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

Directions: You have 60 minutes to answer the two questions in this part. You may wish to 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.

Palette of Narmer, emphasis on Pharaoh, unitation of Upper and Lower Egypt.
Nebuchadnezzar's - Emphasis on, Sumerian unification of church and state.

8. Choose two specific images of power and authority, each produced in a different culture. At least one must come from a non-European-based tradition. How does each work of art convey that particular culture's notion of what constitutes power and authority? (30 minutes)

A culture's notion of what constitutes power and authority can be seen in many ways and one of these is through the art produced by these cultures.

In the Egyptian civilization, the power of the gods and the Pharaoh was extremely important. This idea is portrayed in many of their art works. For example, the Palette of Narmer, which was a special Palette for the Pharaoh, was only used in certain ceremonies.
in this Palette many details emphasize the importance of the Pharaoh. For example the hierarchical scale is used and the Pharaoh is shown to be taller than all other people on the Palette.

There is a lot of symbolism in the way the servant is carrying his sandals—signifying he is on holy ground. There is also symbolism used all the other people shown lying in rows symbolize the defeat of all those enemies, again emphasizing the power of the Pharaoh. This work demonstrates the authority of Upper Egypt over Lower Egypt.

Although from a different period and a different part of the world, Justinian and his Attendants also demonstrate power and authority as conveyed by the Byzantine culture. For this culture, Church is extremely important, so this work demonstrates the power of Justinian in joining Church and State. On his left are the Church officials while on his right the State officials. Here importance is also shown through symbolism. For example the bails, and the placing of the feet, the more important people are stepping on the less powerful people. Emphasize is put on Justinian with his detailed clothes and on his is placed in the center.

Both these works are examples of how the importance and authority of power can be seen through the art of that culture.
Question 8 is reprinted for your convenience.

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The fact that Justinian is carrying the offering of the bread which is very symbolic and sacred in the church adds to his authority and importance. This work was meant to be placed in a church and across or next to it a second work with Justinian's wife and her attendants with her offering the wine. This demonstrates her authority as well.

Both these works are examples of how art can convey a particular culture's notion of what constitutes power and authority.
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Image of power and authority are used in all cultures to show respect, wealth, power, or induce homage from the people and their peers. The successful culture of the Egyptian Middle Dynasty and the later Roman Empire both portrayed their rulers as men of dignity and strength in very different ways.

Augustus of Prima Porta from 1st Century CE Rome is the portrayal of a god, man, emperor, hero, and god. Augustus is a standing monumental marble sculpture created to show homage to the great ruler. He stands relaxed in the

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GO ON TO THE NEXT PAGE.
A classical stance as one looks slightly forward. The common
greater pose indicates dignity and knowledge. Although
sculptured, the sculpture remained in Roman tradition of
displaying the personal attributes of Augustus. He is naturally
proportioned but not over muscled, round, full, and
permanent. He bears armor of battle, detailed by implied
historical references to great battles of Rome. The armor remains
separate from his full body unlike earlier
sculpture. Although he is adorned in triumphant armor,
augrous has no shovel - an indication that this was sculpted
after his death; he has transcended the earth and no longer
needs protection. It is also an indication of his god-like status
of divine ruler. Perhaps the greatest indication of his power and
grandeur through death, he is no longer man but man made
god of immense proportions.

The depiction of divine ruler will common in Middle
Dynasty Egypt as well. The Pharaoh and the gods is not
always a sculpture but a wall painting. The artist used dioramic
perspective refers monumental proportions to reflect the
status of the pharaoh. Even larger than the remaining sarcophagi
the Pharaoh, the pharaoh demands his presence be noted.
He is adorned with full head dress indicating the wealth of his
position. The Pharaoh is view spatially; describing to all his
physical parts. As Augustus, the Pharaoh is idealized
but much more so into a stylized figure — his shoulders, and
small waist. The ends of his cape projects the god-like role

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-19-
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Despite the different mediums and civilizations, these two pieces of art honor a god-like man through their projection of style. All aspects of composition, texture, form, and medium were taken into consideration to create the divine ruler. Augustus, the god-like man, so real, yet so untouchable. And the pharaoh, the man-like god, so perfect and stylized that equality is surely unattainable and submission is the only option.
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Two images of power and authority are the painting of Justinian and his attendants and the statue of Kauros. Justinian was an emperor during the Byzantine time period. The people of this time valued their rulers as holy. In this painting, it depicts him with a halo, showing that he is a divine ruler from God. He has many attendants in the picture, guarding him, showing he is greatly valued by his people. He is very important, so he is in darker colors making him stand out from the crowd. Their leaders
were in charge of a lot and this shows him as a strong ruler of his time.

Another image is Kaus of the Archaic period. A statue of him was made, showing him standing straight and tall. He doesn’t look timid or scared, but defiant and strong. Their leaders were in control of almost every aspect of their lives. He is also supposed to be sent from the gods. In this statue, he’s looking out as if he’s looking towards the spirit world.

In both time periods, the people valued their rulers as holy and strong. The images of them display this message and showed they humbled themselves and were content with them being in control.
Question 9 is reprinted for your convenience.

9. Many artists radically transform actual observation and experience in order to express their unique artistic vision. Select TWO works, each by a different artist. Discuss ways in which each artist has radically transformed observed reality in order to achieve a personal vision. (30 minutes)

In Picasso's *Les Demoiselles d'Avignon*, however, the artist takes a theme that is controversial & abstracts even that vision, to demand an emotional response from the viewer. Originally, Picasso had observed a man surrounded by posing prostitutes. However, as he started to paint, his focus changed from depicting the man in an unsuitable environment to just illustrating the posing prostitutes in a cubist painting. The cubist qualities of painting objects from many different perspectives and angles lends to the uncomfortable situation the viewer is placed in. The provocative and showy poses of the nude female figures was stressed as they were in all different complex angles. One woman strains her head to turn around & dare the viewer to continuing watching. A woman in the background wears an African mask, Picasso's allusion to an exotic culture & a kind of primitive eroticism. The exaggeration of figure and sharp angles give this painting an uncomfortable atmosphere. Thus, Picasso transforms his earlier vision into a statement about art, abstracting forms, symbols, & line to achieve his artistic vision.

Thus, by depicting actual observations in a radically
different manner to achieve a personal vision is what these two paintings did for their respective artists. In the Kiss, by abstracting the female and male figures, the artist was able to comment on his ideas on love and passion and gender roles. While in Les Demoiselles d'Avignon, Picasso took a controversial subject matter and twisted it through perspective, angle, and symbolic meaning to achieve his goal. Both paintings portray a personal vision of the artist.