

# AP<sup>®</sup> ART HISTORY

## 2009 SCORING GUIDELINES

### Question 3

Left slide: Eadweard Muybridge, *Jockey on a Galloping Horse*, 1887  
Right slide: Blank

3. Identify the photographer of the work shown. How did the photographer's work expand traditional modes of representation? How did the photographer's work influence painting? (10 minutes)

#### **Background:**

Photographer Eadweard Muybridge (1830–1904) is perhaps best known for his extensive (and expensive) publication *Animal Locomotion*. Published in 1887 under the auspices of the University of Pennsylvania, the work consisted of 781 plates that recorded sequences of human movement. It was a continuation of an experiment, undertaken in 1872, that ultimately resulted in the 1877 photographic sequence shown in this image.

It was in 1872 that Leland Stanford, ex-governor of California and owner of the Great Palo Alto Breeding Ranch, commissioned Muybridge to determine if a galloping horse ever has all four hooves off the ground simultaneously. In 1877, Muybridge photographed the animals against a calibrated background, tripping 12 cameras with electronically operated shutters at one-thousandth of a second. The photographs appeared first in the California press and subsequently in *Scientific American* and an array of European journals. Muybridge's resultant celebrity led the University of Pennsylvania to invite him to continue his work in recording animal locomotion. During the 1880s, Muybridge produced over 100,000 images of humans and animals in motion. His scientific work presented possibilities of seeing things that were hitherto not visible to the human eye.

#### **Students have three tasks:**

- (1) They must identify the photographer as Muybridge.
- (2) They must discuss how the photographer's work expanded traditional modes of representation.
- (3) They must discuss how the photographer's work influenced painting.

Better essays will demonstrate an understanding of the significance of Muybridge's photography. Muybridge's experiments expanded traditional modes of representation by revealing, through high-speed, sequential images, new ways of seeing forms in motion. Painters observed these photographs and incorporated them into their own work as they represented forms with new scientific precision and/or explored new ways of expressing motion/sequence in their work.

Weaker essays will probably not identify the photographer and will be merely descriptive without reflecting an understanding of the importance of the work, either in terms of how it expanded the traditional modes of representation or its influence on painters.

#### **Points to remember:**

- The discussion of expanding new modes of representation may emphasize different media, including photography, film, and/or painting.
- Students may discuss either the scientific (e.g., Eakins) or the time/motion/sequence (e.g., Duchamp) influences of Muybridge's work.
- Examples must be paintings and must be clearly linked to Muybridge's work.
- Though not required, better essays discuss Muybridge's influence on painting by using a specific work (e.g., by Balla, Boccioni, Degas, Duchamp, Eakins, or Severini) or art movement (e.g., Futurism).
- This is a 10-minute question.

**AP<sup>®</sup> ART HISTORY**  
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**Question 3 (continued)**

**Scoring Criteria**

**Score Scale 0–4**

- 4** Identifies the photographer as Muybridge. Analyzes with a high degree of specificity how the work both expanded traditional modes of representation **and** how it influenced painting. There are no significant errors.
- 3** Identifies the photographer as Muybridge. Analyzes with a fair degree of specificity how the work expanded traditional modes of representation **and** how it influenced painting. There may be some errors.  
**OR**  
Fails to identify the photographer as Muybridge but is otherwise a 4.
- 2** Identifies the photographer as Muybridge and analyzes **either** how the work expands traditional modes of representation **or** how the work influenced painting.  
**OR**  
Fails to identify the photographer as Muybridge but analyzes with a fair degree of specificity how the work expanded traditional modes of representation **and** influenced painting.
- 1** Identifies the photographer as Muybridge but makes no other points of merit.  
**OR**  
Fails to identify the photographer as Muybridge but discusses **either** how the work expands traditional modes of representation **or** how it influenced painting.
- 0** Makes an attempt, but the response is without merit because it restates the question or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

3. Identify the photographer of the work shown. How did the photographer's work expand traditional modes of representation? How did the photographer's work influence painting? (10 minutes)

The photographer of the work is Edward Muybridge, a pioneering sequential-motion photographer. The photographer's work expanded traditional modes of representation by emphasizing the theme of "capturing a moment," as well as ~~allowing~~ by allowing artists to more effectively observe the motion of their subjects. The impressionists were heavily influenced by ~~the~~ photography, and attempted to capture ~~an~~ an instantaneous moment in time in their paintings. Decades later, some futurists were also affected by Muybridge, as they attempted to capture the dynamics of motion. One work ~~for example~~ ~~was~~ painted by a futurist, for example, showed the dynamics of a dog walking besides his/her master. The artist blurred the tail and legs of the dog to create the impression that one is watching the dog move ~~into~~ sequentially. This effect was inspired by Muybridge.

GO ON TO THE NEXT PAGE.

3. Identify the photographer of the work shown. How did the photographer's work expand traditional modes of representation? How did the photographer's work influence painting? (10 minutes)

The photographer of this work expanded the traditional modes of representation in art by his proof that a horse moves off of the ground while galloping. This series of photographs not only shows that, but it captures a series of movements that were ~~not~~ not apparent to the eye. By capturing never before seen images, the photographs open a whole new world for painters to movement. Painting could now show moving figures through a series of fine positions, almost like the apparent movement of the legs in *Nude Descending a Staircase*. This photographer's work, as well as other photography ~~was also able~~ <sup>was also able</sup> to influence painting because now it allowed painters to see movement in a completely still form. From just one picture, only a horse appears, but by putting them together in a sequence, a whole new type of image and purpose appears. This allowed painters to work from photograph ~~unlike~~ and paint images unclear to the natural eye, instead of simply observing natural movement.

GO ON TO THE NEXT PAGE.

3. Identify the photographer of the work shown. How did the photographer's work expand traditional modes of representation? How did the photographer's work influence painting? (10 minutes)

The photographer of the work shown ~~is~~ is Talbot. His work expanded traditional modes of representation in several ways. Not only did his work prove that when horses run, all four legs leave the ground at various points in its stride, but ~~he~~ he also helped create movies through a stop-motion type process. The sequence of photographs would have been shown in quick succession in order to demonstrate the horse's gallop. This new representation of horses led to horses being depicted differently in paintings. Much more realistic horses were painted as though they were in motion in ~~Romantic~~ Romantic ~~paintings~~ and other style paintings.

GO ON TO THE NEXT PAGE.

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## 2009 SCORING COMMENTARY

### Question 3

#### Overview

This 10-minute question dealt with the history of photography, asking students to identify the photographer (Muybridge) and to discuss how his work expanded traditional modes of representation and influenced painting. Students were expected to understand the importance of the work in expanding human perception, by allowing people to see things not previously detectable to the human eye. They then had to discuss the consequences of this perceptual change as it applied to painting (in some of the work of Degas, Duchamp, or the Futurists, for example). The question required students to analyze the impact of one medium (photography) on another (painting).

#### Sample: 3A

##### Score: 4

Muybridge is correctly identified as the photographer, and the essay recognizes that he was “a pioneering sequential-motion photographer . . . [whose] work expanded traditional modes of representation.” The student describes how Muybridge’s work directly influenced painters from the Impressionists through the Futurists. In particular, the Futurist interest in expressing “the dynamics of motion” is substantiated by a description of how the “blurred” tail and legs of a dog (in an unattributed work by Giacomo Balla) “create the impression that one is watching the dog move sequentially.” This essay is a cogent and concise response to all aspects of the question.

#### Sample: 3B

##### Score: 3

Muybridge is not identified as the photographer, but the essay offers an accurate discussion of how his work expanded modes of representation with this photograph, a work created in response to a famous question concerning how horses gallop. The student discusses how, through a series of images, the photographer documented a “never before seen” world of movement “not apparent to the eye.” By placing these images together, “a whole new type of image . . . appears.” This experiment led painters, such as Duchamp in his *Nude Descending a Staircase*, to show the figure in “apparent movement” “through a series of fine positions.” The essay earned a score of 3, not 4, because the photographer is not identified.

#### Sample: 3C

##### Score: 2

The photographer is misidentified as (William Henry Fox) Talbot, but the discussion of how Muybridge’s work expanded traditional modes of representation contains a concise description of sequential photography, the reason the series was created, and how the work led to the emergence of moving pictures by showing the photographs “in quick succession.” However, there is minimal discussion concerning Muybridge’s influence on painting, although the student does accurately describe how horses in motion could thence forward be depicted in ways that were “[m]uch more realistic” than those from earlier periods such as Romanticism.