

# AP Art History Review: Unit 9

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## The Pacific

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### Nan Mandol

**Artist:** None

**Date:** 700-1600 CE

**Period/Style:** Pacific Art, Sandeleur dynasty

**Location:** Micronesia

**Material:** stones and columns

**Function:** ritual and ceremonial center for the chiefs

**Universal Theme:** power and authority, sacred space

#### **Meaning/Ideas:**

- No one has figured out how it was built, considering the heavy weight of stones
- Built atop a coral reef
- The megalithic city was the ritual and ceremonial center for the ruling chiefs of the SauDeleur dynasty
- The raised platforms supported elaborate residential and ceremonial complexes
- Home to 1000 people

## **Moai on platform (ahu)**

**Artist:** None

**Date:** 1100-1600 CE

**P/S:** Pacific Art

**Location:** Easter Island

**Material:** volcanic tuff figures on basalt base

**Function:** to commemorate important ancestors (either founding kings or defied ancestors)

**UT:** power and authority

**M/I:**

- Moai means statue
- Faces toward the island and backs to the ocean, which shows function
- Over a few 100 years, the inhabitants of the island quarried, carved, and erected 887 moai. 14 made from basalt, rest are carved from island's softer volcanic tuff
- With the adoption of Christianity in 1860s, remaining stone moai were toppled
- Size and complexity of moai increased over time
- Eye sockets were originally inlaid with red stone and coral, and the sculpture was painted with red and white designs

## **‘Ahu ‘ula (feather cape)**

**Artist:** None

**Date:** Late 18th century CE

**P/S:** Pacific Art

**Location:** Hawaii, USA

**Material:** feathers and fiber

**Function:** worn for ceremonies and battle, given as gifts to early European visitors

**UT:** power and authority, wealth, status

**M/I:**

- No 2 capes are exactly the same
- Hawaiian male nobility wore these for ceremonies and battle
- Red is associated with the gods and chiefs
- Yellow feathers became increasingly valuable due to their scarcity in Hawaii - rare and extinct Hawaiian birds - used up to 500,000 feathers
- Made exclusively by men, who chanted as they worked. The power of sacred chants permeated fabric lining
- Oceanic kings used regalia and ceremony to demonstrate their position in society, power, and wealth to their audiences

## **Staff god**

**Artist:** None

**Date:** late 18th - early 19th century CE

**P/S:** Pacific Art

**Location:** Cook Islands, Polynesia

**Material:** wood, tapa, fiber and feathers (mixed medium)

**Function:** figure to worship

**UT:** sacred objects connected to performance and ritual

**M/I:**

- Upper part consists of a carved head above carved figures
- Lower end is a carved phallus (some missionaries removed and destroyed them from carvings because they were obscene)
- Representations of the deities worshipped before Christianity include wooden images in human form, slab carvings, and staffs
- Wood carvers on Rarotonga have distinctive style

## **Female deity**

**Artist:** None

**Date:** 18th - 19th century CE

**P/S:** Pacific Art

**Location:** Micronesia

**Material:** wood

**Function:** sculpture to be the resting place of a god or a defied ancestor's spirit

**UT:** sacred objects connected to performance and ritual

**M/I:**

- 1st Europeans to collect Nukuro sculptures found them coarse and clumsy
- Surfaces were smoothed with pumice, which was on the beach
- Each figure has the name of a specific male or female deity, and is associated with a particular extended family group, priest, and/or specific temple
- Placed in temples and decorated with loom-woven beads, fine mats, feathers, paint, or headdress
- All sculptures have similar proportions:
  - Shoulders slope downwards
  - Egg shaped head tapering slightly at the chin and columnar neck
  - Eyes and nose are either discretely shown as slits or not at all
  - Buttocks always flattened and set on a pair of legs

## **Buk (mask)**

**Artist:** none

**Date:** mid-to late 19th century CE

**P/S:** Pacific Art

**Location:** Torres strait

**Material:** turtle shell, wood, fiber, shell, and feathers (mixed medium)

**Function:** used during funerary ceremonies and initiation rites

**UT:** sacred objects connected to performance and ritual

**M/I:**

- Composite human and animal imagery typical of western Torres strait masks
- Some masks represent human forms, others depict birds, fish or reptiles, and masks like this combine the features of both humans and animals
- Unique turtle-shell masks of the Torres Strait Islands
- Worn over head like helmet

## **Hiapo (tapa)**

**Artist:** none

**Date:** 1850-1900 CE

**P/S:** Pacific Art

**Location:** Niue

**Material:** Tapa or bark cloth, freehand painting with stencils

**Function:** worn as clothing

**UT:** wealth/status

**M/I:**

- Early Niuean barkcloth is called hiapo
- Niueans' first contact with the West was with the arrival of Captain Cook in 1774. Then in 1830, the London Missionary Society arrived with Samoan missionaries, who introduced bark cloth to Niue
- Tapas have special meaning: honor the chief, note ancestors, and should be interpreted symbolically

## **Tamati Waka Nene**

**Artist:** Gottfried Lindaur

**Date:** 1891 CE

**P/S:** Pacific Art

**Location:** New Zealand

**Material:** oil on canvas

**Function:** portrait to bring ancestral presence to world of living

**UT:** historical record, power and authority

**M/I:**

- Facial tattoo called moko
- In the Maori tribe, paintings and photographs record likenesses and bring ancestral presence into the world of living. Portraits and other treasures passed down from ancestors are cared for and revered
- Tamati Wake Nene was Chief of Ngati Hao people and an important war leader who lived in time of change when British missionaries came to change the Maori world forever
- Wears fine cloak covered in kiwi feathers and an earring of greenstone or pochamu = both are prestigious Taonga treasures



## **Navigation chart**

**Artist:** none

**Date:** 19th to early 20th CE

**P/S:** Pacific Art

**Location:** Marshall islands, Micronesia

**Material:** wood, fiber, and shells

**Function:** navigation charts of islands, swells, and currents

**UT:** historical record, ritual, technology in art

**M/I:**

- Cowrie, or other small shells, represent position of islands
- Chart type = rebbelib, covers either a large section or all Marshall Islands
- Charts marked the location of islands and knowledge of swell and wave patterns
- Wooden sticks → horizontal and vertical sticks act as supports and curved ones represent wave swells
- Information was memorized and charts wouldn't be carried on voyages
- Marshall islanders built seafaring canoes that were quick and maneuverable

## **Malagan display and mask**

**Artist:** none

**Date:** 20th century CE

**P/S:** Pacific Art

**Location:** Papua New Guinea

**Material:** wood, pigment, fiber, and shell (mixed medium)

**Function:** used at funeral rites, which bids farewell to the dead and celebrate vibrancy of living

**UT:** sacred objects connected to performance and ritual

**M/I:**

- Masks can represent dead ancestors, ges (spirit double of individual), or various bush spirits associated with era. They honor a specific individual and illustrate his/her relationship with ancestors, living family members, or clan totems. Once souls leave world of the living and Malagan, sculptures aren't needed and are then burned or rot.
- Preparation for Malagan ceremonies lasts a long time after funeral and requires lots of wealth
- Purpose of malagan ceremony is to send souls; the commissioned malagan sculptures are exhibited in temporary displays

## **Presentation of Fijan mats and tapa cloths to Queen Elizabeth II**

**Artist:** none

**Date:** 1953 CE

**P/S:** Pacific Art

**Location:** Fiji, Polynesia

**Material:** leaves from Pandanus plant

**Function:** used in wedding and funeral rituals

**UT:** power and authority

**M/I:**

- The simpler the design, the more meaningful its function
- Woven mats are made by stripping, boiling, drying, blackening, and softening leaves from Pandanus plant
- With the advent of processed pandanus, mats were more widely available than masi
- Photo shows women wearing bark cloth (masi); it's very likely that women presented cloth to Queen Elizabeth II to celebrate her visit