

Cultural Identity Portrait Unit

Drawing and Painting

Level 4*, Year 9



This resource is offered as an example of a unit that engages with the “front end” of *The New Zealand Curriculum* (2007) – considering Vision, Principles, Values, and Key Competencies, as well as Achievement Objectives.

*Teachers are encouraged to use or modify this work in any way they find helpful for their programmes and their students. For example, it may be inappropriate to assess all students at level 4.



UNIT: Cultural Identity Portrait	CURRICULUM LEVEL: 4
MEDIA: Drawing and Painting	YEAR LEVEL: 9
DURATION: Approximately 16 – 18 Periods	ASSESSMENT: Tchr & Peer

DESCRIPTION OF UNIT

Students research and paint a self-portrait that demonstrates an understanding of the Rita Angus work 'Rutu'.

CURRICULUM LINKS

VISION:

Confident – producing portraits of themselves that acknowledge elements of their cultural identity will help students to become confident in their own identity.

Connected – working in pairs and small groups enables students to develop their ability to relate well to others. Producing a portrait which incorporates a range of symbols develops students' abilities as effective users of communication tools.

Lifelong learners – comparing traditional and contemporary approaches to painting portraits helps students to develop critical and creative thinking skills.

PRINCIPLES:

High Expectations – there are near endless opportunities for students to strive for personal excellence through the production of a self-portrait: students are challenged to make art works that clearly represent themselves both visually and culturally.

Cultural diversity – students are introduced to portraits showing a range of cultures. They are required to bring aspects of their own cultural identity to the making of the portrait, and share these with other members of their class.

Inclusion – working together to produce self-portraits which include aspects of the students' cultural identities helps them to develop an awareness and appreciation of others' genders, races and identities.

Learning to learn – students reflect on their own learning and that of others through the process of critiquing their own and their classmates' self-portraits.

Coherence – students make links to other curriculum areas through considering symbols that could be used to represent elements of their identity.

VALUES:

Excellence - students are encouraged to aim high through the use of high quality art works as exemplars of good practice.

Innovation, inquiry and curiosity – students are encouraged to think critically, creatively and reflectively throughout the art-making process.

Diversity – student are encouraged to value diversity through the use of self-portrait exemplars showing a range of cultural identities.

KEY COMPETENCIES:

Thinking – students will critically analyse visual and written information about selected painted portraits, with particular reference to the personal and cultural symbols used in the portraits.

Using language, symbols and texts – students will make meaning from the symbols and texts they are presented with, and use symbols to produce their own visual texts.

Managing self – students will work to complete a range of tasks by a set deadline.

Relating to others and Participating and contributing – students will interact with their classmates in small and large groups to investigate information and produce art works.



ACHIEVEMENT OBJECTIVES	SPECIFIC LEARNING INTENTIONS
<p>UC – Understanding the Arts in Context Students will investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed and valued.</p>	<p>Students will investigate the ways in which selected painted portraits reflect the contexts were made.</p>
<p>PK – Developing Practical Knowledge Students will explore and use art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.</p>	<p>Students will explore and use selected conventions, elements, materials and processes to make self-portraits that show an understanding of the Rita Angus self-portrait 'Rutu'.</p>
<p>DI – Developing Ideas Students will develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.</p>	<p>Students will develop and revisit visual ideas in response to the study of a selection of artists' works, observation of their peers' art-making processes, and through using their imaginations.</p>
<p>CI – Communicating and Interpreting Students will explore and describe ways in which meanings can be communicated and interpreted in their own work and others' work.</p>	<p>Students will explore and describe ways in which elements of personal and cultural identity can be communicated through a self-portrait.</p>
<p>MATERIALS and EQUIPMENT</p> <ul style="list-style-type: none"> • Data projector and screen • Printed versions of selected DigiStore assets, or access to DigiStore online for at least 4 groups of students • Pencils and paper • Mirrors • Paints, brushes etc. <p>Prepared ground (either card or canvas) of approximately A4 size</p>	<p>DigiStore ASSETS</p> <p>'Traditional' portraits</p> <ul style="list-style-type: none"> • Captain James Cook, 1776-80 and metadata • 'Darby and Joan', Ina Te Papatahi, Ngā Puhi and metadata • 'Elizabeth Solomon', 1862 and metadata <p>'Contemporary' portraits</p> <ul style="list-style-type: none"> • Portrait of Katherine Mansfield, 1918 and metadata • 'Rutu', 1951 and metadata • 'Te Puhi o te tai Haruru', 1984-85 and metadata <p>Note: The metadata record for each asset contains additional information about the asset. This information will be vital for students' research. Copies of the assets and metadata are included at the end of this unit.</p>



ASSESSMENT SCHEDULE	
<p>EVIDENCE Students are required to hand in <i>at least</i>:</p> <p>1 x A3 Presentation (in collaboration with a peer).</p> <p>1 x A3 brainstorm of symbols for the self-portrait (in collaboration with a peer).</p> <p>Preparatory sketch(es) for the self-portrait.</p> <p>1 x painted self-portrait.</p> <p><u>Note:</u> The student is expected to actively participate in and contribute to group discussions and pair activities. Teacher assessment of this participation will be supported by student peer assessment of the paired activities.</p>	<p>CRITERIA: The student:</p> <p>Excellence</p> <ul style="list-style-type: none"> Identifies a range of key elements of the context in which selected portraits were made and valued. (UC) Collaborates with a peer to compare and contrast one of the 'traditional' portraits with a more contemporary example. (UC, CI) Explores a range of art-making conventions and applies knowledge of relevant processes and procedures in the production of a painted self-portrait. (PK) Collaborates with a peer to generate ideas for symbols to develop and incorporate into self-portrait. (DI) Self-portrait shows imagination, observation of themselves and their local environment, and an awareness of artists' works. (DI) In groups and individually explores and describes in detail ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works. (CI) <p>Merit</p> <ul style="list-style-type: none"> Identifies key elements of the context in which selected portraits were made and valued. (UC) Collaborates with a peer to compare one of the 'traditional' portraits with a more contemporary example. (UC, CI) Applies knowledge of relevant processes and procedures in the production of a self-portrait. (PK) Collaborates with a peer to generate ideas for symbols to incorporate into self-portrait. (DI) Self-portrait shows imagination and an awareness of artists' works. (DI) In groups and individually explores and describes ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works. (CI) <p>Achieved</p> <ul style="list-style-type: none"> Identifies some elements of the context in which selected portraits were made and valued. (UC) Works with a peer to preset information that relates one of the 'traditional' portraits with a more contemporary example. (UC, CI) Applies knowledge of relevant processes and procedures in the production of a self-portrait. (PK) Works with a peer to generate ideas for personal symbols to use in a self-portrait. (DI) Self-portrait shows an awareness of artists' works. (DI) Works with other students to explore and describe ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works. (CI)

STUDENT PEER ASSESSMENT – Student to complete	
<p>EVIDENCE Students are required to actively participate in and contribute to paired activities (A3 Presentation and symbols brainstorm).</p>	<p>When we were working in pairs _____ (student name):</p> <p>Excellence Tick ONE</p> <ul style="list-style-type: none"> Contributed fully to the research assignment. (UC) <input type="checkbox"/> Suggested a range of useful ideas for the symbols brainstorm. (DI) <input type="checkbox"/> <p>Merit</p> <ul style="list-style-type: none"> Did their fair share of the research assignment. (UC) <input type="checkbox"/> Suggested a range of ideas for the symbols brainstorm. (DI) <input type="checkbox"/> <p>Achieved</p> <ul style="list-style-type: none"> Helped with the research assignment. (UC) <input type="checkbox"/> Suggested some ideas for the symbols brainstorm. (DI) <input type="checkbox"/>



Teaching and Learning Sequence – Teacher Copy

Learning Experience: Research and paint a self-portrait that demonstrates an understanding of the Rita Angus self-portrait 'Rutu'.

Investigation (UC, CI)

Approx: 4 Periods

- 1) In small groups students investigate one asset per group using SCAMPS.
- 2) As a class the 'traditional' style portraits (Captain James Cook 1776-80; 'Darby and Joan', Ina Te Papatahi, Ngä Puhij; 'Elizabeth Solomon') are compared with 'Rutu' using a Double Bubble. The aim of this task is for students to become aware of the ways that artists use combinations of art-making traditions to produce new art works, and the way that portraiture has changed over time.
- 3) In pairs, students produce an A3 Presentation that compares one of the 'traditional' style portraits with one of the more contemporary ones (Portrait of Katherine Mansfield; 'Rutu'; Self-portrait of Grace Cossington Smith; 'Te Puhī o te tai Haruru'). Using a Double Bubble may help students with this task. The aim of this task is for students to reinforce the learning from task 2, and to transfer it to a new, but similar, setting. Working with portraits that they are unfamiliar with will provide students with more of a challenge, while working with 'Rutu' may be more suitable for less able students.
- 4) Teacher-led whole class discussion re-capping key elements of 'Rutu'
 - About the artist's spiritual and cultural identity
 - Uses a range of symbols and references
 - i. Combines Polynesian and European characteristics (dark skin, blond hair)
 - ii. Fish reference the artist's birth sign; they have also been a symbol of Christ since early Christian times
 - iii. Lotus blossom is an important symbol of re-birth and creation in Oriental religions
 - iv. Lush vegetation suggests regeneration
 - Shows the influence of a range of artistic styles
 - i. Colours and linear forms reflect Japanese art
 - ii. Choice of domestic subject matter shows influence of Jan Vermeer
 - iii. Also shows influence from Piero della Francesca

Producing a portrait (PK, DI)

Approx 12 - 14 Periods

- 1) Working in pairs, students brainstorm possible symbols and references that they could include in their own portraits.
 - Physical characteristics relating to their ethnic backgrounds
 - Personal symbols and religious symbols
 - References to landscape where they live
- 2) Individually, students draw symbols and collect (from magazines, photocopies etc) source material for their portraits. Teacher may need to assist in sourcing relevant imagery.
- 3) If students are not already familiar with portraiture, teacher leads workshop introducing students to basic elements of portrait drawing. Students produce self-portrait sketch
- 4) Students incorporate selected symbols from task 2 into their self-portrait and place references to the landscape where they live into the background. Colours are chosen and painting style is considered, making reference to the artist model's work.
- 5) When students are satisfied with their sketch they critique it with the other member of their pair (from task 1) using LAPS.
- 6) Suggested changes are made, then it is transferred onto a prepared ground (primed re-cycled folio card, or canvas).
- 7) Using a palette of intense colours, students paint their self-portrait in the style of 'Rutu'.
- 8) Students complete the peer assessment sheet and hand in work.



Cultural Identity Portrait – Student Information Sheet

This assignment requires you to research and paint a self-portrait that demonstrates an understanding of the Rita Angus self-portrait 'Rutu'.

You will have approximately 16 periods to complete this assignment.

Due:

ASSESSMENT SCHEDULE – You will be assessed against the following criteria:	
<p>EVIDENCE You are required to hand in at least:</p> <p>1 x A3 Presentation (in collaboration with a peer).</p> <p>1 x A3 brainstorm of symbols for the self-portrait (in collaboration with a peer).</p> <p>Preparatory sketch(es) for the self-portrait.</p> <p>1 x painted self-portrait.</p>	<p>Excellence</p> <ul style="list-style-type: none"> Identifies a range of key elements of the context in which selected portraits were made and valued. Collaborates with a peer to compare and contrast one of the 'traditional' portraits with a more contemporary example. Explores a range of art-making conventions and applies knowledge of relevant processes and procedures in the production of a painted self-portrait. Collaborates with a peer to generate ideas for symbols to develop and incorporate into self-portrait. Self-portrait shows imagination, observation of themselves and their local environment, and an awareness of artists' works. In groups and individually explores and describes in detail ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works. <p>Merit</p> <ul style="list-style-type: none"> Identifies key elements of the context in which selected portraits were made and valued. Collaborates with a peer to compare one of the 'traditional' portraits with a more contemporary example. Applies knowledge of relevant processes and procedures in the production of a self-portrait. Collaborates with a peer to generate ideas for symbols to incorporate into self-portrait. Self-portrait shows imagination and an awareness of artists' works. In groups and individually explores and describes ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works. <p>Achieved</p> <ul style="list-style-type: none"> Identifies some elements of the context in which selected portraits were made and valued. Works with a peer to preset information that relates one of the 'traditional' portraits with a more contemporary example. Applies knowledge of relevant processes and procedures in the production of a self-portrait. Works with a peer to generate ideas for personal symbols to use in a self-portrait. Self-portrait shows an awareness of artists' works. Works with other students to explore and describe ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works.

The pair-work parts of this assignment will be assessed by your peers, and the rest of it will be assessed by your teacher. You will assess each other on the following criteria:

STUDENT PEER ASSESSMENT – Student to complete	
<p>EVIDENCE Students are required to actively participate in and contribute to paired activities (A3 Presentation and symbols brainstorm).</p>	<p>When we were working in pairs _____ (student name):</p> <p>Excellence Tick ONE</p> <ul style="list-style-type: none"> Contributed fully to the research assignment. <input type="checkbox"/> Suggested a range of useful ideas for the symbols brainstorm. <p>Merit</p> <ul style="list-style-type: none"> Did their fair share of the research assignment. <input type="checkbox"/> Suggested a range of ideas for the symbols brainstorm. <p>Achieved</p> <ul style="list-style-type: none"> Helped with the research assignment. <input type="checkbox"/> Suggested some ideas for the symbols brainstorm.



Cultural Identity Portrait – Student Task Sheet

Learning Experience: Research and paint a self-portrait that shows an understanding of the Rita Angus self-portrait 'Rutu'.

Investigation (UC, CI)

Approx: 4 Periods

- 1) In small groups use SCAMPS to investigate one of the portraits.
- 2) Take part in a class comparison of the 'traditional' style portraits (Captain James Cook 1776-80; 'Darby and Joan', Ina Te Papatahi, Ngā Puhī; 'Elizabeth Solomon') with 'Rutu' using a Double Bubble. The aim of this task is for you to become aware of the ways that artists use combinations of art-making traditions to produce new art works, and the way that portraiture has changed over time.
- 3) In pairs, produce an A3 Presentation that compares one of the 'traditional' style portraits with one of the more contemporary ones (Portrait of Katherine Mansfield; 'Rutu'; 'Te Puhī o te tai Haruru'). Using a Double Bubble may help you with this task. The aim of this task is to reinforce your learning from task 2, and to transfer it to a new, but similar, setting.
- 4) Take part in a teacher-led whole class discussion about the key elements of 'Rutu'

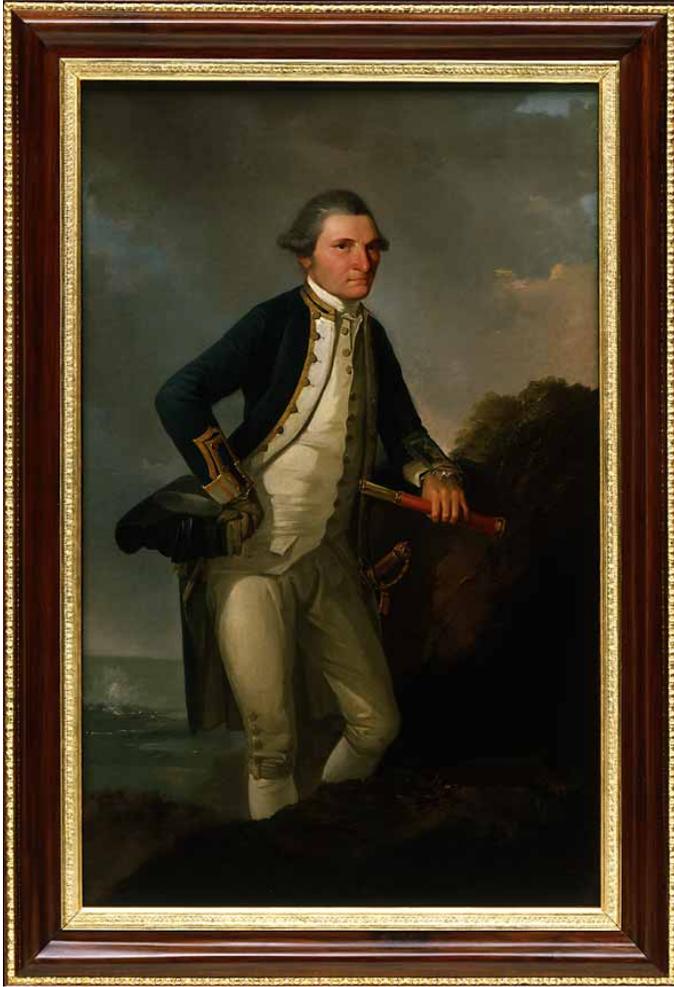
Producing a portrait (PK, DI)

Approx 12 - 14 Periods

- 1) Working in pairs, brainstorm possible symbols and references that you could include in your own portrait.
 - Physical characteristics relating to your ethnic backgrounds
 - Religious symbols
 - Personal symbols
 - References to the landscape where you live.
- 2) Individually, draw symbols and collect (from magazines, photocopies etc) source material for your portraits.
- 3) Sketch a self-portrait.
- 4) Draw some of your symbols from task 2 into your self-portrait and in the background place references to the landscape where you live. Think about the colours you will use (remember that you want your portrait to look similar to 'Rutu' in some ways).
- 5) When you are satisfied with your sketch critique it with the other member of your pair (from task 1) using LAPS.
- 6) Make the suggested changes then transfer it onto a prepared ground.
- 7) Using a palette of intense colours, paint your self-portrait in the style of 'Rutu'
- 8) Complete the peer assessment sheet and hand in your finished work.



Captain James Cook 1776-80



Description:

This is an image of a framed three-quarter-length portrait of the explorer and navigator Captain James Cook in his Royal Navy uniform. It was begun in 1776 by the artist John Webber (1751-93), who accompanied Cook as the official artist on his third voyage of exploration, from 1776 to 1780, on the ships 'Resolution' and 'Discovery'. The portrait was completed in 1780 after Cook's death in 1779.

Educational value:

- This asset was painted from life by an artist who knew Cook well - it was one of three portraits of Cook painted by Webber during the voyage.
- It is one of five surviving portraits of Cook painted in the 18th century.
- It shows Cook in a pose typical of 18th-century portraiture; although it was traditional at the time to paint the body longer than it actually was, Cook was probably more than 180 centimetres tall.
- It refers to Cook's work and achievements - the telescope suggests his observations during his three voyages of exploration and the setting may be somewhere in the Pacific region, or it may suggest his work in charting the Pacific, its many islands and the surrounding land masses.
- It depicts Cook at 51 years of age, wearing the undress (that is, not full dress) uniform of a Royal Navy Post Captain and with his long hair powdered and tied behind his head.

Acknowledgements:

Copyright Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa
Creator John Webber, artist, 1780
Identifiers Museum of New Zealand Te Papa Tongarewa number 1960-0013-1
TLF resource R1742
Source Museum of New Zealand Te Papa Tongarewa, <http://www.tepapa.govt.nz>



'Darby and Joan', Ina Te Papatahi, Ngä Puhī



Description:

This is an oil painting by New Zealand artist Charles Frederick Goldie (1870-1947). It measures 99.9 cm x 125 cm and was painted in 1903. It depicts Ina Te Papatahi, a female elder (kuia) from Ngä Puhī (a tribe from Hokianga in the northern North Island). She sits on the porch of a run-down meeting house (whareniui) next to a carved wooden ancestral figure, which is dusty and chipped. Eyes averted, she rests her chin on her hand and smokes a pipe. A blanket is slung across her shoulders.

Educational value:

- This asset is one of Goldie's largest and most significant works and received overwhelming praise when it was first exhibited in Auckland - Goldie, who painted predominantly Māori subjects, captivated the public with his meticulous attention to detail and realistic depiction of clothes, artefacts and skin marking (moko).
- It reflects the prevalent attitudes of Europeans to Māori at this time - the title 'Darby and Joan' comes from a sentimental 19th-century English poem about an old couple facing their final years and ultimate death together; here Ina Te Papatahi is Joan, the ancestral carving next to her is Darby, and together they face the death or assimilation of the Māori race, which many Europeans at the time believed inevitable.
- It creates a false impression - Goldie's depiction of Māori as a dying race did not reflect reality, as the Māori population was increasing at the time and dynamic Māori political groups were forming.
- It is a painting which has been regarded in different ways over time - Goldie has become controversial, as many people now see his work as reflecting colonial attitudes of racism.
- It is valued by Māori because it is considered that the wairua (spirit) of Ina Te Papatahi resides in the painting.

Acknowledgements:

Copyright	Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa
Creator	Charles Frederick Goldie, artist, 1903
Identifiers	Museum of New Zealand Te Papa Tongarewa Number 1991-0001-1 TLF resource R2045
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



Portrait of Katherine Mansfield, 1918



Description:

This is an oil painting of New Zealand writer Katherine Mansfield by American artist Anne Estelle Rice, painted in 1918. It depicts the writer seated, with her hands placed on a book in her lap, while looking intently off into the distance. Her hair is tied back and she wears a red dress with a square neck. To her right is a vase of flowers. The colours jump abruptly from primary to complementary, particularly from red to green, providing an intense level of contrast. It measures 65.5 cm x 52.0 cm.

Educational value:

- The painting depicts New Zealand-born writer Katherine Mansfield at Looe, Cornwall, UK, where she was staying in an effort to restore her deteriorating health - Mansfield (1888-1923) recalled: 'A. came early and began the great painting - me in that red, brick red frock with flowers



everywhere ... I painted her in my way as she painted me in hers' ('Icons Nga Taonga', Te Papa Press, 2004).

- The portrait depicts Katherine Mansfield in 1918, the year 'Prelude' was published, an evocation of her childhood that was later described as her first significant literary achievement - in February 1918 she had had her first tubercular haemorrhage, and this began her race against time to write more than 'bits ... nothing really finished'; Mansfield left New Zealand in 1908, never to return before her death in 1923, and resulting in some New Zealanders having an ambivalent attitude to her and her works; however Mansfield was emphatic about her debt to the country of her birth: 'New Zealand is in my very bones' (www.teara.govt.nz).
- Katherine Mansfield was a writer who, although influenced by other writers, notably Chekhov, created a mode of short-story writing that was new in many ways - the publication of 'Bliss' in 1920 and 'The garden party' in 1922 established her as one of the pre-eminent writers of the Modernist period and one of the best 20th-century short-story writers.
- The artist, Anne E Rice (1877?-1959), was an American who went to Europe in 1906, where she associated with other expatriate artists and writers in Paris - 'Portrait of Katherine Mansfield' is part of the body of artworks created by expatriate artists, including artists from New Zealand and Australia, in Europe in the early 20th century.
- Anne E Rice was an artist who questioned the conventions of portraiture - in the painting, contours in the face and body are left as bald lines; there is little concern with fine detailing of the face and hands, and both raw canvas and the under-drawing show through in places.
- The style of the painting reveals Rice's interest in the paintings of Henri Matisse and the French Fauves - contemporary art in the early 20th century was often concerned with the formal qualities of art work, and the subject became secondary to the way the image was painted and constructed with colour and line.

Acknowledgements:

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Creator	Anne Estelle Rice, artist, 1918
Identifiers	Museum of New Zealand Te Papa Tongarewa number 1940-0009-1 TLF resource R6113
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



'Rutu', 1951



Description:

This is a self-portrait made in 1951 by Rita Angus (born Henrietta Catherine Angus) titled 'Rutu'. Painted in oils on canvas, 'Rutu' features a female figure with blonde hair and dark skin who is wearing a red-and-blue top with a yellow fish motif around the neckband and a blue skirt. She is sitting on a patterned chair against a background of white-tipped waves, flat blue sea and tropical foliage. She is gazing serenely away from the viewer, with the yellow Sun framing her head like a halo. She is holding a white lotus flower delicately in her fingers. The painting measures 70.7 cm x 56.0 cm.

Educational value:

- 'Rutu' is about the artist's cultural and spiritual identity - it is rich with imagery, personal symbols and spiritual references that make it open to many interpretations; the artist has depicted herself



as a multicultural goddess combining Polynesian and European characteristics (dark skin and blonde hair), surrounded by symbols from a variety of cultures, religions and histories.

- Pacific and Christian emblems have been mixed together in this work - the name 'Rutu' is a hybrid Polynesian equivalent of Rita; this title may allude to the view, held by a number of NZ artists at the time this painting was made, that it was possible for the two main elements of NZ culture, Polynesian and European, to come together to form one culture; along with other artists, Angus (1908-70) 'visualised an idealistic state ... where the two races ... would all end up somehow half Pakeha and half Polynesian ...' (<http://tpo.tepapa.govt.nz>); Rutu also means Ruth, which is a biblical name meaning compassion.
- 'Rutu' is full of symbolism - the fish around the dress's neckband is a reference to the artist's birth sign, Pisces, regarded by astrologers as the most sensitive and receptive sign of the Zodiac; fish have also been a symbol of Christ since early Christian times; the lotus blossom in the artist's hand is an important symbol of rebirth and creation in Oriental religions; the lush subtropical vegetation and the images of sea and sky also suggest the theme of regeneration.
- The painting was completed after a period of emotional and physical upheaval in the artist's life that has clearly influenced its composition - she has portrayed herself as serene, sensitive and goddess-like; this style of portrayal may be directly connected to Eastern art and philosophy, particularly Kwan Yin who is the Chinese goddess of Mercy; Kwan Yin's role is similar to that of the Virgin Mary, as she pays attention to sounds and hears prayers; Anthony Mackle, of the former National Art Gallery in Wellington, has said of this aspect of Angus' self-portrait: 'In identifying herself with the goddess in this way, Angus gives some notion of the sensitivity which she attempted to bring to the world around her' (Mackle, 'Rita Angus portraiture', in 'Rita Angus', National Art Gallery, 1982).
- 'Rutu' shows evidence of the artistic styles that influenced Angus' work - her use of bright flat colours and linear forms are reflective of Japanese art; other stylistic influences include those from the work of Dutch artist Jan Vermeer (1632-75) who specialised in interior scenes of everyday life, and the Renaissance painter Piero della Francesca (1420-92) whose work is characterised by its serene human figures and use of geometric forms, particularly in relation to perspective and foreshortening.
- Rita Angus is considered to be one of NZ's most important 20th-century painters - she combined a feeling for NZ with an awareness of the main movements of painting in Europe and North America and developed an individual style; she was a versatile artist who worked in pencil, ink, watercolour and oil and is well known for both her landscapes and portraits, including self-portraits.

Acknowledgements:

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Creator	Rita Angus, artist, 1951
Identifiers	Museum of New Zealand Te Papa Tongarewa number 1992-0025-1 TLF resource R6464
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



'Te Puhi o te tai Haruru', 1984-85



Description:

This is an oil painting on hessian on board, created in 1984-85 by New Zealand artist Tony Fomison (1939-90). It is a large, horizontal composition with two Polynesian faces in the foreground and middle ground, and a coastal landscape in the right background. The larger portrait fills the left third of the canvas, and is cropped severely so that it appears in extreme close-up. In the lower middle of the canvas there is a head-and-shoulders portrait of a younger Māori woman. Behind and above her is a large overhanging rock frontage, while in the background to the right are sea, coastline and sky. The work measures 90.5 cm x 181.7 cm.

Educational value:

- This asset is an example of the work of one of New Zealand's significant 20th-century painters, perhaps best known for his figurative work and dark-hued palette - this large work uses a compressed sense of space within the composition to characterise a particular unease.
- It is representative of many of Tony Fomison's interests - it draws on his longstanding ambition to make mural-sized 'apocalyptic' paintings of history in New Zealand, his interest in Māori rock drawings and his 'sense of a burgeoning biculturalism'.
- It comes as close as Fomison ever does to depicting a particular place - it is set on a shore line in Taranaki (on the west coast of the North Island) where he also studied Māori rock drawings; the feathers worn by the female figure refer to the Taranaki people of Te Whiti o Rongomai (a 19th-century Māori leader renowned for his pacifist resistance to European settlement); Fomison imagined the ancestors of this place, and sought to confront his audiences with this tangible, powerful past.
- It illustrates his attitude towards the use of pre-European Māori rock drawings by contemporary artists - in 1959, Fomison worked for Canterbury Museum making tracings of rock drawings in South Canterbury in the South Island, but he was critical of European artists who used the drawings as the basis for their own creative work; Fomison made it clear that his landscapes do not have any literal reference to the rock drawings.
- It illustrates Fomison's belief that 'In pre-pakeha times at least, art was too sacred for casual use ... none but a craftsman in the service of his ancestors was free to render the sacred spiral in a more permanent form'; rather than copy the actual markings directly from these Māori rock drawings which inspired him, Fomison imagines the people who made them.
- It is the largest of a number of paintings Fomison made about the 'handing on' of ancestral knowledge - the female Puhī figure can be seen as the daughter of a chief looking to her ancestors for guidance.
- It is the work of a painter who has been called a New Zealand expressionist - while he has little in common with European expressionists, he has been associated with the Australians Boyd, Nolan and Williams, although his work is less openly decorative.

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Creator	Tony Fomison, artist, 1984-85
Identifiers	Museum of New Zealand Te Papa Tongarewa number 2003-0013-1 TLF resource R4412
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



'Elizabeth Solomon', 1862



Description:

This is an 1862 portrait in oils (91 cm x 71 cm) by Richard Noble (1828-1900), which depicts a stylishly dressed woman called Elizabeth Solomon in an indoors setting. A large classical column, partly revealed in the far right background, suggests that the subject lives in a grand house. It is a three-quarter portrait, showing the subject from the knees upwards. Solomon is seated, looking squarely at the viewer with a slight smile. Her right arm rests lightly on the arm of a chair, while her other arm is slightly forward so that her left hand, which bears a gold wedding band and holds a lace handkerchief, rests in her lap. She is seated on a red upholstered 'chaise longue' (a lounge chair with a high back and an armrest at one end). She wears a black velvet skirt and a jacket that is partly open, revealing an elaborately embroidered blouse



with lace collar and cuffs. She is also wearing a large gold brooch and earrings encrusted with baroque (irregularly shaped) pearls. A formal centre-part hairstyle frames her oval face.

Educational value:

- This asset is a colonial portrait painting - portraiture was the primary economic mainstay for many artists in early colonial Australia; it was portraiture, and not landscape painting, that dominated the style of art made between the 1830s and the mid-1850s in the older colonies of New South Wales and Victoria.
- It is a very fine example of work by Richard Noble, who was one of the many professional portrait painters working in the mid-19th century in New South Wales - Noble was a successful portraitist and landscape painter from the 1850s to the mid-1860s; his portraits were characterised by sensitive interpretations of his subjects and accurate renditions of fashionable costuming and jewellery.
- It demonstrates Noble's particular skills as a portraitist - the reduction of the background to dark tonal shapes has the effect of providing a neutral backdrop for the contrasts of dark and light which form the broad areas of face, hands and clothing; the tonal modelling within the face, particularly around the neck, chin and cheeks areas, creates a strong three-dimensional illusion; the treatment of the eyes, with their highlights and surrounding shadows, demonstrates why Noble was such a sought-after portraitist; his skills are also evident in the depiction of the lacework and jewellery, in which he has captured qualities of translucency and intricate workmanship.
- It documents colonial fashion and clothing technologies of the period - the collar, cuffs and waistband of the elaborately embroidered blouse are made of very high-quality Honiton handmade lace (made in Belgium, particularly Brussels), which only the wealthy of the day could afford; the black velvet jacket with very wide sleeves was highly fashionable at the time; the large brooch and pearl earrings were most likely gifts from the sitter's husband, John.
- It is a direct link to a generation of early colonial settlers - Elizabeth Solomon's father-in-law was the notorious convict 'Ikey' Solomon, who was transported to Tasmania in the 1830s and on whom Charles Dickens based his character Fagin in 'Oliver Twist'; Ikey's son John became a successful gold bullion merchant in Sydney, and commissioned this and his own portrait to demonstrate his success

Acknowledgements:

Copyright	From the collection of the Art Gallery of South Australia, Adelaide M J M Carter AO Collection
Creator	Richard Noble, artist, 1862
Identifiers	TLF resource R3741
Source	Art Gallery of South Australia, http://www.artgallery.sa.gov.au



SCAMPS example – Investigation Task 1

Art work: Captain James Cook, 1776 - 80

Subject – Captain James Cook: explorer and navigator.

Colour – Muted greens, creams, browns and blacks. Skin tones.

Artist, Date & Size – John Webber, 1776 – 80. Size not listed.

Materials & Techniques – Materials not listed. Very realistic painting style, with smoothly blended colour.

Pose – Standing, leaning against something. $\frac{3}{4}$ length portrait (doesn't include his feet). Cook is looking towards us.

Symbolism – refers to Cook's achievements (telescope suggests his explorations and mapping of the Pacific). Clothing is the uniform of a Royal Navy Post Captain.

SCAMPS – Describe the art work by filling in the details

Art work:

Subject –

Colour –

Artist, Date & Size –

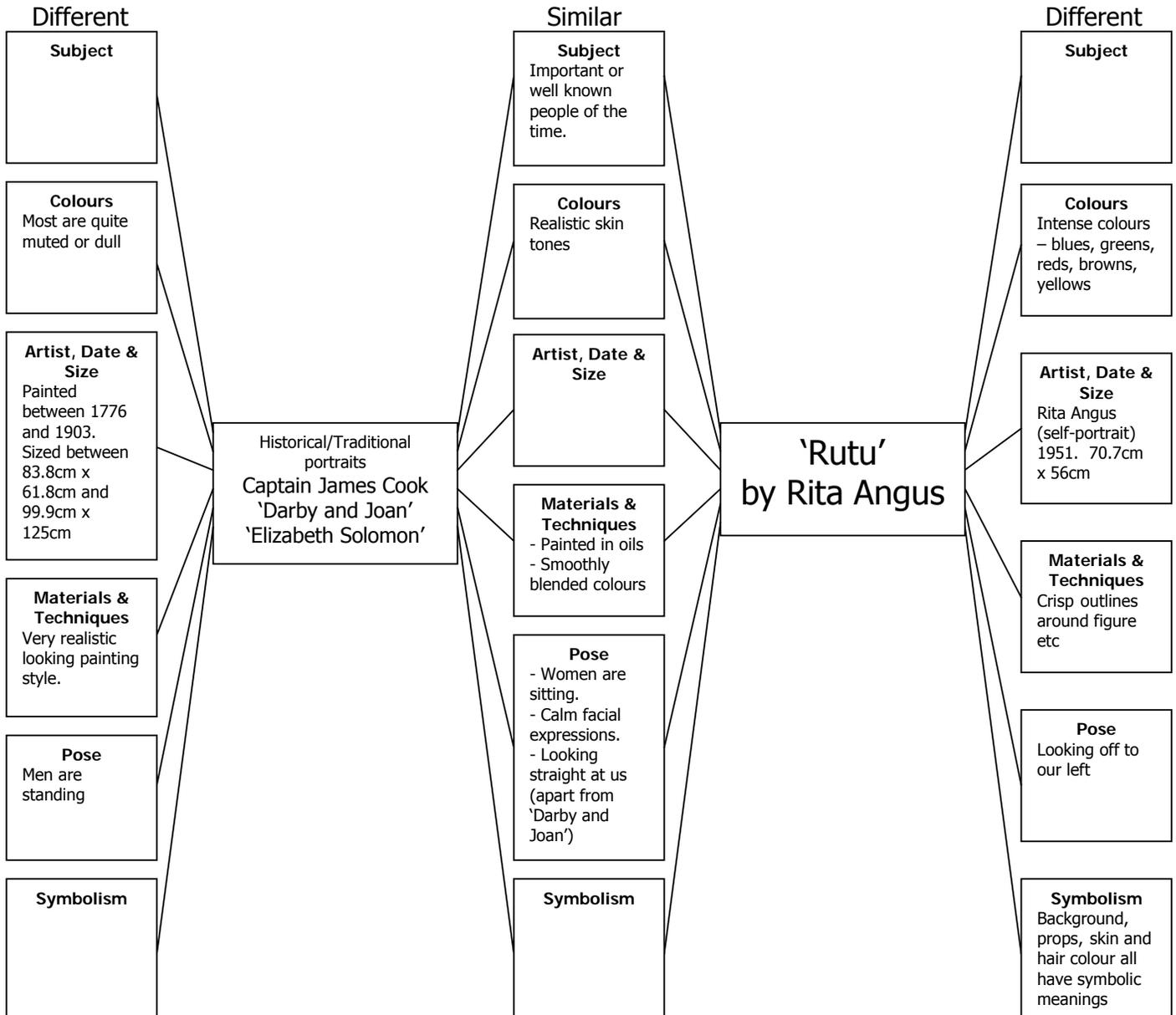
Materials & Techniques –

Pose –

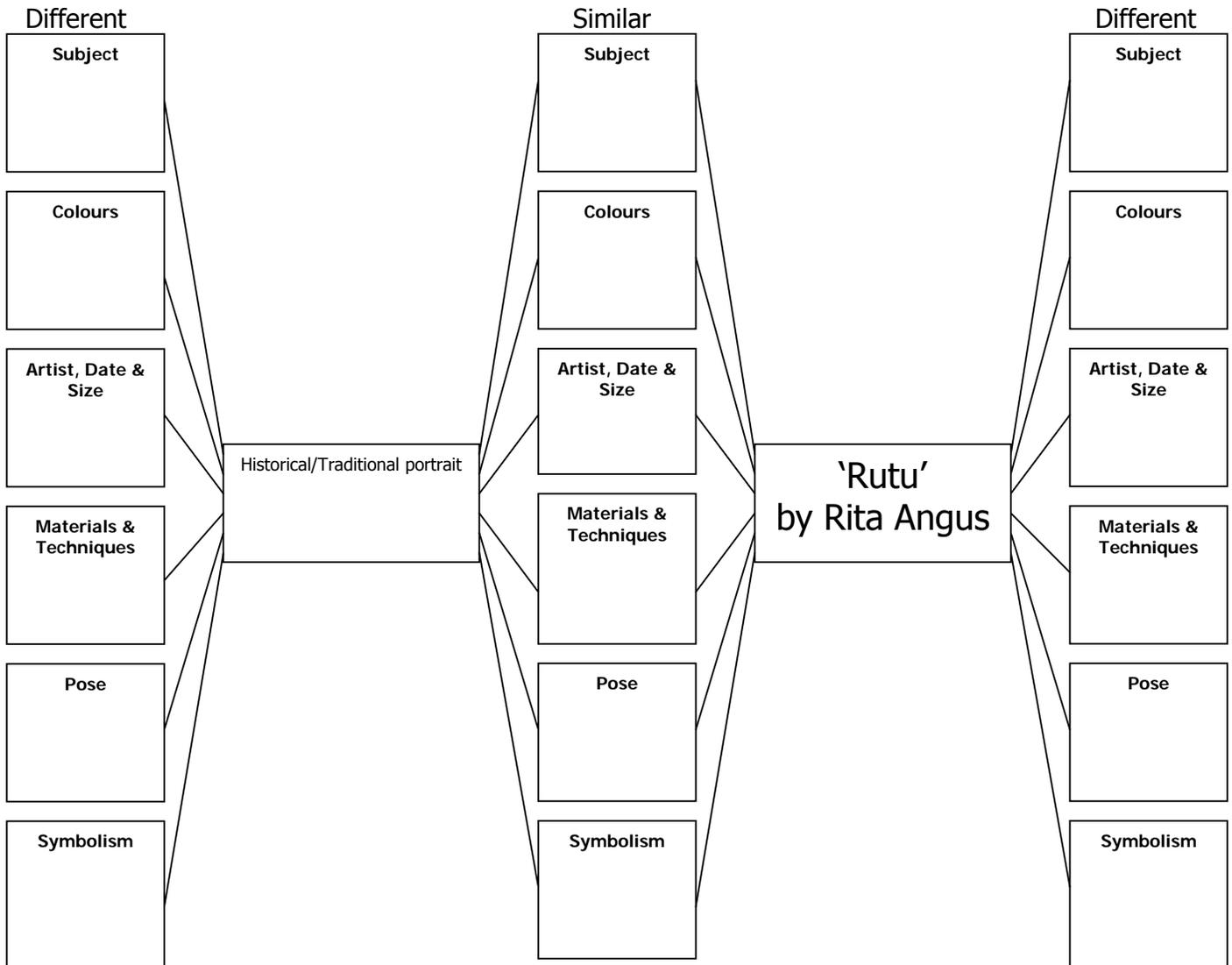
Symbolism –



Double Bubble example – Investigation Task 2



Double Bubble



'Elizabeth Solomon' Vs. Portrait of Katherine Mansfield



'Elizabeth Solomon'
painted by Richard Noble in 1862



Portrait of
Katherine Mansfield
painted by Anne E Rice in 1918

Similarities:

- Both are portraits of women
- Both women are in similar poses – sitting with hands on lap
- Both use reds, oranges and browns – warm colours
- Both show aspects of the sitter's personality – Solomon's through the clothing and jewellery she is wearing, and Mansfield's through the clothing she is wearing and the book in her hands

Differences:

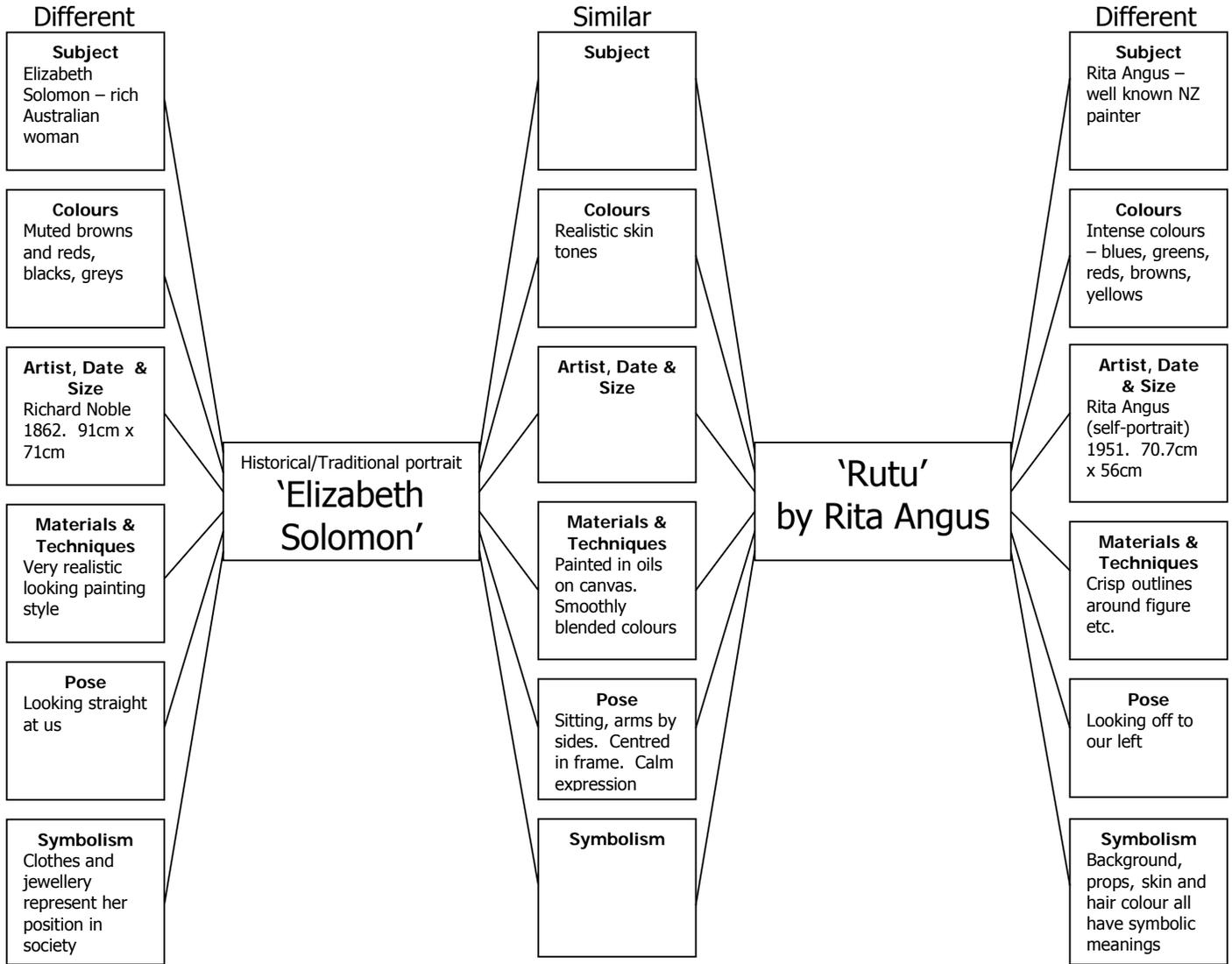
- 'Elizabeth Solomon' is painted in muted colours – browns, blacks, greys
- Portrait of Katherine Mansfield is painted in strong, bright colours, showing Rice's interest in the work of the Fauvist painters and Henri Matisse
- Lack of fine detailing in the portrait of Mansfield, compared to very realistic, detailed portrait of Solomon

What have we learnt from this?

In the time between the painting of the portrait 'Elizabeth Solomon' (1862) and the Portrait of Katherine Mansfield (1918) artists had moved away from trying to show the sitter exactly as they looked in real life. Rice used colour and a looser painting style to show different aspects of the Mansfield's personality and the things that were important to her and that she was known for.



Double Bubble example – Investigation Task 3



Peer Critique of Self-portraits

Landscape references – what landscape references are there in the background of their planned portrait?

Artist model – what elements of their artist model (Rita Angus) have they planned to include? – colour, painting style, pose

Physical Characteristics – does their self-portrait look like them? What needs to be modified to make it more accurate?

Symbolism – what personal, religious and other symbols have they included? Are there other ways they could be included? Could others be included?

