

Strand 1: Learning About Our Environment - Cultural Environment

Weighting 17

In your answers in this SECTION you will be assessed on how well you:

1. Write in a concise and logical way
2. Present an informed point of view
3. Use the images and any other source material provided to inform your responses to the questions

Instructions: Study the image below before attempting Questions 1 - 2



Figure 1.1: Pelenato Liufau, detail of dome, interior of the sanctuary Mulivai Catholic Church, Apia Photo courtesy of Leua Latai, 2016

1. Study **Figure 1.1** and name **ONE** Samoan *cultural object* painted on the ceiling of the Mulivai Catholic Church.

2. List **ONE** Samoan *architectural feature* painted on the ceiling of the Mulivai Catholic Church.

3. Identify **ONE** tool used by Samoan tattoo artists in **Figure 1.2**.



Figure 1.2: Samoan tool used for initiating Samoan taule'ale'a. Source wikiart.org

Figure 1.3:
A Samoan *ritual* being performed
Source Wikiart.org



4. Name the Samoan *ritual* performed in Figure 1.3

Instructions: Study Figure 1.3 and answer Question 5.

5. Identify ONE western influence on the Samoan ritual performed in Figure 1.3.

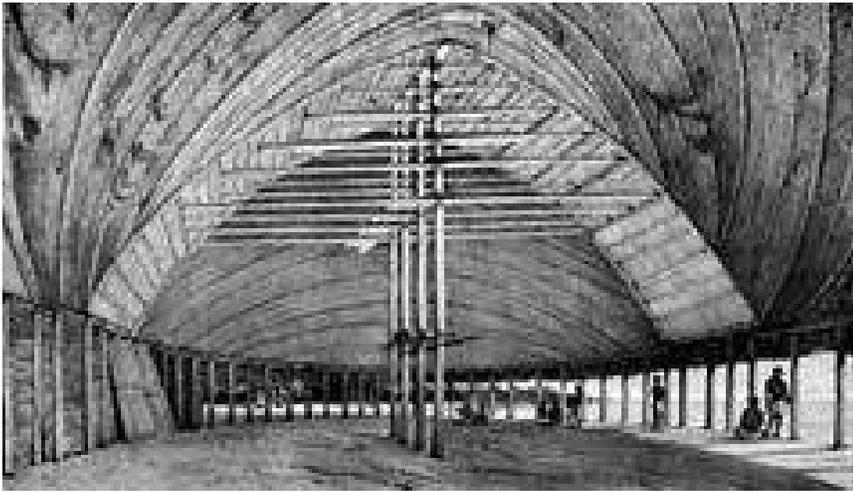
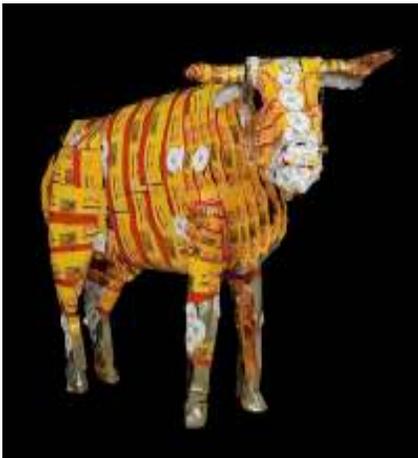


Figure 1.4:
Interior of the Samoan *fale tele*
1892 Image by d Ur'bville
Source wikiart.org

6. Study **Figure 1.4** and **describe** a change(s) you have observed in the structure of the Samoan *fale tele* today. How has it changed? Are the changes good or bad? Why?

Instructions: Study Figure 1.5 before you answer Question 8



Pisupo lua afe (Corned Beef 2000) is a sculpture of a small cattle beast. It is made from flattened corned beef tins that have been joined together with dozens of rivets.

Significance

For decades, *pisupo* has been a prestige food item eaten and gifted at feasts, weddings, funerals, and other special occasions in the Samoan society. In this artwork, New Zealand artist Michel Tuffery comments on how an imported product has replaced local Pacific Island foods used in feasts and gift giving. Like many artists of Pacific descent living in New Zealand, the wider Pacific and its history are recurring themes in his work. Through *Pisupo lua afe*, Tuffery asks questions about the effects colonial economies have had on Pacific peoples and whether foreign intervention actually encourages independence or fosters dependency.

Figure 1.5:
Michel Tuffery, *Pisupo lua afe*
Mixed media, 1994, Source wikiart.org

7. Study **Figure 1.5** and **explain** what the artist is saying about the changes in the Pacific and Samoan culture today?

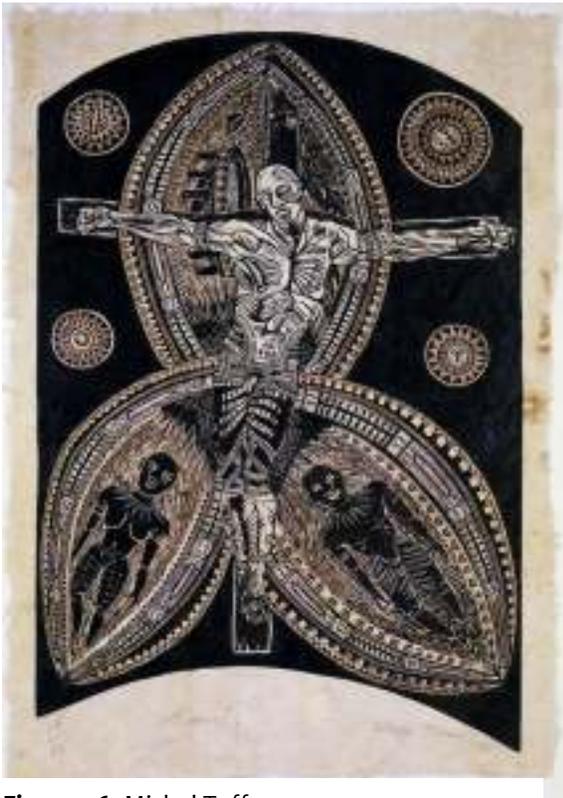


Figure 1.6: Michel Tuffery
Tinagi, mixed media 1989
 Woodcuts, print on siapo
 Source wikiart.org

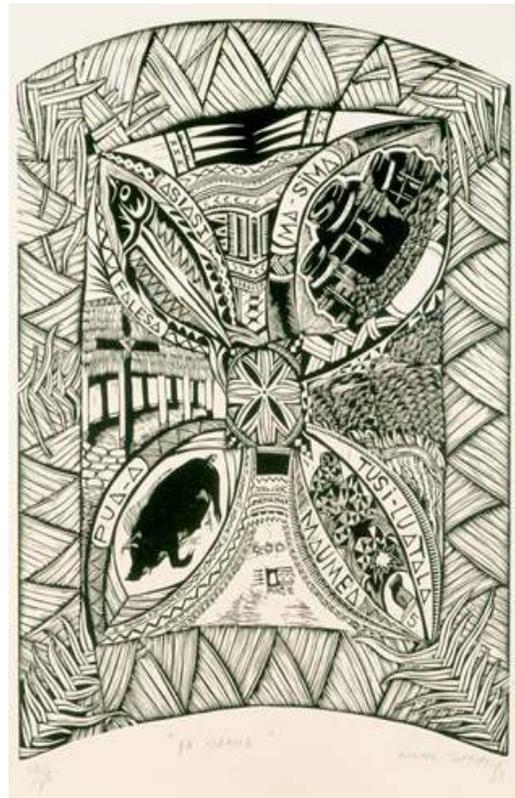


Figure 1.7: Michel Tuffery
Tinagi, mixed media 1989
 Woodcuts, print on siapo
 Source wikiart.org

Instructions: For Question 9 study Figure 1.6 and Figure 1.7 by Michael Tuffery
 Choose **ONE** artwork to answer Question 9.

8. Complete the information below and discuss what the artist is saying about **fa'asamoa** in his artwork.

Artist: _____

Title of Artwork: _____

Media: _____

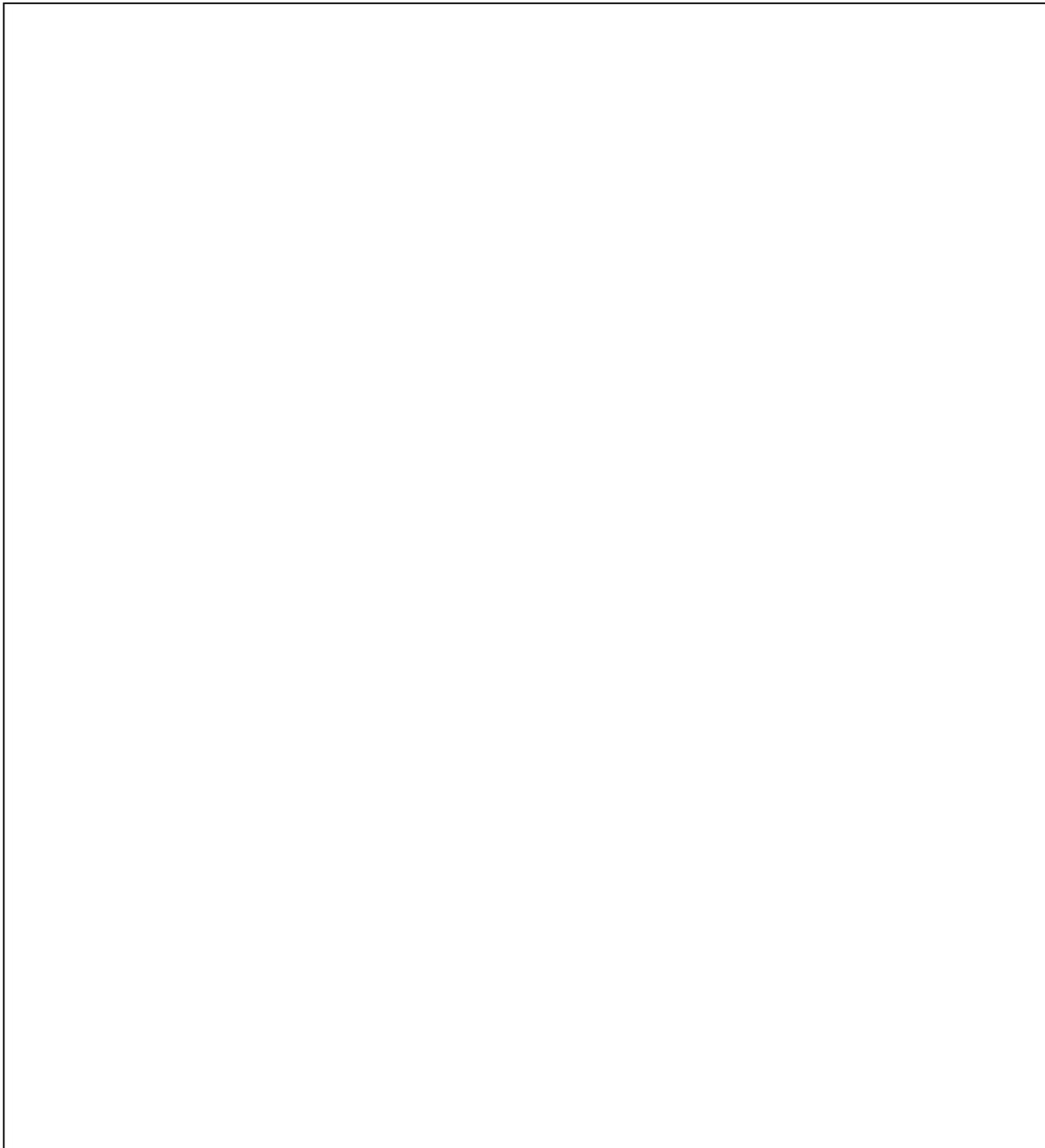
Year Artwork was made: _____

9. Create a poster using ONE of these themes:

Teuila Festival, Independence, Samoan Culture Day, Samoa Music Festival and Climate Change

Instructions: Poster design is where you can have a lot of fun. You can break the rules and go CRAZY. Here are some guide lines to help you with your poster;

1. Color (keep it simple)
2. Bold funky text (you can create your own text and font)
3. Message should be clear and easy to read from far away



Instructions: Study the **color wheel** below and answer questions 10 - 12.

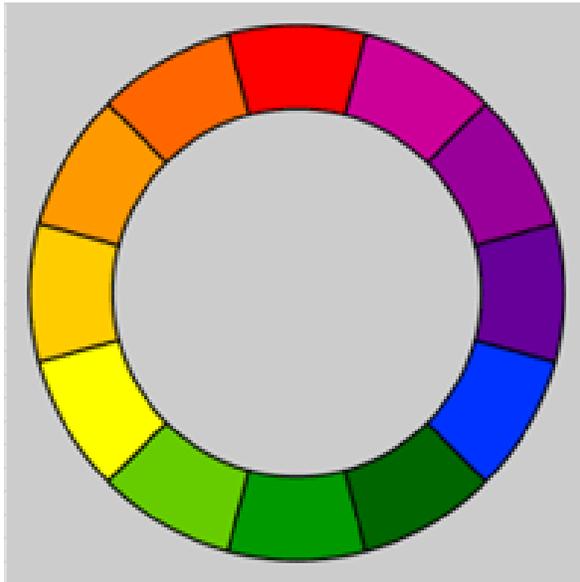


Figure 2.1:
Color Wheel, Visual Arts Teacher’s Guide, Ministry of Education, Sports and Culture, Samoa 2004
Source wikiart.org

10. Identify **ONE** warm color OR **ONE** cool color

(i) _____

11. Name **ONE** complimentary color.

(i) _____

12. Name an **emotion** or **feeling** that is connected with the color red.

(i) _____

13. Define **ONE** of these words; **value**, **monochromatic**, **abstract expressionism**, **fauvism**, **saturation** and **hue**.

14. When **tinting** a color the artist is adding what color to the paint to create a **lighter value** of that color?

15. When **shading** a color the artist is adding what color to create a **darker value** of that color?



Figure 2.2: Pablo Picasso
Goat's skull, Bottle and Candle, 1952
Oil paint on canvass, 1081 x 1346 x 95mm
Source wikiart.org

Instructions: Study Figure 2.2 to answer Question 16

16. Describe how Picasso uses the Elements of Value and Color to paint his still life, “Goat’s skull, Bottle and Candle.”

Instructions: Examine the two paintings below by Leonardo da Vinci and Caravaggio and select ONE painting to answer Questions 18 and 19.



Figure 2.5: Mona Lisa
Artist: Leonardo da Vinci
Medium: Oil paint on wood
Size: 74cm x 53cm
Year: 1503
Source wikiart.org

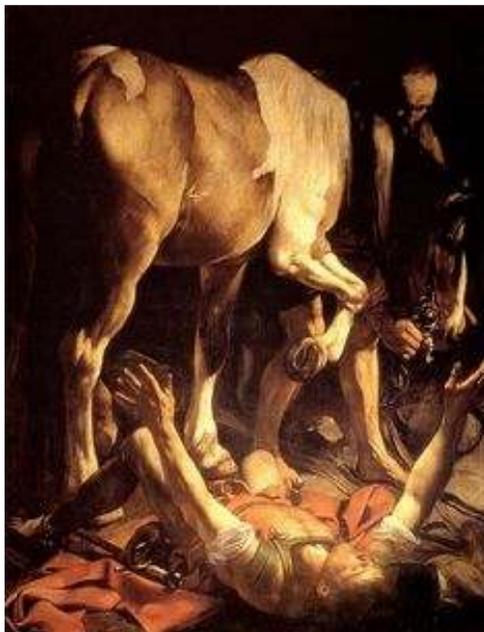


Figure 2.6: The Conversion of St Paul
Artist: Caravaggio
Medium: oil paint on cypress wood
Size: 93" x 74"
Year: 1600
Source wikiart.org

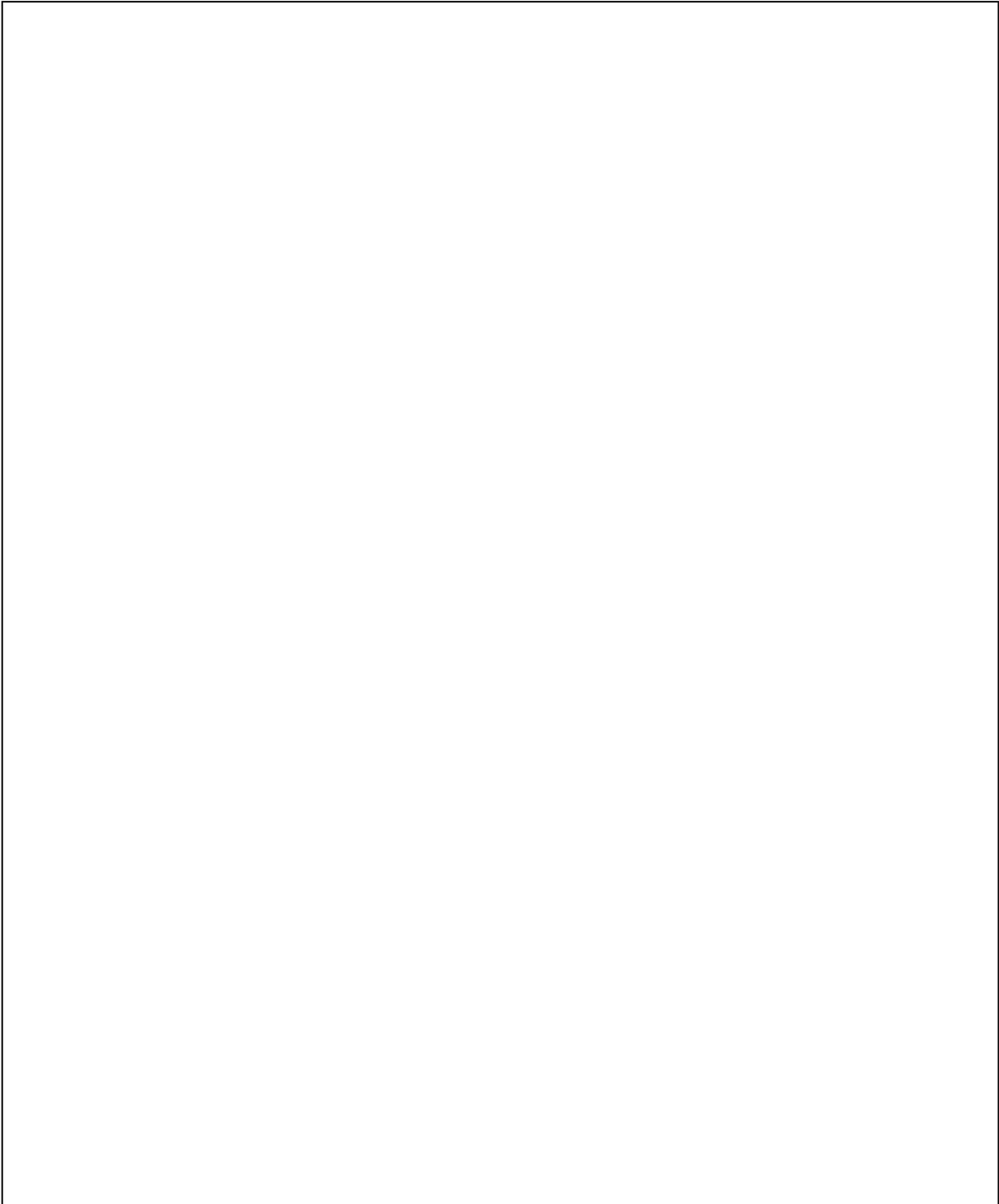
Choose Figure 2.5 OR Figure 2.6 to answer Question 18 and 19.

18. Explain how Leonardo da Vinci and Caravaggio used *light* to create the focal point of their paintings?

19. Explain which artist succeeds in applying the technique of *chiaroscuro*?

20. Draw a quick sketch to communicate **ONE** of the following ***emotions***:
Love, anger, peace, happiness, and hatred

Emotion: _____



Instructions: Study the Map of Oceania Figure 3.1 and answer Questions 21 – 23

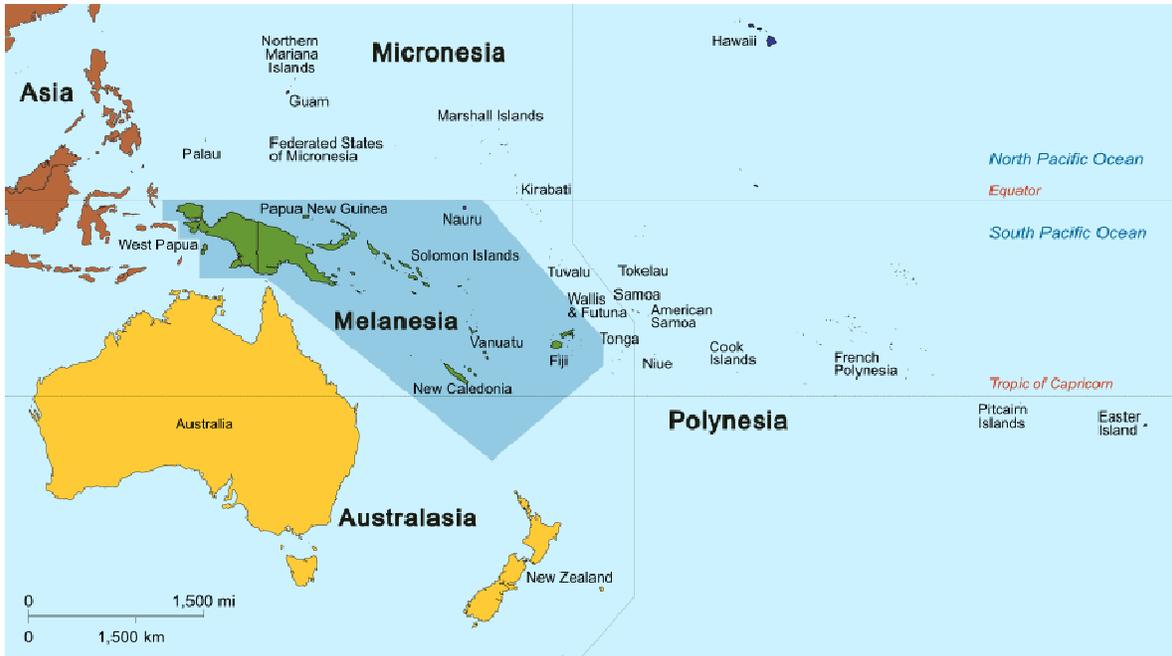


Figure 3.1: Map of Oceania identifying the Melanesian islands, 2004, *Visual Art’s Teachers Guide*, Ministry of Education, Sports and Culture Source Wikipedia.com

21. Name **ONE** Melanesian Island indicated in **Figure 3.1**

(i) _____

22. Name the **largest** Melanesian Island in **Figure 3.1**.

23. Identify which ocean the Melanesian islands are located at?

24. Study **Figure 3.2** and name **ONE body ornament** worn by the man in the picture



Figure 3.2:
Independence Day Celebrations,
Papua New Guinea, Kiara Worth,
Living fiercely through Photography,
2015
Source Kiaraworth.com

25. Name the **festival** the man is celebrating in **Figure 3.2**

26. Identify **ONE** cultural **motif** (*pattern*) worn by the man in **Figure 3.3** and the **culture the motif** belongs to.

27. **Identify the culture** and **a cultural symbol** (*pattern*) worn by the man on his face in **Figure 3.3**.

28. **Name ONE contemporary artform** the man in **Figure 3.3** is wearing.



Figure 3.3:
A Polynesian man performing the *haka*
Source Wikipedia.com



Figure 3.4:
Kau longhouse in the background, Papua. By October 1922 the building was finished and its entrance was blocked. This prevented women and uninitiated boys from seeing the men inside making new masks or repairing old ones for the ceremony for initiation.
© Australian Museum
Source Wikipedia.com

Instructions: Study Figure 3.4 and Figure 3.5 to answer Question 29

29. Masks are worn by many Melanesian Cultures for a variety of reasons. In the space below describe the *function* of masks to the Melanesian people.



Figure 3.5: Pende Pumbu Mask:

The Pumbu mask is believed the most dangerous and is reserved for only the most powerful chiefs. The Pumbu unlike the majority of other masks is only danced on special occasions such as when the chief is seriously ill, in times of famine or sickness, or when other elements are causing disruption in the community and when the chief feels threatened. Through the dancing of the Pumbu the chief asserts his authority onto his subjects.

Instruction: Select **ONE** Melanesian artist you've studied from the following list; (David Lasilasi, Jakupo Ako, Joe Nalo, Timothy Akis, Martin Morububuna, David Wasiwasi, and Mathias Kauage) **and answer Question 30.**

30. Sketch and design a *mask emphasizing* your chosen artists *style* and *interpret* their use of *contemporary* and *traditional Melanesian symbols* into your design.

Name of selected artist _____

31. **Analyze** Figure 3.6 - 3.8 and **explain** the cultural value of these art forms to these cultures.



Figure 3.6:
Source www.larskrutak.com



Figure 3.7: *Giolo - The Painted Prince*, 1692 Micronesia island of Meangis
Source www.larskrutak.com

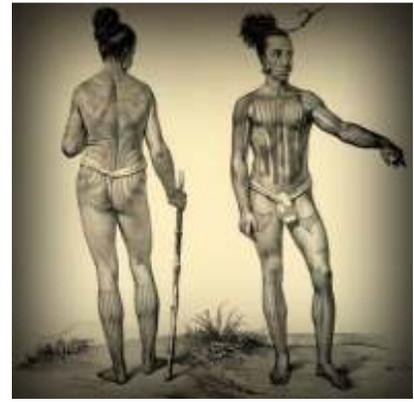
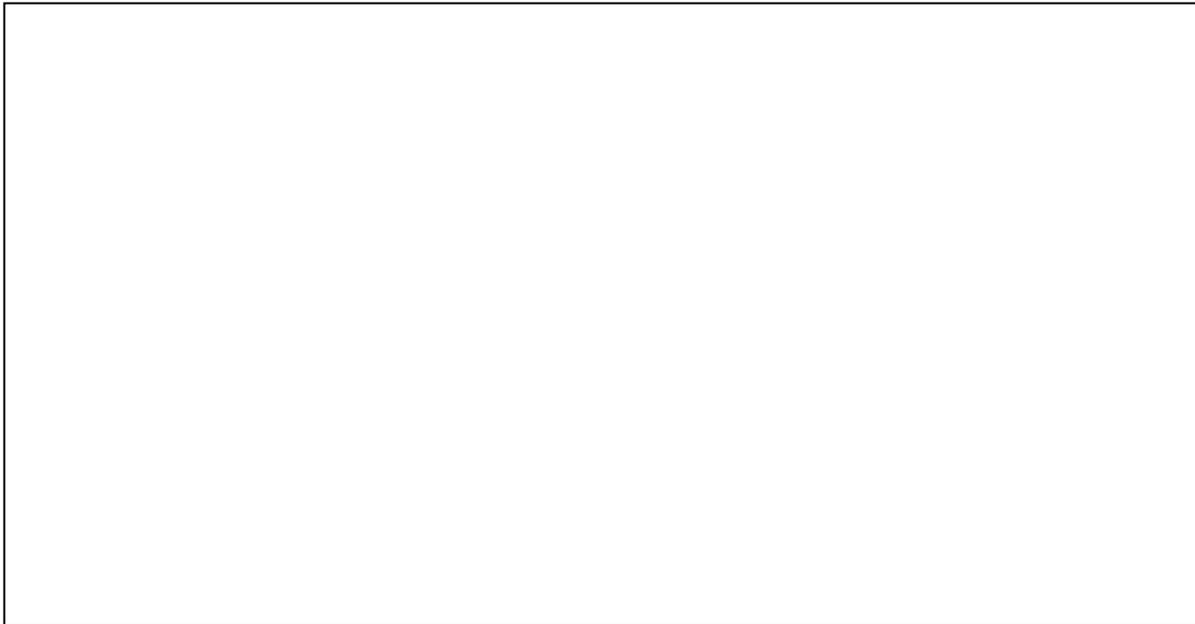
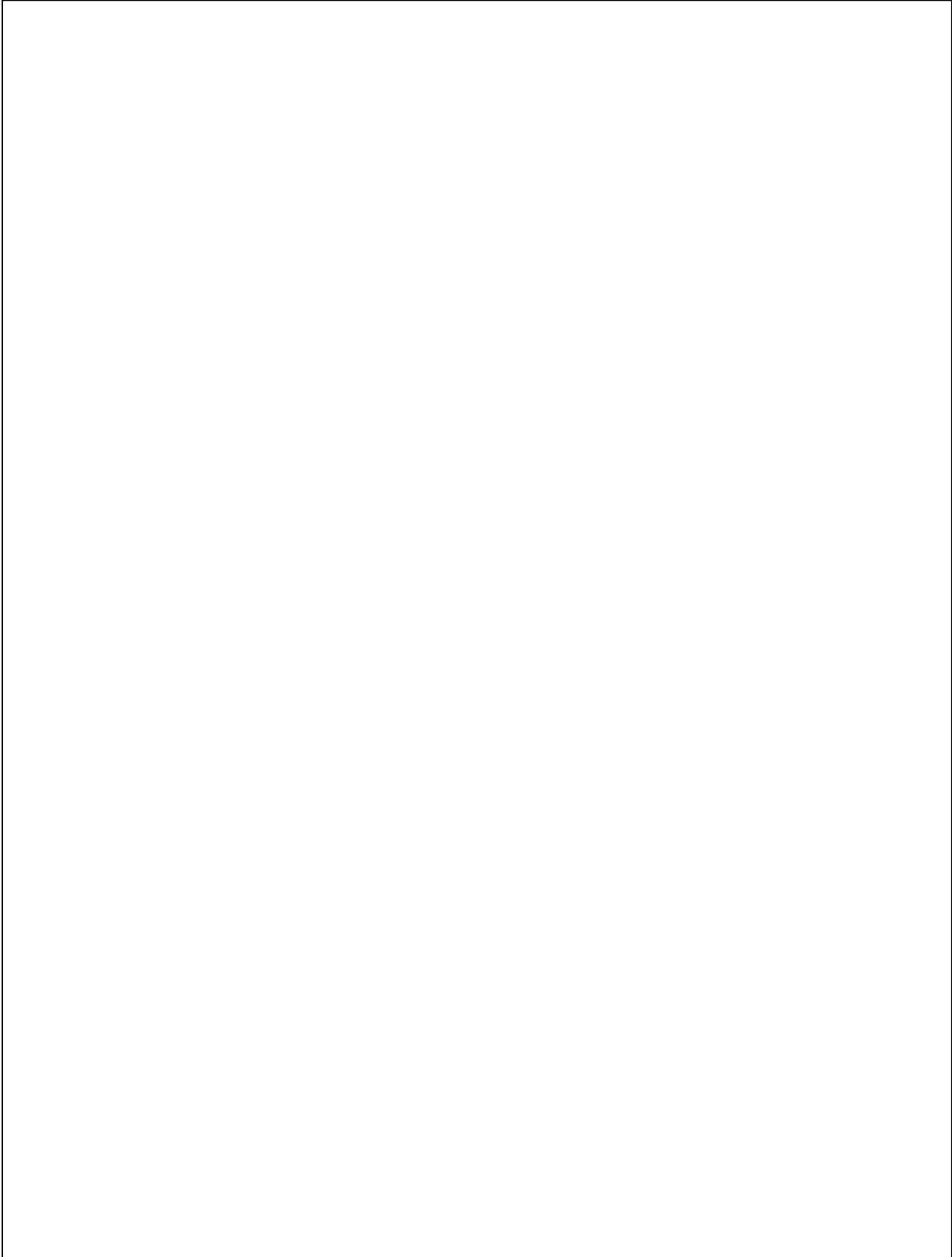


Figure 3.8: Full body tattoo Caroline Islander, 1835
Source www.larskrutak.com

32. **Figure 3.6** has similar designs to the **moko** of the Maori people. In the space below **draw 2 designs** that are characteristic of the moko.



33. In the space below create your own **interpretation** of a Melanesian art by **emphasizing** some of the key Melanesian patterns and symbols to create your own artwork.



34. Name the *artist* who created the artwork in **Figure 4.1**.

35. Identify the traditional material (*print media*) used by the artist in **Figure 4.1**.

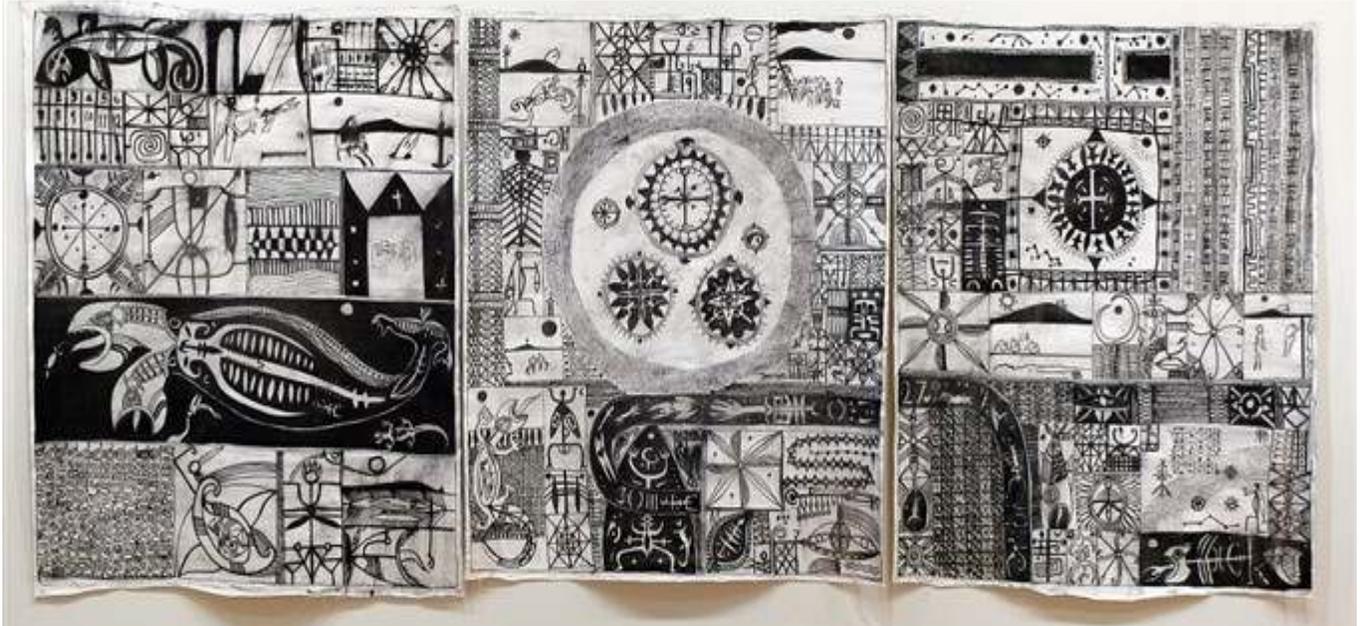


Figure 4.1: Print media ink on *hiapo*, Source wikiart.org

Instructions: Study the list below and answer Question 36

Artists: Robin White, Brucke, Munch, Munch Kirchner, Emile Nolde, John Pule, Robyn Kahukiwa, and Paratene Matchitte.

36. Choose **TWO** artists you've studied and create a *simple print* for a *stencil* combining their styles reflecting a **Samoa** theme.

37. John Pule is a Niuean artist, printmaker and poet. In his poem below he shows his interest in expressing himself through writing. Read the poem ***Small Bird*** and **illustrate** the poem in the space provided.

Note: It is important that you use the space well and what you learned about **composition** in illustrating the poem below

Small Bird

I need you to say

Are you okay

Stability: a mountain in a painting

Desire: a chance to live with a tree

Ocean: my mother of hope and mediation

Song: a lighthouse as destination

Love: knowing water will suffice

By John Pule

38. Study the image below and **explain** what ***being extraordinary*** means in the Digicel advertisement below?

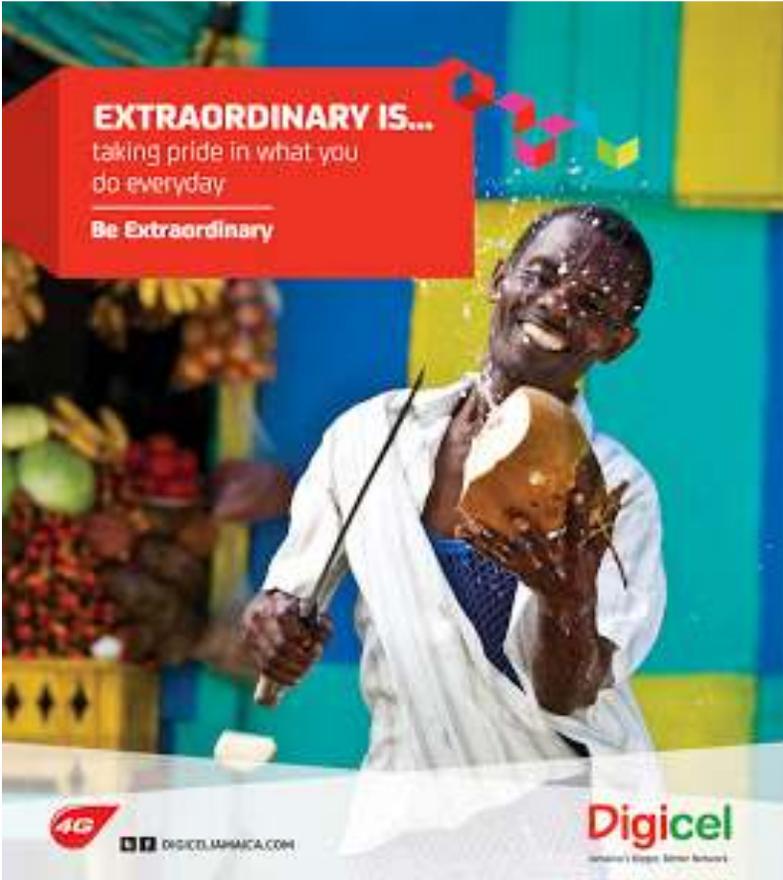


Figure 4.2:
Digicel Billboard advertising the Digicel phone company in the Pacific.
Source 2.bp.blogspot.com

39. **Define** the term *weaving*

40. List **ONE** Samoan *traditional weaving*.

(i) _____

41. Name **ONE natural material** used by Samoan women for weaving.

(i) _____

42. **Identify ONE contemporary material** that has **replaced** a traditional material in weaving in the Pacific.



Figure 5.1



Figure 5.2

43. Name the object being **woven** (created) in **Figure 5.2** and its **function**.

44. Name a **contemporary material** used for weaving today in Samoa.

45. Describe a simple contemporary weaving

46. Explain how to weave **ONE** of the following objects; *fan, table mat, sleeping mat, a basket*

Object: _____

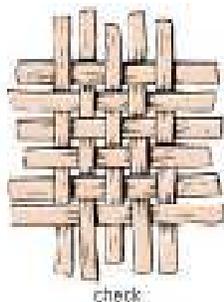
Step 1:

Step 2:

47. Draw a 3D object combining **TWO** weaving techniques illustrated in **Figure 5:3**



Plaiting (*fil*) also known as **checker weave** is a straightforward technique in which the **weft** crosses over and under one **warp** at a time. When a plaited object is flat, such as a mat, it can be difficult to distinguish the weft from the warp. When the weft passes over or under more than one warp at a time, it results in a decorative pattern known as **twilling**.



Checker weave pattern



Twilling weave pattern

Figure 5.3: Weaving patterns Source *Encyclopedia Britannica. com*

Instruction: Study Figure 5.6 to answer Question 49

48. Analyze the image below and **explain** how **weaving** is an important part of Samoan living?



Figure 5.6:
Samoan village 1800's
Source unknown

49. Define **ONE** of the following terms; **Impressionism, Expressionism, Abstract Expressionism, Surrealism**

50. Identify **ONE** artist who painted the paintings in **Figure 6.1, 6.2 and 6.3**



Artist: _____

Art Movement:

Figure 6.1: *The Musicians*, collage 1920's Source wikiart.org



Artist: _____

Art Movement:

Figure 6.2: *The Castle and Sun*, acrylic on canvass 1928 Source wikiart.org



Artist: _____

Art Movement:

Figure 6.3: *Bird, Star, Sun, Moon and Figure* 1893-1983 Source wikiart.org

51. Study Figures 6.1, 6.2 and Figure 6.3 and name ONE art movement in the space provided.

52. The installations below are artworks created by an artist who liked to **wrap** large objects. In **ONE** of his installations below he said that he wanted people ***to experience walking on water***. Name the artist and describe which art movement he was inspired by and his beliefs about the environment.



Figure 6.4: Site specific installations 21st Century art



54. Describe how **Figure 6.5** and **Figure 6.6** are different stylistically.

55. **Surrealism** is an art movement based on images that **we see in our dreams**.

Figure 6.7 below is an example of this type of art. In the space provided **create a drawing** inspired by this idea.



Figure 6.7: Surrealist art
Source wikiart.org

