Basketry: Making Human Nature

Teachers’ Resource Pack

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Cover image:
Fish Trap (detail),
Northern Thailand,
Country and Eastern,
Photo: Pete Huggins, Camera Techniques
Foreword

Basketry: making human nature

Professor Sandy Heslop

This exhibition is, above all else, a celebration of human ingenuity. Its main aim is to establish that basketry has been and is fundamental to the success of our species in colonising and thriving in a wide range of environments and in helping to construct our thought processes. In other words basketry has played a critical role in making human nature.

Basketry is both art and science; it requires some skill and knowledge to begin with, but crucially it also helps develop them. The product is not just a mat, or a basket or hunting trap, it is a maker with a better understanding of the properties of materials, their strength and flexibility, better co-ordination of hand and eye, a conception of structure and the capacity to plan ahead. These two products, the basketry itself and the knowledge and skill people develop in the process of making, have helped our species adapt to very different environments, with widely differing climates and resources, across the globe. Thus making, and all that it involves, has become part of human nature or, put the other way round, human nature is a partial bi-product of making.

Progress can only have been made, as it still is, by observation and experiment: what materials and what processes lead to what results; there really is no other way the knowledge can have been gained. While none of this would have been possible without the capacity to control and manipulate, the opposite is equally true, that our ability to control and manipulate was developed, or at least enhanced by experimentation in practice. These are key themes in the exhibition and the larger project of which it forms a part, to understand the place of basketry in human culture. At its starkest it can be reduced to the proposition that basketry, above all other activities, has taught us to think and behave like people.¹

Introduction to the Exhibition

*Basketry: making human nature* explores the history of basketry as a technology intertwined with the development of human ingenuity and creativity. The exhibition will illuminate the ways in which baskets have contributed to our understanding of shape, pattern, decoration and our environment. The exhibition is not just about baskets as we might understand them. It features a wide range of objects from the Neolithic to the present day, including architecture, fish traps, armour, boats and contemporary art.

*Basketry: making human nature* reveals elements of our cultural heritage that we underestimate, and illustrate the ways in which we can learn from basketry in quite unexpected ways. Children will encounter objects they recognise alongside the unfamiliar.

Arguably, basketry is a learning process as it requires and encourages *inquiry* into material properties, *experimentation* with shape and sequence and *evaluation*. For this reason, basketry is a fantastic tool from which to teach and learn.

The exhibition explores the ways cultures from around the world have used basketry technology to inform their relationship with each other and their environment. The exhibition considers this relationship by examining fields of study including Mathematics: ideas of shape and sequence, Geography: issues surrounding local and global environments and materials, Biology: natural structures and natural paradigms.

The exhibition provides an excellent opportunity for observation and discussion, encouraging children and adults alike to reconsider what they think they know about basketry.

The exhibition covers a range of educational topics including the environment, rituals and belief, material properties, as well as looking at local and global traditional and contemporary practice.
Introduction to the Resources

This Teachers’ resource pack has been designed to use before, during and after visiting Basketry: making human nature. It will provide innovative ways of learning from the exhibition and the objects within it, drawing from the diverse cultures and practices that are on display.

The learning framework outlined in this pack to study the objects in the Basketry: making human nature exhibition will develop students’ key skills.

A visit to a museum can:

- Develop children’s observational, critical, communication and discussion skills
- Provide an excellent opportunity for children to enquire and think creatively about the objects.
- Teach children to respond to objects using a combination of pre-existing knowledge, and guess work.
- Enable children to work as part of small and large groups and independently.

What is in this pack?

The Teachers’ resource pack has been organised thematically, following the layout of the exhibition. The pack will outline the themes of the exhibition, illustrating what you can expect to encounter and how each section could be used as a teaching resource.

The pack will provide examples of ways in which children can approach the exhibition with possible activities and questions designed to encourage discussion and reflection.

This pack does not intend to prescribe ways to engage with the exhibition, but rather offer points of departure that can be adapted and built upon.
Introduction to Basketry

Basketry: Making Human Nature is an exhibition that explores the way we engage with practical issues and how in turn, the practical issues make us think. Even the word basketry can be broken down into stages of thinking and doing:

BASKETRY

Before visiting the exhibition, it would be useful for the children to think about their experience and understanding of basketry, using key question prompts such as:


This exercise should generate interesting and varied questions that will help children to think about what they already know about:

- The definition of a basket
- How baskets are made
- What they are made from
- Who uses and makes baskets
- What baskets are used for

Asking these sorts of questions should encourage the children to think about the role of baskets in their everyday lives, and provide a basic understanding of basketry that can be developed using activities before, during and after a visit to the exhibition.
Techniques

The exhibition includes a comprehensive range of examples of different basketry techniques. This section of the resource pack will introduce a selection of simple techniques common around the world that can be used by children.

Check weave: This is a basic flat weave using a vertical and a horizontal thread, or uprights and weavers. The horizontal weavers thread alternately over and under the vertical upright. If the first weaver started over, the second weaver should start under. It is suitable for square and rectangular basketry. The vertical uprights are often made of strong rigid material such as willow. The horizontal weavers are more flexible so that they are supple enough to bend through the uprights.

Twill: This weave is similar to check weave, only the horizontal thread weaves over or under every second or third vertical thread. Each new horizontal thread shifts along one vertical to create a diagonal pattern.

Twinning: This weave has two horizontal threads that cross over in between each vertical thread. It can be used in square or circular basketry. Twinning is a tight weave that creates a sturdy structure. The tight weave means that the uprights can be left open for sections of the basket.
**Coiling:** This is a circular weave pattern. It is quite different from the other three techniques illustrated here, as it not constructed using an *upright* and *weaver* formation. A single flexible thread or a bunch of threads are wrapped to give a smooth finish and then ‘coiled’ in a spiralling motion. To secure the basket, each coil is stitched to the previous rotation; this is called an *anchoring* stitch. To make this easier, a needle could be used. This technique is suitable for round or circular basketry. Many different flexible materials such as sisal, jute, twine or even newspaper could be used as the foundation thread(s) and wrapped with yarn, ribbon or wool to smooth and stitch.
Possible Areas of Discussion Before Visiting the Exhibition

1. What is a basket?
   - What makes a basket? Is it shape, construction, use?

2. What materials would be good to make a basket out of?
   - What would be the best material?
   - What would be the worst material?

3. How would you make a basket?
   - What would you need?
   - How would you start?

4. Experimenting with different weaving techniques
   - Which is the strongest weave?
   - Which is the most flexible?
   - Can you think of anything made from check weave?

5. Hands on interaction with different materials used for weaving including natural materials, manmade materials, recycled materials.
   - What do they look like?
   - What do they feel like?
   - What material would be waterproof?

6. What are the structural properties of a weave?
   - What woven objects can you think of?
   - Why do you think they have been made by weaving?

Understanding and recognising different ways of making or constructing basketry objects will encourage further engagement with the diverse range of techniques and materials in the exhibition.
Exhibition Themes

**Number, Pattern and Form**

Basketry technology is based around mathematical relationships, even though these may be understood intuitively or practically by basket makers. This exhibition will illustrate the close links between mathematical understanding and basketry, providing a platform for children to engage with the results of applied maths through architecture, furniture, fish traps, hats and contemporary art.

The choice of sequence when weaving will determine the shape and pattern of the finished basket, whether it is *one over / one under* or *two over / two under*. The angle at which the warp and weft are positioned will also have an effect.

**Number, Pattern and Form** could be used as a resource to think about:

- **Geometry**: 2 dimensional and 3 dimensional shape, recognising shape, constructing shape, measuring shape, volume.
- **Sequence**: number patterns, repetition.
- **Angles**: corresponding angles and complimentary angles within the weave. Weaving at different angles will create different patterns: for example the right angle check weave and the 45 degree angle plait (also known as the hexagonal weave).
- **Application of number**: applying mathematical ideas including shape, pattern, sequence and angle to create a 3 dimensional object.
- **Transformations**: rotation, reflection and translations across vectors to create patterns. Enlargements.

Describe the shapes you can see. Are they solid, hollow, straight, curved, 2 dimensional, 3 dimensional? Make a word bank of the words you use to describe the objects. Use this activity to expand your vocabulary.

Can you find names for all the shapes? Some of the shapes will have names you might know, others you could invent names for. Use this activity to think about what characteristics make a sphere a sphere and a cone a cone.

Dail Behennah, *3 Stainless Steel Balls*, 2010 © The Artist 2010
Introducing the Objects: Number, Pattern and Form

This section of the exhibition includes examples of basketry from all over the world designed by different people for different uses. Number, Pattern and Form explores the development of basketry technology for different purposes.

A section of this architectural panel is in our exhibition. The panel was designed by architect Thomas Heatherwick for the facade of Guy’s Hospital in London.

It is made from woven steel to create a curvaceous geometric form. The woven steel tiles are not only interesting to look at, they act as ventilation for the boiler room behind it.

This seat was made by Danish designer Mathias Bengtsson. The cylindrical shape was woven from a single carbon fibre and weighs three and a half kilograms. Although it is extremely lightweight, it has been designed to be strong enough to sit on.

These cone shaped hats are from Thailand. They are made by the Karen tribe who live in the hills. They are the largest hill tribe in Thailand and are thought to have originated from China or Tibet. The Karen hats are made from woven bamboo and cane with a layer of banana leaf.
Transformations

Transformations will redefine your understanding of basketry. This section looks at how similar techniques have been applied across media such as basketry, pottery and glass. Some would argue that pottery and basketry owe a great deal to each other and their associated construction techniques.

The focus is on the structural characteristics of basketry. For example, some of the pottery on show has been made by coiling lengths of clay, also a traditional basketry technique. The section will raise questions about how something is made and why certain processes are suitable.

Some forms of pottery in this section have been printed with woven patterns from basketry itself which reinforces the shared structural techniques but also highlights the patterns present in basket forms.

Transformations could be used as a resource to think about:

- **Technique**: Why have different techniques been applied across a range of materials? What techniques have been used, printing, weaving, coiling?
- **Pattern**: How have patterns been created? What is pattern, decoration, sequence?
- **Sequence**: What shapes, colours, symbols and motifs are repeated? What processes are repeated to create the pattern?
- **Material**: How do different materials respond to weaving, printing? Do similar techniques promote similar properties in different materials? Why do you think weaving patterns have been applied to materials that are inappropriate for weaving?

Describe the patterns you can see. Are they straight, curved, abstract? Make a word bank of the words you use to describe the patterns, use this activity to expand your vocabulary.

Basket, Wasco peoples
Oregon, North America
Late 19th/early 20th century
Robert and Lisa Sainsbury Collection,
UEA 637
Photo: Pete Huggins, Camera Techniques
Introducing the Objects: Transformations

This section shows examples of how basketry structures and patterns have been adopted by different technologies.

This pot was collected from the Kuba people of the Democratic Republic of Congo, however, it is thought that it was made by the neighbouring people, the Pende. The Pende had access to clay sources and the Kuba would import ceramics from them. There is a woven pattern carved on the side of the pot that references the popular woven art forms of the Kuba.

This polychrome mould-pressed glass bowl has been made using two glass rods that have been wrapped with opaque white glass. As a result, the bowl appears as if it has been coiled like a basket.

It dates back to 3rd century BC. Glassware was very popular in Ancient Greek and Roman times with the wealthy and was used to make fine dining sets.

Vessel, Pende peoples, Democratic Republic of the Congo, Africa. 19th Century. © Trustees of the British Museum. All rights reserved.

How many patterns are in the exhibition? Think about how each pattern has been created, is it colour, type of weave, shapes, pictures?

What materials do you think would be the best to weave with and what do you think would be the worst?
Harvest

Much of the basketry we are familiar with is used for controlling our environment, to catch fish or pen in animals, or to provide shelter. This area of the exhibition looks at the ways in which basketry has been used to control nature. Our ability to catch, store and transport food, to building three dimensional structures as shelter has had a considerable influence on the development of human culture. This section of the exhibition will raise questions about our relationship to the world around us and the role of basketry as innovative technology.

**Harvest** could be used as a resource to think about:

- **Containers**: What makes basketry suitable for making containers? What properties would a basketry container need if it were containing rice, stones or water for example?
- **Catching**: How has basketry been used to catch animals? How are different baskets adapted to suit different animals?
- **Protecting**: How are properties that make a basket suitable for making traps transferrable and how can baskets be used as protection?
- **Environment**: How has our environment affected what we use basketry for? How does basketry help us to control our environment?

Eels live in thin dark caves in the banks of rivers. Eels do not have very good eye sight, and rely on their other senses to guide their way. With this in mind, how does the way an eel trap is designed make it good for catching eel?

Why might you need different sorts of traps?

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Photo: Pete Huggins, Camera Techniques

Large and Small Fish Trap
North Thailand
21st Century
Country and Eastern
Introducing the Objects: Harvest

This section of the exhibition includes examples of basketry specific to East Anglia.

This is a Herring Swill. This basket is specific to East Anglia and was used in the herring fisheries of Great Yarmouth in the 1950s. It is made from local willow. Swills were used to transport fish from the quay to the fisheries. Three Swills would carry the same amount as one Cran.

This Quarter Cran basket is from Great Yarmouth. In the Norfolk fishing industry, Crans were used as measuring guides. As an official measure, the size of the Cran was set by the Commissioners of the Herring Industry. A Quarter Cran would hold approximately 200 herring, about 180kg.

How many Crans would you need to hold 1000 herring?

This is a straw Bee Skep. When bees leave an old hive, Bee keepers used these small Skeps to catch the swarming bees. This Skep is made from coiled straw and is fairly lightweight which makes it suitable for a bee keeper to hold it up in the air while the bees fly in. Woven straw Skeps are not used much anymore as Bee keepers cannot check the health of the bees and in order to collect honey, the bees and the Skep often had to be destroyed.
**Flexibility**

Flexibility looks at organic forms common to basketry. This section examines the way traditional natural materials and their properties have been manipulated to create flexible vessels. It is important that some elements of a basket must be supple enough to weave through the structure. This characteristic means that baskets can stretch when filled, be rolled up and stored in small places when they are not in use, and bounce when they are dropped.

This area of the exhibition will feature contemporary works of art that have drawn inspiration from nature, looking at the properties of nests and the flexibility of natural materials. This section continues to highlight the diversity within basketry, looking at flexible woven forms from all over the world.

**Flexibility** could be used as a resource to think about:

- Structure: What makes woven structures flexible? Examples of everyday objects that are flexible, woven or otherwise.
- Material properties: How do the properties of the material affect the properties of the basketry structure overall? Are there noticeable differences between organic and manmade material properties?
- Contemporary art: How have artists used materials and processes common to basketry in their work? The timelessness of basketry technology in the history of human creativity.

If you wanted to weave a flexible basket, would you choose a bendy or stiff material? Why?

Which weave do you think would be more flexible, Check weave or Twinning? Why?
Introducing the Objects: Flexibility

Contemporary British Artist Joanna Gilmour made this piece of work in response to simple life forms.

Weaving paper cord using a one over/one under check weave highlights the simplicity of the structures Gilmour is referencing.

Gilmour’s choice of technique and material has created a supple form which illustrates the potential flexibility of basketry.

The Japanese artist Norie Hatakeyama made Energy Field Series by plaiting paper thread. The artwork represents the complex structures that make up the universe.

Yvonne Koolmatrie designed this piece of work to emulate an eel trap. The artist has closely referenced a working design, recreating a flexible woven vessel.

Materials and Makers
This exhibition includes examples of a wide range of materials and a wide range of makers. Both the materials and the makers span the globe. The diversity of materials and makers is reflected in the diversity of objects in the show.

Treatment of raw material is often necessary to make it suitable for weaving. The process can be lengthy and may include, stripping, splitting, soaking and bleaching. The cultivation of the materials is usually managed by the maker, and because of this, makers still tend to use locally grown materials that they have harvested themselves.

Just as makers tend to work with traditionally sourced materials, traditional tools are often used for small scale production.

As well as traditional raw materials, recycled materials are also used in basketry. In this section, the exhibition explores raw materials and recycled materials used by contemporary makers.

**Materials and Makers** can be used as a resource to think about:

- Material properties: What material properties lend themselves to basketry? Materials can be treated to make them easier to work with. For example, willow must be soaked before it can be used. This makes it supple enough to weave without snapping.

- Process: The basket making process includes the cultivating, harvesting and treatment of materials as well as the design and making of the basket.

- Tradition: Due to the historical nature of basketry technology, many cultures have their own basketry traditions, from how they are made, who makes them, what they are made with to how they are used.

- Environment: How does the natural environment affect local tradition, what the baskets are made from and what they are used for? How is basketry used to control our natural environment?
Introducing the Artists: Materials and Makers

Mary Butcher

Mary Butcher is a contemporary basket maker living in the UK. Her work references traditional basketry techniques to create sculptural woven forms.

Mary works mainly with willow. When wet, willow is a very flexible material to work with. The willow must be soaked in water before it can be used.

Willow that is used to make baskets for indoors is often stripped of its bark. Willow that is used for baskets outside has its bark left on to protect it.

Mary Butcher 2009 during her residency at the V&A.

Why do you think Mary Butcher and Ueno Masao use material that can be sourced from their local environment?

Ueno Masao

Ueno Masao is a contemporary basket maker living and working in Japan. He makes site specific work using bamboo. Ueno Masao studied architecture before becoming an artist and much of his work responds to the architectural forms and landscapes he encounters.

Bamboo is a popular art material in Japan as it grows quickly and is versatile.

The artists have been asked to make site specific pieces of work for the exhibition.
Nests and Webs

The structures of natural paradigms such as nests and webs are very similar to basketry structures. Similar structures make for similar characteristics. Just as nests are used to shelter and protect, so are baskets. Just as webs are used to trap, control and contain, so are baskets.

This section examines the ways in which nature has influenced human creativity.

Nests and Webs could be used as a resource to think about:

- Structural properties: How does the structure of a woven object affect its properties? What is the difference between using a close weave and a loose weave?

- Nature and design: How has nature inspired humans to adopt the design techniques for similar uses? For example, the spiders web as a trap, the birds nest as a protective container.

- Human/Nature: How have humans adopted woven technology from nature to control nature?

Can you think of everyday manmade objects that are similar to nests and webs?

Why do you think humans have tried to make objects similar to nests and webs?
Recycling

Basketry is traditionally made using natural materials, but increasingly man made materials are being used. The exhibition looks at the necessary properties of materials in order to be well suited to basketry: flexibility, rigidity, strength, but also considers the environmental consequences that surround the cultivation, conservation and harvesting of materials.

This area of the exhibition contemplates the ways in which the use of recycled materials has influenced contemporary basketry around the world, and how the technology has been used to raise awareness of sociological and environmental issues.

This section will continue to encourage children to think about the similarities and differences between local and global practice and materials, whilst again raising questions in different ways about how human behaviour and material culture affects the environment.

Recycling could be used as a resource to think about:

- Material properties: What materials, both natural and manmade are recycled into basketry? It is not just people that use recycled materials. The exhibition will include examples of innovative birds that have made nests from recycled material.
- Sustainability: How does using recycled materials contribute to sustainability? Why is sustainability important?
- Environment: How does our environment affect what materials are available to us, and how does using recycled materials help our environment?
- Commercial enterprise: Many of the objects in this section of the exhibition have been made to sell. Cooperatives all over the world have created innovative basketry designs using recycled materials as part of a commercial scheme.

What recycled materials could you find in your local environment?

Dai Behennah
Telephone Wire Bowl, 2004
Telephone wire recycled Material
8.5 x 3.5 x 35.5cm
Photo and © Somerset County Museums Service 2011
Introducing the Objects: Recycling

This section of the exhibition explores the way traditional techniques can be applied to new materials in order to make woven forms.

This is a piece of contemporary art made by Joanna Gilmor. It is made from recycled Indian papers. The use of different colour strands highlights the weave.

It is a tetrahedron which is a shape made up of four triangular faces.

Why is recycling important?

Lois Walpole
Millennium Basket, 1999, UK
© Norfolk Museums and Archaeology Service (Norwich Castle Museum and Gallery)

What recycled materials could you use to weave a basket?

This picnic basket is made from recycled juice cartons, which makes it water resistant. It was made by artist Lois Walpole. It can be opened up and unfolded into a mat.

Walpole has used a check weave technique to make a flexible but strong structure that can be both 2 and 3 dimensional.
Protecting the Body

Basketry has been used to protect the human body for centuries. Although it seems unusual to think about wearing a basket, this section explores the practical and ornamental reasons behind this practice. This section reveals everyday objects that we might not have thought of as basketry, such as straw hats.

This section also explores the idea of protecting the identity of the body through ornamental and decorative basketry.

African masks and hats, a suit of armour from the Pacific, Egyptian sandals, and handbags from India are examples of the range of objects in this section.

**Protecting the body** could be used as a resource to think about:

- **Shelter:** Examples of woven structures for shelter: hats, thatch roofs, Kuba woven houses, beehives, nests.
- **Identity:** How can we use basketry to shape and represent our identity?
- **Decoration:** How have different cultures used basketry to decorate the body?
- **Masquerade:** The role of basketry in the tradition of masquerade. Music, costume, dance and performance.

Can you think of everyday basketry objects that protect you?

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Ceremonial Shield
Solomon Island, Pacific
Early/mid 19th century
Cane, wood, gum, shell, coir
87.5 x 26 x 6
Robert and Lisa Sainsbury Collection, UEA 632
Photo: Pete Huggins, Camera Techniques

What does a straw hat protect you from?
**Introducing the Objects: Protecting the Body**

This is a boat from Lake Titicaca on the boarder of Peru and Bolivia. The people of Lake Titicaca live on floating islands made from a reed called totora that grows in the shallow parts of the lake. The boats are also made form totora and were designed for travel between the islands as well as fishing.

These boats were still in use up until the 1970s and the biggest ones could carry up to 20 people. The totora reed is made waterproof with the use of tar, however, some water is soaked up by the reed and acts as a ballast to stop the boat capsizing.

What might it feel like to wear basketry armour?

This suit of armour is from Kiribati or Gilbert Islands in the Pacific Ocean. It is made from woven coir, harvested from the inside of coconuts, a valuable natural resource on the island. Human hair is used to create the diamond pattern.

The Kiribati is an island nation that comprises of 33 islands. It is thought that the Kiribati were often engaged in battle over land ownership.

The armour was designed to protect the body from weapons made from the teeth of Tigers or Sharks. Although the armour would have provided some protection, it would have been difficult to move around in as the tight weave does not offer much flexibility. This armour was designed to protect the body, however, some suits were made to meet the high demand from Europeans who wanted to collect them.
Ritual and Belief

This section looks at basketry objects associated with ritual and belief. This section considers how basketry objects have been used in cultural practice and how they might have informed ritual.

The environment in which a basket is made has a significant effect on the basket: how it has been made, who has made it, what it has been made from and what it is used for. This section explores the impact of the environment on basketry in relation to the rituals and beliefs held by diverse cultures. Basketry has always played a part in rituals and beliefs with some myths drawing parallels between the earth’s creation and the weaving of a basket, and the biblical reference to Moses in a basket.

Some of the artefacts are used to contain spiritually significant objects, others are costumes worn for performances during ceremonies. This section illuminates the diversity of ritual and belief traditions around the world.

What special object of yours would you keep in a basket?

Rituals and Beliefs could be used as a resource to think about:

- Tradition: How are traditions linked to belief?
- Religion: How does religion affect traditions and rituals? Compare the similarities between the rituals and beliefs of different religions. What common elements are there?
- Ritual practice: What roles do special objects, costumes, performances play in ritual practice around the world?
- Culture: How is culture shaped by shared ritual and belief? What can we learn about ritual practices from cultures around the world?

This mask was made in 1951, how old is it?
Introducing the Objects: Ritual and Belief

The combs in this exhibition are from the Pacific. These combs would not be used to brush hair but as ornaments to be worn. The head was thought of as the most sacred part of the body and was often decorated during rituals and ceremonies.

Comb
Maprik, New Guinea
19th/20th century
UEA 427a
Robert and Lisa Sainsbury Collection, University of East Anglia,
Photo: Pete Huggins, Camera Techniques

This head is from Hawaii and dates back to the 1770s. It is a sacred object known locally as a Whow or a Fau. It would have been covered in red birds’ feathers, a symbol of the sacred, which have since been removed. In Hawaii, basketry was used as a way of controlling or containing Mana (divine power) of the Chiefs and the Gods on important occasions. Through wrapping or weaving ritual objects, power, which was seen as potentially dangerous, could be managed and controlled. The head would have been carried during procession to invoke the Gods.

This mask is from Amazonia in Brazil. It was made by the Wauja people. This mask was worn by a woman during rituals. Other similar masks would have been worn at the same time. It was used up until 2005.

The Wauja have five basic graphic elements that appear in their culture: triangles, points, circles, quadrilaterals and lines (straight and curved).

Basketry and weaving are technologies common in many aspects of Wauja life. Weaving is one of the most expressive graphic forms of Wauja culture.

How many of the Wauja’s five graphic elements can you see on the mask?

Female Mask of Atujuwa
Yulma-kuma Kamo Walya
2005
Kamo Walya, Brazil, South America
Musee du Quai Branly
Photo: Aristoteles Barcelos Neto
Further Study

Glossary of Terms

**Base:** The bottom of a basket

**Basket body:** The basic structure of the basket. For example, the base and the side uprights.

**Check weave:** A type of weave that crosses at right angles without twisting, usually following the one over, one under pattern. It is also known as Plain weave.

**Coiling:** A method of continuous weaving to construct a circular basket.

**Feet:** Added support on the bottom of the basket to help the basket stand up.

**Hexagonal Weave:** A flat weave that crosses at oblique angles to create a hexagonal space between the strands.

**Overhead Handle:** A handle that is attached at the top of each side of a basket spanning the diameter.

**Packing:** Pushing the warp threads closer together to get rid of any spaces between the weave.

**Plaiting:** Weaving with flat materials.

**Spokes:** The vertical strands or warp of an oval or round basket.

**Stakes:** The vertical strands or warp of a square or rectangular basket.

**Twinning:** This weave has two horizontal threads that cross over in between each vertical thread. It is also known as Fitching.

**Warp or Uprights:** The strands of a weave that run vertically.

**Weft or Weavers:** The strands of the weave that run horizontally around the sides of the basket, also known as weaving materials.
Object Diagram

This diagram illustrates the ways in which an object can be used as a starting point to look at a range of subjects and themes. By placing an object in the centre of the diagram and asking focused questions about its visual appearance, discussion can be guided to a specific subject area.
Further Reading

Key Websites

Sainsbury Centre for Visual Arts: www.scva.ac.uk
Exhibition Website: www.basketry.ac.uk.
Basket Makers Association: www.basketassoc.org

Museum and Collection Websites

Horniman Museum: http://collections.horniman.ac.uk
Hunterian Museum: http://www.rcseng.ac.uk/museums
Museum of East Anglian Life: http://www.eastanglianlife.org.uk/
Natural History Museum: http://www.nhm.ac.uk
Norfolk Museums and Archaeology Service: http://www.museums.norfolk.gov.uk
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Laura Ellen Bacon
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Kenneth Cobonpue
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Joanna Gilmour
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Thomas Heatherwick
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Tim Johnson
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