

whangarei art museum

TE WHARETAONGA O WHANGAREI

Exhibition Education Resource Kit **Arts and Social Studies @ Whangarei Art Museum**

An Exhibition Featuring

Te Hue Ipu



Manos Nathan, *Hue I*, 1983, Carved Gourd, Collection of the Artist

19th June – 6th August 2006

Resource Kit Contents:

- 1 Brief Introduction to exhibition
- 2 Brief biography of selected artists exhibiting
- 3 Curriculum criteria reference
- 4 Student work sheets with questions relating to the four strands of the NZ Social Studies and Arts Curriculum.
- 5 Reference List & Resources

Introduction:

Seeds of the *Hue* or gourd were brought to New Zealand by Maori for planting and proved to be a very useful crop. A vine grown crop, the soft flesh of the young hue was used for food and is similar in texture to the marrow. Planting of the hue only occurred during the full moon and the first hue harvested was prepared for a ceremonial meal. A special karakia was said whilst the young and soft hue was cooked.

It is said that Ngati Toi were the first people to cultivate it; according to one story, they were given the gourd by a god called Pu-te-hue. Pu-te-hue was one of the offspring of Tane, the Fertiliser of all of the productions of the earth.

Pu-te-hue is, at the same time, the personification of the gourd, and one of the names by which it is called; he said, as he gave himself to the people, that 'the seeds within me shall provide water vessels for my descendants'.¹



Photograph by Brian Enting
Maori Healing and Herbal
Riley, Murdoch, 1994, Viking Sevenses
N.Z.Ltd
Paraparaumu, New Zealand.²

When the outer skin becomes hard the hue can be used in a variety of ways. Once all the inside pulp is removed gourds make excellent containers for food and water. They were also used for masks in which the children would practise their tattooing of a 'person's personal moko, with hue flowers as eyes and ears, and bird feathers for a beard'. They were also made into trumpets, flutes and floats for nets. It seems the uses for the gourd are only limited by your imagination.

1. Schoon, Theo, *Growing Maori Gourds*, Gardening Journal No39 1962, Pg38
2. Riley, Murdoch, 1994, *Maori Healing And Herbal*, Viking Sevenses N.Z.Ltd, Pg 155

Brief biography of selected exhibiting artists:

Theo Schoon: 1915 -1985

Theo Schoon, 1915 -1985 born of Dutch Indonesian descent immigrated to New Zealand with his family in 1939 at the age of 25. Schoon was a professional photographer, printmaker, potter and carver of Greenstone. His formal education was with the Dutch Academy of Fine Arts in Holland. Here in New Zealand Schoon developed an appreciation and interest for Maori art highlighting the qualities of the work which had until the 1940s- 1950s been overlooked by the Pakeha. He observed similarities between Maori art and the basic elements of design found within the Bauhaus tradition 'especially in textile design, typography, industrial design and architecture.

His immersion into the New Zealand culture fuelled an interest to study further into Maori craft and for 10 years Schoon set about to study and record Maori rock drawings.

Schoon became an avid gardener for growing his gourds, remarking in his letter to Chas that he had become somewhat of a 'fanatic'. His fascination with the gourd came about around the late 1940s whilst studying the moko of the Maori tattoo. In that same letter to Chas, Schoon writes;

'I became interested in Gourds, when I was making a special study of Moko or Maori tattoo. I had observed that many tattoo patterns occurred on gourds, and had examined some broken bits and pieces which had been once upon a time the aristocrats among decorative gourds. The idea seemed to me to transfer these designs on to perfect gourds again, so that they could be seen and enjoyed in their formal splendour.' 3



Theo Schoon *Incised Gourd*
engraved gourd with blackening
(Kiwi shoe polish),
Circa 1955-1965



Theo Schoon *Gourd Patterns* 1964
ink and coloured pencil on paper
Chartwell Collections

Manos Nathan: b 1948

An important New Zealand master carver and ceramist Manos Nathan works from his home studio in Dargaville. His commissions and exhibitions are extensive and impressive and his involvement with developing awareness within the Maori ceramic movement has been on going since the mid 1980s'. Nathan, a treasure to New Zealand's art culture, describes the backbone of his inspirations;

*In my efforts to create an identity/profile for works in clay, I have adapted design and symbolism from the customary art forms of wood, stone and bone carving; from ta moko and from the fibre arts of ta niko and tukutuku. I have also drawn on the rich heritage of allegory and metaphor found in pakiwaitara, purakau and pepeha (folklore, myths/legends and proverbs) as a source of inspiration for the creation of Maori clay works."*⁴

Reuben Patterson: b 1974 **(Ngati Rangitihia O Te Arawa, Ngai Tuhoe)**

Paterson's 4 Greek Gourds, adorned with sequins and tin pins, are inspired by his time spent living in Greece in 2005. Immersed in the Ikarian lifestyle Paterson discovered many similarities within the Greek and Maori culture and their use of the hue or flaské'

Paterson writes;

The flaské of Ikaria is a symbol of the second harvest, of balance and giving thanks to the Gods and the aging of the deities. Ikaria is the land of the Greek God Dionysus and the flaské is the symbol of all wine, fruit, and the harvest Gods Hermes and Iacchus. This is celebrated on the Autumn Equinox, around September 21 each year in Paniyiri (festival) and like any festival, wine, dance, food, music and celebration is an integral part.

*In comparison, the evolutions of our societies were very different. For us the gourd was incredibly versatile and like Greek society predeceased the attributes and versatility of pottery. A part of our cultural ethos, or the special feel, or flavour of our cultures is represented by the versatility and treatment of the gourd. This similarity summons an understanding of our heritages and speaks of the creative freedom we both shared in producing the treasures we adore today.*⁵

4 Toi Maori Aotearoa, http://www.maoriart.org.nz/profiles/manos_nathan (24 June 2006)

5 Paterson, Reuben, Artists statement supplied to Whangarei Art Museum, (June 2006)

Suitability

Years 1 - 8

Levels 1 - 4

Essential Learning Area

Social Studies

Visual Arts

Essential Skills

Communication Skills

Information Skills

Work and Study Skills

Focus Strand

Culture and Heritage

PK Developing Practical Knowledge in the Visual Arts

DI Developing Ideas in the Visual Arts

CI Communicating and Interpreting in the Visual Arts

UC Understanding the Visual Arts in Context

Links to other curriculum areas

English - Listening, Reading, Writing, Viewing,

Focus Processes

The Social Studies Processes of Inquiry and Values Exploration are incorporated in this programme.

Settings

Aotearoa New Zealand

Perspectives

Bicultural

ELANZS

Students will have opportunities to develop their knowledge and understandings about

New Zealand society through studying:

- ☐ Maori migration, settlement, life and interaction in various areas of New Zealand over time:
- ☐ People in New Zealand's history.
- ☐ The development over time of New Zealand's identity and ways in which this identity is expressed.

Developing Literacy's -Visual Arts

Draw on a variety of sources of motivation to develop ideas

Present and respond to art works, developing skills in conveying and interpreting meaning

Investigate the discipline and art works in relation to their social and cultural contexts

Strand achievement objectives - Social Studies

Culture and Heritage

- L 1.1 - Students will demonstrate knowledge and understandings of features of the culture and heritage of their own and other groups.
- L 1.2 - Students will demonstrate knowledge and understandings of customs and traditions associated with participation in cultural activities.
- L 3.1 - Students will demonstrate knowledge and understanding of how practices of cultural groups vary but reflect similar purposes.
- L 3.2 - Students will demonstrate knowledge and understandings of ways in which the movement of people affects cultural diversity and interaction.
- L 4.1 - Students will demonstrate knowledge and understanding of why and how individuals and groups pass on and sustain their culture and heritage.
- L 5.1 - Students will demonstrate knowledge and understandings of ways in which cultural and national identity develop and are maintained.

Strand achievement objectives for visual arts

- L 4 - DI: Students will generate and develop visual ideas in response to a variety of motivations, using imagination, observation and a study of artist's work.
- L 5 - DI: Students will generate, develop, and refine visual ideas in response to a variety of motivations and a study of selected artist's works.
- L 5 - CI Students will describe and evaluate how ideas and art-making processes are used to communicate meaning in selected objects and images.
- L 5 - UC Students will investigate the relationship between the production of art works and their social context.
- L 6 - CI Students will identify and analyse the processes, procedures and art-making traditions that influence selected artists' ways of working.
- L 6 - CI Students will analyse and describe how art-making processes and procedures clarify meaning and intentions in their own and others' work.
- L 7 - CI Students will use critical analysis to inform, interpret, and respond to art works.
- L 7 - DI Students will generate, analyse and clarify ideas in response to two-dimensional and three dimensional works.
- L 8 - CI Students will research and analyse approaches and theories related to contemporary visual arts practice.
- L 8 - CI Students will critically reflect on, respond to, and evaluate their own and others' practice and work in the visual arts.
- L 8 - DI Students will use both recent and established practice in a selected field of visual arts as the basis of study.

Inquiry

Students will demonstrate skills as they collect, process and communicate information about human society:

- ☐ Collect and record information from a range of sources.
- ☐ Process information using appropriate conventions.
- ☐ Make a valid generalisation supported by evidence.
- Communicate findings using conventions appropriate to the mode of communication.

Values Exploration

Students will demonstrate skills as they explore and analyse values:

- ☐ Explain their own values position.
- ☐ Give reasons why people hold particular values positions.

Learning Outcomes and Intentions

- ☐ Observe and record the work of several artists and their general understanding for the work.
- ☐ Translate that understanding into a work of their own.

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EXHIBITION TASKSHEET FOR PRIMARY AND INTERMEDIATE

SCHOOL STUDENTS

The Gourd Trail:

Tick the boxes as you discover the gourds below. Write the name of the artist and a few words about what you observe.



☐ Artist: _____



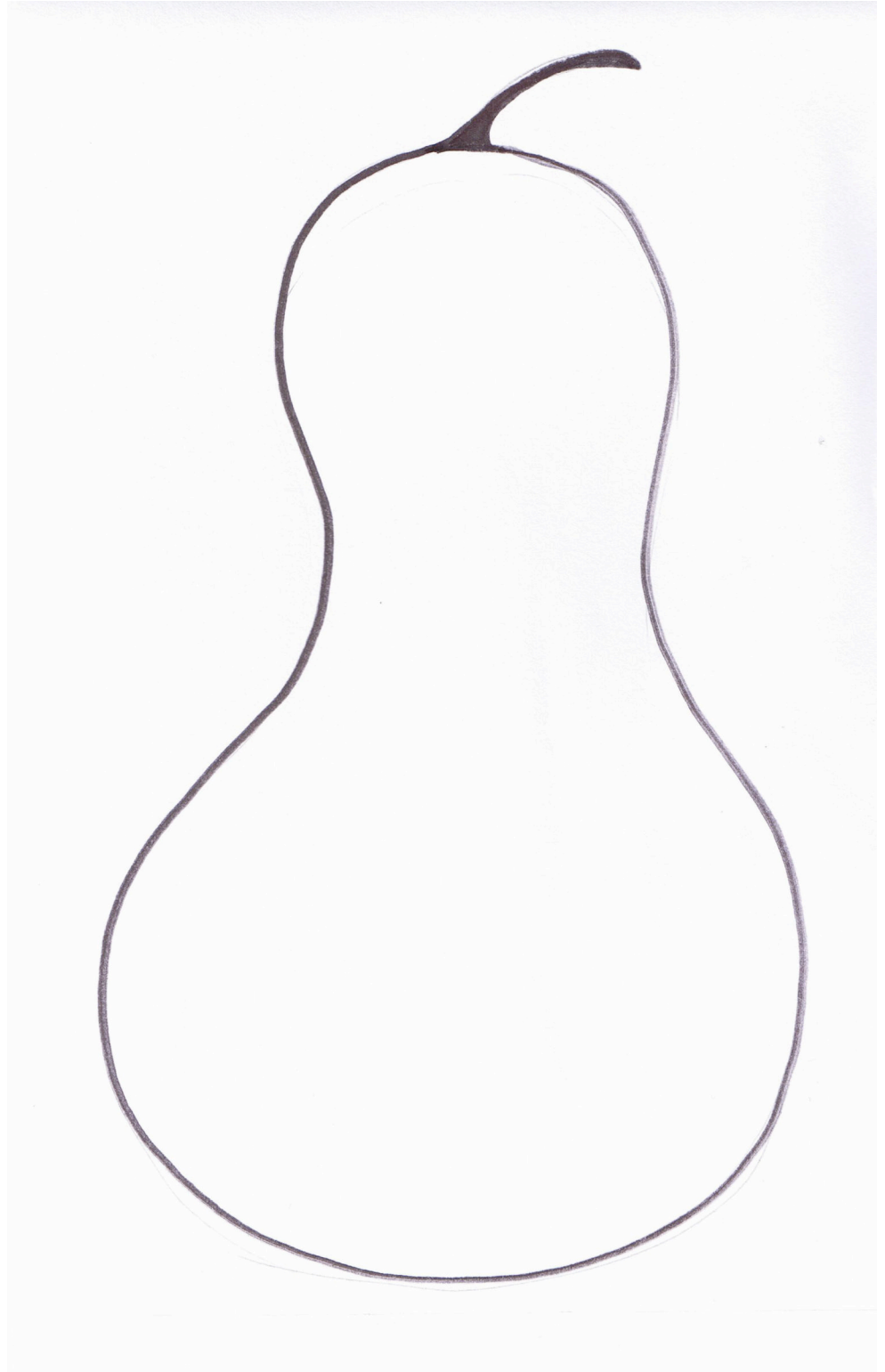
☐ Artist: _____



☐ Artist: _____

2. Gourds to tell a story:

Using pens, pencils, or paint draw your own design, which tells a part of the history of gourds. Trialing designs or patterns outside your final piece like in Theo Schoons ink and pencil drawings is a good way to plan your layout before putting them together in your final design. You might like to use the outline below or draw your own on another piece of paper.



[illegible]

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TE WHARETAONGA O WHANGAREI

EXHIBITION TASKSHEET FOR SECONDARY SCHOOL STUDENTS

1. Observe and discuss other artists' work with gourds at the exhibition.
Notice the different techniques used, are there any similarities
Which of these techniques do you feel have been successful?
Write a short paragraph on your findings.

2. Which piece of work are you most drawn to? Why? Note the artist's name and then write a few words about what you observe.

3. Which piece of work do you most dislike or you find not very interesting? Why? As above note the artists name and write a few words about what you don't like.

4. Reuben Patersons' work makes a striking contrast to the other gourds presented in the exhibition. What message do you feel the artist is trying to portray? In your own words write a short paragraph on the differences and /or similarities you find.

5. Write a few sentences on your overall impression of the exhibition as if you were critiquing the show for a magazine or newspaper article.

EXTENDING IDEAS FOR THE CREATIVE USE OF GOURDS

1. As you have discovered gourds can have many uses. List those uses as well as any other uses you could find for the gourd? Be imaginative i.e. perhaps you could come up with a new craze.

2. Using your ideas from question 1 and working in groups draw up a mind map on how you plan to sell your idea to others, what will be the benefits from taking on this new idea? Who would be your customers? How might you tell people about your new idea? You might like to use another sheet of paper for this exercise.

3. On another piece of paper design a visual that supports your new way of using gourds. It may be a poster, tee shirt, flyer, or the packaging for your idea.

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TE WHARETAONGA O WHANGAREI

Exhibition Education Resource Kit

Te Hue Ipu

Further Resources and Reference List: Bibliography

Best Elsdon, The Maori As He Was : A Brief Account of Maori Life as it was in
Pre- European Days, Sited 23 June 2006
<http://www.nzetc.org/tm/scholarly/tei-BesMaor-c6-4.html>

Flintoff Brian, 2004, *Taonga Puoro Singing Treasures*,
Craig Potton Publishing, Nelson, New Zealand

Macfarlane David, 2006, *Beyond the Basics - Gourd Art*
Sterling Publishing Co., Inc. New York 10016, U.S.A.

Schoon Theo, 1962, *Growing Maori Gourds*,
Gardening Journal, No 39

Skinner, Damian. 'Schoon, Theodorus Johannes 1915 - 1985'.
Dictionary of New Zealand Biography, updated 7 April 2006
URL: <http://www.dnzb.govt.nz/>

Riley, Murdoch, 1994, *Maori Healing And Herbal*,
Viking Sevenses N.Z.Ltd,

Relevant Sites on line:

<http://www.artistsinschools.ac.nz>
<http://www.dnzb.govt.nz/>
<http://www.geocities.com/manosnathan/v3.htm>
<http://www.johnleechgallery.co.nz/exhibitions/pastex/taepaschoon.asp>
http://www.maoriart.org.nz/profiles/manos_nathan
<http://stamps.nzpost.co.nz/Cultures/en->
<http://www.tki.org.nz/e/community/arts/>

We are online at:
www.whangareiartmuseum.co.nz

This Education resource kit was compiled for the Whangarei Art Museum by
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