sunday replenishing my energy levels, and yesterday digesting the news that Prof Walker has passed. Moe mai rā e te Rangatira.

Halfway through our contract it's pretty obvious further funding is necessary – ideally from iwi. I believe David has been in touch with you regularly, and that this, and the choice finds of the week have been discussed. My favourite discovery last week was a clump of material, mostly textile, some vegetation, held together with PVA. Apparently, fairly normal behaviour back in the day. Tracey is quite sure the weaving is from native plant and possibly precontact. There's stitching in the seam that could be a repair, or strengthening. We showed it to the Komiti today, and asked for weavers to be told about it, and encouraged to come to see it to add their ideas to it. I took 160-odd photographs of Tracey and Lori gently deconstructing the blob (where possible), and David has put the sequence into the DropBox for you to see. I'm particularly fond of this sequence (I favour time-based media), especially the reminiscent-of-my-school-days pencil. Note the chewed end!

A pōwhiri for the whale recovery team referred to above was held at Waihōpai Marae on Thursday. I met Dean Whaanga there. He has offered to take Lori and me to a Coutts site near Tuatapere. This will be great for context, to get a look at/feel for how he left things. The timing of this kōiwi parāoa dig is brilliant: they are experiencing the same issues as us, viz that researchers and scientists need to consult with iwi every time. Chances are we already have the information/practice they're after borrowing. We are underscoring the importance of academic, Crown and municipal institutions respecting Mātauraka Māori, because it's the right (respectful, efficient) thing to do. And personally, this coincidence fulfils long held dreams at one time in the same place – contributing to the advancement of knowledge in the two worlds I belong to, through caring for the bones of my human and whale ancestors.

Box 79 lid and rubber band.
Photo: Vicki Lenihan, 09 March 2016.



8 March 2016

Kōiwi takata surfaced twice during Week Five. One piece (the first to emerge), a fragment of right coracoid process, was not documented in the PhD. The other, a fragment of long bone included in table 4.38 of the PhD, was stored among other bone, all worked. This affected me greatly, not least because of the brutality of the marks upon the kōiwi, but mostly because of the post-depositional treatment of the tipuna. Would Coutts have done this with his own forebears' remains? The other finds of the week have paled in comparison, but all artefacts have been languishing awaiting this moment: there is so much about this project that points to stating the obvious – archaeological (and by association museological) attitudes are generally disrespectful. I concede I cannot apply this generalisation to all practitioners of the science [sic], and I must afford Coutts a benefit of doubt that perhaps he did talk to Mana Whenua, and perhaps did intend to do right by our beliefs and practices, but mostly the evidence points towards a wilful disrespect, of us and our ways.

Week Five saw a reinforcement of this idea in the web <<http://blog.oup.com/2016/02/who-owns-culture/>>, and closer to home.

We attended the initial whakaaro session from the whale recovery team upon Tangimoana's unwrapping at Waihōpai Marae, as they fed back to the Museum their reactions and recommendations to the institutions about the entire kōiwi parāoa process. They verbalised disappointment that none of the stakeholder institutions (especially DoC) had consulted with iwi regarding the manner of the euthanasia of the whale (she was unnecessarily disfigured), or her burial (she had decomposed too far in an acidic environment and was difficult to locate – again unnecessarily). Absolutely, there is crossover with our project. Indeed, the crossover is spooky: this is the zeitgeist. We have the intelligence, respect it.

16 March 2016

SMAG former director Russell Beck popped in to the project space during Week Six. The Coutts collection had come in to the Museum during his tenure, and while he couldn't remember exact details of the sorting work that was initially undertaken, he pointed us in the direction of the Annual Reports for some clues, and hopefully some names. He asked if we'd come across any stone artefacts, and assuming his interest was in toki (he is considered by some to be an authority on pounamu), I explained that none of the objects listed in the PhD had emerged yet. He then reached into a nearby box and fished out an unprovenanced lump of crystallised calcite (a pretty lime thing) that has randomly added itself to the collection, and we'd put aside in the first week or so. We got a comprehensive likely provenance from him. Dean Whaanga dropped in. He is going to get back to me about the known activities at the various sites (past battles and whatnot) – hopefully with some answers. He noted that a couple of the Māori place names on the map outside the project space are erroneous. I will follow up. He has offered to take us to Pahia soon, to see another Coutts site. I have asked him if this trip could happen next Monday, but nothing has been confirmed.

Winnie and Alan Solomon visited, especially to see the large piece of whatu. We heard lots about similar kinds of material (sacks) seen during their childhoods, coastal plants and logging days, and the Old Folk giving nosy writers bum steers when enquiries about our ways got too close to knowledge that has to be earned. I asked Winnie to pass on the invitation to visit us to all the weavers, to grow the whakaaro. Winnie also mentioned that Dean has a lot of knowledge about textiles, so we will make a point of showing him the whatu next time he is in.

Ramari Stewart and Sophie White, the whale recovery team, visited before Sophie returned to Otago Uni to her research there. We showed Ramari a large needle-type taoka for her interest. It is probably seal bone, though rightfully she didn't want to commit an opinion. An interesting comment they made was the density of marine mammal bone having changed markedly over the ages, due to environmental changes.

Stewart Bull popped in too. I asked him to remind his wife Lydia to come to see the whatu (she has an interest in use of various native plant fibres). And to ask Gail Thompson to visit too.

22 March 2016

We started in on the last main stack of boxes, mostly containing seeds, wood, bone artefacts (like matau barb), and stone. These have obviously been sorted at Otago Museum (I recognise the boxes). We have saved a few of the biscuit boxes filled with shells for the very end.

Tracey left SMAG at the end of Week Six. This is a massive loss to the Museum, but also to us. Tracey has been actively supportive and understanding of Mātauranga Māori, and has looked after us soundly, and her willingness to share her expertise in collection care has been invaluable.

Find of the week: an unprovenanced hobnail boot or shoe, found amongst a box marked “Wood things”. Tracey said this style of footwear was common for hundreds of years, so she cannot say what era it comes from. There was stationery in there too, of course.

(top) Tēnā pōhēhē tēnā.
Photo: Vicki Lenihan,
23 March 2016.

(bottom) Kaku.
Photo: Vicki Lenihan,
11 April 2016.



Week Seven was immediately preceded by Invercargill's Heritage Week, rounded out by a day of seminars at the Transport Museum at which David and Tracey both gave lectures. Following one of his talks, David was approached by an elderly Pākehā gent who was keen to share tales of his ailing brother's experiences of finding precontact artefacts around the Fiordland coast, back in his fishing days. David encouraged this man to visit us at the SMAG to recount the highlights, which he duly did. We were quite excited to hear this man's brother had been intimately familiar with the Sounds and had taken 16mm camera footage (possibly still in existence, but some loaned on and lost) of his adventures, including a close encounter with a rather large whale. Even more exciting was the fisherman's territorial attitude towards his favourite berth, reachable only five or so days of the year (due to vile prevailing weather), at Chalky Island. Until we realised that this is an entirely different place from 'our' Chalky Inlet. Nevertheless, the story goes that as the site is so difficult to reach, this fellow felt that no one but those who had the seamanship to make land (namely, he) had the right to fossick in there, and that subsequent plans hatched by this fisherman's “drunk Riverton Māoris” acquaintances to salvage any remaining taoka before interlopers could fetch them away, were tantamount to criminal. I don't know if those Aparima plans were followed up with action or if the Island site was ever visited again, but seeing as the two Chalky sites are quite distinct, we concentrated on ascertaining if the film was still available, as it may help to throw some light on the conditions in the Sounds before Coutts went in. David has this man's contact details in Tuatapere. The brother was very keen for us to keep his part in bringing our attention to the stories on the down low – there's some fraternal strife involved. Meanwhile, notions of ownership still trouble the process. Indeed, I wonder how we can provoke a healthy discussion around the differing (opposing?) views of what belongs to whom or where, within the context of this project.

Lori and I brought down the last of the smaller, museum-spec boxes to work through. They consist mainly of small bags containing small materials, mostly brown paper in good condition, but some cellophane which I have made replacement Tyvek bags for Lori to repackage the various materials into. There are several large bashed-up boxes still in the store which we are saving for the final two, extra weeks. So, we aim to complete the cataloguing of Coutts PhD related boxes by 14 April.

2 April 2016

Two visitors to the project space during Week Eight cast new light on some of the taoka that we have encountered. Local ecology expert Rodney Trainor, who works with Matua Michael Skerrett and Dean Whaanga at Te Ao Marama, and integral member of the whale recovery team, paid us a short visit – long enough for us to show him images of our cataloguing, and for him to notice a wee cetacean bone (small enough to be from a juvenile whale or dolphin). This is a fascinating probable expansion to the variety of species consumed at some time at that particular site.

Illustrator Robyn Belton ('The Bantam and the Soldier') is researching for a new book and was curious to speak with us about sealers' shoes. We showed her the seal skin slippers in the case out front of the project space, and told her we had a hobnail boot of unknown provenance that she might like to see. She mentioned other clothing made from seal skin she had seen here at SMAG [on display].

5 April 2016

Week Nine was three days of fiddly work mostly processing tiny bags of charcoal. This material took far longer than anticipated to re-bag, as the particles of soot and tiny pieces of charcoal stuck to the surface they were photographed upon. Lori deftly and carefully despatched that task while I sewed replacement bags from Tyvek.

There are some fibre rope fragments to look forward to next, which I mentioned to Whaea Winnie when I saw her at the Templeton Flax Mill open day on Sunday. She will reiterate our finds to her contemporaries, and was interested to hear that we will try for more funding and perhaps locate ourselves at one of the marae, which she agrees is much more likely to generate visits from our people.



Pangapūkaka.
Photo: Vicki Lenihan,
22 March 2016

10 April 2016

Lori and I spent Week Ten on repeat – me on bags and boxes, Lori on charcoal and wood, the odd worked shell, and piles of soil. I have RSI, I shouldn't wonder if Lori does too. The project isn't without continued satisfaction, however: we are preparing for a future instalment while we knuckle down on the present repetition. We didn't receive any visitors directly but lots of folk (of all ages and nationalities) pressed their noses up to the viewing window. It never fails to amuse us how many viewers miss the gap at the top of the dividing wall and don't realise we can hear what they're saying. Most often the questions posed are rhetorical; if an opportunity arises to communicate with people genuinely interested in what we might be up to, I take it.

22 April 2016

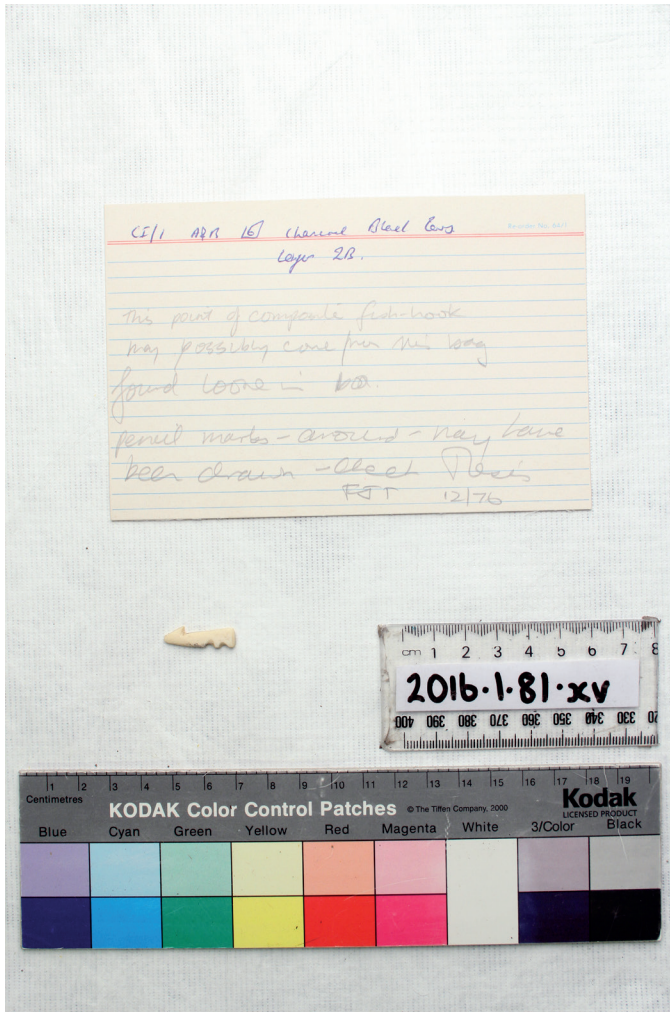
It was wonderful to receive you both into our wee work space, though (as you know) I would have preferred to have cleared up properly first! It was also great to talk about the mahi that remains, and potential for further study. I am very keen to write about my experience of this project in some way, and look forward to discussing this with you soon.

The following day the local kura kaupapa came in to SMAG to see an exhibition of local artists and hear two of them (Tākata Whenua) speak to their work. I heard hearty waiata so shot down to see what was up, and spoke with several of the accompanying adults about our project. Hopefully next time they'll bring the students by and one of them will want to become an archaeologist... we need more Māori archaeologists.

Dilys Johns was visiting SMAG during Week Eleven, checking up on her waka plastination in the downstairs gallery. She was thrilled by our project, and encouraged us to write it up, to date, for NZAA, and offered to proof it too. She too is keen to see the missing boxes repatriated from Otago Museum to join the rest.

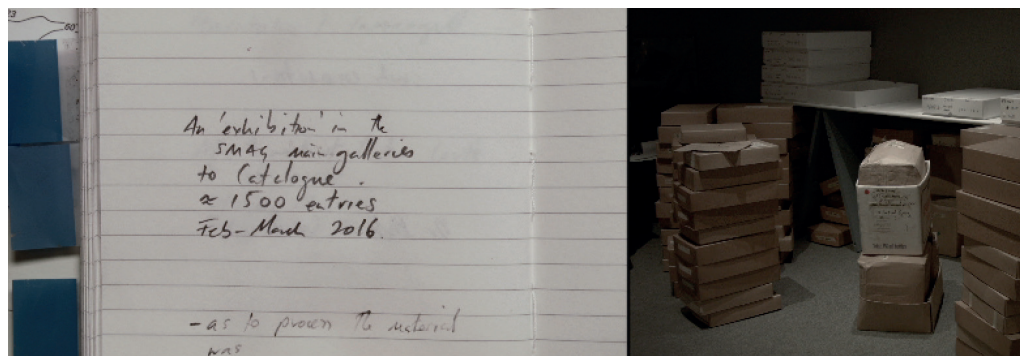
Wednesday was dedicated to a massive clean-up. I asked David to contact Matua Michael Skerrett to lift the tapu. He came in towards the end of the day. After those rites I vacuumed using a specially lined dustbag and added that with contents to the rubbish created over the whole installation, which had been carefully put aside for burning. Stewart Bull will take care of that when he returns from muttonbirding.

Our last day was spent tiki-touring the South Coast. Highlights included visiting the main argillite quarry near Riverton; the old kaik at Pahia; standing on top of Te Paku o Takitimu which was a whale lookout; seeing where a tsunami took out a hunting party; being shown where another old kaik was before the gold mining industry sluiced it away, and marvelling at the sanding over of Gemstone Beach. Sandhill Point was only just visible in the distant haze, but we can say we've seen one of the twelve Coutts PhD sites, albeit from afar.



Catalogue image 2016 (composite fish hook) found during Coutts' excavations at Cooper Island, Tamatea (Dusky Sound). Photo: Lori Bowers and Vicki Lenihan (layout and photography during cataloguing process), within the [Coastal Flows / Coastal Incursions](#) cataloguing project 2016.

Alex Monteith, [Coastal Flows / Coastal Incursions: In Light of Time](#) (video still), 2017. Documentation of the 2016 cataloguing work in purpose built hybrid exhibition space and work room at SMAG. Courtesy of the artist.



Alex Monteith, [Coastal Flows / Coastal Incursions: In Light of Time](#) (video still), 2017. In the image from left: David Dudfield, Lori Bowers, Stewart Bull, Atholl Anderson and Gerard O'Regan in the SMAG archives. Courtesy of the artist.

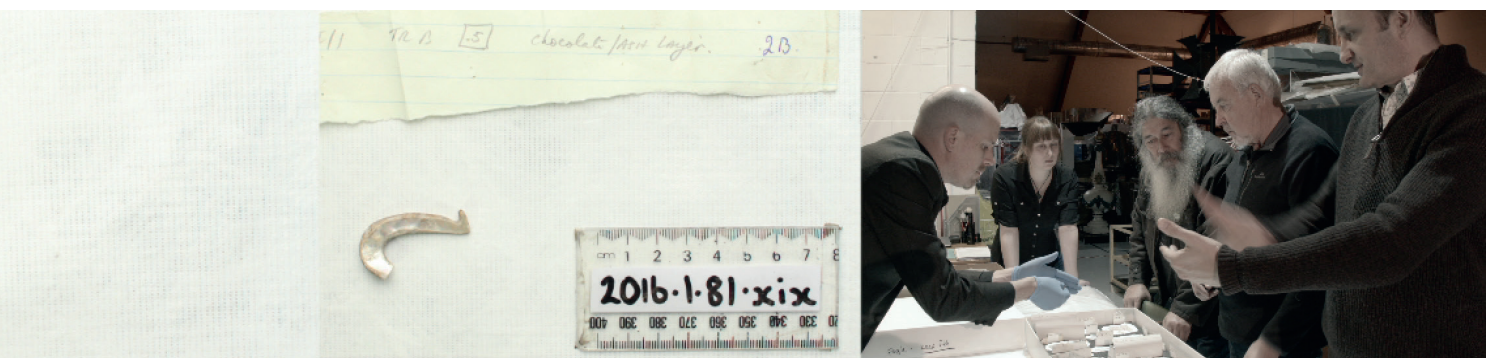




Murihiku: Coastal Flows
/Coastal Incursion. 2016
cataloguing work within
the hybrid exhibition space
and work room with empty
boxes after repacking, SMAG
exhibitions area, upper floor.



Coastal Flows / Coastal
Incursions, 2016. Boxes
photographed at Alex
Monteith's studio at Te
Piha, Tāmaki Makaurau.
After the repacking work
was completed of this
part of this collection, the
boxes were determined as
discardable by the SMAG
team. Monteith is storing
them until the cataloguing
work is completed. Their fate
is undecided at the time of
printing.



Gerard O'Regan

Repacking the Past

James Henare Māori Research Centre
The University of Auckland

1. Michael Trotter and Beverley McCulloch, Unearthing New Zealand. Wellington: Government Printing Office, 1989.

Archaeological book titles like Unearthing New Zealand¹ and Digging Up the Past² are evocative of those moments in time when the physical remains of our ancestors' activities are brought to the surface revealing previously hidden stories. Yet a great deal of New Zealand's archaeological heritage is not hidden beneath the soil, but instead is buried deep in the stores of museums and universities, waiting to be revisited with fresh interest and curiosity.

2. Michael Trotter and Beverley McCulloch. Digging Up the Past. New Zealand's Archaeological History. Auckland: Viking, Penguin Books, 1997.

Comprised largely of the refuse of our ancestors' past activities, the discarded animal bones, shells and broken artefacts are the physical evidence that is counted and measured to become the archaeological data upon which scientific arguments and interpretations of past lifeways are made. Two key reasons for retaining collections of that material in museums is to provide the evidence of past interpretations that good science demands, and hope that advances in technology and archaeological thinking will one day allow new kinds of analyses. Regrettably for many such collections, the moments of re-visitation are few and far between.



Notornis Expedition. Dr. Robert Falla (left), leader of the expedition, and Mr. Lou Curr (right) stage finding a moa bone at Takahe Valley, Te Anau. Photo: E. P. Christensen, December 1949. Courtesy of Archives New Zealand.

It was a special opportunity then to stand in Southland Museum's storeroom and watch as the lid was lifted off a box of material recovered decades ago from shelters in Fiordland. Seeing the collections from South Port all sorted by Coutts into labeled paper bags reminded me of my time unpacking the National Museum's archaeological assemblage from Lake Poukawa, a site in inland Hawkes Bay. Those artefacts and samples had been sorted into a bewildering number of matchboxes and cigarette packets with hand-written labels that carefully described the contents. A memorable matchbox find were the mandibles of enormous crayfish that showed that whole koura had been carried at least 25km inland to Poukawa, perhaps live to keep the precious meat fresh longer. How special would that meal have been! The same idea arises when looking at the South Port cartons half full of paua shells, a wonderful bounty by today's standards as well.

Looking through the Coutts collection as a group provided an opportunity to share insights from our different experiences. In a similar experience in the 1990's I re-packed the National Museum's Takahe Valley collection and looked through it with Ken Miers and Lou Gurr who were on the original 1949 'excavation' of that Fiordland alpine bird hunting camp. Going through the storage boxes they recalled finding some artefacts and described others that appeared to be missing, but were subsequently found in Canterbury Museum's storeroom. Miers and Gurr also clearly recalled how the filming of the 'excavation' was staged for the Weekly News³. Their insights helped make sense of the collection which aided a re-analysis of the bird bones that showed the site to be an important example of kiwi hunting and butchery not previously recognised.⁴

3. Ornithology... Notornis Expedition New Zealand Weekly Review No. 437. Wellington: National Film Unit, 1949. <https://www.nzonscreen.com/title/ornithology-notornis-expedition-weekly-review-437-1950>

4. Gerard O'Regan, Bird remains from Takahe Valley (D42/1), Fiordland, New Zealand: A new appreciation of the site. *New Zealand Journal of Archaeology*, 2006. Vol 28. 83-108.

The re-packing of the Poukawa and Takahe Valley collections saw a transfer from dated paper and cardboard parcels to ziplock plastic bags labelled with permanent markers, a storage system already out of date by modern museological standards. Instead, the material recovered by Coutts is now transferred to white boxes, the samples placed in sewn white 'Tyvek' bags and the artefacts nestled in bespoke foam cut-outs. Digital technology has allowed the whole collection to be laid out and photographed in an orderly curated catalogue.

The re-packaged collections are now accessible for new research endeavours. Further, the care and attention that has been afforded these collections rubs off. It encourages a wider engagement with the material, not the least of which is iwi interaction with these things that was not part of their original excavation from the ground. By re-packing our past, more re-visits and new stories can be expected.

List of works

Gallery One

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 Māmoē

and Ngāi Tahu – working for Te Rūnanga

o Ngāi Tahu, Zane Egginton (1st and 2nd

camera, audio), Kaumātua Shona Fordyce

(Ōraka Aparima), Linsay 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).

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.

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.

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

Gallery Two

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 Vernor. 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 preceding 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, History Curator 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 of 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. As the work unfolds, Bowers and Lenihan will have additional support from Gerard O'Regan.

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 Puaitaha (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 David Dudfield and Kimberley 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.

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) cataloguing work phases. These are produced to be research and communications tools used in Ngāi Tahu Runaka, 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.

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

Contributors' biographies

Mark Adams is one of New Zealand's foremost documentary photographers. His work on Samoan Tattau, Māori-Pākehā interactions in and around Rotorua, and the documentation of Cook's landing sites reflect his engagement with our postcolonial Pacific history. "His work is an engagement with the deep artful, bloody and inextricably complicated histories of colonialism in the Pacific". Nicholas Thomas, *Cook's Sites*, 1999.

In *Cook's Sites*, Mark Adams travels to the places where Cook landed in the South Pacific, instilling a haunting sense of presence to these sites, Adams photographically commemorates the instant of encounter, defining it as a moment of discovery, violence and reciprocity. As Adams has often said, he likes to invert the colonial gaze, highlighting the complications of representation.

His works have been shown at the Auckland Art Gallery, Te Papa, The Brisbane Museum, The Adam Gallery Wellington, Sydney Museum, Zelda Cheatele Gallery London, The National Library Canberra, Sao Paolo Biennale 1997 and many other major museums.

Vicki Lenihan (Ngai Tahu – Ngāi Tūāhuriri, Kāti Huirapa), resident in Ōtepoti Dunedin, is a sculptor, curator, museum professional, and community arts advisor and coordinator who champions local stories told by local artists. She is particularly interested in the conservation and dissemination of ancestral knowledge, he pātaka toi. Before embarking on this Murihiku whenua digitisation project, Lenihan was the public programmes manager at Otago Museum. While representing Toi Māori on various arts advisory panels in Dunedin, she coordinated the 2017 Dunedin Puaka Matariki Festival, and is presently employed by Paemanu Ngāi Tahu Contemporary Visual Arts to coordinate a collaboration with Christchurch Centre of Contemporary Art (CoCA). Lenihan is an AUT alumna, graduating BVA in 2007, and GradDipAdvC in 2010. Her sculptural practice is informed by her whakapapa, and works are included in current exhibitions at CoCA and Canterbury Museum.

Atholl Anderson (PhD, ScD, Cantab) is an Emeritus Professor of the Australian National University, where he was Professor of Prehistory in the Institute of Advanced Studies 1993-2008, and directed a research programme on the archaeology and palaeoenvironments of remote islands across the Pacific and Indian Oceans. Formerly at the University of Otago, he worked extensively in southern New Zealand, notably on early Māori moa-hunting sites, published as *Prodigious Birds: moas and moa-hunting in prehistoric New Zealand* (Cambridge University Press, 1989). As a descendant of Ngāi Tahu-Pākehā families in Foveaux Strait his interest in southern Māori history resulted in editing Herries Beattie's manuscripts as *Traditional Lifeways of the Southern Māori* (1994) and writing *The Welcome of Strangers: an ethnohistory of southern Maori AD 1650-1850* (1998), for Otago University Press. Most recently he joined Judith Binney and Aroha Harris as authors of the award-winning book, *Tangata Whenua: an illustrated history* (Bridget Williams Books, 2014).

Alex Monteith's works explore the political dimensions of culture engaged in turmoil over land ownership, history and occupation. Monteith is working on a series of artworks focused on bodies of water that evince tensions both historical and natural. These have included an ongoing series on the Rena Disaster (2011-current) in Aotearoa, and a series of work focused on Te Mimi o Tū Te Rakiwhānoa (Fiordland coastal and marine Area) in relationship to recent archaeological history in Aotearoa. Other works traverse political movements, contemporary sports, culture and social activities. Projects often take place in large-scale or extreme geographies. She is a member of the collective Local Time (Alex Monteith, Danny Butt, Jon Bywater, Natalie Robertson). Local Time has been named as a collective since 2007, usually working in collaboration with maintainers of local knowledge in specific sites; engaging in debates concerning colonial histories and crosscultural exchange through art projects, contemporary art teaching and critical writing. Monteith is a some-time political and environmental activist.

Monteith was a recipient of the Arts Foundation of New Zealand New Generation Award (2008), and a Walter's Prize finalist (2010). Her exhibitions have included a survey show at the Govett Brewster Art Gallery 2012 and a solo exhibition at MMK Frankfurt, Germany, 2012. She is currently a Senior Lecturer at the Elam School of Fine Arts, The University of Auckland, Aotearoa, having held prior lecturing positions at AUT (2006) and MIT (2007-8).

Lori Bowers is an archaeologist with an MA in Anthropology from Otago University. She specialises in pre-contact period New Zealand with a particular interest in faunal and artefact analysis and interpretation. Museums and collections are a life-long passion also, and the Coumts Project has offered the unique opportunity to combine these various disciplines in a remarkable and thought-provoking manner.

We would also like to warmly acknowledge Richard Anderson, Taare Bradshaw, Derek Brown Stewart Bull, Jane Button, Zane Egginton, Kim Ellis, Shona Fordyce, Paul Horner, John Gardiner, Darren Glass, Lynley McKay, Michael Skerrett, Huhana Smith, Kimberley Stephenson, Rangimarie Suddaby, Peggy Peek, Peter Shand, Gail Thomson, Chris Willets, Tracey Wedge, Amanda Wright, and support from Southland Museum and Art Gallery Niho o Te Taniwha, and the SMAG Iwi Liaison Komiti comprising Awarua Rūnanga, Te Rūnanga o Hokonui, Ōraka Aparima Rūnanga and Waihōpai Rūnanga; Local Time, Elam School of Fine Arts, The University of Auckland and Creative New Zealand.

Gerard O'Regan (Ngāi Tahu), Post-doctoral Research Fellow, James Henare Māori Research Centre, The University of Auckland. O'Regan has worked in New Zealand heritage management for 30 years. He has cared for Māori collections at the National Museum, provided regional services to community museums and art galleries in the lower South Island, served on the Museums Association council, researched bicultural developments in museums, and was a member of the Māori Heritage Council of NZ Historic Places. Within Ngāi Tahu he has been on the executive of his local rūnanga at Moeraki, served on Ngāi Tahu's tribal council and was the first heritage manager in the tribal administration. O'Regan's particular interest in Ngāi Tahu's rock art heritage has involved managing the tribe's survey project, setting up a tribal rock art trust and leading the initial development of Ngāi Tahu's rock art visitor centre. His MA in archaeology examined South Island rock art and his University of Auckland doctorate is *He Ana, He Whakairo: Examining Māori Belief of Place Through the Archaeological Context of Rock Art*, 2016. Currently based in Auckland, Gerard is undertaking post-doctoral research focused on better recording and understanding rock art in the North Island, and improving Māori heritage outcomes from archaeological endeavours.

Coastal flows / Coastal Incursions

Alex Monteith

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

22 September – 27 October 2017

ST PAUL St Gallery

Auckland University of Technology

40 St Paul Street, Auckland 1010

www.stpaulst.aut.ac.nz

Acting Director: Abby Cunnane

Assistant Director: Balamohan Shingade

Curatorial Assistant: Louisa Afoa

Gallery Technician: Eddie Clemens

ISBN 978 - 0 - 9922463 - 9 - 6

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Designed by Balamohan Shingade.

Edition of 250.

◀ ST PAUL ST



TE WĀNANGA ARONUI
O TĀMAKI MAKĀU RAU

