

AP[®] ART HISTORY

2012 SCORING GUIDELINES

Question 2

For a variety of reasons, artists throughout history have created works of art that depict domestic (household) space.

Select and fully identify two works of art that depict domestic space. One of your choices must date prior to 1700 C.E., and one must date after 1700 C.E. Using specific visual evidence, analyze how the depiction of domestic space in each work communicates meaning. (30 minutes)

Background

This question asks students to identify two specific works of art in which the depiction of domestic space communicates meaning. One of the works must date prior to 1700 C.E., and one must date after 1700 C.E. Students must use specific visual evidence to analyze how the depiction of domestic space in each work communicates meaning. Appropriate works may be drawn from a variety of media, including but not limited to painting, drawing, printmaking, photography, sculpture, and installation. The intent of the question is to have students demonstrate an understanding of how meaning is attributed to representations of domestic space in various historical and cultural contexts.

To answer the question successfully, students must think critically about artistic intent. They need to ask questions such as, why did the artist of each work choose to depict domestic space, and how does that depiction communicate meaning? To this end, the definition of “meaning” is intentionally open ended. It is up to the student to make interpretive connections by considering different aspects of each work, such as form, function, content, and context.

Successful responses will focus on works that explicitly depict domestic spaces (as opposed to actual domestic interiors). For instance, relevant examples prior to 1700 C.E. might depict devotional and religious subject matter set within a domestic space, such as Robert Campin’s *Merode Altarpiece* (circa 1425–1428) and Jan Van Eyck’s *Giovanni Arnolfini and His Wife* (1434). However, not all examples from this time period are sacred. Diego Velazquez’s *Las Meninas* (1656) would be an appropriate choice, as would many works by Vermeer or other Dutch genre painters.

After 1700 C.E. most appropriate examples are secular in focus. Works such as William Hogarth’s *Breakfast Scene* (1745), Vincent van Gogh’s *Bedroom in Arles* (1888), Richard Hamilton’s *Just What Is It That Makes Today’s Homes So Different, So Appealing* (1956), and some selections from Cindy Sherman’s *Untitled Film Stills* series of the late 1970s are all relevant choices.

Additionally, there are many works in which domestic space is only implied; for instance, the *Grave Stele of Hegeso* (circa 400 B.C.E.), Angelica Kauffman’s *Cornelia Presenting Her Children as Her Treasures* (circa 1785), and Jacques Louis David’s *Death of Marat* (1793). Although implied domestic space may not appear on the surface to be the best choice, students might be able to use such works to construct convincing arguments. With all such works, the appropriateness of the example depends on the analysis of the domestic space presented and how that depiction communicates a wider meaning.

By contrast, students who use inappropriate choices — such as works of art that depict interior scenes of a church, café, civic hall, or other spaces that are not part of a domestic household — will encounter great difficulties when attempting to construct meaningful arguments that respond to the issues posed. Along the same lines, responses that discuss domestic architecture rather than depictions of domestic space do not actually answer the question. For this reason, Fallingwater is an inappropriate choice because it is not a depiction but rather an actual work of architecture.

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Question 2 (continued)

Two Tasks for Students

1. Select and fully identify two specific works of art that depict domestic (household) space. One work of art must date prior to 1700 C.E., and one must date after 1700 C.E.
2. Use specific visual evidence to analyze how the depiction of domestic (household) space in each work communicates meaning.

Points to Remember

A full identification means that the identity of the specific work discussed is clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the work.

Works may be in any medium, but one work of art must date before 1700 C.E., and one must date after 1700 C.E. If both examples date from before 1700 C.E. or after 1700 C.E., the better analysis should be scored.

Similarly, if a student provides more than two examples, the two better examples should be scored, keeping in mind that one must still date from before 1700 C.E. and one after 1700 C.E.

Students are not limited to examples from the European tradition. They may select works of art from a larger global perspective, provided they adhere to the chronological requirement.

Prehistoric examples such as the *Woman of Willendorf*, the Caves of Lascaux, and Stonehenge are not acceptable choices and should not be scored.

Notes written in the blank space above the essay should not be scored.

Students are not asked to compare and contrast the two works.

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Question 2 (continued)

Scoring Criteria

9–8 points

Response demonstrates thorough knowledge and understanding of the question.

The student fully identifies two appropriate works of art that depict domestic (household) space. Using specific visual evidence, the student correctly and coherently analyzes how the depiction of domestic space in each work communicates meaning. The response may include minor errors that do not have a meaningful impact on the analysis.

A score of **8** may be earned when the response is slightly unbalanced — focusing more on one example than the other, though both are well represented — and/or includes several minor errors that do not have a meaningful impact on the analysis.

7–6 points

Response demonstrates sufficient knowledge and understanding of the question.

The student fully identifies two appropriate works of art that depict domestic (household) space. Using specific visual evidence, the student correctly and coherently analyzes how the depiction of domestic space in each work communicates meaning. However, the response may be somewhat unbalanced, and/or may include minor errors that have some impact on the analysis.

The score of **6** may be earned when the essay is significantly unbalanced and/or contains several minor errors that have some impact on the analysis.

5 points

Response demonstrates some knowledge and understanding of the question.

The student identifies two appropriate works of art that depict domestic (household) space. The response uses visual evidence to discuss how the depiction of domestic space in each work communicates meaning; however, the discussion is less analytical than descriptive. It may be overly general, simplistic, digressive, or unbalanced. For example, the discussion of one of the works may be mostly accurate, whereas the discussion of the other includes errors that impact the response.

OR

The student identifies **only one** appropriate work of art, but the analysis demonstrates thorough knowledge and understanding of how the depiction of domestic space communicates meaning.

NOTE: This is the highest score an essay can earn if the student identifies and analyzes only one appropriate work of art correctly and coherently.

4–3 points

Response demonstrates limited knowledge and understanding of the question.

The student identifies two appropriate works of art that depict domestic (household) space. The identification may be incomplete, implied and/or contain errors. The response uses visual evidence to discuss how the depiction of domestic space in each work communicates meaning, but the discussion is limited, overly unbalanced, digressive and/or contains significant errors.

OR

The student identifies **only one** appropriate work of art, but the discussion demonstrates sufficient knowledge and understanding of how the depiction of domestic space communicates meaning.

The score of **3** may be earned if both examples are appropriate but the discussion contains many significant errors.

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Question 2 (continued)

2–1 point

Response demonstrates little knowledge and understanding of the question.

The student identifies two appropriate works of art that depict domestic (household) space. The identifications may be incomplete, implied, and/or contain errors. Although the response demonstrates some general familiarity with the issues raised by the question, the discussion is weak, overly descriptive, unbalanced, digressive, and/or contains significant errors.

OR

The student identifies **only one** appropriate work of art, but the discussion demonstrates some knowledge and understanding of how the depiction of domestic space communicates meaning.

A score of **1** may be earned, even with two appropriate works of art, when the discussion is either irrelevant or too limited to ascertain the level of the student's knowledge and understanding.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable choices, and/or consists entirely of incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

— This is a blank paper only.

Question 2

1. Diego Velasquez. "Las Meninas." Spanish Baroque. 17th century (1600s). Oil on canvas.
2. John Singleton Copley. "The Mifflins (Thomas Mifflin and Sarah Morris)." 1773. Oil on canvas.

2. For a variety of reasons, artists throughout history have created works of art that depict domestic (household) space.

Select and fully identify two works of art that depict domestic space. One of your choices must date prior to 1700 C.E., and one must date after 1700 C.E. Using specific visual evidence, analyze how the depiction of domestic space in each work communicates meaning. (30 minutes)

Though both technically works of portraiture, both Diego Velasquez's "Las Meninas" and John Copley's "Thomas Mifflin and Sarah Morris" show their subjects' surroundings quite intimately and do depict domestic spaces.

Much ~~like~~ in the fashion of ^{future} Absolutist painters, such as Hyacinth Rigaud and Anthony van Dyck, who ^{would} establish the wealth and power of their subjects with haughty poses, sumptuous fabrics, and lavish surroundings, Velasquez also asserts the power of the Spanish Royal Family by elaborately detailing the figures and the room they are posed in. The princess, the subject of the painting, stands centered, surrounded by her handmaids and other domestic workers. Dogs and midgets (comparable to jesters, in terms of function and role) spread out across the foreground of the painting.

As much as Velasquez uses these rich details ~~to~~ to enrich the "domestic space" and craft the household of the family depicted, ^{though} the early Colonial portraitist John Singleton Copley ~~strives to~~ rejects these aesthetics and strives to create a more

modest environment. His subjects, a well-off couple from Boston, Thomas Mifflin and Sarah Morris, are shown dressed in well-made, yet plain clothes. They are rich, yet not gaudy. This concept is further cemented in the slight details of their home and the domestic space they occupy. The couple sits at a polished hard-wood table, a sign of prosperity and finery. However, ~~it~~ upon this rests a miniature loom, where Sarah Morris is weaving thread. Created in 1773, immediately before the American Revolution, this oil on canvas painting intentionally and ostentatiously juxtaposes these two different domestic fixtures to make a ~~statement about~~ political statement about the Mifflin's participation in the conflict.

~~The by Copley~~

Here, Copley's depiction of domestic space is used to (quite accurately) symbolize the Mifflin's resistance to the British. ~~The~~ The presence of the loom distinguishes Sarah Morris as an active, working protestor, ~~and willing to~~ determined to produce her own goods rather than buy from the British, despite her affluence, also made clear by the depiction of her settings.

Although the Spanish Baroque "Las Meninas" lacks this layer of political symbolism and interpretation in its ~~to~~ interior and domestic setting, it still makes a similar statement about its patrons' affluence. The sheer size of the space — the fact that the setting is a palace — yields immediate meaning and establishes an immense set of wealth and authority.

The heightened naturalism with which both of these works are painted adds to the sense of illusionism and reality conveyed. This allows the detail and depiction of both figures and their spaces to be transmitted to the viewer more effectively. The richness of the palace interior is amplified, and even the use of linear perspective and other techniques allow the sense of space to communicate more effectively.

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Question 2 is repeated for your convenience.

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As a royal portraitist in the 1600s, Velasquez and his depiction of domestic & interior space would have seemed fairly standard. The lavish interior of the palace, seen specifically in the size of the room & height of the ceilings, as well as in the domestic attendants that wait on the royal family is consistent with the tradition of depicting royalty, ~~and serves to~~ communicating wealth and power through surroundings and settings.

~~Through~~ Throughout history, painting — specifically in the use of portraiture — has been used as a form of propoganda and a means of establishing the subject's power and wealth through intricate details of their surroundings, garb, and other markers of wealth. Perhaps more so than other works, though, Velasquez seeks to establish his subjects' standing. The real subjects of the portrait — the Spanish king and queen — are all but removed from what was supposed to be a painting of them, and they only appear in a mirror in the background.

The painting is a portrait no longer of them, as people, but as represented by their possessions, their daughter, servants, and home. Here, the ~~of~~ subject of the painting is the domestic space, and it sends a clear message about the power of the royal family.

It is in this distinction that there lies a clear difference between "Las Meninas" and "The Miffings." The Miffings are certainly affluent — though certainly not to the extent of the royal family —

but they are more than their possessions. They are people, fully formed and depicted with precision, in modest garb. They are their external forms, and yes, their money, too, but also their actions — their protest against the British — as shown, by their setting

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Question 2

Post 1700: What Is It that makes this home so different, so appealing? by Hamilton

Pre-1700: Money Changer and his wife by Massys

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Select and fully identify two works of art that depict domestic space. One of your choices must date prior to 1700 C.E., and one must date after 1700 C.E. Using specific visual evidence, analyze how the depiction of domestic space in each work communicates meaning. (30 minutes)

Two ^{works of art} ~~partitions~~ that convey domestic space are Just What Is It That Makes This Home So Different?, So Appealing? and ~~The ~~Money Changer~~ ~~and His Wife~~~~ Money Changer and His Wife. Money Changer and His Wife painted during the Northern Renaissance by Massys accurately conveys the domestic lifestyle in Northern Europe in the 16th century. In the piece, the money changer and his wife are in ^{his shop, attached to his} ~~their home~~ with ^{objects that} ~~symbols~~ that symbolize the thought of the time. On his desk, there ^{is a scale} ~~is a money changer~~ which superficially the money changer uses for his occupation, but could also symbolize the weight of Christianity versus secular ideals. There are many other objects scattered around the room that ~~convey~~ portray the importance of money and secular ideas as opposed to religious ones.

~~This~~ Although this picture ~~display~~ has religious vs. secular themes, it is ~~also~~ a genre painting that displays a scene from ~~everyday~~ ^{typical household} life, ~~the~~ a husband counting his money with the support of his wife. The room in the back is dimmed, but through their dress and other objects, it is clear that the man and his wife come from a modest background, ~~typical~~ a typical portrayal of ~~the~~ domestic life in Northern Europe.

The second piece that conveys domestic life is ~~Just~~ what is it that makes this home so different? So Appealing?

This collage was made in the 1950s by Hamilton and is ~~typical~~ ^{of} pop art ^{style}. The collage is of an idealized man, muscular and strong, in his living room. While there are random objects floating in the piece, ~~the~~ this collage displays a typical middle-class living room in ~~and~~ domestic activities of the middle of the 20th century. There is a couch in the background, which looks worn in. On the table is a television, which is on, a typical passtime. Although the title references otherwise, ~~the~~ Hamilton's portrayal of domestic space clearly represents the time ^{because} ~~as~~ the living room is spacious, there is a couch and TV, and the floating objects including popcorn and cigarettes are typical items of mid-20th century, middle-class lifestyle.

The domestic spaces portrayed in Money Changer and His Wife and ~~the~~ Just what is it that makes this home so different? So Appealing? display ~~the~~ items

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 the time, secularism ^{in Moneychanger and his wife} and middle-class lifestyle in
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Question 2

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Throughout history, works of art have been created to depict domestic spaces in a household. These all convey certain meaning to the viewer.

One particular work is Jan Vermeer's Woman Holding a Balance. This piece shows a household middleclass woman holding a balance contemplating about life and death. On the back of her is a painting of the Last Judgement. The balance and the painting correspond to each other in that in the Last Judgement the heart is weighed on a balance ~~for~~ to determine if one is damned or saved. On the table the painting there are several pearls, jewels, and gold. However the woman does not look at these and instead focuses on the balance. This means she is questioning the value of the material world and ~~for~~ thinking about the transient

and fleeting nature of life. She realizes that material things cannot be taken alongside at birth or death. This shows that Jan Vermeer's painting of the household is full of meaning.

Another particular household work is Vigee-Lebrun's Marie Antoinette with her children. Lebrun portrayed Marie ~~Antoinette~~ with her children for propagandistic reasons. At that time, ~~the~~ during the 1790s late 1700s, the finances of France were falling down a slippery slope. The Third Estate citizens blamed Marie for ~~ruining~~ ~~the~~ ruining the nation and for sexual licentiousness. Lebrun's ~~painter's~~ painting of Marie with her children served the purpose of counteracting the image of the infamous woman she was known as by portraying her with her children ^{at Versailles} and as a good mother, which was common during the Enlightenment. One of her children points to an empty cradle signifying a recently deceased family member evoking sympathy from the viewer. Her other children ^{are} all affectionately portrayed with the mother. In addition, unlike earlier portraits, this one has Marie in a simple but stately dress unlike the extravagant dresses before, trying not to show off wealth. However, this piece did not change the people's view of her successfully, as she was still found guilty and executed during the French Revolution.

~~As~~ Household pieces can look simple and meaningless on the surface ~~but~~ but are nevertheless full of meaning. ~~Only~~ Only by knowing the history and symbolism behind the piece can one truly comprehend the full meaning of the piece and ~~why everything~~ ~~is painted~~ understand that ~~each~~ every detail has a reason why it's there.

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Question 2

Overview

This 30-minute question asked students to select and fully identify two specific works of art that depict domestic space. One of the examples had to date prior to 1700 C.E. and one had to date after 1700 C.E. Students then had to analyze how the depiction of domestic space in each work communicates meaning. The intent of the question was to have students demonstrate an understanding of how meaning is attributed to representations of domestic space in various historical and cultural contexts. To this end, the definition of “meaning” was intentionally open ended. It was up to students to make interpretive connections by considering different aspects of each work, such as form, function, content, and context.

Sample: 2A

Score: 9

This response demonstrates thorough knowledge and understanding of the question by using specific visual evidence to provide a coherent analysis of how the depiction of domestic space communicates meaning. To achieve this, the response fully identifies two appropriate works of art that depict domestic space, one prior to 1700 C.E. and one after 1700 C.E.: Diego Velázquez’s *Las Meniñas* and John Singleton Copley’s *Portrait of Mr. and Mrs. Thomas Mifflin (Sarah Morris)*. For both, specific visual evidence is offered in support of a symbolic reading of domestic space that is connected to both economic class and political affiliations. For instance, in the analysis of Copley’s *Portrait of Mr. and Mrs. Thomas Mifflin*, the response specifically cites the furniture as a sign of prosperity and Sarah Morris weaving on a loom as a portrayal of “an active, working protestor” producing goods in her home rather than purchasing them from the British.

Likewise, the analysis of Velázquez’s *Las Meniñas* establishes a relationship between the wealth and power of the subjects and their “lavish surroundings.” The response analyzes how the room itself (a domestic chamber within the palace) and everything within it confirms the royal status of the figures depicted. After noting the king and queen’s presence reflected in the mirror, the response concludes with the observation that “[t]he painting is a portrait no longer of them, as people, but as represented by their possessions, their daughter, servants, and home”; therefore “the subject of the painting is the domestic space, and it sends a clear message about the power of the royal family.” In this way the response provides a strong analysis of the works that is grounded in specific, detailed visual evidence clearly connected to concepts of meaning. The comparative structure, although not required, significantly contributes to the overall coherence and sophistication of the response, thereby adding to the analysis.

Sample: 2B

Score: 5

This response demonstrates some knowledge and understanding of the question by using visual evidence to discuss how the depiction of domestic space conveys meaning. To achieve this, the response fully identifies two appropriate works of art that depict domestic space, one prior to 1700 C.E. and one after 1700 C.E.: Quentin Massys’s *Moneychanger and His Wife* and Richard Hamilton’s *Just What Is It That Makes Today’s Homes So Different, So Appealing?* For the painting by Massys, the response cites some visual evidence and its symbolic importance to the theme of the secular versus the religious; for instance, the scales that the moneychanger uses for his occupation. The response also demonstrates some general knowledge of the links between genre painting and domestic space during this period. However, the discussion is not fully developed; it remains overly general and simplistic.

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Question 2 (continued)

Regarding Hamilton's *Just What Is It That Makes Today's Homes So Different, So Appealing?* the discussion is less analytical than descriptive, providing a general overview of the content of the image rather than any real analysis of why those objects might have been included. Significantly, the visual evidence that is presented is used to support an incorrect conclusion that the collage presents a "typical middle class living room ... and domestic activities"; actually Hamilton was presenting a humorous and satiric critique of the values of his era. This error has a significant impact on the response and contributes to a lower score.

Sample: 2C

Score: 4

This response demonstrates limited knowledge and understanding of the question by using visual evidence to discuss how the depiction of domestic space communicates meaning. To achieve this the response identifies two appropriate works of art that depict domestic space, one prior to 1700 C.E. and one after 1700 C.E.: Jan Vermeer's *Woman Holding a Balance* and Elisabeth Vigée-LeBrun's *Portrait of Marie Antoinette with Her Children*. For Vermeer's *Woman Holding a Balance*, the response comments on objects in the image — the balance and the painting within the painting of the Last Judgment — and then interprets these objects to suggest the underlying theme of "questioning the value of the material world ... and [the] fleeting nature of life." However, this discussion is not pursued, making it limited.

Although Vigée-LeBrun's *Portrait of Marie Antoinette with Her Children* is an appropriate choice, the account of the painting is descriptive and digressive. The response focuses on the general political history of Marie Antoinette rather than on the figures' placement in a domestic space within the royal residence of Versailles or on the significance of that domestic space itself, the meaning it communicates. (The family is shown in a small domestic space adjacent to the more grandiose Hall of Mirrors glimpsed in the left background.) This lack of relevant analysis causes the response to be overly unbalanced, with more accurate and relevant attention paid to *Woman Holding a Balance* than to the *Portrait of Marie Antoinette with Her Children*.