Exemplar for Internal Achievement Standard

Visual Arts Level 1

This exemplar supports assessment against:

Achievement Standard 90913

Demonstrate understanding of artworks from a Māori and another cultural context using art terminology

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. These will assist teachers to make assessment judgements at the grade boundaries.

New Zealand Qualification Authority

To support internal assessment from 2014

© NZQA 2014
1. For Excellence students need to demonstrate comprehensive understanding of art works from a Māori and another cultural context. This involves identifying particular information through the analysis of artworks in the student's own words using art terminology.

Evidence needs to:

- explain specific methods used to communicate ideas
- explain the cause/effect of relationships between art works and their contexts.

This student demonstrates comprehensive understanding because they explain how specific methods are used to communicate particular ideas. For example, in *Aramoana* by Ralph Hotere (1), a clear connection is made between the expressive technique and the meaning of the work.

The last part of the Hotere discussion establishes an explicit relationship between artwork and context with the statement about the environmental activism intention of the work (2). The student demonstrates comprehensive understanding in the reference to the relationship between traditional and contemporary practices in the work of Peter Robinson (3).

A political purpose is identified for each painting. This makes a connection between the art works which enhances the comprehensive nature of the understanding.

For a more secure Excellence, the student would need to further explain the more isolated pieces of information to show how specific methods are used to communicate ideas. For example the reference to the ‘grid structure’ by Peter Robinson (4) should explain the significance of this feature.

The Rachel Buchanan quote (5) would also need to be more explicitly linked to the discussion of methods and ideas that precede and follow it.
Ralph Hotere
Title: Aramoana
Date: 1982
Medium: lacquer on corrugated iron and wood
Size: 3048 x 826 mm

Colour: Black and white with tiny flicks of red – these are coincidentally traditional Maori colours although Hotere always said he was an artist who was Maori rather than a Maori artist.

Ralph Hotere stated “I am a Maori by birth and upbringing. As far as my work is concerned this is coincidental”

Technique: gestural calligraphic – slashes and cut express how the land is going to be cut up by the developers (1)
Combines aspects of survey style (numbers, symbols lines) which is very careful and calculating with gestural personal marks – this represents the clash between the corporate exploitation and personal preservation.

Composition: Centralised with a grid structure (maps and surveying) used to arrange some elements – gestural marks fight against the grid structure and order = very symbolic of the struggle against the multinational developers.

Form: abstracted – with some hill forms being suggested but not naturalistically described.

Hotere was also influenced by Mark Rothko – an American artist who used big empty abstract images to signify spiritual states.

The Aramoana paintings protested against the industrial development of land on the peninsula and chopping off a large cliff to gain access. Hotere was protesting as an environmentalist although he could have also claimed the Maori guardianship of the land angle as well. (2)

Peter Robinson
Title: Untitled
Date: 1994
Medium: wood, oil, light bulb, tin, wool, synthetic polymer paint

Colour: black white red = traditional Moari colours for Kowhaiwhai – In Kowhaiwhai the more red in the design the more wealthy the hapu

Technique: Boxes painted with messages and stacked up – art is supposed to be precious but this is made from very non precious materials which is a post-modern ironic contradiction (3)

Composition: Grid structure which Robinson uses a lot. (4)

Form: Words like Colin McCahon
This work is about how buying and selling art changes what art is – like investment rather than real enjoyment or understanding. And that only rich people can buy art so if they buy something because someone told them it was good art – and it’s not and they lose money – then it’s their own fault because they should have bought something they liked then it wouldn’t matter if it lost money.

Robinson did a number of works about being an artist and how to get famous and be successful.

<table>
<thead>
<tr>
<th>Colin McCahon</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong> A question of faith</td>
</tr>
<tr>
<td><strong>Date:</strong> 1970</td>
</tr>
<tr>
<td><strong>Medium:</strong> synthetic polymer paint on canvas</td>
</tr>
</tbody>
</table>

Colours: Yellow and black – monochrome unified like cubism and Picasso.

**Technique:** hand written like a letter – strong calligraphic style to make particular words more important – previous word paintings by McCahon use white letters on a black background to represent the educational aspect of writing lessons on a blackboard with chalk in classrooms.

**Composition:** Totally full of letters – quite consistent and pattern like except the really important words are much bigger so they stand out.

**Form:** Calligraphic = personal style – personal heartfelt message.

McCahon felt that painting landscape was not a strong enough way to communicate the important message he wanted to get across.

Rachel Buchanan said:

“The work of the great New Zealand painter Colin McCahon was part of the landscape of my childhood. …McCahon had this one painting, a black one, that said ‘Am I Scared Boy (EH)’ and, in very small letters, ‘Cry for me’. I was nine when I first saw Scared and boy did I know what he meant.” (5)

He really liked how signs on the side of the road selling vegetable clearly communicated their message without being fancy. Like the signs saying “Keep out - Dog” are really honest and direct – he wanted his own art to be that powerful.

McCahon influenced the Australian painting Rosalie Gascoigne who uses road signs in her work although his paintings have a much stronger political message.
## Grade Boundary: High Merit

### 2.

For Merit students need to demonstrate in-depth understanding of art works from a Māori and another cultural context. This involves identifying particular information and explaining this in the student’s own words using art terminology.

Evidence needs to:

- move beyond descriptions of art works to identify the relationships between methods and ideas
- identify the cause/effect of relationships between art works and their contexts.

This student demonstrates in-depth understanding at the higher end of the Merit grade range, because the explanation identifies clear relationships between the methods and ideas of artists in particular art works. For example the size of the letters indicates the relative importance of people and places in the *Urewera Mural* (2).

A depth of understanding occurs where the explanations are supported with information from research sources, for example the quote from the Tūhoe activist (1), which illustrates a specific Māori response to the work. The *Hine-Titama* response includes biographical (5), narrative (6), and critical (4) research.

The student includes some comments that approach the level of comprehensive understanding needed for Excellence, such as the reference to a European artist producing an art work with Māori content (3). This establishes the relationship between artist, art work, and cultural context.

For Excellence, the student would need to further explain relationships between methods, ideas and cultural contexts. For example, the composition section for *Hine-Titama* describes the layout of the image, but also needs to explain how this relates to the narrative, stylistic influences, or cultural context.

© NZQA 2014
Artist: Colin McCahon
Title: Urewera Mural
Date: 1975
Medium: acrylic on canvas
Size: 98 x 214 inches

Analysis

Background
This painting was stolen by a Tuhoe activist in the 1990s to protest against the government stealing land and not returning it. The painting was given back to a rich lady who had to go to south Auckland and get it out of the trunk of a car. The activist called it "just another f***ing colonial painting" (1)
Born 1918 died 1987 lived in Grey Lynn Auckland
He worked with Doris Lusk and Toss Woollaston
Colin McCahon was offered a Knighthood but he told them to stuff off.

Influences
Influenced by Pablo Picasso for using words in a picture – McCahon said he saw a sign writer putting words on a window and that’s where he got his idea
Influenced by Cezanne.

Colour / Tone
This is a very dark picture
It is set in the middle of Urewera National Part which is untouched by man mostly.
The strongest light part is the big T in the middle which stands for Tuhoe or a waterfall or could be the light of God

Technique
Painting is applied with brushes
The techniques are conventional.
This is even more simplified that Six Days in Nelson and Canterbury because it’s a later work.
The hills are almost just lines and he uses Words to say who the important people are.
The words also stand out as light things against the dark background.
Bigger letters are used for more important people and places. (2)

Composition
The hills create space using perspective
The picture is balanced with the big T in the middle and hills and words on the left and right
This is a really big painting so its called a mural like wall paintings but this is on canvas

Meaning
This painting is about how Maori are connected to the land and about how Tuhoe are connected to the Ureweras. The artist wrote all the names of the important people in different sizes to show how important each one was.

Some people don’t like the fact that a Pakeha artist did a painting about Maori. They think that only Maori people should be able to do paintings about Maori. McCahon didn’t do too many Maori paintings and mainly stuck to environmental and religious stuff which doesn't make waves. (3)
Artist: Robin Kahukiwa

“No contemporary Maori artist’s imagery is more publicly accessible or immediately familiar to New Zealanders than that of Robyn Kahukiwa” – Jonathan Mane-Wheoki (4)

Robin grew up in Australia in a very European way – when she came back to New Zealand she discovered her Maori roots and wanted to use European techniques to promote Maori ideas. She also was a strong supporter of women’s rights and thought that some Maori customs aren’t very nice to women. (5)

Title: Hine-titama
Date: 1984
Medium: oil on hardboard
Size: 118 x 118 cm

The story
My mother was formed from Papatuanuku by the hands of Tane. I was formed in the womb of my mother when Tane entered her, combining both male and female elements. But I did not know at first that Tane was my father. I was their firstborn, named Hine-titama, being the Dawn, and being therefore the daughter who bound earthly night to earthly day. I later became the wife of Tane, not knowing that he was my father, and we parented several daughters.

One day I asked Tane who my father was. He would not answer me directly saying only, “Put your question to the posts of the house.” It was then that I knew that Tane, my husband, was also my father. I was bone of his bone and yet I was wife to him. I was angry and shamed because of this, and decided that I could not continue either to be wife to Tane or earthly mother to our children.

So I left the world of light, telling Tane not to follow me. I told him to remain with our children and to care for them in the world of light. "I will go on to the dark world," I said, "where I will welcome our children when their earthly life is ended. I will go in order to prepare an after life for them, where once again I can be a loving mother. I will be known from now on as Hine-nui-te-Po." (6)

Colour
Very naturalistic colours for the landscape and the skin
The skeleton and body are mainly red black and white which are traditional Moari colours from Kowhaiwhai – this means the painting has strong Moari and Pakeha features in it.

Technique
It is smooth blending and accurate drawing which are Pakeha techniques
The story is a Moari story
Kahukiwa wanted to use Pakeha techniques to promote Maori ideas and stories – this picture was made to be an illustration in a book about Moari mythology.
She uses different techniques to create different effects like blending or dabbing the paint.

Form
Tone is uses to create space and form in the body
Perspective is use to create space
Overlapping is used to create space with things in the distance being behind things in the front.
Scale is used to create space with the hills being smaller in the background

Composition
It’s a very symmetrical and has lots of details in it that all mean different things.
The main object is in the centre
Geometry is used to arrange objects.

Meaning
The picture is about Maori ancestry
Trying to combine Maori imagery and stories with European techniques
I think the tiki inside her is supposed to be Tane who is her father and her husband – when she found this out she became ashamed and hid underground.

Context
This is an illustration for a book
Grade Boundary: Low Merit

3. For Merit students need to demonstrate in-depth understanding of art works from a Māori and another cultural context. This involves identifying particular information and explaining this in the student’s own words using art terminology.

Evidence needs to:

- move beyond descriptions of art works to identify the relationships between methods and ideas
- identify the cause/effect of relationships between art works and their contexts.

This student demonstrates in-depth understanding because they explain how the stylistic qualities contribute to the meaning of the work. For example, ‘All watery like raining’ (4) relates to the damp atmosphere of the image. The clear link between the colour of *Episode 0022* and that of comic book art (1) identifies a cause/effect relationship.

The last part of the *Fall of Icarus* analysis states that the actions of Walter Buller are a moral concern for Hammond (5). This direct link between research information and the painting demonstrates the in-depth understanding needed for Merit evidence.

For a more secure Merit the student would need to make more consistent connections between methods, ideas and contexts. For example, while a connection between the scale of the work and aspirations of the Taratoa (3) demonstrate understanding, a fuller response would explain how the public responded to the work.

The student would also need to make more selective use of research information. For example the extended quote in the ‘meaning’ section of *Episode 0022* (2) could be shortened to relate more directly to the ideas expressed in the last two sentences.
“I believe that the talents I’ve been given combine in such a way that being an artist seems the only career choice that would bring me peace,” he says. “I feel very strongly that I have something to say, something to contribute, a role to play,” Kelcy Taratoa

**Artist:** Kelcy Taratoa  
**Title:** “Episode 0022”  
**Date:** 2006  
**Medium:** Acrylic on canvas  
**Size:**

### Analysis

#### Colour

Colour is very important to Taratoa – he tries to make his images as bold as possible. “I’m captivated and inspired by colour. I work with colour in such a way that it challenges, questions and excites the viewer.”

The colours really stand out and grab the viewers’ attention. The colours are like comic books and advertising which is the culture that Taratoa comes from. (1)

#### Technique

Flat colour – screen print – like Pop Art  
Stencils and screen print are used which are low-art techniques and not high art like oil painting and marble sculpture.

#### Form

Simplified forms are ‘posterised’ with a computer – this makes this a very modern picture using new technology that comes from advertising rather than traditional painting – this is a pop art influence

#### Composition

Things all stuck together – the figure is going to fight with the big robot. The painting is balanced between object ion the left and objects on the right.

#### Meaning

"there are three distinct areas of focus: links between history, social-situation and identity-formation; ethical self-determination; and individual perceptions – viewing and making sense of the world we live in." - Taratoa  
"Escaping from one’s reality is a daily exercise whether we consciously engage or not,” he says. What interests me about the notion of escapism is that in this world, escaping is big business and we as consumers buy into the products that transform our realities and lives. We’re a society that lives for the moments each day that allow us to escape, through PS2 and XBOX fantasy worlds, online virtual realities, alcohol and recreational drugs, music, movies, the list goes on. Are we not all escapism junkies?” he asks. “What I also find intriguing about all this is that these technologies that enable us to step outside our reality increasingly blur the line between the real and the unreal— the line is not so easily distinguished anymore.”

So the painting is about the problems of being a young Maori in today’s society where there are lots of conflicting pressures. Some people don’t know what is real and what is not real like dumb kids in America that go and shoot people because they have been playing Grand theft Auto and thinks it’s cool. (2)

#### Context

It’s a big painting because Kelcy wants to be a famous artist. He wants to tell us about big political issues so it should go in a Gallery (3)

### Other Information

Colin McCahon is his hero because he is such an important artist. Influenced by Pop Art and Shane Cotton  
He is influenced by comic books silver surfer, spider man, X-men, advertising, movies like Kill Bill and hip-hop culture
**Artist:** Bill Hammond  
**Born:** 1947  
**Interested in:** the land, in New Zealand bird life and in the 19th century ornithologist Sir Walter Buller.  
**Joint winner of:** the Premier Award in the Visa Gold Art Award.  
**Many of his earlier works suggest the influence of popular culture, in the form of rock music, fabric design and comic-book art.**

| **Title:** | The Fall of Icarus |
| **Date:** | 1995 |
| **Medium:** | Acrylic on Canvas |
| **Size:** | 640x 360 |

**Analysis**

| **Colour** | All greens to look like the middle of a dense forest or some fantasy world. |
| **Technique** | All watery like raining (4) |
| **Form** | The birds are influenced by Egyptian carving in that they are tall, still and in profile.  
The landscape is like a green like a dense forest but barren like a polluted landscape.  
“The world is a primitive, almost primordial zone, an eerie and lurid green space where volcanic cones erupt onto a barren land and into a lifeless sea. Black pollution belches from their vents and hangs in the air, perhaps alluding to the pollution caused by human activity on the globe. A strange green rain falls into the scene and dribbles from the image onto the canvas below, bringing it into the viewers space.” |
| **Composition** | Large empty areas with little birds scattered around  
It a very open and empty landscape |
| **Meaning** | The Fall of Icarus by Bill Hammond is about the threat to New Zealand wildlife by humans.  
The strange bird people are anthropomorphic which means animals made to look like humans.  
The birds are guarding a primitive forest against the invasion of humans.  
They have hardly any wings which mean they can’t fly away like Kiwis and Moas.  
They wear Victorian clothes to show they are being taken over by humans.  

This picture could be a metaphor for other environmental issues like save the whales and stop global warming. So the birds and like guardians of the natural world. |
| **Context - Influences** | Influenced by Dutch artist Pieter Breughel’s (c.1529 -1569) painting The Fall of Icarus (1558) there is some writing on the bottom to state this.  
Also influenced by Symbolists like Odilon Redon with strange creatures and landscapes. |

**Background**

Walter Buller made illustrated books on New Zealand birds that are now extinct – Buller himself hunted and killed many of these birds contributing to this extinction – Hammond thought this was very ironical and hypocritical. (5)
<table>
<thead>
<tr>
<th>Grade Boundary: High Achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. For Achieved, students need to demonstrate understanding of art works from a Māori and another cultural context by identifying and describing works in the student’s own words using art terminology.</td>
</tr>
<tr>
<td>This student demonstrates understanding at the higher end of the Achieved grade range. For example, in the techniques’ section for Nigel Brown (3), the student has identified a clear connection between the artist’s stylistic features and his personal life. This cause/effect discussion is approaching the in-depth understanding required for Merit.</td>
</tr>
<tr>
<td>Evidence of reading from appropriate sources is present in the <em>Nga Reo</em>, <em>Kuia</em> response, which includes a quote from an <em>Art New Zealand</em> article to support the explanation of Kahukiwa’s feminist intentions (2). This shows consideration of the wider cultural context. This information shows that the understanding is informed by appropriate research, since the feminist content is not immediately apparent by simply looking at the image.</td>
</tr>
<tr>
<td>For <em>Nga Reo</em>, <em>Kuia</em> the student links the dull earthy colours with the subject’s connection to the earth (1). This connection between specific methods and ideas places the extract at the high end of Achieved grade range.</td>
</tr>
<tr>
<td>For Merit, the student would need to present more sustained in-depth explanations that move beyond identifying and describing responses. For example, the composition’ section of <em>Janet Frame</em> by Nigel Brown (4) might explain how and why Brown used the identified pictorial devices. The quotes included in the ‘meaning’ section of the Janet Frame evidence would need to be connected to the specific methods and ideas of the painting.</td>
</tr>
</tbody>
</table>
**Artist:** Robin Kahukiwa  
Robyn is from the Ngati Porou tribe. Robyn says her work is about the mana of the people; about strength, dynamism and continuance.

Robin Kahukiwa grew up in Australia and came back to New Zealand when she was older. She didn’t know much about her Maori side so she started to find out. She is a feminist artist who wants Maori women to be valued more.

**Title:** Nga Reo, Kuia  
**Date:** 2001  
**Medium:** oil on canvas  
**Size:** 2000 x 1500mm

### Analysis

#### Colour

*Dull earthy colours that could symbolise the woman is connected to the earth.* (1) The hands and face are in lighter flesh colours so they stand out from the dull background and dress.

#### Technique

Robin Kahukiwa uses a very quick paint application technique that is very expressive. Uses gestural paint. It was probably painted very quickly.

#### Form

The form of the figure and facial features are very simplified and stylised. They look a bit like carving which Kahukiwa did lots of paintings of. This makes the woman look very Maori and connected to the old ancestors. It’s also a bit stylised so it could be any old woman or represent all old women.

#### Composition

The composition is very central and a three quarter traditional portrait like Rutu by Rita Angus. The woman is making a gesture saying ‘come here’ which means she wants the viewer to listen to her.

#### Meaning

This painting has a very important message for Kahukiwa. ‘Kahukiwa questions oppression on every level. Be it that of authoritarian power structures inside Maoridom or without’. (Art New Zealand) She wants to promote Maori and women. Mainly Maori women which are at the bottom of the pecking order. She thinks women can be very strong and wise and wants to show this in the painting. (2)

The words over the top are like the woman talking and she says - “Listen to me Moko. These are things I want fro you. Grow in the knowledge and wisdom or your ancestors…”

#### Context

This is a very political painting with a strong message. It should go in a gallery or a government building so people are reminded how important Maori women are.

I think Robin is a very cool painter but I don’t like this style much because it’s not very detailed and it looks like anyone could paint it.
Artist: Nigel Brown
Nigel Brown is famous for doing prints and lives in Dunedin. He did a whole series of famous people. He does a lot of paintings about his daily life and family and ordinary new Zealand things.

Title: Janet Frame
Date: 
Medium: Oil on Linen
Size: 

Analysis

<table>
<thead>
<tr>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>There are very bright colours in the centre and more earthy colours around the outside.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nigel uses a very rough painting style which is similar to his rough lifestyle. He wants to be an ordinary kiwi bloke not a ponsy artist. The black outlines come from his printmaking style (3)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>The drawing is simplified and a bit cartoon like. This is Nigel’s painting style.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janet Frame is painted inside a frame inside the picture. This is Nigel’s style and he does this in a lot of other pictures as well. It is very symmetrical with the face in the middle and words around the outside. Nigel puts lots of words in all his pictures. (4)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>The words around the outside say: <em>Owls do Cry NZ – born 1924 – the edge of the alphabet where my words crumble – Frame Janet.</em> Janet Frame is a very famous New Zealand writer who is famous for having red hair and being mental ill.</td>
</tr>
</tbody>
</table>

“Brown acknowledges the legacy of many iconic figures who have appeared in series throughout his career. These include Philip Clairmont, Van Gogh, Edvard Munch, Colin McCahon and the explorers Captain Cook and Scott. The iconic characterization of the black singleted, gumboot wearing worker could also refer to Brown’s father, a rather eccentric kiwi orchardist and poet who also reappears as an important and significant icon throughout Browns series of work. As Browns father hunted Deer with a bow and arrow and was a talented and published poet it comes as no surprise the artist has displayed empathy towards other “outsiders” such as the legendary New Zealand poet James K Baxter. Baxter provided inspiration to Brown’s career after hearing him recite poetry at Auckland University in the 1960’s and Captain James Cook has featured as a central character also in his work, particularly the ‘Pacificca’ and ‘Antarctica’ series of the 1990’s. He sees these works as a mix of myth and real experience, the imaginary and the intuitive. By juxtaposing Cook in anachronistic settings Brown has challenged the common myths surrounding the famous explorers place in history. Brown has also referenced leading New Zealand potter Barry Brickell with whom he has recently worked collaboratively.” – Warwick Henderson gallery website (5)

<table>
<thead>
<tr>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>This would be a good gallery painting because it is about a famous new Zealander. I think it would be good in a library because Janet frame wrote lots of books.</td>
</tr>
</tbody>
</table>
Grade Boundary: Low Achieved

5. For Achieved, students need to demonstrate understanding of art works from a Māori and another cultural context by identifying and describing works in the student’s own words using art terminology.

This student demonstrates understanding because the extract describes the technical and visual features from the Māori context (Cotton, Adsett) and another cultural context (Binney, Hammond).

The student uses appropriate art terminology. For example in the Don Binney analysis the student correctly distinguishes between the naturalism of the hills and stylisation of the bird (2). The student identifies some thematic ideas in particular works such as the environmental purpose of Binney (3) and political content of Cotton (4).

For a more secure Achieved, the student would need to provide more sustained explanations of how the cultural contexts have influenced the methods and ideas of the artists. For example the student should explain how Cotton integrates European materials and techniques with Māori narratives and beliefs.

The thematic ideas (3) need to be explained in greater depth and include clear explanations of how specific methods have been used to communicate particular ideas. The student could also include quotes from appropriate sources to support points such as the shrunken head discussion (4) for Kikorangi.

Where biographical information is included, as in the Binney analysis (1), it should be directly linked to the methods and ideas of the painting rather than simply included without reference to the art work.
### Analysis

#### Colour
Mainly natural colours such as green and blue. The sky is blue.

#### Technique
Smooth blending is used all over.

#### Form
The hills are very naturalistic. The bird is stylised and simplified. (2)

#### Composition
The bird is in the middle at the picture at the bottom. The bird is on the ground and not in the air. Sometimes Don has the birds flying in the air. Bird merges with the landscape to show that it belongs.

#### Meaning
Don thinks that birds should be protected. He is very famous for painting bird paintings and they are worth lots of money. He mainly paints native birds from New Zealand and these need protection. (3)

#### Context
It is a very big painting that usually goes in a gallery.
| **Artist:** Shane Cotton  
(born 1964) – Nga Puhi  
Lecturer at Massey University |
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong> Kikorangi</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
</tr>
<tr>
<td><strong>Medium:</strong> oil on panel</td>
</tr>
</tbody>
</table>

**Analysis**

**Colour**
This picture is mostly blue with a thick orange stripe on the left hand side. The orange stands out from the blue and makes a strong contrast.

**Technique**
It done in oil paint on canvas which is a European technique.

**Form**
The objects are painted in a naturalistic style. The bird and shrunken head are drawn properly but have lots of the details left out.

**Composition**
Shane uses a grid composition to split the painting in two halves. The bird is on the left hand side and a shrunken head is on the right hand side.

**Meaning**
Kikorangi means blue which is the colour of the sky that birds fly in and the colour Shane has painted the shrunken head.

**Context**
The English stole some shrunken heads in the colonial days and the Maori want to get them back to New Zealand. (4)

**Context**
This is a gallery painting because it’s very big and because its about political issues such as bringing shrunken heads back from England.
Grade Boundary: High Not Achieved

For Achieved students need to demonstrate understanding of art works from a Māori and another cultural context by identifying and describing works in the student’s own words using art terminology.

This student is close to demonstrating sufficient understanding because they include some appropriate information using art terminology. For example, in the ‘form’ section for Don Binney (1), the words ‘simplified’ and ‘naturalistic’ are used correctly. The student also demonstrates understanding by identifying some thematic content and communicative intentions in the ‘meaning’ sections for both Binney (2) and Cotton (5).

While the student’s use of spelling and grammar is often inconsistent, the meaning of each statement is still sufficiently clear.

For Achieved, the student would need to move beyond the short answers provided in some sections (4), to create more complete descriptions using appropriate art terminology. They should also provide descriptions and explanations using their own words, rather than cut and paste text from the internet (3).

The student would also need to focus on identifying and describing methods and ideas, rather than stating personal opinions (6). Including the title and date of each work (omitted by this student) would help meet the identification requirements of the standard.
**Artist:** Don Binney

<table>
<thead>
<tr>
<th><strong>Title:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Date:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

## Analysis

### Colour
Blue, green, black, white and yellow

### Technique
Oil paint

### Form
Simplified forms not much detail. Things look like what they are. They are very naturalistic. (1)

### Composition
The bird is in the middle of the picture at the bottom. The bird is on the ground and not in the air. The sky is blue. Its almost symmetrical.

### Meaning
Don likes to paint birds and did a lot of bird paintings at this time. I think he really likes looking and birds and thinks they should be protected. (2)

### Context
This is a European painting because there are no Maori objects in it. It is by the sea. It could go in a gallery or in someone’s home.
Shane Cotton (born 1964) is a major New Zealand painter. Born in Upper Hutt with Ngapuhi iwi affiliations, he studied at the Ilam School of Fine Arts in Christchurch, graduating in 1988. He then lectured at Massey University in Palmerston North. Following this he was the recipient of the Frances Hodgkins Fellowship, and his work is highly sought after that. He has received the Seppelt Art Award from Sydney University, and has been exhibited at many leading galleries in Australia and New Zealand, as well as in Spain and Prague. Cotton's work evocatively includes both Maori iconography and culture, such as shrunken heads, mokomokai, and native birds such as tui, and European symbols and items. His paintings have explored questions of colonialism, cultural identity, Maori spirituality, and death. Many of his paintings go into depth of primitive ideas especially through Maori whakapapa.

**Title:**

**Date:**

### Analysis

**Colour**

This picture is mostly blue with a little bit of orange, black and white. The orange stripe really stands out from the background.

**Technique**

It done in oil paint on canvas.

**Form**

It's very naturalistic. The bird and skull look like they are done from photographs because the skull looks like a photocopy.

**Composition**

The picture is split in two halves with the bird on one side and the skull on the other.

**Meaning**

It's got words on it which tell you what things are. Kiko means flesh and kikorangi means blue. The skull is a shrunken head so the picture is about Maori ancestors.

**Context**

This is a really big painting so it is from a gallery. You could have this painting in your house if you had a really big house and you need to be very rich to buy one of Shane’s paintings because he is a famous artist.

If I did this painting I would use an eagle because they are cool.