

Issue-based Assemblage Sculpture Unit

Mixed Media

Level 5*: Year 10



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 5.

| | |
|---|------------------------------------|
| UNIT: Issue-based Assemblage Sculpture | CURRICULUM LEVEL: 5 |
| MEDIA: Mixed Media | YEAR LEVEL: 10 |
| DURATION: Approximately 9 Periods | ASSESSMENT: Tchr & Peer |

DESCRIPTION OF UNIT

Students will investigate a selection of art works that comment on social or environmental issues. They will then make their own art works in response to a self-selected social or environmental issue.

CURRICULUM LINKS

VISION:

Connected – working in pairs and small groups enables students to develop their ability to relate well to others. Producing an art work that comments on an environmental issue helps strengthen students’ connections to land and environment. Producing an art work that comments on a social issue helps strengthen students’ understanding of their position as members of communities.

Actively Involved – producing issue-based art works helps students’ to develop an understanding of their position as contributors to the social and environmental well-being of New Zealand.

Lifelong learners – investigating art works and producing their own 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 an art work: students are challenged to make an art work that clearly communicates their ideas, while being technically and pictorially well made.

Learning to learn – students reflect on their own learning and that of others through the process of refining their own art works.

Coherence – students make links to other curriculum areas (particularly Science and Social Sciences) through the study of social and environmental issues.

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.

Ecological sustainability – students are encouraged to reflect on and promote ecologically sustainable practices.

KEY COMPETENCIES

Thinking – students will critically analyse visual and written information about selected art works and their related social and environmental issues.

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 present a completed art work 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.

| ACHIEVEMENT OBJECTIVES | SPECIFIC LEARNING INTENTIONS |
|---|---|
| <p>UC – Understanding the Arts in Context Students will investigate and consider the relationship between the production of artworks and their contexts and influences.</p> | <p>Students will investigate the ways in which artists make art works to comment on social and environmental issues.</p> |
| <p>PK – Developing Practical Knowledge Students will apply knowledge of selected conventions from established practice, using appropriate processes and procedures.</p> | <p>Students will apply knowledge of a range or mixed media art-making processes (painting, sculpture, collage, installation) in the production of a mixed media art work.</p> |
| <p>DI – Developing Ideas Students will generate, develop and refine ideas in response to a variety of motivations, including the study of established practice.</p> | <p>In response to the study of selected art works students will generate, develop and refine ideas about a social or environmental issue and present these ideas in visual form.</p> |
| <p>CI – Communicating and Interpreting Students will compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected objects and images.</p> | <p>Students will compare and contrast (through group discussions) the ways in which ideas about social and environmental issues are communicated through selected objects and images.</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 5 groups of students • A range of materials for the production of mixed media art works. The materials required will largely be selected and sourced by the students | <p>DigiStore ASSETS</p> <ul style="list-style-type: none"> • ‘Asiasi II’, 2000 and metadata • ‘Black Phoenix’, 1984 and metadata • ‘No nukes in the Pacific’ poster, 1984 and metadata • ‘Pisupo lua afe’ (Corned beef 2000), 1994 and metadata • ‘Native portraits’, 1994-97 and metadata • ‘Traffic Cop Bay’, 2003 and metadata <p>Note: The metadata record for each asset contains additional information about the asset (in the educational value section, at the bottom of the page). This information will be vital for students’ research. Copies of the assets and metadata are included at the end of this unit.</p> |

Please Note: DRAWING

This unit requires the students to make drawings as part of the development of their ideas for an art work. In many cases this art work will take the form of a sculpture. The ability to make sculpture is dependent upon recognising and using drawing as a thinking and working process.

- *Drawing* is an ongoing decision-making process which enables a continuum to be established and maintained. Drawing can take place in two and three dimensions. Sketches, drawing notes, worksheets, plans, models, maquettes, photocollage and digital processes, and finished sculpture can all be considered appropriate forms of this process

ASSESSMENT SCHEDULE - Teacher

EVIDENCE
Students are required to hand in *at least*:

2 x A3 pages of drawings showing ideas and developments for the final art work.

1 x final art work that comments on a social or environmental issue.

Note:

The student is expected to actively participate in and contribute to group discussions in order to meet the Communicating and Interpreting strand of this assessment. Teacher assessment of this participation and contribution will be supported by student peer assessment of the UC and CI strands.

CRITERIA: The student:

Excellence

- Identifies a range of key relationships between the production of selected art works and the social or environmental issue that has inspired them. (UC)
- Successfully uses relevant processes and procedures (collage, fabrication etc.) in the production of an art work. (PK)
- Develops an art work that shows an understanding of relevant established practice. (DI)
- Actively participates in and contributes to group discussions, consistently comparing and contrasting the ways in which ideas and art-making processes are used to communicate meaning in selected art works. (CI)

Merit

- Identifies key relationships between the production of selected art works and the social or environmental issue that has inspired them. (UC)
- Applies knowledge of relevant processes and procedures (collage, fabrication etc) in the production of an art work. (PK)
- Develops an art work that shows some understanding of relevant established practice. (DI)
- Actively participates in and contributes to group discussions, comparing and contrasting the ways in which ideas and art-making processes are used to communicate meaning in selected art works. (CI)

Achieved

- Identifies some of the relationships between the production of selected art works and the social or environmental issue that has inspired them. (UC)
- Applies knowledge of relevant processes and procedures (collage, fabrication etc) in the production of an art work. (PK)
- Develops an art work that shows awareness of relevant established practice. (DI)
- Participates in and contributes to group discussions, attempting to compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected art works. (CI)

PEER ASSESSMENT SHEET – Student to complete

EVIDENCE
Students are required to actively participate in and contribute to group-work situations (pairs, small groups and whole class discussions)

When we were working in groups _____ (student name):

Excellence

- Pointed out **lots of connections** between the art works we studied and the social or environmental issue that they were made about. (UC, CI)

Tick ONE

Merit

- Pointed out **several connections** between the art works we studied and the social or environmental issue that they were made about. (UC, CI)

Achieved

- Pointed out **some connections** between the art works we studied and the social or environmental issue that they were made about. (UC, CI)

TEACHING and LEARNING SEQUENCE – TEACHER COPY

Learning Experience: Plan and make a mixed media artwork that comments on a social or environmental issue.

Investigation (UC, CI)

Approx: 1 Period

- 1) In small groups students discuss what a social or environmental issue is. List some key social and environmental issues.
- 2) As a class combine these small group discussions and develop definitions for 'Social Issue' and 'Environmental Issue'.
- 3) In small groups (could be self or teacher selected) use a Lotus Blossom Diagram to investigate one of the DigiStore Assets. The aim of this activity is for each group to become the class experts on their particular asset. Each group should investigate a different asset, and will need a co-ordinator, recorder and reporter.

When investigating the assets students should attempt to answer the questions:

- What is the social or environmental issue that the artist wants us to think about?
- How do you know this?
- How has the artist communicated their ideas about this issue?

Remind students that the answers to these questions will often come from the main branches of the Lotus Blossom Diagram (see '*Pisupo lua afe' (Corned beef 2000): A comment on imported goods*).

- 4) Each group reports back to the class, outlining the key features of their asset, and explaining what they think the social or environmental issue the artist is commenting on is.

Note: It is important that all students are familiar with Michel Tuffery's work '[Pisupo lua afe' \(Corned beef 2000\), 1994](#). This will be a key conceptual reference point in their generation of ideas for their own works. The resource '*Pisupo lua afe' (Corned beef 2000): A comment on imported goods* may assist with this. It will also be useful for students to relate the Tuffery work '[Asiasi II](#)' to 'Pisupo lua afe' (Corned beef 2000).

Producing the art works

Approx 8 Periods

- 1) In pairs students brainstorm 'What are some environmental or social issues that we could make art works about?' They may want to refer to the list from the start of the previous lesson. Issues could include:
 - Obesity
 - Pollution of a local waterway
 - Tagging in your neighbourhood
 - Foetal Alcohol Syndrome
- 2) Each pair joins with two other pairs to make a larger list of issues.
- 3) Individually, working from the ideas that their group has listed, students produce an art work that comments on a specific social or environmental issue. The art work should feature found material - in the style of 'Asiasi II' or 'Pisupo lua afe' (Corned beef 2000).
 - Decide on the issue that will be the focus of the art work
 - Produce drawings of three different ideas for art works that comment on this issue (some ideas could include: A chip packet collage commenting on obesity; a plastic greenhouse commenting on global warming; a foetus surrounded by bottle tops)
 - Select the best of these ideas and refine it (this could include combining the most successful elements of their three ideas)
 - Produce the final art work
 - Students will need to source their own found materials for the making of the art work. Many of these could be collected from around home and school. Teachers may want to provide a range of recycled items – bottles, food wrapping, magazines and newspapers etc.
 - Fabrication skills and materials required to assemble the art work will be dependent upon the nature of the work itself. Teachers should assist students to find assembly methods that are most suitable to the students' ability and available materials.
- 4) Students complete the peer assessment sheet and hand in work.

Issue-based Assemblage Sculpture

Student Information Sheet

This assignment requires you to plan and make a mixed media art work that comments on a social or environmental issue.

You will have approximately 9 periods to complete this assignment.

Due:

| ASSESSMENT SCHEDULE – You will be assessed against the following criteria: | |
|--|---|
| <p>EVIDENCE Students are required to hand in <i>at least</i>:</p> <p>2 x A3 pages of drawings showing ideas and developments for the final art work.</p> <p>1 x final artwork that comments on a social or environmental issue.</p> | <p>Excellence</p> <ul style="list-style-type: none"> Identifies a range of key relationships between the production of selected art works and the social or environmental issue that has inspired them. Successfully uses relevant processes and procedures (collage, fabrication etc.) in the production of an art work. Develops an art work that shows an understanding of relevant established practice. Actively participates in and contributes to group discussions, consistently comparing and contrasting the ways in which ideas and art-making processes are used to communicate meaning in selected art works. <p>Merit</p> <ul style="list-style-type: none"> Identifies key relationships between the production of selected art works and the social or environmental issue that has inspired them. Applies knowledge of relevant processes and procedures (collage, fabrication etc) in the production of an art work. Develops an art work that shows some understanding of relevant established practice. Actively participates in and contributes to group discussions, comparing and contrasting the ways in which ideas and art-making processes are used to communicate meaning in selected art works. <p>Achieved</p> <ul style="list-style-type: none"> Identifies some of the relationships between the production of selected art works and the social or environmental issue that has inspired them. Applies knowledge of relevant processes and procedures (collage, fabrication etc) in the production of an art work. Develops an art work that shows awareness of relevant established practice. Participates in and contributes to group discussions, attempting to compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected art works. |

Your peers will assess the group-work parts of this assignment, and your teacher will assess the rest of it. You will assess each other on the following criteria:

| PEER ASSESSMENT SHEET – Student to complete | |
|---|--|
| <p>EVIDENCE Students are required to actively participate in group-work situations (pairs, small groups and whole class discussions)</p> | <p>When we were working in groups _____ (student name):</p> <p>Excellence Tick ONE</p> <ul style="list-style-type: none"> Pointed out lots of connections between the art works we studied and the social or environmental issue that they were made about. (UC, CI) <input style="float: right;" type="checkbox"/> <p>Merit</p> <ul style="list-style-type: none"> Pointed out several connections between the art works we studied and the social or environmental issue that they were made about. (UC, CI) <input style="float: right;" type="checkbox"/> <p>Achieved</p> <ul style="list-style-type: none"> Pointed out some connections between the art works we studied and the social or environmental issue that they were made about. (UC, CI) <input style="float: right;" type="checkbox"/> |

Issue-based Assemblage Sculptures

Student Task Sheet

Investigation

Approx: 1 Period

- 1) In small groups discuss what a social or environmental issue is. List some key social and environmental issues.
- 2) As a class combine these small group discussions and develop definitions for 'Social Issue' and 'Environmental Issue'.
- 3) In small groups use a Lotus Blossom Diagram to investigate one of the DigiStore Assets. The aim of this activity is for each group to become the class experts on their particular asset. Each group will need a co-ordinator (to make sure the group completes the task), recorder (to write down the information you find out) and reporter (to give feedback to the rest of the class in the next task).

When investigating the assets you should attempt to answer the following questions:

- What is the social or environmental issue that the artist wants us to think about?
- How do you know this?
- How has the artist communicated their ideas about this issue?

Remember, the answers to these questions will often come from the main branches of the Lotus Blossom Diagram (see '*Pisupo lua afe*' (*Corned beef 2000*): *A comment on imported goods*).

- 4) Report back to the class, outlining the key features of your asset, and explain what you think the social or environmental issue the artist is commenting on is.

Producing the art works

Approx 8 Periods

- 1) In pairs, brainstorm 'What are some environmental or social issues that we could make art works about?' You may want to refer to the list from the start of the previous lesson. Issues could include:
 - Obesity
 - Smoking
 - Pollution of a local waterway
 - Tagging in your neighbourhood
 - Foetal Alcohol Syndrome
- 2) Join your pair with two other pairs to make a larger list of issues.
- 3) Individually, working from the ideas that your group has listed, produce an art work that comments on a specific social or environmental issue. The art work should feature found material - in the style of ['Asiasi II'](#) or ['Pisupo lua afe' \(Corned beef 2000\)](#).
 - Decide on the issue that will be the focus of your art work
 - Produce drawings of three different ideas for art works that comment on this issue (some ideas could include: A chip packet collage commenting on obesity; a plastic greenhouse commenting on global warming; a foetus surrounded by bottle tops)
 - Select the best of these ideas and make it better (this could include combining the most successful elements of their three ideas)
 - Produce the final art work
 - You will need to source your own found materials for the making of the art work. Many of these could be collected from around home and school. Your teacher may also provide a range of recycled items – bottles, food wrapping, magazines and newspapers etc.
 - You will need to work out how to assemble your art work. The way you do this will depend on the nature of the work itself. Your teacher will help you to find an assembly method that is most suitable for your particular project.
- 4) Complete the Peer Assessment Sheet and hand it in with your design drawings and your final art work.

'Black phoenix', 1984



Description:

This is a large art installation titled 'Black phoenix', created by NZ artist Ralph Hotere in 1984. The installation incorporates the fire-damaged prow of a fishing boat and burnt planks of wood that lean against the wall on either side of the prow. Other planks have been laid on the floor in front of the prow. Each plank has had a strip of charcoal routed out to reveal the natural timber underneath. Polished brass plates are attached to the boat's prow, and some of the planks are carved with the tribal proverb 'KA HINGA ATU HE TÄTÄKURA ARA MAI HE TÄTÄKURA'. The installation is made from metal and burnt wood and measures 5.00 m x 12.90 m x 5.65 m.

Educational value:

- This installation was made by Ralph Hotere as a dark and majestic memorial to regeneration - considered one of the great works in NZ contemporary art, it was formed from the remains of the 'Poitre!', a 15-m trawler that burned to the ground at the Miller and Tunnage shipyard in Carey's Bay, Otago, on 4 October 1984; Hotere (1931-), who lived nearby, combined sections of the wreck with charred timbers retrieved from the shipyard to create this work.
- The shiny stripped-back sections of timber that are laid on the floor lead the viewer, as if along a jetty, to the massive upraised prow of the boat itself, which like the mythical phoenix (the golden bird that rises from its own ashes) has survived the fire - the charred timbers stacked against the wall on either side of the prow resemble the ribs of a palisade surrounding a pā (village); the stripped-back sections of timber suggest the timber's surviving heart.
- The name of Hotere's iwi (tribe), Te Aupouri, can be translated as 'dark smoke' - the story is told of a tipuna (ancestor) who, when under attack, torched their pā and escaped under cover of the smoke; Hotere has chainsawed a message of survival and regeneration into the jetty, 'KA HINGA ATU HE TÄTÄKURA ARA MAI HE TÄTÄKURA', which means 'When one frond dies, another takes its place'.
- Hotere's art is characterised by a combination of austere formality, the use of vernacular materials such as corrugated iron, and often powerful political messages - Hotere also incorporates words into his art as he has with the whakatauki (tribal saying) in this installation; in the absence of any explanation by the artist, who is notoriously silent about his own work, 'Black phoenix' has been interpreted as dealing with current events, such as the possibility of an aluminium smelter at Aramoana on Otago Harbour.

Acknowledgements:

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| Copyright | Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa |
| Creator | Ralph Hotere, sculptor, 1984 |
| Identifiers | Museum of New Zealand Te Papa Tongarewa number 1988-0030-1 TLF resource R6463 |
| Source | Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz |

'Pisupo lua afe' (Corned beef 2000), 1994



Description:

This is a large, freestanding tin sculpture in the shape of a bullock, made by artist Michel Tuffery in 1994. The life-size sculpture comprises empty yellow-and-red corned beef tins that have been flattened, cut or folded, and riveted into place. The tins previously contained the Fijian brand 'Golden Country' corned beef. The work measures 115 cm x 65 cm x 217 cm.

Educational value:

- 'Pisupo lua afe' is a witty but heartfelt comment on the way in which imported goods have become integral to Pasifika customs - pisupo, which is tinned corned beef, has replaced local foods within the Pacific Island diet and is commonly given as a gift at weddings, funerals, feasts and other special occasions.
- Tuffery's 'un-Polynesian-looking' bullock raises the issue of whether global trade, colonial economics and foreign intervention in Pacific Island cultures encourage independence among those cultures or actually foster dependency.
- The title of the work is a comment on the impact of imported goods on Samoan culture and language - in the 1960s, former Chief Justice of Samoa C C Marsack wrote that 'when Samoans were first introduced to the wonder of tinned food, this was in the form of pea soup. As no Samoan word can end in a consonant, they tacked an "o" on the end and made the Samoan form of the English term pisupo, pronounced pea-soup-o. As time wore on and other edible matter arrived in tins, the generic term pisupo was used for all of it. Now it is more or less confined to tinned meat' (Icons Ngā Taonga, Te papa Press, 2004).
- Michel Tuffery is a Polynesian artist who was born in New Zealand in 1966 to a Samoan mother and a European father, and has Cook Island and Tahitian ancestry - he uses a number of different media in his artworks, which include prints, posters, woodcuts, lithographs, sculpture, set designs and performance pieces; explaining his reasons for working in many media, Tuffery comments 'I'm fascinated by everything I see around me. I like to have a go, interpret how I see things, because if you don't try you'll never know' (from an interview with Michel Tuffery in Mallon and Pereira, eds, 'Speaking in colour', Te Papa Press, 1997).
- Some of Tuffery's work is highly political, such as his anti-driftnet series and his 'Asiasi II', which is a large articulated metal fish made from herring tins that comments on the overfishing of all edible species throughout the Pacific Islands.

Acknowledgements:

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| Copyright | Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa |
| Creator | Michel Tuffery, sculptor, 1994 |
| Identifiers | Museum of New Zealand Te Papa Tongarewa number FE010516 TLF resource R6470 |
| Source | Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz |

'Asiasi II', 2000



Description:

This is a large, freestanding tin-and-copper sculpture in the shape of an articulated fish, created by artist Michel Tuffery in 2000. (For notes on the significance of this resource go to 'metadata record' at the end of this description and see the 'educational value' section). The sculpture is made from fish tins and pieces of recycled copper riveted together and covered in polyurethane. The mouth is hinged and opens to reveal the inside belly of the fish, which can be used as a fish smoker. The sculpture measures 250 cm x 100 cm x 60 cm.

Educational value:

- 'Asiasi II', which means 'yellowfin' and refers to the yellowfin tuna or 'Thunnus albacares', comments on how canned fish is now replacing fresh local fish within the Pasifika diet - although Tuffery has used herring tins in the sculpture, the work is largely about the impact of the overfishing of all edible species throughout the Pacific Islands.
- The sculpture comments on the fact that overfishing has caused Samoans and many other Pacific Island communities to rely on imported, canned foods to supplement their diet, which has in turn affected their local economies and greatly increased their reliance on other nations - the sculpture raises questions about the effects of globalisation and foreign intervention on Pacific Island communities and whether these encourage independence or actually foster dependency.
- Michel Tuffery is a Polynesian artist who was born in New Zealand in 1966 to a Samoan mother and a European father, and has Cook Island and Tahitian ancestry - he uses a number of different media in his artworks, which include prints, posters, woodcuts, lithographs, sculpture, set designs and performance pieces; explaining his reasons for working in many media, Tuffery comments 'I'm fascinated by everything I see around me. I like to have a go, interpret how I see things, because if you don't try you'll never know' (from an interview with Michel Tuffery in Mallon and Pereira, eds, 'Speaking in colour', Te Papa Press, 1997).
- Some of Tuffery's work is highly political, such as his anti-driftnet series and his sculpture 'Pisupo lua afe' (Corned beef 2000), which combines the art of recycling with a light-hearted and ironic comment on the value of colonial economics.

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| Copyright | Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa |
| Creator | Michel Tuffery, sculptor, 2000 |
| Identifiers | Museum of New Zealand Te Papa Tongarewa number 2001-0032-1 TLF resource R6466 |
| Source | Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz |

'Native portraits', 1994-97



Description:

This is a multimedia installation combining video and sound by New Zealand artist Lisa Reihana. (For notes on the significance of this resource go to 'metadata record' at the end of this description and see the 'educational value' section). The installation has two major components, a large waharoa, a gateway, made from steel shelving with eleven 71-cm video monitors and two 'old-style' wood and glass museum display cabinets that house six small monitors. One of these cabinets can be seen in the background. The installation shows moving and still images of Reihana's Māori friends and family acting out a series of vignettes that relate to issues of identity and representation. The measurements of the installation are 367.0 cm (h) x 356.5 cm (w) x 79.5 cm. (d)

Educational value:

- This asset highlights an artwork, three years in the making, commissioned for the opening of the new Museum of New Zealand, Te Papa Tongarewa, in 1998 - the commission reflected Te Papa's intention to tell stories about living people as well as about artefacts while drawing on ideas of history, time, tourism and technology.
- It highlights the work of a significant contemporary Māori artist of Ngā Puhi, Ngāti Hine, Ngāi Tu (Māori tribes) and European descent - Lisa Reihana (1964-) is part of a generation of Māori artists who trained in art schools in the 1970s and 1980s, including Jacqueline Fraser, Peter Robinson and Michael Parekowhai; Reihana draws on Māori and European influences to create art that has had an impact in New Zealand and overseas.
- It represents the artist's literal interpretation of the museum's collection of 19th-century studio photographs, such as the Burton Brothers' photographs, and postcards - shown via a huge imagebank of moving and still images that mirror such photographs, Reihana also explores issues of identity and representation using elements of kapa haka (action dance) and traditional European portraiture.
- It highlights a hugely ambitious and groundbreaking work - using digital installation, which was then a new medium not widely collected or shown by galleries, the work illustrates the artist's intention to explore the ethnographic and museum practices of collecting, cataloguing and encasing objects, cultures and individuals, as well as their photographic representation, particularly tourist imagery and stereotypes.
- It highlights the use of a traditional Māori waharoa (gateway) with video monitors allowing ancestral carvings to come to life - this gives visitors the notion that they are standing outside a meeting house gate before being allowed to walk through onto the marae, or sacred meeting area, which in this case is reinforced by the image of a Māori with a Stop/Go sign that is used like a taiaha (long club).
- It illustrates Reihana's use of role-play, narrative and portraiture in her work - this is demonstrated by the adaptation of 19th-century glass cases from the Māori hall in the old Dominion Museum to house the video monitors and present viewers with moving images as opposed to dead objects with cardboard labels describing the exhibit.
- It represents a piece of contemporary New Zealand art that has been successfully exhibited in Australia, the USA, Germany and France.

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| Copyright | Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa |
| Creator | Lisa Reihana, artist, 1994-97 |
| Identifiers | Museum of New Zealand Te Papa Tongarewa number 1999-0007-1/2 TLF resource R5401 |
| Source | Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz |

'Traffic Cop Bay', 2003



Description:

This is an image of a large, three-panel acrylic painting, or triptych, by New Zealand painter Bill Hammond (1947-). (For notes on the significance of this resource go to 'metadata record' at the end of this description and see the 'educational value' section). It has a complex, layered perspective, showing detailed plants, birds, trees, islands, mountains, and bird figures in a bay. The painting is predominately a muted green-blue colour. The title refers to the bay where the artist has his studio. The painting was completed in 2003 and measures 2 m x 3.75 m.

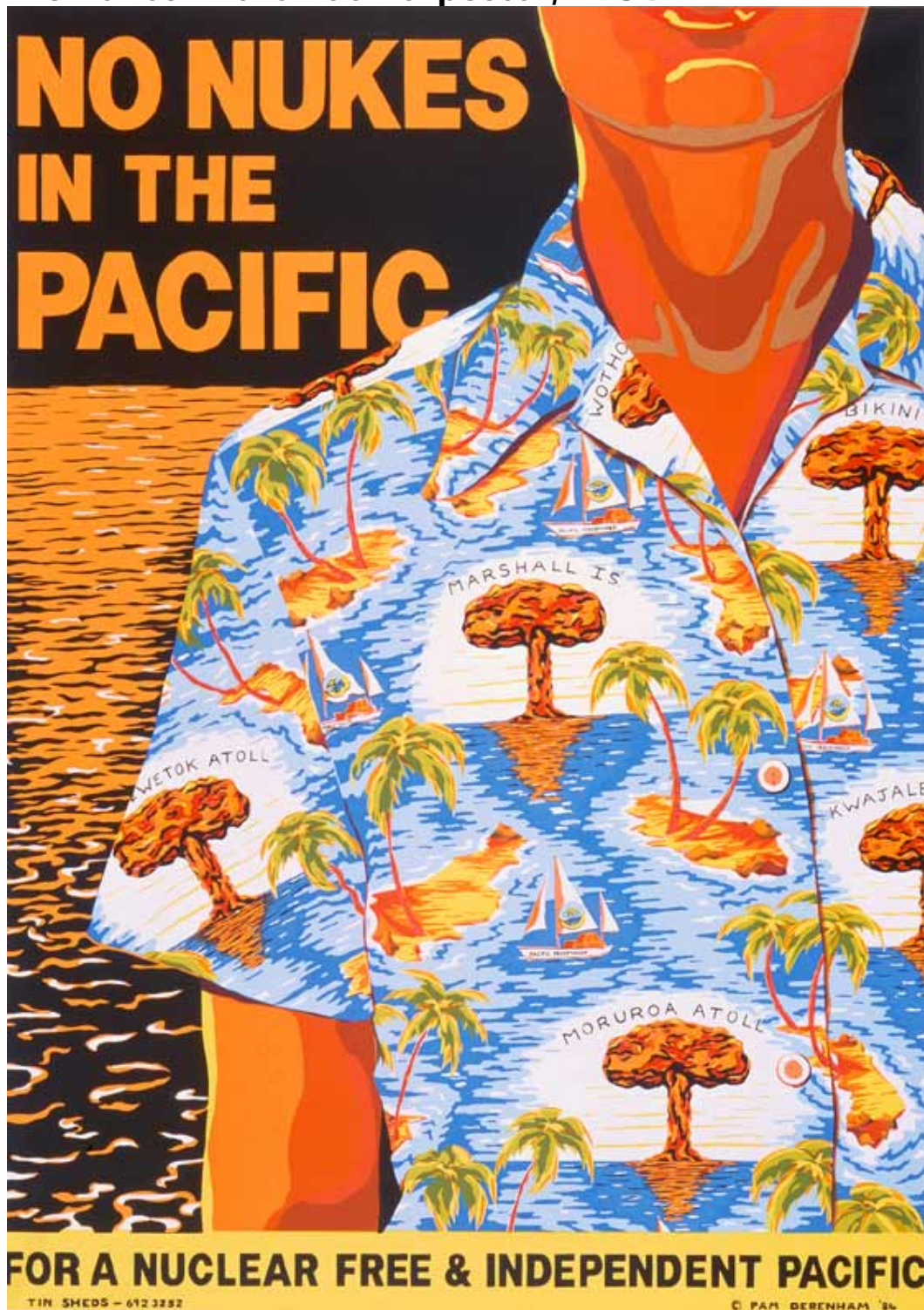
Educational value:

- This asset shows the work of Bill Hammond, a prominent, contemporary New Zealand painter and printmaker - Traffic Cop Bay is located near Hammond's home in Lyttelton, Christchurch, on the South Island, and this work is part of a series of paintings by Hammond in which birds stand as guardians of ecological history, as well as victims of ecological irresponsibility.
- It displays the style and themes that are typical of Hammond's work - the stylised wings of the bird figures resemble those of angels; near the centre of the artwork is a target-practice-like dummy, with its back turned; the thin, topmost layer of paint has been allowed to run, forming streaks and rivulets indicating a state of 'decline'; and a number of bird figures are shown as human-like, holding objects such as a rifle, a plank, a ladder, sticks and fronds, representing the direct relationship between humans and birds.
- It is a 'summary' painting, capturing many of the themes of Hammond's bird series, which he began after visiting the subantarctic Auckland Islands in 1989 as part of the 'Art in the Subantarctic' project - Hammond described the Auckland Islands and their abundant bird and plant life as making 'you feel like a time traveller ... primeval forests, ratas (type of native New Zealand tree) like Disney would make', and later commented that birds 'are perfect, they're calm, they don't have any expressions'.
- It presents an ecological theme - bird extinctions and declining numbers of threatened species are significant issues in New Zealand today.
- It is an example of local art that works in a global context - its ecological theme is as relevant to international audiences as it is to New Zealand.

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| Copyright | Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa |
| Creator | Bill Hammond, artist, 2003 |
| Identifiers | Museum of New Zealand Te Papa Tongarewa number 2003-0027-1 A-C TLF resource R2862 |
| Source | Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz |

'No nukes in the Pacific' poster, 1984



Description:

This is a screenprinted poster created in 1984 by the Australian printmaker Pam Debenham. A cropped figure wearing a brightly coloured shirt stands in front of an orange and black sea, above which appear the words 'NO NUKES IN THE PACIFIC'. The shirt is patterned with coconut palms on atolls, interspersed with nuclear clouds and the names of atolls where testing has occurred, including 'Marshall Is', 'Bikini' and 'Moruroa Atoll'. Yachts are sailing between the islands and atolls. Across the bottom of the poster are the words: 'FOR A NUCLEAR FREE AND INDEPENDENT PACIFIC'. At the foot, to the left, is the name 'TIN SHEDS' and a series of numbers; to the right is the copyright symbol and the artist's name. The poster measures 87.9 cm x 62.0 cm.

Educational value:

- 'No nukes in the Pacific' is a protest poster against nuclear testing in the Pacific - Pam Debenham (1955-) stated that it was a response to her concern during the 1980s about the build-up of arms by the superpowers and the 'continued nuclear blasts in the Pacific'.
- The poster was made in the last quarter of the 20th century, a period of protest, agitation and pressure for change over a wide range of issues, including indigenous issues, equality for women, racial discrimination, foreign policy, gay rights, war and nuclear weapons.
- The images of nuclear mushroom clouds highlight the issue of nuclear weapons testing in the Pacific - between 1945 and 1992 the French, British, and US governments conducted around 1,300 official nuclear tests that have led to environmental damage, forced evacuations of indigenous peoples, and caused long-term health issues for those exposed to the fallout.
- The poster is a product of a peace movement that became aligned with the anti-nuclear movement - the boat on the shirt has a peace symbol on its sail; the peace movement opposed nuclear testing in the Pacific and visits by nuclear-armed and powered ships.
- The anti-nuclear movement led, in 1985, to the then New Zealand prime minister David Lange outlawing visits by nuclear-powered and -armed vessels, declaring NZ to be nuclear-free, a position it still holds today - in the same year prime minister Lange won the argument for an anti-nuclear world at the Oxford Union Debate.
- 'No nukes in the Pacific' was produced a year before the bombing in 1985 of the Greenpeace ship 'Rainbow Warrior' in Auckland Harbour - the 'Rainbow Warrior' was preparing to make a protest voyage to the French nuclear test site at Moruroa Atoll; as a result of the bombing, one of the crew, photographer Fernando Pereira, died and the ship was sunk; the French Government paid compensation to New Zealand of NZ\$13 million, admitting that it had ordered the bombing.

Acknowledgements:

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| Copyright | Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa |
| Creator | Pam Debenham, artist, 1984 |
| Identifiers | Museum of New Zealand Te Papa Tongarewa number 1988-0009-2 TLF resource R6114 |
| Source | Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz |

'Pisupo lua afe' (Corned beef 2000): A comment on imported goods



What is the social issue that this art work is about?

It is a comment on imported goods in the Pacific Islands. Tinned corned beef (pisupo) has replaced local foods in the Pacific Island diet and is often given as a gift on special occasions. The purpose of this art work is to provoke thought about whether global trade is good for Pacific Island cultures.

How has the artist communicated their ideas about this issue?

Michel Tuffery has made the art work out of Golden Country brand corned beef tins, which are the packaging for one of the main imported goods used in the Pacific Islands. These tins are now a key part of Pacific Island culture, having replaced local foods in the Pacific Island diet. Tuffery has made an 'un-Polynesian-looking' bullock out of the tins to make us think about where the meat in them comes from.

Lotus Blossom Diagram example – Investigation Task 3

