



AP[®] Art History 2005 Sample Student Responses

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ART HISTORY
SECTION II—Part A
Time—60 minutes
7 Questions

The questions in this part of the examination are based on slides. Each question is separately timed and each slide or set of slides will be shown only for the length of time indicated after the question. YOU ARE TO ANSWER EACH QUESTION IN THE SPACE PROVIDED.

Read the question and take a moment to think about what the question asks. Formulate your answer and begin to write. You can only receive full credit by answering the question asked.

Note: For those questions involving two slides, when you are not asked specifically to name the artists and/or titles of the works, you may refer to the work on the left as (L) and the work on the right as (R).

This examination uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.

1. The slide on the left shows a portal with a tympanum representing the Last Judgment. The slide on the right shows a detail of that portal.

Name the art historical period of the portal. Discuss the relationship between the placement of the tympanum and its iconography. (5 minutes)

The Romanesque tympanum from the entering portal which depicts the last Judgement is particularly powerful due to its placement + iconography or subject matter. During the time in which this cathedral was built, numerous pilgrims were flooding in from differ^{Christian} areas in order to revel at the awe of the ~~power~~ power and might of the Church. By placing the tympanum on the portal in

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which all the pilgrims enter through, it made the tympanum ~~edges~~ like a large sign for the pilgrims to see before they walked in. In this "sign" was the subject of the Last Judgement, ~~where~~ ~~crosses~~ when the world would come to an end (apocalypse) & ~~was~~ Jesus would decide who goes to heaven & who becomes damned to hell. It was powerful imagery for the pilgrims to follow the church & remain good Christians or else they would be damned like those in the tympanum relief.

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A

1-B

ART HISTORY
SECTION II—Part A
Time—60 minutes
7 Questions

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Name the art historical period of the portal. Discuss the relationship between the placement of the tympanum and its iconography. (5 minutes)

This tympanum representing the Last Judgement is of the Romanesque period. The placement of the tympanum was not only used as a reminder to worshippers to remain faithful and pious in order to enter Heaven on the Last Judgement, but also to appeal to the growing number of pilgrims at this time who flocked to the religiously significant sites and churches. The tympanum served as an easy way for illiterate pilgrims and/or worshippers to understand and learn teachings from the Bible.

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A

1-C

ART HISTORY
SECTION II—Part A
Time—60 minutes
7 Questions

The questions in this part of the examination are based on slides. Each question is separately timed and each slide or set of slides will be shown only for the length of time indicated after the question. YOU ARE TO ANSWER EACH QUESTION IN THE SPACE PROVIDED.

Read the question and take a moment to think about what the question asks. Formulate your answer and begin to write. You can only receive full credit by answering the question asked.

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1. The slide on the left shows a portal with a tympanum representing the Last Judgment. *time of fear* The slide on the right shows a detail of that portal. *bodies dragged down to hell judged*

Name the art historical period of the portal. Discuss the relationship between the placement of the tympanum and its iconography. (5 minutes) *above door when peo enter.*

The tympanum portraying the last judgement was created during the period of Early Christian Art.

The tympanum was placed above the main entry to the church, so that all who passed through the doorway would be reminded that they were being judged.

The time was a time of fear and uncertainty in human kind. The theme of the tympanum represents this through the large figure of Christ and the small people being dragged to their judgment day.

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2. Picasso painted this work in response to a specific event.

Name the event. Describe the message of the painting and discuss the ways in which the message is expressed.
(10 minutes)

Q Picasso painted Guernica in response to the bombing of the city of Guernica in his home country of Spain during the Spanish Civil War, when Franco dictated. The painting reflects the torment^{+ sorrow} of the mothers who lost their sons in the war. ~~the~~ Through use of analytical cubism, in the dark, dreary colors of black and white, the overall feeling of utter chaos and sadness is achieved. He uses black and white, the colors of newspapers, as a means of emphasizing the message that this event must ~~be~~ not simply be overlooked. But, instead, mankind should learn from it and not allow history (war) to repeat itself.

Q The lightbulb placed inside of the large eye slightly left of the ~~to~~ top center of the painting also emphasizes the necessity of illuminating the event. ~~The~~ Additionally, one woman holds out a candle, ~~mother overall~~ ~~The~~ ~~oil painting~~ ~~immense~~ ~~oil~~ oil painting sheer vast

GO ON TO THE NEXT PAGE.

2-A₂- A

Size ~~may~~ emphasizes the grand~~er~~ importance of this event and its effect on the people (the mothers) who are faced to deal with the aftermath. Overall, the painting is unsettling and ~~cha~~ chaotic. ~~e~~

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2. Picasso painted this work in response to a specific event.

Name the event. Describe the message of the painting and discuss the ways in which the message is expressed.
(10 minutes)

Picasso painted *Guernica* in response to the bombing of a tiny Basque village in Spain, also called *Guernica*. The message of the painting is a statement against the gruesome bloodshed and killing of innocent people during war. The artist used sharp, angular planes instead of realistic images in order to heighten the ugliness and brutality. He also used religious symbolism as a connection between the innocent people of *Guernica* and the crucifixion of Christ. The woman on the left grieves as she holds the body of her dead child, similar to a *pietà* scene ~~to~~ with Christ and the virgin. The slain man in the front holds a broken sword as evidence of the futility of their struggle against the bombs.

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A

2-C

2. Picasso painted this work in response to a specific event.

Name the event. Describe the message of the painting and discuss the ways in which the message is expressed.
(10 minutes)

Picasso painted this in response to battles. There's a feeling of panic & the figures look distraught. It depicts death & horror as well. You can see this by the dark gloomy colors used & the frantic looks on the figures' faces. Their expressions also show suffering & what looks to be cries for help. You can also tell that this was painted in response to a battle because you can see a broken sword in the man's hand in the bottom center. The overlapping of pieces / figures creates a feeling of confusion & ^{seems as though it's} hurried.

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3. The work on the left was painted by François Boucher. The work on the right was painted by Jean-Honoré Fragonard. Both of these works are from the same period.

Identify the period. Discuss how the subject matter and style of these works express the tastes and interests of the culture in which they were produced. (10 minutes)

Both paintings come from the Rococo period of art, popular in the mid-18th century. Rococo paintings often focused on either young cherubic mythological figures (e.g. cupid and nymphs on the left) or on the leisure activities of the contemporary upper classes (e.g. the couple on the right), sometimes adding in some romantic intrigue to boot, e.g. in Fragonard's the Swing. In style, these paintings exhibit a graceful elegance and delicacy with dainty figures, feathery brushstrokes, and pastel colors. Much of Rococo art was commissioned by women - for example, Boucher worked for Louis XV's mistress - to be hung in upper-class homes, so these paintings adhere to the feminine aesthetic. Their elegance appealed to aristocratic tastes, as did their portrayal of leisure activities. Hung in elaborately ornate rooms with sumptuous furniture, Rococo paintings were the ultimate home accessory for wealthy women. They showed activities these people were interested in (including intrigue!) and summed up 18th-century upper class culture quite well.

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Identify the period. Discuss how the subject matter and style of these works express the tastes and interests of the culture in which they were produced. (10 minutes)

Both of these French artists are from the Rococo period (1700-1750). Both artists depict the aristocracy in a utopian landscape; this composition was suitable for the era b/c it fulfilled the desires of its noble patrons. During the Rococo era, which is derived from the French 'rocaille' meaning grotto-work, the aristocracy commissioned secular works that often ~~did~~ dealt with mythological scenes, ~~and~~ coquettish amor, and often quite erotic play as seen in the many bacchanals of the time. In the scene on the R by Fragonard, a young girl is about to cross over a wall to elope with her young lover. The background contains a tamed landscape full of sunlight which suits the feeling of gaiety and playfulness of the young pair. Both have mischievous grins on their faces - Rococo art ~~is~~ almost always felt an air of frivolity contained within the careless world of the nobility. The painting on the L by Boucher is refreshing with its bright and airy tones and mythological content.

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A

3-C

3. The work on the left was painted by François Boucher. The work on the right was painted by Jean-Honoré Fragonard. Both of these works are from the same period.

Identify the period. Discuss how the subject matter and style of these works express the tastes and interests of the culture in which they were produced. (10 minutes)

These two pieces of art are from the Rococo period. They reflect the Rococo style by portraying landscape, lots of color, perspective, a sense of enjoyment, realistic and real looking figures, chiaroscuro technique, and are informal paintings.

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4. The architect of the building shown on the right is Leon Battista Alberti.

Name the period of the building on the right. How and why did Alberti adapt elements of the work on the left? (10 minutes)

The building on the right was made during the Renaissance, a time period in which Classical proportions and Greco-Roman influences were all utilized in the pursuit of harmony and perfection.

Three elements of the work on the left were adapted by Alberti — the portal, the pilasters, and the geometric symmetry.

The portal is a curved arch ~~bracketed~~ by two smaller arches slightly smaller in length; Alberti seized upon the central portal and expanded it, making it the main entrance from this facade. The other portals' shape is reflected in the windows below the pediment of his building.

The Roman pilasters, used as decorative elements and not to support the arch, are transformed into flattened pseudo-columns that barely project out from the surface of Alberti's facade. This is to give the building an added sort of harmony, as the verticality of the almost flat columns is reflected by the building itself.

Finally, the geometric symmetry of the triumphal arch is taken to the next level by Alberti, who divides his perfectly square facade into a set of units, each with a defined height and

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width. This makes the building not only symmetrical but perfectly proportioned using a mathematical approach—as evinced by the fact that the large central square can be divided into a myriad of smaller squares that when put together attain the whole.

The point of all of these adaptations was to make something mathematically harmonious and perfect using defined rules and rationality emblematic of Renaissance ideals as a whole.

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4. The architect of the building shown on the right is Leon Battista Alberti.

Name the period of the building on the right. How and why did Alberti adapt elements of the work on the left? (10 minutes)

Alberti did the piece on the right during the Renaissance, during which an incredible amount of energy was spent on reviewing, incorporating, and paying homage to Classical themes (both in painting and architecture). Alberti was no exception as he copied the basic organizational schema of the piece on the left. Excluding Alberti's pediment, he maintained the ~~left~~ tripart organization with the huge central arch of the piece on the left. Furthermore, he also used the arches that span the horizontal divisions meant to unify the piece, albeit in a different form. Finally, he elevated these same unifying columns off the ground with a base similar to that of the piece on the left. Because the Renaissance was so focused on learning ~~to~~ from the Classical, in this case Roman, masters, they ended up incorporating those same elements of design into their own pieces. In this case, Alberti uses the arches (the large arch in the middle flanked by two smaller arches at ~~the~~ its side) along with the unifying columns. Similarly, he maintains basically the same vertical and ~~the~~ horizontal organization by dividing it three ways in both directions. All in all, these pieces look strikingly similar.

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A

4-C

4. The architect of the building shown on the right is Leon Battista Alberti.

Name the period of the building on the right. How and why did Alberti adapt elements of the work on the left? (10 minutes)

Alberti's building was influenced by the round arches of the image on the left. He built it during the Renaissance period. He incorporated the arches and columns into the building.

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A

5-A,

5. The slide on the right is a detail of the work on the left.

Identify the work shown. What is the subject of the work and how is it conveyed? (5 minutes)

The piece is the ^{Stele} ~~Stela~~ of Hammurabi. Beneath the stone portrayal is the Code of Hammurabi.

The top work depicts Hammurabi standing in front of the sitting god. The god is handing over the rod and ring to Hammurabi but instead of reaching for it, Hammurabi is instead contemplating taking it. This is

This piece is designed to convey the divine favor of the gods (as evidenced by the deity and the presentation of the rod and ring). There is also the use of tricky hieratic scale. The deity is shown sitting down and as such, Hammurabi and he are almost the same height, suggesting that their importance are the same.

By having this image towering above the codes set forth by Hammurabi, it establishes his power and causes

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5-A₂

A

the viewer to "respect" and honor
~~thus~~ him and the laws we sets
forth.

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5. The slide on the right is a detail of the work on the left.

Identify the work shown. What is the subject of the work and how is it conveyed? (5 minutes)

The work shown is a stele with Hammurabi's Code inscribed upon it. This hard black stone has survived through the ages because of its amazing durability.

The subject of the work is Hammurabi, depicted at the top of the stone slab. The relief carving depicts this Babylonian king receiving the rules for the code from an important deity. By showing the divine relationship b/w Hammurabi and the deity, the stone slab associates Hammurabi's code w/ divine word, giving the king more power and control. And it's not as if the code was unjust. People followed it willingly, spurred by the knowledge that the gods themselves had created this code for Hammurabi. This is where people today get the saying "an eye for an eye", which was one of his code's rules.

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A

5-C

5. The slide on the right is a detail of the work on the left.

Identify the work shown. What is the subject of the work and how is it conveyed? (5 minutes)

The work is called "Steli of Hamurabi."

The subject of the work is the Hamurabi and his written law which depicted under the engraving. The subject is conveyed as a King who made a law and trying to pass it down. It is like the written law panel.

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6. Name the art historical period of the sculpture. Discuss how the characteristics that place the sculpture in this period also differentiate it from sculpture of the preceding period. (10 minutes)

This sculpture is from the Hellenistic period in Greece. It is not part of the classical period because it is not an idealized woman. This woman is very haggard and looks old. Her clothes are draped in such a way that you know the artist is very skillful. Her face expresses her tiredness. The Hellenistic period was more focused on expression and emotion rather than idealized beauty.

This woman is clearly different from such classical art as Praxiteles's Aphrodite of Knidos. Aphrodite is a beautiful, nude woman whereas the subject of this sculpture is old and worn. She must be some sort of slave or servant because of her clothes and her basket. She is bent over with the strain of her burden. She is definitely not god-like, another aspect that separates her from the classical style.

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A

6-B

6. Name the art historical period of the sculpture. Discuss how the characteristics that place the sculpture in this period also differentiate it from sculpture of the preceding period. (10 minutes)

The work is Hellenistic, with its unflinching individuality and the fact that it is a genre ~~piece~~ piece. The unidealized details of the piece distinguish it as post classical Greek. The market place setting to it and the fact that it is of a peasant woman ~~denotes~~ denotes it as a genre piece, which was a huge part of the uniqueness of the ~~Hellenistic Greek style~~ Hellenistic Greek styles of the period.

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6. Name the art historical period of the sculpture. Discuss how the characteristics that place the sculpture in this period also differentiate it from sculpture of the preceding period. (10 minutes)

This sculpture is from that of the Archaic period. ~~What~~ Certain characteristics make this sculpture part of the Archaic period. The archaic grin is present. Also, the drapery is very flowy, but also is tight enough to show ~~have~~ the body show through. Another reason this piece is from this time, is that the human figure is no longer idealized. Sculptures from the preceding period were all idealized. A form of work is ~~also~~ also shown through this piece. The woman is carrying a bucket to some place, which also wasn't shown in the previous time art historical period.

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7. The slide shown is Delacroix's *The Barque of Dante and Virgil*, exhibited at the Paris Salon of 1822. The following text is an excerpt from a contemporary review of that exhibition.

"No painting in my opinion better reveals the future of a great painter than that of Delacroix depicting the 'Barque of Dante and Virgil.' . . . The brush stroke is large and firm, the color simple and vigorous although a bit raw. The artist has . . . artistic imagination that one might call imaginative draughtmanship. . . . He disperses his figures, groups them, gathers them at will with the boldness of Michelangelo and the richness of Rubens. I find in it savage strength, ardent but natural, which gives way without effort to its own momentum."

With what art historical movement is the work of this artist commonly associated? Discuss ways in which the critic's response to Delacroix's picture relates to artistic concerns and trends of the period. Be sure to refer to both the slide and text in your answer. (10 minutes)

This work is commonly associated with the Romantic movement of art which featured romanticization of the subject and a great deal of drama. These characteristics are reflected both within the critics comments and the work itself. One of the major trends and artistic concerns of this period was the dramatization of the piece, and one way to do that was with dramatic light and coloring. Indeed, the critic notes that, the "Brushstroke is large and firm, the color simple and vigorous although a bit raw." But it is this rawness that adds to the drama. A piece with dainty and delicate lines and pastel colors would not convey the proper feelings attached to a visit of Hell. The bright red and deep blues add this color. Additionally, the twisting and naked people adds a sense of grotesque unprotectedness which elevates the tension and drama.

Also important is the imagination and the critic clearly believes Delacroix to have this "artistic imagination."

This imagination is necessary for intense dramatic works and was clearly a central theme and concern as artists dreamt up the craziest things to paint.

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7-A2

A

This imagination is clearly shown by simple by subject matter for how else will a live man paint an image of hell. Finally by using "boldness" and "savage strength" Delacroix combines the bright colors, subject matter and form to romanticize the piece. One only needs to look at the dark crashing waves and the dark red sky to see the savage beauty.

END OF PART A

**IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON PART A.
DO NOT GO ON TO PART B UNTIL YOU ARE TOLD TO DO SO.**

A

7-B

7. The slide shown is Delacroix's *The Barque of Dante and Virgil*, exhibited at the Paris Salon of 1822. The following text is an excerpt from a contemporary review of that exhibition.

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With what art historical movement is the work of this artist commonly associated? Discuss ways in which the critic's response to Delacroix's picture relates to artistic concerns and trends of the period. Be sure to refer to both the slide and text in your answer. (10 minutes)

Delacroix is from the Romantic period of the 19th century. The critic's comments reflect the more conservative values of the time in keeping with a more Neoclassical opinion. ~~"The color is simple and vigorous although a bit raw."~~ "The color simple and vigorous although a bit raw," this demonstrates a preference for a more restrained color palette in keeping with the Neoclassical use of cool colors which would reflect intelligence, rather than Delacroix's use of brilliant crimsons and a typically warm color palette that would arouse emotion - a trait valued by Romantics. The dark storm clouds in the background ominously portend a coming storm of the brilliant flash of red light seen in the upper left hand corner. This adds to the fury felt in the scene, and the swirling forms and slashing waves add turbulence and dynamism as well. The critic was commenting on this when he stated, "I find in it savage strength, ardent but natural, which gives way without

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A

7-C

7. The slide shown is Delacroix's *The Barque of Dante and Virgil*, exhibited at the Paris Salon of 1822. The following text is an excerpt from a contemporary review of that exhibition.

"No painting in my opinion better reveals the future of a great painter than that of Delacroix depicting the 'Barque of Dante and Virgil.' . . . The brush stroke is large and firm, the color simple and vigorous although a bit raw. The artist has . . . artistic imagination that one might call imaginative draughtmanship. . . . He disperses his figures, groups them, gathers them at will with the boldness of Michelangelo and the richness of Rubens. I find in it savage strength, ardent but natural, which gives way without effort to its own momentum."

With what art historical movement is the work of this artist commonly associated? Discuss ways in which the critic's response to Delacroix's picture relates to artistic concerns and trends of the period. Be sure to refer to both the slide and text in your answer. (10 minutes)

This work of art is from the Romanticism period. This piece of art relates to the Romantic period because the color is vigorous, raw, and the artwork portrays a sense of savage strength, lots of motion and emotion, drama and dark and light are shown.

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B

8-A,

ART HISTORY
SECTION II—Part B
Time—60 minutes
2 Questions

Directions: You have 60 minutes to answer the two questions in this part. Read the question and take a moment to think about what the question asks. You can only receive full credit by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above each question. (Notes in the blank space will not be graded.) Be sure to analyze each question carefully and choose appropriate examples. Identify your examples as fully as possible.

8. Most cultures have made use of art's narrative function.

Select and fully identify two works of art that visually convey a narrative. At least one of your choices must be from beyond the European tradition. Identify the subject of each narrative and discuss the means used to convey the narrative. (30 minutes)

The narrative function of art varies through different cultures. The "Entombment" ¹⁶⁰² by the Baroque painter Caravaggio, depicts Jesus's removal from the cross with a strong emphasis on tension and drama, with attention to illusionistic accuracy. "The Buddha calling the Earth to witness", a statue from Bengal India from the 9th century, keeps a strong focus on serenity and tranquility, with less attention to illusionistic accuracy. Both pieces show a spiritual event closely associated with their representative culture, but the focus on achieving the narrative differs

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In style.

8-A₂

The "Entombment" shows Jesus being lifted down from the cross, his body is twisted and appears lifeless, his light body sets him against a black background, as a sharp diagonal ^{platform} pushes towards the viewer to create the dynamic composition.

The scene is painted with great accuracy to detail, and in the details of the Christ, the physical state of suffering is shown. The void of a background keeps with the somber mood, as does the accurate detail of the mourners expressions. This was achieved through careful study and observation.

Through this illusionistic accuracy of expression. Caravaggio is able to express the situation by showing facial expressions and the suffering of Christ, believed by most to be the means of salvation. to the Catholic Church, and therefore an important event.

This heightened drama of a scene with illusionistic accuracy, narrates the situation with suffering despair and sadness, by dramatic light on Christ, and the twisted pose of his suffering on the cross. Tension and emotion through dramatic illusionism and composition are the focus of this piece.

The 9th Century Buddha calling the Earth to Witness rejects the Western idea of illusionism, and also pays no attention to the tension of Caravaggio's piece. In "Buddha calling the Earth to witness", Buddha sits in a stylized manner with a hand resting on the earth, no attention to detail, just a stylized figure cross legged.

The scene depicts the moment that Buddha achieves enlightenment and is calling the earth to observe that he has over

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B

8-A₃

Question 8 is reprinted for your convenience.

8. Most cultures have made use of art's narrative function.

Select and fully identify two works of art that visually convey a narrative. At least one of your choices must be from beyond the European tradition. Identify the subject of each narrative and discuss the means used to convey the narrative. (30 minutes)

come the obstacles and has achieved his enlightenment.

This event is an important narrative in Buddhism, and reflects Buddha achieving the Buddhist goal.

Buddha sits in a calm state of meditation. The statue shows no muscles or tendons, Buddha is completely relaxed, and the figure therefore is completely smooth and placid, directly in the center of the piece. This streamline carving demonstrates the calm ^{state} the Buddha was in.

The composition is also calm and placid. The Buddha sits on a lotus, symbolizing the earth, in the center of the piece facing forward completely symmetrical, this differs greatly with the twisted pose of Christ, and the sharp diagonals in the "Entombment" painting, and reflects the spiritual peace present in this narrative, and the lack of suffering, that seems to be everywhere in Caravaggio's piece.

The treatment of space in the Buddhist piece shows no attention to anything beyond the figure on the lotus, the negative space is filled with little portraits of his two main followers, no illusion to space is attempted marking the lack of emphasis on this world, and the focus on the spiritual world.

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Both pieces reflect a key moment in the key religions of the culture. Caravaggio wishes to show suffering and does so with drama, tension of figures, and dynamic composition. The Buddha however shows spiritual calm through a stylized depiction when Buddha achieves enlightenment.

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ART HISTORY
SECTION II—Part B
Time—60 minutes
2 Questions

Directions: You have 60 minutes to answer the two questions in this part. Read the question and take a moment to think about what the question asks. You can only receive full credit by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above each question. (Notes in the blank space will not be graded.) Be sure to analyze each question carefully and choose appropriate examples. Identify your examples as fully as possible.

Europe
 "Breakfast Scene" by William Hogarth (ear. 18c.)
 ✓ ↳ Naturalness
 ✓ ↳ fidelity pulling infidelity (dog)
 ✓ ↳ curtained painting (tells who is in the room)
 ✓ ↳ discontent w/ high social class
 ✓ ↳ too many things to look at - "too busy to care things"

Non Eur
 "Krishna and Radha in Pavilion."
 ↳ both love + religious - India
 ↳ sexual (Indian art)
 ↳ stylized fig. + pose
 ↳ popular w/ Krishna w/ woman
 ↳ avatar - Krishna

8. Most cultures have made use of art's narrative function.

Select and fully identify two works of art that visually convey a narrative. At least one of your choices must be from beyond the European tradition. Identify the subject of each narrative and discuss the means used to convey the narrative. (30 minutes)

A European work that visually convey a narrative is "Breakfast Scene" by William Hogarth, early 18th century. This painting is part of the Naturalness, and Hogarth shows the narrative with conveying the symbolisms, also. Infidelity is depicted by a dog, a symbol of fidelity that pulling a string from a lady's dress. In the

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painting, there are numerous objects are displayed above the fireplace (orants, and even a statue of Buddha is on there) that conveys the figures are too busy to care for the important matters. The conveyed narratives in this painting is like a sarcastic satire of discontent with the high social classes. The figures are appeared to be worn-out, and tired from what they have been doing, which this could tell by the curtained painting from the back side of the actual painting that placement of curtain varies with different people.

The other work from beyond the European tradition that conveys the narrative visually would be "Krishna and Radha in Parillion," from India. In the Indian work, the painting of Krishna with a woman is very popular, and most of them are sexual. This piece connects to not only love or romance, also to the religion; Hinduism, so that this piece has two contents; first is

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B

8-B₃

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love and the second is religion. The narrative comes through when Krishna, the avatar falls in love with Radha. Krishna and Radha both are stylized figure in the stylized pose, and with this, the narrative goes continuously.

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B

8-C₁

ART HISTORY
SECTION II—Part B
Time—60 minutes
2 Questions

Directions: You have 60 minutes to answer the two questions in this part. Read the question and take a moment to think about what the question asks. You can only receive full credit by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above each question. (Notes in the blank space will not be graded.) Be sure to analyze each question carefully and choose appropriate examples. Identify your examples as fully as possible.

Korin blossoms from the Edo period v.
Delacroix's Liberty

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Artists in different time periods and different countries have utilized different methods of portraying a sense of a narrative. Specifically, Korin's ~~work~~ "Cherry tree blossoms" from the Edo period, and Delacroix's "Liberty Leading the People" ^{"from the Romantic period"} use vastly different techniques to portray different themes that are specific to their respective culture.

Korin used different pictorial techniques to portray

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a sense of transience in nature. Even within the piece, there ~~is~~ ~~a~~ ~~the~~ ~~can~~ used different ^{types of} brush strokes; the curvilinear, bold lines in the river ~~represent~~ imply movement and motion whereas the splotchy nature of the trunk in the bottom left corner (achieved by dripping ~~all~~ paint on a wet canvas) represents the ~~the~~ solidity of the tree. Furthermore, different angles of perspective - aerial for the river and frontal for the tree - portray a sense of passing time. Finally, the varying styles and brushstrokes elicit an endearing response - specifically, nature is beautiful, we know it, and we know that every new day in nature brings a new beauty. The Edo period borrowed heavily from the Chinese and their angular rock formations, and consequently focused solely on the theme of nature (there are no human figures in the composition). All of the elements combine to form a wholly unique perspective on nature that is specific to ~~the~~ the Japanese culture.

Delacroix, on the other hand, utilized thick, strong brushstrokes in an attempt to elicit a strong emotional response from the viewer. Furthermore, his central composition with the Liberty (that's the bare-breasted woman) with the flag is strongly nationalistic in tone. This was done around the time of the French Revolution, and the heightened emotion during that time period is expressed in Delacroix's work. ~~Also~~ Also, the piece is strongly representational, even if the poses and compositions are

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incredibly contrived. Finally, the ~~piece~~^{artist} utilizes mostly dark tones and colors, another tool aiding the emotional quality of the piece. All of these techniques add flavor to an already emotional topic, "Liberty leading the People" to a successful revolution against the French monarchy. Delacroix was very successful in his purported task and his paintings still resonate with viewers today.

Korn and Delacroix were different but specific to their culture. Korn used thick lines to portray transience, while Delacroix portrayed nationalism.

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Question 9

9. Frequently in the history of art, artists and architects have challenged established traditions.

Select and fully identify two works that challenged established traditions. One example must have been produced before 1800 C.E. Discuss how and why each work constituted a significant challenge to accepted artistic conventions of its time. (30 minutes)

Roy Lichtenstein's works, such as "WHAAAAM!"TM, was extremely difficult for the artistic community, as well as the public to accept as art. Although he worked during the latter half of the 20th century, which saw great changes and abandonment of artistic traditions, ~~Lichtenstein's art~~ ~~seemed~~ and his ~~is~~ relation to the Pop Art movement which used mass culture in art, Lichtenstein's work was hard to appreciate.

As they seemed like merely enlarged comics, Lichtenstein's work did not seem like true art. His exact replication of comic strip artwork, from solid color planes, bold outlines, text bubbles, and even Sunday date, seemed too much like the usual cartoons

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to be art. However, his message within them, namely the detrimental effects of comics and culture as they desensitized the public to violence and emotion, gained his work ~~the~~ the status of art that it had deserved from the start. Beginning with Duchamp in the early 20th century, found art, or the use of everyday objects in art, had taken the mundane and ubiquitous and elevated it to art. However, Lichtenstein in works such as "WHAAM!!" challenged culture itself with his found object, the comic strip. In a time before the concept of originality was contested, the artistry of Lichtenstein's "WHAAM!!" was hard to accept.

Caravaggio's "The Death of the Virgin," from around 1600, was another challenge to artistic traditions on two levels. Caravaggio the man was also not the ordinary artist ~~for~~ the Church's payroll. He ~~was~~ was a notorious brawler and had once killed a man over a tennis argument. His work, however, may be seen as more contentious.

The primary revolutionary aspect of Caravaggio's "The Death of the Virgin" was his intense use of shadow and ~~the~~ light to create emphasis and drama. While before, chiaroscuro, just such manipulation of light, was commonplace for the modeling of forms, Caravaggio took it a step further by creating a somber and despairing atmosphere for the

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Mourning around the corpse of the Virgin Mary. This extreme chiaroscuro, called tenebrism, was beyond the traditions of the time. Other new aspects of his composition included the attempted inclusion of the viewer into the scene by the device of creating a gap in the foreground masonry, extending a curtain around the border, and creating a realistic illusion of depth. This was a new aim of art and helped heighten the drama of the large work in the chapel that housed it.

The second controversial element of Caravaggio's "The Death of the Virgin" was his choice of models for the roles. Not only did he use commoners as models for the most holy figures of Christianity, he also went to great lengths to ensure the realism of their modeling. For example, his rendition of the ~~crucifixion~~ crucifixion of St. Peter involved actually tying an old man to a cross and inverting him. In the case of "The Death of the Virgin," he continued ~~that trend~~ his idiosyncrasy by using as ~~the~~ a model the

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body of a dead prostitute found floating on the Tiber River in Rome. This caused a tremendous uproar in ~~both~~ ~~the~~ both the Church and the public. However, there was no denying the ~~strength~~ conviction of the work, and the corpse of St. Mary is quite accurate. ~~Caravaggio's practices~~

Caravaggio's practices are thus seen to be extremely unorthodox, and only his immense skill and drama probably kept the Church his patron. ~~It~~ It was, though, a voracious patron, and commissioned many works from Caravaggio ~~through~~ until his death.

Lichtenstein's "WHAAM!!" and Caravaggio's "The Death of the Virgin" both leapt beyond the artistic traditions of their times, but gained acceptance with recognition of their excellent artistry.

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9. Frequently in the history of art, artists and architects have challenged established traditions.

Select and fully identify two works that challenged established traditions. One example must have been produced before 1800 C.E. Discuss how and why each work constituted a significant challenge to accepted artistic conventions of its time. (30 minutes)

In Dynasty 18, Akhenaten and his family challenged the traditional style of ~~ancient Egypt~~ Ancient Egypt. In Egypt, kings/pharaohs were made idealized—sitting straight, very compact, young, fists clenched, legs together — such as Khafre. But in the sunken relief, Akhenaten and his family are not idealized. Akhenaten was not in a traditional pose, he's slouched and is old looking. His gut sticks out while his eyes and attention is to his daughter. Normally, a king's eyes would be facing out toward the viewer. This was known as the Amarna style, eventually Egyptian art went back towards

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the more idealized figures.

In Manet's Olympia, it was rather controversial for its time. It was of a subject of a prostitute, Olympia was a common name for one. Manet was influenced by Titian's Venus of Urbino. Olympia became quite controversial, not only because she was a prostitute, but because the way she is depicted in the painting she is nude, though she doesn't seem uncomfortable. She doesn't seem ashamed about her occupation as a prostitute and lays down relaxed. She is not that beautiful and her breasts are not as well-rounded as Titian's Venus of Urbino. But her gaze is most controversial. As I said, she seems proud and her gaze gives a sense that she is equal to that of a civilized person, ~~rather~~ even though she is a prostitute. Most of the audience does not think it right that a prostitute could be so relaxed and think so highly of herself and her career.

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Challenged established traditions.

Creativity-embraced, outcasted.

Georgia O'Keefe, window at St. George

Henri Rousseau the dreamer

Marcel Duchamp, bicycle wheel.

Question 9

Change....

Contradictorial.

embrace.

9-C1

Marcel Duchamp & her children

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Change can always cause Contrary. Whether people can except it or not art will forever change in opinion for better or worse.

A current example of change in art traditions is the bicycle wheel by Marcel Duchamp. The art work is made from a bicycle wheel (found object) & was placed on a pedestal to be displayed as art work. This creation was one of Duchamp's many 'ready-mades,' a collection of art work created purely of found objects & set in museums. By creating the Ready-mades Duchamp was questioning what art is,

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and was crossing the boundaries of art tradition. The bicycle wheel was never said to portray a concept nor did it show any technical abilities of its creator. These pieces broke common traditions & ~~still~~ still has art viewers provoked by questioning "What is art?"

Another example of an artwork that challenged established tradition was the portrait of Marie Antoinette & her children. When she was alive, there were many portraits created of Marie Antoinette which followed former portraiture style of the Renaissance with facial & sometimes figural ~~poses~~ poses hoping to achieve portrayal of wealth & style. In this portrait she is shown with her children & not alone like most portraits. This painting was requested to be made because at the time Antoinette was seen as cold hearted & immoral so by showing herself with her children she was hoping to set off a more gentle persona. The painting achieves its gentle intention with the young Princess clutching to her mother's side affectionately.

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While the sons look sweetly at the viewer. ~~The~~ One son also points slightly at an empty baby carriage remembering the recent death of a ~~the~~ younger sibling. ~~the~~

This portrait was shocking to the viewers ~~the~~ because of its differences from other portraits of leaders. Like most portraits of Antoinette this painting was created by Vigge Labruere & it was the only one like it created.

Change in art work can be shocking, ~~the~~ questioning, & often times confusing. ~~The~~ Challenging of traditions in art need to be improved ~~the~~ so art can continue to ~~the~~ evolve.

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