



TAMATEA

ART & CONSERVATION IN **DUSKY SOUND**

Department of
Conservation
Te Papa Atawhai

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Going through Fiordland – Dusky Sound, 2015. **Marilynn Webb**

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Dusky Sound from Anchor Island.
Photo: Emmanuel Oyston

Mō tātou, ā mō kā
uri ā muri ake nei

For us and our
children after us



Te Rūnanga o NGĀI TAHU

Te Rūnanga o Ngāi Tahu tribal whakatauaiki (proverb). Ngāi Tahu exercise kaitiakitanga (guardianship) over their takiwā (tribal territory), which includes Tamatea.



Tamatea – Art and Conservation in Dusky Sound reveals one of New Zealand’s most precious, remote areas

The Department of Conservation (DOC) has a vision for Tamatea: to be one of the most intact ecosystems on Earth, and a ‘bio bank’ for New Zealand – a source of endangered native species to repopulate conservation sites throughout the country.

To raise awareness of the area’s unique place in New Zealand history, DOC invited a team of artists to discover Tamatea for themselves. Twenty-six artists came to Tamatea’s waters in winter 2014 and summer 2015. Their task: to connect people with this special area by offering them a glimpse of an unseen world.

A historic location

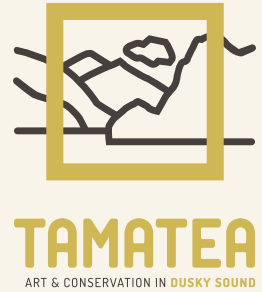
Located on the south-east coast of Fiordland National Park, Tamatea is one of New Zealand’s largest and most isolated fiords. Southern iwi knew and visited this remote area over many centuries, leaving a rich history of place names and stories. The fiord was later named Tamatea after the captain of the northern waka, Takitimu, during its visit to the far south.

Named ‘Dusky Bay’ by Captain James Cook on his first voyage here in 1770, he spent almost two months exploring the area on his return in 1773.

Some of Western science’s first records of New Zealand animals and plants come from Cook’s sojourn here, including weka, kererū and kākā. In 1891, Tamatea became the site of New Zealand’s first nature reserve, hosting the country’s original conservation ranger, Richard Henry. He worked tirelessly to bring flightless birds to what he believed was predator-free safety on Resolution Island/Mauikatau.

A fiord under attack

The Tamatea landscape has changed little since iwi first arrived. Today’s visitor sees the same mountains, islands and vistas as those greeting the earliest explorers. But Tamatea has undergone incalculable changes in other ways. In 1901 Henry reported seeing a “weasel” (more likely a stoat) on Resolution Island/Mauikatau. By the early 20th century, predators had reached even this remote corner of New Zealand, devastating the kākāpō, kiwi and takahē.



A fiord restored

The place where New Zealand's proactive wildlife conservation work began is now the site of one of DOC's most ambitious undertakings: the 30-year Tamatea/Dusky Sound restoration project. The project area covers over 700 islands - including Resolution Island/Mauikatau, New Zealand's fifth largest. It also includes Breaksea Sound/Te Puaitaha, Acheron Passage, Wet Jacket Arm and Tamatea itself.

In partnership with donors, community groups and businesses, DOC has removed pest animals from some islands, giving endangered species the chance to flourish once more. Anchor Island/Puke Nui is now home to one third of the world's kākāpō. Endangered kiwi, mohua/yellowhead, tīeke/saddleback and skink also call Tamatea's islands home. This haven is fragile, however: only constant vigilance will keep islands free of pests, and the delicate land and marine environments in balance.

An artist's inspiration

Accompanying Cook on his 1773 voyage was 29-year-old artist William Hodges, the first European to depict Tamatea's landscape and people. Cook wrote that Hodges had "...delineated the face of the country with such judgement as will at once convey a better idea of it than can be expressed by words."

Artists continue to be inspired by Tamatea's exceptional location, history and potential. *Tamatea - Art and Conservation in Dusky Sound* reaffirms the relationship between Tamatea and an artist's insight, giving us the chance to see, hear, and explore Tamatea through their eyes.

The artists in this exhibition have a deep connection with New Zealand's wild places. It would be easy, in turn, to say they have captured Tamatea's wilderness in their works. But they have achieved something more elusive, more authentic: showing us the value and vulnerability of Tamatea - and its importance for us all.

doc.govt.nz/tamatea

KEN BRADLEY

Senior Ranger/Operations (Recreation/Historic)
Department of Conservation

Richard Henry's tent camp (replica), 2016

Wood and canvas
2,438.4 x 3,048 x
2,438.4mm

For me, Richard Henry's house site is the birthplace of conservation in New Zealand. For over thirty years I have spent time at this location, clearing and protecting the tracks and bird pens. I can remember when the mountain flax tree at the south end of the pen was just a seedling – and now it's four meters tall. Without ongoing maintenance this site would quickly be lost to the bush. This replica tent camp is typical of what Richard Henry would have used at sites around Dusky, in the process of gathering birds for transportation to Resolution Island.



Richard Treacy Henry outside his boatshed on Pigeon Island, Dusky Sound. Photo: Hocken Collections, Uare Taoka o Hakena, University of Otago

NIGEL BROWN

Kākāpō: Nurture Is A Real Man's Thing, 2015

Acrylic on linen
800 x 600mm,
framed

What We Find Or Forget, 2015

Oil and acrylic on linen
1,200 x 600mm,
framed

This painting resulted from travelling to Anchor Island in Dusky Sound and setting up some small cut-outs I had prepared beforehand, on a timber slab. The photographs I took were woven into my years of work on Cook and Pacifica. I've consciously removed the classical British feel in the work of Hodges; some objects from Southland Museum and the Beggs also feature. The work explores memory, symbolism and discovery on both a historical and personal basis. It suggests conservation has to be seen as part of a larger picture as well as from individual consciousness.



What We Find Or Forget

BRIAN CARMODY

Dusky Impressions,

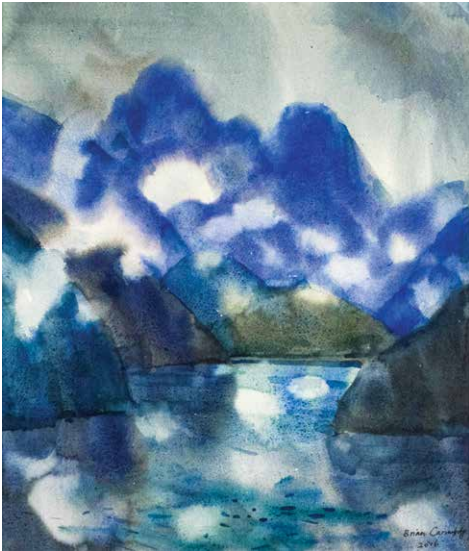
2016

Watercolour

825 x 730 mm, framed

Brian Carmody's watercolours are instantly recognisable – the fluid, pigment-laden water settles and dries in characteristic pools of colour, which are especially successful here in evoking primordial memory. Land – solid – formed using dense and saturated colours and tones. Sea – soft – cuts and fills the once glaciated valleys. While, Sky – ethereal – contrasts masterfully, by the use of negative space.

By Cameron Drawbridge, Art Services Ltd.



GINNEY DEAVOLL

Waka of 100 Blades,

2016

Acrylic on stretched canvas, 1,130 x 930 mm

View and a Brew, 2016

Acrylic on stretched canvas, 1,130 x 930 mm

Passing Through, 2016

Acrylic on stretched canvas, 1,130 x 930 mm

Captain Swallow's Escape, 2016

Acrylic on stretched canvas, 1,130 x 930 mm

A Feathered Family, 2016

Acrylic on stretched canvas, 1,130 x 930 mm

Distant peaks glow in the low evening light, leaves tinkle as they pick up the gold flecks cast out from the setting sun, their reflection mirror-perfect on the oily sea, concealing the depths below. A new sunrise is masked by a turbulent sky, deep purple crashes against angry blue, water pours from the heavens, the land hidden by the silvery veil.

How to capture the many moods of such a dramatic landscape, delicate and fragile, harsh and unforgiving, timeless yet tenuous? And the history written in the hills, whispered by the rustling leaves, shouted by the roaring wind?

Listen closely, these remote and seldom-visited waters have much to tell and many secrets safely locked away.



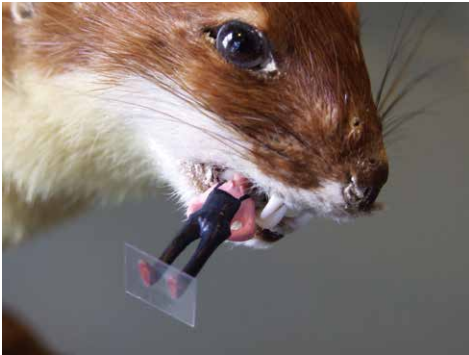
A Feathered Family

JANET DE WAGT

Fossil Family Visits Anchor Island, Dusky Sound, 2015

Photo set (2 images)
x 10
1,100 x 550mm each,
framed

My expectation on going to Dusky Sound, one of the most beautiful places in the world, was that I would paint the land. But in fact I was inspired by the vast knowledge and variety of work that DOC workers do to protect and promote our natural heritage. This is my tribute to them.



CHEREE TE ORANGAROA DOWNES

Puipuiaki/ Rare & Precious, 2016

Harakeke/flux, prepared
and hand-woven
(korowai/kakahu
technique); steel
(takirua technique);
deerskin, prepared and
hand woven (korowai/
kakahu technique)
1,700 x 2,000 mm,
3 x panels

Waiata (00.38 min)

Karanga (01.30 min)

I think about this place where our ancestors once walked and lived. I saw and experienced these ancient places of occupation - a safe haven for our beautiful manu. I am truly humbled and very grateful to have had the opportunity to be a part of such an amazing journey. *Puipuiaki* reflects these feelings: the layers of colour and texture, the knowledge that these people, our ancestors, were here experiencing the amazing beauty of this very rare, precious and special place called Tamatea. 'Toitu te whenua, whatu ngarongaro nga tangata' (As man disappears from sight, the land remains).



MARTIN HILL AND PHILIPPA JONES

Forest Guardian, 2015

Environmental sculpture print, pigment dye, inkjet print on Hahnemuhle photo paper
600 x 900 mm, framed

Tree Guardian, 2015

Environmental sculpture print, pigment dye, inkjet print on Hahnemuhle photo paper
600 x 900 mm, framed

Sound Practice, 2015

Video
(3 min 52 secs)

We spent five days in solitude on Dusky Sound's Resolution Island. From climate scientists in McMurdo Sound, we had learned that beech trees once grew in Antarctica 14 million years ago, when its climate and atmospheric carbon levels were similar to Fiordland's today. In our work, we wanted to express a connection between these two areas.

Our sculptures are about climate change – a crisis solvable by a change to *sound practice*.



Still from *Sound Practice* video



Tree Guardian

DENISE HUNTER

Song of the Sounds,

2016
Acrylic on linen
910 x 1,220 mm
Diptych

Richard Henry – Conservation Legend,

2016
Acrylic on linen
910 x 610 mm

Cook's Bird Song, 2016

Acrylic on canvas
910 x 610 mm

'Hallamai Tayo' (Come here friend),

2016
Acrylic on linen
910 x 610 mm

A keen conservationist and naturalist, I am inspired by our land's plants, trees and birdlife. The special forces that breathe within the forest, the ecosystem and our native animals to bring movement, sound, beauty and vibrant energy – making the forest come alive.

My aim is to make people aware of this uniqueness and the dangers of extinction these creatures face. I draw on their shape and the beauty of their colour, as if there is some sort of spiritual energy coming from within them.

Also keen on New Zealand history, I have combined the two to tell the story of the special qualities of our land, people, spirit and place of Aotearoa.



Song of the Sounds

SIMON KAAN

Untitled, Dusky Project, 2016

Carved oil on board
1,250 x 1,250 mm,
framed

My response to my time in Dusky Sound is one of nostalgia, both from a cultural and environmental perspective.

There are many layers to this place, some apparent and some hidden. The changing environment and shifting moods seem to embrace its spirit. I think about the people who were once here and the cultural collisions that took place, and then ask the question, "how was this place before they were here?"

There are wing tips and a solitary waka with folding panels creating pulses.



GERDA LEENARDS

Towards nightfall in Dusky (in memory of Dave Comer), 2016

Acrylic on canvas
1,220 x 1,520 mm

1. 'Blue anchorage' – Dusky sound, 2016

Acrylic on board
200 x 300 mm

2. 'Blue anchorage' – Dusky sound, 2016

Acrylic on board
200 x 300 mm

3. 'Blue anchorage' – Dusky sound, 2016

Acrylic on board
200 x 300 mm

The journey into Dusky Sound organised by DOC is one of my many ventures into Fiordland. It always feels like a new experience for me, as the dramatic weather patterns and the geographical terrain and sea interacting with light is never the same. The moment between night and day, between light and dark, is the most unique and magical time. The intensity of blue sometimes tinged with pink. Though Fiordland is empty of human habitation, this ironically brings you closer to the explorers gone before. Hodges stays present as you enter Dusky, and the shelter that Cook sought.



Towards nightfall in Dusky (in memory of Dave Comer)

EUAN MACLEOD

Storm at Sea, 2015

Oil on canvas
1,000 x 1,240mm

Dusky Sound – Waterfall and Two Figures, 2015

Acrylic on paper
825 x 520mm, framed

Dusky Sound – Waterfall and Dark Figure, 2015

Acrylic on paper
825 x 520mm, framed

Dinghy – Dusky Sound, 2015

Acrylic on paper
575 x 800mm, framed

Rowing Study – Dusky Sound, 2015

Acrylic on paper
515 x 560mm, framed

Dusky Sound – Dinghy and Two Rocks, 2015

Acrylic on paper
560 x 630mm, framed

Climbing Figure, Anchor Island – Dusky Sound, 2015

Acrylic on paper
530 x 610mm, framed

Study, Dusky Sound – Top of Anchor Island, 2015

Acrylic on paper
530 x 610mm, framed

Study, Dusky Sound – Entrance to Dusky Sound, 2015

Acrylic on paper
530 x 610mm, framed

Study, Dusky Sound (Four Fingers), 2015

Acrylic on paper
530 x 610mm, framed

Dusky Sound – Waterfall and One Figure, 2015

Acrylic on paper
610 x 530mm, framed

The isolation of Dusky Sound is what most impressed me. To be in an area that's pristine, one of the few places on earth that we haven't disrupted. In my paintings it is our presence that interests me – how we interact with the natural world.



Storm at Sea

PAUL MCCREDIE

Gerda and the Wet Jacket Arm, Dusky Sound, 2014

Inkjet print on paper
840 x 590mm, framed

Landscape photography is a cunning game of choices. The camera frames a desired vision excluding those annoying and unwanted pieces of flotsam, human or otherwise...

Entering Dusky Sound for the first time I had dreams of travelling back in time to some primeval land. But try as I might the camera just wouldn't work its traditional magic – somehow I just couldn't shake the 21st century.

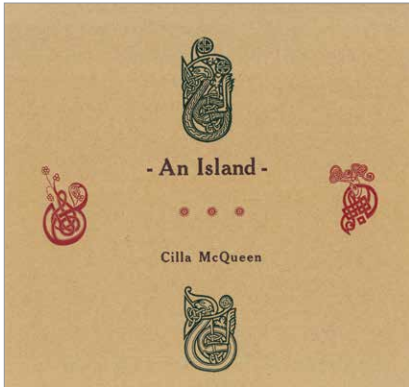


CILLA MCQUEEN

An Island, 2014

Collection of poems
670 x 1,100 mm,
framed

The poems in 'An Island' were inspired partly by my father's ancestral island of St Kilda, or Hirte, in the Outer Hebrides of Scotland, and partly by the landscapes and islands of Murihiku. The 'elements' of Altar, Beacon, Coastline, Time, Shelter, Path and Well are familiar to all island-dwellers.



BRAYDON MOLONEY

Tamatea – Art and Conservation in Dusky Sound, 2016

Short film
(13 min 39 secs)

Tamatea kick-started my career as a wildlife filmmaker, and I feel very privileged to have been out there with DOC on several occasions. To me, Tamatea represents the chance for unbridled discovery and adventure, and I try to capture those themes in my films. The monumental landscape is a bonus!



JO OGIER

Dusky Sound/

Tamatea, 2015–16

Mixed media
800 x 1,575mm, framed

Kākāpō – Strigops *habroptilus*, 2016

Watercolour, coloured
pencil and gold leaf
835 x 770mm, framed

Kākā – Nestor

meridionalis, 2016

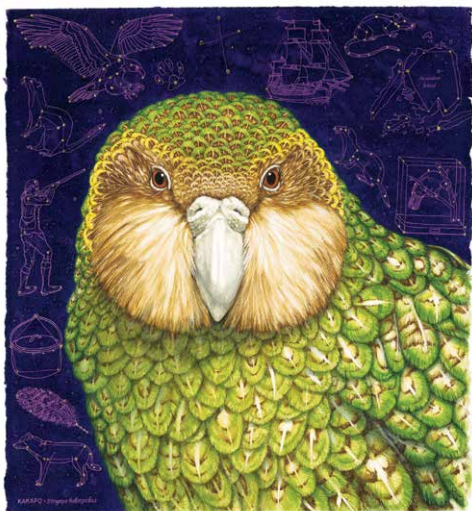
Watercolour and
coloured pencil
835 x 770mm, framed

Kea – Nestor *notabilis*, 2016

Watercolour, coloured
pencil and silver leaf
835 x 770mm, framed

I visited Dusky Sound on board DOC's boat MV *Southern Winds* in July 2015, with a team carrying out predator control. The weather conditions were extremely challenging with snow, sleet and rain for the majority of the week. The number of traps the team managed to check in such wintery conditions, working from daylight to dark most days, is a testament to how dedicated they are to protecting the unique and special flora and fauna of Dusky Sound.

In this work I have developed a set of star signs just for the kākāpō, referencing the contributors that have pushed these beautiful birds to the brink of extinction.



Kākāpō – Strigops habroptilus

CRAIG POTTON

Dusky Sound Forest *Reflections*, 2015

Triptych
830 x 3,090mm,
framed

My work draws attention to the interrelationship between the land and sea. Fiordland is, after all, one continuous water-cycle ecosystem. Deluged by New Zealand's highest annual rainfall, tannin-stained freshwater pours into the fiords. Less dense than seawater, this fresh influx lies on the surface, its colour filtering the amount of light that penetrates into the depths. The bright yellow/green in the abstract reflections conjure up a feeling of the forest hovering over the sea's surface.



JOHN Z ROBINSON

Dusky Sound spoons,

2015

Sterling silver spoons
x 6 (120 mm) each
tagged with DOC bird
tags

55 x 210 x 290 mm,
boxed set

Dusky Sound, 2016

Lino cut

415 x 245 mm, framed

Going to Dusky, 2016

Lino cut

415 x 245 mm, framed

These silver spoons are an expression of my dislike of mass tourism. Hopefully the onga onga and the namu will discourage many visitors, the A24 will see to the little predators and we will have the wisdom of the ruru to restore and protect Dusky Sound.



Dusky Sound spoons

IRENE MURA SCHRODER

Wahi Motuhake/

A Special Place I,

2016

Terracotta and
Stoneware clay, dry
glaze

520 x 460 x 75 mm

Wahi Motuhake/

A Special Place II,

2016

Terracotta and
Stoneware clay, dry
glaze

350 x 310 x 40 mm

Early morning, its chill, bush-clad shores reflected in still water, the mist slowly lifting to reveal the multitude of tiny islands protected by dense forest and snow-capped mountains.

The past imprint of humans: earth pits created by the first-known inhabitants, the gap in the tree canopy, cut to watch the stars during the stay of Captain Cook's *Resolution*, Richard Henry's chimney and the moss-covered tree-fern stumps of the kākāpō pen. Wonderful!



Wahi Motuhake/A Special Place I

FIORDLAND MARINE GUARDIANS

Te Poupou o Rua o Te Moko (poupou),

2014

Carved by Bubba

Thompson

Wood carving

1,500 x 500 x 520 mm

The Fiordland Marine Guardians are appointed by the Minister for the Environment as an advisory body to guide government agencies on management of the Fiordland (Te Moana o Atawhenua) Marine Area. The Guardians believed that the marine reserves should be marked and celebrated, and wanted to acknowledge the cultural significance of tangata whenua in the area. The first Te Poupou o Rua o Te Moko were unveiled in 2014, standing as kaitiaki or guardians of the marine reserves and symbols of the Māori ancestral connections to the area. They are individually named after the deities, explorers, whānau and whānui who left their mark on the area previously, and commemorate their stories, ensuring they are shared with generations of visitors.



ELIZABETH THOMSON

Report on Experience, Astronomer's Point,

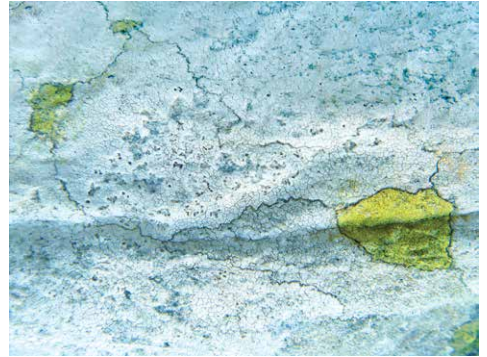
2016

Glass spheres, optically-clear epoxy resin, cast vinyl film, lacquer on shaped and contoured panel 755 x 1,000 mm

Sitting on the rocks near the water at Astronomer Point, I experienced a strange dislocation of time... were we in the 18th or 21st century, sometime further back, or in the future?

Dreamtime, pure wilderness.

Report on Experience is the timeless document from that moment in time.



JOHN WALSH

Power Station. 2013

Oil on canvas
1,380 x 1,830 mm

The title refers to the land in pristine condition being the heart and power of the nation. I was going to have as a subtitle, "Dam this you pricks" but...

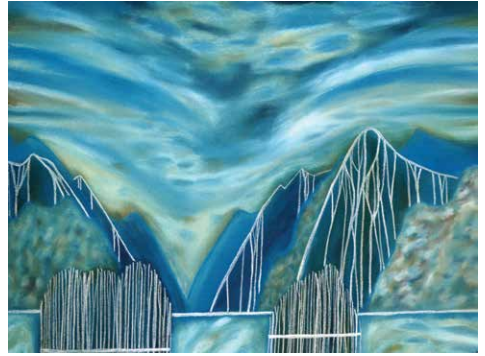


MARILYNN WEBB

Going through Fiordland - Dusky Sound. 2015

Soft chalk pastel on
100% rag paper
790 x 970 mm, framed

Marilynn Webb is well known for her pastels and prints, centred on New Zealand's most remote and fragile environments. With a rare empathy for the natural world, she goes beyond mere landscape and communicates a view of Dusky Sound as a place to treasure.



ROBIN WHITE

**Cup of Tea Bay,
Luncheon Cove,
Hodges Sat Here,**
2016

Ceramic tile set of 3
430 x 880 mm, framed
Artist's proof

Following the coastline south, negotiating massive ocean swells – that was the way to arrive. I thought about what it would have been like for Cook and his crew to enter this place, leaving the “wide and wasteful ocean”* to explore the sheltered ins and outs of Dusky Sound. I thought of the captain putting pen to paper to describe this magical place, and Hodges recording his first encounter with the drama of light and dark. What did they see, and how would they describe it? There is something deeply attractive in these acts of imagination, and this is what prompted the series of drawings which have been translated into ceramic tiles. I imagined them as talking points on some 18th century dinner table. This is what we saw...

**Shakespeare, Henry V, Act 3, Scene 1, and quoted in the lyrics of the song “Shoals of Herring”.*



JANE ZUSTERS

**DOC pantry Anchor
Island at Home,
Luncheon Cove,** 2015

Giclee print on
archival paper
840 x 583 mm, framed

I want to express the reality of the unseen hard work of the DOC kākāpō rangers contrasted with the pristine, wilderness wonderland that I was privileged to visit as an artist. Puke Nui, otherwise known as Anchor Island, was where 200 years ago William Leith built a house at Luncheon Cove for the first European sealing gang in Aotearoa.



All artists involved in this project have generously donated some or all of their works to the Department of Conservation in support of the ongoing restoration projects in Tamatea/Dusky Sound.

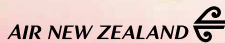
For more information about the Tamatea/Dusky Sound restoration project and the exhibition:

doc.govt.nz/tamatea

Enquires for purchase of artworks to:

Kate Hebblethwaite
Senior Ranger (Community) – Fiordland District
E: khebblethwaite@doc.govt.nz | T: 03 249 0237

With thanks to:



Summit and Dusky Sound from Anchor Island.
Photo: Emmanuel Oyston



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