

Teacher ResourceSuitable for teaching KS3, KS4 and KS5

Oceania

Royal Academy of Arts

29 September – 10 December 2018

Contents

Introduction

Мар

Illustrated key works with information, questions, key words and links to other artworks

Classroom activities

roy.ac/teachers

Email studentgroups@ royalacademy.org.uk or call 020 7300 5995 to book your visit

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 alreadypeopled 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

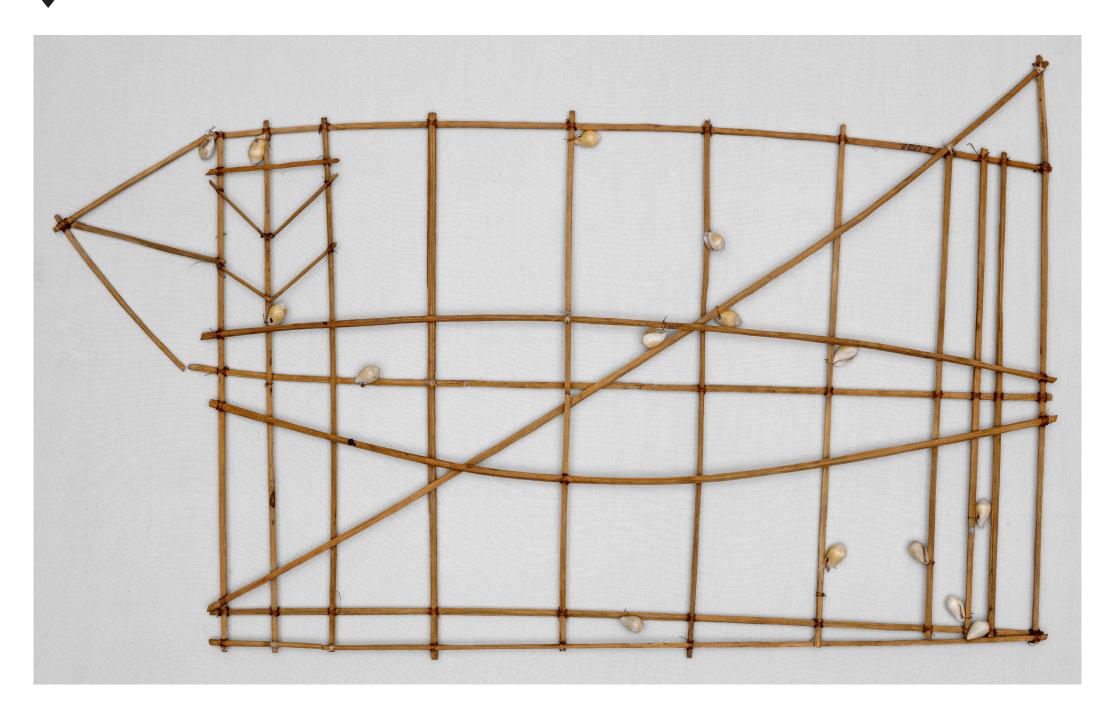
Christian missionaries

Heritage

Map

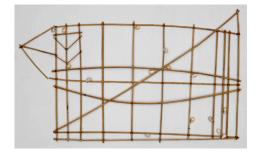
Use this map of the Pacific region to see where each artwork in this resource comes from.





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 everchanging 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 handmade (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

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?







Tangonge, the Kaitaia carving, ad 1300-1400 Kaitaia, North Island, New Zealand

Wood, 39 x 226 cm. Tāmaki Paenga Hira Auckland War Memorial Museum, 6341



Sculpture of two double figures and a quadruped, c. 1690–1730 Tahiti, Society Islands

Ficus wood, length 51 cm. Museum of Archaeology and Anthropology, University of Cambridge, D 1914.34



As people spread out across the Pacific, beliefs, cultural practices and languages spread with them. One of the last places that people settled was New Zealand, with the first settlers thought to arrive around 1250–1300. The Māori of New Zealand are today a very culturally distinct group, but one of the earliest known human made objects from New Zealand shows that that was not always the case.

Tangonge was discovered in swampy ground near the town of Kaitaia in 1921. Through carbon dating its creation has been dated to the 1300s, meaning that it was made within one hundred years of people first arriving in New Zealand. In the centre of the carving stands a stylised yet recognisable human form, its hands holding two birds with exaggerated beaks. What is so remarkable is how different this carving from later Māori artwork. Little is known about the carving - it was made long before local written records - making it the focus of much debate. Its function is not known. Some have suggested the form is so unusual that it could not have been made in New Zealand, but analysis of the wood proves that it is native to the country.

A comparison with one similar artwork offers a rare visualisation of the movement of Pacific art and culture: a Tahitian carving collected by Captain Cook in 1769 is thought to be the first Oceanic figural artwork collected by a European. Carbon-dating confirms that this carving was made sometime between 1690-1720. in the carving the two connected human figures are unmistakably posed in the same way as the much earlier figure from New Zealand. Both works are mysterious, and their meanings now unknown. Created hundreds of years and thousands of miles apart, these two much discussed pieces are seen together for the first time in this exhibition at the RA.

Key words

Quadruped

Carving

Stylised

Link

William Hogarth

The Painter and His Pug, 1745

Little is known about these two wooden carvings but if you look at them closely, each of the pieces shows a close relationship between humans and animals. This close relationship between humans and animals is a theme many artists have employed. For example, the British artist William Hogarth painted this self-portrait, The Painter and His Pug in 1745. He included many symbolic aspects that reflected his inspirations as well as his character.

Hogarth included names of authors who influenced him, such as William Shakespeare but he gave a special place, at the front of the painting, to his favourite dog Trump. What do you think he is trying to say about himself? Look at the small space between the Hogarth and his dog. Can you see similarities between this painting and the wooden carvings?

Questions

Look carefully at both carvings. What is the figure in the middle doing on *Tangonge*? What are the figures standing on on the Tahitian carving?

What materials were used for both of these carvings? What kind of tools would an artist use in order to create carvings like this? How long do you think it would take?

What similarities can you see between the two artworks? What are the differences? What do we learn similarities in how they look and the different dates when they were made?

Why is it important to see both carvings next to each other?



God image, probably Kū the god of war, late eighteenth century Hawaiian Islands

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



Throughout the Pacific, diverse religious traditions developed that linked the people with their ancestors and gods. In Hawai'i, there were two major gods, Kū (god of war) and Lono (god of peace), who governed the seasons of the year and the cycles of life. This feather head represents Kū, his teeth bared in a **ferocious** snarl that the anthropologist Adrienne Kaeppler calls 'the mouth of disrespect'. As well as being worshipped, images of Kū like this one are thought to have been carried into battle, intended to terrify enemy fighters.

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**.

So, when unfamiliar, powerful boats arrived, many Pacific Islanders gave gifts in an attempt to establish beneficial relationships. In fact, this god image was probably gifted to Captain Cook when he arrived in Hawai'i during the peaceful season of Lono. Although Cook did not fully understand the significance of the piece, it clearly impressed him and so became one of several hundred objects to be brought back from his voyages. Cook himself did not return with his objects to England. Not realising it was dangerous, he went back to the Island during the season of Kū, and he was killed during **conflict** that escalated following a stolen boat.

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?





Feast trough in the form of a crocodile, late nineteenth century. Kalikongu village, Roviana lagoon, Solomon Islands

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



A crocodile grips a human head in its jaws at the front of this huge trough, made from a single tree trunk. This **fearsome** image informs us of the bowl's purpose: it was a communal feasting dish used to celebrate a successful head-hunting raid (the practice of killing enemies and taking and preserving their heads). Although the thought of headhunting may be uncomfortable today, it was practised on several Pacific islands as part of ritualised warfare. Warriors demonstrated their superiority by collecting and displaying the most sacred part of their enemies. Initially, European collectors took the crocodile and human head on this trough too literally and thought it was used to serve human flesh. In fact, people used it for eating yams.

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.

The influence of European objects must have already have been known to the artist when the bowl was created, as one of the figures on the side holds a western pistol alongside others holding traditional weapons. Although Europeans such as Admiral Davis may have thought they were helping to bring peace, the large quantity of foreign weapons and power brought in to the region contributed to escalating violence. As the multilayered history of this bowl shows, the colonial period brings up complex issues, which are still being reckoned with today.

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

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?



Tuai (known as Thomas Tooi, 1797?-1824) Drawing of Korokoro's moko (face tattoo), 1818. England

Ink on paper, 20.6 x 16.1 cm Sir George Grey Special Collections, Auckland Libraries - Nga Pataka Korero o Tamaki, GNZMMSS-147-5



Pacific Islanders' thirst for voyaging and exploring meant that many were keen to visit the lands they heard about from European explorers. One such early Pacific visitor to England was the high-ranking Māori Tuai, in 1818. Whilst there, during a serious illness (seemingly due to the cold English weather), Tuai made several drawings for his hosts which illustrate common aspects of Māori life, including canoes and kites. One of the drawings however was far more personally resonant for the sick man, far from home: a portrait of his elder brother, the powerful chief Korokoro.

At first glance, it is perhaps hard to read the drawing as a portrait, because rather than drawing the facial features, Tuai has illustrated his brother's facial tattoo (tā moko), from which his eyes powerfully gaze out. The tā moko has been recorded in minute detail. This kind of tattoo is unique to the person it is inscribed on: it relates to their spiritual and genealogical position in the world. By drawing Korokoro's exact moko, Tuai evoked his brother's essence, rather than simply his physical appearance.

Māori tā moko are a blend of tattoo and **scarification**, the ink heavily grooved into the skin, making them an incredibly painful and permanent mark. By the eighteenth century, the art of tattoo was widespread throughout Polynesia; the English word itself derives from the Samoan tatau ('to strike'). Many European sailors were fascinated and soon had tattoos of their own, while European imagery quickly became incorporated into Pacific tattoo designs. Different Islands practice different specifics of the artform, for example in Samoa it is the legs and buttocks that are tattooed, known an pe'a. In all cases, the combination of symbolic design and the physical bravery needed to undergo this ritual process mark tattoo out as an incredibly important rite of passage.

Key words

Genealogy

Essence

Appearance

Scarification

Link

Frida Kahlo

Self Portrait as a Tehuana. 1943



Since the Māori people consider the head sacred, the most popular kind of tattoo was on the face. Many people see these forms of ta moko as images that symbolise inner strength and resilience. They can be seen as treasures, stepping stones in life, empowering the wearer and achieving for them a sense of respect among family and community.

The Mexican artist Frida Kahlo surrounds herself by people, places objects and events which define her. In her self portraits she often appears in traditional dress and members of her family appear in several of her paintings. In Self Portrait as a Tehuana, Frida Kahlo adds the face of her husband, Diego to her forehead. How does this artwork link to Tuai's drawing, which he created a time when he felt low and far away from home?

Questions

What can you see in this drawing? What part of the body is this showing? How do you know?

The artist Tuai, has drawn the facial tattoo of his brother, why? What is he trying to express with this drawing?

What is unique about Māori tā moko (facial tattoos)? What kind of messages do the tattoos communicate?

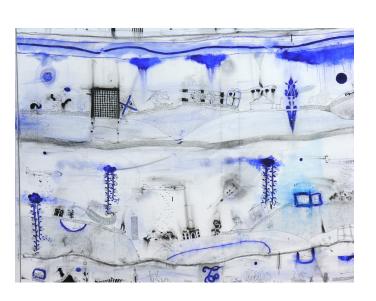
What is the difference between a tattoo and other body decorations? Consider this with regards to multiple cultures.

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

Vianettes

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?

Alliances	Ferocious	Navigation	Trough
Appearance	Genealogy	Punitive	Vignettes
Archipelago	Generosity	Quadruped	Visualisation
Atoll	Global warming	Scarification	Voyage
Carving	God-image	Sovereignty	Warrior
Christian missionaries	Heritage	Stylised	
Colonialism	Hiapo	Swells	
Conflict	Looting	Symbolism	
Essence	Motif	Tactility	
Fearsome	Motifs	Taonga	

Work of art	Related themes and curriculum links	Activity outline	Resources and materials	Learning
Navigation chart, nineteenth century Marshall Islands		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. 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. 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. Once they have finished, ask students to outline the main roads or areas that will describe their personal journey. 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	Photocopies of a local map (with the school in the centre) Marker pens/2B pencils Colouring pencils or paints A4 paper (or computers) for making drafts/sketching potential designs A3 paper for the final map (or larger paper for collaborative group work)	Understand mapping. Consider the representation
		symbols. 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?		

Learning outcomes

Understand the use of symbols in mapping.

Consider the use of visual representation of time and place.

Extension for KS4/KS5

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.

O

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.

0

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)

Further research

The Great Bear 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.

Olafur Eliasson's **Daylight Map** 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).

Work of art	Related themes and curriculum links	Activity outline	Resources and materials	Learning outcomes
Tuai (known as Thomas Tooi, (1797?–1824) Drawing of Korokoro's moko (face tattoo), 1818	Themes Body, identity and adornment Connections (ancestors) Transformations (mental/physical) Curriculum links History Geography	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. Ask students to make a mind-map of words which describe important people, places, events and objects which are meaningful to them. 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.	Mirrors (or ask students to bring a photograph) Paper, pencils, paints etc	Explore different types of expression of Identity. Consider the importance of ancestry, heritage and family connections and their expression in portraits.

Extension for KS4/KS5

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.

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.

Further research

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.

Respond by creating a portrait of your chosen influential person surrounded by visual elements which are designed to project power.

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.

Work of art	Related themes and curriculum links
John Pule (b. 1962) Niue/New Zealand Kehe tau hauaga foou (To all new arrivals), 2007	Themes Memory and commemoration Belonging and identity Global warming Storytelling Conflict
	Curriculum links Technology Science Geography

Activity outline

Some of the Pacific islanders considered Captain Cook's ship to be a floating island.

Ask your students to discuss some of the environmental issues which are affecting the planet and in particular the Pacific Ocean.

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.

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.

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.

Resources and materials

Aluminium foil

Card

Scissors

Masking tape

Recycled plastic bags/plastic bottles

BBQ sticks or twigs

String

Powerpoint or printed images of boats/islands/architectural structures (to be used as reference for the designs)

Learning outcomes

Investigate the process of experimenting with different media

Develop self-expression and awareness of global issues

Extension for KS4/KS5

John Pule is also a storyteller. In his work Take these with you when you leave (1998), the symbols (a New Zealand passport, an aeroplane, and pair of shoes) tell the story of Niuean migration to New Zealand.

> 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.

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.

Further research

The artists Christo and Jeanne-

Claude 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.

Activity outline Resources and materials Discuss the different ways presents can help to build up relationships and how different presents can have more than one meaning. Ask students to design and make Small sweets (or beads) String or wire Tissue paper/foil Scissors
can help to build up relationships and how different presents can have String or wire more than one meaning. Tissue paper/foil Ask students to design and make Scissors
a small gift which will be given in a sealed envelope to another student, later on. Colouring pencils 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. Ask students to consider the colours carefully and to write down on a small piece of paper what their intentions are. Why are the giving this gift? What is the meaning behind it? Give students colouring pencils and envelopes and ask them to decorate

someone else.

Learning outcomes

Investigate the process of experimenting with different media

Extension for KS4/KS5

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.

Further research

Look at the **London Mastaba** by Christo and Jeanne-Claude

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?

Work of art	Related themes and Curriculum links	Activity outline	Resources and materials	Learning outcome	Extension for I
Feast trough in the form of a crocodile, late nineteenth century	Themes Cultural convergences	Discuss the effects war can have on both sides of a conflict.	Powerpoint or images of recent conflicts	Develop self-expression and awareness of political and social	Research the way F reacted to news rep bombardment of civ
	Ownership and possession Power and conflict	Ask students to create posters to raise awareness of current conflicts	A3 paper	issues	Basque town of <u>Gu</u>
	Curriculum links Technology Science Geography	and especially reflect on the plight of children who may lose family, homes, access to food, or education.	Colouring pencils/paints Optional: Objects such as children's shoes and old toys, to be used as		Picasso made many sketches before pai version in a cubist st reasons for the com
	Geography	Discuss possible compositions and the different ways simple objects like	reference for observational drawings		colour scheme. Res

lost toys or shoes can have a visual

impact.

r KS4/KS5

/ Pablo Picasso reports of the civilians in the Guernica in 1937.

any preparatory painting his final t style. Consider his omposition, style and Respond to current reports of conflicts by creating your own sketches or paintings.

Further research



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?

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

schemes that mean something to

you.

third sculpture to compliment these two. The new piece should also have

three characters linked together and

at least one should be an animal.



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

Writer Rebecca Bray
Teacher Consultant Orly Smetana
Editor Zoë Smith

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