

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](http://wikiart.org)

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



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

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Instructions: Study Figure 1.3 and answer Question 5.

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

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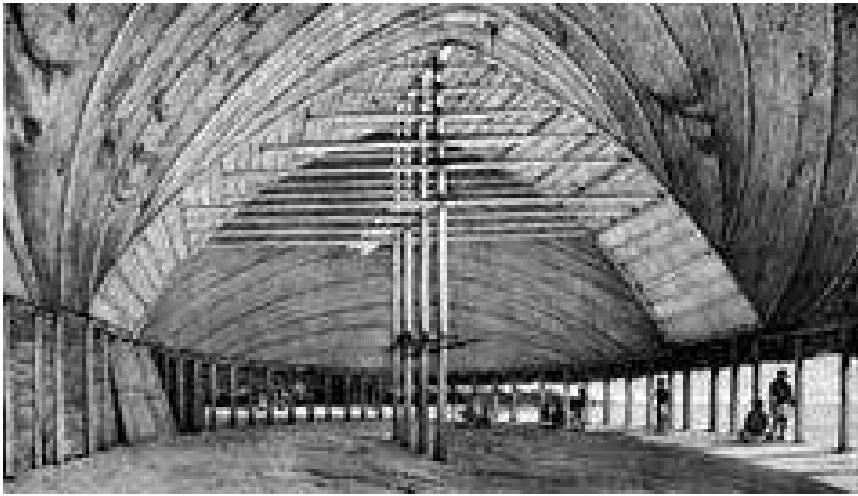
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**Figure 1.4:**  
Interior of the Samoan *fale tele*  
1892 Image by d Ur'bvillie  
Source wikiart.org

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?

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**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?

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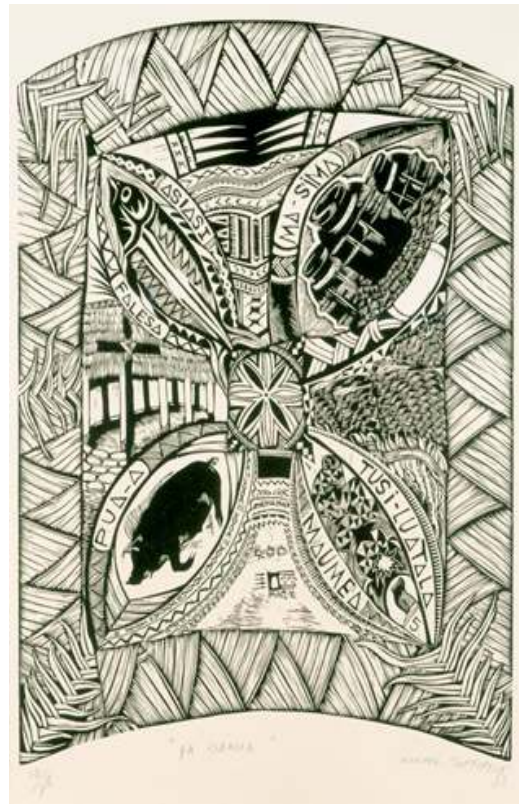
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**Figure 1.6:** Michel Tuffery  
*Tinagi*, mixed media 1989  
 Woodcuts, print on siapo  
 Source [wikiart.org](http://wikiart.org)



**Figure 1.7:** Michel Tuffery  
*Tinagi*, mixed media 1989  
 Woodcuts, print on siapo  
 Source [wikiart.org](http://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: \_\_\_\_\_

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**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](http://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](http://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.”

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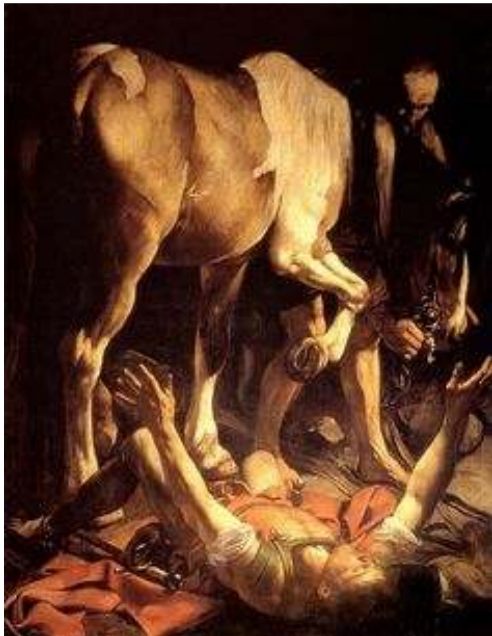




Instructions: **Examine** the two paintings below by Leonardo da Vinci and Caravaggio and **select ONE** painting to answer Questions 18 and 19.



**Figure 2.5:** Mona Lisa  
Artist: Leonardo da Vinci  
Medium: Oil paint on wood  
Size: 74cm x 53com  
Year: 1503  
Source [wikiart.org](http://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](http://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?

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

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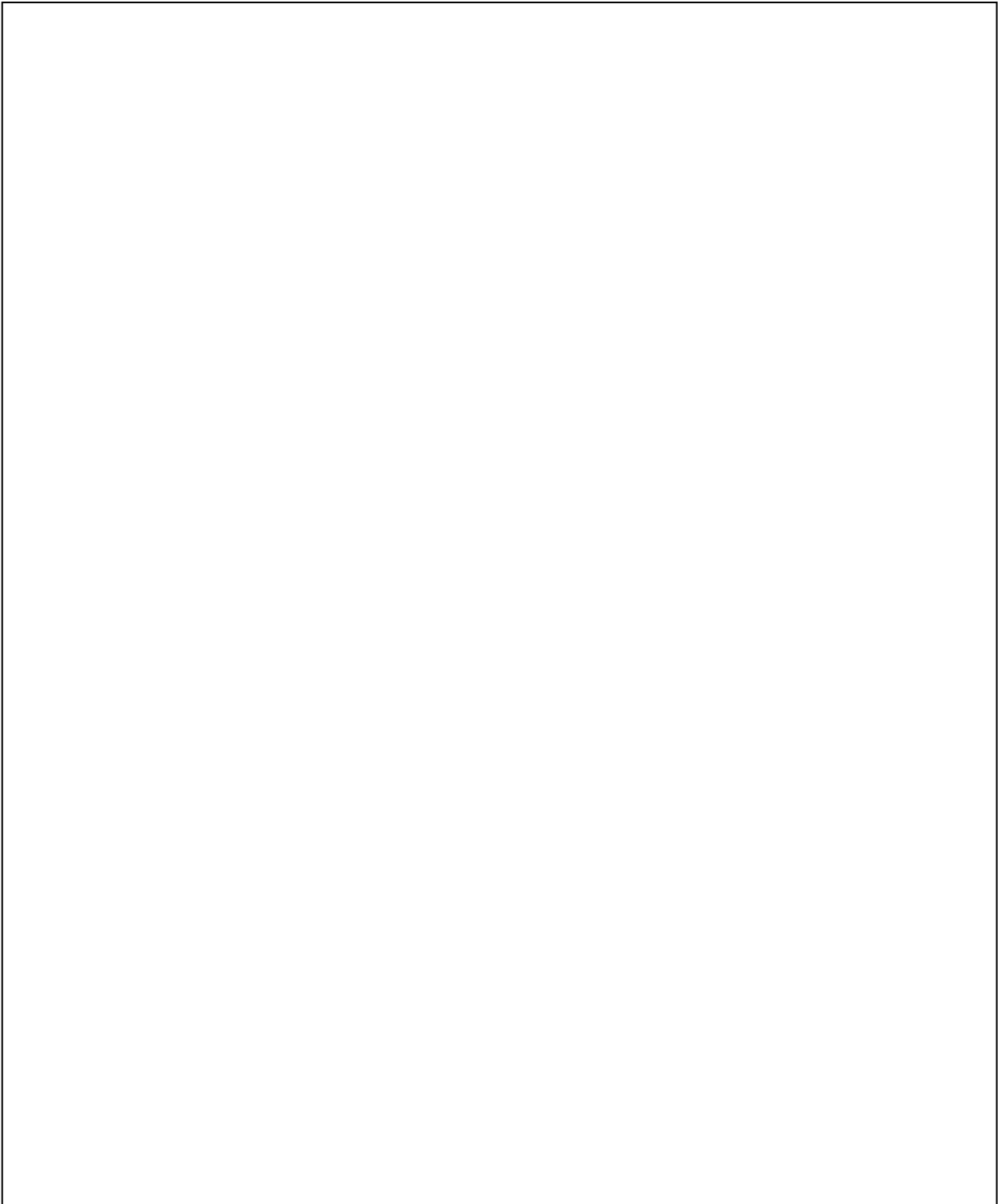
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- 20. Draw** a quick sketch to communicate **ONE** of the following ***emotions***:  
Love, anger, peace, happiness, and hatred

Emotion: \_\_\_\_\_

A large, empty rectangular box with a thin black border, intended for a student to draw a sketch representing an 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

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**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**

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

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

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

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**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.

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**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](http://www.larskrutak.com)

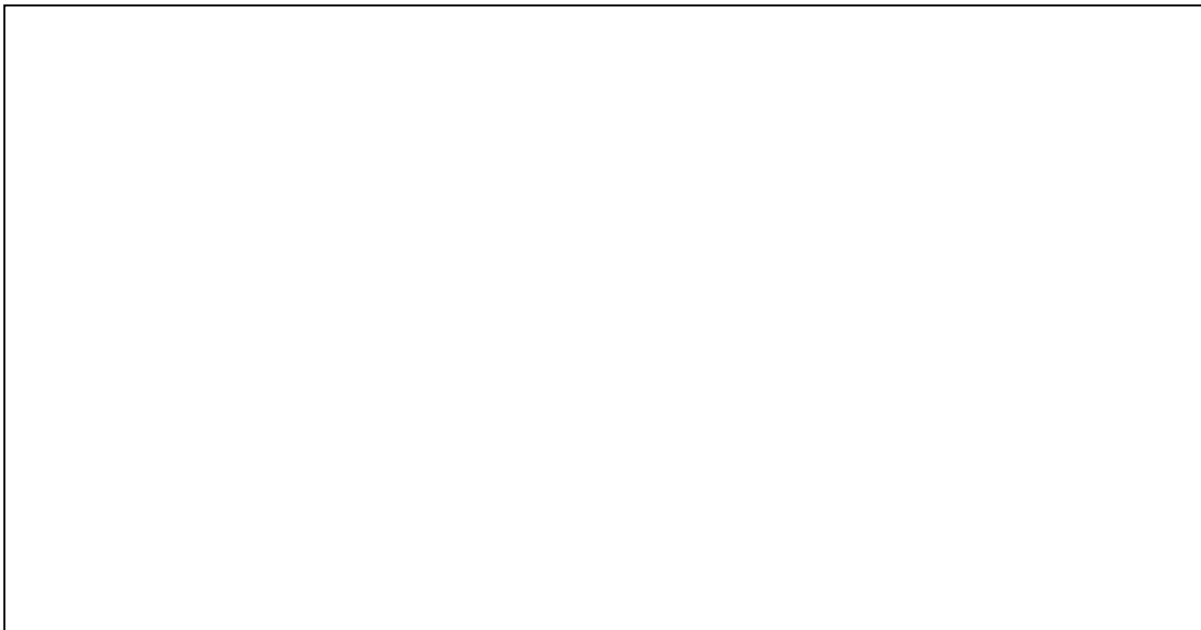


Figure 3.7: *Giolo - The Painted Prince*, 1692 Micronesia island of Meangis  
Source [www.larskrutak.com](http://www.larskrutak.com)

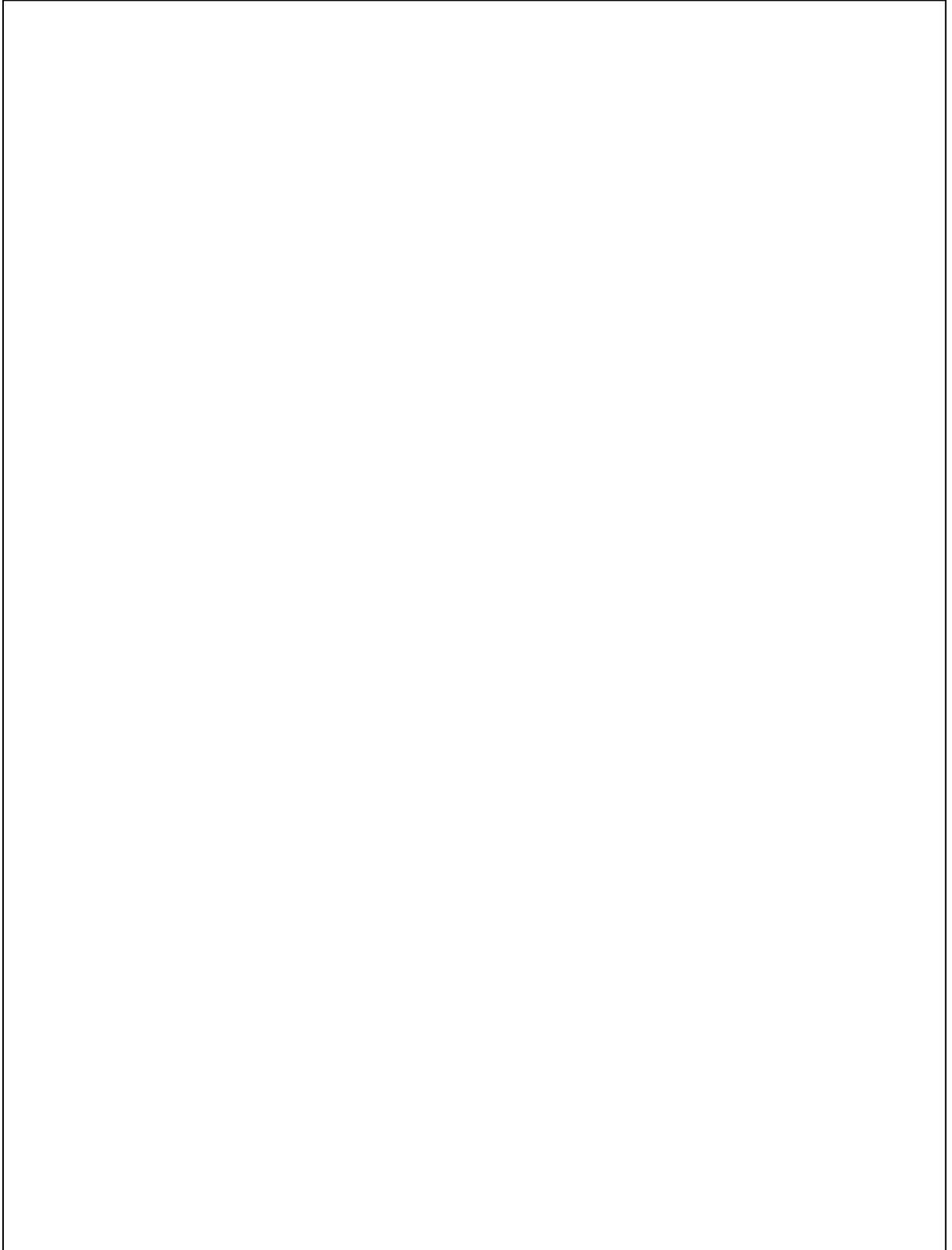


Figure 3.8: Full body tattoo Caroline Islander, 1835  
Source [www.larskrutak.com](http://www.larskrutak.com)

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.

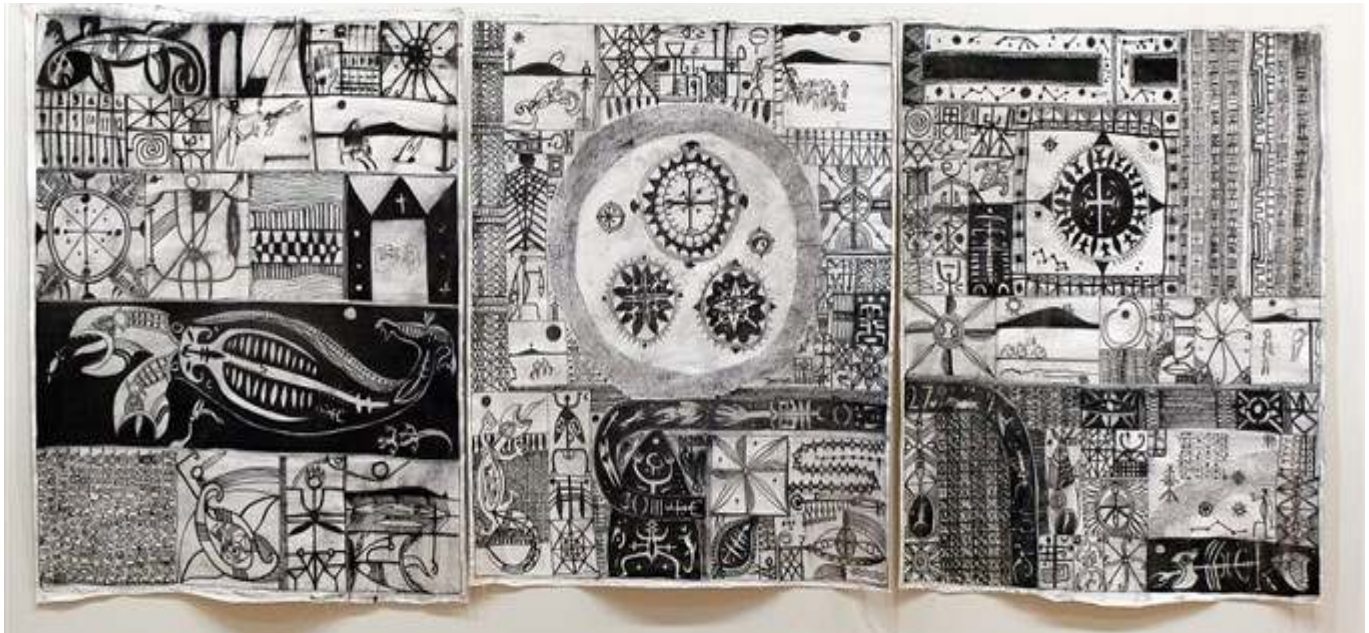


34. Name the *artist* who created the artwork in **Figure 4.1**.

\_\_\_\_\_

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](http://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 **Samoan 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*

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

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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.

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Figure 5.1



Figure 5.2

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

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

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**45. Describe a simple contemporary weaving**

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

Object: \_\_\_\_\_

Step 1:

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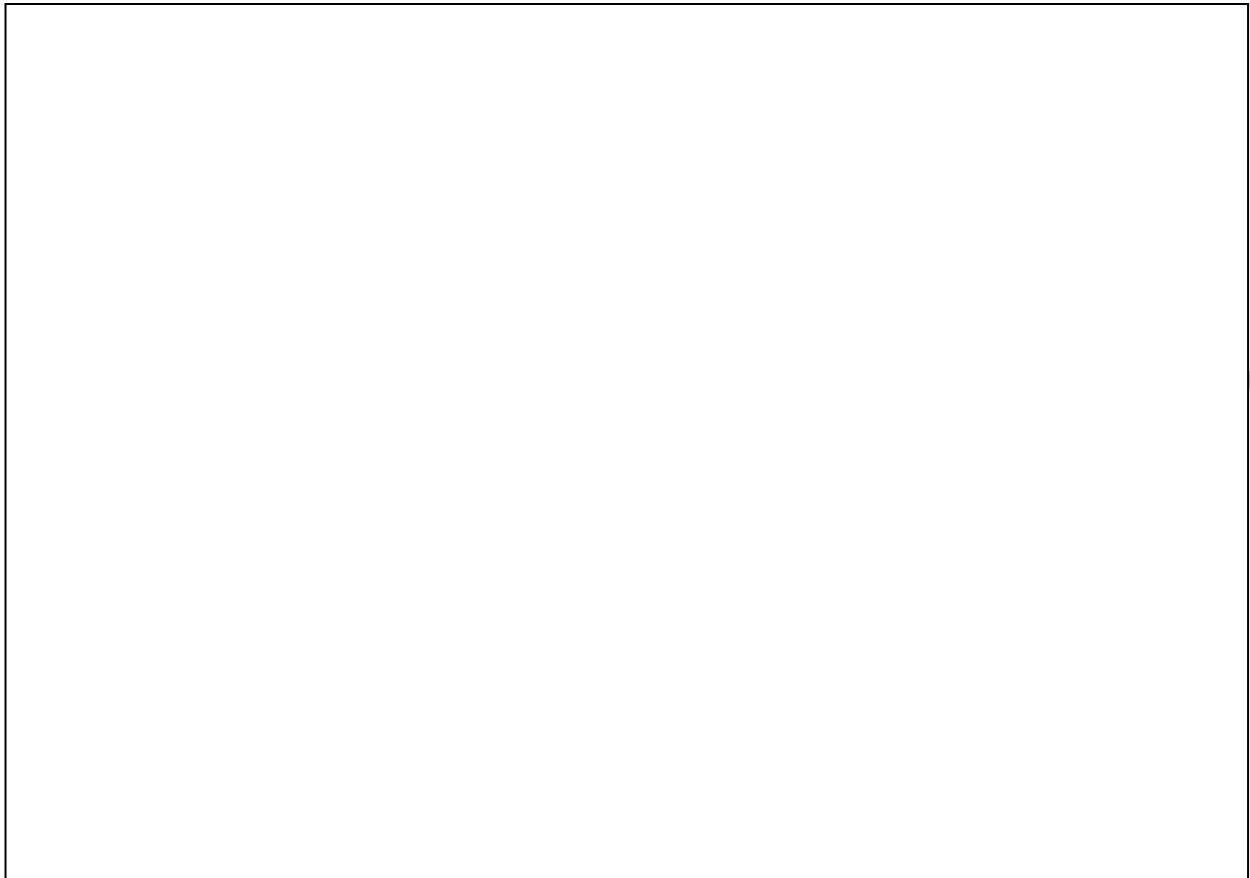
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Step 2:

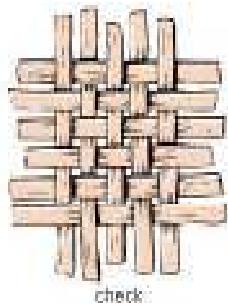
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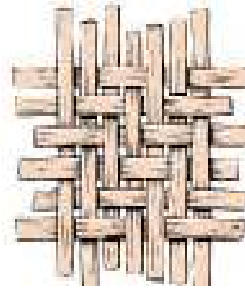
**47. Draw** a 3D object combining **TWO** weaving techniques illustrated in **Figure 5:3**



**Plaiting** (*fili*) 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

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

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



Artist: \_\_\_\_\_

Art Movement:

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Figure 6.1: *The Musicians*, collage 1920's Source [wikiart.org](http://wikiart.org)



Artist: \_\_\_\_\_

Art Movement:

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Figure 6.2: *The Castle and Sun*, acrylic on canvass 1928  
Source [wikiart.org](http://wikiart.org)



Artist: \_\_\_\_\_

Art Movement:

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Figure 6.3: *Bird, Star, Sun, Moon and Figure* 1893-1983  
Source [wikiart.org](http://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.

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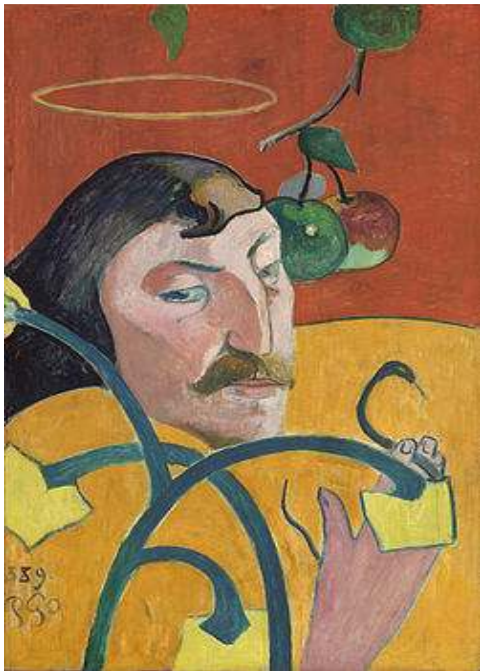


Figure 6.4: Site specific installations 21<sup>st</sup> Century art





53. Study **Figure 6.5** and **Figure 6.6** by two artists of the early 20th Century. Using your understanding of the Elements and Principles of Art, **describe** what their paintings tell you about who they are.



**Figure 6.5:** *Self Portrait*  
Artist: Vincent Van Gogh  
Year: 1800's  
Medium: Oil paint on canvass  
Source wikiart.org



**Figure 6.6:** *Self Portrait*  
Artist: Paul Gauguin  
Year: 1889  
Medium: Oil paint on canvass  
Source wikiart.org

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

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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*



