

# HERE: From Kupe to Cook



**Pātaka** marks 250 years since Captain Cook arrived in Aotearoa New Zealand with an exhibition exploring the amazing feats of long distance ocean-voyaging by skilled Pacific celestial navigators 1000 years before 1769 and responses by leading contemporary New Zealand artists to the arrival of Cook and Western Colonisation. *HERE: from Kupe to Cook* spreads over four galleries with works/installations by artists including Dame Robin White; John Walsh, Greg Semu, Christine Hellyar, Rachel Rakena, Johnson Witehira, Bill Hammond, Israel Tangaroa Birch, Michel Tuffrey, Yuki Kihara, Rangi Kipa, Margaret Aull, Tawhai Rickard, Glen Wolfgramm, the 7558 Collective of Jamie Berry and featuring film-work by Lala Rolls.

Education resource compiled by Linda Fordyce, Education - Pātaka Museum of Arts & Cultures, and based upon selected *HERE* exhibition panels curated by Reuben Friend and Mark Hutchins-Pond, Pātaka Art + Museum 2019.

Pātaka Education programmes are supported by LEOTC (Learning Experiences Outside The Classroom) and funded by the Ministry of Education.

## Introduction Panel for HERE: From Kupe to Cook

*Here: Kupe to Cook* is an exhibition that dismantles misconceptions about the discovery of Aotearoa, providing deeper analysis to more fully understand our connection to the people and places of Te Moana-nui-a-Kiwa, the Pacific Ocean.

In the English language, the word **here** is a marker of location, denoting a time or place. In te reo Māori, **here** refers to the act of binding, or being bound to a place, object or obligation. These ideas of location and connectedness sit at the heart of the exhibition—exploring the ways people have anchored themselves to these lands and the tales we tell ourselves to justify our right to be here.

This year marks 250 years since the arrival of Captain James Cook and his crew of the *Endeavour* to Aotearoa New Zealand. Like Cook, the great Oceanic explorer Kupe and his crew are often credited for ‘discovering’ Aotearoa New Zealand. The truth is that neither Cook nor Kupe discovered this country. Instead, they mapped these islands and created pathways across the sea for successive waves of migration and settlement.

This significant anniversary provides an opportunity to look back at the history of our nation and narratives around the idea of discovery.

### Who was Kupe?



*The arrival and stories of the Oceanic navigator Kupe have endured and been remembered by many iwi in Aotearoa New Zealand. They have acknowledged him as one of the first Polynesians to arrive in Aotearoa and return to Hawaiki, his homeland, about 800 years ago.*

*There are many versions about his adventures; why he came here and who he came with (some accounts talk of the navigator Ngahue who accompanied Kupe), but the many place-names associated with his travels around the country testify to his early presence here and important status.*

*New Zealand's coast has many place names associated with stories of things that Kupe left behind – including a son, daughters, dogs, taniwha, sails, fishing nets and a canoe bailer. By naming places and leaving his possessions, Kupe established a stake in the land and blazed a trail for other explorers after he had returned to Hawaiki. Kupe himself never came back to Aotearoa New Zealand.*





### **Seek Utopia (The Way Home Series) Margaret Aull**

*In Margaret Aull's installation we see a toppled signpost lying on the ground. Like a compass, the sign points in four different directions – to Hawaiki, Hawaiki-nui, Hawaiki-roa and Hawaiki-pāpamao. These are the names of the ancestral homelands of Māori prior to the settlement of Aotearoa New Zealand. Kupe navigated his own 'way home' to Hawaiki after leaving Aotearoa New Zealand – a notable feat in itself.*

*This reference to multiple homelands demonstrates the strength of connection that Pacific peoples have with the sea, not as an expanse that separates, but as an extension of home across the ocean.*

We are fortunate to be able to display at Pātaka the anchor stone (punga) reputedly left here at Porirua by the Polynesian navigator Kupe on his voyage around Aotearoa. This taonga 'of discovery' is located at the entrance to the exhibition. The punga is a tangible link to Kupe's connection with this region.

### **KUPE'S ANCHOR STONE**

This anchor stone is believed to be one of two punga (anchor stones) brought to Aotearoa New Zealand by Kupe. Brought here on the waka-hourua (double hulled ship) *Matahorua*, the punga was left here in Porirua and renamed Te Huka-a-Tai by Kupe. The punga is also known by the name Maungaroa.

Kupe named numerous landforms around Te Upoko o Te Ika, the lower North Island, including Te Mana-o-Kupe-ki-Aotearoa, more commonly known today as Mana Island. In naming these sites, the mana of Aotearoa was claimed by Kupe, marked by the placement of this anchor stone here in Porirua.

The punga stayed in Porirua harbour for many centuries until European-New Zealand soldiers stationed at Paremata Barracks started chipping pieces off during the time of Te Rangihaeata's battles in Wellington in the mid-1840s. The anchor stone was then placed into the care and protection of museums, on behalf of local iwi and the nation. As a taonga (treasured objects) this punga exerts a great weight, both physically and symbolically.



## ***The Arrival* – Greg Semu**



*The Arrival* by Greg Semu is a photographic reinterpretation of one of the best-known paintings ever produced in Aotearoa New Zealand - *The Arrival of the Maori in New Zealand* (below) by John Steele and Charles F Goldie completed in 1898. Steele and Goldie hoped to depict the imagined suffering which they believed Kupe and other Pacific navigators experienced sailing across Te Moana-nui-a-Kiwa, the Pacific Ocean. The painting was popular amongst colonial artists and settlers – however, this scene was highly offensive to Māori.



Almost everything in the image was incorrect, including the emaciated look of the travellers and the waka-taua (war canoe) that was incorrectly depicted as a double-hulled ship. These types of Western imaginings reflected colonial settler attitudes that perceived Pacific peoples to be primitive and incapable of navigating the vast expenses of the Pacific Ocean. For this photograph, the artist Greg Semu travelled to Rarotonga (where he selected fit healthy looking Polynesians) to recreate this imagined scene. In Semu's version we see the illusions of the sea recreated through the use of blue tarpaulin and clear plastic sheets deliberately making it look unreal and a piece of fiction.

## **Pacific Migration and the great Pacific Navigators**

Traditional Polynesian navigation was used for thousands of years to make long voyages across thousands of miles of the open Pacific Ocean. The Pacific Ocean takes up one third of the Earth's surface. It is the largest and deepest ocean in the world. The ability to travel/voyage purposefully across such a vast ocean testifies to the mastery of the Polynesian navigators and the seamanship of Polynesian voyagers. They sailed the sea hundreds of years before Europeans and embraced the open sea like no other culture – the most widely travelled people in the world.

There are two main types of island in the Pacific: continental islands (partly submerged continents) and oceanic islands (atolls on top volcanic sea-mounts). Continental islands were settled first by ancient voyagers travelling eastwards – South East Asia, Australia, Melanesia and Western Micronesia – all settled by 1300 BCE and then Western Polynesia, including Samoa, by 1100 – 800 BCE. It took another millennium for Eastern Micronesia to be fully settled and a further 1000 years before people began to spread through Eastern Polynesian archipelagos (1000 CE). Oceanic islands are more isolated than the continental islands. There is debate about when the Southern Cook and Society Islands were first settled.

East Polynesia was settled from West Polynesia, and in turn New Zealand was settled (1200 CE) by seafarers whose most likely origin was somewhere in East Polynesia. Today, Māori regard East Polynesia as their homeland, which they call Hawaiki. Anne Salmond (New Zealand anthropologist and historian) states Hawaiki (or Havai'i) is the old name for Ra'iātea (Society Islands of Tahiti), the homeland of the Māori. The last migrations were to the distant points of Polynesia – Hawaii, Easter Island and New Zealand – even to South America.



Migration across the mighty Pacific Ocean occurred in stages. The exploration strategy was to search and return. Navigators travelled to small inhabited islands using way-finding techniques and knowledge passed by oral tradition from master to apprentice. All the occupied island groups acted as broad safety nets for returning ocean-voyaging canoes using different exploring strategies:

- Against the wind – this was the initial search-and-return voyage, to find out whether there were islands on the exposed side of the home island.
- Across the wind – once navigators had found new islands, they could then begin to sail safely across prevailing winds. They would know that on their return they could stop at these islands if they could not make it all the way home.
- Downwind – this happened at a later stage. Sailing downwind usually requires returning by a different route, and it took time for explorers to discover the intermediate islands that made these routes possible. Sailing downwind also indicated that navigators understood how to use the various weather systems. (Te Ara Encyclopedia)

Coming south of the tropics down to New Zealand was a serious challenge for Polynesian navigators. Voyaging canoes may have followed migrating birds, as told in Māori tradition. The long-tailed cuckoo comes to New Zealand from tropical Polynesia in October, and shearwaters would have been observed flying south in September. People would have known that land lay in that direction, but not how far away it was. But we now know that these migrations were deliberate, because they involved taking the people, plants and animals needed to establish sustainable colonies. In recent decades, boat builders (check out the Polynesian Voyaging Society) have constructed ocean-going craft using traditional materials and techniques, and have sailed them over traditional routes using ancient navigation methods, showing the feasibility of such deliberate one and two-way voyages.



# Polynesian Navigational Techniques

The first explorers were master navigators who tracked their way without any maps or navigational instruments such as the astrolabe, sextant, compass or chronometer.

What underpins these techniques is knowledge of the natural environment – fixed stars and constellations, certain winds (predictable trade winds), currents, wave patterns, sea swells, cloud formations and sea-birds.

Navigators knew the arcs of the sun and stars that cross the sky at different heights depending on the time of year. At night the rising and setting of the stars was used to align waka in a direction of travel through the night until the sun appeared.

Navigators memorised star maps and used the angle of stars above the horizon to determine latitude. They measured the angles between the stars and the horizon using their hand (as in the movie *Moana*). Holding out a hand with the palm facing outward and thumb extended, touching the horizon – each part of the hand was used to measure a particular latitude. The width of the little finger, at arm's length, is an angle just over 1.5 degrees elevation.

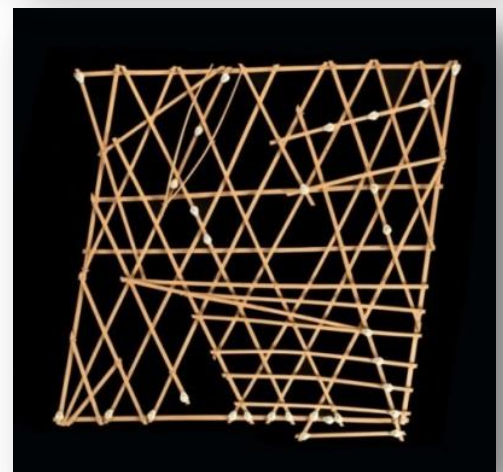
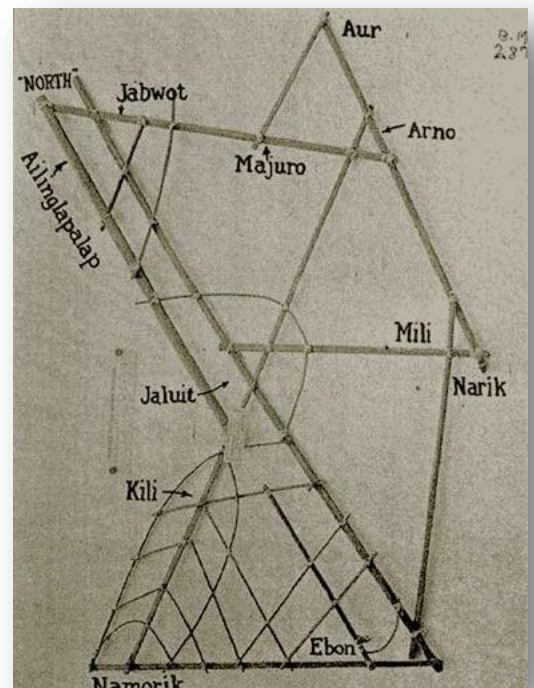


## Melanesian Stick Charts.

Stick Charts were used by Marshall Islanders to navigate the Pacific Ocean. Stick Charts were also called rebbelibs, medos and mattangs. The location of islands and atolls are marked with shells on the rebbelibs.

These stick charts were not charts/maps in the western sense but were instructional and memory aid devices depicting swell and wave patterns and the way islands disrupted those swell patterns. The location of islands and atolls were marked by shells which were tied to the framework then bound together with coconut sennit in geometric patterns depicting swell movements and deflections around the atolls. Each stick chart was unique to the specific navigator who made it and could 'read' and interpret it.

Charts were not taken on voyages but memorised. Navigators relied on their memory and senses to gauge wave patterns learned from stick charts. They would crouch or lie down in the canoe/waka to feel how it was being pitched and rolled by underlying swells. The use of stick charts ended after the Second World War when new electronic technologies made navigation more accessible and canoe travel had declined.





## Western Instrumental Navigation - as used by Captain James Cook.

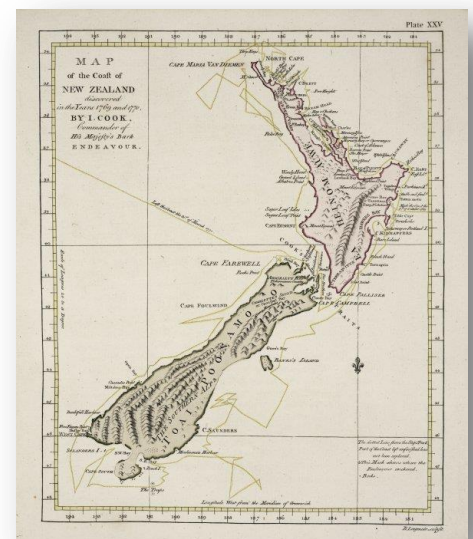
A **sextant** (to the right of the compass) is a doubly reflecting navigation instrument that measures the angular distance between two visible objects. The primary use of a **sextant** is to measure the angle between an astronomical object (sun or star) and the horizon, for the purposes of celestial navigation. (Wikipedia)

To find your latitude heading north and using the stars, the North Star called Polaris was used. The North Star is a star that is directly above the North Pole and appears fixed - not to be moving during the night. If you were standing at the North Pole, the North Star would be directly above you (at 90°). And, if you were standing at the Earth's equator, the North Star would be right along the horizon (at 0°). If a navigator measures and finds Polaris to be 10 degrees from the horizon, then he is about 10 degrees north of the equator. So this knowledge was used to measure and calculate latitudes between the equator and the North Pole by measuring the altitude angle of the sun below the vertical at noon or the fixed polar star at night and then correcting the total by either subtracting from (during winter) or adding to (during summer) the angle of the earth's tilt (23.45°). There is no fixed South Star like the North Star so Captain Cook based his calculations by measuring the altitude of the sun at exactly noon (Greenwich Standard Time) each day to begin his calculations.



### Captain James Cook British Navigator and skilled Cartographer.

Cook undertook three major voyages between 1769 and 1779 and sailed thousands of miles across largely uncharted areas of the globe. He mapped lands from New Zealand to Hawaii in the Pacific Ocean in greater detail and scale not previously charted by Western explorers. As he progressed in his voyages, he surveyed and named features, and recorded islands and coastlines on European maps for the first time. In 1769 Cook circumnavigated New Zealand showing it comprised two main islands. Cook's chart of New Zealand (to the right) is one of his most famous and perhaps his best work with only two errors: Banks' Peninsular was depicted as an island and Stewart Island was depicted as an extension of Te Wai Pounamu (the South Island). Given that Cook sailed around Te Wai Pounamu without landing, these should be regarded as minor failings.



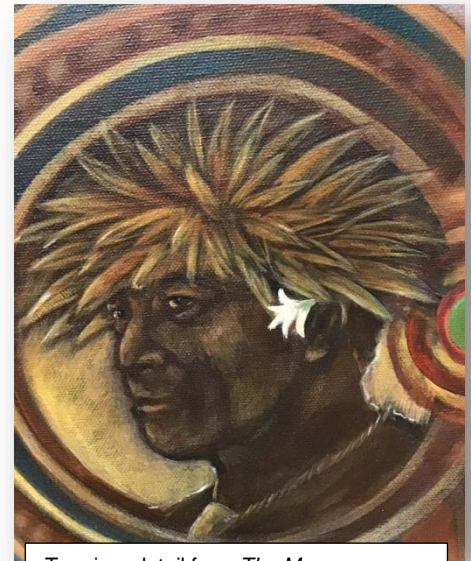


## The Tahitian Navigator aboard the Endeavour 1769 -1770

It is not widely known that Tupaia - a Polynesian navigator and high priest from Ra'iātea in Tahiti - was on board the *Endeavour* when it arrived in Aotearoa New Zealand on 8 October, 1769. Tupaia had helped Captain Cook navigate their way to the South Pacific.

When Tupaia drew a western style map or chart of the Pacific Islands known to him – it was the first attempt of any Polynesian to make a chart of the ocean on paper. Concepts of European maps were not part of his tradition (no knowledge of those imposed invisible lines of latitude and longitude) – which was probably more based on stick or stone charts used to teach navigators.

When Māori in Aotearoa heard Tupaia speak to them in their own language and discovered that he had come from Ra'iātea or Rangiātea (an ancestral homeland for Māori), he at once was hailed by Māori as the Captain or Admiral of the *Endeavour* expedition - not Cook. Tupaia played a pivotal role in these first encounters and deserves recognition as such.



Tupaia – detail from *The Messenger from Raiatea to Uawa*, Michel Tuffery.

### Who was Tupaia?

- \* Tupaia was consecrated as a priest (tahua) with star navigation as a specialty and sailed aboard the *Endeavour* to New Zealand in 1769. It was thought he was born around 1724-25.
- \* His family was one of the élite of Ra'iātea (or Rangiātea) in Tahiti. Tupaia was tall, handsome, strong, athletic and extraordinarily intelligent – all of which qualified him to be one of the select few taught at the greatest marae in all Polynesia, Taputapuātea at Opoa on Ra'iātea's southern coast. He was known for his navigation skills and knowledge on genealogy and spirituality.
- \* Tupaia had already played an important role in cultural exchange two years before Cook's arrival when the British frigate *Dolphin* had landed at Tahiti. He had begun to learn English at that time.
- \* In July 1769 he was invited by Joseph Banks to sail with them on the *Endeavour* when it left Tahiti.
- \* Tupaia took his young acolyte/apprentice Taiato with him on board.
- \* Tupaia was not included in the first landing party and encounter with Māori at Tūranganui (Gisborne) on 8 October. This became a disaster when Te Maro, a local rangatira, was shot by Cook's marines on the beach. However Cook took Tupaia ashore the next day when local Rongowhakaata warriors had gathered with the intention of attacking the ship. To their astonishment Tupaia walked out and introduced himself to the warriors in a language they understood. Further bloodshed occurred that day when differences in understanding around gift exchange (reciprocity) resulted in violence but Tupaia worked hard to prevent things from getting even worse before Cook retreated and sailed on.
- \* Tupaia became pivotal as a translator and mediator in further encounters with Māori (which became friendlier) once word spread around that a priest from Ra'iātea (their homeland) was on board the *Endeavour*. Māori had been disassociated from their homeland for hundreds of years and they welcomed this heaven-sent chance to reclaim their ancient past and to hear Tupaia preach.
- \* Tupaia lost his value and importance on the *Endeavour* once the ship went on to Australia where he couldn't communicate with the indigenous Aboriginal people.
- \* Tupaia became ill (with scurvy and/or malaria) at Batavia (Jakarta, Indonesia) and died in 1770, seven months before the *Endeavour* arrived back in England. He was buried in an unknown grave on the island of Damar-Besar and largely forgotten about - especially when Cook was lauded for keeping his crew healthy.
- \* There are no known drawings or paintings of him although there are some amazing Western style paintings done by him.
- \* While in New Zealand, Tupaia had been greeted everywhere as an honoured guest and entrusted with valuable ancient treasures. All the sacred gifts presented to Tupaia from iwi in New Zealand became part of Joseph Banks collection of Pacific artefacts and deposited in museums overseas.



## Who was Captain James Cook?

- \* Cook was born of a humble family in Yorkshire on the north-east coast of England. His father was a labourer. This was often held against him, even by some of the officers and men on board the *Endeavour* who were more high-born.
- \* Cook sailed on three voyages to the Pacific covering ten years and crossed a greater area of the sea than anyone had ever done before.
- \* His first voyage on the *Endeavour* lasted from August 1768 – July 1771 and included visits to Tahiti, New Zealand, the eastern coast of Australia and a return trip via the Cape of Good Hope. Cook had instructions to sail to Tahiti to observe the transit of the planet Venus (when Venus passed between the Earth and the Sun in 1769). He was to record measurements that scientists would later use to measure the speed of light and to understand the scale of the solar system. The transit of Venus occurred during Matariki seasonal festivities when Cook and the *Endeavour* arrived. Another set of instructions (for the first two voyages) was to explore the southern Pacific Ocean for the great southern Continent people believe existed awaiting discovery.
- \* The second voyage was aboard the *Resolution* accompanied by the *Adventure*, commanded by Furneaux, and lasted from July 1772 until July 1775. Cook explored the southern Pacific again searching for a Southern Continent and returned to New Zealand. A Tahitian called Omai returned with Furneaux to England and caused quite a stir.
- \* The third voyage of the *Resolution*, accompanied by the *Discovery* (commanded by Clerke), lasted from July 1776 until October 1780. Cook was following instructions to search for the North-West passage and explored the coasts of America, the central Pacific and Asia. The Tahitian Omai was returned home and Cook explored Hawaii where he was killed on 14 February 1779.

In many parts of the Pacific, the Islanders were stunned when Cook's ships first arrived (as though a spaceship or a floating island had arrived in their harbour). At first they were not certain whether the British were human or not or whether their arrival was what had been foretold by their ancestors.



### Capt Cook – Johnson Witehira

Johnson Witehira is a graphic artist of Māori and European New Zealand heritage and his work often addresses differences between those two perceptions of Aotearoa New Zealand nationhood and identity. In this artwork, Witehira is interested in the way that Captain James Cook is remembered.

A western perception of Cook is that he is the cultural hero who 'discovered' new lands and opened this country to the world. For many Indigenous peoples however, Cook's arrival in the Pacific heralded the beginning of a violent genocide that sought to clear the land of human occupation through war, disease and political impropriety.

When Cook first landed in Aotearoa at Tūranga (modern day Gisborne) his men killed and seriously wounded a number of Māori leaders. Rather than canonising Cook, Witehira frames Cook within a Māori worldview, challenging dominant Western perspectives and narratives of Cook's exploits and encounters with Māori.



***The Messenger from Ra'iātea to Uawa*** [top left]

***Cookie meets Cook Strait*** [below left]

- Michel Tuffery 2018

*Michel Tuffery is an Aotearoa New Zealand-based artist of Samoan, Rarotongan and Ma'ohi Tahitian heritage. Through his Tahitian heritage he has familial ties to Tupaia, giving him a unique perspective on the story of this historic figure. Tupaia was pivotal in the encounters between Māori communities and the crew of the Endeavour during Cook's first visit to Aotearoa New Zealand in 1769.*

*These two artworks are part of a series of five paintings referencing the encounters that took place at Tūranga-nui (Gisborne) and at Uawa, Ōpoutama (Cook's Cove, Tolaga Bay). When he painted these artworks, Tuffery was collaborating on a documentary about Tupaia with Māori artist and researcher Nick Tupara, a descendant of the rangatira Te Mārō and Te Rākau who were killed by Cook's men on the first encounter with Māori in 1769.*

*Tuffery's paintings depict rangatira on both sides of this affray [Te Maro and Solander – 'te Rua intellectuals from opposite sides of the world'] as well as referencing indigenous flora and birdlife Cook's crew encountered in Aotearoa New Zealand [Parkinson's kakābeak – *Clianthus Puniceus* 1769 at Ūawa outside Tupaia's Cave].*



The documentary *Tupaia's Endeavour* (2012 – 2019, directed and edited by Lala Rolls) follows artist Michel Tuffery, along with actor Kirk Torrence and anthropologist Paora Tapsell, as they discover and uncover the story of Tupaia who sailed south from Papeete on board the *Endeavour* in 1769. Tupaia served as interpreter, diplomat, artist and navigator during Cook's first journey. Although Tupaia had been invaluable as a translator, if not mediator, who helped smooth relations with tangata whenua after the disastrous first contact in 1769, Lala Rolls felt the Tahitian navigator, artist and high priest has been sidelined by history.

The film is literally a voyage of discovery that unfolds as the cast meet with Tupaia's descendants and explore the Tahitian's role on the *Endeavour*. The documentary team visit Tahiti and Ra'iātea, Tūranga-nui (Gisborne), Uawa (Tolaga Bay), Wellington and London's British Museum and British Library. [The Gisborne Herald October 12, 2016].

*Tupaia's Endeavour* features the artwork of Michel Tuffery as well as the water-colour paintings now known to be painted by Tupaia (which are held in the British Library). In the 1990s, the discovery of a letter from Joseph Banks describing Tupaia painting and drawing led to the





***Māori trading a crayfish with Joseph Banks – Tupaia 1769.***

Tupaia's only painting of New Zealand. Tupaia was the first Polynesian to use India ink and watercolours and draw in a 'western style'. The painting is amazing in its use of colour and detail - down to the buckles on Banks' shoes and breeches and the moko and topknot of the Māori.

attribution of a series of ten artworks to him. These included several drawings from Tahiti and one each from New Zealand (at left) and Australia.

The trade and exchange depicted by Tupaia played an important part of Cook's voyages. It not only helped Cook to get food from Māori for his crew, but also enabled his crew to acquire the objects/taonga that he knew would fascinate his British sponsors. The *Endeavour* had on board plenty of items for trading purposes including nails, red cloths and tapa (from Tahiti).

Tupaia was also personally presented with highly valued taonga by Māori who hoped their gifts would be taken back to Rangiātea (their ancient homeland). The tragedy is that Tupaia's gifts now lie as artefacts on British Library shelves after Joseph Banks acquired them after Tupaia's death in 1770.

***Red Cloud 2012 - Christine Hellyar***



In *Red Cloud*, a collection of red kerchiefs floats upon the wall. Hellyar includes the initials of a crew member from Cook's third voyage to Aotearoa New Zealand neatly embroidered onto each one. Crew names reference handkerchiefs that were traded by Cook and his men to Māori in Dusky Sound, spreading germs to which Māori had no resistance.

Historians often write about these fatal encounters as 'unwitting' and 'unfortunate' exchanges. However, when we consider that the impact of germs on unvaccinated populations was known at that time by people like Joseph Banks and Cook (after his earlier military activities in North America), it seems unlikely that they were ignorant of the consequences that gift exchange could have on indigenous communities during these first encounters.

## Tuia 250 and Tuia Mātauranga

Led by Ministry for Culture and Heritage, Tuia 250 themes are:

- Dual heritage, Shared future — presenting a balanced and honest history to better understand each other, and build a strong foundation for a shared future.
- The meeting of two great voyaging traditions (Pacific and European).
- 1000 years of Pacific voyaging and celestial navigation.
- Science, technology, innovation, and mātauranga Māori.
- Creating legacies for all New Zealanders.

Tuia 250 will recognise the extraordinary voyaging traditions and cultures of Te Moana-nui-a-Kiwa (the Pacific), the exceptional feats of Pacific voyagers, their mātauranga (knowledge), innovation and non-instrument navigation prowess and their decisions to settle in Aotearoa many generations ago.

Tuia 250 will also acknowledge the feats of European explorers and their first encounters with the people of this place when James Cook, Tupaia and others on HMS Endeavour arrived and sailed around Aotearoa in 1769.

## HERE: Kupe to Cook PĀTAKA Lesson Outline

### Curriculum Links

**Social Sciences:** Students will understand how the past is important to people [L1]. Students will understand how people remember and record the past in different ways [L3]. Students will gain knowledge, skills and experience to understand how early Polynesian and British migrations to New Zealand have continuing significance for tangata whenua and communities [L3]. Students will gain knowledge to understand how exploration and innovation create opportunities and challenges for people, places and environments [L4]. Students will gain knowledge to understand how people's perspectives on past events that are of significance to New Zealanders differ [L6].

**The Arts, Visual Arts:** Students will explore, describe and share the ideas and meanings communicated by their own and others' objects and images **CI** [L1-4]. Students will investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed and valued **UC**.



## **GALLERY ACTIVITY**

In the first gallery - we will be looking at those artworks (Greg Semu, Margaret Aull, John Walsh), taonga (Kupe's punga) and maps which focus on the voyages and masterful skills of Polynesian Navigators like Kupe and Kiwa to embark on journeys across the largest ocean in the world – Te Moana-nui-a-Kiwa. We will discuss some of the reasons/stories around migration and the technology and traditional knowledge used for centuries to bring people thousands of kilometres to Aotearoa New Zealand.

In the second gallery – students will look at the tapa work of Dame Robin White as a springboard to discuss the type of things carried aboard the ocean voyaging waka. Students will construct a 'rebbelib' (in pairs) – a Marshall Island stick chart - which was used to memorise the location of islands, ocean currents and swells.

They will get a chance to walk past an outrigger canoe/waka (lashed and sewn together), restored by the artist Kazu Nakagawa.

In the third gallery Students will look at Michel Tuffery's work about the Tahitian Navigator Tupaia who was on board the *Endeavour* with Captain Cook. There will be a short discussion about the first fatal encounter and the subsequent vital role Tupaia played on Cook's first voyage. If there is time we will look at a video clip about Tupaia - edited for us by Lala Rolls who worked with Michel Tuffery on *Tupaia's Endeavour* (2012-2019). We will discuss the differing perspectives of Cook's arrival (NOT discovery) by viewing *Red Cloud* by Christine Hellyar.

On the way out, students will be able to see a segment of the video installation prepared specifically for the exhibition by Rachel Rakena and Johnson Witehira about voyaging across the Pacific to Aotearoa New Zealand.

## **WORKROOM ACTIVITY**

Students will watch a power-point covering the topic of Navigation across the Pacific and then construct a wakahourua (double-hulled waka) out of driftwood.



Detail from *Wharewaka* – John Walsh 2017

## **Pre and Post Visit Ideas**

- \* **WATCH** the movie *Moana* to see what navigational techniques were used
- \* **FIND** on a map of the Pacific Ocean where the Polynesian Triangle is located - with Hawaii to the north, Easter Island (Rapanui) to the East and New Zealand (Aotearoa) to the South. What Island Nations are contained within that triangle?
- \* **LOCATE** on a map the Pacific Nations/Islands found in Melanesia and Micronesia
- \* **RESEARCH** the legendary homeland called Hawaiki across the Pacific Te Moana-nui-a-Kiwa
- \* **SEARCH** for information on Pacific Migrations using the Te Ara website
- \* **LOCATE** places/place names around Aotearoa associated with the Polynesian explorer Kupe
- \* **DISCOVER** what stars were/are considered the most widely used navigational pointers over the Pacific
- \* **CREATE** a display wall of the different types and functions of waka/vaka used throughout the Pacific
- \* **READ** some of the stories surrounding hero and demi-god Pacific explorers (Maui etc)
- \* **CONSTRUCT** a timeline of the amazing feats of migration by Polynesian ancestors - stretching back more than 6000 years ago from South East Asia to Eastern Polynesia
- \* **IMAGINE** all the adventures, fears and wonders faced on those early voyages and **WRITE** a story about why you were forced to leave your island home and how you ventured across unknown seas beyond the horizon

### **Additional resources:**

- 1) A look at Tupaia's navigational and map-making skills –  
<http://blog.geogarage.com/2019/05/legendary-map-of-pacific-by-james-cooks.html>
- 2) According to Māori legend Aotearoa was found by the explorer Kupe, chasing an octopus from Ra'iatea, Tahiti. This documentary follows Northland building contractor Hekenukumai 'Hector' Busby, as he leads the construction of a wakahourua (double-hulled canoe), then retraces Kupe's course across the Pacific, back to Rarotonga. Busby first heads to Tahiti to learn navigation methods used by Polynesia's great ocean voyagers, then returns home to fell a kauri and begin building *Te Aurere*. Busby would go on to build at least another 20 waka. He passed away in May 2019.  
<https://www.nzonscreen.com/title/kupe-voyaging-by-the-stars-1993>
- 3) Te Ara page on Kupe  
<https://teara.govt.nz/en/first-peoples-in-maori-tradition/page-6>
- 4) Te Ara page on waka navigation  
<https://teara.govt.nz/en/canoe-navigation>
- 5) The star compass – kāpehu whetū  
<https://www.sciencelearn.org.nz/resources/622-the-star-compass-kapehu-whetu>
- 6) Easy to follow video on Polynesian navigation for children:  
<https://www.youtube.com/watch?v=m8bDCaPhOek>
- 7) Joan Druett: Tupaia – The Remarkable Story of Captain Cook's Polynesian Navigator, Random House, 2011
- 8) Courtney Sina Meredith & Mat Tait: The Adventures of Tupaia, Allen & Unwin, 2019  
\* A great new book for young readers – see '<https://www.youtube.com/watch?v=FNtsEIMnCntg>'