TERETERE MOANA

Mapping genealogical narratives of identity through animated projection

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Abstract

Teretere Moana is a navigational methodology that I have developed to describe a way of utilising researching skills towards the creation of an animation for a media art installation. This methodology encompasses the what, where, why and how, I developed an artwork, which started from an intuitive vision. This methodology is a heuristic inquiry, as it comes from a place of informed subjectivity and intuition (Ings, 2002). The concept for my research came from an ancient story relating to the Takitumu vaka which arrived in Rarotonga possibly during 1100-1200 AD. My methodology entwines old traditional knowledge through storytelling passed down by our tupunas, and with the stories told, we use them as a guidance platform for today. Adapting the old way of completing a task, we interlace our knowledge/intelligence, our ideas, cultural aspects to set forth a task at hand.

An essential reference in this journey has been the writing of Manulani Aluli-Meyer, who suggests that by using Pacific epistemologies we become unrestricted by 'objectivity' and we can validate our subjectivity (Aluli-Meyer, 2006). Sometimes we see it as a 'whole', (a sense of knowing the outcome or a rough draft) and here we look for the start of the journey, by building the foundation. A foundational concept is a mapping tool, and from this structure, I work backward to achieve the result of my initial vision. Seeing the completion from the beginning, I enter a journey toward the unknown that lies in-between, to tell the story of my ancestor Ka'ukura.

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Attestation of authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the Acknowledgments), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Erena Donnelly

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Acknowledgements

I would like to sincerely acknowledge many people who have joined me on this journey, navigating unknown territory alongside me. From the swells of the oceans, represents my family and friends, my mother at the head quietly pushing me to finish what I have started, whispering 'Your father would be proud'. My daughter Cypress, who is always by my side, my partner Patrick, for keeping me on my path.

My extended Cook Islands family, the 'Te Moana people' walking beside me and my sister Lotiola (Rarotonga) pointing the way. Sieke and Katy, for your fantastic support from Whangarei and reminding me that everything we do, is Teretere Moana. Special acknowledgements to Northtec Applied Arts – Mentor and friend Jade Morgan.
AUT staff special thanks to Lisa Dreyer for teaching me how to move and navigate the exhibition space, Suzie Gorodi for your excellent assistance, Sue Jowsey for your feedback and encouraging me to tell my story, Layne Waerea your brilliant guidance from my last-minute drop-in session.

The birds in the sky give a hint, the land is near; They represent my supervisors Janine Randerson and Maree Sheehan who have continuously made sure I keep going. Moreover, finally, the stars that help guide my direction, my tūpunas and my families who are not here today but I know, throughout this journey, you have all played a part in directing me to complete what I have started.

Introduction

The people of Moana Nui a Kiva are well-known for their oral narratives; through storytelling, they bring us lessons. They teach us to love, to forgive, happiness, sadness. In this exegesis, I am articulating a story about an ancient Moana nation through a mixture of historical and genealogical legacies employing a visual storytelling technique through 3D animations transformed to visual paintings and converted back into a digital form. I have created an installation work where the narrative of my ancestor, Ka'ukura is told through motion stills. Attached to this visual storytelling medium is a soundscape which activates participation experiential engagement, creating a sense of being part of the visual journey. This project underpins my research practice, including my methodological approach, developing an intuitive, exploratory, discovery journey with an unknown guiding force that surrounds us and goes through us.

Introduction to research

The term *Teretere Moana* became the exegesis working title midway through my art practice as I found myself navigating through different forms and mediums, from digital animations to visual acrylic paintings seeking for the right visual imagery then translated into art telling (telling a story using artistic methods) based on my exploration.

The name *Teretere Moana* in Cook Island Maori means 'to sail the ocean', 'navigating the seas' as a working title it embraces the notion of plotting a course, finding a way to create a form and arriving at your destination. *Teretere Moana* also reflects on how I am researching; again, I am setting the course, and as I navigate through this unfamiliar route, relying on the pointers that are my guidance along the way, I will know I have accomplished the journey, as I will have reached my destination. There is no set expectation as I presently navigate through this unknown path; there is only the knowledge that our ancestors laid the foundation to help guide us through the present and look on to the future. As follows, this exegesis is a demonstration of an underlying principle where the present is informed by the past to serve the future. I hope to describe how and why my methods and practice evolved and developed into the notion of Teretere Moana, which I position as both a navigational methodology for practice-led research and a working metaphor.

I initially started with the stories of Avaiki/Hawaiki as I was always curious if this place existed. I soon realised this would be too much of a large project to investigate and decided to find a method to condense it by tracing my akapapa'anga (whakapapa/genealogy) to see where it would lead me. Upon this discovery, I stumbled across a story about the Takitumu Vaka that migrated from West Polynesia to East Polynesia over 200 years through a genealogical lineage and surprisingly identified my ancestors who participated in the Takitumu legacy. I decided this was the best approach to my research as it was also a personal journey for me to identify who my tupunas were and where I came from with a curiosity to understand why my tupunas needed to travel and what they encountered along the way.

Contextual Review

Our ancestors once told us that our ancestral homeland was Avaiki, yet we still do not have the coordinates of this ancestral place which has become a mythological version of Atlantis in the Pacific Rim, or a spiritual homeland for our spirit to journey back too. Although I cannot express where Avaiki is, what I can do, is pick a well-known oral story from the Cook Islands that narrates the migration from West Polynesia to East Polynesia through the navigator Ka'ukura who established his people in East Polynesia. The importance of this story is the connection with the Pacific, and the people of Oceania; this story gives an insight into migration and seafaring. Not only does the story talk about the interconnection between west and east, but it also expresses the story of the powerful Vaka 'Takitumu' which is one of the tribes of Rarotonga today. Teretere Moana, a navigational approach, will be the backbone of my research.

Much of the complexity that surrounds Polynesia are: where we came from (migration), how we settled (settlement) and how we got there (seafaring). Through these main vital points have stemmed over 200 years debate on the matter. According to authors (Gibbons & Clunie, 1986)(Gibbons & Clunie, 1986)Gibbons & Clunie, (1986):

> Making sense of Pacific history is like trying to make sense of the subject may have been somewhat like trying to understand a play, having missed the first act and not realising there was one (pp. 58)

Gibbons and Clunie argue the 'boat people' colonised the islands due to climate and sea-level changes. (Gibbons and Clunie, 1986)

The legacy selected for this research project concerns my ancestor Ka'ukura. He was a famous Pacific navigator, which was documented in 1901 to the Cook island Land Courts and revised by researcher Charlie Tau Cowan in 1977. Researcher, scientist, doctor, the Cook Islands past prime minister and navigator Dr. Tom Davis, also wrote a book about eight generations of Pacific navigators based on the Takitumu Vaka. Davis was also our family doctor in Rarotonga. Based on research involving Fiji, Samoa, Tahiti and the Marquesas, Davis reworked the Takitumu story by adding characteristics of Ka'ukura. He depicted him as having a very inquiring and organised mind giving him reasons to move his people to new lands;

> During his time, Ka'ukura observed the population increase and pressures were to be felt which created territorial strife and intense power struggles. He came to understand the problem was overpopulation, and he became obsessed to find a solution and implementing them (Davis 1999).

John Stair of St Arnaud, (1895) a former missionary in Samoa, seeking information on the early Samoan settlements, traditions and records, obtained information from one of the locals on ancient Polynesian navigators. According to Rev. Stair, he identified Ka'ukura as 68th in the genealogy line from the Gods. (pp. 99 – 105)

Also, author Y.S Green (2001) emphasises:

> Polynesian cultural beliefs, the high chiefs, ali'i, were direct descendants of gods, and therefore had the most mana and were protected by the tapu system. The Polynesians formed a single cultural group with common ancestry; they share language patterns, physical characteristics, and social customs. They worked in a very organised community-orientated structure with a robust chiefdom system and two spiritual concepts, mana (supernatural powers) and tapu (taboo). (pp. iii)

During Ka'ukura's time, it was customary for the ruling lineage to inform the inherited social structure under the Ali'i (Ariki).

> It [social life] was held together by the Tapu System as directed by the divine authority of the gods through their agents, the Ali'i, and implemented by the priests. It is why the young ones who were next in line to carry the Ali' I title must become high priests, to be seen with the gods and to obtain knowledge through the 'Are Vananga'.[1]

Author Niel Gunson (1990) explains, although Tonga and Samoa kept their distinctive customs and languages, the intermarriage of their ruling families suggests that for specific periods these families were the exogamous moieties of one royal race.

Based on scientific findings, archaeologist Geoffrey Irwin (1998) suggests that an account of migration from West to East has a basis in archaeological evidence with the discovery of a fine-grained basalts materials found in adzes discovered in Mangaia (Cook Islands). The outcome of the materials determines it was imported from West Polynesia, possibly the Tutuila Islands in Samoa. He also points out that not one group came from the same place to settle in the Pacific.

There were occupants who were already living on the islands such as Rarotonga before Ka'ukura's migration. According to anthropologist S. Percy Smith (1910), the name Apopo and their people were living in Rarotonga 375 years before Ka'ukura's grandson, Tangiia Nui, came with his people on the Takitumu vaka from East Polynesia. The Kainuku Ariki tribe too, explains on the arrival of Tangiia to Rarotonga, they were already settled there yet according to their story, there was an agreement to establish Arikis or chiefs to the organised structure.[2]

The importance for Pacific navigators who inherited the Ali' I status was their people. When they transported their people to other lands less populated, through the stories and knowledge passed by their tupunas, there was more of a chance they would find land less populated and with luck, unstructured societies who were seeking a leaders guide, protect and create a strong nation. As writer Margo King-Lenson (2007) explains;

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[1] Are Vananga is the house of learning

[2] The Kainuku tribe traces their descents who were early settlers before Tangiia arrival to settle in Rarotonga - R. G. Crocombe, *Land Tenure in the Cook Islands* (1961).

When Pacific navigators request the right to land, the ancient practice/process is called 'akaenua' which means, to proclaim your right to land. The new arrivals state their genealogy, marae, taunga and Ariki to the hosting Ariki to which then gives the visitors the right to berth in this passage. This practice is to identify common ancestors between each party. (pp. 314)

Story-telling has occupied an important role in knowledge transfer throughout the Pacific. However, historical legacies had become distorted due to external influences which contributed to genealogical differences that strongly ties into the lands founded by our ancestors of the Cook Islands. One such case was the London Missionary of Society who brought the Gospel with their own set of assumptions introducing new laws and customs, which may distort Rarotonga's history. Author Ross Holmes & Ron Crocombe (2014), established that several customs relied upon by the Cook Island courts were invented traditions for reasons in such cases, of acquiring land ownership, which was not a traditional customary law on Rarotonga. Even though colonisation has created an impact on numerous changes with the way Cook Islanders operated, we still have stories to share which during family reunions, festivals and other significant events celebrated in the Cook Islands.

Te Moana Artists

Pacific artist Fatu Feu'u incorporates Samoan oral narratives with symbolism, allegories through legends as spoken from the past to the present, paving its way for the future. Like my artistic research, he tells sea-faring stories through condensed images and patterns. In 1994 Jim Vivieaere, an artist of Rarotongan descent, curated the exhibition *Bottled Ocean*, an exhibition of contemporary Pacific Island art that seeks to problematise the idea of 'Pacific Islandness'[3] and the desire to 'bottle' it at the Wellington City Gallery. Fatu Feu' was part of this important exhibition.[4]

Figure 1- Fatu Feu'u - Tautai Matagofie Wonderful Navigator (1990)

Another inspirational Pacific storyteller through art practice is Iaorana Motions, who creates animations based on Tahitian mythologies. She produces innovative audio and visual content, blending Polynesian narratives of specific ancestors with both two dimensional and three-dimensional forms of animation and silhouettes.[5]

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[3] The word 'Islandness' is meaning 'Island – ness' a word to describe the likeness of being a Pacific Islander

[4] See https://citygallery.org.nz/exhibitions/bottled-ocean/

[5] To see animations of Iaorana Motions, The Legend of Anapa –https://youtu.be/VTrK4PbqYlA

Ngai Tahu/Nga Puhi artist Rachael Rakena intertwines her computer/video art background in collaboration with musicians and performers in moving image installations that incorporate Maori tradition and storytelling. Rakena writes:

> *'When I think about moving image, I think its' whakapapa goes to performance. If you look at the elements of kapa haka there are some really great things to call on, to bring in. It's storytelling. I've never been very interested in having video that hasn't had people in it neither.' [6] – Uiuinga: A conversation with Rachael Rakena*

Rachael's continuing practice stems from her 2005 thesis 'Toi Rerehiko' which represents a moving image art form encased in Maori tradition, Tikanga and values centring on the concept of the space between fluidity, immersion and continuum within the Māori paradigm.

Figure 2- Rerehiko, 2 Channel projected with video and sound, 21 mins, 2003

Sculptor artist Brett Graham conceives his Maori whakapapa as a Pasifika/Moana identity, and he has once collaborated with Rachael Rakena. He creates large scale artworks and installations that explore indigenous histories, politics and philosophies.

Brett's artworks create opportunities for the rewriting of history from an indigenous perspective. Through his creation, he depicts a form of self – determination, exposing the painful legacies of trauma and exploitation with a transformative beauty addressing the legacies of trauma. His work also expresses the sacrifices made in the name of 'progress'

[6]REWETI, B. (2019). Uiuinga #3: a conversation with Rachael Rakena. Retrieved 16/09/2019, 2019,

from treaty settlements to contributing to the nation's development. His practice contains a deep understanding of his culture, communicated outwardly by allowing us the opportunity to seek inside ourselves to understand what is presented through his indigenous stance.

Aniwaniwa (2007), the collaborative artwork with Rachael Rakena, is based on a collection of 'wakahuia' (treasure box) vessel holding precious things. In one particular image sequence, memories of a place now submerged, in the historical event of the flooding of the village of Horahora. The theme itself is relevant to the current events happening across the Pacific, Global warming and the rising sea levels, which also affects around the world.

Figure 3- Aniwaniwa, Brett Graham & Rachael Rakena, 2007

New Zealand animator, film and music director, editor and graphic designer Rongotai Lomas has a wealth of expertise and knowledge when it comes to story-telling. In particular, Te Ika a Maui – CGI (1999)[7] depicts how Maui 'fishes' up Aotearoa sacrificing some of the lands back to Tangaroa to bring peace between them. A well-known, loved story in 'Maoridom' beautifully recreated using animated video including music and vocals by Che Fu and Teremoana Rapley.

Rongatai Lomas depiction of 'Te Ika a Maui' allows an ancient story traditionally told through oratory, to be presented in a digital format using CGI[8] as a visual form including soundscape and audio suitable in the 'age of technology'. Today, we can depict stories using technologies which not only allows people to tell their stories, and it also opens up a platform for many people from different cultures to visually understand the story itself.

My project Teretere Moana deploys projection mapping with video embedded with the concept of visual story-telling, just as some of the artists' above have done. The story is abstracted through technical equipment and painterly backgrounds. The imagery of the sea, stars and characters not only enlarges an ancient pacific account but to combines it with real objects such as tapa and the stones to immerse the audience in the story projected. My story uses sails as projection surfaces to connect back to the story I am expressing about Pacific navigation through the eyes of Ka'ukura.
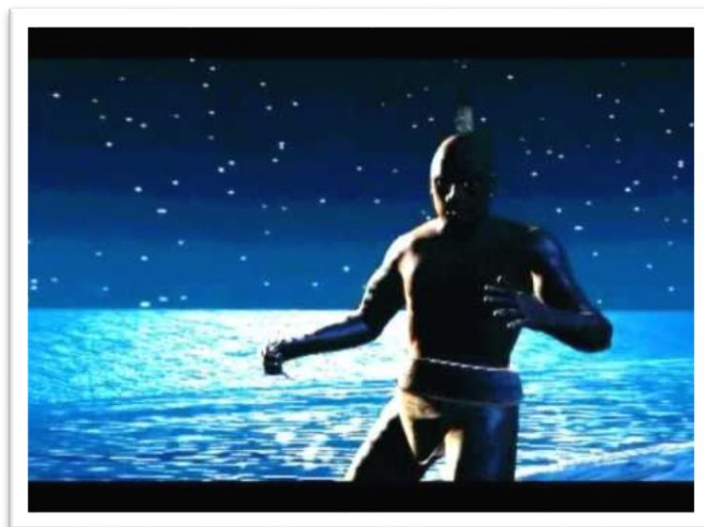
Figure 4-Still image of Te Ika a Maui directed by Rongatai Lomas

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[7] Te Ika a Maui by Rongotai Lomas retrieved from Youtube https://www.youtube.com/watch?v=K48f1FSERxQ
[8] CGI means Computer Generated Imagery

Figure 5- BC Collective Kai as Koha (2019) – Photo supplied by Katy Esin

Storytelling using digital formats visually allows us to experience and understand the story being told through our senses of sounds and vision, and also through our spatial awareness in an installation site. It also allows us to share our cultural stories using a digital platform and to become immersed in a story, quite literally in Brett and Rakena's collaboration where the audience lies beneath the screens. Teretere Moana understood as a process and metaphor in my practice using a digital platform to portray a story including the output displayed on a light surface of the sails that hovers over a tapa mat surface on the ground. Our Te Moana people of today have been encouraged to tell their stories. Pacific creative Lana Lopesi (2019) who co-curated *Kai as Koha* an exhibition which presents tapa cloth[9], clay eatery plates setting a traditional yet contemporary example with community agrees by stating: "Pacific people are used to being told about what and who we are, but we have the power now to be doing that ourselves, to be telling our stories from our own perspectives."[10]

Through my art installation practice, I too will be depicting the navigation from the West of Polynesia to East, using Ka'ukura's experience and his community, working together to help solve the overpopulation problem and his reasoning for leaving his home and the responsibilities he carried for his people. Now, I am no expert in the scientific fields such as archaeology, geography, astronomy and so forth, however, narrating the story of Ka'ukura

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[9] Decorated cloth made of bark cloth also known as 'Tapa' cloth primarily from Tonga (Ngatu), Samoa (Siapo) Hawai'I (Kapa) and Hiapos (Niue)

[10] Lana Lopesi website, retrieved at https://lanalopesi.com/portfolio/layover-15-03-2019-25-05-2019/

as the pillar of my art project, allows me to connect researchers from the past and present to my findings alongside the narration of the story.

Methodology

Teretere Moana is both a metaphor for art practice and a navigational methodology that I have developed to describe a way of utilising research skills towards the creation of an animation for a media art installation. This methodology encompasses the what, where, why and how, I developed an artwork, which started from an intuitive vision. This methodology is a heuristic inquiry, as it comes from a place of informed subjectivity and intuition (Ings, 2011). My methodology brings forth common knowledge passed down through our tupunas through telling stories used as a guidance platform for today, and also a heuristic approach to art-making and art-telling.

An essential reference in this journey has been the writing of Manulani Aluli-Meyer, who suggests that by using Pacific epistemologies we become unrestricted by 'objectivity' and we can validate our subjectivity (Aluli-Meyer, 2001). Adapting the old way of completing a task, we interlace our knowledge/intelligence, our ideas, cultural aspects to set forth a task at hand. Sometimes we see what the outcome may look like, as a 'whole', (a sense of knowing the final outcome – a mental draft), and here we look for the start of the journey, by building the foundation. A foundational concept is a mapping tool drawn from the metaphor of navigation: Teretere Moana. In my mapping process, I work backwards to achieve the result of my initial vision.

Seeing the completion from the beginning, I enter into a journey toward the unknown that lies in-between. This heuristic methodology approach relies on subjectivity. When I break down the 'steps' to get from the foundational idea to the final installation utilising what I have discovered along the way, I notice that each step might develop unusually, rather than following a typical animation pipeline from storyboard to complete work. Teretere Moana methodology involves chance encounters, luck and the availability of whanau and friends to collaborate on parts of the artwork and the story.

The usual steps to get from A to B are not to be taken literally as certain aspects of the steps are needed before others, for instance, I needed to understand core aspects of cultural knowledge before I could progress with the work of animation. There are two aspects to this, first, narrowing down what part of a story I wanted to tell, and then to develop the animation tools and process through which to tell the story. In the past I have often found myself confined in a controlled expectation, however, if I 'allow' certain aspects to come forth to me, I practice not to question it but accept it as something that is a focal importance over assumptions of how things should reveal itself — Teretere Moana's methodology practices exploratory approaches in the research.

These steps slowly unravel for me, and when I look back, I can see how I have developed a personal methodology, the Teretere Moana approach, which draws on aspects of established methodologies such as narratology and heuristics to use as my tools/knowledge to accomplish the task of creating an animated installation.

Along this journey, people have appeared before me, and we learn to embrace their visitations, accepting what it is they would like to share. Through the process of searching for my story, I have made contact with formerly unknown relatives. I have found that by casting my expectations to the side, and absorbing the moment shared between myself and members of my community, I have been allowed to interpret the meaning behind this connectivity.

Pacific navigator Charles Nainoa Thompson (2007) once mentioned;

> When people come together around a set of shared values, they can achieve extraordinary things. (pp. 9)

Certain people became my environmental pointers to guide me to the destination, including my siblings, who helped to validate the story that I wanted to tell. Like navigating on the seas, where the pointers used were currents and wind during the day, steering our vaka away from the destination in front of us may look like a step backwards but using the environmental pointers leads us to our destination more quickly. As Moana peoples, we learn to interweave 'knowing – meaning', 'intelligence to interpretation', 'fragmentation – to wholeness', 'status quo objectivity to radical subjectivity' (Aluli – Meyer, 2001) as a means of navigating our way to our destination. The significant part of Teretere Moana as a concept is the journey that leads us there.

The Navigational Technique

While research is driven by metaphors and concepts drawn from navigation, I also have had many years of experience myself with following the sea's currents while fishing and following the cycles of the moon. According to John Taylor in the article 'Beyond dead reckoning mobilities of return in the Pacific' 2017, oral histories, linguistics and archaeological evidence shows that the people who settled the Pacific expertly navigated through vast oceans to seek out new lands. Navigation has been described as a 'vanishing art' by David Lewis in his Polynesian study 'We, the Navigators' (1944).

The traditional ancient art which was under pressure in the Caroline Islands of Micronesia was identified to be the last to hold their ancient knowledge in seafarer; although at risk of being forgotten or lost due to the changes in society. In 1976, Mau Piailug, a master navigator from Satawal Island in the Carolines, guided Hokule'a from Hawaii to Tahiti, at the time Nainoa Thompson was the understudy learning the non-instrument method navigating over 5000 miles of the open ocean.

Direction Determination

Navigators determined direction by first identifying stars rising from the east and set in the west. To steer a course visually, navigators positioning themselves to point towards the rising or setting point of the star. For the Navigators of the Carolines, using the eyes to steer and guide you to your destination without instruments was used by the most expert master navigators.

This technique relates to how I internally 'see' the destination of my works and using 'points' along the way to help guide me effectively towards the destination. While embarking on this journey, I look for signs that I am nearing my destination; this can come in the form of works coming together in near completion to other materials, knowledge and processes given to me. According to John Taylor: "Pacific navigators looked for signs of islands ahead in the clouds, the patterns of the ocean swells and flight of birds."[11]
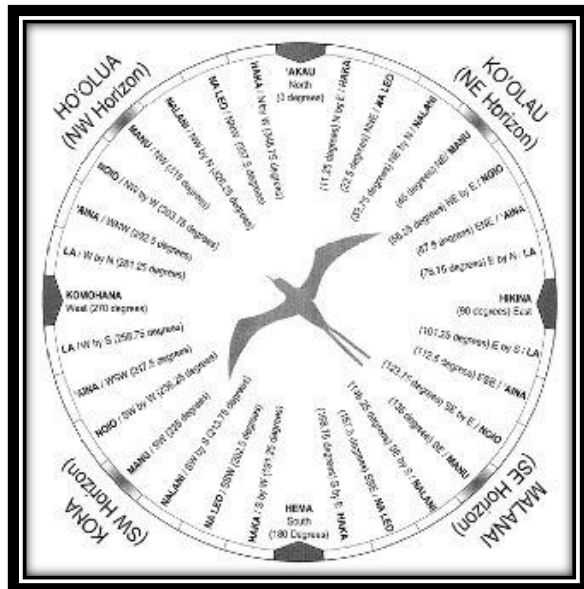
Figure 6- Hawaiian Star Map

Figure 7 - Marumaru Atua Vaka - Star Map

Research Methods

Heuristic enquiry and Teretere Moana

American Psychologist Moustakas, describes 'heuristics' as the means to discover and or to find. (1990). The internal process to Heuristic inquiry requires one to explore the nature and meaning of experience that leads the researcher to develop methods and procedures for further investigation. It includes a deeply felt personal interest and experience for a researcher and through a discovery expedition, to connect with others who have also encountered it. Moustakas also summarises the term Heurism is a way of thinking and understanding how experiences and discoveries can lead us to an unconventional achievement (Moustakas, 1990).

Design Educator Welby Ings (2011) explains that the design output of the researcher's journey may not necessarily be a linear journey from interior to exterior thinking. Likewise, Polymaths Polanyi describes the process of understanding a 'discovery' solves the problem; we accept the discovery is accurate; we commit ourselves to a belief as yet undisclosed. A heuristic inquiry is a focal part of my navigational methodology because it is an informal process that includes exploration, collection, and interpretation as a research method.

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[11] Finney, B., Kilonsky, B., Somsen, S., & Stroup, E. (1986). RE-LEARNING A VANISHING ART. *The Journal of the Polynesian Society, 95*(1), 41-90. Retrieved from http://www.jstor.org/stable/20705973

Heuristic inquiry informs my method of encountering and collecting traditional stories, īmene (song), 'ura (dance), pe'e (chants) which creates many turns and direction changes leading me to acknowledge internally of the situation and accepting it is part of the journey.

Artistic Research and Heuristics
The heuristic enquiry is also used in my decisions around the paintings, creating motions stills and the sound composition which are informed by an intuitive and cultural sense of how the artworks should develop. I make creative decisions about the colours, length of motion stills or types of sounds based on my interpretations of the narrative. I identify that my surrounding is my guidance. I may listen to a sound or come across something visually entertaining, and if it stands out to me for unknown reasons, I will find a connection to whatever it is I am doing currently. In this case, my projection mapping exhibition. Sometimes I will feel the curiosity to go and paint, unbeknownst to me, this feeds into my ideas for the projected installation. Artist-researchers Hannula, Suoranta, and Vadén (2005) suggest;

> Artistic research as a self-reflective and self-critical process of a person taking part in the production of meaning within contemporary art. In my description of this research, following these authors, I attempt to communicate where my work is coming from, where it stands at this precise moment, and where it wants to go.

A similar process by Nimkulrat, Makela, Nsenga & Dash (2001) describes working at the edge between the known and the unknown, and they argue that being prepared to notice the unexpected is often the key. These processes of 'Artistic Research' reflect well my heuristic practice of producing artwork and researching the creative process while accumulating knowledge from my community.

Narrative Research and Teretere Moana
Narrative research is another element of the Teretere Moana approach to following a journey. Narrative research is a process that relies on written, spoken or visual aids of people mainly focusing on their lives as told through their own stories, while in practice-led research images often tell a story. The oral traditions of Moana people include stories of demi-gods and gods as part of our geographic or ecological surroundings. We use metaphors, allegories, parables and personifications in art-making and story-telling. In some cases, the purpose of oral literature is to justify a current situation such as reciting a genealogy to highlight the seniority of a ruling lineage and title which connects to the rights of lands today. My archival research has involved looking into Cook Islands Land Court records which I have been doing as part of my family genealogical research in the last three years, as well as reading missionary diaries and notebooks to get an understanding of the changes of that era.

Writers, Andrews, Squire, and Tamboukou (2013) suggest that(Tamboukou, 2013)(Tamboukou, 2013) historical research has no overall rules about suitable materials or modes of investigation or the best level at which to study stories. Using historical research as a research method allows us an opportunity to see different layers of meaning to

represent useful dialogues and to understand more about the individual and social change of the narrative. We can investigate the structure of the story and in which way it will work, but also who produces them and by what means.[12] Conversely, educator researcher, Cathy Coulter (2009) suggests that experiences and our stories about experiences endure and change. I only take fragments of a more extended narrative, or even a pattern or feeling from a narrative to make a motion still, therefore personalising and adapting a narrative to the contemporary world.

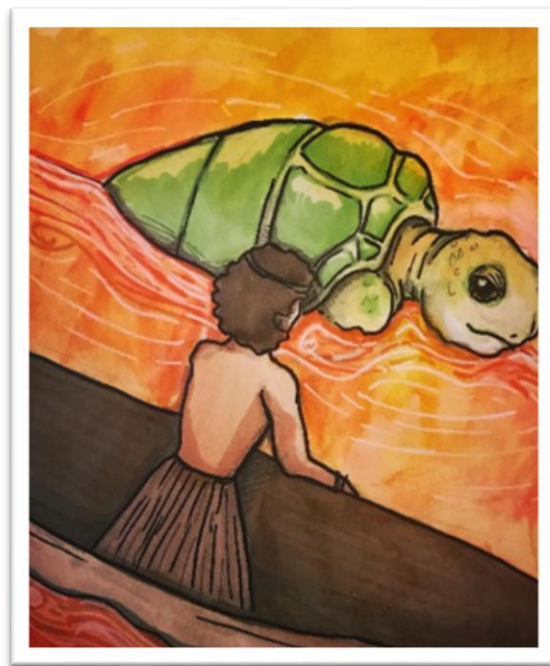Figure 8- Toa Niue, 150 Niuean volunteers WW1 - Sieke Toa Taihia (2015)

Figure 9-Tangiia and the Turtle - Tara Bonvillain (2017)

Projection Mapping – Visual storytelling

Video animations correspond to the narrative of my research through projection mapping. Not only does projection mapping work as a projection displaying videos or images, projecting mapping can be used to distort, morph the object the light of the projector is casting. Usually, projectors need white space to be able to cast videos or any form of imageries. Mapping is a term used to 'map out' what surfaces you are going to use, to present imagery. Projection mapping will be the 'metaphor' for my practice, which entails one of the traits of the Teretere Moana methodology. Projection mapping can take an object out of its original form and change the perspective of that object, and its perception, which is what my project through narrative methods is relatively about that contributes to the complexities of Polynesian narration.

Through video animation and creations, based on my perception of the genealogical legacy of Ka'ukura, I visualise and highlight the key components to present a visual story. Included

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[12] Introduction What Is Narrative Research? - Sage Publications. (n.d.). Retrieved from https://www.sagepub.com/sites/default/files/upm-binaries/21856_5093_Andrews_et_a

in the story is the use of soundscape. With the practice of audiology to enhance the setting of the story, I am placing the setting and the emotions that interweave with the visual display. (Schafer, 1993) (Schafer, 1993) .

Figure 10- Projecting painterly images (2019)

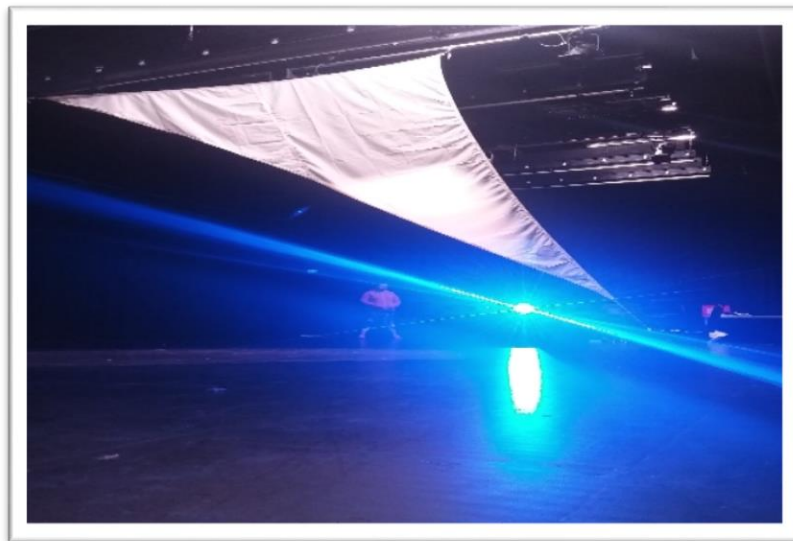Figure 11- Sail setup (2019)

Projection Testing - https://youtu.be/to55YWPSKYA

Figure 12- Lighting testing (2019)
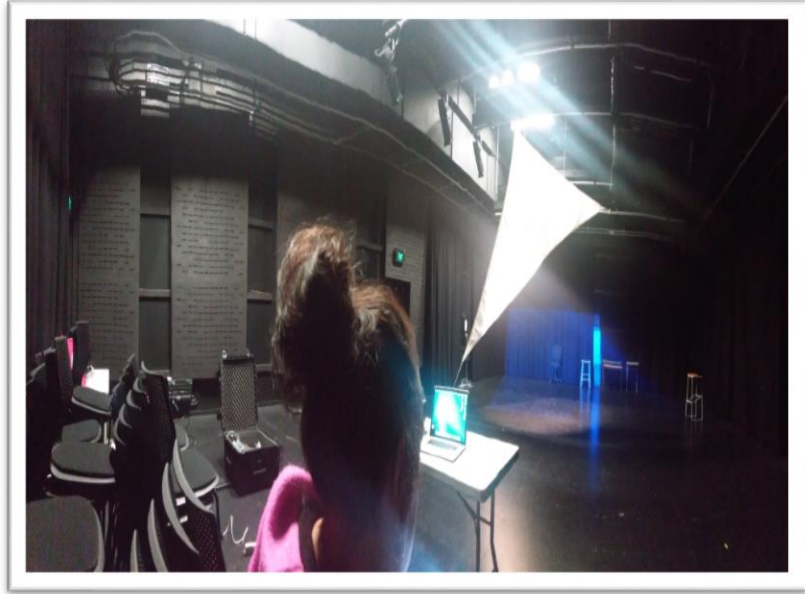
Figure 13- Projecting on surface (2019)

Digital Painting in action

I have been making digital paintings for the last three years since I started studying art in Whangarei. As a digital 'native' I began with these tools before experimenting with acrylic paint on surfaces. The hardest of this journey is understanding the software and the tools you are using, such as a pen and tablet. Working with digital paintings are like working with different layers and layers of a puzzle, when placed on top of one another, they form a subject or image. Depending on the complexity of my digital paintings, I can be working from 4 – 33 layers. Another way of looking at the word 'layers' as a visual artist painting on a canvas, each paint layer on top of another creates a layer and brings a textural result. Although these digital paintings were made before my Master's research, I have revisited as backgrounds or inspiration for my new paintings. The *Shark Digital Painting Te Ururoa* below is an example of my new animation technique of digital drawing.

Shark Digital Painting – AweFreshies – See video
https://www.youtube.com/watch?v=B93kYdfQxFk
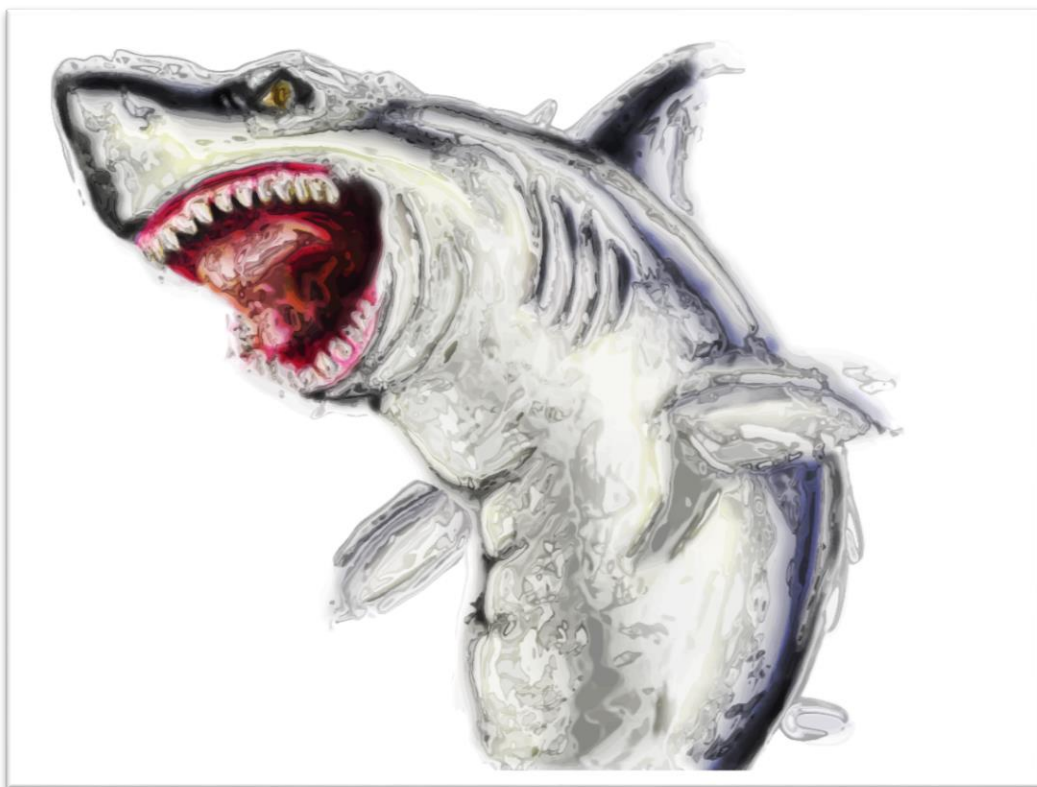
Figure 14 - Te Ururoa (2019)

Digital Paintings

Figure 15- Bird of Expression (2017)
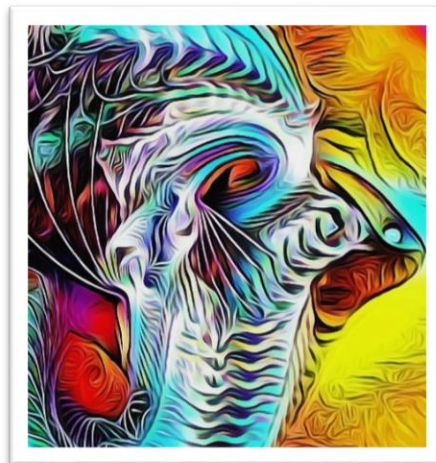
Figure 16- Bird Man (2017)

Figure 17- Dimensional Nature (2017)

Figure 18-Eyedropping/Jaw-dropping (2017)
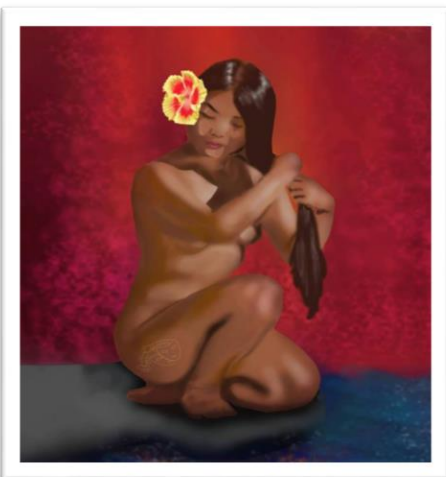
Figure 19- Te Pori O Kare (2018)
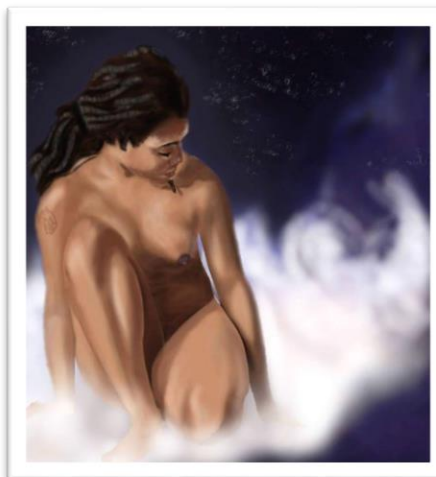
Figure 20- From Heaven Above (2018)

Storyboard – Rough Sketch

The first thing I had to do to tell Ka'ukura's story was to break the storyboard down into five critical events, the warfare which arose through chieftainess rivalry and overpopulation putting strains on the people and their relationship with neighbouring tribes. From this crisis, he needed to search for less populated lands which involve a community to come together and build a vaka big enough to carry the people. The final task is to navigate through the oceans and arriving at their destination or newfound land to settle. Animation tests and the storyboard evolved at the same time rather than in the 'normal' order.
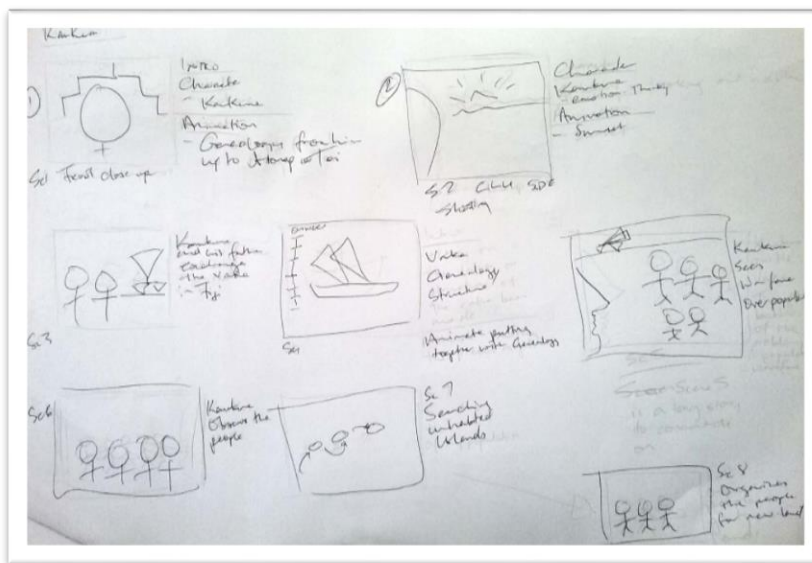
Figure 21-Quick rough sketches 1 (2018)
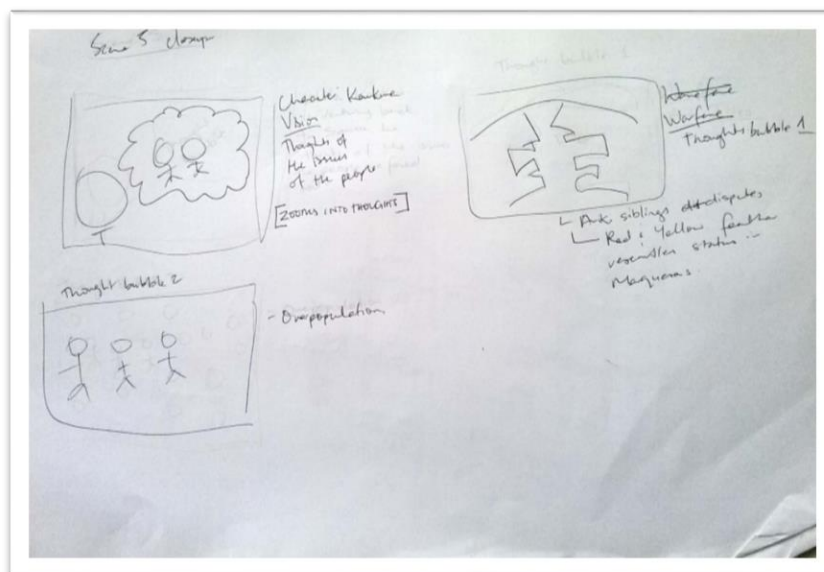
Figure 22 - Quick rough sketch 2 (2018)

Final Storyboard – Teretere Moana Projection Mapping Installation

During the installation process, based on the drawn storyboard, I was able to create a completed animation using 18 scenes. In the projected animation, each scene folds and flows into the next. Below is an explanation of each scene and how I have interpreted Ka'ukura's story visually.

Scene 1
The opening scene with the abstract moving image represents the beginning, creating a sense of energy depicted in a visual aspect.

Scene 2
Transitioning from scene 1, a continuous flow like an energy source slowly brings the viewer into the scenery with the soundscape of waves crashing, giving the viewer an indication of the oceanic feeling.

Scene 3
Introducing the image of a female who represents a significant part in the story, she symbolises the beginning, the source of life and the continuation of people. She is immersed in a cosmological universe; depicting the importance of a woman's role in everything that becomes.

Scene 4

Transitioning from scene 3, a woman who sits and looks at towards the ocean lost in thought or thinking, maybe the ocean has the answers, she is depicted here as she is no different from the woman in the scene before.

Scene 5

Ka'ukura, who stands on a high rock observing his people. He sees tension, overpopulation, and he knows, this will lead to war, shortage of food, a problem he needs to solve.

Scene 6

Men at war, disputes between one another over resources.

Scene 7

An image of a warrior placed in a scene that counters the idealisation of the Pacific peoples, as a reminder there were many wars and conflicts created by our tupunas because of overpopulation, leadership roles and other reasons.

Scene 8
A warrior in waiting, where he stands he remains, ready for instructions to strike and attack.

Scene 9
Ka'ukura calls a meeting to discuss the problems they face, and collectively they come with the idea of searching for new land. They remember the co-ordinates which had been passed down through their Tupunas; they discuss building a large enough vaka to carry the people to the new lands. They organise the people to prepare for the building of the Vaka.
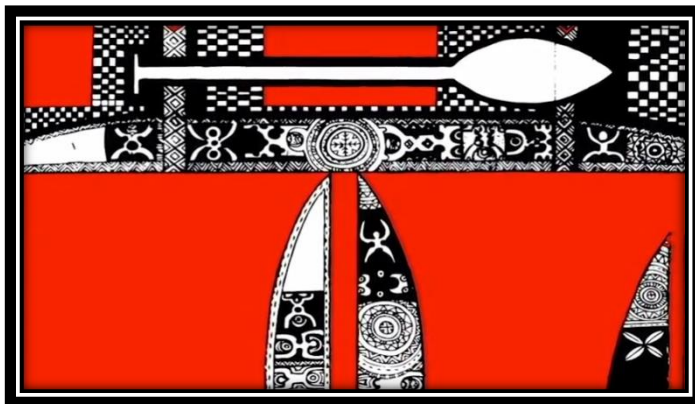
Scene 10
Plans are discussed on how they will build the vaka; it becomes a tribal affair, everybody has a purpose of creating the vaka from chopping wood (men), preparing the sails (women/elderly) to food preparation, for everyone who is involved in building the vaka, (young women/children).

Scene 11
This image shows two hands feeling the smoothness of the vaka and its craftsmanship.

Scene 12(A)
The vaka is ready to sail. The farewell is very important, not everyone can participate in this unknown journey, and not everyone will see one another again. Ka'ukura picks the type of people he needs to come to the new land as they will become leaders to share their expert skills, he chooses the agricultural, artisans, young couple who are prepared to start a new life, navigators and others.

Scene 12(B)
A scene of a young child who is in the arms of his mother, watching a loved one depart on the vaka.

Scene 13
A scene of the sun, rising, a view from the vaka which gives the viewers an insight to the journey.

Scene 14
A night scene, watching the top of the sail as it moves around in the gentle breeze, the stars trailing in the background, an indication of pacific navigation.

Scene 15
The scene at night with the stars which lead the way to the new land east of where they came.

Scene 16
The vaka sailing and making the journey. At first, it is depicted on calm seas shows Ka'ukura and his crew knew the right time to sail.

Scene 17
A view of the vaka showing it's a continuous journey.

Scene 18
A final scene of a man sounding the conch shell as an indication they have reached the new land, to start again, hoping they have solved the problem which had spoiled their motherland, their Hawaiki.

3D animation process

In the early phase of my research, I focused on pieces created between 3D animation and digital painting simultaneously. I worked from the traditional oral story, identifying the key points, and transformed it into a storyboard, which was a set of words grouped as critical points. I then translated the set of words into a quick stick drawing of a few characters, to a half attempt sketch, eventually evolving into a 3D model, to an animation and then return it back into its sketch form, to transform into a painting using the previous 3D model as a reference only to be digitalised and animated as a 'motion still'.[13] At first, I tried hyper-realist versions of characters based on photographs of people in my life, the Vaka and the island of Rarotonga itself using 3D animation processes in Unity, but I was losing the energetic colours and patterns of my earlier digital paintings.
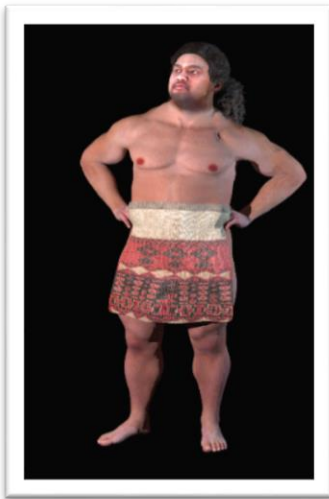
Figure 23- 3D Model of Patrick (2018)

Figure 24- 3D Facial Model Creation of Patrick (2018)

Figure 25- Photo of Patrick (2018)

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[13] A motion still is using a still image and with animation techniques, slightly move the still imagery to give the effect it is in motion yet it is a still image which has been manipulated

Figure 26- Front 3D Face Model (2018)

Figure 27- Side 3D Face Model (2018)
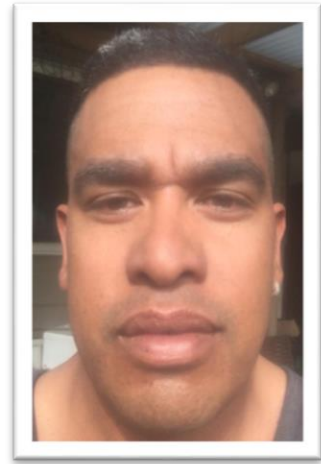
Figure 28- Photo of Bernie (2018)

Figure 29- Boy 3D Face (2018)
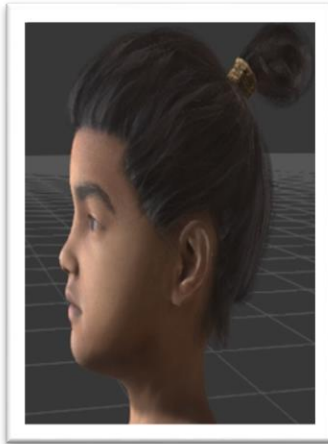
Figure 30- Boy 3D face side (2018)

Figure 31- Adolescence of Boy 3D Model (2018)
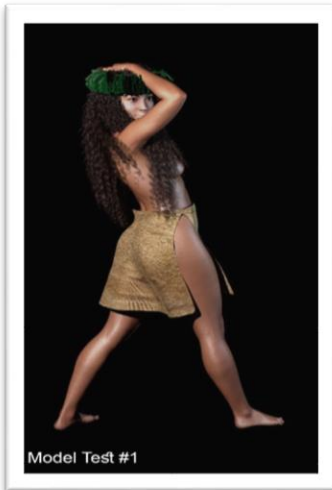
Figure 32- 3D Female Model (2018)
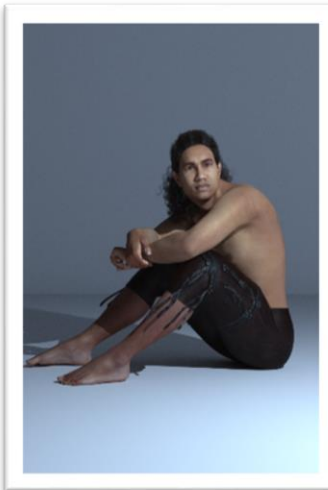
Figure 33- 3D Male Model (2018)
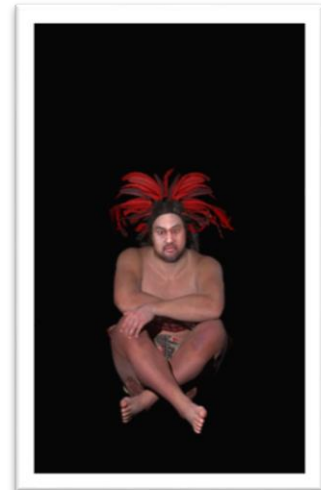
Figure 34- 3D Chief Model (21019)

Figure 35- 3D Model testing (2019)

Experimental software usage visually

Figure 36- Map of Rarotonga (2018)

Figure 37-Height map of Rarotonga (2018)
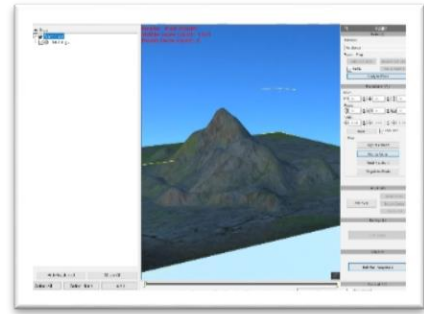
Figure 38- Creating the 3D environment (2018)
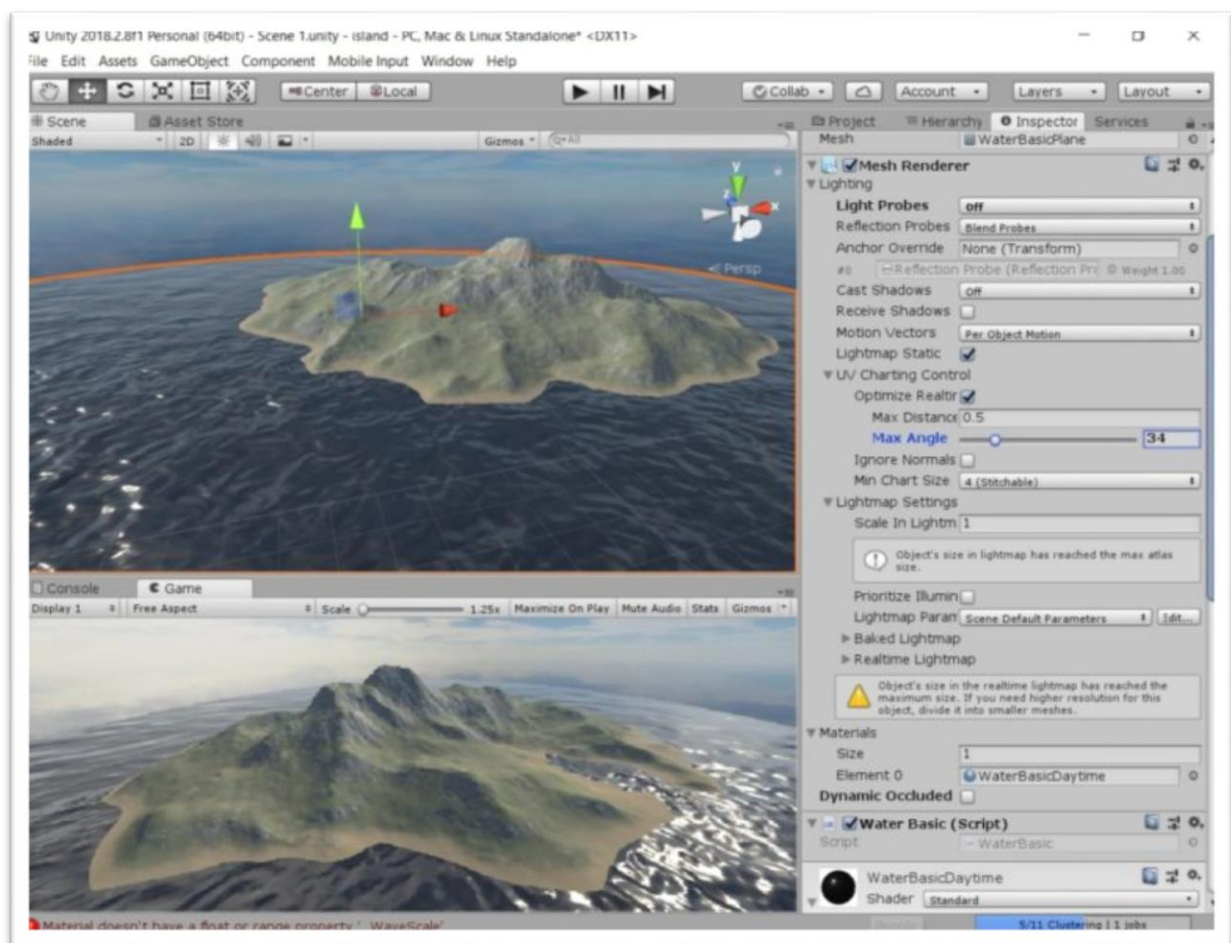
Figure 39- Unity, 3D model of Rarotonga (2018)

3D Vaka Model
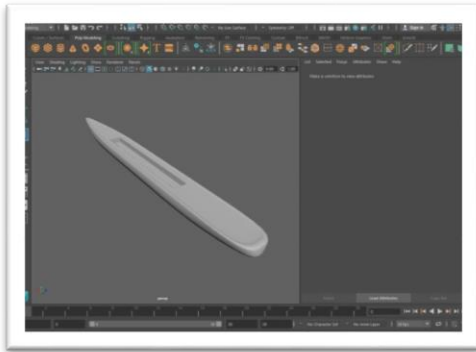
Figure 40- Creating the shape of a Vaka (2018)
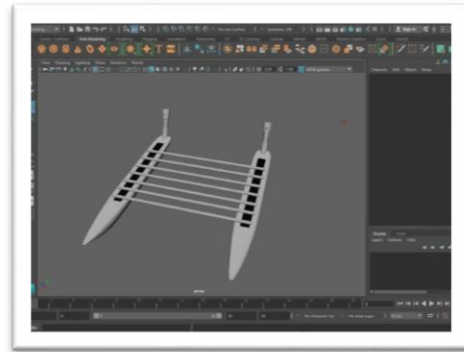
Figure 41- Creating a double hull Vaka (2018)

Figure 42- Texturising the 3D Vaka model (2018)

Figure 43- Side view of the Vaka (2018)
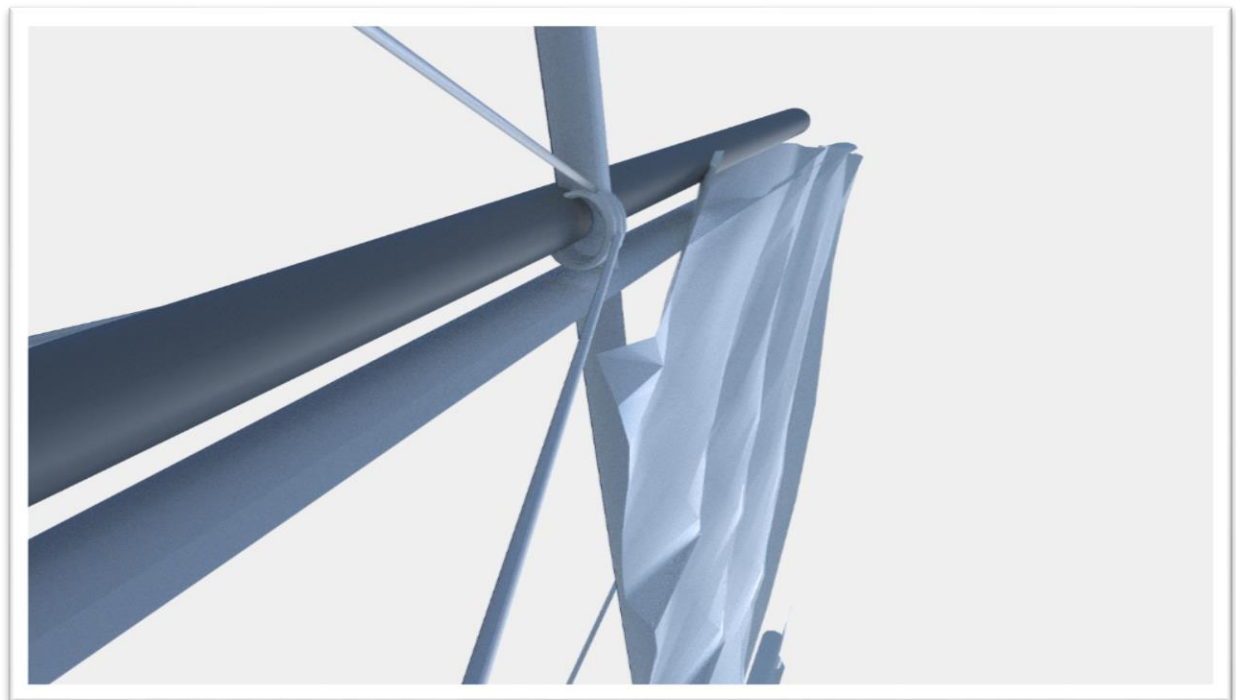
Figure 44- View looking up the sails (2018)

The evolution of the motion still

Unconventionally, I started traditional painting with acrylics on the canvas after I had evolved a practice of digital painting and 3D animation. I decided to bring all three together at once. The purpose of this process is for me to understand which 'current' will take me to my destination effectively. I am on a time limit. I am continually navigating my way through processes, trying to find the quickest most natural way to arrive at my purpose only to discover; it comes without its full 'cargo'. I try again; I try many ways to avoid what I know I must do. Observation through this experience tells me, my paintings are an active component to my art practice I must use. I try and re-create it digitally, but through this process, I found the restriction of movement using a tablet to sketch and paint compared to the freedom of painting with an easel. I want to use digital painting like a quick ctrl-z can undo the mistake I make to achieve the task quickly, but I cannot with painting on paper. While this may be a negative attribute for traditional painting, the characteristics of a painting such as texture and the first marks of my hand appeal to the senses, more than the smooth edges of the 3D animation. I added moving backgrounds to the Motion stills and made abstract sequences of colour to give life to the story.

Motion Stills – Animation
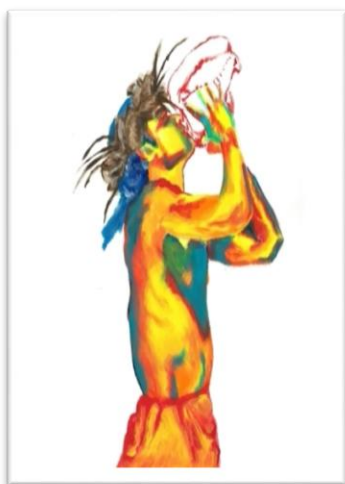
Figure 45- Conch Shell Call Acrylic on Paper (2019)
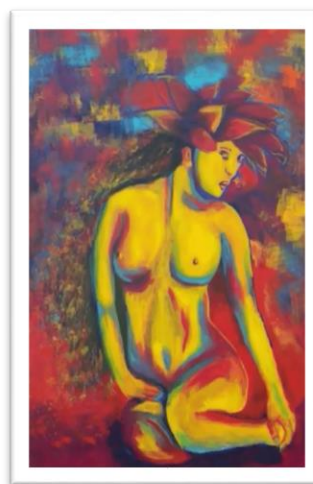
Figure 46- Te Pori O Kare - Acrylic on Canvas (2019)

Video link: https://youtu.be/5FOCLDuUnXc   Video link: https://youtu.be/zpgcjF0VmjE

Figure 47- Digital Painting of Jimi Hendrix (2017)
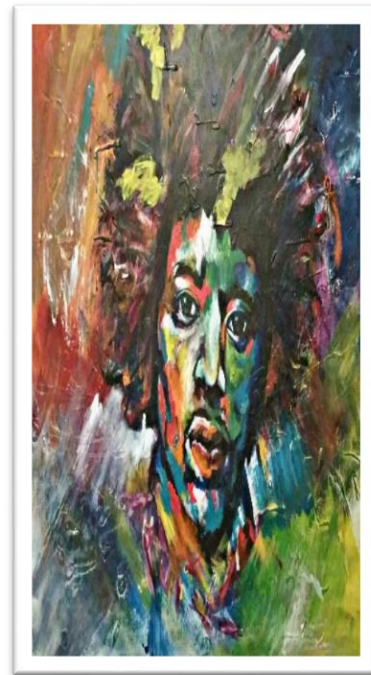
Figure 48- Acrylic on Canvas of Jimi Hendrix (2019)

WHEN THE POWER OF LOVE
OVERCOMES
THE LOVE OF POWER
THE WORLD WILL KNOW PEACE

Soundscape

According to researchers J.Douglas Porteous and Jane F. Mastin (1985); "Soundscape is defined as the overall sonic environment of an area, from a room to a region. The soundscape is accompanied by five psychoacoustic features which include loudness, tempo and speech rate, melodic and prosodic contour, spectral centroid, and sharpness. To secure the listener within the location or space, the immersive sound created through auditory cues enhances a sense of that space."

The creation of the accompanying soundscape for *Teretere Moana* provided a sonic representation of space and time that helps position the listener by tying the past and informing the present for the future. To develop the sounds and recreate this sense of space, I started testing and trialling different forms of sounds that would help support and place the viewers/listeners to the location set. The variety of natural ambient sounds collected were of the ocean crashing on the beach, the seagulls on the shore, the sounds of people. The forest sounds were of the trees in the wind and the birds in the forests. The sounds to represent the vaka were the creakiness of wood including the sound of water lapping the edge of the vaka which I identified as part of a soundboard in (Figure 43)

The Sound Board

Figure 49- Sound Board for sounds collection (2019)

Discovering my direction and understanding of what sounds I needed to help depict an auditory space and having minimal background experience in sound creation. I developed a 'Soundboard' much similar to a 'Storyboard' which requires imageries to help set the order of a story and in the case, the soundboard was to help depict which sounds would be needed and in which order to tell the story. With the soundboard, I created and developed six scenes, and I was able to have an idea of what sounds were needed and collected for the soundscape as part of the exhibited piece.

Audio Sketches

The audio sketches consist of roughly selecting various audio material, placing them into the arrangement window using Logic X Pro[14] or FL12. Once the audio imported, I then experiment with arranging audio sounds together. Each bit of sound is viewed as a colour palette, and I bring another sound into the arrangement window from my selection of sounds based on the soundboard in fig.44, and I put them alongside each other to see if they sound suitable beside one another like two colours of paints laid side by side. My audio practice required navigating through this new practice. With the break - up of each scene of the soundboard, I was able to use audio sketches to help form an idea of how my audio sounds will support and enhance the story of Ka'ukura the Navigator. An example of my audio sketch in the hyperlink below.

Audio sketch #1 – Sound palette
https://soundcloud.com/locky-monsoon/morning_a1/s-pFgCd

The collections of morning sound in this 2minute long audio sketch start with the sounds of the ocean. Although a rough sketch, I am trying to depict the sound of waking up, before sunrise. I understand an element of fade-in may help; however, this is just a very rough draft. The seagulls echo as I am depicting the sunrise over the horizon, the chattering of the birds from the forest is next to come into play. It starts to look like a sequence is forming, based on where the sun hits first.

Next comes the sound of tapping. I have introduced this wood tapping sound as I am uncertain if this is the creation of human interaction, or if I can lower the tone to become the beat of the heart. Currently playing with introducing certain sounds that we can hear on the outside, and sounds that may come from within. This wood tapping sound is a free sample which I was able to split and manipulate the tone and pitch using Logic Pro X and FL12.

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[14] Logic Pro X is a digital audio workstation capable of importing audio material into a timeline with the arrange window. Once imported the audio can be edited and arranged in a linear fashion. https://www.apple.com/nz/logic-pro/

Figure 50- Brief sample of sound creation (2019)

The waves and the birds used in the audio sketch are a collection of sounds recorded from Hawaii during the morning as the sun rose. The Birds and the Bugs of Hawaii, as well as the waves of Kaui, recorded in Kaui, Hawaii and waves and beach samples, used in the creation of my audio composition from freesound.org.

Other free samples of sound were used to create a stronger foundation such as the sense of distancing the listener away from the beach to give an indication the journey is heading inland, was to look for that sound piece that created a sense of waves crashing on to the shoreline, creating a sense of echoing, reverberating noise. The sound of the seagull had been digitally created and available for free use. I picked this sound bite as it still gave an element of digital rendering using a natural sound. I reflected on this choice of sound and found it was suitable to use as I too felt I was creating a sense of space/location using digital mediums.

Audio Sketch #2
The collections of sounds for audio sketch #2 is a continuation from of audio sketch #1 and draws upon the theme of the sun rising and sensing what the day brings. The new sounds brought into this snippet is the 'muffled' voices of human interaction as heard in the audio sketch #2 below. This anonymous beat starts off irregular yet slowly becomes a rhythm, here I am trying to decipher if this is to be a sound from outside or within your body. It is an entry point to the connection to the rhythm of the Pacific islands. To create the beats from the pate (wooden slit drum), I experimented with manipulating the wooden drum sounds[15] and the sounds of the natural Pacific environmental to sonically represent the connection to

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[15] Wooden drum from the Pacific are called a pate drum very commonly used in the Pacific. Online Museum of New Zealand Tepapa Tongarewa. Retreived April 13, 2019 from
https://collections.tepapa.govt.nz/object/165645

the Pacific. I use the Pate as a communication tool collectively developing a relationship to the visual aspect of the visual representation of Ka'ukura's journey.

Audio sketch #2 sound link
http://www.awefeshies.com/?p=1243

Figure 51- Brief sample of sound creation sketch 2 (2019)

Audio sketch #3 - Soundscape
Audio sketch #3 has new drum beats recreated digitally to enhance the audio sketch #1 and to emulate the irregular yet similar beat in the Pacific. Another component is the conch shell[16] used as a calling piece, notably in the Pacific. The sound of walking in the water identifies movement towards a water vessel made out of wood with the sound of the wood creaking, identifying to the listener you are now aboard the wooden vessel with the help of the wind catching into the sails which creates the creaking sound of wood and sail pulled by the wind.

Audio sketch #3 - Soundscape sound link
https://soundcloud.com/locky-monsoon/soundscapedraft/s-1yjJG

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[16] A conch shell is a tropical marine mollusc with a robust spiral shell which may bear long projections and have a flared lip. Oxford Dictionary Online. Retrieved April 13, 2019, from https://en.oxforddictionaries.com/definition/conch
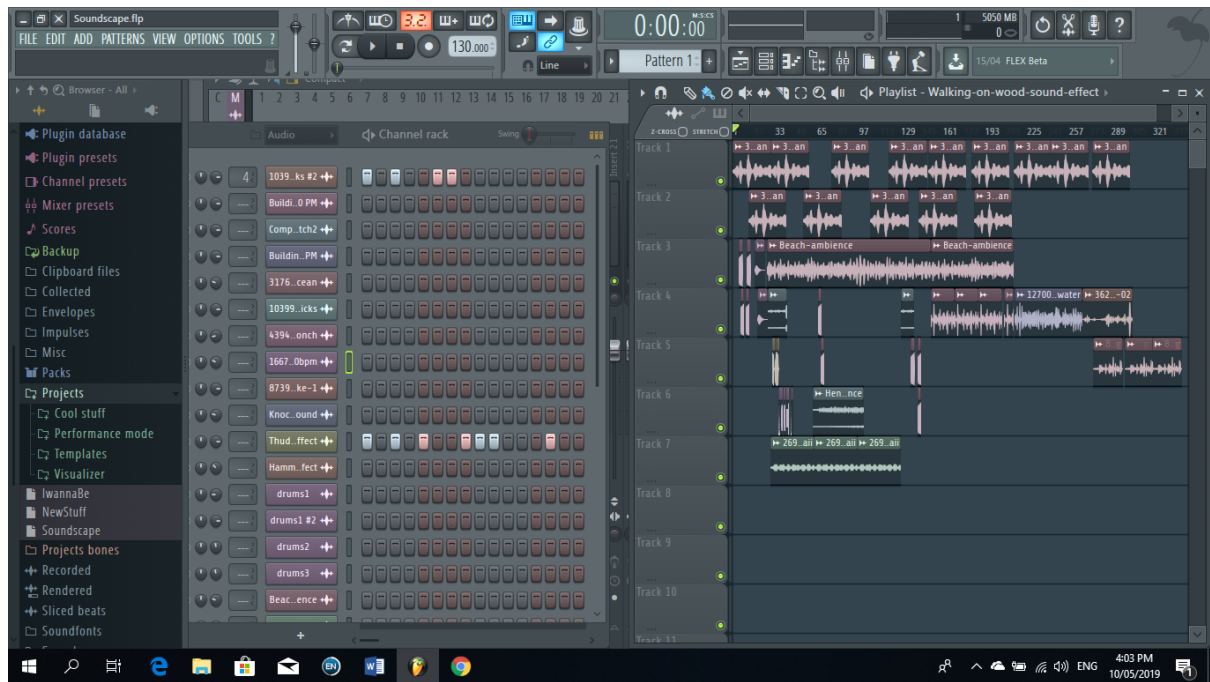
Figure 52-Screenshot of arranging window on FL 12 shows the sound creation process of audio sketch 3- Soundscape (2019)

The tapping of a wood creation
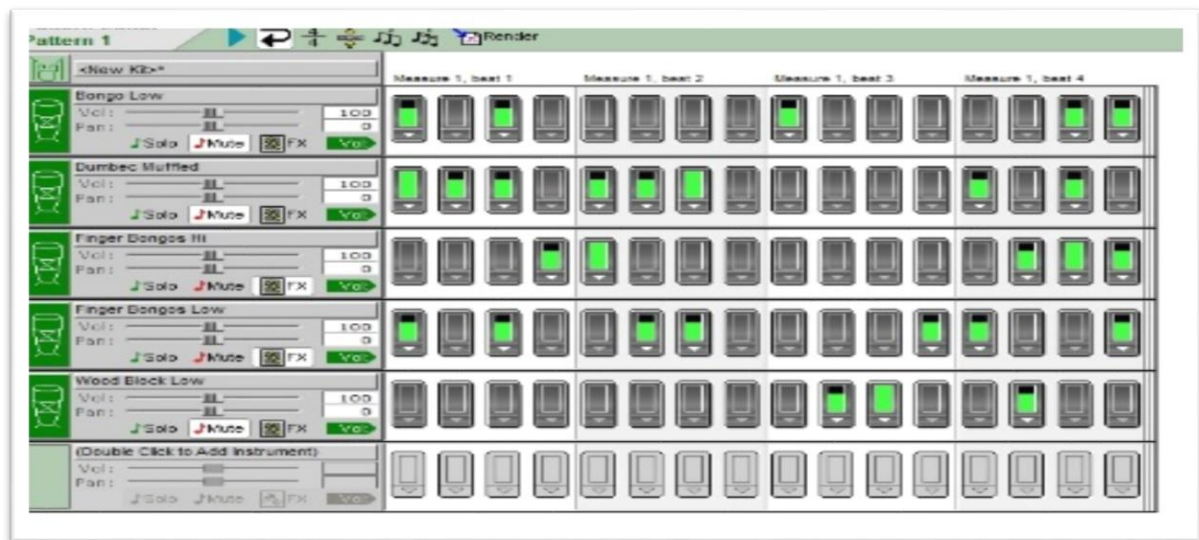
Figure 53-Screenshot of drum creation on beatcraft-Acoustica (2019)

The wooden sounds created in the soundscape were created electronically using a software called Beatcraft by Acoustica. The software specialises in creating a single beat, manipulating the sound and creating patterns (a constancy) rhythm. I started with a sample which was a low congo sound. With this one sound, I was able to change the tone, stretch the sound and try my best to replicate the 'Pate' sound. To stay in connection with rhythm,

I relied on my body rhythm, the heart-beat, this became my foundation to work with a wooden sound which interestingly connects and communicate to our ears.

Drum 1 sound record
https://soundcloud.com/locky-monsoon/drums1/s-EOW2s

Drum 2 sound record
https://soundcloud.com/locky-monsoon/drums2/s-wGi93

Drum 3 sound record
https://soundcloud.com/locky-monsoon/drums3/s-hKngM

The conch shell recording
https://soundcloud.com/locky-monsoon/conch-own-sounds

A recording of using the shell
https://youtu.be/Kb5Vyrenrkc

The soundscape creation method or process helps identify the listener's sense of location in the Pacific. Creating a serene natural environment, the ocean, the waves crashing, the forest birds of Hawaii, the seagulls and human sounds such as the wooden tapping and the conch shell to create a sense of being immersed in a sonic representation supports the positioning sense of Moana Nui A Kiva as a vast space. It relates to the journey of the vaka; I wanted the viewer not only to see the journey but through sound representation, being a part of the journey. The selection of sounds chosen was to strategically to position us within the Pacific environment, which coincide with the story of Ka'ukura's journey.

In my exhibition, creating a sonic space is achieved by speakers being set up in each corner of the exhibition space. In my practice, sound plays an essential role as it sonically supports the Ka'ukura's story as it provides a sense of tone and mood that reflect space and location and references the sounds of the ocean. The positioning of the speakers within the space gives the advantage of transferring foreground sound and background sound; this enhances a sense of location when the viewer is observing the exhibition space.

The chants

Apart from collecting sounds for the installation, I also included three different chants to enhance the story. There are three various chants which describe a beginning, a middle and an ending. The first chant, a karakia to start is in Te Reo Māori, which was recorded by a relative who wishes to remain anonymous, (of an Ngā Puhi subtribe) who describes the chant as a kind of protection that was given to Maui from his father. The second chant recorded by my sister Lotiolia Mateariki in Te Reo Kuki (Cook Islands Māori) in Rarotonga. She explained the chant she recorded was a prayer before paddling on the seas. The third chant recorded by Metua Matutu was one I had created. I wanted to find a chant about Ka'ukura's journey and come to realise I had to create my own. The third chant speaks about the journey Ka'ukura took in search for new lands; however, I could not say in what

order it happened but according to the Cook Island Minute Books (1897 – 1901), published by Charlie Tau-Puru-Ariki Cowan Genealogies refers to his travels. (see fig.53-55). See images below of the Cook Islands Minute books with the story of Ka'ukura.

The bird calls at the end of the chant indicate land is near to conclude the journey. Finally, there is the sound of the conch shell, a sound which suggests to the viewer another vital scene is taking place.
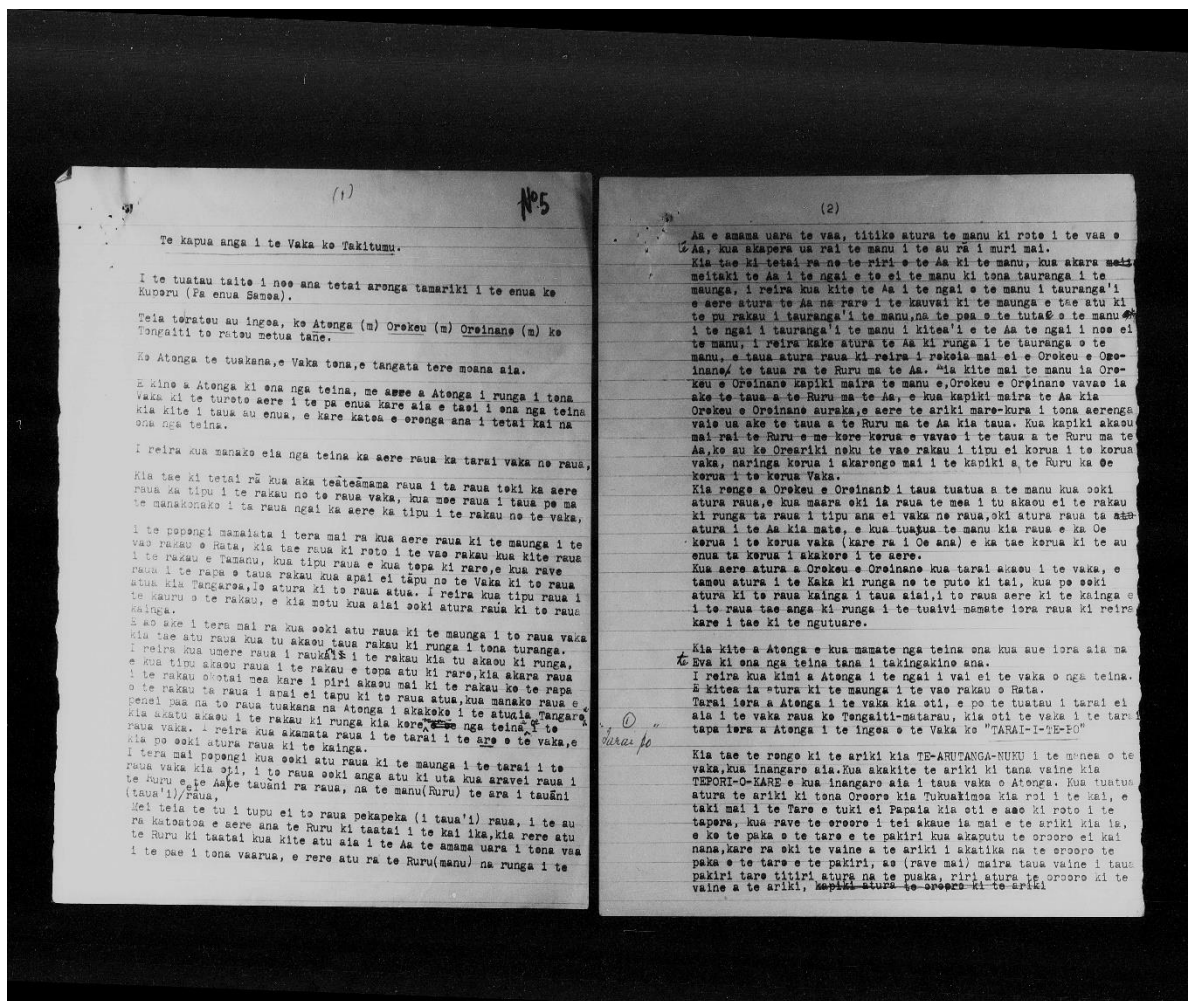
Figure 54-Aknonanga tupuna no te vaka ko Takitumu[17]

[17] Cowan, C. T.-P.-A. (1976). *Collection of genealogies, legends and histories*. Salt Lake City, Utah: Filmed by the Genealogical Society of Utah.
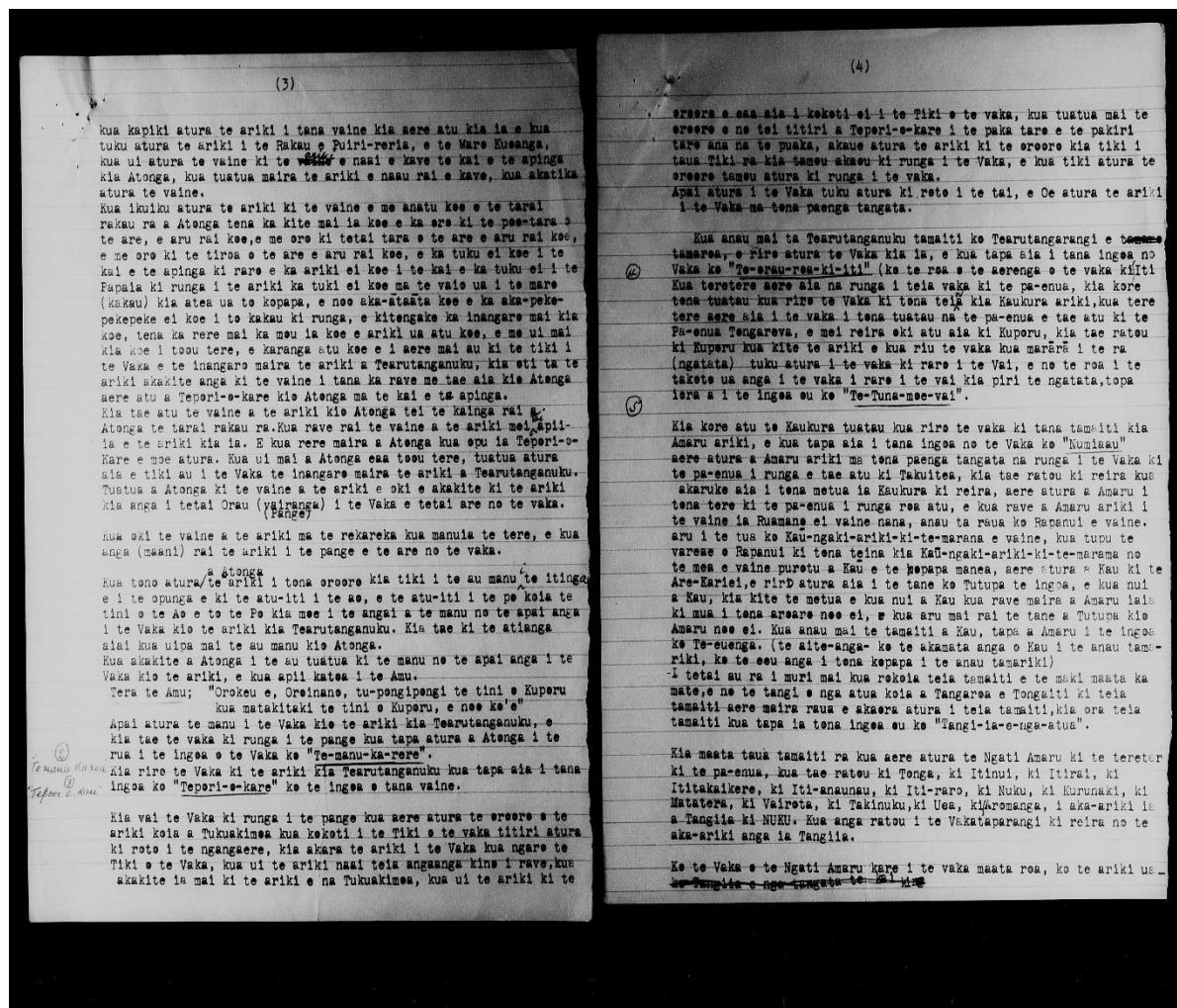
Figure 55-Aknonanga tupuna no te vaka ko Takitumu

[18] Cowan, C. T.-P.-A. (1976). *Collection of genealogies, legends and histories*. Salt Lake City, Utah: Filmed by the Genealogical Society of Utah.

Figure 56-Aknonanga tupuna no te vaka ko Takitumu

Original versions of the Cook Islands Minute books (1897 – 1901) with the story of Ka'ukura can be found in the Cook Islands Museum and the Cook Islands Court in Rarotonga, these digital versions are accessed through Familysearch.org.

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[19] Cowan, C. T.-P.-A. (1976). *Collection of genealogies, legends and histories*. Salt Lake City, Utah: Filmed by the Genealogical Society of Utah.

Ka'ukura's Genealogy - English short translation [made by Erena Donnelly]

Ka'ukura Genealogy - English short translation

Atonga - Ariki of Upolu — Te Kura Rau Nui (F)

Te Arutanga Nuku — Te Pori o Kare (F)

Te Arutanga Rangi — Are Takau (F)

Ka'ukura Ariki — Te Pori o Avaiki (F)

Te Amaru Ariki — Te Maru Ariki — Manarangi/Rongo ma Tane - Ariki of Atiu

Twins
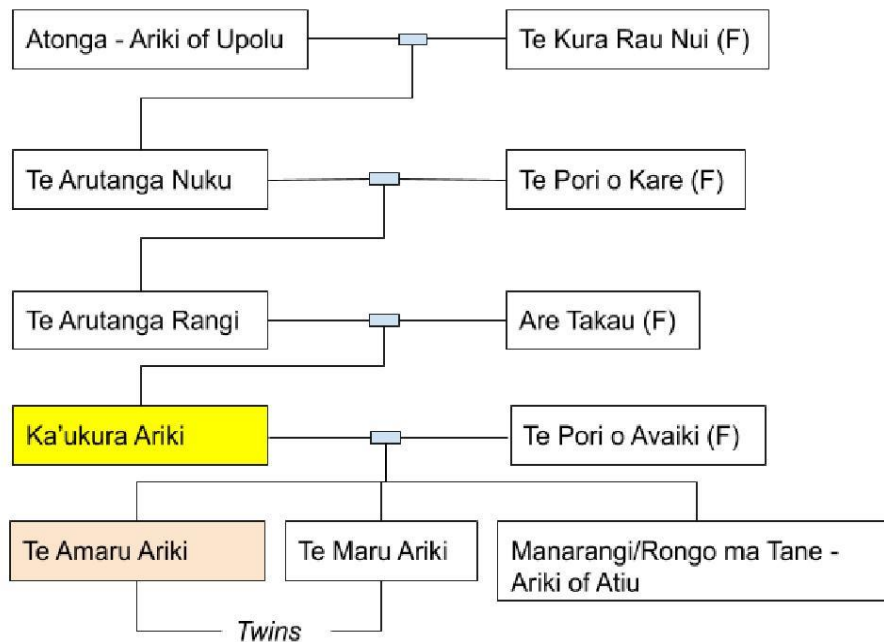
Te Amaru Ariki Genealogy

Te Amaru Ariki — Te Rangi Tai (F)

Te Amaru Enua — Ina Vai Aitu (F)

Pou Vananga Roa ki Iva — Ruamano (F)

Kaungaki Ariki ki Te Marama (F) — Te Tupua a Moe, Ariki of Iva (M)

Te Euenga (Tangiia Nui)

The Naming of The Vaka

Owners | Names of Vaka

Atonga - Ariki of Upolu → Tarai Po and Te Manu Ka Rere

Te Arutanga Nuku → Te Pori O Kare

Te Arutanga Rangi → Te Orau Roa Ki Iti

Ka'ukura Ariki → Te Tuna Moe Vai

Te Amaru Ariki → Numia'au

Te Euenga (Tangiia Nui) → Te Tika a Te Tuaine, Takipu and Takitumu

Figure 57-takitumu

This genealogy is a diagram that I have made to show Ka'ukura's ancestry, based on the Cook Islands Minute books (1897 – 1901). In this research, I also discovered that the Samoan version of Ka'ukura's genealogy supports this. The excerpt as follows tells the same story: "On the third voyage, under Kaukulu [(Ka'ukura], the canoe visited Fiti [Fiji] and the lands his father had visited. He also went to another land, which was then known for the first time, called Tongaleva [Tongareva]. After this, he returned in his canoe to Upolu, when he saw that it was opening in the joints. He anchored it beneath the water and named it Tunamoevai [Te Tuna Moe Vai] (eel sleeping in the water)." See Stair, J. B. (1897). Old Samoa: or Flotsam and Jetsam from the Pacific Ocean. Summary of early Samoan voyages and settlement. p. 277.

The interesting thing for me about collecting the chants was the process of 'hearing' it rather than finding them in written form first. They reminded me that much of our

traditions, histories, genealogies and more, are passed down verbally. So writing it down brought me doubts to the correct way of spelling. This within itself made me think about the mistranslations or misheard words can lead to different ideas or concepts. I was given an insight into how challenging it could be when two worlds come together. Some of the translations provided below are literal translations that would also have many layers of metaphoric and spiritual meaning.

Chant 1.

Tenei tenei e	The story behind this chant, which is only
Te hokai winiwini Te hokai wanawana	previously given in the spoken form,
Ki te rangi tu ha ha	expresses Maui's father giving him a
Kia mau te tapu Te ihi Te wehi	protective prayer as he prepares for his
I ta I ta	navigational journey. This chant was
Taukiri e [20]	learned from an Ngā Puhi subtribe, given to
	me due to the nature of my research.

Chant 2.

Mou ite tu oe	Hold the paddle
Mou mou mou e karo ite o mii vaka	Hold hold hold and look
O mii vaka ka eke'eke pokipoki taku vaka e papanu na runga ite moana o kiva e	My vaka will glide, and float on the ocean of kiva
Oea Oea Oea taku vaka	Paddle paddle paddle my vaka
Tangaroa Tangaroa eu eu ake anara ite rangi tua toru marino [21]	Tangaroa, Tangaroa open up the sky to be calm

Chant 3.

Mei Kuporu ki	From Upolu to
Tuamotu	Tuamotu
Mangareva	Mangareva
Tongareva	Tongareva
Akatokamanava	Mauke
Enuamanu	Atiu
Auau	Mangaia
Ara'ura	Aitutaki
Nukuroa	Mitiaro
Tahiti	Tahit
Iva	Marquesas
Raivaevae	Raivaevae
Rurutu	Rurutu

[20] This chant is explanatory over translation, due to the te reo verbal teaching passed down to a relative of a Ngā Puhi subtribe, who wishes to remain anonymous. Please note macrons have not been included as this a translation from spoken word.
[21] This chant was delivered to me verbally and is loosely spelled and translated by my sister Lotiola Mateariki.

E Tubuai kite tonga   Tubuai
Tera te manu   See the birds
Tera te manu   See the birds
Ka'ukura Ka'ukura ka akatika ia tatou kito tatou Tauranga ou [22]   Ka'ukura, Ka'ukura navigate us to our new home

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[22] This chant was written by myself based on the genealogy that I discovered in this research. Composed in English first and translated, also loosely spelled and translated, by a cousin who wishes to remain anonymous.

Digital Journal of thought processes and experimental testing

1. Knowledge of oral tradition, discovery and interpretation	6. Experimental software usage for Sound audio	7. Conversion of storyboard into visual painting of storyboard
2. Storyboard, beatboard and sound board	5. Experimental software usage for 3D animation	8. Re-create painting into digital format
3. Sketches and audio sketches	4. 3D animation software and Sound software	9. Digital format to motion still imageries cpnvert into video clips

I designed this diagram as a way to map out where I had been and how my journey has revealed itself. Using the Teretere Moana methodology, with a heuristic approach, I had to test, trial and discover if what I can create, can be transferred into different mediums. I also always sought a relationship between each method, viewed as a genealogical map. Each step is born through a previous step and evolves as it moves forward. Metaphorically, each step viewed as a Malaga between each neighbouring island. Here I describe the process of how I accumulated the story of Ka'ukura and what pointers I journey through to reach my destination.

1. To know or heard of a traditional story which is used in stories today or to confirm your status in the lineage as recognition or land rights
2. Create a set of keywords and a brief storyboard on the core components of the story and create the audio board to coincide with the storyboard
3. Develop the sketches of the visual and audio board
4. Test and develop using numerous software to achieve the ideal viewpoint based on the storyboard/audio board
5. Experiment which visual software is practical and which technique helps achieve the results
6. Experiment with which software works best for you doing audio
7. From step 5 take the creations you have made and turn them into references to create a traditional painting from each storyboard scene
8. Digitalise the painting and animate the 'still' images
9. Convert the 'still motion' into a video with post-production

Teretere Moana: the installation

The final part of my research has involved multiple tests in the WG210 Black Box theatre to trial my projections on large triangular sails which suspend from the lighting rig. The darkness of this space allows the projections to light the space intensely. I have chosen two triangular sails as projection surfaces to represent the sails used in ancient voyaging with the Te Moana people. My influence was the Marumaru Atua Vaka which has just finished its' rebuild construction in April 2019 and is currently preparing her sail back to the Pacific from Auckland, New Zealand.[23]

I also added a metaphoric insight to the significance of using two sails as it represented the visual art-telling story of crossing from one place to another, carrying the people and future generations. To sail forward and ahead is symbolic in itself as it depicts journeying to an unknown future, but together as a community, you can strive forward collectively.

Figure 58 - Sail hangings, Blackbox Space (2019)

Figure 59 - Sail hangings Projected, Blackbox Space (2019)

The two selected sails are different sizes. One sail is 3x4x5m in size as it is the more significant piece positioned behind, the smaller sail. Figuratively, this was to represent the large sail from 'where' we had come from, a place which was a sizeable populated land, hence the positioning of it to be placed behind. The smaller sail at a 3x3x3m in size characterises the way to move forward for Ka'ukura's people. It is not as big as the first sail because only a portion of the people from the more abundant populated lands was prepared to set forth to discover newfound home leaving their loved ones behind, not knowing what to expect on their new journey.

The rocks are 'anchored' to keep the sail to the floor, strategically chosen as a portrayal of 'to be grounded' to remember our homeland, also Rarotonga's 'Blackrock' in Arorangi

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[23] Marumaru Atua -Cook Islands Voyaging Society. Retrieved April 12th 2019 from https://bit.ly/2YpkFQu

points to where Avaiki (Hawaiki) our homeland co-ordinates lie, again, a rock is used to show the direction. The tapa placed under the rock symbolises the Te Moana people and their hands that create the tapa using natural resources and it also shows when we leave this place, representationally we are taken back to the land under.[24]

The speakers in the room are tactically set to create surround sound. The Teretere Moana sound installation uses all four speakers to emphasise a sense of participating in the story in a piece of experiential art. Participants become immersed in the story of Ka'ukura and also observe the experience at the same time. During Teretere Moana projection tests, I received feedback on the presentation; there was a suggestion to use my brothers' chant as a means of an introduction to the works and a sense of 'blessing' for the viewers and the works presented. This is a critical component as it keeps space between the 'present' and the 'past' and because it is depicting a story of my Tupuna, the space in between gives us a safe way of 'looking' into that experience with understanding and acknowledgement.

The projected artworks

Elements of my projected digital works are abstract; I am playing with a mixture of energy and colours. Each abstract piece represents the natural environment. You have the colours of blues which represent the sky, the ocean or waterways of Moana Nui A Kiva. The shades of green represent plant life; the abstract reds can represent the volcanic islands or fire. The exciting thing about using the abstract pieces is in which order I place them alongside the figurative images to shift the story from environment pointers to the emotions that come with the human figures. The abstract pieces are like space in between, for the viewer, it gives them room to interpret what they see or importantly, what they feel as each video piece plays out its story. The figures are Te Moana people who play a part in the story, like actors with no sound to them or active movements, they stay still, however with the slight movements of 'motion stills' (creating motion within a still imagery) I am presenting them in a 'still' moment of time where they are alive for this exhibition. The particular movements I have used with the abstract and figures has been intentionally created to give a sense of 'calm' movement, not rushed, and not slow. Again, I am working within this space to generate an enchanted feeling to keep the viewers involved in the exhibition works.

The projection mapping can be created using the software; in this case, I have chosen to use VPT8, which is free software. Interestingly, the word 'mapping' connects to my Teretere Moana exhibition. I can place 'mapping' within the software I use, the concept of 'mapping out' the video imagery on the sails, the story itself was mapped out to accomplish its journey, we use the word 'map' for navigational means, this exegesis is mapped out to ensure its completion. Ideally, I would like viewers to be able to walk around the sails without their shadows cast on the works. However, there was a suggestion during critique to have the viewers' shadows cast through the video imagery to enhance their involvement within the story, which is a lovely idea. My purpose of having no shadows cast on the sails is to respect and keep the space between the past and the present, the living and the dead, then and now. This sense of respect for the ancestors is why I will also ask visitors to the

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[24] A description of a ground burial.

installation to remove their shoes.[25] By using Teretere Moana as my methodology, I believe what is of importance will come forth and guide me to where and what it needs to be.

Teretere Moana – Completed Works
The video works edited and compiled can be viewed here: http://bit.ly/2lEZ20w

The Soundscape can be retrieved here: http://bit.ly/2lGpGWN

The exhibition in full can be viewed here: http://bit.ly/2lZJNzv

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[25] Removal of shoes is to leave dirt and dust at the door before you walk into a sacred space.

Images of Teretere Moana installed in the WG210, The Black Box Theatre, Matariki MVA Exhibition, 3rd- 10th June (Photographer, Stefan Marks), AUT University.

Figure 60-Front view; Teretere Moana

Figure 61-Close up; Teretere Moana

Figure 62-Rear view/closeup; Teretere Moana

Figure 63-View from the ground including Tapa, rock anchors and harakeke; Teretere Moana

Figure 64-Close up of corner sail projected imageries; Teretere Moana
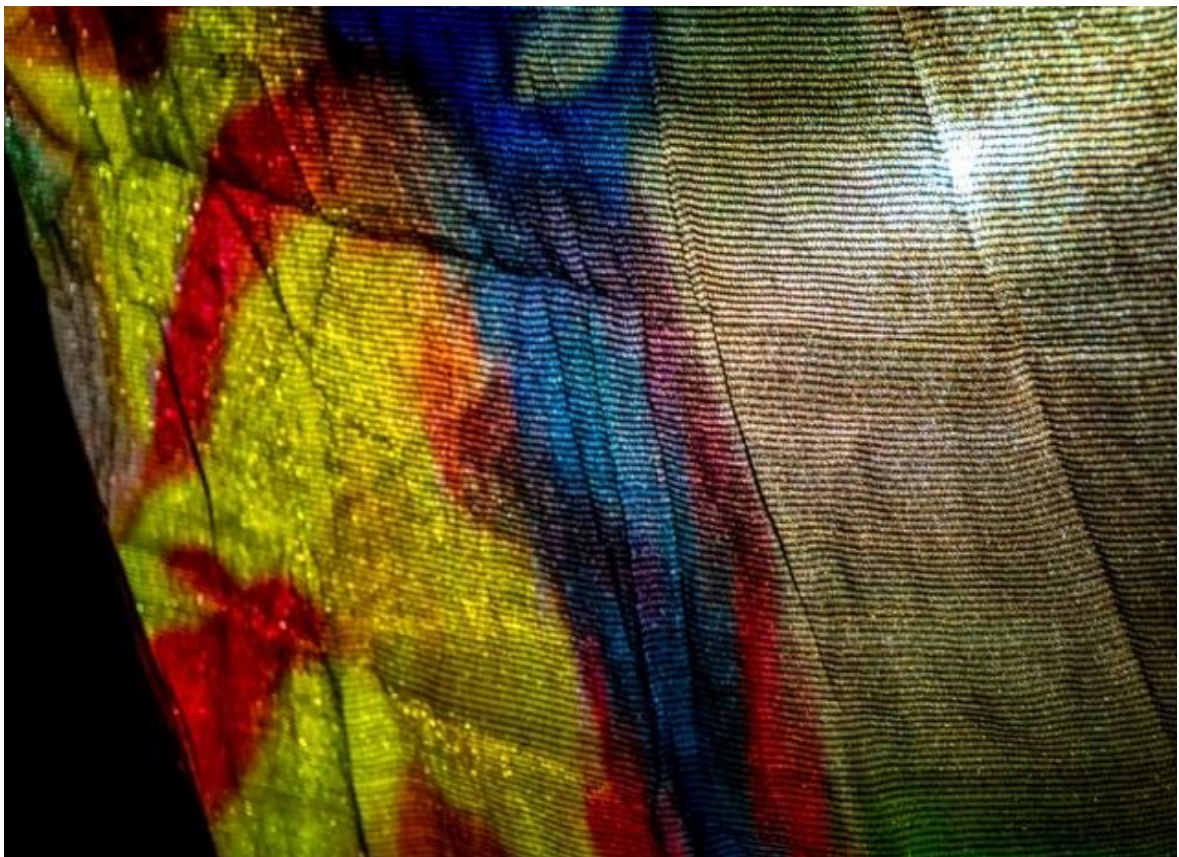

Figure 65-Projection light shining from behind; Teretere Moana

Figure 66-Closeup of rock nestled on a cloth placed on top of Tongan traditional Tapa, harakeke weaved to support the rock anchor and projected sail; Teretere Moana

Conclusion

My research as an artist has revealed many unknown points and brought them into the light. Teretere Moana was created based on how I work and how I identify what is before me. I came in with a set of goals and expectations; however; I quickly learned that these fixed goals and expectations could become my downfall. Questioning this concept became my self-realisation. The core component of my exhibition was telling a story. However, uncovering or revealing the story I was to tell became the mystery. Manulani Aluli-Meyer (2013) sums this experience;

> The mind category of our holographic/indigenous epistemology is the relative truth of what is not seen but yet available via thought, idea, and reflection. (pp. 94)

Before I came into studying my Masters in Design, I was involved in a family genealogy group; we were looking for our great, great grandfather's lineage. We could not understand why no-one had this information, so upon researching this dilemma and talking to the older people, they pointed the way to where our history changed dramatically due to the impact of colonisation. We then understood why our family line was 'hidden' but had no proof to connect our lineage with anyone else. We also wanted to know the reason why family lineages lay hidden for nearly 200 years. So, I began to learn about the Ariki titles in the Cook Islands and pre-colonisation. It was through understanding the hierarchy and where the Ariki titles stemmed from that unravel the connection we had with the rest of the Pacific. Although I was unable to find my great, great grandfather lineage before him, I was able to find a branch from his wife's (my great, great grandmother's) akapapa'anga from Mauke, connected to Ka'ukura lineage. Here I was able to research and discover more about this ancestor and where he comes from and why he came to east Polynesia.

Who I am as an artist was also enigmatic. I had cross-pollinated my practice from the digital world of animation to the visual art of painting, but I had also crossed my interests in the story I was to tell from scientific and archaeological research to genealogical research and talking to people. I had become a genealogist, a secretary for my family reunions. One of our pa metua (old family member of our kopu/tribe) had asked me to take my father's mataiapo title (mataiapo is a title under an Ariki) which I was not sure she was joking, but I politely declined. I became the confirmation of our akapapa'anga based on the research done, the storyteller to connect our lineage to Pacific navigators, and the reviver of old stories which had nearly been lost by the changes of our family's interests. I started to question if this was an artist practice or was this the work of a historian. Reflecting on my journey, I identified how I stepped outside of what I know to the unknown journey; it was how I also acknowledged the birth of Teretere Moana's heuristic approach.

Contemplating the Teretere Moana as a metaphoric outlook and a navigational methodology, I have become comfortable with this approach. It is a methodology to be used in our daily life; it is something to apply for your next journey or task shortly. This method can be involved in projects or events happening currently. Teretere Moana is a navigational method; it guides you if you are open to the signs that lie before you, if it takes you into another direction, learns to trust the journey, and leave your expectations behind.

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Hawaiian Proverb

I ka wā ma mua, ka wā ma hope.
In the past, lies the future.[26]

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[26] The Value of a Historical Ecology approach - https://muse.jhu.edu/article/671675