



AUCKLAND ART GALLERY TOI O TĀMAKI

Teachers' Pack

Portraiture and Identity

Foundation Programme
Curriculum Level 1 – 4

SUPPORTED BY



MINISTRY OF EDUCATION
TE TĀHUHU O TE MĀTAURANGA

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This guide provides all the information you need to prepare for your visit to the Gallery. Please read it thoroughly.

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Before your visit

Before you come to the Gallery, please complete the following:

Pre-visit Documents

- Please read through the pre-visit material emailed to you. This includes: this Teachers' Pack (with the RAMS form map and visit checklist); booking confirmations; and class rotation timetables. These documents outline what you need to do before, during and after your visit. Some of these documents need to be distributed to other relevant staff (see email for details). We will also send a Portraiture and Identity unit plan to all teachers involved in the visit.

Pre and Post-visit Activities

- This pack includes pre- and post-visit activities. It will greatly enrich the quality of the students' experience at the Gallery if they complete these activities.



Introduction

Foundation Programme

Portraiture and Identity

This education programme explores the theme of Portraiture and Identity through artwork from our exhibitions. It considers how artists capture their own identity and those of others through their art-making. Students will use critical thinking, discussion, observation and art making to explore the many ways that identity can be shown through artworks.

In the gallery: students will come face to face with portraits and discover what artists do to reveal – or hide – the identities of their subjects. They will compare these works with artworks by contemporary artists, where materials, objects and art elements such as colour, shape and space become symbols that tell stories about the identity of the artist who made them.

In the studio: students will express their own identity through art making, in response to artworks in the Gallery. They will identify elements used in visual art (colour, line, shape, texture and composition) to reflect their own identity and incorporate these into their artwork, using a variety of techniques and conventions.

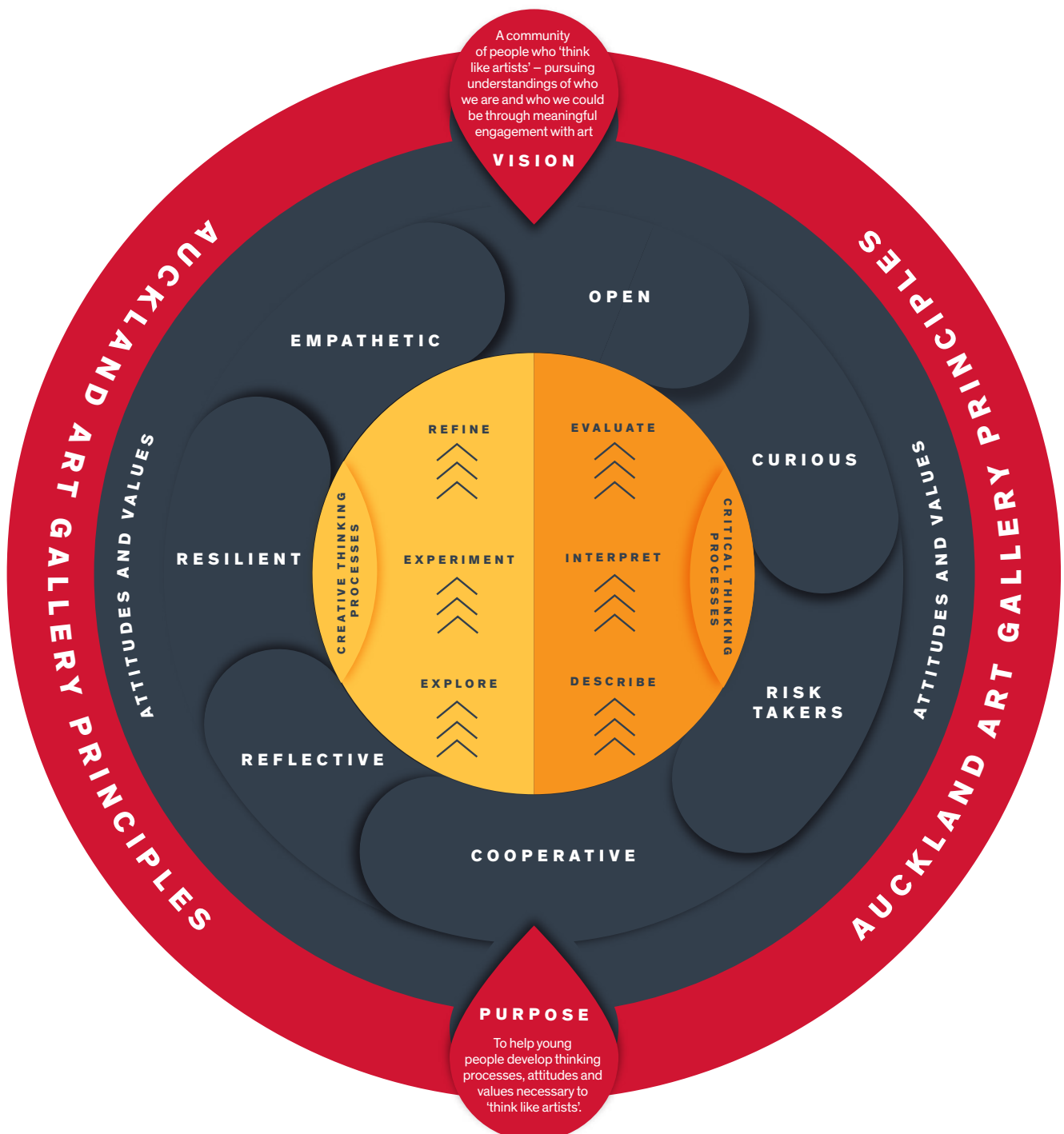
Supporting Your Teaching

In addition to the gallery and studio programme, and pre-visit and post-visit activities outlined within this pack, we now offer free, innovative unit plans to support your teaching. Each unit includes curriculum-focused lesson plans, worksheets, image resources and more. Lessons are cross-curricular and perfect for teachers with or without an art background. Each lesson in the unit provides unique and engaging activities for students to explore the theme of Portraiture and Identity. Units are available for Levels 1–2 and 3–4.



Vision and Purpose

This learning programme will assist you in achieving your goals of delivering educational programmes to a standard of excellence. It has been developed with the following inputs:



Pre-visit Activities

Activity 1:

What is a gallery?

Discuss students' expectations of what a gallery is and the reasons for having an art gallery in Auckland City.

Complete a mind map/bus stop activity that focuses on visiting the Gallery. You could use the following questions:

- What do you expect to see at the Gallery?
- What do you expect to learn at the Gallery?
- What do you think the rules will be and why have these rules been chosen?
- Why do we need to take such care of the artworks in the Gallery?

Activity 2:

How does Auckland Art Gallery express New Zealand Identity?

In groups, children collect their initial ideas about the ways the Gallery expresses New Zealand identity. Set up a bus stop activity using the following questions.

- How can
 - the building
 - the architecture
 - the environment
 - the artwork
 - the layout
 - the feeling of the Gallery

represent aspects of New Zealand and our culture?

- What could be different about Auckland Art Gallery compared to other galleries around the world?

Pre-visit Requirement

Activity 3:

What is a Portrait? What is Identity?

Discuss before observing portraits:

- What is a portrait/self-portrait?
- We see many painted portraits. What other ways do artists make portraits? (sculptures/busts, coins, etc.)

Explore images of portraits: (see Portrait Sheet)

- What do people generally do in portraits?
- How much of them can we see?
- Can you find similarities in the way people appear in these portraits? What are some differences?

Focus on one image:

- What can you tell about the person just from looking at them? What things are giving you clues to help with this?
- Compare the style and medium to other works. How is it similar or different? How do the different styles and media impact on the way you try to work out who the sitter is?
- What visual art elements have been used to give information about the sitter or the artist?

Purpose:

- What do you think the purpose of a portrait is? Is there only one purpose?

Discuss Identity:

- What is 'identity'?
- From the images you have seen in Portrait Sheet, in what ways do artists tell us about the identity of a sitter in a portrait?
- What other ways could identity be represented through visual art?

Explore:

- Can we really 'capture' all of a person's identity in a portrait?

Brainstorm ideas and discuss in small groups then report back to the class.
Record class ideas to refer to after the visit.

Activity 3: Portrait Sheet

Overview

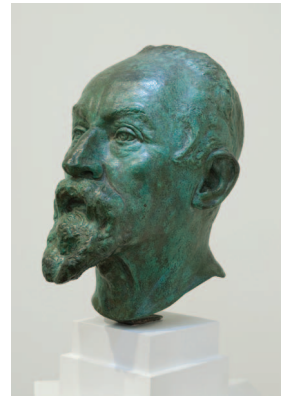
Students will explore a variety of portraits created in different styles and media. From investigating these they will create a class brainstorm of initial ideas, which can be added to as understandings increase over successive activities.



Rita Angus
Portrait of Betty Curnow 1942
oil on canvas
Auckland Art Gallery
Toi o Tāmaki, purchased 1970



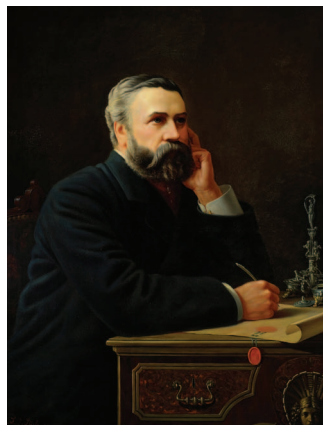
Tilly Kettle
Portrait of Anne Howard-Vyse 1780
oil on canvas
Mackelvie Trust Collection,
Auckland Art Gallery Toi o Tāmaki



Allen Hutchinson
Portrait of Gottfried Lindauer 1902
bronze
Auckland Art Gallery Toi o Tāmaki,
gift of Miss Isa Outhwaite



Tony Fomison
Portrait of Cassius Clay 1972
enamel on hessian
Auckland Art Gallery
Toi o Tāmaki, purchased 1993



Louis John Steele
Portrait of J.T. Mackelvie, Esq
1892
oil on canvas
Auckland Art Gallery
Toi o Tāmaki



Albrecht Kauw
Johanna Katharina Steiger, aged 2 1643
oil on canvas
Mackelvie Trust Collection,
Auckland Art Gallery Toi o Tāmaki,
purchased with assistance from
the Gallery, 2010

More images can be found at Auckland Art Gallery's website: www.aucklandartgallery.co.nz

Post-visit Activities

Activity 1:

Follow up from initial ideas

Reflect on the Gallery visit and the students' initial ideas collected in the pre-visit activities.

- How does Auckland Art Gallery express New Zealand identity?
- What is a portrait and in what ways can a portrait express identity?
- How can identity be represented and communicated through visual art?

Set up a Y-Chart to express these post-visit ideas, in small groups or individually. Share with the rest of the class and record the class's ideas.

Discuss:

- What understandings of a person's identity can we gain through exploring a portrait? What other understandings can we gain?
- In what other ways can artists explore their own identities and the identities of others? For you, which approach works better?
- Revisit the question from Activity 3: Can we really 'capture' all of a person's identity in a portrait? Have our ideas changed and if so, in what way?

Activity 2: Visual Arts, English

Portraits. What have we learnt?

Students return to the Pre-visit Activity 3 Portrait Sheet (Additional portraits could be explored)

Apply what the students have learnt about in the gallery programme to draw out the various ways identity is expressed through traditional and non-traditional artworks.

- Return to the questions in the Pre-visit Activity 3

Activity 3: Visual Arts, English

Write labels for artworks.

An artwork label is a piece of descriptive text. Each artwork is different; however, labels include some/all of ideas listed below:

- **Subject matter:** Outline what is happening in the image, who is in the image, where it is happening, what it is of, using descriptive language.
- **Formal qualities:** Outline these where appropriate. For example, the use of visual arts elements (colour, line, shape...) and resulting effects (tension, harmony, etc.)
- **Contextual information:** outline when it was made, references to related events in the wider world.

Students create their own label for the artwork they created in the studio. To prepare, students could view examples of artwork labels then practise writing short labels for selected artworks in groups.

Display the artwork with the label around the classroom.

Curriculum Links

Composite of Levels 1–4

Visual Arts

Developing Ideas in the Visual Arts

- In response to an artwork in the Gallery, create an artwork to represent and communicate personal identity, using the appropriate visual arts elements, techniques and conventions.

Communicating and Interpreting in the Visual Arts

Understanding the Visual Arts in Context

- Share ideas about (Lvl 1/2) or explore and describe (Lvl 3/4) ways artists can construct the identity of a sitter in a portrait.
- Investigate the purpose of the artworks being explored and consider the contexts in which they have been made, are viewed and valued.

Practical Knowledge

- Use elements such as texture, shape, line, pattern, form and colour to add meaning to an artwork, using a variety of media and techniques.

English

Processes and Strategies: Listening, Reading, Viewing; Speaking, Writing, Presenting

- Discuss and debate definitions of 'identity', and explore the different ways this can be expressed through visual art.

Purposes and Audiences: Listening, Reading, Viewing

- Articulate an understanding of how artworks are made for different purposes and audiences.

Ideas: Listening, Reading, Viewing

- Make connections, infer, compare and contrast, while exploring a diverse range of artwork through the framework of 'Portraiture and Identity'.

Social Sciences

Identity, Culture, and Organisation:

- Learn about society, communities and individuals through the examination of artworks and their makers.

Place and Environment:

- Learn about how people perceive, represent, interpret and interact with place and environments to understand the relationships between people and the environment.

Curriculum Links

Composite of Levels 1–4

Key competencies

Thinking

- Use creative and critical thinking to make sense of the information, experiences and ideas explored in the classroom and gallery environments
- Foster intellectual curiosity by asking and answering questions
- Challenge the basis of assumptions and perceptions

Relating to Others

- Interact and share ideas with others in the classroom, gallery and studio
- Listen to others and their ideas

Participating and contributing

- Participate in the community by visiting the Gallery and contribute to the learning experience by sharing responses to artworks
- Work effectively together, and come up with new approaches, ideas and ways of thinking

Managing self

- Reflect on their own identity and environment through varied responses to artworks
- Act appropriately in the classroom, gallery and studio environments

Using Language, Symbols and Text

- Draw out meaning from artworks in the classroom and gallery and use spoken, visual and written language to respond to these visual texts
- Become familiar with some of the specialised language of the art world.



Glossary

Abstract	Work that is abstract does not look realistic in the traditional sense. Abstraction could include images that are morphed or changed to look unrealistic, or works that are non-representative and therefore not based on anything in the real world.
Character	The people depicted in a story, image or elsewhere.
Colour	Colours are characterised by three attributes: hue or tint (the common name for colour – ‘blue’ or ‘red’); tone (relative darkness or lightness of the colour); and intensity (degree of saturation of the colour – pale or deep, for example). In this programme, we will refer mainly to words such as: bright, dull, dark, light.
Composition	The arrangement of elements in an artwork.
Contrast	To compare in order to show unlikeness or differences; note the opposite natures, purposes within an artwork or between artworks.
Form	The compositional structure of an artwork, determined by the organisation of and relationship between the visual arts elements within the work; or the physical shape and dimension of an object within an artwork.
Harmony	A consistent, orderly or pleasing arrangement of parts in an artwork.
Mood	The feelings created by a story or image.
Narrative	A story or account of events, experiences, or the like, whether true or fictitious. A narrative artwork represents stories or events pictorially or sculpturally.
Overlapping	Layering of images such that they partly cover each other. This is a means of showing depth in a picture.
Portrait	A portrait is a work of art that represents a person’s physical appearance and/or aspects of an individual’s personality.
Representational	An artwork is representational when it shows a recognisable subject such as a human figure, a place or an object that exists in the real world.
Symbol	A recognised sign, object or image that represents something other than itself within a particular cultural context.
Texture	The tactile quality of the surface of an artwork.
Visual arts elements	The basic qualities of two-dimensional, three-dimensional and time-based compositions (line, point, tone, texture, colour, form or mass, shape, space).
Visual arts principles	Concepts such as balance, harmony, rhythm, tension and contrast; achieved in an artwork by organising and arranging visual arts elements.

The Arts in the New Zealand Curriculum

Risk and Management Safety Checklist for Group Visits

The checklist identifies hazards and provides safety guidelines for groups taking part in Auckland Art Gallery Learning Programmes. The following is a general guide only and we strongly suggest a familiarisation visit. Our Learning Programmes staff are happy to meet with you at this time.

Supervision of children and young people

Please carry lists of children and young people at all times. Ensure that supervising adults are fully briefed as to their responsibilities. We require the following ratios of adult to children and young people:

Years 1–4/ Ages 5–9, 1 adult to every 6 children

Children and young people must remain in groups with their accompanying adults at all times.

Emergency procedures and first aid

Hazards	Fire, earthquake, bomb alert.
Controls	Emergency evacuation – this is signalled by an unmistakable warning sound. Gallery guides will provide directions and assistance during evacuations. Identify those who need special assistance and inform a gallery guide. Keep your students calm – walk, don't run. Gallery staff will direct you and your group to assembly areas. If relevant, check your roll and report anyone unaccounted for to the Gallery fire wardens.

Hazards	Accidents and illness.
Controls	Please ask a gallery staff member for trained first aid assistance. Any risks in studio-based sessions are minimised by the programme's design and supervision.

External environment

Hazards	Pedestrians amid vehicle traffic flow in a busy area of the city.
Controls	The pre-visit information we supply you with includes a map of the Gallery and its environs. Bus stops and assembly points are marked on this map. All crossings listed on the map are controlled by traffic lights.

Hazards	Groups gather outside the Gallery. Wet weather could result in a slippery surface on the paved areas.
Controls	The pre-visit information we supply you with includes instructions for group assembly that minimise risk. Please ensure supervisors are familiar with where to gather. With children and young people, please ensure supervisors are constantly in charge of their students while in this space.

Internal Art Gallery environment

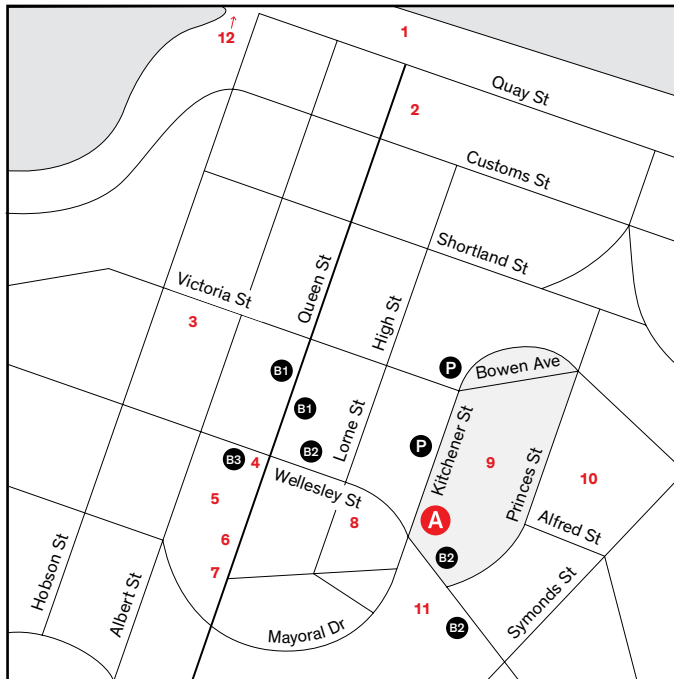
Hazards	Security of personal belongings.
Controls	Wherever possible, do not bring valuables. Schools: We request bringing as few belongings as possible. The Checklist for a Successful Visit gives the specifics of what you are allowed to bring. Other groups: Please check your bags into the cloakroom at the front desk.

Hazards	Stairs and lifts.
Controls	Accompanying adults must carefully supervise children and young people. All Gallery building floors and toilets are accessible by lifts and ramps. Lifts are only to be used by those with limited mobility.

Hazards	Access to building for people with limited mobility.
Controls	All galleries and facilities are wheelchair accessible. Assistance dogs are welcome. Please feel free to ask our gallery guides for help.

Location Map

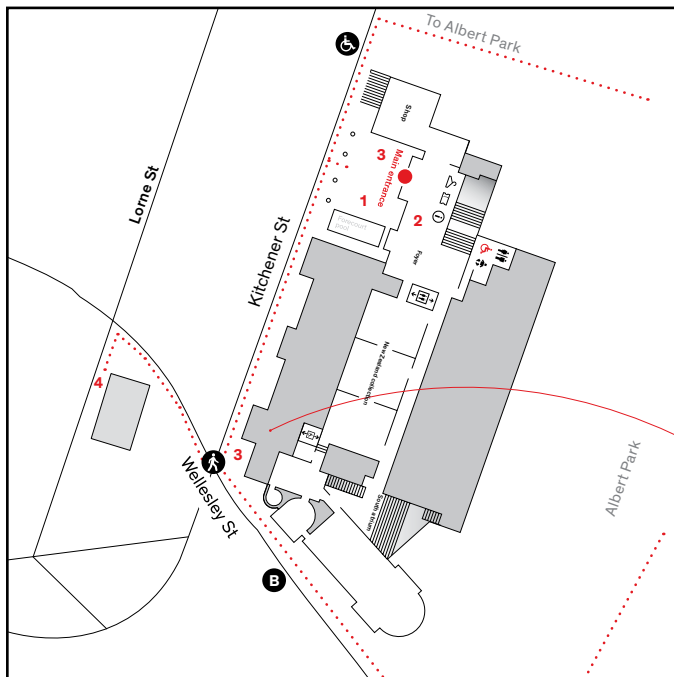
City centre



- A** Auckland Art Gallery Toi o Tāmaki
- 1** Ferry Building
- 2** Britomart Transport Centre
- 3** Sky Tower
- 4** Civic Theatre
- 5** Aotea Centre/Aotea Square
- 6** Auckland Town Hall
- 7** Q Theatre
- 8** Central City Library
- 9** Albert Park
- 10** University of Auckland
- 11** AUT University
- 12** Voyager New Zealand Maritime Museum

- P** Parking
- B1** City LINK bus stop
- B2** Outer LINK bus stop
- B3** Auckland Explorer bus stop

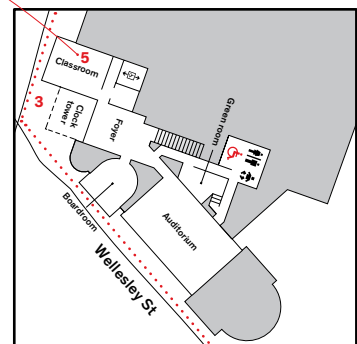
Ground



- 1** Forecourt
- 2** Foyer
- 3** Wheelchair access
- 4** Central City Library
- 5** Classroom

- ♿** Mobility parking bay
- B** Bus/coach stop
- ...** Safe walking routes
- 🚶** Traffic controlled crossing

Lower ground



Year 1 – 8 Checklist for a Successful Visit

This quick checklist will help make your visit an enjoyable experience for both teachers and students. Please tick each circle when complete.

Prior to arrival – several weeks before your visit

You should have received and read through the following documents:

- ☐ Booking confirmation. Check information is correct. This includes our cancellation policy.
- ☐ Teachers' Pack. A description of the programme including curriculum links, pre- and post-visit ideas, a RAMs form, and a map of the Gallery and surrounds.
- ☐ Rotation timetable/s. Where and when for your groups.
- ☐ The programme support resources. Relevant only to some programmes, see your confirmation email to identify if your programme has support resources.

All teachers with students in the programme must receive copies of all the above documents.

You will need to organise:

'Your Choice' time, if it is part of your programme.

Parents and other helpers for the visit. Adult supervision of students is essential at all times.
The following adult: student ratio applies:
Yrs. 1 – 4: One adult to every six children

Discuss the following guidelines with your group:

- ☐ Works of art and their frames cannot be touched (a 'keep one metre away' rule works well).
- ☐ Always move carefully when in the Gallery. Walk only, and be aware of what is around you at all times.
- ☐ The Gallery is a shared public space so please behave considerately to people around you.
- ☐ If you would like to take photographs during your visit please check with your host upon arrival (in some cases works cannot be photographed). Always turn your flash off in the Gallery.

On the day:

- ☐ Students must wear legible name tags.
- ☐ Each child must bring food and drink in a named plastic bag. These will be collected and put in large bags by the gallery.
- ☐ Have students divided into their designated groups and ready to meet gallery staff on the forecourt of the Gallery.
- ☐ Payment. We prefer to invoice your school after your visit. If you need to pay by cheque, you can do so on the day. Speak to the cashier while you are at the Gallery to clarify your choice, and to give exact student numbers for your visit.

WELCOME TO AUCKLAND ART GALLERY TOI O TĀMAKI, WE HOPE YOU ENJOY YOUR VISIT.