



James Cook and the Exploration of the Pacific
28 August 2009 – 28 February 2010

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Exhibition Dates

Duration	28 August – 28 February 2009
Director	Robert Fleck
Managing Director	Bernhard Spies
Project manager	Henriette Pleiger
Curatorial team	Adrienne L. Kaeppler, Christian Feest, Brigitta Hauser-Schäublin, Gundolf Krüger, Henriette Pleiger, Thomas Psota
Exhibition design	SPACE4, Stuttgart
Press Officer	Maja Majer-Wallat
Catalogue / Press Copy	€ 29 / € 15
Opening hours	Tuesday and Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Open on Fridays for groups from 9 a.m. Closed on Mondays
Admission	
Standard / Reduced	€ 8 / € 5
Family ticket	€ 14
Public transport	Subway lines 16, 63, 66 and bus lines 610 and 611 to Heussallee. There is a car and coach park on Joseph-Beuys-Allee behind the Art and Exhibition Hall
Press information	www.bundeskunsthalle.de Press file (German/English)
Guided group tours	Information and registration: Telephone +49 (0)228-9171-243 Fax +49 (0)228-9171-244 E-mail: paedagogik@kah-bonn.de
General information	Telephone +49 (0)228-9171-200 www.bundeskunsthalle.de (German/English)

KULTURPARTNER





Information on the Exhibition

James Cook and the Exploration of the Pacific 28 August 2009 – 28 February 2010

The British navigator and explorer James Cook (1728–1779) is famous for having led three expeditions into the vast and uncharted waters of the Pacific Ocean. He was the first to survey and map New Zealand, Australia and the South Pacific islands, completing our modern image of the world and refuting once and for all the existence of a mythical Southern Continent.

An interdisciplinary presentation of the Age of Enlightenment

The exhibition focuses on the European perspective on the newly discovered worlds. In the spirit of the Age of Enlightenment, it seeks to bring together and crosslink for the first time research results from a wide range of disciplines, such as natural history, maritime history, art history and early ethnology. Cook's expeditions into the South Seas brought about a fundamental change in the way Europe saw the world and ushered in the dawn of modern Europe under the auspices of the Enlightenment belief in the power of progress.

It is to Cook and the naturalists, scholars and draughtsmen who took part in his three expeditions that Europeans owe the first systematic, reliable maps and the earliest comprehensive surveys of the geological structures and the flora and fauna of the Pacific islands. Similarly, the encounters with the people 'on the other side of the world' were described and documented in a degree of detail never before attempted.

Exhibits from all over the world recount Cook's expeditions

A fascinating selection of some 550 objects and artefacts recount the pioneering voyages of James Cook and his international team of scientists. By the end of the 18th century the ethnographic and natural history objects collected from many different Pacific cultures during the three Cook voyages had been dispersed among collections all over Europe. The exhibition in Bonn brings them back together for the first time in over two hundred years. Another important first is the cooperation between the leading British ethnographic collections in Oxford, London and Cambridge and their counterparts on the Continent – above all the collections of Göttingen, Vienna and Bern – as well as other museums worldwide.

Many of the **exquisite feather ornaments, wooden sculptures** and other Oceanic artefacts are of incalculable value to art historians, since comparable objects have all but disappeared from the Pacific region. Made before the fateful encounter with the Europeans, these objects allow present-day Pacific cultures to assert or rediscover their own identity in today's globalised world.

The ethnographic items are complemented by **magnificent paintings and drawings** by the artists accompanying Cook on his voyages. These works capture the unique mix of euphoria and inquisitiveness that characterised the explorers' encounter with the exotic world of the South Seas. **Ship models, original sea charts and navigation instruments** bring to life James Cook's daring voyages into the unknown. Alongside spectacular loans from the National Maritime Museum, the Natural History Museum and the British Library in London, the Art and Exhibition Hall is delighted to have secured the loan of items of Cook's personal property from Australia.

Routes and destinations

As recommended by the Royal Society in London, the main destination of all three expeditions was the region of the Pacific known today as Polynesia ('world of many islands'), but his voyages also took him to Antarctica and Alaska.

The exhibition architecture, which is based on the central islands and continents of the Pacific Ocean,



invites visitors to follow Cook's routes and to explore for themselves the different Oceanic cultures of the 18th century.

The primary purpose of the **first voyage (1768–1771)** was the observation of the transit of Venus from **Tahiti's** Matavai Bay. Cook then proceeded to map **New Zealand** and parts of **Australia** with the help of the Tahitian navigator Tupaia. The botanists Sir Joseph Banks and Daniel Solander – supported by the highly talented young painter Sydney Parkinson – made significant scientific discoveries and were the first Europeans to see a kangaroo.

On his **second voyage (1772-1775)** Cook was accompanied by the German naturalist Johann Reinhold Forster and his son Georg. They returned to Europe with a wealth of botanical and zoological findings as well as an extensive collection of 'curiosities', parts of which were to provide the starting point for the ethnological collection of the university of Göttingen. The prime goal of the second voyage was the quest for the hypothetical Southern Continent. Having circumnavigated the globe at a very high southern latitude, Cook finally put to rest the myth of the existence of *Terra Australis Incognita*. Cook visited **Tonga, Vanuatu** and **Easter Island**. The artist William Hodges captured key events in monumental oil paintings.

The **third voyage (1776–1780)** took Cook up north in search of the famed Northwest Passage and allowed him to make contact with the people along the **coast of North America**. The artist John Webber documented the voyage in painstaking detail. It was on this third and last voyage, on 14 February 1779, that Cook was killed in Hawaii under circumstances that have never been fully explained.

Cook's difficult legacy

James Cook's expeditions had an enormous cultural, religious, economic and political impact on the Southern Pacific region. Contact with the European colonial powers led to radical changes in the traditional ways of life of the Pacific peoples. Torn between duty and conscience, Cook was keenly aware of the fact that he and his companions were intruders. Almost inevitably, in the decades to follow, the encounters with Europeans resulted in the evangelisation and colonisation of indigenous peoples and their alienation and disenfranchisement. Georg Forster presciently commented, 'It is tragic enough that all our discoveries have had to cost so many innocent people's lives. As hard as that may have been for the small, uncivilised nations that were sought out by Europeans – it is really a mere nothing compared to the irreparable damage which the latter inflicted on the former by causing the downfall of their moral principles.' Not until recently has the tide begun to turn thanks to indigenous self-discovery and the pursuit of political autonomy.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany in Bonn, in cooperation with the Institute of Cultural and Social Anthropology of Göttingen University, the Kunsthistorisches Museum – Museum of Ethnology, Vienna (10 May to 13 September 2010), and the Historisches Museum, Bern (7 October 2010 to 13 February 2011)

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Biography

Adrienne L. Kaepler

Senior curator of the Exhibition „James Cook and the Exploration of the Pacific“

Adrienne L. Kaepler is a social/cultural anthropologist and Curator of Oceanic Ethnology (Polynesia, Micronesia, Melanesia, New Guinea, and Australia) at the National Museum of Natural History/National Museum of Man, Smithsonian Institution in Washington, DC. She attended the University of Wisconsin–Milwaukee and received her BA, MA, and PhD degrees from the University of Hawai'i. Before she came to the Smithsonian she was an anthropologist on the staff of the Bishop Museum in Honolulu, Hawai'i. There, in 1978, she curated the first comprehensive exhibition of ethnographic material collected on the three Pacific voyages of Captain James Cook, *Artificial Curiosities*. Since then she has done extended research on Cook's voyages and other early explorers.

Her research focuses on material culture and the visual and performing arts in their cultural contexts, including traditional social and political structures and modern cultural identity. She has carried out field research in many parts of the Pacific with long-term research in Tonga and Hawai'i. She helped to establish the Tongan National Museum and curated the first two exhibitions there, in 1998 and 1999.

She has taught anthropology, ethnomusicology, anthropology of dance, and art history at the University of Hawai'i; the University of Maryland, College Park; The Queen's University in Belfast, Northern Ireland; Johns Hopkins University; and the University of California, Los Angeles.

She has published widely on the visual and performing arts. Her recent books include *Poetry in Motion: Studies in Tongan Dance* and *Hula Pahu: Hawaiian Drum Dances* (both published in 1993); the Polynesian and Micronesian sections of *Oceanic Art* (published in French, German, and English, 1993-1997); and *From the Stone Age to the Space Age in 200 Years: Tongan Art and Society on the Eve of the Millennium* (1999). She co-edited the Oceania volume of *Garland World History of Music*, published in 1998, and was part of the team that produced *Songs and Poems of Queen Salote* (2004). Her latest book is *The Pacific Arts of Polynesia & Micronesia*, published by Oxford University Press in 2008.

She is President of the International Council for Traditional Music (ICTM) and of the World Dance Alliance/Americas.



Wall Texts

James Cook and the Exploration of the Pacific

The British navigator and explorer James Cook (1728–1779) was born on the 27th of October 1728 in Marton, Yorkshire, the son of a day labourer. In 1746 he was taken on as a Merchant Navy apprentice in Whitby on the north Yorkshire coast, working on colliers and trading ships sailing the North Sea and the Baltic before entering the Royal Navy in 1755. Having distinguished himself in the Seven Years' War (1756–1763), he received a commission to explore the vast and still uncharted wastes of the Pacific Ocean. Two further voyages followed before his tragic death in Hawai'i on the 14th of February 1779.

As recommended by the Royal Society in London – at the time the world's leading learned society of science – the main destination of each of the three voyages (1768–1779/80) was the region of the Pacific known today as Polynesia. The objective of the first two voyages were the observation of the transit of Venus from Tahiti in 1769 and the search for the hypothetical Southern Continent *Terra Australis Incognita*. Cook mapped the coast of New Zealand, the east coast of Australia and nearly the entire island world of the Pacific, completing our modern image of the world and refuting once and for all the existence of a mythical Southern Continent. The last of his three voyages around the world, primarily dedicated to the quest for a Northwest Passage connecting the Pacific and Atlantic Oceans, failed to fulfil its objective.

While James Cook's voyages of exploration brought a wealth of new insights to Europe, they also had an enormous cultural, religious, economic and political impact on the Southern Pacific region. Torn between duty and conscience, Cook was keenly aware of the fact that he and his fellow travellers were intruders. Almost inevitably, in the decades to follow, the encounters with Europeans resulted in the evangelisation and colonisation of indigenous peoples and their alienation and disenfranchisement. Not until recently has the tide begun to turn thanks to indigenous self-discovery and the pursuit of political autonomy.

The Age of Enlightenment

The Enlightenment was both a movement and a state of mind that originated in 17th-century Europe and reached its zenith in the 18th century. Central to Enlightenment thought were the use and the celebration of reason which came to supplant traditional doctrines – theological or otherwise – in an effort to understand the universe and improve the human condition. This led to the development of theology-free natural sciences that regarded humans and animals as life forms whose organism and functioning were equally worthy of investigation. The newly postulated values of self-determination and reason constituted a rejection of the notion of divine providence. They empowered man to venture forth in the pursuit of knowledge and to seek out new realms. The exploration of previously unknown regions of the world is rooted in the heady intellectual ferment of the time. At the same time, these voyages of exploration underpinned the Enlightenment and spurred it along. James Cook's voyages around the globe (1768–1779/80) yielded new insights that had a decisive impact on the advancement of sciences in Europe.

The notion of man as naturally endowed with intelligence and reason was deeply anthropological since it presumed the fundamental equality of all human beings. This enlightened concept is manifest in the descriptions of encounters with different cultures during the Cook voyages, particularly in the accounts of Georg Forster who accompanied Cook on his second voyage. Back in Europe, this view fomented social and political reforms that ultimately led to the people rather than the king being declared the sovereign of the state.

First Voyage: 25 August 1768 – 12 July 1771

Ship: HMS *Endeavour* commanded by James Cook

Crew: 94 officers, seamen, marines and passengers, also on board were the botanists Joseph Banks and



Daniel Solander, the astronomer Charles Green and the young painter Sydney Parkinson

Objective: Observation of the transit of Venus across the sun on 3 June 1769 in Tahiti, secret instructions to search for the fabled Southern Continent *Terra Australis Incognita*

Results: Successful observation of the transit of Venus, charting of New Zealand and the east coast of Australia with the assistance of the priest and navigator Tupaia from Ra'iatea (Society Islands)

Losses: Thirty men died of an infectious disease in Batavia (Jakarta)

Second Voyage: 13 July 1772 – 30 July 1775

Ships: HMS *Resolution* and HMS *Adventure* under the supreme command of James Cook, the *Adventure* sailed under the command of Tobias Furneaux

Crew of the *Resolution*: 112 men, the scientists on board were Johann Reinhold and his son Georg Forster, the artist was William Hodges

Crew of the *Adventure*: 81 men, the Pacific islander Omai was taken on board in Huahine (Society Islands) and brought back to England

Objective: Systematic search for the Southern Continent, continuation of scientific investigations, tests of novel navigational instruments, among them chronometers

Results: First crossing of the Antarctic Circle, definitive refutation of the existence of a Southern Continent, charting of numerous Pacific islands

Losses: 4 dead on board of the *Resolution*; in 1773 eleven crew members of the *Adventure* were killed in New Zealand and probably eaten

Third Voyage: 12 July 1776 – 4 October 1780

Ships: HMS *Resolution* and HMS *Discovery* under the supreme command of James Cook, the *Discovery* sailed under the command of Charles Clerke

Crew of the *Resolution*: 112 men, the expedition artist was John Webber, among the officers was William Bligh, later captain of HMS *Bounty*

Crew of the *Discovery*: 70 men

Objective: Investigation of the precise coordinates and extent of the American west coast and the distance between Alaska and Asia, search for the Northwest Passage from the American West to Europe

Results: Even though the search for the Northwest Passage failed, the voyage gave rise to important first encounters with indigenous populations on the northwest coast of North America, charting of the North American coastline, collection of numerous ethnographic items and 'curiosities'

Losses: James Cook was killed in Kealakekua Bay in Hawai'i on 14 February 1779. After the death of Charles Clerke, the ships returned to England under the commands of John Gore and James King

Tierra del Fuego

The archipelago of Tierra del Fuego is separated from the southernmost tip of the South American mainland by the Strait of Magellan. The Portuguese explorer Ferdinand Magellan, sailing for the Spanish Crown and the first man to circumnavigate the globe, named it 'Land of Fire' in 1520 for the many fires he



observed as he passed the strait at night.

Cook did not enter the Strait of Magellan on his first two voyages, passing Cape Horn on the southern side of Tierra del Fuego instead. Anchoring in the Bay of Good Success between the 15th and the 21st of January 1769 during the first voyage, Cook met a few members of the Ona tribe who were portrayed by the mission artists Alexander Buchan and Sydney Parkinson.

On the 21st of December 1774, during the return journey to England, Cook's second expedition anchored in the Fuegian Christmas Sound before rounding Cape Horn and reaching New Year's Harbour on the 1st of January 1775. They encountered mainly Alacaluf. Back in England, engravings after drawings of people and landscapes by mission artist William Hodges attracted a good deal of attention, without, however, kindling any deeper interest in the native population.

By the end of the 19th century the indigenous peoples of the Ona, Haush, Yaghan and Alacaluf had been practically exterminated by European settlers.

Tahiti (Society Islands)

Tahiti (Otaheite) is the largest of fourteen islands located in the Society Islands archipelago. Predominantly of volcanic origin, the group of islands was named by Cook in honour of the Royal Society, the London learned society that defined the scientific goals of Cook's three voyages (1768–1779/80). Today Tahiti with its capital city of Papeete is the political centre of French Polynesia.

Traditional Tahitian society was ruled by a hierarchically differentiated aristocracy that claimed divine origins, a multitude of privileges and legitimised and perpetuated its control through strict taboos. The priest and navigator Tupaia from Ra'iatea, whom Cook took on board during the first voyage, was a member of this ruling class.

Having circumnavigated South America, Cook reached the island of Tahiti in April 1769 and for the first time in his life made contact with South Seas islanders. Because of its central geographical position in the South Pacific, its fertility and the largely friendly reception at the hands of its inhabitants, Tahiti became Cook's chief port of call. Over the course of his three voyages he anchored in Tahiti four times, spending a total of six months on the island. In addition to the successful observation of the transit of Venus on the 3rd of June 1769, the expedition scientists were able to conduct extensive research into the island's flora and fauna and undertake detailed ethnographic observations.

New Zealand (Aotearoa)

New Zealand is the south-western anchor of the Polynesian Triangle. Unlike the tropical islands of the South Pacific it enjoys a subtropical to temperate climate and commands a comparatively large landmass of some 270,000 square kilometres (104,000 square miles – roughly the size of the British Isles) punctuated by high volcanoes and mountain ranges with snow-capped peaks up to 3700 metres in height.

The state of New Zealand, politically established with the signing of the highly controversial Treaty of Waitangi on the 6th of February 1840, consists of two main islands separated by a strait. In February 1770, during his first voyage (1768–1771), Cook became the first European to recognise this geographical divide. Named in his honour, the Cook Strait between the North Island and the South Island, with its modern capital of Wellington, connects the Tasman Sea in the west with the South Pacific Ocean in the east.

Examples of the material culture of the Maori, who refer to their country as Aotearoa (*The Land of the Long White Cloud*), met with utmost admiration when they first arrived in Europe, their sophisticated craftsmanship and rich ornamentation exciting great curiosity. Encounters with the Maori themselves, on the other hand, were only too frequently accompanied by bloodshed. In 1642 Abel Tasman had been the first European to see New Zealand – and to be attacked by Maoris. Cook's visits on each of his three voyages gave rise to peaceful exchanges as well as bloody confrontations, most of which were the result of cultural misunderstandings. Present-day New Zealand's population of 4.1 million inhabitants is multiethnic. The Maori have long become a minority in their own country.



Australia

On his first voyage, having observed the transit of Venus in Tahiti and mapped the New Zealand coastline, Cook sailed on to Australia, reaching the south-eastern coast of the continent on the 19th of April 1770. Since its discovery in the early 17th century by the Dutch, Australia had been regarded as inhospitable and only its western coastline had been charted. Cook sailed the *Endeavour* along the unknown eastern shore, making his first landfall in Botany Bay on the 28th of April. There the naturalists Joseph Banks and Daniel Solander collected a wide range of plant specimens. The next stop was Sydney Cove with its fertile hinterland which was claimed for the British Crown as New South Wales.

The indigenous population of south-eastern Australia, who called themselves Gweagal, showed no interest in the English or the gifts they deposited on the beach, answering any attempt to communicate with them with a firm ‘Warra warra wai’ which translates as ‘go away!’.

Continuing northwards along the east coast of Australia towards the Great Barrier Reef, the *Endeavour* ran aground on a shoal on the 11th of June 1770 and was badly damaged. Ballast was thrown overboard and the next tide carried the ship to the shore where repairs could be made. From Botany Bay to the passage of the Torres Strait, Cook charted more than 3,200 kilometres of coastline. The expedition artist Sydney Parkinson drew a great many plants and animals and overcame considerable obstacles in order to portray some of the indigenous inhabitants of Australia.

As early as 1788 English boats carrying settlers and convicts started arriving in Sydney Cove. More colonies were founded over the following decades, gradually establishing British sovereignty over all of Australia and its indigenous population.

Tonga (Friendly Islands)

In pre-colonial times there was no more formidable warrior people in Polynesia than the Tongans. A tightly organised political system and a fleet of oceangoing double hulled sailing canoes (*tongiaki*) allowed them to control vast regions of the South Pacific stretching all the way to Samoa, Fiji and Tuvalu. United under the Tongan king, the sovereign territory of the island kingdom was twice the size of today’s Federal Republic of Germany. In Cook’s days these vast stretches of water with their 169 islands were inhabited by just 25,000 Polynesians. Today the Tongan isles count some 100,000 inhabitants and are among the most densely populated Pacific islands.

Arriving in 1626, the Dutchmen Willem Schouten and Jacob Le Maire were probably the first Europeans to make landfall in Tonga. But it was not until Cook’s voyages that a clearer picture of the island kingdom began to emerge. Cook, who visited Tonga in 1773, 1774 and 1777, paid homage to the extraordinary hospitality of the indigenous population by naming the archipelago the ‘Friendly Islands’. At the same time, the sizable number of weapons collected in Tonga bears witness to the islanders’ redoubtable military prowess.

They were equally adept at resisting European colonial powers. In 1875 King George Tupou I of the Tu’i Tonga dynasty declared Tonga a constitutional hereditary monarchy cast in the mould of the British model, thereby ensuring Tongan sovereignty. Seated on the southern island of Tongatapu and its capital Nuku’alofa, the Tongan monarchy is facing the challenges of a growing pro democracy movement.

Vanuatu (New Hebrides) and New Caledonia

Although these island groups had been discovered as early as 1606 by the Portuguese, they had not attracted any attention until their rediscovery by Cook. The Vanuatu archipelago consists of 83 islands. In addition to the three official languages of English, French and Bislama, more than a hundred indigenous languages are spoken, making Vanuatu the nation with the world’s highest language density. New Caledonia comprises a large main island and several smaller island groups. Situated on an axis with New Guinea, the territory belongs to Melanesia but also served as a stepping stone for the Polynesian expansion. James Cook visited Vanuatu and New Caledonia on his second voyage only, landing in Maewo on the 17th of July 1774 and making fast for two days a week later on the south-easternmost point of Malekula Island (Mallicolo) where he traded with the natives.



Passing the islands of Epi and Efate, Cook proceeded to the New Hebrides, anchoring in Erramanga (Erromanga) on the 4th of August 1774. Attempts to go ashore, however, were thwarted by the hostility of the natives, forcing the *Resolution* to proceed to the small island of Tanna instead, where the crew spent two weeks restocking the ship with wood, water and victuals. Once again the *Resolution* headed north, passing Malekula and circumnavigating the island of Espiritu Santo. Then a southerly course was set for New Caledonia. There the expedition artist William Hodges succeeded in making a few portrait studies of the Melanesian inhabitants before sailing on to New Zealand on the 13th of September 1774.

Although Vanuatu achieved independence in 1980, it remains marked by competing English and French influences. New Caledonia, long a French penal colony, has a unique status between that of an independent country and a French overseas department. It is set to decide whether to remain within the French Republic or become an independent state in a referendum to be held between 2014 and 2019.

Easter Island (Rapa Nui)

The first Europeans set foot on the island on Easter Sunday 1722, by which time the island's culture had been in decline for some time. In the course of the Polynesian expansion a hierarchical society had emerged on Rapa Nui with several tribes competing for power. The elaborate ceremonial stone platforms (*ahu*) and celebrated colossal stone statues (*moai*) were erected during this early phase.

James Cook, who visited Easter Island from the 13th to the 16th of March 1774 (second voyage) in the company of the naturalist Johann Reinhold Forster and his son Georg, saw neither economic nor nautical use for the island. Although the decline of its culture had given rise to palpable ecological consequences, the expedition scientists were able to undertake valuable botanical and zoological research. William Hodges and Reinhold Forster made drawings of the striking Easter Island stone sculptures that were to attain iconic status in Europe.

In the mid-19th century South American slave traders abducted about half the island's population to mine the Peruvian guano deposits. The introduction of venereal diseases and smallpox further added to the dramatic dwindling of the population. By 1877 only 111 people lived on the island. In September 1882 a German Pacific expedition finally investigated the cultural achievements and the language of Rapa Nui. The self-contained *rongorongo* script has yet to be deciphered. In 1888 the island was annexed by Chile and administered under Chilean martial law until 1967.

Marquesas

The fourteen islands of the Marquesas are situated northeast of the Society Isles and form part of the French overseas collectivity of French Polynesia whose capital is Papeete on Tahiti. The largest of the islands is Nuku Hiva with the capital Taiohae. The current population of the Marquesas is approximately 8,600.

Of volcanic origin, the islands are marked by deep fertile valleys and steep densely forested mountain ridges that end abruptly as cliffs where they meet the sea. The first European to land on the Marquesas was Alvaro Mendana de Neira in 1595. James Cook visited and charted the islands between the 7th and the 14th of April 1774 on his second voyage, putting the archipelago on the map of the world.

The islands were first settled by highly skilled seafarers some 1500 years earlier. It was probably from the Marquesas that Hawai'i, the Society Islands, New Zealand and Easter Island were first settled. Georg Foster, who visited the archipelago with Cook, was deeply impressed with Marquesan boats and described at length a large double canoe with a crew of up to fifty men.

In Cook's time the Marquesas were inhabited by several, partly self-contained population groups, most of which settled in fortified villages on the hilltops. The staple of the Marquesan diet was the breadfruit which was processed into a paste, fermented and thus preserved for longer periods of time. Taro was cultivated on terraced irrigated fields alongside a wide range of other fruits and vegetables. Fishing also played an important role.



North America and Siberia

James Cook visited the northwest coast of America and the even more northerly Alaska on his third and final voyage (1776–1779/80) which was charged with the search for the Northwest Passage in the northern Pacific.

Having discovered Hawai'i in January 1778, Cook set the *Resolution* and the *Discovery* on course for the North American continent, reaching and naming Cape Foulweather on the Oregon coast under very bad weather. Proceeding northward to Vancouver Island, the ships dropped anchor in the Nootka Sound at the end of March 1778 to chart the coast, repair a mast and engage in exchanges with the natives. The collection of everyday items and works of art produced by the Nuu-chah-nulth and their neighbours bears witness to the culture of these indigenous peoples, as indeed do John Webber's drawings and observations. The onward journey took them past the Aleutians and along the Alaskan coast, where contact was made with indigenous people in Prince William Sound, Snug Corner and Cook Inlet. Cook advanced into the Bering Strait but was defeated by pack ice. In August 1778 they spent some time with the Chukchi on the easternmost reaches of the Siberian coast before returning to the Aleutians and then to Hawai'i in late October 1778. After Cook's tragic death on the 14th of February 1779 in Hawai'i, the search for the Northwest Passage in the Arctic Sea continued the following summer but remained unsuccessful.

Hawai'i (Sandwich Islands)

The Hawaiian archipelago with the main islands of Kaua'i (Atooi), O'ahu, Maui and Hawai'i (Owyhee) was discovered on Cook's third voyage, on the 19th of January 1778. Here Cook encountered a caste society that had immigrated in two waves from the Marquesas and Tahiti during the Polynesian expansion. During his first visit Cook's ship anchored off the coast of Atooi (Kaua'i), where John Webber, the designated expedition artist, drew the village of Waimea and a ritual site (*morai*). The ships then set course for the neighbouring island of Niihau, but by the 2nd of February they were sailing in a northerly direction to search for the fabled Northwest Passage.

On his second visit to the Hawaiian archipelago Cook circumnavigated Maui to the east of O'ahu and then the island of Hawai'i itself. On the 17th of January 1779, coinciding with the height of a local religious festival in honour of Lono, the god of peace, the *Resolution* and the *Discovery* dropped anchor in Kealakekua Bay. Within the framework of these festivities Cook and his crew were received with great hospitality. They left before the rule of Lono was supplanted in an alternating cycle by that of Ku, god of war. Storm damage to a mast of one of the ships forced them to return to Kealakekua Bay. A series of misunderstandings escalated into a skirmish in which Cook and some members of the crew were killed on the 14th of February 1779.

Around 1800 Kamehamea I subjugated the various warring chiefs to become the first king of Hawai'i. At the end of the 19th century Hawai'i was annexed by the USA; in 1959 it became the 50th state. Indigenous Hawaiians – a minority in their own lands – have embarked on a campaign to preserve their language and culture and to restore their ancient ritual sites – often with the help of drawings by John Webber.

Johann Reinhold and Georg Forster

The two German naturalists Johann Reinhold Forster (1729–1798) and his son Georg Forster (1754–1794) accompanied James Cook aboard the *Resolution* on his second voyage (1772–1775). At the behest of the Royal Society in London they made detailed observations of the natural history and cultures of the islands they visited and amassed extensive collections of both natural history specimens and ethnographic artefacts.

Johann Reinhold Forster was born in Dirschau (present-day Tzcew, Poland). He studied theology and showed a keen interest in natural history. On behalf of the Russian government and accompanied by his ten-year-old son Georg he travelled to the German colonies on the lower Volga in 1765. Georg's scientific aptitude was apparent from an early age. His outstanding skills are evident in the documentation – analytical drawings and writings as well as systematic collections – he compiled on Cook's second voyage, Georg Forster's account *Voyage Round the World* testifies to the naturalist's enlightened approach. Rather



than consider the Pacific islanders as mere ‘primitives’, he compared Tahiti to the grandeur of ancient Greece.

Johann Reinhold and Georg Forster were the only members of Cook’s voyages to systematically collect items of ethnographic interest thereby documenting the material culture of the people they encountered. Today large parts of their collection are housed in the Ethnological Collection of Göttingen University and the Pitt Rivers Museum in Oxford. The herbarium – a systematic collection of thousands of plant specimens – collected by father and son is dispersed among nearly thirty institutions. Johann Reinhold Forster died destitute in Halle (Saxony-Anhalt, Germany), his son alone and equally penniless in exile in Paris.

Sydney Parkinson (1745 – 26 January 1771) – Artist on the first voyage

Sydney Parkinson was the designated artist on James Cook’s first voyage (1768–1771). He was invited by Joseph Banks, a botanist, member of the Royal Society and sponsor of the expedition, who also accompanied Cook. Parkinson was to work with him and the Swedish botanist Daniel Solander. On the voyage to Tahiti, New Zealand and along the east coast of Australia, particularly in Botany Bay, Parkinson indefatigably, and under often extremely difficult conditions, churned out drawings of plants and animals collected by Banks and Solander. As the landscape painter Alexander Buchan had died before they had even reached Tahiti, Parkinson also shouldered the task of drawing landscapes, everyday scenes and portraits. On the return journey, somewhere between Java and Cape Town, he contracted dysentery and died at just twenty-six years of age.

By the time of his death the highly talented young artist had completed 280 scientific watercolours as well as some 900 sketches and drawings which Joseph Banks had coloured by professional artists after his return to England. By 1778 engravings had been made after 743 of Parkinson’s drawings; the planned publication, however, was abandoned. It was not until around 1900 that roughly half of them were published by James Britten; Sydney Parkinson’s *Florilegium* in 35 volumes was finally published between 1980 and 1990.

William Hodges (28 October 1744 – 6 June 1797) – Artist on the second voyage

William Hodges was the artist on James Cook’s second voyage (1772–1775). He was selected by Lord Palmerston at the behest of the Royal Society and travelled with Cook to Tahiti, Tonga, New Zealand, Easter Island, the Marquesas and Antarctica, producing not only numerous monumental landscape paintings and scenes of indigenous life but also a series of intimate portraits of Pacific islanders he encountered during his visits and of individual expedition members. Of particular note is his vivid portrait of James Cook (see catalogue, frontispiece). Some of his oil paintings, however, cast the Pacific in the mould of the classical idyll and present an overly idealised view, which diminishes their ethnographic and documentary value. Scientific drawings of plants and animals were largely the responsibility of the naturalist Georg Forster, who had been hired as the expedition’s scientist together with his father Johann Reinhold Forster.

After his return to England, Hodges worked up his drawings for the publication of the official account of the expedition, and many of them enjoyed great popularity as engravings. In 1779 he left England to paint in India. A Royal Academician, he exhibited Indian and European landscapes at the annual summer shows from 1786 to 1794. Having invested his earnings in a bank in Dartmouth which failed during the banking crisis of March 1797, Hodges died in poverty in Devon at the age of fifty-three.

John Webber (6 October 1751 – 29 April 1793) – Artist on the third voyage

John Webber was the official artist on James Cook’s third expedition (1776–1780). Of Swiss extraction – his father was a Swiss sculptor who had emigrated to London – he was born in London but educated in Switzerland. Back in England he was chosen by Daniel Solander, the botanist on Cook’s first voyage, ‘to



capture in drawings the remarkable things of the voyage.’

At the ports of call of Cook’s third voyage – Tasmania, New Zealand, Tonga, Tahiti, Hawai’i and North America – Webber drew landscapes, everyday scenes, ceremonies and portraits of the locals. In Hawai’i and during the search for the Northwest Passage in the northern Pacific, Webber produced a large body of ethnographically important work. Moreover, his accurate depictions of the coasts complemented Cook’s cartographic work. His precise accounts of the encounters between Oceania and Europe – often for the first time – are of great significance, and his depictions of ancient ritual sites have come to be valued as key historical documents by indigenous populations seeking to investigate their cultural roots.

After his return to England he supervised the adaptation of more than 330 of his drawings and pictures into engravings. These were published in a volume of plates that accompanied the official account of the expedition and also in a publication entitled *Views in the South Seas*. He travelled in Europe and exhibited annually at the Royal Academy. Shortly before his death at the age of forty-two he bequeathed his collection of ‘South Sea items’ to the city of Bern in Switzerland.

Catalogue

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subject to alteration

Mara Eggert – Theatre of Images

17 July – 4 October 2009

Mara Eggert is an integral part of German theatre and one of its most perceptive observers. Closely linked to the leading German playhouses for more than 40 years, she has worked as a photographer with a number of outstanding directors such as Hans Neuenfels, Ruth Berghaus and Robert Wilson. Rather than as faithful chronicler of memorable theatre, opera, ballet or dance productions, she sees herself as someone who distils images of her own from the ephemeral events on stage, translating the artificiality of the stage into to a powerful new reality. She painstakingly prepares for each production, attending rehearsals, talking to the actors and directors and refining her technique as she prepares her course of action. This long process is crowned by her 'paintings' of the theatre. By stripping away the non-essential, she captures and preserves the freshness of the experience and quickens the viewer's imagination. In 2004 Mara Eggert was awarded the Maria Sibylla Merian Prize of the state of Hesse. A representative selection of 70 photographs provides a comprehensive introduction to the fascinating work of this outstanding theatre photographer.

Markus Lüpertz. Highways and Byways

A Retrospective. Paintings and Sculptures from 1963 until 2009

9 October 2009 – 17 January 2010

The Art and Exhibition Hall of the Federal Republic of Germany in Bonn has presented a series of major monographic exhibitions on German painters starting with Gerhard Richter in 1993/94, and continuing with Sigmar Polke in 1997 and 2000/01, and Georg Baselitz in 2004. The series now presents a comprehensive retrospective of works by Markus Lüpertz. The exhibition, covering around 2000m², is showcasing a representative selection of around 130 works – paintings, drawings, and sculptures – by this leading contemporary artist. Almost uniquely among artists today, he cultivates the gestural and rhetorical posture of the "genius", the epitome of the artist in the classical sense. The exhibition has taken on the task of looking behind the "grand gestures", identifying the conscious playing with the role of the artist and exploring Lüpertz's oeuvre in all its passionate, intellectual, serious and multifaceted dimensions. Here, we meet an artist who never felt indebted to any one style, never believed in the sheer mimetic quality of art, and who, as a 'creator', draws on a vast wealth of material to create anew, freely and with his own individual handwriting.

Celebrating Twenty Years

since the Laying of the Foundation Stone of the Art and Exhibition Hall

18 October 2009 – 3 January 2010

The foundation stone of the Art and Exhibition Hall was laid on the 17th of October 1989 – a time of great political turmoil in Central and Eastern Europe and only a few days before the fall of the Berlin Wall. A selection of previously unpublished photographs and original documents sheds light on this momentous period. The exhibition reconstructs the experimental project that gave rise to the current Art and Exhibition Hall – from the artists' initiatives of the 1970s to the architectural competition with 26 international contestants, and from the designs of the finalists to the celebrated building by Gustav Peichl.

Arno Fischer – A Retrospective

5 November 2009 – 3 January 2010

Born in 1927 in Berlin, Arno Fischer is one of the most important German photographers. In the 1950s he worked in East Berlin, reflecting like no other the situation of the divided city. Working as a fashion photographer, he produced highly influential images for the distinguished East German women's magazine Sybille. Fischer's keen eye and subtle narrative flair come to the fore in his expressive portraits and the memorable images of his travels through East Germany, Poland, India, Africa and New York. In 1978



Arno Fischer and his wife, the photographer Sibylle Bergemann, retired to the countryside. For the past thirty years he has worked with a Polaroid camera, capturing the serendipitous still lifes and details he comes across in his garden in series of intimate pictures. Despite this apparent change of focus, the photographer has remained true to himself: 'You don't have to compose; the world is the composition'. The Art and Exhibition Hall is delighted to be able to devote a comprehensive retrospective exhibition to the work of this outstanding photographer. Comprising approximately 170 photographs, among them numerous vintage prints, as well a selection of books, magazines and documents (for example the original draft for the legendary unpublished book *Situation Berlin* of 1961), the exhibition examines Fischer's work in its historical and cultural context.

Curious

29 January – 2 May 2010

Contemporary art thrives first and foremost thanks to the commitment of private collectors. This exhibition marks the beginning of a long-term cooperation with key private collectors of contemporary art. Seventeen leading collectors present works that have recently commanded their attention or that they have newly acquired. The exhibition affords the viewer a uniquely fresh insight into the contemporary art scene.

Byzantium

Splendour and Everyday Life

26 February – 13 June 2010

A wide-ranging selection of magnificent and historically important works of art brings to life the fascinating history and art of the Byzantine empire. The exhibition provides a comprehensive survey of the 'Byzantine millennium' which began with the foundation of Constantinople by Constantine the Great in 324 AD and ended with the conquest of the city by the Ottomans in 1453. The exhibition focuses on the period of Byzantium's greatest glory from the time of Justinian I (527–565) to the sacking of Constantinople at the hands of Christian crusaders in 1204.

More than 400 loans from European and American museums – precious ivories, spectacular icons and manuscripts, architectural fragments, sculptures and everyday objects – are presented in their original contexts. Digitally reconstructed sites (e.g. Constantinople or Ephesus) address key questions about the Byzantine state, its art, culture, society and economy and offer visitors an unprecedented insight into everyday life in the Byzantine empire.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn, in cooperation with the Roman-Germanic Central Museum, Mainz

Liam Gillick

1 April – 15 August 2010

The English artist Liam Gillick is internationally acclaimed as an artist whose practice investigates the continuation of radical Modernism into the present. He has been appointed to represent Germany at the 53rd Biennale in 2009 – the first non-German artist to be honoured with a one-man exhibition in the German Pavilion. The Art and Exhibition Hall is delighted to be able to bring the artist to the attention of a wider audience in Germany after the conclusion of the Biennale. Focusing on the interaction between the critical potential of Gillick's art and the aesthetic qualities of his works, the exhibition traces the development of the artist's practice with important groups of works that shed light on the themes he addresses.

Afghanistan – Rediscovered Treasures

The collection of the National Museum Kabul

11 June – 3 October 2010

In the late 1970s archaeologists working in Afghanistan discovered the remnants of an ancient cemetery dating from around the time of Christ's birth. Some of the graves yielded large numbers of spectacular gold



ornaments of incalculable artistic and cultural value. The legendary finds bear witness to the ancient kingdom of Bactria, situated at the crossroads of a wide range of Eastern and Western cultures. Conceived by the Musée Guimet in Paris, the exhibition presents some 220 works that have miraculously survived the decades of war and destruction that have ravaged Afghanistan.

Thomas Schütte

15 July – 7 November 2010

Internationally acclaimed as one of the most significant German artists, Thomas Schütte participated in several of the *documenta* exhibitions and won the prestigious Golden Lion at the 51st Venice Biennale in 2005. Schütte's sculptures address a wide range of subjects and are characterised by a multifaceted formal vocabulary. His work encompasses voluminous sculptures that reflect the life of ordinary people in everyday situations, architectural models, memorial sites, drawings and watercolours. The exhibition was planned in cooperation with the Museo Reina Sofia, Madrid, and continues the Art and Exhibition Hall's series of monographic presentations of leading German artists such as Gerhard Richter, Sigmar Polke, Georg Baselitz and Markus Lüpertz.

Paths towards Abstraction in Latin America

17 September 2010 – 23 January 2011

The exhibition presents an overview of 20th-century abstract art in Latin America, an unknown continent as far as classical Modernism is concerned. The display draws on the holdings of the Cisneros Fontanals Art Foundation, which caused a sensation when the collection first opened in Miami in 2005 and which now makes its first appearance in Europe. The exhibition focuses on three European émigré artists whose work had a decisive impact on abstract art in Latin America: the German photographer Grete Stern, the German sculptor Gertrude Goldschmidt (Gego) and the Swiss Mira Schendel.

Napoleon and Europe

Dream and Trauma

17 December 2010 – 25 April 2011

During the near-twenty-year span of his reign, Napoleon Bonaparte (1769-1821), more than any other historical figure, revolutionised the political, social and cultural landscape of Europe and wrought changes that can be felt to this day – both positively and negatively. The Art and Exhibition Hall has been able to secure outstanding loans from all over Europe in order to draw a comprehensive picture of Napoleon and his time. Painting and sculpture reached new heights of excellence in the Napoleonic era – both in the propaganda paintings by David, Gérard and Ingres and in the work of those who opposed the French emperor, among them Goya and the German romanticists. Under Napoleon's aegis the Louvre was opened as the first 'modern' museum of fine arts. The exhibition will also shed light on the large-scale plundering of art collections in the countries occupied by Napoleon.

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