

## Wearable Art Unit – Level 4\*, Year 9

### *Mixed Media*



This resource is offered as an exemplar 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: <b>Wearable Art</b>	CURRICULUM LEVEL: <b>4</b>
MEDIA: <b>Mixed Media – Wearable Art</b>	YEAR LEVEL: <b>9</b>
DURATION: <b>Approximately 9 – 12 Periods</b>	ASSESSMENT: <b>Tchr &amp; Peer</b>

### DESCRIPTION OF UNIT

Teachers have the option to require students to investigate a selection of traditional clothing items and wearable art works. Students make their own wearable art accessory based on their local culture and environment.

### CURRICULUM LINKS

#### VISION:

**Confident** – producing an item of wearable art from self-sourced materials helps students to develop confidence in their ability to be resourceful.

**Connected** – working in pairs and small groups enables students to develop their ability to relate well to others. Producing an item of wearable art which is based on their local culture and environment enables students to reflect on themselves as people who are connected to the land and environment, and who are members of communities.

**Actively involved** – reflecting on, and making art works in response to, their local environment and community motivates students to be more active participants in a range of social and cultural contexts.

**Lifelong learners** – comparing traditional and contemporary approaches to costume and wearable art helps students to develop critical and creative thinking skills. Producing an artwork in response to a range of motivations helps to develop students' creativity.

#### PRINCIPLES:

**High Expectations** – there are near endless opportunities for students to strive for personal excellence through the production of an item of wearable art: students are challenged to make an art work that clearly communicates their ideas, while meeting the technical challenges of being worn.

**Treaty of Waitangi** – through investigation of selected aspects students develop an understanding of the changes that occurred in New Zealand and the Pacific in the 19<sup>th</sup> Century: the historical context during which the Treaty of Waitangi was signed.

**Cultural diversity** – students are introduced to costumes from a range of cultures. They are required to bring aspects of their own social and cultural identity to the making of the item of wearable art, and share these with other members of their class.

**Inclusion** – working together to produce items of wearable art which include aspects of the students' society and local environment helps them to develop an awareness and appreciation of others' life experiences.

**Coherence** – students make links to other curriculum areas (particularly Social Sciences and Technology) through the study of historical items of clothing and the fabrication of garments.

#### 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** – students are encouraged to value diversity through the use of costume and wearable art exemplars showing a range of cultural identities.

#### KEY COMPETENCIES

**Thinking** – students will critically analyse visual and written information about selected items of clothing and art works, with particular reference to the cultural signifiers they embody.

**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 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><b>UC – Understanding the Arts in Context</b> 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 items of clothing were made and valued, and identify the cultural contexts from which those items of clothing were produced.</p>
<p><b>PK – Developing Practical Knowledge</b> 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 art-making materials and processes to make items of wearable art.</p>
<p><b>DI – Developing Ideas</b> 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 local environment, and through using their imagination.</p>
<p><b>CI – Communicating and Interpreting</b> 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 culture can be communicated through items of clothing and wearable art.</p>
<p><b>MATERIALS and EQUIPMENT</b></p> <ul style="list-style-type: none"> <li>• Data Projector and screen</li> <li>• Printed versions of selected DigiStore assets, or access to DigiStore online for at least 4 groups of students</li> <li>• A range of materials for the production of wearable artworks. The materials required will largely be selected and sourced by the students.</li> </ul>	<p><b>DigiStore ASSETS</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Te Rauparaha wearing a naval uniform, late 1840s</a> and <a href="#">metadata</a></li> <li>• <a href="#">Woman's dress, early 1900s</a> and <a href="#">metadata</a></li> <li>• <a href="#">Man's jacket, c1900</a> and <a href="#">metadata</a></li> <li>• <a href="#">Chasuble, 1978</a> and <a href="#">metadata</a></li> <li>• <a href="#">Graffiti dress 'Bombacific', 1995</a> and <a href="#">metadata</a></li> <li>• <a href="#">'Kiwi quarter acre', 1997</a> and <a href="#">metadata</a></li> </ul> <p><b>Note:</b> 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>

**ASSESSMENT SCHEDULE**

<p><b>EVIDENCE</b>  <b>Pairs of students are required to hand in <i>at least</i>:</b></p> <p>2 x A3 pages of drawings showing ideas for the wearable art accessory.</p> <p>1 x wearable art accessory.</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 and contribution will be supported by student peer assessment of the paired activities.</p>	<p><b>CRITERIA:</b> The student:</p> <p><b>Excellence</b></p> <ul style="list-style-type: none"> <li>Identifies a range of key elements of the context in which selected items of clothing were made and valued. (UC)</li> <li>Explores a range of art-making conventions and applies knowledge of relevant processes and procedures in the production of a wearable art work. (PK)</li> <li>Collaborates with a peer to develop a wearable art work that shows imagination, observation of cultural signifiers, and an awareness of artists' works. (DI)</li> <li>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)</li> </ul> <p><b>Merit</b></p> <ul style="list-style-type: none"> <li>Identifies key elements of the context in which selected items of clothing were made and valued. (UC)</li> <li>Applies knowledge of relevant processes and procedures in the production of a wearable art work. (PK)</li> <li>Collaborates with a peer to develop a wearable art work that shows imagination and an awareness of artists' works. (DI)</li> <li>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)</li> </ul> <p><b>Achieved</b></p> <ul style="list-style-type: none"> <li>Identifies some elements of the context in which selected items of clothing were made and valued. (UC)</li> <li>Applies knowledge of relevant processes and procedures in the production of a wearable art work. (PK)</li> <li>Helps develop a wearable artwork that shows some imagination and an awareness of artists' works. (DI)</li> <li>Works with other students to explore and describe some ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works. (CI)</li> </ul>
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**STUDENT PEER ASSESSMENT FOR OPTIONAL INVESTIGATION – Student to complete**

<p><b>EVIDENCE</b>  <b>Students are required to actively participate in and contribute to paired activities (designing and making the wearable art accessory).</b></p>	<p>When we were working in pairs _____ (student name):</p> <p><b>Excellence</b> <span style="float: right;"><b>Tick ONE</b></span></p> <ul style="list-style-type: none"> <li>Showed initiative in planning and making the wearable art accessory, and helped to clearly explain what the different parts of it were about when we presented it to the class. (CI) <input style="float: right;" type="checkbox"/></li> <li>Helped us understand what the different parts of the traditional clothing might mean. (UC)</li> </ul> <p><b>Merit</b></p> <ul style="list-style-type: none"> <li>Helped plan and make the wearable art accessory, and helped to explain what it was about when we presented it to the class. (CI) <input style="float: right;" type="checkbox"/></li> <li>Talked about what the different parts of the traditional clothing might mean. (UC)</li> </ul> <p><b>Achieved</b></p> <ul style="list-style-type: none"> <li>Helped plan and make the wearable art accessory, and contributed some ideas for what it was about when we presented it to the class. (CI) <input style="float: right;" type="checkbox"/></li> <li>Shared some ideas about what parts of the traditional clothing might mean. (UC)</li> </ul>
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**STUDENT PEER ASSESSMENT – Student to complete**

**EVIDENCE**  
**Students are required to actively participate in and contribute to paired activities (designing and making the wearable art accessory).**

When we were working in pairs \_\_\_\_\_ (student name):

**Excellence**

- Showed initiative in planning and making the wearable art accessory, and helped to clearly explain what the different parts of it were about when we presented it to the class. (CI)

**Tick ONE**

**Merit**

- Helped plan and make the wearable art accessory, and helped to explain what it was about when we presented it to the class. (CI)

**Achieved**

- Helped plan and make the wearable art accessory, and had some ideas for what it was it was about when we presented it to the class. (CI)

## TEACHING and LEARNING SEQUENCE – TEACHER COPY

**Learning Experience:** Plan and make an item of wearable art, based on your local culture and environment.

### Optional Investigation (UC, CI)

Approx: 2 Periods

**Note:** This section of the assignment provides students with the opportunity to investigate some historical elements of fashion and culture. Depending on the class they are teaching teachers may elect not to teach this section.

- 1) In small groups students investigate the four historical clothing examples – [Te Rauparaha wearing a naval uniform, late 1840s](#); [Woman's dress, early 1900s](#); [Man's jacket, c 1900](#); [Chasuble, 1978](#) – by filling out a Venn Diagram which compares the traditional style of clothing with the specific item they are investigating. They may need to use the Internet to find out details for filling in the traditional style section of the Venn diagram. Groups working on the [Te Rauparaha](#) asset may gain more from looking at the image than from reading the text
- 2) Groups working on the same asset join to compare investigations and share any additional information.
- 3) Brief class discussion about what has been learnt from the investigations of the historical items of clothing – clothing is an important way that elements of culture are communicated, clothing often shows combinations of cultural influence, use of a range of materials to make items of clothing etc.

### Wearable Art Introduction (UC, CI)

Approx: 1 Period

- 1) Teacher leads a whole-class discussion of contemporary wearable art, based around the assets [Graffiti dress 'Bombacific', 1995](#) and ['Kiwi quarter acre', 1997](#). [The World of Wearable Art website's](#) resource section provides additional images for this discussion.
  - Clothing designed as an art work, not for everyday wear
  - Key concept of the Montana World of Wearable Art (WOW) is 'taking art off the wall and onto the moving body'
  - WOW is not the only wearable art competition in New Zealand. There are a whole range of competitions which include recycled wearable art, and competitions like the Action Pasifka (the competition Graffiti dress 'Bombacific' was entered in)
  - Inspiration for outfits comes from all sorts of things: Graffiti dress 'Bombacific' was based on graffiti from a building in Wellington; 'Kiwi quarter acre' was inspired by the traditional Kiwi dream of having a house with a white picket fence on ¼ of an acre of land
  - Comment on how the above assets are (somewhat extreme!) examples of culture being shown in the clothing that people wear. A short discussion of what culture is may be necessary.

### Producing the wearable art (PK, DI)

Approx 7 - 10 Periods

- 1) In groups of four students brainstorm 'What are some ways that elements of our local culture could be turned into a piece of wearable art?'
- 2) Working in pairs, students draw up a plan for a wearable art accessory (hat, scarf, glasses etc.) that incorporates one or more of their ideas from the brainstorm.
  - Teacher may need to direct students towards a design that is achievable given the materials and time available.
- 3) In pairs, students produce their wearable art accessory.
  - They will need to source many of their own materials for the making of the artwork. 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) In pairs, students present their wearable art accessory to the class. It would be appropriate if this were done in the form of a wearable art fashion show.
- 5) Students complete the peer assessment sheet and hand in work.

# Wearable Art – Student Information Sheet

This assignment requires you to plan and make an item of wearable art, based on your local culture and environment.

You will have approximately 11 periods to complete this assignment.

**Due:**

<b>ASSESSMENT SCHEDULE – You will be assessed against the following criteria:</b>	
<p><b>EVIDENCE</b>  <b>Pairs of students are required to hand in <i>at least</i>:</b></p> <p>2 x A3 pages of drawings showing ideas for the wearable art accessory.</p> <p>1 x wearable art accessory.</p>	<p><b>Excellence</b></p> <ul style="list-style-type: none"> <li>• Identifies a range of key elements of the context in which selected items of clothing were made and valued.</li> <li>• Explores a range of art-making conventions and applies knowledge of relevant processes and procedures in the production of a wearable artwork.</li> <li>• Collaborates with a peer to develop a wearable artwork that shows imagination, observation of cultural signifiers, and an awareness of artists' works.</li> <li>• 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' artworks.</li> </ul> <p><b>Merit</b></p> <ul style="list-style-type: none"> <li>• Identifies key elements of the context in which selected items of clothing were made and valued.</li> <li>• Applies knowledge of relevant processes and procedures in the production of a wearable artwork.</li> <li>• Collaborates with a peer to develop a wearable artwork that shows imagination and an awareness of artists' works.</li> <li>• 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' artworks.</li> </ul> <p><b>Achieved</b></p> <ul style="list-style-type: none"> <li>• Identifies some elements of the context in which selected items of clothing were made and valued.</li> <li>• Applies knowledge of relevant processes and procedures in the production of a wearable artwork.</li> <li>• Helps develop a wearable art work that shows some imagination and an awareness of artists' works.</li> <li>• Works with other students to explore and describe some ways in which ideas and art-making processes are used to communicate meaning in their own and others' artworks.</li> </ul>

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:

<b>STUDENT PEER ASSESSMENT – Student to complete</b>	
<p><b>EVIDENCE</b>  <b>Students are required to actively participate in paired activities (designing and making the wearable art accessory).</b></p>	<p>When we were working in pairs _____ (student name):</p> <p><b>Excellence</b> <span style="float: right;"><b>Tick ONE</b></span></p> <ul style="list-style-type: none"> <li>• Showed initiative in planning and making the wearable art accessory, and helped to explain in detail what the different parts of it were about when we presented it to the class. (CI) <span style="float: right;"><input type="checkbox"/></span></li> </ul> <p><b>Merit</b></p> <ul style="list-style-type: none"> <li>• Helped plan and make the wearable art accessory, and helped to explain what it was about when we presented it to the class. (CI) <span style="float: right;"><input type="checkbox"/></span></li> </ul> <p><b>Achieved</b></p> <ul style="list-style-type: none"> <li>• Helped plan and make the wearable art accessory, and had some ideas for what it was about when we presented it to the class. (CI) <span style="float: right;"><input type="checkbox"/></span></li> </ul>

# Wearable Art – Student Task Sheet

## Investigation

Approx: 1 Period

- 1) Your teacher will lead a whole-class discussion about contemporary wearable art. You will mainly talk about the [Graffiti dress 'Bombacific', 1995](#) and ['Kiwi quarter acre', 1997](#). You will also look at the [World of Wearable Art website](#).

## Producing the wearable art

Approx 7 - 10 Periods

- 1) In groups of four brainstorm 'What are some ways that elements of our local culture could be turned into a piece of wearable art?'
- 2) Working in pairs, draw up a plan for a wearable art accessory (hat, scarf, glasses etc.) that incorporates one or more of their ideas from the brainstorm.
- 3) In pairs, students produce your wearable art accessory.
  - You will need to source many of your own materials for the making of the artwork. Many of these could be collected from around home and school. Your teacher may provide a range of recycled items – bottles, food wrapping, magazines and newspapers etc.
  - Your teacher will assist you to find assembly methods for putting together your wearable art accessory.
- 4) In pairs, present your wearable art accessory to the class.
- 5) Complete the peer assessment sheet and hand in your work.



# Wearable Art – Student Information Sheet

This assignment requires you to plan and make an item of wearable art, based on your local culture and environment.

You will have approximately 13 periods to complete this assignment.

**Due:**

<b>ASSESSMENT SCHEDULE – You will be assessed against the following criteria:</b>	
<p><b>EVIDENCE</b>  <b>Pairs of students are required to hand in <i>at least</i>:</b></p> <p>2 x A3 pages of drawings showing ideas for the wearable art accessory.</p> <p>1 x wearable art accessory.</p>	<p><b>Excellence</b></p> <ul style="list-style-type: none"> <li>• Identifies a range of key elements of the context in which selected items of clothing were made and valued.</li> <li>• Explores a range of art making conventions and applies knowledge of relevant processes and procedures in the production of a wearable artwork.</li> <li>• Collaborates with a peer to develop a wearable artwork that shows imagination, observation of cultural signifiers, and an awareness of artists' works.</li> <li>• 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' artworks.</li> </ul> <p><b>Merit</b></p> <ul style="list-style-type: none"> <li>• Identifies key elements of the context in which selected items of clothing were made and valued.</li> <li>• Applies knowledge of relevant processes and procedures in the production of a wearable artwork.</li> <li>• Collaborates with a peer to develop a wearable artwork that shows imagination and an awareness of artists' works.</li> <li>• 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' artworks.</li> </ul> <p><b>Achieved</b></p> <ul style="list-style-type: none"> <li>• Identifies some elements of the context in which selected items of clothing were made and valued.</li> <li>• Applies knowledge of relevant processes and procedures in the production of a wearable artwork.</li> <li>• Helps develop a wearable artwork that shows some imagination and an awareness of artists' works.</li> <li>• Works with other students to explore and describe some ways in which ideas and art-making processes are used to communicate meaning in their own and others' artworks.</li> </ul>

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:

<b>STUDENT PEER ASSESSMENT OFR OPTIONAL INVESTIGATION – Student to complete</b>	
<p><b>EVIDENCE</b>  <b>Students are required to actively participate in paired activities (designing and making the wearable art accessory).</b></p>	<p>When we were working in pairs _____ (student name):</p> <p><b>Excellence</b> <span style="float: right;"><b>Tick ONE</b></span></p> <ul style="list-style-type: none"> <li>• Showed initiative in planning and making the wearable art accessory, and helped to explain in detail what the different parts of it were about when we presented it to the class. <span style="float: right;"><input type="checkbox"/></span></li> <li>• Helped us understand what the different parts of the traditional clothing might mean.</li> </ul> <p><b>Merit</b></p> <ul style="list-style-type: none"> <li>• Helped plan and make the wearable art accessory, and helped to explain what it was about when we presented it to the class. <span style="float: right;"><input type="checkbox"/></span></li> <li>• Talked about what the different parts of the traditional clothing might mean.</li> </ul> <p><b>Achieved</b></p> <ul style="list-style-type: none"> <li>• Helped plan and make the wearable art accessory, and had some ideas for what it was about. <span style="float: right;"><input type="checkbox"/></span></li> </ul>

# Wearable Art – Student Task Sheet

## Investigation

Approx: 3 Periods

- 1) In small groups students investigate one of the historical clothing examples – [Te Rauparaha wearing a naval uniform, late 1840s](#); [Woman's dress, early 1900s](#); [Man's jacket, c 1900](#); [Chasuble, 1978](#) – by filling out a Venn Diagram which compares the traditional style of clothing with the item you are investigating. You may need to use the Internet to find out details for filling in the traditional style section of the Venn diagram.
- 2) Join with another group who is working on the same asset as you and compare what you have found out. Share any additional information so that both groups have all of the information.
- 3) Your teacher will lead a class discussion about what has been learnt from the investigations of the historical items of clothing.
- 4) Your teacher will lead a whole-class discussion about contemporary wearable art. You will mainly talk about the [Graffiti dress 'Bombacific', 1995](#) and ['Kiwi quarter acre', 1997](#). You will also look at the [World of Wearable Art website](#).

## Producing the wearable art

Approx 7 - 10 Periods

- 1) In groups of four brainstorm 'What are some ways that elements of our local culture could be turned into a piece of wearable art?'
- 2) Working in pairs, draw up a plan for a wearable art accessory (hat, scarf, glasses etc.) that incorporates one or more of their ideas from the brainstorm.
- 3) In pairs, students produce your wearable art accessory.
  - You will need to source many of your own materials for the making of the art work. Many of these could be collected from around home and school. Your teacher may provide a range of recycled items – bottles, food wrapping, magazines and newspapers etc.
  - Your teacher will assist you to find assembly methods for putting together your wearable art accessory.
- 4) In pairs, present your wearable art accessory to the class.
- 5) Complete the peer assessment sheet and hand in your work.

## Te Rauparaha wearing a naval uniform, late 1840s



### Description:

This is a watercolour of the Ngāti Toa (tribe) chief Te Rauparaha wearing a naval uniform. Te Rauparaha has a moko (facial tattoo) and is wearing a light-blue naval cap, a jacket with gold buttons and gold epaulettes on the shoulders, white trousers and brown shoes. Holding a taiaha kura (long-handled fighting club), he is posing alongside a flowering flax bush, and there is a bay in the background. The painting is possibly the work of William Bambridge, who completed a pen-and-ink sketch of Te Rauparaha in a similar pose in 1847. It measures 34.2 cm x 25.0 cm.

**Educational value:**

- This asset depicts the powerful Māori chief Te Rauparaha - he led the migration of the Ngāti Toa iwi (people) to the Kapiti Coast on the lower west coast of the North Island of New Zealand during the late 1820s and 1830s; from there he initiated a number of raids on the South Island, enabling Ngāti Toa to dominate its upper region as well as the lower North Island.
- It suggests the importance of Te Rauparaha - he was a leader who built a small tribe into an immensely powerful force through his control of Kapiti Island and the access to Cook Strait (which divides the North and South Islands and was a key trading route).
- It illustrates a key figure in New Zealand affairs during the 1830s and 1840s - because all people, both Māori and European, within his sphere of influence required his approval and support to trade and live peacefully, Te Rauparaha became a key figure in the whaling industry and the general trade that developed in his area; this in turn increased the wealth and power of his iwi, as well as his own power and mana (status).
- It depicts a Māori leader who in 1830 persuaded a British trader named Stewart to carry a Ngāti Toa taua (war party) to the South Island for a surprise attack on Ngāi Tahu, a rival iwi - this incident provoked a strong response from missionaries and other humanitarians concerned with European interference in Māori affairs, and prompted calls for formal British intervention in New Zealand to prevent other such incidents taking place.
- It depicts a Māori leader who was seen as an obstacle to European settlement in the region - this was noted especially in the aftermath of an incident over disputed land in the Wairau Valley at the north of the South Island in 1843, when Te Rauparaha and his nephew, Te Rangihaeata, were involved in the death of a New Zealand Company surveying party.
- It depicts Te Rauparaha in a naval uniform - this refers to Te Rauparaha's arrest in 1846 by Governor George Grey during a war that had erupted in the Wellington region involving Te Rauparaha's nephew, Te Rangihaeata, in which Te Rauparaha himself had largely remained neutral; Grey believed that by capturing Te Rauparaha and removing him to Auckland, he would destroy Te Rauparaha's influence (which proved to be the case); it was while he was detained that Te Rauparaha was presented with the uniform he wears in this painting.
- It illustrates a figure probably best known to many New Zealanders for the haka (dance accompanied with a chant of defiance) that he performed in the 1820s when he narrowly escaped capture by his enemies - this has since become the haka performed by many New Zealand sports teams, most notably the All Blacks rugby team.
- It features Te Rauparaha's famous taiaha kura (long-handled fighting club), which was named Kimihia after his paternal grandfather and was used by Te Rauparaha in close-quarters combat to great effect.

**Acknowledgements:**

<b>Copyright</b>	Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa
<b>Creator</b>	Unidentified
<b>Identifiers</b>	Museum of New Zealand Te Papa Tongarewa number 1992-0035-1710 TLF resource R4415
<b>Source</b>	Museum of New Zealand Te Papa Tongarewa, <a href="http://www.tepapa.govt.nz">http://www.tepapa.govt.nz</a>

## Woman's dress, early 1900s



### Description:

This image shows a European-style long dress, probably made in Tuvalu in the early 1900s. It is made from yellow-and-red pandanus matting and is largely machine sewn. Three-quarter-length sleeves end in a fringe of what appears to be hibiscus fibre. The fringe at the bottom of the dress consists of broad vertical strips - two or three red, followed by a yellow - and is stitched in white thread. The dress measures 145 cm x 76 cm.

### Educational value:

- This asset is an example of an item of clothing whose origin has been attributed on the basis of the material used in its construction - the distinctive yellow-and-red dyed pandanus (fibre from leaves of the pandanus tree) is typically used in weaving from Tuvalu.
- It displays an interesting mix of Pacific materials and European styling - 19th-century missionaries in the Pacific introduced new concepts of modesty and previously unknown types of clothing (missionary teachings stressed the importance of covering the body in a modest and proper manner).
- It is an example of a long, warm dress, quite unsuitable for the hot climate but often worn at the time - European dress became a status symbol, often identifying the wearer as a member of a group such as a church.
- It shows the craftsmanship of garment-makers of the time - the dress has a deep yoke made of fairly thick strips of pandanus, with a round neck and centred back opening; the rest of the dress is made from a much finer, predominately red mat with a fine yellow diamond pattern, and the body is pleated from the yoke, with a flounce and a fringe at the base.

### Acknowledgements:

<b>Copyright</b>	Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa Purchased from A Hannah, 1915
<b>Creator</b>	Unidentified
<b>Identifiers</b>	Museum of New Zealand Te Papa Tongarewa number FE001055/2 TLF resource R2867
<b>Source</b>	Museum of New Zealand Te Papa Tongarewa, <a href="http://www.tepapa.govt.nz">http://www.tepapa.govt.nz</a>



## Man's jacket, c1900



### Description:

This is a man's military-style jacket with tunic collar and long sleeves made around 1900, most likely in Tuvalu. Handmade from red-and-yellow pandanus matting, it has five large pearl-shell buttons and red epaulettes (shoulder ornaments) of plaited and fringed plant fibres. A pearl-shell 'star' sits high on the right breast and there are two lower pockets. The jacket measures 77 cm x 50 cm.

### Educational value:

- This asset is an example of an item of clothing whose origin has been attributed on the basis of the material used in its construction - the distinctive yellow-and-red dyed pandanus (fibre from leaves of the pandanus tree) is typically used in weaving from Tuvalu.
- It displays an interesting mix of Pacific materials and European styling - 19th-century missionaries in the Pacific introduced new concepts of modesty and previously unknown types of clothing, and this influence can be seen in many garment styles of the period.
- It is an example of a long-sleeved jacket, quite unsuitable for the hot climate but often worn at the time - European dress became a status symbol, often identifying the wearer as a member of a group, such as a military force.
- It shows the craftsmanship of garment-makers of the time - the pandanus matting was sectioned, cut to shape and then machine-stitched; pearl-shell buttons added a finishing touch.

### Acknowledgements:

**Copyright** Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa  
**Creator** Unidentified  
**Identifiers** Museum of New Zealand Te Papa Tongarewa number FE001055/1  
TLF resource R2868  
**Source** Museum of New Zealand Te Papa Tongarewa, <http://www.tepapa.govt.nz>

## Chasuble, 1978



### Description:

This is a chasuble, an outer vestment worn by Catholic priests when celebrating mass, made from tapa (barkcloth) and dyes in Tonga in 1978. It is hand-painted with a combination of Christian and Tongan imagery. The Tongan pattern around the neck is known as 'Tokelau feletoa', and a motif possibly representing olive branches decorates the border. The Virgin Mary is depicted on the front, and an image of Christ appears on the back. It was made in Ma'ufanga Village, and painted in Vaololoa Village by Mata'itini Tu'akoi, Fatima Cheeseman and 'Etita Tausinga. It measures 106 cm x 92 cm.

### Educational value:

- This chasuble was made in Tonga for a priest's ordination - it was given to Father John Faisandier on the occasion of his ordination in 1978 in Heretaunga, Hutt Valley, New Zealand.
- The use of chasubles is a Christian tradition that dates from the late 18th century - Christianity has influenced Tonga since Wesleyan and Catholic missionaries became active there in the 1790s; Täufa'ähau, a young chief of the Ha'apai group of islands, was baptised in 1831, taking the name Siaosi (George) Tupou; under the name King George Tupou I, he later united Tonga, and together with a Wesleyan missionary, drafted laws that led to Tonga's Constitution of 1875. Vestments such as this illustrate the effect of Christianity in the Pacific region - the indigenous arts have been greatly influenced by Christianity's literature, teachings and iconography; this chasuble demonstrates how the Christian religion has permeated the social and cultural life of Pacific peoples.
- Just as Christianity affected the Pacific, so the Pacific influenced Christianity in the region - the chasuble's decoration helps illustrate how the rituals and ceremonies of Christianity have been shaped by the art forms and practices of Pacific island peoples and made distinctly 'Pacific'.
- The chasuble was conserved by a Christian religious order - after Father Faisandier's ordination in 1978, it was taken to St Mary's seminary in Hawke's Bay and then gifted in 2002 to the Museum of New Zealand Te Papa Tongarewa by the Society of Mary.
- This asset is a Christian item that comes from Tonga, an ancient Polynesian country of 171 islands with a history of human settlement extending back at least 3,000 years - Tonga's own monarchical tradition (Tu'i Tonga) is more than 1,000 years old.

### Acknowledgements:

<b>Copyright</b>	Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa
<b>Creator</b>	Fatima Cheeseman, artist, 1978 'Etita Tausinga, artist, 1978 Mata'itini Tu'akoi, artist, 1978
<b>Identifiers</b>	Museum of New Zealand Te Papa Tongarewa number FE011715 TLF resource R6111
<b>Source</b>	Museum of New Zealand Te Papa Tongarewa, <a href="http://www.tepapa.govt.nz">http://www.tepapa.govt.nz</a>

## Graffiti dress 'Bombacific', 1995



### **Description:**

This is a long tight-fitting dress made from Dupont Lycra by artist and designer Shigeyuki (Naomi) Kihara (1975-). It has a green yoke, long red sleeves and a high black rolled collar. The rest of the bodice is black with a grill-like effect, created by joining geometric shapes with silver overlocked seams. At the waist is a broad silver band with black horizontal lines. The skirt has three horizontal bands of white, covered in black graffiti, which are separated by two sloping black bands, wider on the right side than the left. The graffiti bands - the work of artist Vito Malo - include words and images. The skirt measures 145.0 cm in length, 71 cm around the waist and 88 cm around the hips.



**Educational value:**

- This asset shows Kihara's entry in a competition organised by Dupont Lycra called 'Action Pasifika - nothing moves like Lycra' - the brief was to base the design on buildings; in this case the former police building in Taranaki Street, Wellington.
- It reflects how the artist saw a younger generation of Pacific Islanders negotiating two worlds, Aotearoa's urban Pacific subculture and the life and customs of their home islands - the dress combines American influences, such as graffiti, with Pacific fashion (it is based on the mu'umu'u design).
- It is the work of an artist who has many influences - Kihara arrived in New Zealand at age 16 and has a Samoan mother and a Japanese father - she is also a fa'a'afafine, a uniquely Samoan form of transgender and cross-dressing that is an accepted part of Samoan society.
- It illustrates a reinterpretation of the mu'umu'u design - mu'umu'u are long dresses that cover the whole body and were introduced into the islands by Europeans; Kihara's design specifically uses some transparent material to show that women's sexuality cannot be suppressed.
- It reflects aspects of Pacific youth culture - the graffiti signifies teenage rebelliousness and rage, while at the same time reflecting the defacing of a public building.
- It illustrates some influences on Pacific youth - the artist has indicated that the overlocking on the outside of the dress represents modern technology and urban influence while the colours represent a Rastafarian influence.

**Acknowledgements:**

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<b>Creator</b>	Shigeyuki (Naomi) Kihara, artist, 1995
<b>Identifiers</b>	Museum of New Zealand Te Papa Tongarewa number FE010561 TLF resource R3716
<b>Source</b>	Museum of New Zealand Te Papa Tongarewa, <a href="http://www.tepapa.govt.nz">http://www.tepapa.govt.nz</a>

## 'Kiwi quarter acre', 1997



### **Description:**

This is an outfit created by Margaret Marr for the Montana World of WearableArt show in Nelson, NZ, in 1997. The outfit comprises three pieces, a two-piece suit (jacket and skirt) and a hat. The jacket is made from green astroturf, with the front edges trimmed with purple, white and yellow fabric flowers. The lower edge of the jacket features a picket fence design constructed of white card and string. The skirt is made of matching green astroturf. The hat is in the form of a house and is constructed from cardboard. It is painted white and features a yellow door and eaves, purple foundations and window sills, a blue-grey corrugated-cardboard roof and a white chimney edged with purple. The jacket is 70 cm long and the skirt is 50 cm long. The hat is 41 cm wide x 40 cm high x 24 cm deep.

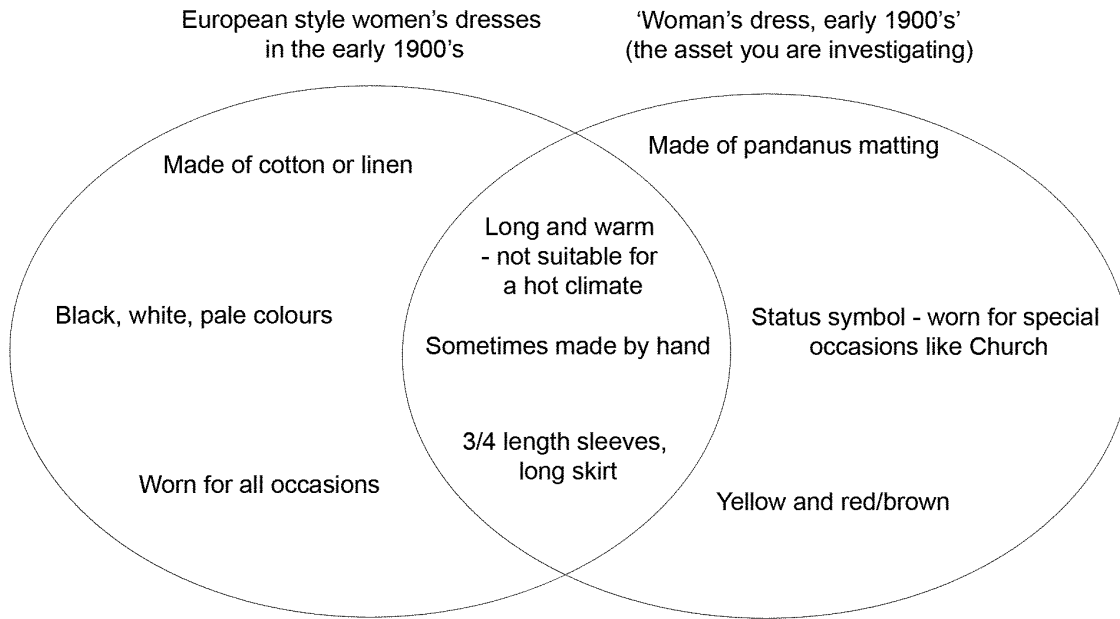
**Educational value:**

- This The outfit was designed by Margaret Marr, who is one of the pioneers of modern Polynesian fashion in NZ - Marr grew up in Matata near Whakatane in the Bay of Plenty in NZ's North Island and is of Māori descent (Te Arawa iwi); in 1995 she started her own retail outlet in Auckland, Whenua Fashions, which focused on Māori and Pacific garments and designs; she moved to the USA in 2001 to further her design career; she has won numerous awards for fashion design.
- This outfit was designed especially for the Montana World of WearableArt (WOW) runway and awards show, which was started by Suzie Moncrieff in 1987, in Nelson in NZ's South Island - the fashion pieces shown in this event do not have to be commercially viable or practical but they do have to be wearable.
- Margaret Marr's design is a great example of the core concept that underpins WOW, 'taking art off the wall and onto the moving body' - WOW has become an icon of NZ creativity and a unique and creative concept within the art world; designers can adapt any skill or medium in making their wearable art including painting, sculpture, fabric art, papier maché, dressmaking, engineering, metal working and electronics; entrants are not all professional artists, but include those who might not dream of exhibiting an artwork but become inspired to create and enter an item by the core idea of the show.
- Since its inception in 1987, WOW has become an internationally recognised event that gains momentum every year - recently relocated from Nelson to NZ's capital city, Wellington, this annual show now attracts audiences of more than 30,000 people from all around the world.

**Acknowledgements:**

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<b>Creator</b>	Margaret Marr, artist, 1997
<b>Identifiers</b>	Museum of New Zealand Te Papa Tongarewa number GH007400 TLF resource R6467
<b>Source</b>	Museum of New Zealand Te Papa Tongarewa, <a href="http://www.tepapa.govt.nz">http://www.tepapa.govt.nz</a>

**Example of Completed Venn diagram – Investigation Task 1**



**Fill in the Venn diagram for the item of clothing you are investigating – investigation Task 1**

Traditional item of clothing

The item of clothing you  
are investigating

