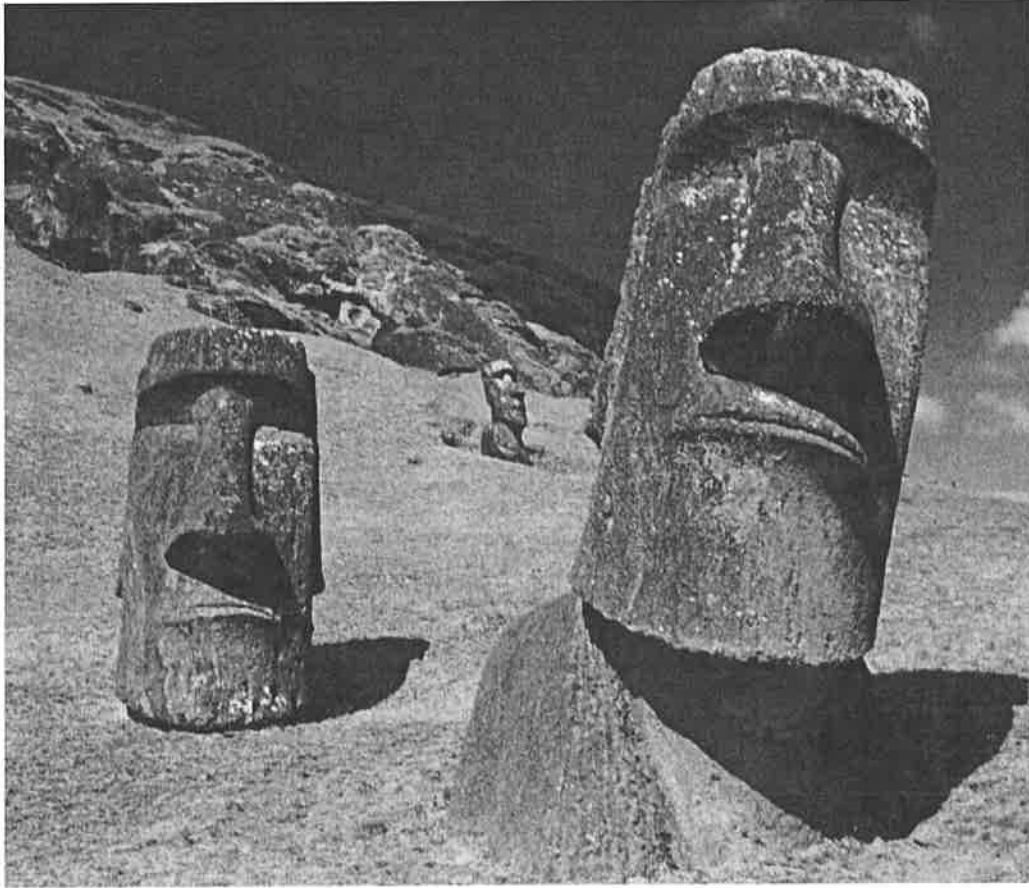


Things We Missed Part 3

The Pacific



Complex divided into 2 parts by central canal
1 part is administration (Rulers residence, public spaces) the
other is ritual with priests' residences and mortuary centers

- 92 man-made islands on top of coral reef - 200 acres
- Made by transporting and stacking basalt columns with pull



Main construction = c. 1200-1600
Saudeleur Dynasty

- Dynasty with 500 year rule
- Descendants of 2 brothers
- Founded as a religious community
Focused on worship of the sea
- Nan Madol is a political and religious center
- Huge amount of labor
- suggests tight control of population and strong organization

Power & Authority represented

- Separated from main part of island
- structures made of permanent materials
 - larger and much more labor intensive than other regional structures



Sacred statues - Represent Ancestors

Moai (Mow-Eye) c. 1000-1600

887 Moai - size and complexity increased over time

14 made with basalt the others made with volcanic tuff

Head = Generally 1/3 of body height
6' - 60' tall
Most = 36' tall
Placed on platforms with backs to the sea = keeping watch over island



Some Moai moved 11 miles from quarry

Ahu
Raised, ritual altars connected to worship of ancestors

↑
Rounded beach stones

- some Moai moved 11 miles from quarry
- Deep set eyes originally were inset with white coral and stone
- Heavy eyebrow ridge
- pointed noses
- thin protruding lips with downward curve

• Sculptures commissioned by high-ranking individuals

- Ecological collapse led to loss of confidence in ancestors
 - overpopulation & deforestation
 - Ancestor worship replaced by cult of the man-bird
 - Many Moai toppled
 - About 40 unfinished Moai are in quarry



Islanders free from outside influence for 1000 years

1860s = Peruvian slave tinders took away 200

- Introduction of smallpox

1877 = 111 remain (around 10,000 when Europeans arrived)

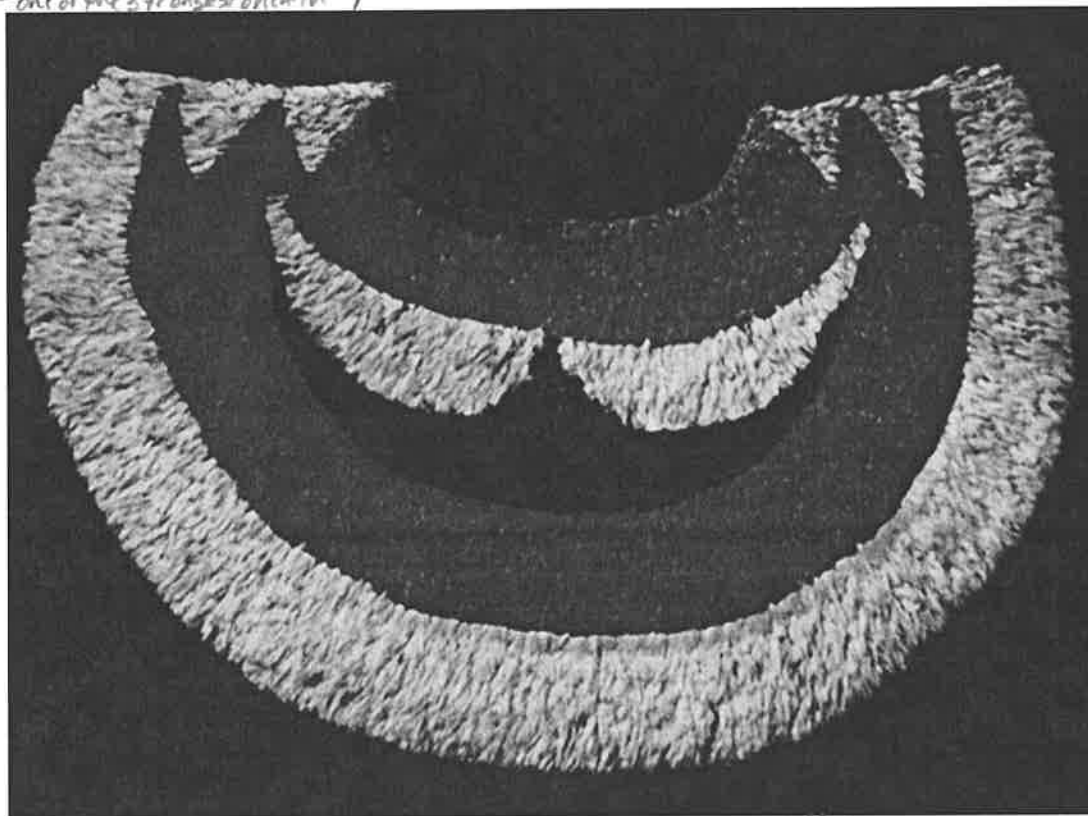
Content Area 9: The Pacific. Moai on platform (ahu). Rapa Nui (Easter Island). c. 1100-1600 C.E. Volcanic tuff figures on basalt base.

'Ahu 'ula = Red garment → Feather cape ~ Invincibility cloak

mana - Inner force or power comes from the gods - the closer our ancestry is to the gods the more mana we are born with. In Hawaii, chiefs were descendants of the gods - They have the most mana. Other high-ranking people were born with it - Power is protected through wrapping & through rules and prohibitions.

Olona Fiber

- one of the strongest on earth yellow & Red = colors associated with gods



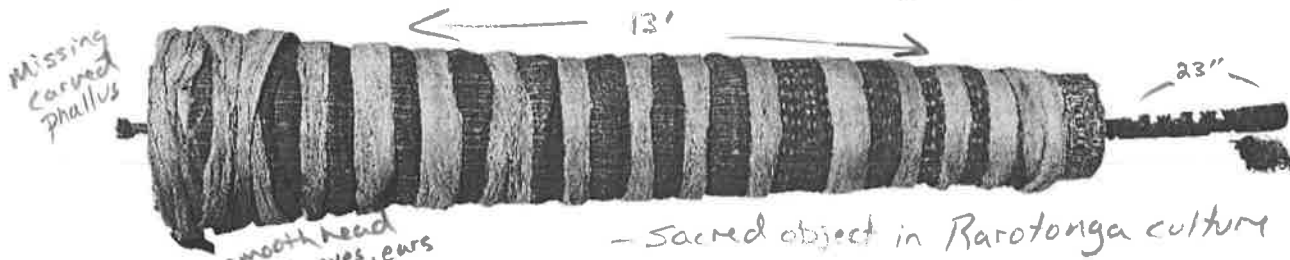
- Each cape made for a specific person
- Royal capes are larger with more feathers
- Design is specific to the wearer - Reflects ancestry - Selected and created by artist, not pattern
- Worn around shoulders and on ceremonial occasions
- Visible sign of power

- Cloaks made to preserve and protect mana of the wearer - kings, chiefs, and nobility had them - spiritual armor - like tattoos in some cultures
- Feathers gathered/sorted by women - Feathers were an annual tribute to king
- Fiber netting made by men - Chanted prayers as they make the net - increases power of the cloak
- Feathers - yellow = more rare = more prized (momo bird) - Red and black were royal colors all across Polynesia
- Feathers tied into bundles of 6-10 then bound to the webbing - Tens of thousands of feathers per cape - larger ones had up to 800,000
- Birds seen as intimately connected to the gods
- o cloaks passed down through families, given as political gifts, captured in battle
 - Dangerous to wear an enemy cloak
 - Not made as trade goods

Content Area 9: The Pacific. 'Ahu 'ula (feather cape). Hawaiian. Late 18th century C.E. Feathers and fiber.

- Reciting genealogy of wearer causes stories of ancestors to be woven into capes - Makes them stronger

No agreement on what deity this is - Focus on fertility - may be creator god, Tongaroe



- Sacred object in Rarotonga culture



- Elongated body wrapped (tapu - protecting and expressing mana of the deity within)
 - Black cloth and feathers

- Head & arm on one end - Naturalistic phallus on opposite end

- Small male & female figures in between

- Images of gods made from wood. When wrapped, the god would inhabit the object. When removed, they would leave it. Wrapping also contains dangerous/powerful mana - protecting those around it

- Feathers - Birds - connection to gods

Large, smooth head
 Stylized mouth, eyes, ears

Arm

- Hand

- profile face

- phallus

Rarotonga - Massive social change

in 1820s - Chief converts to Christianity

- People demonstrated conversion by presenting staff gods to missionaries

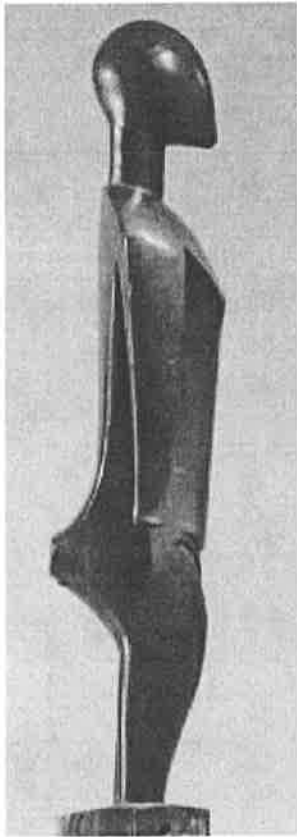
- They burned most of them

- Some were taken to London to show the idolatry encountered

- Most had phalluses broken off ("indecent") and cloth wrapping removed (belief that it was insignificant)

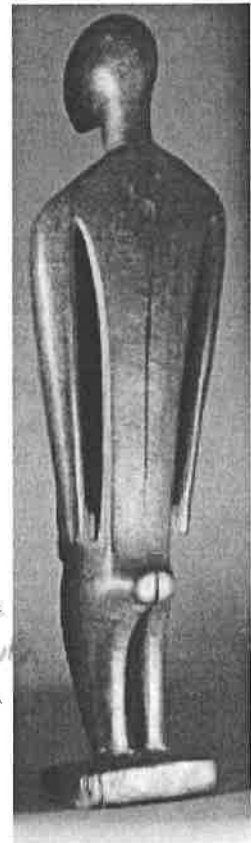
?Kawe/Kawe - Primary goddess of Nukunono Atoll
 - 12 tiny islands around a 4 mile lagoon

- wife of a kind male spirit, she ruled during his absences



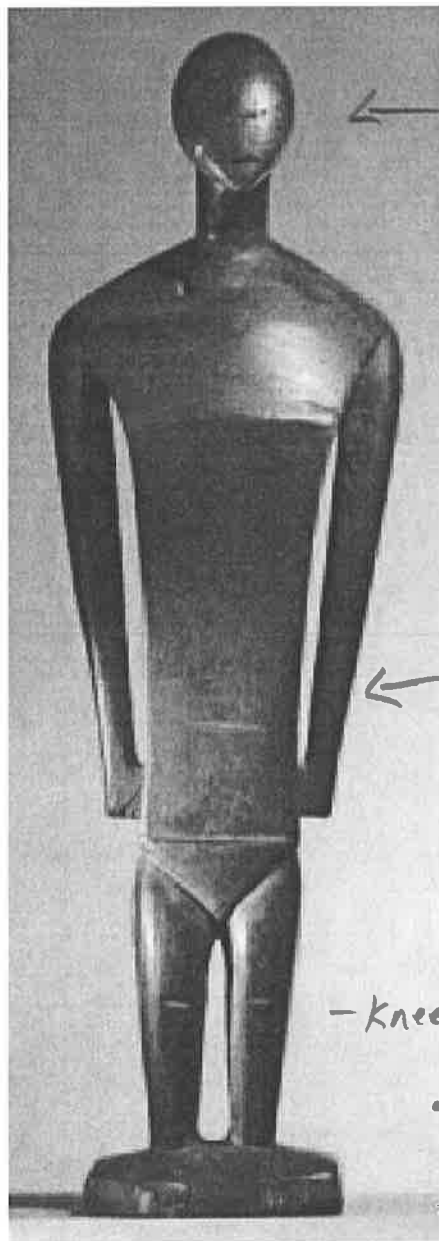
7'11"
 Bread Fruit Wood
 - Hard, heavy, fine grained wood
 From a coral atoll with few large trees

?Ko Kawe - Protective goddess of one of the 5 clans & wife of god of underworld
Mythical Ancestor?



← Spinal column

← Realistic Posterior



Facial Features small nose and chin

- Suggestion of breasts

Clean lines - Absolute balance
 • sense of spiritual tranquility
 • unity of line and form

← Naval

- Hands linked to body

- Pubic Triangle

▽ - Also a tattoo required for a small # of elite women

- Knees

• Nukunono converted to Christianity in 1850s
 1st sculptures taken by westerners in 1870s - Traditional rituals had been abandoned - makes specific beliefs and practices hard to determine

Kept in amala - community temple - 4 corners, 3 sides open - God figures stood in front of walls

• offerings given at certain times of the year

• likely wrapped originally in a sort of costume with flower ornamentation

• Main Ceremony

- Bread Fruit harvest → People ritually renewed the god images and tattooed young women

Content Area 9: The Pacific. Female deity. Nukunono, Micronesia. c. 18th to 19th century C.E. Wood.

Caroline Islands

- Polynesian Culture

Performance: Multi-sensory event - Engage senses = create memories, part of performers costume,
Below is a shaggy grass costume that rustles when performed - Danced at
Male initiations & funeral rituals, Also @ "increase rites" to assure bountiful
harvests of fish and game

• Performers re-enact events in the line of ancestors - usually @ night by firelight with drums and
chanting - story telling in motion.



Composit - human
animal forms

Materials are from
Many islands -
Shows trade

- Feathers

Mask connects wearer
and culture to the
Supernatural

- Frigate bird
in flight - 7'
wingspan - common
in oceanic art

- Eyes = shells

- Turtle shell

- Human face
May represent a
cultural hero -
bird may have been
his personal symbol

* Frigate bird
very symbolic to
Pacific cultures
(similar to bald
eagle in the U.S.)

Late 1800s Missionaries ask islanders to burn masks.
Remaining ones are in museums or private collections.

Divides Australia
and Papua New Guinea

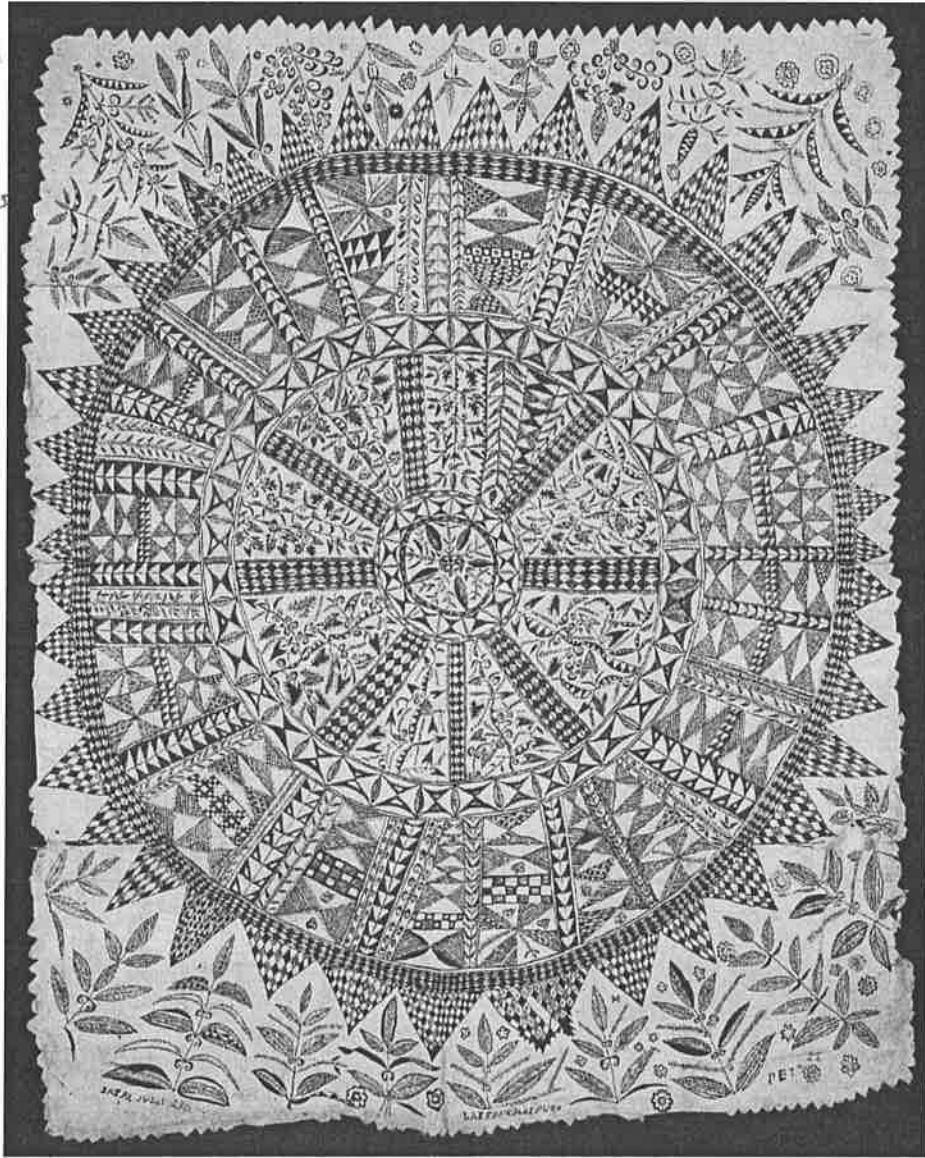
Niue: "hiapo" = Both what people call paper mulberry saplings the bark comes from AND the cloth itself

"Nee-oo-ay"

- Trees tended by men
- Cloth made and decorated by women

- finished works are small
- concentric circles

Late 1800s
begin including
figures like
portraits, dancers,
ships, fish
(Not shown
here)



- Reflects influence of Capita (terra-cotta fragments)
- Designs get smaller from edge to center
- Belief that mana can accumulate in textiles

Gender and Art throughout the Pacific

Women's Arts = soft materials

Men's Arts = Hard materials and ritual works

European artist's portrait of a Maori chief. Based on a photograph. Photo was 1 of 12 photos of Maori commissioned by the London Illustrated News in 1863. Portrait painted 17 years later

- Tattooing was common throughout Pacific cultures - from Tahitian word "tatu"
- 1700s European sailors introduce it to Western cultures
- Belief that mana is protected through wrapping or shielding. Tattoos help shield mana



Higher Rank = more Mana. Mana connects humans with the supernatural

Maori Tattooing

- called Moko
- Each is unique
- Patterns are specific to social rank
- used a chisel to cut a groove in the skin pigment (soot & oil) placed in the wound - healing also left a raised pattern

Maori Facial Tattoos

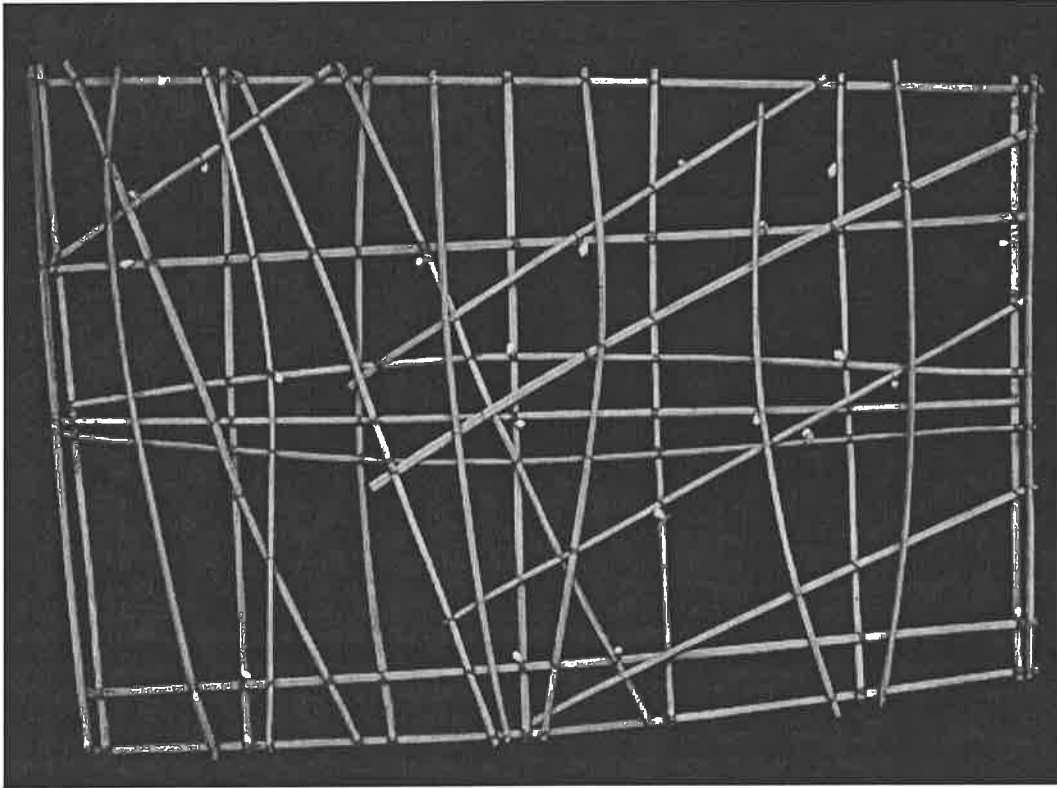
4 zones

- L) Forehead
- L) Lower Face
 - Info about Mother's family, social rank, Tribal affiliations

R) Forehead

- R) Lower Face
 - Father's family, social rank, etc ..

Sticks = midribs of palm leaves
shells + sticks tied together with coconut fibers



- Created by a navigator to memorize patterns of currents, swells, and islands - studied before a voyage - Not taken along
- Straight lines = currents, steady & predictable
- Curved lines = swells caused by wind, disrupted by islands
- Shells = Islands
- used along with knowledge of stars to cross hundreds of miles of ocean and return. Coral atoll islands in the region are only a little above sea level (can't be seen until a couple of miles away) making navigation very challenging.

Malagan = 1) Ceremonies
 - prep work may take a year or more
 AND
 2) sculptures used in ceremonies

Purpose

- send souls of the dead to the realm of the dead
- Restores balance and order to the community after the loss of a member
- Increases prestige of the deceased and the deceased's family

Death → Funeral → mourning period →
 → Malagan ceremonies with weeks of feasting → culminates in revealing Malagans and pulling down walls of enclosure. May also conclude with initiation of young into adult ranks.

• Malagan involves reciprocity - Giving of gifts
 Paying debts, clan members help to pay.

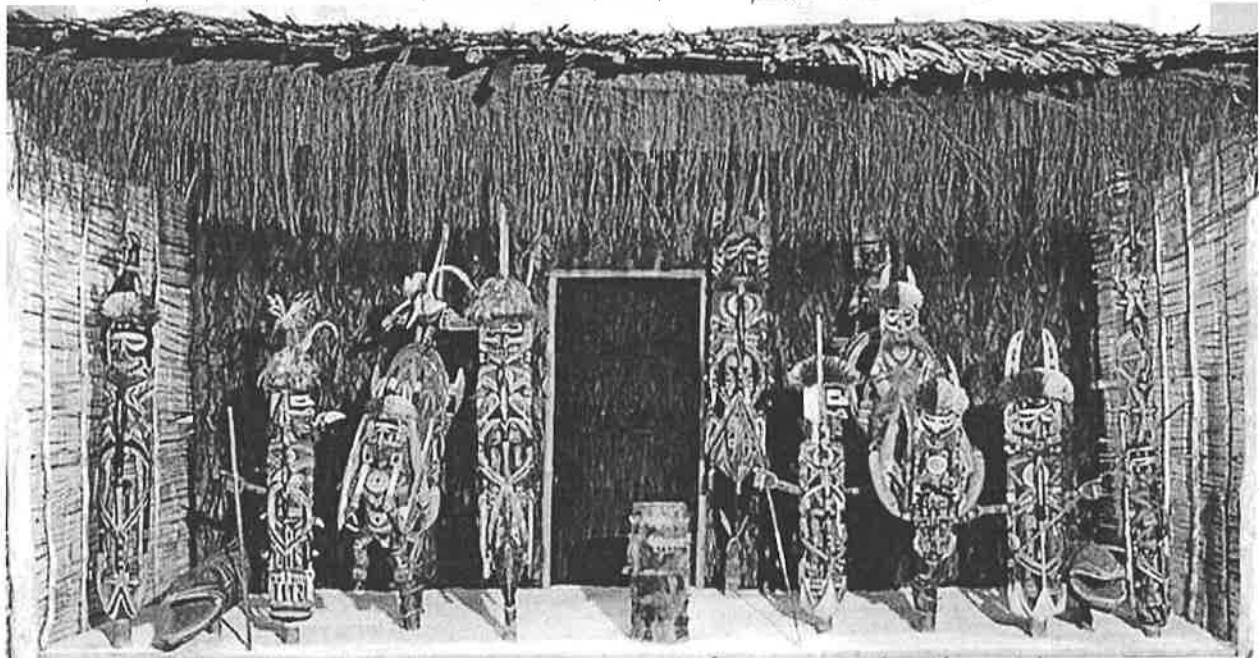
- Rituals create a memory - the performance matters, not the objects themselves
- sculptures are discarded - families own sculptural patterns and can give or sell the rights to them

• Crest = hairstyle worn by young men in mourning
 • Helmet mask covers head - Red shirt, Grass skirt



Masks danced during the ceremony lift the mourning period. Then Malagan objects are unveiled.

Asymmetrical patterns on 2 sides of the face



Interlacing colored shapes and symbols

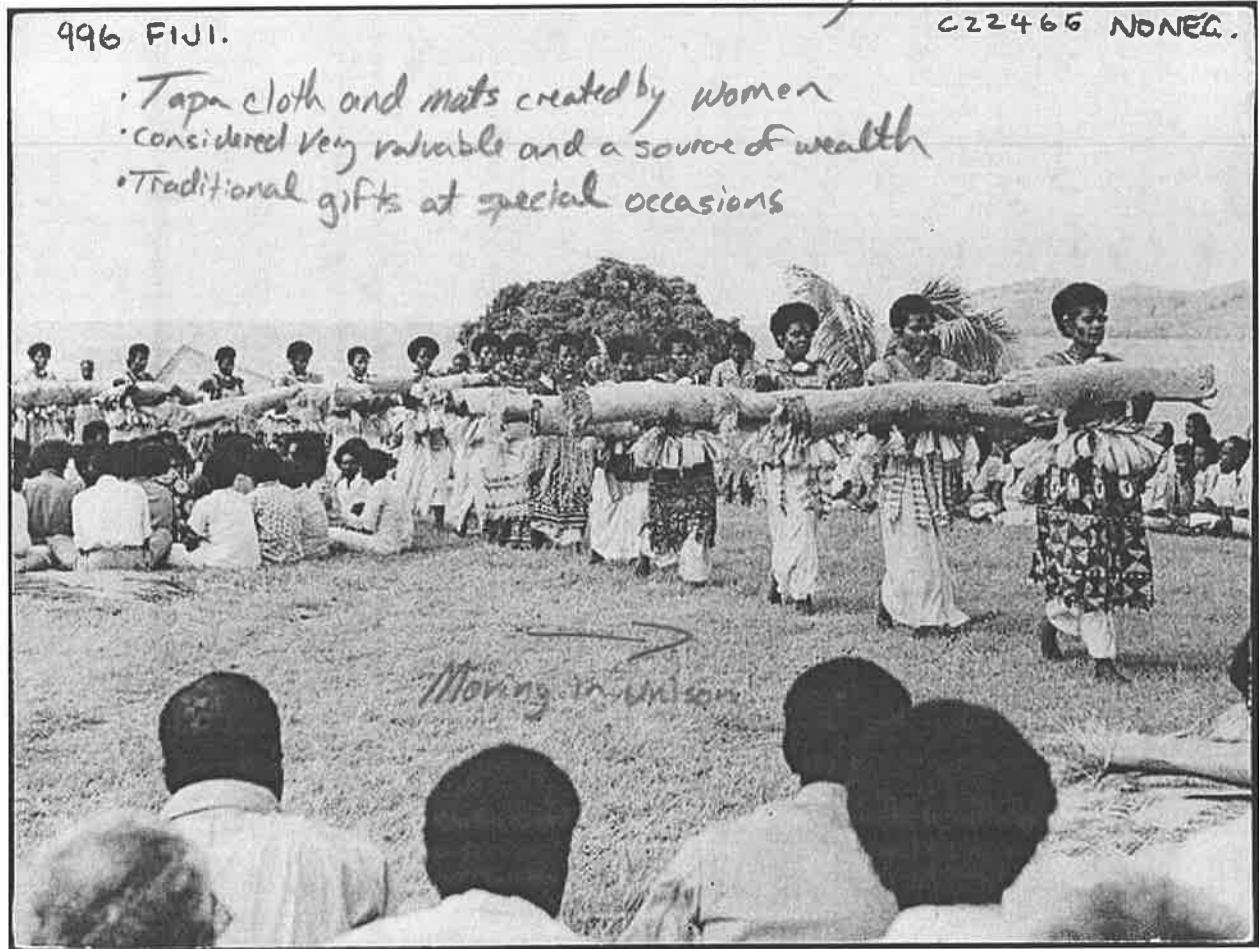
Stylized Human/Animal Forms - Represent transformations

Display revealed at climax of ceremony - Belief that souls enter the sculptures - Deceased are honored and remembered at ceremony - when ceremony ends the soul departs - carvings destroyed or removed. - Allowed to decay or sold

Content Area 9: The Pacific. Malagan display and mask. New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell.

Each sculpture honors a specific person and represents that person's life force - Not a direct portrait.

1953: Queen Elizabeth II just crowned - Global tour of British Commonwealth
Greeted ceremonially with gifts, feasts, music, and dance



Welcoming and including the queen in their traditions

Performative Art

Multisensory

- Dramatic with many individuals
- Traditional costumes
- Movement in unison
- Use of cosmetics and fragrances
- All carrying gifts in the same way
- * Creates a memory

Content Area 9: The Pacific. Presentation of Fijian mats and tapa cloths to Queen Elizabeth II. Fiji, Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and pandanus fiber/hibiscus fiber mats), photographic documentation.