



## AP<sup>®</sup> Art History 2002 Sample Student Responses

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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. 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.

8. Many cultures use architecture to express or reinforce power and authority.

Choose two works of architecture from different cultures, identifying each work as fully as possible. At least one work must come from beyond the European tradition. Discuss how each work conveys power and authority. (30 minutes)

All cultures have some works of architecture in their past, that serve to show either past or present power, as well as to convey a sense of authority. The Egyptians & the Baroque French had numerous such works of architecture. In specific, the Great Pyramid and the Palace at Versailles.

The Egyptian pyramids were intended as tombs, as final resting places

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for the bodies of the great Pharaohs, as their spirits, or ~~kas~~, were reborn into the afterlife. The pyramids housed all of the material possessions, & were equipped with numerous traps to ensure that no one ever violated the sanctity of the pyramids. All of the pyramids were monumental in scope, but perhaps the greatest was the Great Pyramid at Giza, probably built for Khafre.

Even today, this pyramid is ~~amazing~~ impressive to behold, simply because of its enormous size. Several thousand years ago, when seen by its contemporaries, it must have seemed as though only a god could create anything so majestic. With its originally smooth sides, & its peak capped with gold that gleamed in the sun, it must have seemed that anyone with the money to fund it, the intellect to conceive of it, & the power to order it done could do anything. It served as a reminder <sup>of the pharaoh's power</sup> to all who saw it, ~~that~~ & it became a symbol of Egypt's might. That it has survived to this day, still remaining one of the world's greatest wonders, ~~just~~ is a testimony to the power ~~that~~ of those who made it.

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~~Just as~~ Also impressive, in its own right is the Palace at Versailles. Built by Mansart, its painting done by Le Brun, & its gardens planned by Le Notre, it is one of the most beautiful buildings in the world. Although not nearly as large as the Great Pyramid, relatively speaking, it is much more detailed, more elegant, more opulent. It ~~is~~ was a display of wealth during a time when, more than ever, wealth meant power. The French commoner, gazing at its colonnades, gleaming on the river, had to be moved, to some degree, by its sheer splendor. The fact that a single man could simply command that such beauty be made is as much a sign of power & authority as any other structure ever erected.

Although vastly different, both the Great Pyramid & the Palace at Versailles served as symbols of their owners' greatness, especially to their contemporaries. That they

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both have survived to this day is equally impressive,  
& gives us just a glimpse of just how much  
power they must have wielded.

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Gandhi said that architecture is "the first plastic art," ~~or that without buildings~~ ~~a culture the other art~~ It is not surprising then, that rulers and regimes, as well as archeologists and historians long after them, have pointed to their buildings as evidence of their power. ~~In 1933 a German democracy fell and was replaced by fascists with the succession~~

first and foremost

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~~of Adolph Hitler to the Chancellorship of Germany~~  
In 1933, ~~Germany~~ German democracy was replaced by fascism with the appointment of Adolph Hitler as chancellor. ~~His rise to~~  
The artistic legacy of his rise to power is (correctly) better known for artistic loss (such as the closing of the Bauhaus) than for artistic achievement. But Nazi-propaganda masters knew how to use art (and architecture) to their gain over the psyche of Germany. Proclaiming a "thousand-year empire," Hitler promoted an architectural style that was based extensively on the classical, for legitimacy, and ~~a~~ to borrow a legacy of Empire. ~~and~~ But it was far less detailed, more stylized, and on a much larger scale. In ~~1930~~ 1935, he had the Nuremberg Stadium built, solely for the purpose of the 1936 Nazi Party Congress, which in turn was solely for the purpose of filming a propaganda movie, "The Triumph of Will." The building was shaped much like a ~~from~~ Roman circus, made from concrete and marble, and had almost no ornamentation. ~~To the~~ Along one of the long sides of the Stadium, was the

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diar from which Hitler way to speak. It was against a single wall with two portraiture buttresses. The diar was further forward than other of these, and adorned with the Nationalist ~~symbol~~ emblem. The stage was designed to convey to the crowds below the power of the state, and to make one man, Hitler, appear all-powerful. This was done by giving him a high elevation above the crowd, and by centering him against the sterile facade.

But not all <sup>such</sup> architecture is to highlight reinforce the power of a single person. The Ottoman Emperor Suleyman the Great commissioned a work of a different kind.

— designed to display power ~~of a different kind~~  
Like the ~~old~~ Nuremberg stadium, the Suleyman-e ~~was~~ Mosque in Istanbul glorify the ambitions of empire and drew on an ~~was~~ Imperial-Classical past, but ~~was~~  
It was not designed to fulfil the Megalo-



mania of a ~~racist~~ rabid demagogue. Rather, this ~~was built~~ 16th-century Mosque was built to display the wealth of the state (not its omnipotence) and the power of the Faith. The Süleymaniye was built opposite Hagia Sophia, and ~~was~~ used its basic plans, with the exception that it was to be built with white marble and blue ceramics from ~~those~~ southern Turkey. By borrowing the design of the Hagia Sophia and placing it opposing to it (thus making it to the original), and by adding such quintessentially Turkish elements as the blue tiles, geometric tessellating ~~shapes~~ patterns, and minarets, the Ottoman regime thus ~~places itself~~ legitimizes itself as the heir to the Byzantine (ergo the Roman) Empire. But by making a mosque, (and one of such epic proportions) the  
off