



Teacher Resource
Suitable for teaching
KS3, KS4 and KS5

Oceania

Royal Academy of Arts

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Introduction

The Pacific Ocean covers one third of the Earth's surface. From space, a lot of this area looks like unbroken ocean, but it is in fact populated with thousands of islands, often clustered together in **archipelagos** (groups of islands), and **atolls** (ring-shaped coral reefs with lagoons at their centre) that lie scattered across the Pacific Ocean. More than 30,000 years ago, humans first moved into the Pacific, voyaging from south-east Asia to New Guinea, and gradually out to settle the furthest reaches of the region, from Hawai'i in the north, to Rapa Nui (Easter Island) in the east, New Zealand in the south (see map).

Although originating from a common heritage, there are now hundreds of separate cultural groups in the region. Magnificent art traditions were developed on the body, in the landscape, in daily life, including personal ornaments, weapons, canoes, houses, images of divinities, masks and musical instruments. These traditions were, and in some cases still are, embedded in ritual, beliefs and social relationships. Artworks both express relations with family and ancestors, and create them: for example, the act of gifting was, and still is, vital to social life.

This means there is a huge range and diversity of what comes under the umbrella term of 'Oceanic art'. People made objects to be aesthetically very pleasing and also useful whether providing them with shelter, serving as navigational aid, or through appealing to more powerful forces. We can look at such works as both fascinating artefacts and beautiful artworks, appreciating both their use, and their appearance and craftsmanship.

Interaction with the wider world has had lasting effects on the art of the region. In 1768 Captain James Cook began his first of three voyages of global exploration, eventually laying claim to (and renaming) many of the already-peopled islands of the Pacific on behalf of the British crown. Other European nations followed throughout the eighteenth and nineteenth centuries, gradually claiming **sovereignty** over the area. Even the names commonly used to divide the region stem from this colonial period: Polynesia (literally 'many islands'), Melanesia ('black islands') and Micronesia ('small islands'). These divisions did not reflect history or cultural realities in Oceania, though many modern Islanders now identify with these terms.

The **colonial** period effected lasting changes on the Pacific way of life, sometimes by force but frequently through efforts of **Christian missionaries** to convert people from the local religions and traditions. However, the period was also one of huge creative richness, as Pacific peoples responded to and merged new influences with their own cultures.

Today, contemporary Pacific artists often deal with these historic issues and the impact they continue to have, as well as focusing on more modern concerns, including climate change, nuclear testing, rising sea levels and pollution. The resulting art demonstrates that the region is home to a living culture, proud of its **heritage** and keen to communicate this to a global audience.

Key words

Archipelago

Atoll

Sovereignty

Colonialism

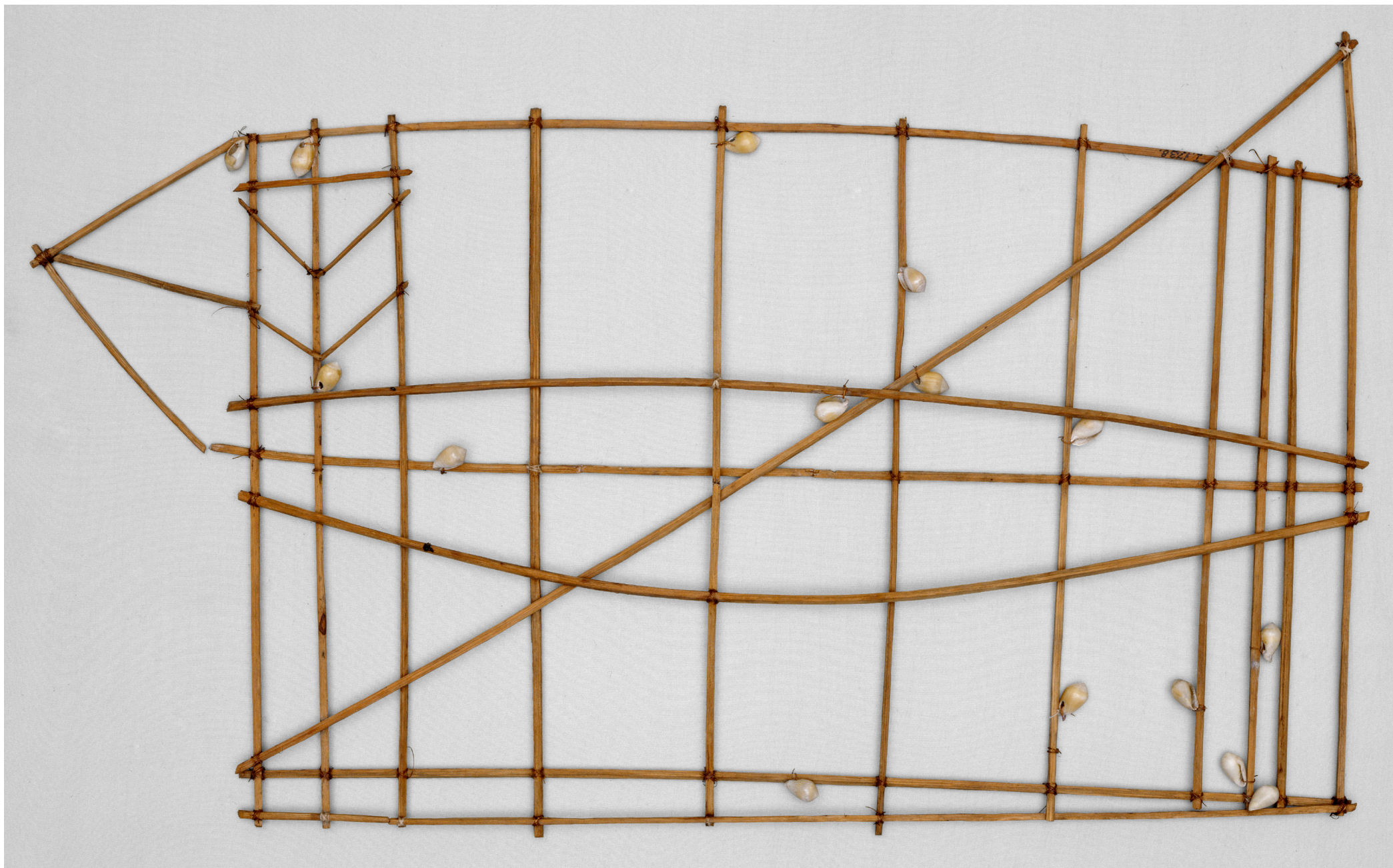
Christian missionaries

Heritage

Map

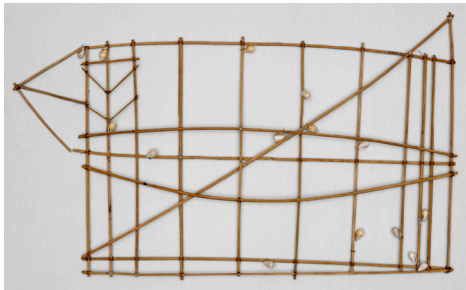
Use this map of the Pacific region to see where each artwork in this resource comes from.





Navigation chart, nineteenth century Marshall Islands

Wood, fibre, snail shells, 55.7 x 34.2 cm
National Museum of Denmark,
Copenhagen, I.1738



The people of the Pacific were pioneers of the daunting feat of 'blue ocean' **voyaging**: they would sail for thousands of kilometers, without being able to see land behind or ahead for large parts of the journey. Over thousands of years, Pacific peoples travelled to discover and populate hundreds of islands. They could not allow these dangerous journeys to be left to chance or accident. In order find these tiny islands within the huge area of the Pacific Oceania, navigators needed the confidence to understand the signs around them. They put a huge level of trust would be put in the person guiding canoes full of people. For this reason, **navigation** was a highly prized skill, and the role of navigator was hugely important.

One tool to aid navigation was the stick chart, developed in the Marshall Islands. Rather than a literal 'map' of an area, stick charts act as a teaching device and a memory aid. Made with wood and shell, locally available materials, the charts are **visualisations** of an incredibly complex understanding and knowledge of the natural world. The **tactility** of the charts was an important aspect of being able to recall their information when far away at sea. The charts represent and chart the fluidity of the ocean itself, through currents and winds, islands and **swell** patterns rather than to-scale measurements and definite locations like a modern western map.

Before the arrival of Captain Cook, many Islanders believed islands could float and move like the sea around them; the first European ships were often mistaken for floating islands. Although now known to not be factually 'true', such ideas seem possible in the Pacific, which is governed by the ever-changing ocean.

Key words

Voyage

Navigation

Visualisation

Tactility

Swell

Link

Alighiero Boetti
Map of the World, 1989



Boetti explored the theme of voyaging in many ways. He was interested in travel and geography and responded to political conflict around the world. Like the creator of the navigation chart, Boetti believed that the artist, rather than inventing, simply brings what already exists in the world into their work; and that everything in the world is potentially useful for the artist. He used a wide variety of materials such as textiles, ball-point pens and postal stamps to make maps and geographical charts of the world.

How do Boetti's maps compare to this navigation chart?

Questions

Give examples of different types of maps.
What kind of symbols are used on different types of maps? How does this navigation chart help the travellers to find their way?

What are the differences between a hand-made (or hand-drawn) map and information provided by devices using GPS or aerial photographs?

Look at the stick chart carefully and try to identify all the different materials it is made from. How did the map-makers create this map? What do you think the shells are used for?

What are the advantages (and disadvantages) of a navigation aid like this that is 3D?

Some maps only show geographical locations but maps can include other things including the culture and history of a place, or even the identity of the map-maker. How would you describe this navigation chart?

[illegible]

2



3



[illegible]



Fibre frame, human hair, pearl shell, seeds,
dog teeth, feathers, height 81 cm
British Museum, London, Oc, HAW.80



Because Kū was such a highly respected deity, the **god-image** is made from one of the most valuable materials known in Hawai'i at the time: red feathers. The colour red was thought to be sacred around much of the Pacific, and the rarity of red feathers made them especially desirable. The high value and spiritual importance of feather god images meant that they also played an important role in gift giving, a key part of social life in the Pacific. Gifting was used to cement peace and **alliances**, bond family and community relationships, and deliberately compete in shows of spectacular **generosity**.

Key words

Ferocious

God-image

Alliances

Generosity

Conflict

Link

Anish Kapoor
Svayambh

We don't know whether Captain Cook understood the significance behind Kū and how the meaning of this gift is affected by the changes of seasons in Hawai'i. Can gifts have more than one meaning? What aspects could change the significance of different artworks? Anish Kapoor is a sculptor who is interested in the impact colour has on emotion. He creates mysterious sculptures such as *Svayambh* (which is Sanskrit for 'self-creation'). This large kinetic sculpture moves up and down the gallery through a door, effectively sculpting itself and coming into being before our eyes without benefit of the artist's hand. Kapoor says 'artists construct mythologies – they don't simply make objects'.

Questions

What emotions is this object designed to make you feel? What was it used for?

The colour red was sacred to the people of Hawai'i. What materials were used to highlight the importance of this object?

What were the reasons for making this object?

Which of your possessions would you consider the most valuable?

For what reasons would you ever give that possession away? To whom would you be willing to give it?

Why do you think Hawaiians gave some of their most special possessions to Captain Cook?

[illegible]



Carved wood, shell inlay, pigment,
length 692 cm. British Museum, London,
Oc1903,1007.1



Some objects such as the feather god-image entered European collections peacefully, through trading and gifting, but others were taken in very different circumstances. In 1891, this dish was confiscated by Admiral Edward Davis in a **'punitive raid'** following local crimes against British colonial law, following reports of inter-tribal warfare and headhunting. Though this sort of **looting** may have been lawful at the time, it poses very difficult questions today when we consider the morality of disrupting the local balance of power and traditions.

Key words

Trough

Fearsome

Warrior

Punitive

Looting

Questions

How big is this bowl? What materials were used for making it? What kind of impression did the artist try to create on those eating from it?

Consider different ways this bowl could have been used during a meal. What could be the reasons for its long shape?

Look carefully at the design. Why do you think the crocodile head is larger than the human head?

Today, does this object have a different meaning to when it was made? Where do you think would be the best place to display it?

Link

Jeremy Deller

It is What it is, 2009



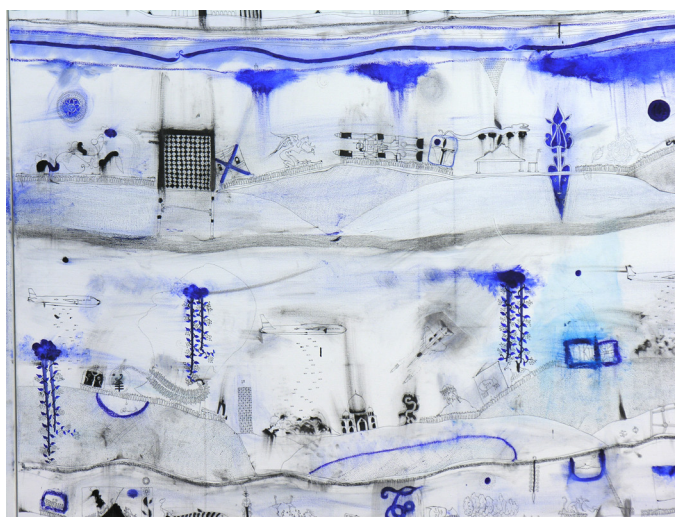
This decorated feast trough was used to celebrate a victory. A trophy usually celebrates the success of the winners, but what might commemorate other aspects of conflict? In 2009 the British artist Jeremy Deller took the remains of an exploded car from the war in Iraq to tour the United States. Travelling around with the car-artwork which he titled, *It is What it is*, Deller interviewed different people about the war. What is different between *It is What it is* and the feast trough?



Kora-Kora's Face

*by T. Tooi — given to G. S. Ball
and by him to W. Greenwood*

How did the encounter between the Europeans and the Pacific Islanders influence the Pacific islanders' attitude to body decoration?



John Pule (b. 1962)
Niue/New Zealand
Kehe tau hauaga foou
(To all new arrivals), 2007

Enamel, oil, pencil, pastel, oil stick and ink
on canvas, five panels, each 270 x 200 cm.
Auckland Art Gallery Toi o Tāmaki, Auckland,
2007/6.1-5



You can explore a zoomable version of
Kehe tau hauaga foou [here](#)



Barkcloth (*hiapo* in Niue),
1888-1890.

Barkcloth, 228 x 186 cm. Photo: © The
Trustees of the British Museum, Oc1953,+3



John Pule is a poet and visual artist whose work merges contemporary ideas with Pacific tradition. Born on the tiny island of Niue, Pule's family moved to New Zealand when he was a child, and his experience there as a **Pasifika** immigrant has shaped his work, along with his Niuean **heritage**. The title of this work, *Kehe tau hauaga foou (To all new arrivals)*, speaks to this sense of movement to a new environment and being addressed as a newcomer.

The traditional Niuean artform of **hiapo**, intricately decorated barkcloths, have inspired Pule. Like a hiapo, *Kehe tau hauaga foou* is divided into sections of decoration. Despite being a monumental ten metres long, the canvas panels are delicately patterned with finely drawn lines and small **vignettes** of figures and buildings, drawing viewers in to investigate the work's narratives. Such a method is often employed in Pule's work, emphasising the importance of oral traditions that have been part of his life since his childhood memories of his grandmother telling him Niuean stories.

In the same way that stories have both universal and individual meanings, Pule's imagery combines personal **symbolism** with widely known **motifs** and images. Here he takes on weighty themes of war, **global warming** and nuclear testing, which are of vital importance not just to the Pacific region but also the wider world. Pule also includes religious symbols, both Pacific and global. He says 'I didn't want to show our gods safe in nice, clean, dark ... storage rooms I wanted to show these **taonga** (prized objects) out in the open world'. By showing them in this way, Pule emphasises that the culture of Oceania is a living, ever-evolving part of the world, creating art that both universally human and deeply personal.

Key words

Pasifika

Heritage

Hiapo

Vignettes

Symbolism

Motifs

Global warming

Taonga

Link

Agnes Denes



The land artist Agnes Denes, shares John Pule's concerns for the environment. Born in Hungary, she works in the US and believes that meaningful global communication and clever artistic interventions are essential to the preservation of our environment.

Bringing together the scientific and creative worlds in acts of activism, artists have the power to make environmentalism a priority. Do you think we pay enough attention to the environment? Are we aware of the difficulties some of the Pacific communities are experiencing as a result of pollution and Global-warming? Are we doing enough to help?

Questions

What can you see when looking at these panels?

What materials did the artist use? Why would he choose such a diverse range of different media?

Where is John Pule originally from? Where does he work and live now? How do you think this influences his work?

John Pule is also a poet and a writer, how do you think this might influence his visual work?

The ocean is an important part of the culture and heritage of the Pacific region. What can be done about the problems (such as pollution and global warming) in the 21st century?

How can the work of an artist encourage discussion about tradition, rituals and a sense of belonging?

Key Words KS3 / KS4 / KS5

Alliances

Appearance

Archipelago

Atoll

Carving

Christian missionaries

Colonialism

Conflict

Essence

Fearsome

Ferocious

Genealogy

Generosity

Global warming

God-image

Heritage

Hiapo

Looting

Motif

Motifs

Navigation

Punitive

Quadruped

Scarification

Sovereignty

Stylised

Swells

Symbolism

Tactility

Taonga

Trough



Vignettes

Visualisation

Voyage

Warrior

Art activities for the classroom KS3 / KS4 / KS5

Work of art	Related themes and curriculum links	Activity outline	Resources and materials	Learning outcomes	Extension for KS4/KS5
Navigation chart, nineteenth century Marshall Islands	<p>Themes Voyaging and navigation Mapping/symbolic representation Order and disorder Exploration and discovery</p> <p>Curriculum links Design and Technology Geography</p>	<p>Ask students to write down a list of things they notice on their way from home to school. Ask students to consider the visual features of these places and how they fit together.</p> <p>Give students photocopies of a local map which includes their school. Ask them to look carefully at the map and highlight estimated locations of the items on their list.</p> <p>Students should create 8-10 symbols that are easily identifiable for each of the visual features they wish to include. These symbols will now become the 'key' to reading the map.</p> <p>Once they have finished, ask students to outline the main roads or areas that will describe their personal journey.</p> <p>On a new piece of paper, students can now create their actual map, starting with the key symbols and drawing the main route they highlighted but leaving gaps for the symbols.</p> <p>Discuss scale and design possibilities. E.g. Will the map look better with more trees? What kind of colours will be best? Can some parts of the map be 3D?</p>	<p>Photocopies of a local map (with the school in the centre)</p> <p>Marker pens/2B pencils</p> <p>Colouring pencils or paints</p> <p>A4 paper (or computers) for making drafts/sketching potential designs</p> <p>A3 paper for the final map (or larger paper for collaborative group work)</p>	<p>Understand the use of symbols in mapping.</p> <p>Consider the use of visual representation of time and place.</p>	<p>Use photography to record significant visual features of the journey and insert the images instead of symbols. The photographs could be manipulated digitally, mixed with hand-drawing or cut and used to make 3D models.</p> <p><i>or</i></p> <p>Work on a larger format (such as A2 paper or tea stained fabric). Use a blunt pencil to indent your symbols on polystyrene tiles and create repeat patterns on your surface using printing inks or acrylic paint. Once the printed images are dry add illustrations with permanent markers.</p> <p><i>or</i></p> <p>Use flattened clay slabs (8-10mm) to create a base for a 3D map. You can imprint the symbols on the surface, make marks with different tools and insert small found objects to mark significant points of your journey (look at the use of shells on the navigation chart)</p> <p>Further research</p> <p> Simon Patterson's 1992 work <u>The Great Bear</u> is an adaptation of the official map of the London Underground, with station names replaced by those of actors, philosophers and saints. Consider mapping significant places or people who have influenced your life.</p> <p> Olafur Eliasson's <u>Daylight Map</u> depicts the world's different time zones in neon, which light up as the specific daylight hours in each as they occur. Consider the ways artificial light helps us navigate our space and our concept of the 'passage of time' (this could be a film or a photography project).</p>

Art activities for the classroom KS3 / KS4 / KS5

Work of art	Related themes and curriculum links	Activity outline	Resources and materials	Learning outcomes	Extension for KS4/KS5
<p>Tuai (known as Thomas Tooī, (1797?–1824) Drawing of Korokoro's moko (face tattoo), 1818</p>	<p>Themes Body, identity and adornment Connections (ancestors) Transformations (mental/physical)</p> <p>Curriculum links History Geography</p>	<p>Like a family-tree, the <i>tā moko</i> can indicate expressions of identity though personal history and family connections. Discuss ways in which people define themselves to express their unique identities.</p> <p>Ask students to make a mind-map of words which describe important people, places, events and objects which are meaningful to them.</p> <p>Ask students to draw a tree with large branches and to decide where they will place themselves in relation to the other elements. This family tree can also show the past, the present and even future aspirations.</p>	<p>Mirrors (or ask students to bring a photograph)</p> <p>Paper, pencils, paints etc</p>	<p>Explore different types of expression of Identity. Consider the importance of ancestry, heritage and family connections and their expression in portraits.</p>	<p>Collect old photographs from members of your family and use these as a starting point for creating a unique family tree. The choice of tree and the background should also be significant to you.</p> <p>When going on his voyage, Tuai suffered a setback and used the image of his powerful brother's tattoo as a way to become stronger. Consider the healing power of drawing and respond by sketching or doodling images that help you get over difficult moments.</p> <p>Further research</p> <p>Māori tattoos often cover the whole face and are symbols of rank, social status, power and prestige. Research portraits of Queen Elizabeth I such as The Armada Portrait and identify the symbols of power.</p> <p>Respond by creating a portrait of your chosen influential person surrounded by visual elements which are designed to project power.</p> <p>Tattoos and scarification involve suffering and pain and the ability to endure these. Look at portraits by Francis Bacon where the body is not depicted as it looks but instead as it feels, showing a complex range of emotions expressed through colour, texture, composition and the personal application of paint.</p>

Art activities for the classroom KS3 / KS4 / KS5

Work of art	Related themes and curriculum links	Activity outline	Resources and materials	Learning outcomes	Extension for KS4/KS5
<p>John Pule (b. 1962) Niue/New Zealand <i>Kehe tau hauaga foou (To all new arrivals)</i>, 2007</p>	<p>Themes Memory and commemoration Belonging and identity Global warming Storytelling Conflict</p> <p>Curriculum links Technology Science Geography</p>	<p>Some of the Pacific islanders considered Captain Cook's ship to be a floating island.</p> <p>Ask your students to discuss some of the environmental issues which are affecting the planet and in particular the Pacific Ocean.</p> <p>Students will propose a design for a Floating Island to carry environmental scientists, activists, journalists and artists to different islands around the world that need their help.</p> <p>The designs can be based on a boat, but students can also consider creating a floating city which will include architectural structures such as laboratories, conference rooms, sleeping and eating spaces for the activists and studios for technical equipment and for creative work.</p> <p>The designs should make the purpose of the boat clear and could include motifs such as sea creatures, corals, weather, vegetation and people. The aim of the float is to create awareness, encourage collaborations between nations and prioritise the preservation of nature.</p>	<p>Aluminium foil</p> <p>Card</p> <p>Scissors</p> <p>Masking tape</p> <p>Recycled plastic bags/plastic bottles</p> <p>BBQ sticks or twigs</p> <p>String</p> <p>Powerpoint or printed images of boats/islands/architectural structures (to be used as reference for the designs)</p>	<p>Investigate the process of experimenting with different media</p> <p>Develop self-expression and awareness of global issues</p>	<p>John Pule is also a storyteller. In his work <u>Take these with you when you leave</u> (1998), the symbols (a New Zealand passport, an aeroplane, and pair of shoes) tell the story of Niuean migration to New Zealand.</p> <p>Interview a member of your family, a friend or a neighbour and tell their story by creating a visual diary. Look in second-hand shops for small items which can be stitched to your diary, such as keys, bits of jewellery, shoe laces buttons etc.</p> <p>Use charcoal, black ink and pastels to create a multi-layered images based on your interviews. Alternatively, use a surface which can be stitched such as hessian, cotton sheets, watercolour paper or even recycled clothes which you could take apart and reassemble.</p> <p>Further research</p> <p>The artists <u>Christo and Jeanne-Claude</u> created large-scale enigmatic works of environmental art. In 1983 they wrapped an island in pink fabric. This temporary installation required dedicated planning and execution through detailed drawings. Propose your own installation and consider the effect it could have on awareness.texture, composition and the personal application of paint.</p>


Art activities for the classroom KS3 / KS4 / KS5

Work of art	Related themes and curriculum links	Activity outline	Resources and materials	Learning outcomes	Extension for KS4/KS5
God image, probably Kū the god of war, late eighteenth century, Hawaiian Islands	<p>Themes Gift culture Rhythms and cycles (seasons) Power and conflict</p> <p>Curriculum links Technology History Geography</p>	<p>Discuss the different ways presents can help to build up relationships and how different presents can have more than one meaning.</p> <p>Ask students to design and make a small gift which will be given in a sealed envelope to another student, later on.</p> <p>Students could use small sweets, as if they are precious stones, and create a piece of jewellery such as a necklace, a brooch, or a small bracelet.</p> <p>Ask students to consider the colours carefully and to write down on a small piece of paper what their intentions are. Why are they giving this gift? What is the meaning behind it?</p> <p>Give students colouring pencils and envelopes and ask them to decorate their envelope by using just one colour.</p> <p>Students should place their gift and the written explanation inside the envelope and seal it before giving it to someone else.</p>	<p>Small sweets (or beads)</p> <p>String or wire</p> <p>Tissue paper/foil Scissors</p> <p>Glue</p> <p>Colouring pencils</p> <p>Envelopes</p>	<p>Investigate the process of experimenting with different media</p>	<p>The use of limited colours to create a big impact is an important feature of the work by Mark Rothko. In his painting Red on Maroon, Rothko uses only two colours but the relationship between them evokes a variety of emotions and experiences. Respond by making your own work, using variations of a single colour.</p> <p>Further research</p> <p>Look at the London Mastaba by Christo and Jeanne-Claude</p> <p>Think about how this sculpture interacts with its environment. Has the artist been involved in how the sculpture interacts with the environment? Does this make a difference? Do you think he cares about where the sculpture is shown?</p>

Art activities for the classroom KS3 / KS4 / KS5

Work of art	Related themes and Curriculum links	Activity outline	Resources and materials	Learning outcome	Extension for KS4/KS5
Feast trough in the form of a crocodile, late nineteenth century	Themes Cultural convergences Ownership and possession Power and conflict Curriculum links Technology Science Geography	<p>Discuss the effects war can have on both sides of a conflict.</p> <p>Ask students to create posters to raise awareness of current conflicts and especially reflect on the plight of children who may lose family, homes, access to food, or education.</p> <p>Discuss possible compositions and the different ways simple objects like lost toys or shoes can have a visual impact.</p>	<p>Powerpoint or images of recent conflicts</p> <p>A3 paper</p> <p>Colouring pencils/paints</p> <p><i>Optional:</i> Objects such as children's shoes and old toys, to be used as reference for observational drawings</p>	Develop self-expression and awareness of political and social issues	<p>Research the way Pablo Picasso reacted to news reports of the bombardment of civilians in the Basque town of Guernica in 1937.</p> <p>Picasso made many preparatory sketches before painting his final version in a cubist style. Consider his reasons for the composition, style and colour scheme. Respond to current reports of conflicts by creating your own sketches or paintings.</p> <p>Further research</p> <p>The Arch of Titus in the city of Rome was built to commemorate the victories of the emperor Titus and the destruction of the Jewish temple in Jerusalem in 70 AD. The stone arch is decorated with images of the looted religious objects taken from the temple. Consider the role of other architectural monuments built to commemorate victories. What do we learn from them? What is their role in the 21st century?</p>

Art activities for the classroom KS3 / KS4 / KS5

Work of art	Related themes and Curriculum links	Activity outline	Resources and materials	Learning outcome	Extension for KS4/KS5
<p><i>Tangonge</i>, the Kaitaia carving, ad 1300–1400 Kaitaia, North Island, New Zealand</p> <p>Sculpture of two double figures and a quadruped, c. 1690–1730 Tahiti, Society Islands</p>	<p>Themes Cultural convergence Traditions Anthropology Carbon-dating</p> <p>Curriculum links Design and Technology Geography Science</p>	<p>Ask the students to look at the carvings and discuss the relationship between the human figure and the animals. Both pieces have three characters. Who could they be?</p> <p>Ask students the spend 10-15 minutes sketching the outline and the poses and consider the (negative) spaces between the humans and their animal companions.</p> <p>Once they have completed the drawings, ask students to design a third sculpture to compliment these two. The new piece should also have three characters linked together and at least one should be an animal.</p>	<p>Pencils or chalk and charcoal</p> <p>A4 or A3 paper</p> <p>Images of the carvings (or Powerpoint)</p> <p>Images of animals students might like to include</p>	<p>Use critical thinking to understand cultural influences</p>	<p>Both carvings show a reciprocal relationship between humans and animals. Visit a city farm and photograph or sketch the ways visitors interact with the animals.</p> <p>Further research</p> <p> Respond to the work of Franz Marc who shows the spiritual attributes of animals by using colour and unusual compositions.</p> <p>Create your own paintings of favourite animals and use colour schemes that mean something to you.</p>



Further reading

Peter Brunt & Nicholas Thomas (ed), *Art in Oceania: A New History*, Thames & Hudson, 2012

RA Publications, *Oceania* exhibition catalogue, 2018

Adrienne L. Kaeppler, *The Pacific Arts of Polynesia & Micronesia*, OUP, 2008

Nicholas Thomas (ed), *Huaga: The Art of John Pule*, Otago University Press, 2010

Nicholas Thomas, *Body Art*, Thames & Hudson, 2014

Alison Jones & Kuni Kaa Jenkins, *Tuai: A Traveller in Two Worlds*, Bridget Williams Books, 2017

Ty P. Kāwika Tengan, 'The Mana of Kū: Indigenous Nationhood, Masculinity and Authority in Hawai'i', *New Mana: Transformations of a Classic Concept in Pacific Languages and Cultures*, Matt Tomlinson and Ty P. Kāwika Tengan (eds), Canberra, 2016

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Cover image and left: Female tattooed figure, eighteenth or early nineteenth century. Aitutaki, Cook Islands. Wood, pigment, height 58 cm. © Five Continents Museum, Munich; photo: Marianne Franke