Gauguin & Polynesia: An Elusive Paradise

Educator Resource Guide

Seattle Art Museum 2012
**Contact Information**

Seattle Art Museum  
1300 First Avenue  
Seattle, WA 98101  
206.654.3100  
seattleartmuseum.org  
© 2012 Seattle Art Museum

Please direct questions about this resource guide to:  
Wyckoff Teacher Resource Center, Seattle Art Museum, 206.654.3186  
trc@seattleartmuseum.org

**Exhibition Itinerary**  
Seattle Art Museum, February 9–April 29, 2012

**Author**  
Regan Pro, Manager of School + Educator Programs, Seattle Art Museum

**Editing**  
Anna Elam, Wyckoff Teacher Resource Center Librarian/Educator, Seattle Art Museum  
Sandra Jackson-Dumont, Kayla Skinner Deputy Director for Education & Public Programs/Adjunct Curator, Department of Modern + Contemporary Art, Seattle Art Museum

**Advisory Committee**  
Rochelle Fonoti, Interim Cultural Specialist, Asian American Native American Pacific Islander Serving Institution (AANAPISI) Federal Grant, South Seattle Community College  
Sandra Jackson-Dumont, Kayla Skinner Deputy Director for Education & Public Programs/Adjunct Curator, Department of Modern + Contemporary Art, Seattle Art Museum  
Willow Kosbab, Arts Specialist, John Hay Elementary School  
Chiyo Ishikawa, Susan Brotman Deputy Director for Art and Curator of European Painting & Sculpture  
Pam McClusky, Curator, Art of Africa & Oceania, Seattle Art Museum

**SPONSOR INFORMATION**  
Support for K-12 programs during the 2011–2012 school year is provided by the Institute of Museum and Library Services, PONCHO, The Clowes Fund, Leona M. Geyer Charitable Trust, and the Margaret A. Cargill Foundation. Sustained support is provided by an endowment established in 1999 by a National Endowment for the Humanities challenge grant and the generous contributions of matching donors, including the Ann P. Wyckoff Education Endowment. The William Randolph Hearst Endowed Fund for Education Programs at the Seattle Art Museum has supported SAM K-12 programs since 1994. Support for discounted tours and buses provided by the Seattle Art Museum Supporters (SAMS).
# TABLE OF CONTENTS

**WELCOME**  
Page 4

**HOW TO USE THIS GUIDE**  
Page 5

**INTRODUCTION TO THE EXHIBITION**  
Page 7

**EXHIBITION TIMELINES & MAP OF POLYNESIA**  
Page 8

## PROJECT UNITS

1. **INSPIRATION AND IMITATION: FOCUS ON VISUAL ARTS**  
   Page 12
   - Paul Gauguin, *Parahi te Mara (The Scared Mountain)*, 1892
   - Marquesas Islands, *U’u (War Club)*, late 18th century-early 19th century
   - Rapa Nui, Easter Island, *Rapa (Dance Paddle)*, late 18th century-mid 19th century
   - Marquesas Islands, *Pu taiana (ear ornaments)*, early 19th century
   - Kadyisdu.axch, *Yeil X’eenh (Raven Screen)*, ca. 1810
   - Annie Mae Young, *Blocks*, 2003

2. **THE INFLUENCE OF PLACE: FOCUS ON GEOGRAPHY**  
   Page 16
   - Paul Gauguin, *Landscape from Brittany with Breton Women*, 1888
   - Paul Gauguin, *Women and a White Horse*, 1903
   - Marquesas Islands, *Uhikana (Headdress)* late 19th century
   - Marquesas Islands, *Vaka (canoe model)*, late 19th century
   - Susan Wawatkin Bedal, *Coiled Basket*, 1900-30
   - Lin Onus, *Gathering Storm*, 1993

3. **IMAGINED VISIONS: FOCUS ON LANGUAGE ARTS**  
   Page 19
   - Paul Gauguin, *Bonjour Monsieur Gauguin (I)*, 1889
   - Paul Gauguin, *Arii Matamoe (The Royal End)*, 1892
   - Marquesas Islands, *Tiki (Figure)*, 19th century
   - Workshop of Judocus de Vos, *Three Deities*, 1717
   - Albert Bierstadt, *Puget Sound on the Pacific Coast*, 1870

## GLOSSARY  
Page 22

## RELATED RESOURCES, ARTIST BIOS & STANDARDS  
Page 24

## SELECTED IMAGES  
Page 29

---

**GAUGUIN & POLYNESIA: EDUCATOR RESOURCE GUIDE**  
© Seattle Art Museum, 2012
Dear Educators,

The mission of the Seattle Art Museum (SAM) is to connect art to life. SAM strives to build accessible, flexible and relevant resources for your classroom that encourage critical thinking skills and creativity. The special exhibition *Gauguin & Polynesia: An Elusive Paradise* explores and examines the works of art of Paul Gauguin to the people and cultures he encountered during his time living in Polynesia. We are excited to present this Educator Resource Guide developed for this complex and engaging exhibition in an effort to help bring the museum back to your classroom and connect themes and ideas from the exhibition to your students' own learning. This guide can be used in advance of your visit, as a follow-up or to encourage students to reflect and create based on these extraordinary works of art.

Learning at SAM extends beyond our K-12 programs and includes specialized programs for all audiences. SAM is one museum housed in three locations: the Seattle Art Museum Downtown, the Seattle Asian Art Museum at Volunteer Park and the Olympic Sculpture Park on the downtown waterfront. At all three of our sites, SAM’s education and public program division is dedicated to offering an array of dynamic experiences for teachers, students, families, teens, adults and members of our extended community. These curated experiences ranging from lectures and artists talks to performances and tours support creative learning and discovery. We are excited to show *Gauguin & Polynesia: An Elusive Paradise* as another example of our cross-cultural programs.

From the free resources at our Ann P. Wyckoff Teacher Resource Center (TRC) to our interactive *School Tours + Art Workshops* to our in-classroom *Art Goes to School* program, we hope you use SAM as a vital resource in your teaching practice. We recognize teachers as professionals at the center of student learning and we encourage you to adapt these lesson and project ideas to best fit your teaching objectives and goals. The SAM Education team is always available to offer customized resources to help support both teacher professional development and student learning.

We hope you find this guide to be a useful teaching tool and we look forward to welcoming you and your class to the museum!

Sandra Jackson-Dumont
Kayla Skinner Deputy Director for Education & Public Programs/
Adjunct Curator, Department of Modern & Contemporary Art
HOW TO USE THIS GUIDE

OBJECTIVES:
1. Introduce students to the art and life of French artist Paul Gauguin and the Polynesia cultures and traditions that inspired him.
2. Deepen students’ understanding of how artists respond to personal, local and global histories and how these issues influence their work.
3. Prompt discussions that allow students to share their own insights and perspectives.
4. Enable creative exploration and discovery.
5. Build thematic connections between works of art and classroom curricula.

STRUCTURE:
The projects and discussions outlined in this guide may be conducted prior to, following or independent of a trip to the exhibition Gauguin & Polynesia: An Elusive Paradise. Teachers are encouraged to develop open-ended discussions that ask for a wide range of opinions and expressions from students. Each section of this guide includes works of art from both the Gauguin & Polynesia: An Elusive Paradise exhibition and the Seattle Art Museum’s global collections. Additional information can be found on SAM’s website (seattleartmuseum.org/gauguin) as well as in the resource section of this guide.

The projects in this guide connect to a wide range of core curriculum subject areas and can be adapted for a variety of grade levels to meet Washington State Standards and Common Core Standards of Learning. If you would like additional assistance modifying these projects to fit your classroom, please email SAM’s Wyckoff Teacher Resource Center (TRC) at trc@seattleartmuseum.org.

PROJECT UNITS:
1. Inspiration and Imitation: Focus on Visual Arts
   How do ideas and images transfer and transform?
2. The Influence of Place: Focus on Geography
   How is art shaped by the natural and manufactured environment?
3. Imagined Visions: Focus on Language Arts
   How does the imagination inform what we see and experience?
EACH PROJECT UNIT CONTAINS

Related Images
Images of works from Gauguin & Polynesia: An Elusive Paradise and from SAM’s collection that illustrate the theme of each unit.

Introduction
A framing of the themes to be explored and connections to the selected works of art.

Guiding Questions
Questions to guide your students’ exploration and discussions.

Objectives
Learning outcomes for students.

Project Instructions
Step-by-step directions for each activity or project.

Materials
A list of materials needed to complete each project.

Glossary
Definitions for student vocabulary related to each project.

Resources
Related resources and brief artist biographies.

State & National Standards
A list of suggested learning standards related to each lesson.
INTRODUCTION TO THE EXHIBITION

A POLYNESIAN PARADISE

When Paul Gauguin set sail for Tahiti in 1891, he expected to find an idyllic Eden. Instead, the Polynesia he found was far more complex blend of triumphs and tragedies. In fact, Polynesians had enacted one of the epic journeys of humanity when they began sailing across the central and eastern Pacific Ocean. Their navigators were the finest in the ancient world, able to traverse vast distances to establish the Polynesian triangle, bounded by Hawaii, Easter Island and New Zealand. They accomplished what it took European sailors another thousand years to achieve.

Polynesian cultures developed arts of splendor using natural materials like stone, skin, feathers, shells, bone, flowers and wood which were transformed into visions of divinity that shimmered in ceremonies and accented everyday life. However, after the arrival of Europeans in the eighteenth century, disease, violence and religious changes spread through the islands. When Gauguin arrived, he was perplexed by the affects of French colonization on this region. While this exhibition follows his desire to look at Polynesian art and people, it also prompts us to consider how we each carry visions of paradise that are tested by reality.

THE DREAMER

Paul Gauguin (1848–1903) is one of the true larger-than-life figures in art history. His transformation from bourgeois Parisian stockbroker and family breadwinner into an irascible, peripatetic outsider, whose glowing, visionary paintings contrasted with the difficult realities of his life, is a colorful, romantic narrative of rugged individualism. The key feature in Gauguin’s personal mythology is the constant yearning for the exotic and “primitive.” He first sought it in the bohemian arts community at Pont-Aven on the coast of Brittany and later on the South Seas island of Tahiti. When that outpost of French colonialism began to feel too constraining, Gauguin moved to a still more remote location, the Marquesas Islands, where he died in 1903 after years of poor health.

Gauguin’s fascination with non-western cultures resulted in a personal, syncretic iconography that mixed Christian and Maori, and many other visual vocabularies, to create a beautiful fictional world that existed mostly in his mind but was meant to convince a distant European audience that he had indeed found the paradise of his quest. This search for what the artist called “the savage,” manifested in his life and body of work—paintings, prints, drawings, and sculpture—set him apart from his French contemporaries and established a model for artistic rebellion.
EXHIBITION TIMELINE

1884-1888: DENMARK TO BRITTANY TO THE CARIBBEAN AND BACK

COPENHAGEN, DENMARK
For 11 years, Gauguin was a middle-class businessman in Paris with a wife and five children. He painted in his free time and showed paintings in Impressionist exhibitions held in 1881 and 1882. Following the 1882 stock market crash, Gauguin left his job in Paris. His wife took their children and moved back to her native Denmark. Gauguin eventually joined his family in Copenhagen in 1884 but felt constrained by the conservative atmosphere he found there and left after seven months.

PONT-AVEN, BRITTANY
In 1886, Gauguin moved to the artists’ colony at Pont-Aven in Brittany to devote himself to painting. Inspired by Brittany’s rough, natural beauty, ancient monuments, and persistent folk traditions, Gauguin had an artistic breakthrough and began to develop his own distinctive style.

MARTINIQUE
Seeking a complete change from his life in France, Gauguin traveled with another artist to the Caribbean island of Martinique in 1887. The island’s exotic vegetation, colors and light opened up new artistic horizons for Gauguin. In a letter, Gauguin wrote, ‘I had a decisive experience in Martinique. It was only there that I felt like my real self...’ He produced a dozen paintings there before he was forced to return to France because of illness.

ARLES, FRANCE
In 1888, Gauguin went to Arles to stay with Vincent van Gogh. The two artists lived and painted together for nine weeks until personality conflicts and divergent beliefs about art led to a major conflict—which resulted in Van Gogh cutting off part of his left ear. Gauguin immediately left Arles, but he remained an admirer of Van Gogh’s work beyond the Dutch artist’s death in 1890.

PARIS, FRANCE
In 1889, the World’s Fair was held in Paris from May to October. Gauguin visited the event on several occasions. He was particularly enthusiastic about Buffalo Bill’s Wild West Show and the reproduction of the Javanese village that represented life in the Dutch East Indies. Gauguin’s experiences at the fair informed work he produced in the months following his visit to the exposition, and strengthened his desire to leave France.

18TH AND 19TH CENTURIES: SETTING THE POLYNESIAN STAGE

TAHITI
Tahiti is the largest island in the Society Islands archipelago, which is located in the southern Pacific Ocean at the center of an imaginary triangle whose corners are defined by the Hawaiian Islands, New Zealand and Easter Island. Art is used to honor gods and mark status in Tahiti. Objects that indicated status and rank, such as flywhisks with elaborately carved handles, were especially important to identify the elite classes.

NEW ZEALAND
The Maori prefer to use the name Aotearoa, ‘Land of the long white cloud,’ as their name for New Zealand. Maori sculptors continue to cover canoes, gateways and houses, containers and implements with dense and intricate ornamentation.

THE MARQUESAS ISLANDS
Tattoo is an ancient and extremely important Polynesian art form, once appearing in abundance in the Marquesas Islands. Tattoos were closely associated with different stages in life, social status and noteworthy events.

1 Text from the Seattle Art Museum’s exhibition website: seattleartmuseum.org/Gauguin. For more information, including video and interactive map please visit this exhibition page online.
1891-1893: GAUGUIN LEAVES FRANCE FOR TAHITI

MARSEILLES, FRANCE
In April 1891, Gauguin boarded a ship at the French port town of Marseilles and embarked on the two-month voyage to Tahiti, having received government support to “record the people and customs of Tahiti.”

PAPEETE, TAHITI
After spending two months at sea, Gauguin arrived at Papeete in June 1891. Instead of the unspoiled Eden that he had long dreamed of, Gauguin found a provincial town with a large European population. Little remained of traditional culture and art due to suppression by the French government and Christian missionaries, and a wave of population decline in the 19th century.

MATAIEA, TAHITI
Finding life in the Tahitian capital of Papeete unbearable, Gauguin moved to Mataiea, a village on the ocean where his artistic expression took shape.

1893-1895: A RETURN TO FRANCE AND SECOND VOYAGE TO TAHITI

PARIS, FRANCE
After spending two years in Tahiti, Gauguin returned to France to regain his place in the Paris art scene. He rented two rooms, and his apartment became a showroom and salon. He painted the walls yellow, hung his Tahitian work in colored frames, and hosted gatherings for artists, writers, and musicians.

BRITTANY, FRANCE
In 1894, Gauguin spent six months in Brittany where he continued to produce Tahitian paintings as well as portraits and European landscapes. He made up his mind to return to Tahiti, and did so in June 1895.

AUCKLAND, NEW ZEALAND
Gauguin sailed on a ship that docked at Auckland, New Zealand. While there, Gauguin visited the Auckland Museum where he viewed and sketched Maori arts in stone and wood. He would include some of the objects in still-life paintings, and drew inspiration from the Maori architecture on view.

PANAAUIA, TAHITI
After returning to Tahiti in 1895, Gauguin rented a plot of land in the village of Panaauia and set up a large hut. He continued to paint and sent new pictures to France in March 1897, including his masterpiece Where Do We Come From? What Are We? Where Are We Going?. Gauguin was evicted from his land and faced financial problems when his paintings failed to sell in Europe.

1901-1903: THE MARQUESAS AND GAUGUIN

THE MARQUESAS ISLANDS
In 1901, Gauguin’s unending desire to find an ‘authentic’ Polynesia took him to the Marquesas Islands, where he continued to work despite ill health until his death in 1903.
## Polynesian History Timeline

**CA. 4000-5000 B.C.**  
Austronesian-speaking peoples, ultimate ancestors of Polynesians, leave their homelands in South-East Asia and/or Taiwan.

**CA. 700-800 A.D.**  
Polynesians established in Marquesas and Society Islands, then disperse to other islands.

**CA. 1100**  
Polynesians established in Aotearoa (New Zealand).

**CA. 1500**  
Long distance voyaging across Polynesia appears to cease.

**1595**  
Spanish explorer Álvaro de Mendaña sights and names the Marquesas Islands.

**1768-71**  
Captain Cook's first voyage arrives in Tahiti, Society Islands, and visits New Zealand.

**1772-5**  
Cook's second voyage visits Society Islands, New Zealand, Tonga, Rapa Nui, and the Marquesas Islands.

**1799-1802**  
First U.S. whaling ships arrive in Polynesia.

**1820**  
First American missionaries arrive in Hawaii.

**1889**  
Polynesian displays at the Universal Exposition in Paris.

**1800-1900**  
Severe population decline, as much as 90% on these islands.

**Estimates Include:**
- Marquesas Islands: 1800=80,000  
- 1850=20,000  
- 1890=3,500
- Easter Island: 1871=500  
- Austral Islands: 1840=610
### PAUL GAUGUIN TIMELINE

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1848</td>
<td>Eugène Henri Paul Gauguin is born in Paris on the 7th of June.</td>
</tr>
<tr>
<td>1853</td>
<td>The family returns to Orléans, France, where Paul attends school.</td>
</tr>
<tr>
<td>1868-70</td>
<td>French Navy service at sea, including the Eastern Mediterranean, Great Britain, the Arctic Circle, the Dalmatian Coast, Scandinavia.</td>
</tr>
<tr>
<td>1883</td>
<td>Loses his job as a stockbroker and concentrates on painting.</td>
</tr>
<tr>
<td>1886-87</td>
<td>Travels to Brittany, and later to Martinique to paint.</td>
</tr>
<tr>
<td>1889</td>
<td>Back in Brittany and Paris, where he attends World’s Fair.</td>
</tr>
<tr>
<td><strong>SUMMER 1891</strong></td>
<td>Gauguin returns to Paris. Exhibition at Durand-Ruel Gallery where 32 of 44 paintings fail to sell.</td>
</tr>
<tr>
<td>1897</td>
<td>Learns of death of his daughter Aline. Gauguin attempts suicide. Paints masterpiece: <em>Where Do We Come From? What Are We? Where Are We Going?</em></td>
</tr>
<tr>
<td>1903</td>
<td>Gauguin dies on May 8, and is buried at Atuona, Hiva Oa.</td>
</tr>
<tr>
<td>1849</td>
<td>Gauguin and his family sail for Lima, Peru, homeland of his deceased grandmother. His father dies en route.</td>
</tr>
<tr>
<td>1865-67</td>
<td>At 17, Gauguin joins the merchant marine; sails to South America.</td>
</tr>
<tr>
<td>1871-76</td>
<td>Returns to Paris, meets young Danish woman, Mette Gad; in 1873 they marry and settle in Paris, where Gauguin works as stockbroker and begins to paint.</td>
</tr>
<tr>
<td>1884</td>
<td>Mette returns to Copenhagen with their family of five children. Gauguin joins them over the winter and returns to Paris June 1885.</td>
</tr>
<tr>
<td>1888</td>
<td>From October to December stays with Vincent van Gogh in Arles.</td>
</tr>
<tr>
<td>1891</td>
<td>In March bids goodbye to his family in Denmark; leaves from Marseilles for Tahiti; arriving in Papeete on June 9; settles at village of Mataiea. Gauguin produces 66 canvases, many watercolors, and numerous sculptures during first Tahitian period.</td>
</tr>
<tr>
<td>1895</td>
<td>February 18 sale at Drouot auction house in Paris yields only 9 sales out of 47 works of art. Disappointed, Gauguin returns to Tahiti, via Auckland, New Zealand; visits the new ethnologic museum and is impressed by Maori art.</td>
</tr>
<tr>
<td>1901</td>
<td>September, moves to the island of Hiva Oa in the remote Marquesas Islands and builds the “House of Pleasure.”</td>
</tr>
<tr>
<td>1906</td>
<td>Posthumous retrospective in Paris reverses Gauguin’s critical fortunes and is a watershed experience for younger artists, including Henri Matisse and Picasso.</td>
</tr>
</tbody>
</table>
MAP OF POLYNESIA

2 http://en.wikipedia.org/wiki/File:Pacific_Culture_Areas.jpg
PROJECT UNIT ONE
INSPIRATION AND IMITATION: FOCUS ON VISUAL ARTS

IMAGES

Paul Gauguin, Parahi te Marae (The Scared Mountain), 1892
Marquesas Islands, U’u (War Club), late 18th century-early 19th century
Rapa Nui, Easter Island, Rapa (Dance Paddle), late 18th century-mid 19th century
Marquesas Islands, Pu taiana (Ear ornaments), early 19th century
Preston Singletary, Keet Shagoon, 2003
Kadyisdu.axch, Yeil X’eenh (Raven Screen), ca. 1810
Annie Mae Young, Blocks, 2003

INTRODUCTION

Inspiration and imitation are often central to any creative process. However, when artists borrow or imitate different cultural motifs and appropriate them into a new context, the original cultural intentions can be distorted. As artists use cultural images or symbols, they may both spread the awareness of these images and shift their global interpretations.

Found throughout Polynesia, a marae (also called ma’ae in the Marquesas Islands) is a sacred space used for religious and cultural purposes. Maraes are typically constructed on a rectangular area of flat or flattened land out of different types of local stone and rock. While he lived in Tahiti and the Marquesas Islands, artist Paul Gauguin (French, 1848-1903) likely would have encountered many maraes built from dark stones and surrounded by green trees and plants. Gauguin noted that many of the maraes he encountered had fallen in disuse or disrepair. However in his painting, Parahi te Marea (The Sacred Mountain), the marae is shown as a vibrant yellow hillside, enclosed by an elaborately carved fence, decorated with pink and purple flora and guarded over by a large tiki figure. Distinct elements of Polynesian culture appear almost collaged together, as Gauguin adds imagined details to his composition. For example, Gauguin’s painted fence would likely not be found surrounding a traditional marae, however the patterning used may have been copied or inspired by Polynesian carving, such as the Pu taiana (ear ornaments) from the Marquesas Islands. Throughout his work from this period, Gauguin borrows and combines different cultural symbols into his works of art, perhaps to evoke a past time or to idealize the present.

Polynesians also transferred imagery between art forms and communicated using symbolic language. While Gauguin used these images freely, Polynesian art was often created with specific intentions such as communicating status or honoring the gods. U’u (war club) is a weapon carved from heavy iron wood. The top of the club resembles a head that perhaps honors the owner’s ancestor. Around the club tattoo-like patterning is carved into the wood. These carvings represent the owner’s tattoos that demonstrate individual status and experience. Within the Marquesan tradition, tattoos were a highly evolved method of designating chiefs, priests and warriors of high rank, who became tattooed in a process from head to toe. Also carved from wood, Rapa (Dance Paddle) is a highly stylized depiction of

3 Full-page images of all referenced objects from the Gauguin & Polynesia exhibition and SAM’s collections can be found in the Selected Image section at the end of Gauguin & Polynesia: Educator Resource Guide.
4 Definitions for all words listed in bold can be found in the Glossary section included at the end of the Gauguin & Polynesia: Educator Resource Guide.
the human form that uses simplified symbols to resemble eyebrows, earlobes and other human attributes. Both of these works of art use cultural symbols to communicate information within a community’s guidelines for artistic expression.

Preston Singletary (Tlingit, born 1963) uses imagery and symbols from his family crest in his fused and sand carved glass work Keet Shagoon. This contemporary work is based on older house screens such as Ye’iil X’eenh (Raven Screen). Singletary uses traditional motifs and form line design combined with modern approaches he learned from studying with master artists in the Northwest and Europe. Similar to Singletary, Annie Mae Young (American, born 1928) took the traditional motifs and styles of her community in Alabama and gave them a modern twist. She updates and evolves long standing quilt patterns to create new compositions such as Blocks. Young, like each of the artists in this section, shows her mastery by borrowing and building on other’s approaches and ideas.

GUIDING QUESTIONS
- How are artists inspired by the cultures around them?
- How are artists influenced by their own culture? How are they inspired by other cultures?
- How are new ideas connected to previous inspirations? How do artists and others get inspired by the creativity of others?
- How can symbols have multiple interpretations?

LEARNING OBJECTIVES
- Explore how artists experiment with different ideas.
- Discuss how culture influence artistic creation.
- Experiment with how individual elements can be combined into a transformative whole.
- Use meaning, creativity and technique to work collaboratively as a group.

PROJECT: SYMBOLS AND STORIES

Materials
- Projections or print-outs of each image
- Paper
- Colored pencils
- Tape
- Large pieces of paper
- Tracing paper
- Masking tape
- Colored pastels or markers

Step One: Collaborate. Begin with a simple drawing activity to encourage students to think about the concepts of inspiration and collaboration. First, give each student a colored pencil and white piece of drawing or sketch paper. After writing their initials on the back of the page, ask each student to draw one line – curly, straight, wavy, angled or loopy. After the student draws their line, pass the paper one student to the left. Inspired by the previous line, ask the students to add a new line to the page. Pass the
drawing along again. Repeat and continue until each student gets his or her original drawing back (double-check by looking at the initials on the back of the page).

**Step Two: Discuss and Observe.** Ask students to discuss the above activity. Tape all the drawings to a black or white board and compare the collaborative drawings. How did students respond to each line? Did lines change through this activity? How did students build off of each other’s ideas? Following this discussion, project or share print outs of contemporary artist Preston Singletary’s *Keet Shagoon* and *Kadyisdu.axch, Yeil X’eenh (Raven Screen)*. Begin with a minute of quiet looking and then ask students to share what they see in each of these images. Ask student to compare these images and share what they notice as similarities and differences. Document the conversation in two columns (compare & contrast) on a black or white board.

**Step Three: Explore.** Project or share an image of *Parahi te Marae (The Sacred Mountain)* and give each student a paper copy of the *Pu taina (Ear ornaments)*. Ask students to compare the pattern of the *Pu taina* with the fence carving in *Parahi te Marae (The Sacred Mountain)*. What do they notice? Next give each student a piece of tracing paper and instruct them to trace the pattern of the ear ornament onto the tracing paper. Students will now transfer this pattern on to a different setting. Just as Gauguin may have borrowed this pattern for his fence post, ask students to use this pattern in a new context for example an item of clothing or graffiti sign. Using a piece of drawing paper and color pastels or markers, student should draw this new image and layer the tracing paper pattern on top. Ask students to share their completed drawings with each other and discuss.

**Step Four: Create.** For their final project, students will borrow inspiration from different cultural symbols. In preparation, ask each student to identify a symbol, pattern or motif that is important to their personal culture (examples could range from a family crest to a symbol associated with a musical group). Ask each student to create a drawing of their symbol on an 8 1/2 x 5 1/2 sized piece of white paper (1/2 of an 8 1/2 x 11 sized sheet). Place all the drawings face down in a pile and then ask each student to blindly select one symbol. These symbols will now become the basis for student’s final drawings. Just as they translated the image of the *Pu taina (Ear ornaments)*, students will transform their selected symbol onto a new setting, object or place. Ask students to begin by tracing and drawing their symbol. Next give them a large sheet of paper, color markers or pencils and ask them to create a new landscape, setting or context for their symbol. Encourage students to draw direct inspiration from their symbol — what shapes, colors, lines and forms do they see and what do these elements inspire?

**Step Five: Reflect.** When all students have finished their final drawings, display the images around the room. Working as a full group (or dividing into small discussion groups depending on your class size), ask each student to present for 1–2 minutes on their drawing, sharing about both their process and product. Next ask the student who drew the symbol in the drawing to also share. Where does this symbol originate? Why is it important to them? How does it appear in this new context? How does this impact its interpretation? How do symbols appear in our everyday lives? How have logos and corporate symbols gained meaning? After all students have presented, return to the images of *Pu taina (ear ornaments)* and *Parahi te Marae (The Sacred Mountain)*. What do students notice now? How has this activity impacted their impressions of these works?

**Project Extension:** Cultural symbols are constantly being appropriated and used in new contexts. Ask students to keep an observation journal for one week, making at least one sketch a day of a cultural symbol they see being used in a new context. Following this, ask student to turn a critical eye to their own works of art. What colors, patterns, shapes or symbols have they borrowed or been inspired by?

**Related Washington State and National Learning Standards:**

**Washington State Standards:**

- Arts: 1.1, 1.2, 1.3, 2.1, 2.2, 4.1, 4.4

© Seattle Art Museum, 2012
Communications: 1.1, 1.2

**Common Core National Standards:**

- Anchor Standards for Reading English Language: Integration of Knowledge and Ideas
- Anchor Standards for Speaking and Listening: Comprehension and Collaboration
PROJECT UNIT TWO
THE INSPIRATION OF PLACE: FOCUS ON GEOGRAPHY

IMAGES
Paul Gauguin, Landscape from Brittany with Breton Women, 1888
Paul Gauguin, Women and a White Horse, 1903
Marquesas Islands, Uhikana (Headdress) late 19th century
Marquesas Islands, Vaka (canoe model), late 19th century
Susan Wawatkin Bedal, Coiled Basket, 1900-30
Lin Onus, Gathering Storm, 1993

INTRODUCTION
How does where you live shape who you are? How can surrounding environments influence art and artists? This section explores how local cultures, geographies, materials, methods and traditions can impact artistic practice and product.

Polynesia is composed of groups of islands located in the South Seas and bordered by Hawaii, Easter Island and New Zealand. Believed to be the last place on earth inhabited by human settlers by historians and archeologists, this archipelago contains a variety of cultures and communities united by their common island geography. These landscapes and natural resources inspire many artists, including European artist Paul Gauguin (French, 1848-1903). Thousands of miles from Polynesia, Gauguin was born into a time of common island geography. This cultural shift in part prompted Gauguin to move away from city life in France, seeking to live in less developed or more rural locations around the world. Gauguin moved to the Brittany region of France in 1886 and was happy to find that folk traditions were still present and practiced. The people and natural environment inspired Gauguin to paint. He created works such as Landscape from Brittany with Breton Women that reflect his surroundings. A similar impulse to find a more primitive way of life drew Gauguin to Polynesia, and he traveled first to Tahiti in 1891 and then the Marquesas in 1901. He was inspired by the local environment and his palette began to shifting to capture the changing colors of the landscape both real and enhanced by his imagination. Paintings such as Women and a White Horse reflect the perceived vibrancy of his surrounding environment.

Like Gauguin, Polynesian artists are also inspired by their local environments. The geography of the Marquesas Islands informed both the subject matter and media of the Uhikana (Headdress) and Canoe model (vaka). Both of these works of art are made from indigenous materials and emblematic of their place of origin. Uhikana (Headdress) is crafted from pearl shell, turtle shell and woven fibers — materials reflective of the ocean geography. Vaka (canoe model) speaks to the critical cultural and economic role of boats for communities surrounded by water. This model demonstrates the technical and artistic mastery of these larger vessels which carry people and cargo across thousands of mile of open water from as early as 400 B.C. and into the present day.

Equally influenced by local materials is Susan Wawatkin Bedal’s (Sauk, 1865-1947) Coiled basket. This woven vessel is entirely created out of materials Bedal harvested from the environment, including berries for dye, cedar and cherry wood bark and horsetail root. Each material was specifically sourced in order to add to the basket’s decorative elements. Like Bedal, Lin Onus (Australian Aborigine, 1948-1996) creates works of art that reflect the unique beauty of his native landscape and his value system regarding the treatment of this environment. Gathering Storm depicts dusk on the surface of billabong and is one of a series of twelve paintings showing the same landscape over the course of a day. These paintings of the Barmah Forest in Australia aim to impress viewers with this region’s natural beauty and advocate for a renewed protection of these lands. Though they reflect a variety of landscapes like all the
artists in this section, Onus’s surrounding geography influences both what he creates and why he creates it.

**GUIDING QUESTIONS**

- How are artists influenced by the natural environment?
- How can geography influence culture? How does place shape our daily lives?
- How do different cultures treat their environments? How does that treatment influence artists?
- What is unique about the geography of an island? How might living on an island shape your understanding of the natural world?

**OBJECTIVES**

- Observe and examine how artists incorporate concepts of geography and environment into their work.
- Explore world geography in an individual and group setting through creative response activities.
- Build understanding of maps and mapping.

**PROJECT: GLOBAL GEOGRAPHICS**

**SUGGESTED GRADE LEVEL: K-12**

**Materials needed:**

- Projections or print-outs of each image
- Printed copies of a world map (1 per student)
- Drawing or sketch paper
- Colored markers or pencils
- Large floor or wall space

**Step One: Discuss.** Share each image included in this section with your students. Consider projecting the image on a screen or giving copies of the images to students. Begin with a minute of quiet looking and then ask students to describe what they see. Ask students to identify the evidence of landscape in each work of art. Where might this work have been created? What visual clues can you see? What is the local environment? What is the climate, time of year or time of day? How do those factors influence the way you interpret and understand each work?

**Step Two: Map and Imagine.** Break students into pairs and give each group a blank sheet of paper. Ask each pair to draw a world map on this paper, using only their own memories or understanding (make sure to remove or cover up all the maps and globes in the classroom). Give students ten minutes to complete their maps and then ask them to post all their drawings on a central wall or whiteboard. Encourage students to look closely at all the maps and then return to their working spaces. Give each pair a new sheet of paper and ask them to create a second draft of their map building off their classmates’ examples. After five minutes or when all students have finished, give each pair a world map to compare with their drawing. Lead a full group discussion asking students to share how the two maps compare. What did students eliminate? What did they include? What proportions or locations were the more accurate? Which were the most inaccurate? How did seeing their classmates’ maps help inform their second draft map?
**Step Three: Explore.** Students will now have the opportunity to focus on the region of the world featured in the *Gauguin & Polynesia: An Elusive Paradise* exhibition. Begin by identifying Polynesia on a world map. What do students notice about its location? Next ask students to identify where your school is located. Compare and contrast these two areas. As a warm-up activity, lead a group brainstorm on the local environment of your school. Ask students to describe the natural environment and geographic attributes of the surrounding landscape using descriptive language. Record these observations on a black or whiteboard. Ask students to consider the benefits (for example, indigenous forest=better air quality) and challenges (for example, living near water=higher flood risks) of their local environment.

**Step Four: Research.** Next, using the Australia and Oceanic Mapmaker kits resource from National Geography online ([http://education.nationalgeographic.com/education](http://education.nationalgeographic.com/education)). Print all sections of the region map and divide the sections amongst the students. Ask each student to research either online or in the school library the geography of the map sections assigned to them. Each student should gather data on the natural environment, bodies of water, mountains or volcanoes, vegetation, population and natural disasters associated with their region. Using the colored pencils or markers, ask students to represent this information visually. When every student has finished work on their section, ask students to collaboratively create the complete map on either a large floor space or wall.

**Step Five: Reflect.** Return to the images of the four works of art created in Polynesia or Australia. Ask students to place copies of each of these images near the location they were created. How does the information on the map inform the meaning of each work of art? How does the work of art enhance student’s understanding of each region?

**Project Extension:** Building from their research, ask students to create a travel poster or brochure promoting tourism to their region of Oceania. What natural aspects will students promote? How can students address geographic challenges in a positive way? Encourage students to use both images and words to promote their message. How can these elements work together to compel visitors to their region? Once posters are completed, display them alongside the students’ collaborative map.

**Related Washington State and National Learning Standards:**

**Washington State Standards:**

- Arts: 1.1, 1.2, 1.3, 2.1, 2.2, 4.2
- Social Studies: Geography 1.1, 2.1, 3.3

**Common Core National Standards:**

- Anchor Standards for Speaking and Listening: Comprehension and Collaboration
- Anchor Standards for History/Social Studies: Integration of Knowledge and Ideas
PROJECT UNIT THREE
IMAGINED VISIONS: FOCUS ON LANGUAGE ARTS

IMAGES
- Paul Gauguin, *Arii Matamoe (The Royal End)*, 1892
- Marquesas Islands, *Tiki (Figure)*, 19th century
- Workshop of Judocus de Vos, *Three Deities*, 1717
- Albert Bierstadt, *Puget Sound on the Pacific Coast*, 1870

INTRODUCTION
Artists in this section create works of art that capture a vision held partially in his or her imagination. Combining images borrowed from varied sources with their own dreams and ideas, artists often use their creativity to depict a constructed scene. These visual stories demonstrate multiple inspirations and present a blurred vision of reality and fantasy.

In 1891 Paul Gauguin (French, 1848–1903) traveled away from his homeland to the islands of Polynesia seeking his ideal paradise. Gauguin traveled frequently throughout his life, looking for his place of belonging; however, he often found himself to feel like an outsider. This struggle continued through Gauguin's life, as he both wanted to live as an outsider while also being celebrated and supported by the public. Upon first arriving in Tahiti, Gauguin found a place and people far from his fantasies. Rather than an untouched paradise, Polynesia had already been occupied by French colonists and missionaries throughout the nineteenth century. When reality failed to match his fantasized expectations, Gauguin responded by creating fictionalized scenes of daily Tahitian life. For example, *Arii Matamoe (The Royal End)* is an invented depiction of the death of a king and matches Gauguin's imagination more than the reality of the event. While the Tahitian King Pomare V did pass away in 1891 shortly after Gauguin arrived in Tahiti, his decapitated head was not displayed for the public. This image is likely more inspired by the Symbolist movement, popular stories and Gauguin's own imagination.

In the background of *Arii Matamoe (The Royal End)*, Gauguin included tiki figures. The tiki figure in contemporary western society is often associated with festivities and tropical parties with no hints of the original meaning. However for many Polynesians, a tiki is a religious object or image that honors the gods. Tiki figures reflect local belief systems and specific tiki forms and attributes vary across Polynesia. For example the tiki included in this section features a large head, wide eyes and arm position common to the Marquesas Islands. While outsiders may see tiks as objects of imagination, they are actually representations informed by important traditions and beliefs. Gauguin understood tiki were objects of belief when he included them in his painting, however he also used these images creatively.

The concept of depicting a foreign place using assumptions and borrowed knowledge is found throughout art history. *Three Deities* is a decorative tapestry with images of life in Asia as imagined by the creators. Responding to the eighteenth century style of chinoiserie, this work blends fact and fiction to present an imagined representation of Asia that includes camels, magic carpets and a trinity of Buddhas. Similarly, while artist Albert Bierstadt (American, 1830–1902) did travel to the Washington Coast, he drew from his experiences in the White Mountains, the Alps and Yosemite, as well as early published accounts of life in the Pacific Northwest. Further, he collected Native American objects. All of these sources were aids to constructing his landscape painting Puget Sound on the Pacific Coast. In his painting, as in the other works of art featured in this section, fact, fiction and fantasy collaborate to create a vision of the artist's imagination.
GUIDING QUESTIONS

- How do artists use their imaginations? How are imagination and creativity connected?
- How and where do we gather information about foreign places or people? How do we use this information to inform understanding?
- What is paradise? What does paradise mean to you and what does it mean to others?

LESSON OBJECTIVES

- Discuss how artworks may blend fact and fiction.
- Explore students own imagination and understanding of paradise.
- Create a visual and written response that shares personal history.

PROJECT: VISIONS OF PARADISE

SUGGESTED GRADE LEVEL: 4-12

Materials

- Projection or print-out of selected images
- Lined paper (at least one sheet per student)
- Blank paper (at least one sheet per student)
- Pencils
- Markers, crayons, colored pencils or pastels
- Scissors
- Recycled collage materials
- Glue

Step 1: Discuss. Begin by asking students to brainstorm on the meaning of imagination. On a black or white board, write the word “reality” on one side and the word “fantasy” on the other side. Ask students to add connecting ideas or words to either side. Next write “imagination” on one side and “experience” on the other. Repeat the previous exercise and then lead a discussion with students regarding this brainstorm. What is the difference between these two words? What are the points of connection or overlap?

Step 2: Explore. Share the images of the works of art featured in this section with students either by projecting or sharing paper copies of each image. Focus on Puget Sound on the Pacific Coast and Arii Matamoe (The Royal End). Ask students to describe what they see in each of these paintings and note similarities and differences between the two works. Does one image seem more realistic than the other? Why or why not? How might the artist be drawing on his imagination to create each of these images? Explain to students that each of these paintings was created based both on the artists’ imaginations and experience.

Step 3: Brainstorm. Introduce the concept of paradise to students. What does paradise mean? How can the meaning of paradise change for different individuals? Pair students and have them each describe what their personal version of paradise would look like. Working individually, ask students to write five description sentences detailing their imagined paradise. Instruct students to include all five senses in their descriptions (sight, smell, sound, taste, touch).

Step 3: Create. Based on the previous brainstorm, ask students to create a visual image of their imagined landscape through collage. Using recycled magazines, newspapers or old text books, ask students to create a vision of paradise by cutting, culling and layering found images. Once the collage is complete, instruct students to write an imagined narrative of discovering this place for the first time.
How would students travel there? What would their first impression of this place be? What would these places remind them of? How long would they stay? What parts of home would they miss? From these narratives and collages, ask each student to write a monologue describing their arrival to this place. Encourage students to read their monologues out loud to a partner.

**Step 4: Reflect.** Ask a few students to share their stories and images. As a full group, return to the images of Paul Gauguin’s *Bonjour, Monsieur Gauguin* and ask student to write a second monologue imagining his inner thoughts during this image. How does the artist view this place? What does he see and how does he respond? How have students own explorations of paradise influenced their response to this work of art?

**Project Extension:** Artists often use their imagination to depict people in addition to places. Student will use their imagination to create an image of an individual in literature. Instruct students to select a favorite character from a recently read text (encourage students to select a character that does not have a well-known visual depiction, i.e. Harry Potter). First ask students to describe in writing all the physical characteristics and personality traits of this figure that they can find in the source text. Using this list, ask students to draw or collage an image of their selected character. When all students have completed their images, collect both the written and draw description and place them in separate piles. Then ask students to try to pair all the images with their corresponding written descriptions.

**Related Washington State and National Learning Standards:**

**Washington State Standards:**
- Arts: 1.1, 1.2, 2.1, 4.2, 4.3
- Reading: 2.3, 3.2
- Writing: 1.1, 2.1, 4.1

**Common Core National Standards:**
- Anchor Standards for Reading English Language: Craft & Structure
- Anchor Standards for Writing: Text Types and Purposes
- Anchor Standards for History/Social Studies: Integration of Knowledge and Ideas
GLOSSARY

Archipelago: A large group or chain of islands

Australia: An island continent and country that is located between the Indian and Pacific oceans

Authentic: Genuine or real, not false or copied

Barmah Forest: A national reserve park located in Australia

Billabong: An Australian word for a lagoon or pool

Chinoiserie: A style of ornamentation from 18th century Europe that uses intricate patterns and motifs

Collage: An assemblage of multiple objects and mediums to create something of new meaning independent from the original objects

Colonists: An outsider who settles in and gains power over another region

Constructed: Something created out of different ideas or elements

Contemporary: Existing at the present time

Context: The circumstances surrounding an event or object

Creativity: Expression of an original thought or idea

Creator: The person who creates or makes something

Culture: A set of values and beliefs shared by a group of people

Decorative: Design used to decorate or adorn

Easter Island: Also known as Rapa Nui, an isolated island in the Pacific Ocean, known for its large stone carvings

Experimentation: A process of trial and error with the aim of creative problem solving

Fantasy: A creation of the imagination

Folk: Often refers to traditions or customs that originated from traditional forms of society

Global: Universal, worldwide

Hawaii: A group of islands located in the Pacific Ocean, the 50th state admitted to the United States of America in 1959

Hypothesis: A statement of purpose for investigating a topic or theory

Identity: Characteristics that highlight the uniqueness of an object or person

Imagination: The action of producing new or creative ideas

Invention: The creation of something new

Innovation: A change in process or thinking that is original
Maori: A member of the native Polynesian population of New Zealand

Marquesas Islands: A group of islands located in French Polynesia in the South Pacific Ocean.

Marae or Ma’ae: A sacred outdoor space in Polynesian culture

Materials: The raw matter from which other items are made

Methods: A system or order of doing something

Missionaries: A person sent by a church to an area in order to educate or recruit others to their religion

Motif: A recurring theme, form or shape

Narrative: A story represented with pictorial means

New Zealand: An independent nation occupying two main islands and located in the Pacific Ocean

Palette: The range of colors used by an artist

Paradise: A place of extreme or imagined beauty and pleasure

Polynesia: A group of islands in the South Pacific Ocean; Polynesia includes Samoa, Society, Marquesas, Mangareva, Tuamotu, Cook, Tubuai Islands and Tonga

Primitive: Characteristic of an earlier or less developed state or art that does not confirm to the traditional academic standards

Sculpture: A three-dimensional work of art that can be made through carving, casting, or molding

South Seas: Areas of the Pacific Ocean located south of the equator

Symbol: Something that stands for something else

Symbolism: To stand for something else; to indicate the meaning of a subject through recognizable signs; also a French late 19th-century artistic movement

Tahiti: The largest island in the region of French Polynesia, located in the South Pacific Ocean

Tapestry: A large piece of decorative fabric which is woven with shapes and images

Technique: A practical method or skill applied to a task

Tiki: A carved image of a god or ancestor, believed to be the first man on earth in Polynesian cultures

Tlingit: A member of the region of a coastal American Indian tribe

Traditional: Describes something that is handed down or inherited most often from a previous generation

Vibrancy: Full of strong or vivid colors
RESOURCES
More information can be found in SAM's online collection at seattleartmuseum.org/emuseum. Unless noted otherwise, resources listed below are available for loan from the Ann P. Wyckoff Teacher Resource Center (TRC) at the Seattle Asian Art Museum.

GENERAL GAUGUIN & POLYNESIA RESOURCES

Exhibition information, including an interactive map, image previews, SAM audio guide and smart phone app, can be found at www.seattleartmuseum.org/gauguin.

Books for Students:


Resources for Educators:


Island Worlds. Tuscon: CRiZMAC, 1998. Travel to the Pacific Islands and explore the thriving artistic traditions of the vibrant island world. Includes DVD and art prints. CURR GD N 7410 P65 C74


The Pacific Arts of Polynesia and Micronesia by Kaeppler, Adrienne Lois. New Yo


Ways of Seeing: Australian and Oceanic Art Outreach Suitcase. Seattle: Seattle Art Museum, 2012. Focusing on the cultural traditions of Papua New Guinea, Australia, New Zealand and Polynesia, this collection of images and objects will open students' eyes to the diverse ways cultures view their worlds through map making, nature activities and shared histories. SUITCASE AUSTRALIAN/ OCEANIC
Online Resources:

Gauguin & Polynesia: An Elusive Parades by the Seattle Art Museum. Website for the exhibition with an interactive maps, video, images and links to educator resources. [www.seattleartmuseum.org/gauguin](http://www.seattleartmuseum.org/gauguin)

Gauguin: Maker of Myth by the National Gallery of Art. Listing for the special exhibition, with links to images, videos and educator resources. [www.nga.gov/exhibitions/gauguininfo.shtm](http://www.nga.gov/exhibitions/gauguininfo.shtm)

Heilbrunn Timeline of Art History by The Metropolitan Museum of Art. Background information, thematic essays and links to images from The Metropolitan Museum of Art for European and Polynesian art during the nineteenth century. [www.metmuseum.org/toah](http://www.metmuseum.org/toah)

Marae Collaborations by The Field Museum. Website based on The Field Museum’s Pacific Collections and their Maori meeting house Ruatopupuke II, with detailed information on marae and marae encounters, including Building New Bridges, Not New Walls: A Handbook for Hosting Marea Encounters. [www.maraeencounters.org](http://www.maraeencounters.org)
ARTIST BIOS

Susan Wawatkin Bedal (Sauk, 1865-1947): Susan Wawatkin Bedal was born and raised in Washington state and trained in the traditional basket making of the Sauk-Suiattle tribe. Bedal created baskets from organic materials for both members of her community and to sell commercially.

More:
- SAM’s online collection: Susan Wawatkin Bedal

Albert Bierstadt (American, 1830-1902): Born in Germany and trained in Europe, Albert Bierstadt created important landscape paintings of the American west during a period of national exploration and expansion. He traveled widely across the United States and created landscape paintings and drawings based on his adventures.

More:
- SAM’s online collection: Albert Bierstadt

Lin Onus (Australian Aborigine, 1948-1996): Lin Onus grew up in Melbourne, Australia with a Scottish mother and an Aboriginal father from the Yorta Yorta people. His paintings demonstrate a technical mastery paired with a strong interest in environmental and cultural advocacy work.

More:
- SAM’s online collection: Lin Onus
- National Gallery of Australia: Indigenous Art Collection

Preston Singletary (Tlinglit, born 1963): A Native American glass artist who was raised in the Seattle area. Singletary has been involved with the Pilchuk Glass School as a teacher and student. Originally his inspiration drew from European modernism, but has since shifted to a focus on Native American Imagery particularly Tlingit themes.

More:
- SAM’s online collection: Preston Singletary
- Biography from the artist’s website at http://prestonsingletary.com/biography

The workshop of Judocus de Vos (Flemish, Brussels, 1661-1734): Judocus de Vos was an eighteenth century weaver who ran a large workshop in Brussels that produced tapestries.

More:
- SAM’s online collection: Workshop of Judocus de Vos
Annie Mae Young (American, born 1928): Annie Mae Young is one of a group of celebrated and innovative quilt makers working from the community of Gees Bend, Alabama. Her patterns are known for their vibrancy and creativity, adding her personal innovation to this traditional form.

More:

- SAM’s online collection: [Annie Mae Young](http://www.seattleartmuseum.org)
STANDARDS

WASHINGTON STATE STANDARDS

The Arts

1. The student understands and applies art knowledge and skills.

To meet this standard the student will:

1.1 Understand art concepts and vocabulary.
1.2 Develop arts skills and techniques.
1.3 Understand and apply arts styles from various artists, cultures and times.

2. The student demonstrates thinking skills using artistic processes.

To meet this standard the student will:

2.1 Apply a creative process in the arts.
2.3 Apply a responding process to arts presentation.

3. The student communicates through the arts.

To meet this standard the student will:

3.1 Use the art to express and present ideas and feelings.

4. The student makes connections within and across the arts to other disciplines, life, cultures and work.

To meet this standard the student will:

4.2 Demonstrate and analyze the connections among the arts and other content areas.
4.3 Understand how the arts impact and reflect personal choices throughout life.
4.4 Understand how the arts influence and reflect culture/civilization, place and time.

Communication

1. The student uses listening and observation skills and strategies to gain understanding.

To meet this standard, the student will:

1.1 Use listening and observation skills and strategies to focus attention and interpret information.
1.2 Understand, analyze, synthesize or evaluate information from a variety of sources.

Reading

2. The student understands the meaning of what is read.

To meet this standard, the student will:

2.3 Expands comprehension by analyzing, interpreting and synthesizing information and ideas in literacy and informational text.

3. The student reads different materials for a variety of purposes.

To meet this standard the student will:

3.2 Reads to perform a task.
Social Studies

5. SOCIAL STUDIES SKILLS The student understands and applies reasoning skills to conduct research, deliberate, form and evaluate positions through the process of reading, writing and communicating.

5.3 Pre-writes to generate ideas and plan writing.

Social Studies: Geography

1. The student uses maps, charts, and other geographic tools to understand the spatial arrangement of people, places, resource and environments on Earth’s surface.

To meet this standard the student will:

1. Use and construct maps, charts and other resources to gather and interpret geographic information.

2. The student understands the complex physical and human characteristics of places and regions.

To meet these standards the student will:

1. Describe the patterns humans make on places and regions.

3. The student observes and analyzes the interactions between people, the environment and culture.

To meet these standards the student will:

3.3 Examine cultural characteristics, transmission, diffusion and interaction.

Writing

1. The student understands and uses a writing process.

To meet this standard, the student will:

1.1 Prewrites to generate ideas and plan writing.

2. The student writes in a variety of forms for different audiences and purposes.

To meet this standard, the student will:

2.1 Adapts writing for a variety of audiences.

4. The student analyzes and evaluates the effectiveness of written work.

To meet this standard, the student will:

4.1 Analyzes and evaluates others’ and own writing.

COMMON CORE NATIONAL STANDARDS

English Language Arts Standards

Anchor Standards for Reading English Language

Craft and Structure

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

1. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

**Anchor Standards for Writing**

**Production and Distribution of Writing**

6. Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach.

**Text Types and Purposes**

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

**Anchor Standards for Speaking and Listening**

**Comprehension and Collaboration**

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

**Anchor Standards for History/Social Studies**

**Integration of Knowledge and Ideas**

7. Integrate visual information (e.g., in charts, graphs, photographs, videos or maps) with other information in print and digital texts.
Image Related to Influence and Imitation: Focus on Visual Arts
U'u (War Club) late 18th century-early 19th century, iron wood, coir, hair, 54 ½ x 7 1/16 in. The Trustees of the British Museum, London, England.
Image Related to Influence and Imitation: Focus on Visual Arts
*Rapa (Dance Paddle)*, late 18th century-mid 19th century, wood, Easter Island 32 3/16 x 7 11/16 x 11/16 in. (81.8 x 19.5 x 1.8cm). The Trustees of the British Museum, London, England.
Pu Taiana (Ear Ornaments) early 19th century, Whale ivory, shell, glass beads, string, Marquesas Islands. Plug: 1 3/16in. (3cm) 12 1/16 x 11/16in. (30.7 x1.8cm). Linden-Museum Stuttgart, Germany.
Image Related to Influence and Imitation: Focus on Visual Arts

Yéil/X'eenh (Raven Screen), ca. 1810
Kadyisdu.axch', Tlingit, Kiks.adi clan, active late 18th–early 19th century
Gaanaxteidi' Klukwan village
Frog House, Spruce, paint
105 3/4 x 129 in. (268.62 x 327.66 cm), Seattle Art Museum, Gift of John H. Hauberg, Photo: Paul Macapia
Image Related to Influence and Imitation: Focus on Visual Arts

Blocks, 2003, Annie Mae Young, American, Gee's Bend, Alabama, born 1928, Quilted fabric, 90 1/2 x 74 in. (229.9 x 188 cm.) Seattle Art Museum, General Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.199 © Annie Mae Young Photo: Paul Macapia
Image Related to The Influence of Place: Focus on Geography
Landscape from Brittany with Breton Women, 1888, Paul Gauguin, French, 1848-1903, oil on canvas, 91 x 72 cm. Ny Carlsberg Glyptotek, Copenhagen. Photographer: Ole Haupt.
Image Related to The Influence of Place: Focus on Geography
Women and a White Horse, 1903, Paul Gauguin, 1848-1903, Oil on canvas, 28 7/8 x 36 1/8 in. (73.3 x 91.7 cm), Museum of Fine Arts, Boston; Bequest of John I. Spaulding.
Image Related to The Influence of Place: Focus on Geography

*Uhikana (Headdress)*, late 19th century, Marquesas Islands, pearl shell, turtle shell, fiber, 6 x 18 inches (15.2 x 45.7cm). Lent by the Metropolitan Museum of Art, the Michael E. Rockefeller Memorial Collection, Purchase, Nelson A. Rockefeller Gift, New York.
Image Related to The Influence of Place: Focus on Geography
Vaka (Canoe Model), late 19th century, Marquesas Islands, wood, sennit, feathers, 17 1/8 x 47 7/16 x 12 5/8 in. (43.5 x 120.5 x 32 cm). Musée d’ethnographie, Neuchatel, France. Copyright: MEN-PHOTO A. GERMOND-NEUCHATEL/CH.
Image Related to The Influence of Place: Focus on Geography

*Coiled Basket, 1900-30, Susan Wawatkin Bedal, Sauk, 1865-1947, Cedar root, horsetail root, cedar bark, cherry bark, 11 1/2 x 15 x 13 in. (29.2 x 38.1 x 33 cm), Seattle Art Museum, Gift of Jean Bedal Fish and Edith Bedal, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.99 © Susan Wawatkin Bedal Photo: Paul Macapia*
Gathering Storm, 1993, Lin Onus, Australian Aborigine, 1948-1996, Oil on linen, 35 5/8 x 47 9/16 x 3/4 in. (90.5 x 120.8 x 1.9 cm), Seattle Art Museum, General Acquisition Endowment and friends of Australian Aboriginal Art, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.31 © 2011 Artists Rights Society (ARS), New York / VISCOPY, Australia
Imagined Visions: Focus on Language Arts

Arii Matamoe (The Royal End), 1892, oil on coarse fabric, Paul Gauguin, French, 1848-1903, 17 3/4 x 29 1/4in. (45.1 x 74.3cm), The J. Paul Getty Museum, Los Angeles.
Imagined Visions: Focus on Language Arts

_Tiki (Figure)_ , 19th century, Marquesas Islands, wood, 40 9/16 in., Collection of the Musee de al Castre, Cannes, France.
Imagined Visions: Focus on Language Arts

*Three Deities*, commissioned in 1717, Judocus de Vos, Flemish, Brussels, 1661-1734, Wool, silk, metal threads (silver and white-gold), 105 1/2 x 85 1/16 in. (268 x 216 cm), Place of Origin: Brussels, Seattle Art Museum, Gift of Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, Anonymous, General Acquisition Fund, Mildred King Dunn, Richard and Betty Hedreen, Decorative Arts Acquisition Fund, Margaret Perthou-Taylor, Bill and Melinda Gates Foundation Art Acquisition Endowment Fund, Ann Bergman and Michael Rorick, Mr. and Mrs. David E. Maryatt, 2002.38.1, Photo: Susan A. Cole
Puget Sound on the Pacific Coast, 1870, Albert Bierstadt, born Solingen, Prussia, 1830, died New York City, 1902.

Oil on canvas, 52 1/2 x 82 in (133.4 x 208.3 cm). Seattle Art Museum, Gift of the Friends of American Art at the Seattle Art Museum, with additional funds from the General Acquisition Fund. Photo: Howard Giske.