

# Global Prehistory (CA 1) 30,000-5,000 BCE

**PART 1:** This section: \_\_\_\_\_ /possible 150 points (outlines)

Name: \_\_\_\_\_

The *Venus of Willendorf* is NOT one of the APAH 250 but is a very important ancillary work to study. It is fundamental to Art History.



<https://www.khanacademy.org/humanities/prehistoric-art/paleolithic>

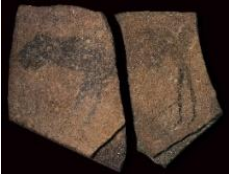



Resources on SmartHistory (SH) at Khan Academy

















There will also be a quiz over the CA 1 images.









**DUE: AUG 7, 2023.** APAH SUMMER UNIT - Content Area 1: Global Prehistory (+ 3 Global Contemporary works: 226, 230 & 242)

**MAKE YOUR NOTES ON: Form, Function, Content and Context for each artwork. Use this template as a model for your FFCC pages.**  
Read the SmartHistory (SH) article and/or watch the SH video for each work of art. You are responsible for information on Venus of Willendorf as well.

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|     | <p><b>Venus of Willendorf. Willendorf, Austria.</b> Paleolithic c. 24,000-22,000 BCE, carved limestone.</p> <p><a href="https://www.khanacademy.org/humanities/prehistoric-art/paleolithic/paleolithic-objects/a/venus-of-willendorf">https://www.khanacademy.org/humanities/prehistoric-art/paleolithic/paleolithic-objects/a/venus-of-willendorf</a></p> <p><b>FFCC = Form, Function Content, Context</b></p> |
| <p><b>Form:</b><br/>Include subject matter, media (materials) (color palette/brushstroke/other techniques), is it: realistic/abstract/stylized, process(es), format, scale or size, style/movement/period, year</p> | <p><b>Function:</b><br/>Why was this made? What was the intended function?</p>  |
| <p><b>Content:</b><br/>Meaning, artist's motivation/intention, intended audience, innovation or change from tradition...</p>  | <p><b>Context:</b><br/>Made: where, what, when? For whom? By whom? Artistic convention/tradition? Is it <i>in situ</i>? Everything that strengthens/supports meaning: history, culture, society, religion, economy, gender...</p>   |

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|  | <p><b>1. Apollo 11 stones. Namibia.</b> Paleolithic c.25,500-25,300 BCE. Charcoal on brown quartzite. <b>FFCC</b></p> <p><a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/apollo-11-stones-2">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/apollo-11-stones-2</a></p>           |  |
|  | <p><b>2. Great Hall of the Bulls. Lascaux, France.</b> Paleolithic Europe. Paleolithic 15,000-13,000 BCE. Rock Painting, actual size. <b>FFCC</b></p> <p><a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/lascaux">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/lascaux</a></p> |  |

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|     | <p><b>4. Running horned woman. Tassili n'Ajjer, Algeria. Neolithic 6,000-4,000 BCE.</b><br/> Pigment on rock, up to 13 ' high. <b>FFCC</b><br/> <a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/running-horned-woman-tassili-najjer">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/running-horned-woman-tassili-najjer</a></p> |     |
|    | <p><b>3. Camelid sacrum in the shape of a canine. Tequixquiac, central Mexico. Meso-Neolithic 14,000-7,000 BCE, Bone. FFCC</b><br/> <a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/camelid-sacrum-in-the-shape-of-a-canine">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/camelid-sacrum-in-the-shape-of-a-canine</a></p>     |    |
|    | <p><b>10. Tlatilco female figure. Central Mexico, site of Tlatilco, Neolithic 1200-900 BCE, Ceramic, about 4" tall. FFCC</b><br/> <a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/tlatilco-figurines">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/tlatilco-figurines</a></p>   |    |
|   | <p><b>6. Anthropomorphic stele. Arabian Peninsula, Neolithic - Fourth millennium BCE (4000-3100), sandstone, about 3' tall. FFCC</b><br/> <a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/anthropomorphic-stele">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/anthropomorphic-stele</a></p>                                   |    |
|  | <p><b>9. The Ambum Stone, Ambun Valley, Enga Province, Papua New Guinea Neolithic c.1500 BCE, Greywacke, 8 in tall. FFCC</b><br/> <a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/ambum-stone">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/ambum-stone</a></p>   |  |
|  | <p><b>5. Beaker (Bushel) with ibex motifs. Susa, Iran. Neolithic 4200-3500 BCE, Painted terra cotta, 11 x 7 in. FFCC</b><br/> <a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/susa-ibex">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/susa-ibex</a></p>   |  |
|  | <p><b>7. Jade cong. Liangzhu, China. Neolithic 3,300-2,200 BCE sanded/incised jade, 10.5 x 3 x 3 in. FFCC</b><br/> <a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/jade-cong">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/jade-cong</a></p>  |  |
|  | <p><b>11. Terra cotta fragment. Lapita. Solomon Islands, Reef Islands. Neolithic 1000 BCE, incised terra cotta, about 2" wide. FFCC</b><br/> <a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/terracotta-fragments-lapita">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/terracotta-fragments-lapita</a></p>                    |  |

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|   | <p><b>8. Stonehenge, Wiltshire, UK.,</b> Neolithic c. 2500-1600 BCE sandstone &amp; volcanic sarsen stone and bluestone, each stone approx. 13' h x 7' w, around 25 tons. /6'500 acres. <b>FFCC</b></p> <p><a href="https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/stonehenge">https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/stonehenge</a></p> |   |
|  | <p><b>Global Contemporary (GloCon) 226. Horn Players,</b> Jean-Michel Basquiat, 1983, acrylic and oilstick on three canvas panels mounted on wood supports, 96 x 75 in. <b>FFCC</b></p> <p><a href="https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/basquiat-horn-players">https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/basquiat-horn-players</a></p>                                     |  |
|  | <p><b>GloCon 230. Pink Panther,</b> Jeff Koons, 1988, glazed porcelain, 40 x 20 x 18 in. <b>FFCC</b></p> <p><a href="https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/20th-century-apah/a/koons-pink-panther">https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/20th-century-apah/a/koons-pink-panther</a></p>  |  |
|  | <p><b>GloCon 242. Lying with the Wolf,</b> Kiki Smith, 2001, ink and pencil on paper 88 x 73 inches. <b>FFCC</b></p> <p><a href="https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/21st-century-apah/a/kiki-smith-lying-with-the-wolf">https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/21st-century-apah/a/kiki-smith-lying-with-the-wolf</a></p>  |  |

FRQ (free response question) writing, you will have to understand the difference between **Visual Evidence** and **Contextual Evidence**. **Visual Evidence** is based on what you can see in the formal qualities of a work of art – what visually describes its form.

Questions to ask yourself with regard to **visual evidence**: what are the formal qualities? What is depicted? How is it made (what materials and processes were used)? How large is it? (scale...)

**Contextual Evidence** is information that supports the visual evidence and the explanation of the content (meaning) of a work of art. **Contextual Evidence** based on what you know about the following supporting possibilities: religious/spiritual factors, cultural values, historical events, political issues, geographic revelations, gender roles, etc.

Questions to ask yourself with regard to **contextual evidence**: During what time period was this made? Who is the artist? What else was happening in the world at this time and may have influenced this piece? Why did this artist create this work of art? How does this connect to art before and after the piece was made?

**ART 2: This section: \_\_\_\_\_ /possible 105 points**

For each of the 15 works of art (11 Global Prehistory; 3 Global Contemporary), list the **materials** used to make each artifact and **two visual characteristics** for each of the artworks. Based on those two visual characteristics, state the **function** and **content** of the artifact, then support your assertion with **two contextual pieces of evidence**.

**PART 3: Respond to the following FRQ (free response questions).**



The featured artifact can be attributed to a specific culture represented in the APAH 250 court. Identify the culture, time-period and location.



Which formal qualities of the pictured work assist it in being identified as Lapita? Provide at least two.



The Camelid, sacrum in the shape of a canine was created by the artist using which material?

What is the significance of this material to the creation of the artifact?

Why do some historians identify the central figure as a deity rather than a human?

is section: \_\_\_\_\_ /possible 15 points

**PART 4: Respond to the following MCQs (multiple choice questions). Circle the correct response.**

The discovery of the *Apollo 11 Stones* in a rock shelter that also harbored later rock paintings indicated that the location was most likely:

- A) a site of common flooding that wash artifacts into place
- B) a site of ritual importance that's was used for a long period of time
- C) a Home to numerous human Villages for hundreds of
- D) a place of trade overtime

The figure is bicephalic, unlike most of the other figures from this culture. How do scholars explain this unusual form having been used to create art?

- A) two-headed aspect, indicates seasons of the year
- B) two-headed aspect, indicates unpredictability of man
- C) two-headed aspect indicates duality
- D) two-headed aspect indicates fear of death



Builders of *Stonehenge* employed which of the following techniques to ensure permanence?

- A) using connecting mortise and tenon joints
- B) adding buttresses to the trilithons
- C) implementing a ditch around the Sarsen stones to keep intruders out
- D) inserting mortar between posts and lintels

Created around 1500 B.C.E., the *Ambum Stone's* form, has led historians to believe the following about this cultural artifact:

- A) it was never actually used by its creators
- B) it was highly valued due to the time it would take to create it
- C) it was likely discarded among many like tools
- D) it was not created on the island on which it was found

*The Running Horned Woman* of Tassili N'ajjer is similar in form to Lascaux's *Great Hall of Bulls* in what way?

- A) it depicts a ritual hunt
- B) it illustrates a historical narrative
- C) it uses twisted perspective
- D) it was one of many paintings found inside a cave

Prehistoric works of art from Susa, Iran, were predominantly found in what type of location?

- A) burial sites indicating significance beyond the storage of grains or goods
- B) central temples, indicating their use in tax collection
- C) rock shelters indicating shamanistic practices
- D) monumental structures, indicating the power of the Neolithic warrior class

The contextual study of social and ritual practices of the Arabian Peninsula, as well as the study of the region's changing environment, has led historians to conclude that this work was most likely a:

- A) monument to a father or head of an important family
- B) grave marker in an open air sanctuary
- C) sculpture to a deity
- D) sign post to mark a groups territory

By combining the understanding gathered by archaeology and anthropology, the arrangement of the stones of *Stonehenge* suggest:

- A) it was used as a sacrificial alter
- B) it was to function as a calendar that tracks solar and lunar movement
- C) that the support of structure under the building was left unfinished
- D) that it was to serve as a burial ground



is section: \_\_\_\_\_ /possible 14 points

(Primary learning objectives, addressed: 3.2, 3.3, 3.5.)

**PART 5: Respond to the following in complete sentences.**

According to what you read about the *Great Hall of Bulls* and the *Bushel with Ibex Motifs*, what do these two works suggest about the relationship between prehistoric peoples in the natural world? (When considering the natural world, you can oppositely consider the supernatural realm, e.g., do they address prehistoric hunting/gathering and/or the concept of shamanism?) Do a formal analysis of each work. That is, observe and describe what you see as if you were telling someone who cannot see the artifacts.

is section: \_\_\_\_\_ /possible 10 points

(Primary learning objectives, addressed: 1.4, 3.2, 3.5)

**PART 6:** Regarding the following: *Running Horned Woman*, *Anthropomorphic Stele*, *Terra-cotta Fragment*, determine how you would analyze each of the works regarding human form based on the following vocabulary.

**Abstract:** to simplify; or art, that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colors, forms, and gestural marks to achieve its effect.

**Naturalism:** describes a true-to-life style which involves the representation of natural things (including people) with the least possible distortion of interpretation.

**Stylized:** the decorative generalization of figures and objects by means of various conventional techniques, including the simplification of line, form, and relationships of space and color, this often refers to a common appearance of works from the same culture or genre.

What is each of the three selections' relationship to the natural world as a work of art? (When considering the natural world, you can oppositely consider the supernatural realm.) Also consider media, process or technique, color, scale, function, etc.

**Sympathetic magic:** primitive or magical ritual, using objects, resembling members of society, and symbolically associated with an event or person over which influence is sought; also magic predicated on the belief, that one thing or event can affect another at a distance, as a consequence of a sympathetic connection between them.

Bicephalic: having two heads.

is section: \_\_\_\_\_ /possible 6 points

**PART 7: Global Contemporary selections:**

**FRQ PRACTICE**

is section: \_\_\_\_\_ /possible 7 points EACH





**TASK 1:** Completely identify the pictured GloCon work. (Site all relevant identifiers: artist, title, culture, date, media/materials.)

**TASK 2:** Using specific visual evidence, describe at least four of the formal qualities of the work that make it typical of the artist's style.

**TASK 3:** Using at least two examples of specific evidence, explain the commentary that the artist made on the cultural context in which he was working.

**TASK 1:** Completely identify the pictured GloCon work. (Site all relevant identifiers: artist, title, culture, date, media/materials.)

**TASK 2:** Using specific visual evidence, describe at least four of the formal qualities of the work that make it typical of the artist's style.

**TASK 3:** Using at least two examples of specific evidence, explain the commentary that the artist made within the context of the art world.

**TASK 1:** Completely identify the pictured GloCon work. (Site all relevant identifiers: artist, title, culture, date, media/materials.)

**TASK 2:** Using specific visual evidence, describe at least four of the formal qualities of the work that make it typical of the artist's style.

**TASK 3:** Using at least two examples of specific evidence, explain the commentary that the artist made within the context of gender and kitsch.