
AP Art History

Sample Student Responses and Scoring Commentary

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2017 SCORING GUIDELINES

Question 5

The painting shown is *La Grande Odalisque* by Jean-Auguste-Dominique Ingres, completed in 1814 C.E. and first exhibited at the Paris Salon of 1819 C.E.

Describe at least two visual characteristics of Ingres's representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude.

Using specific contextual evidence, explain why Ingres deviated from established traditions in his representation of the female nude.

Scoring Criteria

Task	Points
1 Accurately describes ONE visual characteristic of Ingres's representation of the female nude.	1 point
2 Accurately describes ANOTHER visual characteristic of Ingres's representation of the female nude.	1 point
3 Accurately uses specific visual evidence to explain how <i>La Grande Odalisque</i> demonstrates established traditions in the representation of the female nude.	1 point
4 Accurately uses specific visual evidence to explain how <i>La Grande Odalisque</i> demonstrates changes from established traditions in the representation of the female nude.	1 point
5 Accurately uses specific contextual evidence to explain why Ingres deviated from established traditions in his representation of the female nude.	1 point
Total Possible Score	5 points

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Question 5 (continued)

Scoring Information

Describe at least two visual characteristics of Ingres's representation of the female nude.

Jean-Auguste-Dominique Ingres represents the female nude with restrained eroticism, elegance, and sensual appeal. She is idealized: she is shown as an example of female perfection, better even than a nude female might look in reality. She is depicted reclining on a pillowed divan strewn with various fabrics and furs, her back turned to the viewer. She props herself up with one arm while her other arm reaches down the length of her body, elbow resting on her hip. Her legs are crossed, one leg stretched while the other is drawn up and propped on the lower leg at mid-calf. Her hand, holding a feathered fan, brushes her lower leg. The figure gazes over her shoulder at the viewer with a calm, neutral expression. She is unclothed except for a patterned turban, a jeweled headband, and several small bracelets on her extended arm. As a whole, Ingres has emphasized visual balance and compositional harmony, even while distorting the figure's anatomical proportions. The female nude is elongated and sinuous, bathed in an even light. Her skin is smooth and creamy, and her youthful face conveys a calm assurance.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude.

In European art the female nude had been an established visual tradition for centuries, especially since the Renaissance revived and adapted the tradition from classical antiquity. Precedents for Ingres's *La Grande Odalisque* include works by Giorgione and Diego Velazquez, and the reclining pose and direct gaze directly and specifically recall Titian's *Venus of Urbino*. Titian's work had established the tradition of the reclining female nude placed in a seductive pose for a presumably male audience. Like Titian, Ingres places the figure on a bed in a private space.

In both its composition and its technique, *La Grande Odalisque* also demonstrates an interest in Neoclassicism, which Ingres had learned from his teacher Jacques-Louis David and from his studies at the French Royal Academy. The overall lines and forms of the painting create a harmoniously balanced composition and a stable visual foundation. Ingres's emphasis on clear linearity in all aspects of the composition stress his skills of draftsmanship, consistent with the aesthetic priorities of Neoclassicism. The figure and the surrounding objects are presented with a precise naturalism, seen in the meticulously rendered details and the carefully contrasted textures of skin, feathers, and fabrics. The brushwork of the painting is nearly invisible, creating a smooth surface that is typical of paintings in the academic tradition.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude.

At the same time, in *La Grande Odalisque* Ingres rejects Neoclassical subject matter and its premise of moral instruction. Instead, the work's content aligns more with the themes of Romanticism, a new and growing movement at the time that Ingres was painting. To this end, Ingres abandoned the classical mythology of Venus traditionally associated with the female nude and chose instead an imaginary, exotic culture for the setting. Ingres included in the work a peacock fan, a patterned silk turban, very large pearls, and a hookah to heighten the figure's sensuousness and her mysterious, foreign appeal. Like the objects around her, the female nude is presented for viewers as being an article of luxury and desire.

Additionally, Ingres chose to use anatomical distortions in his presentation of the figure, thereby breaking from the established classical traditions of representation practiced by French academic painters and in particular from the Neoclassical style taught by David. In representing the female nude Ingres used these distortions to create a sense of overall elegance and sinuousness rather than conveying a classically

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Question 5 (continued)

idealized figure. These stylistic distortions include changes to the figure's proportions, the arrangement of her body, and the form's flattened volumes that are produced by the even lighting. The nude's lengthened spine, her elongated right arm, and the placement and shortening of her left leg all contribute to creating a formal sense of stylized gracefulness and a resolved, balanced overall form, but at the expense of more traditional illusionism.

While reclining nudes were shown in a variety of poses in classical and Italian Renaissance art, Ingres's positioning of the back of the figure towards the viewer can be interpreted as a change. This speaks to Ingres's challenging of classical forms that was so much a part of his training with David.

Using specific contextual evidence, explain why Ingres deviated from established traditions in his representation of the female nude.

Ingres painted *La Grande Odalisque* at a time of increasing fascination with what was then called the "Orient." This term referred specifically to areas of West Asia and North Africa, territories that were increasingly accessible because of Napoleonic expansion into regions such as Syria and Egypt, and therefore subject to French colonial control. Napoleon's army brought back numerous artifacts that stimulated the interest of Europeans in the regions, as well as trade, and Ingres collected and used such objects in his paintings, as well as copying travelers' accounts of harems into his personal notes. In *La Grande Odalisque* details such as the peacock-feather fan, the smoking hookah, and the sumptuous fabrics marked the appeal of the Oriental harem as well as the fertility of Ingres's imagination in devising this fantasy of exotic sensuality for French audiences. The word "odalisque" is used to refer to a female slave, a woman who would have functioned as an object of the sultan's pleasure in a harem. Since Ingres had never experienced this type of culture directly, his image is a fantasy. He deviated from established traditions in order to capitalize on this interest in the exotic; he was not trying to create, like painters before him, a classical goddess.

Today Orientalism is a term used to describe Western fascination with and stereotyping of other cultures as exotic and sexually decadent. Cultural critic Edward Said described Orientalism as a European perspective that imagined and distorted Arab cultures as sensual, static, and undeveloped. Orientalism thus helped Europeans claim a political moral imperative during a time of intense colonial conquest, while the exotic settings of paintings like *La Grande Odalisque* provided male viewers with a safe moral distance from which to enjoy the blatant eroticism of Ingres's representation of the female nude.

The figural distortions in *La Grande Odalisque* also reveal Ingres's interest in Mannerism, itself a deviation from the classical and, more specifically, High Renaissance tradition of human proportions. The influence of Mannerism may have contributed to Ingres's use of sharp, bright colors throughout the work.

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Question 5 (continued)

Scoring Notes

1	<p>Accurately describes ONE visual characteristic of Ingres’s representation of the female nude.</p> <ul style="list-style-type: none">• The female nude is represented with restrained eroticism, elegance, and sensual appeal. She is:<ul style="list-style-type: none">○ reclining on a divan, with her back turned toward the viewer○ propped up on one arm, while the other arm reaches down the length of her body○ crossing her legs, with one hand holding a fan, brushing her lower leg○ looking over her shoulder at the viewer with a calm, neutral expression○ unclothed except for a turban and jewelry○ idealized rather than natural or realistic○ elongated and sinuous, bathed in an even light• The emphasis is on overall visual balance and compositional harmony, despite the anatomical distortions of the figure’s proportions.
2	<p>Accurately describes ANOTHER visual characteristic of Ingres’s representation of the female nude.</p> <p>See above.</p>
3	<p>Accurately uses specific visual evidence to explain how <i>La Grande Odalisque</i> demonstrates established traditions in the representation of the female nude.</p> <ul style="list-style-type: none">• The sensual female nude is a common subject matter in Western art, especially since the Renaissance revived and adapted the tradition from classical antiquity.• Ingres’s painting recalls precedents by Giorgione, Velazquez, and Titian. The reclining pose and direct gaze specifically recall Titian’s <i>Venus of Urbino</i>, as does the figure’s placement on a bed in a private space.• In both composition and technique, the painting follows principles of Neoclassicism from Ingres’s study with Jacques-Louis David and at the French Royal Academy. These principles include:<ul style="list-style-type: none">○ Overall compositional balance and harmony and a stable visual foundation○ Clear linearity in defining forms○ Emphasis on skills of draughtsmanship○ Precise naturalism and meticulous detail in rendering form○ Invisible brushwork that creates a smooth surface of the painting

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Question 5 (continued)

4	<p>Accurately uses specific visual evidence to explain how <i>La Grande Odalisque</i> demonstrates changes from established traditions in the representation of the female nude.</p> <ul style="list-style-type: none">• Ingres rejected Neoclassical subject matter in favor of Romantic themes, abandoning the classical mythology of Venus for an imaginary, exotic culture.• Ingres emphasized the figure's mysterious, foreign appeal in the general presentation and supporting details, such as the turban, the fan, and the hookah, making the female nude herself an article of luxury and desire.• Ingres used anatomical distortions to create a sense of elegance and sinuousness at the expense of a classically idealized figure typical of academic and Neoclassical nudes.• The positioning of the figure's back toward the viewer is a change from classical and Italian Renaissance types.
5	<p>Accurately uses specific contextual evidence to explain why Ingres deviated from established traditions in his representation of the female nude.</p> <ul style="list-style-type: none">• Ingres was trying to capitalize on an interest in the exotic. The painting was created during a time of increasing fascination with the "Orient" due to French colonial and military expansion into West Asia and North Africa.• Ingres collected objects and artifacts and also copied travelers' accounts, including descriptions of harems.• As an Orientalist fantasy, the work presents these cultures as sensual, static, and undeveloped, supporting political moral imperatives for imperialism as well as providing viewers safe moral distance to enjoy the blatant eroticism of Ingres's representation of the female nude.• The distortions and sharp bright colors also reveal the artist's interest in Mannerism.

5. Suggested time: 15 minutes.

The painting shown is *La Grande Odalisque* by Jean-Auguste-Dominique Ingres, completed in 1814 C.E. and first exhibited at the Paris Salon of 1819 C.E.

Describe at least two visual characteristics of Ingres's representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude.

Using specific contextual evidence, explain why Ingres deviated from established traditions in his representation of the female nude.

Ingres's *La Grande Odalisque* (oil on canvas, 1814), shows the female nude, firstly, as reclining on a bed, looking back towards us. Secondly, Ingres's portrait shows an elongated female figure (not proportioned). It is also notable that the woman resides in a distinctly Turkish environment.

La Grande Odalisque follows established traditions by showing the idealized, reclining nude. It is an age-old tradition, & embraced most notably in the Renaissance with works such as Titian's *Venus of Urbino*. The elongated, or non-exact proportions also show up in both Titian and later Italian Mannerist works. In many ways, Ingres' work corresponds to an already conventional juxtaposition of demureness and provocativeness, codified under the idea of showing a "Venus" figure.

The work, though, demonstrates many changes. The Turkish motifs, such as the hash pipe and feather duster, as well as the woman's turban-like headress, are not conventionally European. The idea of depicting

an Ottoman harem woman (an odalisque), did not fall into the realm of holy or pure. The foreign (albeit these ~~prostitute~~ elements produced outrage, but Ingres was already established enough as an artist to pull it off. The foreignness.

This work emerges amid a growing European colonialism and widening of horizons. Ingres is reflecting a new French curiosity of what areas that are subject to European imperialism must be like. His No attempts at accuracy are made, however, Ingres succeeds in creating a dreamlike French fantasy. He wanted to deviate from the constrictions of Neoclassical portraiture and play ~~on~~ into emotions and imagination rather than the rigid, moralizing constructs of history painting and other Neoclassical style. In this way, Ingres becomes a bridge to more open ideas of artistic movements such as Romanticism, which in France would be ~~heavily~~ more fully embraced by figures such as Delacroix.

Manet → Olympia
Titian → Venus of Urbino

5B

5. Suggested time: 15 minutes.

The painting shown is *La Grande Odalisque* by Jean-Auguste-Dominique Ingres, completed in 1814 C.E. and first exhibited at the Paris Salon of 1819 C.E.

Describe at least two visual characteristics of Ingres's representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude.

Using specific contextual evidence, explain why Ingres deviated from established traditions in his representation of the female nude.

Ingres's nude wears an Oriental headscarf and holds a peacock feather duster. Both are fashioned ~~in~~ red and white and with colorful designs, probably Turkish in origin. In "*La Grande Odalisque*," Ingres follows ~~the~~ artistic tradition by having the nude look directly at the viewer, almost inviting them in. The jewelry and ornamentation of the female figure also suggests prostitution, in keeping with artistic tradition.

Where Ingres departs from Goya's *Maja* or *The Venus of Urbino* is in his depiction of the nude's body as turned from the viewer. The erotic form of the nude female remains, but not as overtly. This change may have been in response to an increasingly conservative Paris Salon, a reaction to the excesses of Napoleon. If Ingres depicted his *odalisque* full frontal, it would have caused a scandal and his career may have been ruined.

5. Suggested time: 15 minutes.

The painting shown is *La Grande Odalisque* by Jean-Auguste-Dominique Ingres, completed in 1814 C.E. and first exhibited at the Paris Salon of 1819 C.E.

Describe at least two visual characteristics of Ingres's representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude.

Using specific contextual evidence, explain why Ingres deviated from established traditions in his representation of the female nude.

Jean-Auguste-Dominique Ingres has created a nude portrait that contains symbols, and classic imagery. In the piece the woman is nude, but decorated with jewelry to show her status and "feminine" grace. The nude woman also has a pipe resting by her foot which is symbolic of trade.

This piece touches upon the differences between nude vs. naked. She is gently covering her body in the piece which was a way of making her appear more feminine, and "candid" in a way. She is also ~~in front of a stage-like backdrop~~ depicted with a long, disproportionate torso in order to appear more elegant, against the black-negative space above her.

She has changed things about the classic nude with how the ~~background~~ background appears to be a staged scene. Her gaze also

does not contain the classic, submissive eyes that most nudes had ~~for~~ prior. Here she has a powerful, confident gaze.

I believe Ingres^d was fed up with ~~it~~ seeing the classic outdoor, platonic nude and wanted to see a more seductive scene.

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Question 5

Overview

This question asked students to analyze Jean-Auguste-Dominique Ingres's *La Grande Odalisque* in terms of both traditions and changes in the representation of the female nude in European art. This is a work from Later Europe and the Americas (1750–1980 C.E.). The intent of the question was to give students the opportunity to use skills of visual and contextual analysis to explain how an artist — in this case, Ingres — responded to the changing cultural context at the time that the work was made.

Sample: 5A

Score: 5

Task 1: Accurately describes ONE visual characteristic of Ingres's representation of the female nude. (1 point)

The response describes one visual characteristic of Ingres's representation of the female nude: the figure in *La Grande Odalisque* is shown "reclining on a bed."

Task 2: Accurately describes ANOTHER visual characteristic of Ingres's representation of the female nude. (1 point)

The response describes another visual characteristic of Ingres's representation of the female nude: the work shows "an elongated female figure (not proportioned)." The response further describes how Ingres placed the figure "in a distinctly Turkish environment." While not required to earn the point, the additional evidence enhances the quality of the response.

Task 3: Accurately uses specific visual evidence to explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude. (1 point)

The response uses specific visual evidence to explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude: "La Grande Odalisque follows established traditions by showing the idealized, reclining nude." To support this assertion, the response compares *La Grande Odalisque* with "works such as Titian's Venus of Urbino." The response then explains how features such as "The elongated, or non-exact proportions also show up in both Titian and later Italian Mannerist works. In many ways, Ingres' work correspond[s] to an already conventional juxtaposition of demureness and provocativeness, codified under the idea of showing a 'Venus' figure." While not required to earn the point, the additional evidence enhances the quality of the response.

Task 4: Accurately uses specific visual evidence to explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude. (1 point)

The response uses specific visual evidence to explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude by explaining how "The Turkish motifs, such as the hash pipe and feather duster, as well as the woman's turban-like headdress, are not conventionally European." The response notes how "[t]he idea of depicting an Ottoman harem woman (an Odalisque)" was therefore a change from earlier artistic traditions of representing the female nude.

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Question 5 (continued)

Task 5: Accurately uses specific contextual evidence to explain why Ingres deviated from established traditions in his representation of the female nude. (1 point)

The response uses specific contextual evidence to explain why Ingres deviated from established traditions in his representation of the female nude by referencing how “[t]his work emerges amid a growing European colonialism.” The response explains that there was a “new French curiosity” about geographic “areas that [were] subject to European imperialism,” a curiosity that Ingres addressed by “creating a dreamlike French fantasy.” The response further explains that Ingres was deviating “from the constrictions of Neoclassical portraiture” and “the rigid, moralizing constructs of history painting and other Neoclassical style” in order to “play into emotions and imagination. . . . In this way, Ingres becomes a bridge to more open artistic movements such as Romanticism, which in France would be more fully embraced by figures such as Delacroix.” While not required to earn the point, the additional evidence enhances the quality of the response.

Sample: 5B
Score: 3

Task 1: Accurately describes ONE visual characteristic of Ingres’s representation of the female nude. (1 point)

The response describes one visual characteristic of Ingres’s representation of the female nude: “Ingres’s nude wears an Oriental headscarf.”

Task 2: Accurately describes ANOTHER visual characteristic of Ingres’s representation of the female nude. (1 point)

The response describes another visual characteristic of Ingres’s representation of the female nude: the figure in *La Grande Odalisque* “holds a peacock feather [fan] . . . probably Turkish in origin.” She also has “jewelry and ornamentation.” While not required to earn the point, the additional visual evidence enhances the quality of the response.

Task 3: Accurately uses specific visual evidence to explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude. (0 points)

No point was earned. The response does not use specific visual evidence to explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude. The response makes an attempt by stating, “The jewelry and ornamentation of the female figure . . . suggests prostitution, in keeping with artistic tradition”; however, this statement is historically inaccurate. At the time Ingres was painting, it was more traditional to represent female nudes as classical goddesses; it was later artists, such as Édouard Manet in *Olympia*, who depict prostitution. The response is also inaccurate in stating that the nude in *La Grande Odalisque* “look[s] directly” or that a “direct” gaze was an established “artistic tradition” at this time. This statement also seems to reference Manet’s *Olympia*.

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Question 5 (continued)

Task 4: Accurately uses specific visual evidence to explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude. (1 point)

The response uses specific visual evidence to explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude by explaining, “Where Ingres departs from Goya’s *Maja* or the *Venus of Urbino* is in his depiction of the nude’s body as turned from the viewer.” While reclining nudes were shown in a variety of poses in classical and Italian Renaissance art, Ingres’s positioning of the back of the figure toward the viewer can be interpreted as a change.

Task 5: Accurately uses specific contextual evidence to explain why Ingres deviated from established traditions in his representation of the female nude. (0 points)

No point was earned. The response does not use specific contextual evidence to explain why Ingres deviated from established traditions in the representation of the female nude. While the response makes an attempt by stating that Ingres may have deviated from established traditions as “in response to an increasingly conservative Paris Salon, a reaction to the excesses of Napoleon,” this statement is historically inaccurate. It was in the 1860s that the Paris Salon juries became more conservative and began to reject large numbers of submissions. The response asserts, “If Ingres depicted his odalisque full frontal, it would have caused a scandal and his career may have been ruined,” but this statement is also inaccurate because many classicized nudes were depicted with frontal nudity at this time. With these statements, the response seems to be confusing Ingres with Manet. To earn the point, the response could have explained in more detail why the setting of the painting was “Turkish in origin” and how these visual references connect to colonialism.

Sample: 5C
Score: 2

Task 1: Accurately describes ONE visual characteristic of Ingres’s representation of the female nude. (1 point)

The response describes one visual characteristic of Ingres’s representation of the female nude by noting how “the woman is nude, but decorated with jewelry.”

Task 2: Accurately describes ANOTHER visual characteristic of Ingres’s representation of the female nude. (1 point)

The response describes another visual characteristic of Ingres’s representation of the female nude: “She is also depicted with a long, disproportionate torso.” The response further notes that “the nude woman . . . has a pipe resting by her foot” and the “scene” is “seductive.” Although not required to earn the point, the additional information enhances the quality of the response.

Task 3: Accurately uses specific visual evidence to explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude. (0 points)

No point was earned. The response does not use specific visual evidence to explain how *La Grand Odalisque* demonstrates established traditions in the representation of the female nude.

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Question 5 (continued)

Task 4: Accurately uses specific visual evidence to explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude. (0 points)

No point was earned. The response does not use specific visual evidence to explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude.

Task 5: Accurately uses specific contextual evidence to explain why Ingres deviated from established traditions in his representation of the female nude. (0 points)

No point was earned. The response does not provide specific contextual evidence for why Ingres deviated from established traditions in his representation of the female nude. The response makes an attempt by noting how “the background appears to be a staged scene,” claiming that the staging demonstrates how “Ingres was fed up with . . . the classic outdoor, platonic nude.” However, the staged interior is not a change from established traditions, as demonstrated by Titian’s *Venus of Urbino*. To earn the point the response could have elaborated on why the hookah “is symbolic of trade” to explain how Ingres was capitalizing on the increasing fascination with what was then called the “Orient” that had followed colonial expansion into West Asia and North Africa at this time.