

1

## Yoruba Colonial Officer sculpture

Case Location: C.21.A

With this figure sculpted by a Yoruba artist in Ondo Province, Nigeria, depicting the colonial District Officer Mr. B. J. A. Mathews, consider the concept of likeness - how alike is this figure to reality? Is the artist producing a likeness which is not observational - not based on what the artist sees with their eyes?



“The tendency by writers to view African sculptures of whites as mockery persists [carries on]. This oversimplifies the meaning of this complex and historically significant artistic genre [style].”

Nii O. Quarcoopome,  
curator and historian, 2009.

**Make an observational drawing of the facial features of this sculpture.**

**As you are drawing think about who often uses this sort of helmet and pipe.**

2

## Queen Victoria sculpture from Lagos

Case Location: C.150.A

Why would people living in 19th century Lagos in Nigeria create a sculpture of Queen Victoria in the local style?



“They were competent and creative enough to use both local and external [outside] sources to empower themselves. If Western education and culture sought to have them abandon what was African, it was abundantly clear they would not succumb [give in] to this.”

Toyin Falola,  
Nigerian historian.

**Produce a visual presentation of this piece to show power, solidity and strength.**

**Experiment with merging different drawing styles.**

**Try to capture the sheen of the polished surface using tone. Aim to create a sculptural 3-dimensional effect.**

3

## Annang Ibibio (Western Ibibio, Nigeria) mask

Case Location: C.5.A

In what way does this Ibibio mask carved by artisan Akpan Chukwu of Utu Etim Ekpo (or apprentice) have an element of Photoshop about it? Read the label.



“Why do we use Photoshop? It's usually about enhancement to make more desirable or successful. We see it used controversially today in key fashion magazines on people of colour. How does this piece sit within the commercial world then and our commercial world now?”

Marlene Wylie.

**Take a photograph or make a sketch of this mask, with creative licence add coloured filters or shading to edit the image.**

**How have the edits you have chosen created a more aesthetically pleasing outcome?**

4

## Witch in a Bottle

Case Location: C.31.A

How does this witch in a bottle from Hove in the UK connect to LGBTQIA+ culture and identity?



“Both LGBTQIA+ culture and discrimination are intertwined with histories of witchcraft.”

Mara Gold (she/her),  
Beyond the Binary researcher.

**Based on how you see yourself or how others see you, design an object that would entrap you. How would you be released?**

5

### Mbira

Case Location: C.66.A

Why is the mbira so important to identity and resistance for the Shona people in Zimbabwe?



*“This instrument became one of the rallying points, it was frowned upon by the former colonial masters, this reminded us of who we were, we were proud people.”*

Thabo Muleya,  
Pitt Rivers Museum MultakaOxford volunteer.

**Select the mbira which you consider most attractive. Draw or present it photographically in the best possible way. Think about composition, detail and the high level of importance it has to the Shona people in Zimbabwe. How would you draw it so that it stands out and looks important?**

7

### Blackfoot Shirt

Case Location: C.10.A

How did Blackfoot teens in Canada and the USA respond when they were reunited with these shirts which visited Blackfoot territory in 2009?

Educator Ann Bullshoe (Aamsskapipiikani) explained that the visit allowed:



*“a connection between our past and present, something tangible that we can actually see.”*

Ann Bullshoe,  
Aamsskapipiikani Educator.

**Make a series of detailed studies of this shirt.**

**What do you see?**

**What do you notice?**

**How do you connect with it? Why?**



6

### Métis bag

Case Location: C.10.A

Look at the labels next to the bag. Who do you think should be writing museum labels about Métis objects and identity? Dan Laurin (transgender Métis artist and *Beyond the Binary* exhibition curator) talks about his own identity in response to the Métis objects at the Pitt Rivers in a *Beyond the Binary* podcast:



*“We keep our culture and I encourage any indigenous youth, especially if they are disconnected like I was, to start rebuilding those connections because it is worth it.”*

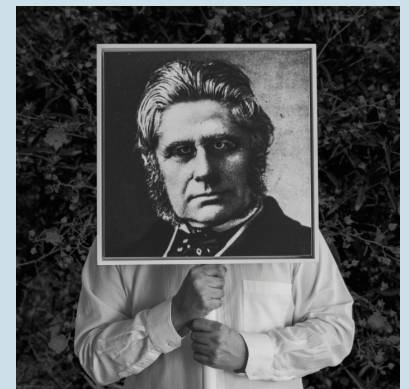
Dan Laurin,  
transgender Métis artist and  
*Beyond the Binary* exhibition curator

**Celebrate the fine craft skills seen on this piece by making a linear drawing of the decorative design in layers using different pens or pencils. Try a fine line, then a dotted line and finally a squiggly line.**

8

Artwork by  
Christian  
Thompson  
Stairwell  
Ground Floor

What problem is Christian Thompson drawing attention to here by looking through the eyes of General Pitt Rivers?



*“No one ever draws any attention to the guys who basically built their careers out of creating those collections of nameless figures, of othered people. So, I thought, no, I will.”*

Christian Thompson,  
contemporary Aboriginal artist of Bidjara and British heritage.

**Focus on selecting an object in the museum that says something about you. Photograph or sketch it and think about why you are drawn to it, how you connect to it and what it might say about you.**

# Identity

Self-guided Museum Trail

Pitt  
 Rivers  
 Museum

