

# AP<sup>®</sup> ART HISTORY

## 2014 SCORING GUIDELINES

### Question 2

**Since the 1960s many artists have investigated issues of identity in their work. Their investigations relate to larger cultural concerns.**

**Select and clearly identify two such works made between 1960 C.E. and the present. The works must be by two different artists; the works may be in any media. Using specific evidence, analyze both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. (30 minutes)**

#### Background

This question asks students to identify two works of art made between 1960 C.E. and the present that investigate issues of identity. Issues of identity include, but are not limited to, gender, race, ethnicity, nationality, class, and sexual orientation. The works should be made by two different artists and may be in any media. Students must then analyze both how each artist investigates issues of identity in the work and how those investigations relate to larger cultural concerns. The intent of this question is to have students demonstrate an understanding of how art can reinforce, promote, question, or challenge established cultural norms and contexts; in this case, through an exploration of identity.

Students might respond by selecting a work of art that addresses issues surrounding gender identity. For example, Judy Chicago's multimedia installation *The Dinner Party* (1979 C.E.) recognizes the achievements of 39 female figures from goddesses to women artists. In *Untitled Film Stills* (1977–80 C.E.), Cindy Sherman critiques preconceived ideas about female roles by posing and photographing herself in carefully composed vignettes that highlight the constructed nature of female stereotypes. Similarly, Barbara Kruger's work *Untitled (Your Gaze Hits the Side of My Face)* (1981 C.E.) combines a photograph with collaged text in a style reminiscent of advertising layouts. In this work, Kruger calls attention to gender stereotypes embedded in advertising while also subverting the "male gaze." In a more global context, Shirin Neshat's series of photographs called *Women of Allah* (1993–97 C.E.) investigates female identity in post-revolutionary Iran.

Students may also discuss artists who explore issues of ethnic or racial identity as a means of investigating individual identity and/or preserving the history and collective values of a group. For example, Faith Ringgold creates mixed-media pieces that often include quilting, a practice traditionally associated with women's skills. In works such as *Who's Afraid of Aunt Jemima?* (1983 C.E.), Ringgold explores her personal heritage while also addressing broader issues of racism and sexism in her re-casting of Aunt Jemima as an independent businesswoman. Kara Walker's installation *Darkytown Rebellion* (2001 C.E.) utilizes light projection and large-scale cutout silhouettes to evoke complex emotions and narratives surrounding slavery in the antebellum South. In a more global context, the British-Nigerian artist Yinka Shonibare's sculpture *How to Blow Up Two Heads at Once (Ladies)* (2006 C.E.) investigates how the fabrics so closely associated with West Africa are imported from Europe, revealing the hybrid nature of national and cultural identity in a post-colonial context.

Note that students who select inappropriate works—such as works of art that do not investigate identity, even in a tangential way—will encounter great difficulties when attempting to construct meaningful arguments that respond to the issues posed by the question. Along the same lines, responses that discuss an artist's personal identity without analyzing the manner in which the artist explores that identity in a specific work made between 1960 C.E. and the present, or how that investigation relates to larger cultural concerns, do not fully address the question.

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## 2014 SCORING GUIDELINES

### Question 2 (continued)

#### Three Tasks for Students

1. Select and clearly identify two works made between 1960 C.E. and the present that investigate issues of identity. The works must be by two different artists; the works may be in any media.
2. Using specific evidence, analyze how each artist investigates issues of identity in the work.
3. Using specific evidence, analyze how each investigation relates to larger cultural concerns.

#### Points to Remember

For a work to be appropriate for the question, it must explore issues of identity. Issues of identity include, but are not limited to, gender, race, ethnicity, nationality, class, and sexual orientation.

To answer the question successfully, students must identify the issues of identity investigated by the artist in the work in at least a general way. If students do not identify the issues of identity investigated by the artist, it will be difficult for them to analyze evidence in a manner relevant to the question.

The identification of each work must be 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 must be by two different artists. If two works by the same artist are selected, the stronger response should be scored, keeping in mind that the works must have been made between 1960 C.E. and the present.

If a student identifies more than two works, the two stronger responses should be scored, keeping in mind that both works must have been made between 1960 C.E. and the present.

Students are not limited to examples from the European tradition. They may select from a larger global perspective, provided that both works were made between 1960 C.E. and the present.

Works may be in any media, but both works must date after 1960 C.E. Only responses that address works made after 1960 C.E. can be scored.

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

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

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## 2014 SCORING GUIDELINES

### Question 2 (continued)

#### Scoring Criteria

##### 9-8 points

**Response demonstrates thorough knowledge and understanding of the question.**

The student clearly and correctly identifies two appropriate works made after 1960 C.E. that investigate identity. Using specific evidence for each example, the student analyzes both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. The response may include minor errors that do not have a meaningful effect on the analysis.

The score of **8** may be earned when the response is slightly unbalanced—with a stronger analysis of either one work or the other, although both are represented—and/or includes several minor errors that do not have a meaningful effect on the analysis.

##### 7-6 points

**Response demonstrates sufficient knowledge and understanding of the question.**

The student correctly identifies two appropriate works made after 1960 C.E. that investigate identity. Using specific evidence for each example, the student analyzes both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. However, the response may be somewhat unbalanced and/or may include minor errors that have some effect on the analysis.

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

##### 5 points

**Response demonstrates some knowledge and understanding of the question.**

The student identifies two appropriate works made after 1960 C.E. that investigate identity. Using specific evidence for each example, the student discusses both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. 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 affect the response.

##### **OR**

The student identifies **only one** appropriate work made after 1960 C.E. that investigates identity, but the response uses specific evidence to demonstrate thorough knowledge and understanding of both how the artist investigates issues of identity in the work and how the investigation relates to larger cultural concerns.

**NOTE:** This is the highest score a response can earn if the student identifies and analyzes correctly and coherently only one appropriate work made after 1960 C.E.

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### Question 2 (continued)

#### 4-3 points

##### **Response demonstrates limited knowledge and understanding of the question.**

The student identifies two appropriate works made after 1960 C.E. that investigate identity. The identification of these works may be incomplete, implied, and/or contain errors. Using evidence for each example, the student discusses how each artist investigates issues of identity in the work and/or how each investigation relates to larger cultural concerns. However, the discussion is limited, digressive, overly unbalanced, and/or contains significant errors.

##### **OR**

The student identifies **only one** appropriate work made after 1960 C.E. that investigates identity, but the response uses evidence to demonstrate sufficient knowledge and understanding of both how the artist investigates issues of identity in the work and how the investigation relates to larger cultural concerns.

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

#### 2-1 points

##### **Response demonstrates little knowledge or understanding of the question.**

The student identifies two appropriate works made after 1960 C.E. that investigate identity. The identification of these works may be incomplete, implied, and/or contain errors. The response demonstrates general familiarity with the issues raised by the question. However, the discussion is weak, overly descriptive, and/or contains significant errors.

##### **OR**

The student identifies **only one** appropriate works made after 1960 C.E. that investigates identity, but the response uses evidence to demonstrate some knowledge and understanding of how the artist investigates issues of identity in the work and/or how the investigation relates to larger cultural concerns.

A score of **1** may be earned, with one or more appropriate works made after 1960 C.E. that investigate identity, when the discussion is too limited to ascertain the student's level of 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 works made after 1960 C.E. that investigate identity, 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.

- 1) Shonibare - The Swing (After Fragonard)
- 2) ~~The Bourgeois and the Peasants~~  
Untitled Film Stills I

2. Since the 1960s many artists have investigated issues of identity in their work. Their investigations relate to larger cultural concerns.

Select and clearly identify two such works made between 1960 C.E. and the present. The works must be by two different artists; the works may be in any media. Using specific evidence, analyze both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. (30 minutes)

The Swing (After Fragonard), a 21st century piece by Yinka Shonibare, ~~poses~~ questions ideas of cultural identity and as well as European colonialism. Shonibare, a self-described "post-colonial hybrid" due to his roots in England and Nigeria, evidently draws inspiration from the Rococo artists of France, who ~~were~~ made art that illustrated the capriciousness of the aristocracy. The Swing, which this work is based on, has a <sup>noble</sup> man pushing the girl while another discreetly looks under her dress in her moment of flight. The tone is silly, contrasting with the conspicuous heedlessness of Shonibare's figure. This ~~only~~ alludes to the Reign of Terror ~~episode~~, <sup>when</sup> ~~is~~ ~~was~~ ~~dear~~ ~~by~~ ~~guillotine~~ ~~was~~ disturbingly frequent, showing a darker side of French history. All this is a critique of Europe, but at the same time, ~~is~~ Shonibare's



mannequin is dark-skinned, raising the question ~~of whether~~ <sup>is she</sup> European or African? or born? To further complicate matters, as well as to ~~comment~~ <sup>comment</sup> on the interconnectedness of the globe because of imperialism, the ~~from~~ <sup>handwoven</sup> fabric skinware uses Dutch wax cotton, associated with African culture ~~and~~ because of trade, but actually originating, as its name suggests, in the Netherlands in the 18th century. Thus, skinware questions the notion of a homogeneous cultural identity while ~~questioning~~ <sup>referencing</sup> European colonialism and its modern-day ramifications.

Cindy Sherman's Untitled Film Stills of the 20th century questions ~~gender~~ <sup>ideas</sup> the ~~presentation~~ <sup>of femininity</sup> of femininity in movies and, consequently, in society as a whole. Dressing up in various costumes, Sherman <sup>herself</sup> posed in positions ranging from glamorizing to mundane to seductive, usually facing the camera but avoiding eye contact with the viewer. <sup>as if unaware</sup> In this manner, Sherman ~~poses~~ <sup>poses</sup> the question: what constitutes a female? Is it an alluring ~~and~~ <sup>and</sup> body as she reaches for a book? A glance at herself in the mirror? ~~Gender roles~~ <sup>Gender roles</sup> and identity are put on trial by the feminist message of these photographs. The concept of the male gaze, <sup>western</sup> ~~in all media~~ <sup>in all media</sup>, is also challenged. ~~In the process of~~ <sup>In the process of</sup> taking pictures of herself, Sherman seems to ~~challenge~~ <sup>challenge</sup> the trend of male creators <sup>staying</sup> ~~portraying~~ <sup>portraying</sup> the female form as a mere ~~object~~ <sup>object</sup> to be ~~admired~~ <sup>admired</sup>, rather than a human being with a personality. The diversity of her depictions, however, demonstrate the critical nature of these works.



2:30

Diane Hanson  
Woman with Shopping Cart  
Superrealism

Question 2

After  
1960

Mystical Being  
Adrian Piper

2.B,

- lonely, isolation
- consumer culture
- materialistic

- male/female
- Afr Amer/white

2. Since the 1960s many artists have investigated issues of identity in their work. Their investigations relate to larger cultural concerns.

Select and clearly identify two such works made between 1960 C.E. and the present. The works must be by two different artists; the works may be in any media. Using specific evidence, analyze both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns.  
(30 minutes)

Diane Hanson's superrealist ~~work~~ statue, Woman with a Shopping Cart portrays an average American woman. American culture in the 1960s was materialistic and consumer-oriented. Hanson conveys that by showing this overweight woman who has crammed her shopping cart with a copious amount of packaged, processed foods. She is just another American woman, lost in her own reality of consumerism and TV dinners. Hanson shows his concern for Americans, who he sees as immersed in an unfulfilling ~~to~~ craze for consumer products.

In her performance piece Mystical Being, Adrian Piper explored issues of racial and sexual identity. Piper is half African American and half white, so she never felt fully accepted by either race. In Mystical Being, she adopted a male persona and appearance,

2B<sub>2</sub>

in order to experience how ~~differently~~ men are treated differently than women. Piper realized that men are gruffer when asking for things at stores, and she realized that she had to carry herself and walk in a different way in order to be convincing. Piper's motivations to masquerade as a man weren't based in questions about her own sexuality; she ~~was~~ just wanted to explore the ways in which males, especially African American males, were treated by society. In the 1960s, ~~human rights were a and voting rights were being fought for by~~ African Americans were fighting for human rights and voting rights in the face of huge racial discrimination. ~~Obviously, Black males~~ <sup>African Americans</sup> were not treated with as much respect and fairness as white ~~males~~ were, and Piper's ~~recognized~~ half-black and half-white identity prompted her to explore and raise awareness about the ~~unfairness~~ <sup>racial</sup> injustices of her day.

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Question 2

2C,

Who's afraid of Post-Seminars?  
↓  
Cult Africa  
#kitenge  
Brazilian

Photograph  
symbolizes - grave, flowers  
death

female  
nudity  
intimacy

Ana Mendicotta

flowers on body

connection  
with  
nature

2. Since the 1960s many artists have investigated issues of identity in their work. Their investigations relate to larger cultural concerns.

Select and clearly identify two such works made between 1960 C.E. and the present. The works must be by two different artists; the works may be in any media. Using specific evidence, analyze both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. (30 minutes)

Ana Mendicotta produced a series of photographs and one in particular, *Flowers on Body*, which she used to explore her human + female identity and also those things in her modern culture. Mendicotta placed a female, nude in a hole in the ground with flowers on top. This is symbolic of a grave and how often at death flowers are placed on our grave, but it is also symbolic of birth where her grave now symbolizes the womb, where humans come naked from their bearings, and the flowers are symbolic of new life. Mendicotta is exploring how humans death and birth are connected and her own birth and death. She is exploring a topic which dominates her culture and the continuous culture is seen during periods of war. She is also exploring humans connection with nature. She traveled around to find places for these photographs and explored this connection for

her own personal identity. She wanted to better understand how she is personally connected to nature but she also is investigating this largely for her culture. The idea of construction and war mining this nature was something that impacted her so she wanted to bring attention to the fact that from ~~her~~ birth to death humans are connected to nature so her culture could see its importance. Lastly, the female nude along with the flowers explores the beauty of femininity. Meridetta often explored this topic, she wanted to better understand her identity as a woman but ~~also~~ also to bring to surface the feminist movement happening in her culture. She does this with the use of the flowers and the female nude. She is emphasizing woman's vulnerability in modern society and how the focus is on their body not on the beauty of them as women.

Who's Afraid of Aunt Semmah? is a quilt that the artist produced to explore her identity and her heritage's identity in the American culture. The artist produced a quilt because Africans and slaves kept them sacred so she decided to explore this sacred part of her African American identity. She also used a generic, recognizable character to further investigate Africans in American society and how their race was feared and belittled and by producing this image prompting Americans to meet this challenge of questioning their and also for African Americans to keep sacred their heritage as a quilt would be kept sacred.

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## 2014 SCORING COMMENTARY

### Question 2

#### Overview

This 30-minute question asked students to identify two works of art made between 1960 C.E. and the present that investigate issues of identity. Issues of identity include, but are not limited to, gender, race, ethnicity, nationality, class, and sexual orientation. The works had to be made by two different artists and could be in any media. Students then had to analyze both how each artist investigates issues of identity in the work and how those investigations relate to larger cultural concerns. The intent of this question was to have students demonstrate an understanding of how art can reinforce, promote, question, or challenge established cultural norms and contexts; in this case, through an exploration of identity.

#### Sample: 2A

##### Score: 9

This response demonstrates thorough knowledge and understanding of the question by using specific evidence to analyze how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. The response clearly and correctly identifies two appropriate works made after 1960 C.E.: Yinka Shonibare's *The Swing (After Fragonard)* (2001 C.E.) and Cindy Sherman's series *Untitled Film Stills* (1977-1980 C.E.). For Shonibare's *The Swing*, the response introduces the issue of identity by stating that Shonibare is "a self-described 'post-colonial hybrid' due to his roots in England and Nigeria." The response acknowledges how Shonibare's *The Swing* visually quotes from Jean-Honoré Fragonard's *The Swing* (1767 C.E.), stating that Shonibare "evidently draws inspiration from the Rococo artists of France, who made art that illustrated the capriciousness of the aristocracy." The response goes on to explain the larger cultural concerns of Shonibare's headless sculptural figures by stating, "This alludes to the Reign of Terror when death by guillotine was disturbingly frequent, showing a darker side of French history." In addition, the response recognizes the complex issue of racial identity in the work: "All this is a critique of Europe, but at the same time, Shonibare's mannequin [*sic*] is dark-skinned, raising the question—is she European or African? Or both?" These questions allude to larger cultural concerns, as does the statement, "To further complicate matters, as well as to comment on the interconnectedness of the globe because of imperialism, the flamboyant fabric Shonibare uses is Dutch wax cotton, associated with African culture because of trade, but actually originating . . . in the Netherlands in the 18th century. Thus, Shonibare questions the notion of a homogenous cultural identity while referencing European colonialism and its modern-day ramifications." For Sherman's series *Untitled Film Stills*, the response uses specific evidence to analyze how Sherman investigates gender identity. By "Dressing up in various costumes, Sherman herself posed in positions ranging from glamorizing to mundane to seductive." Specifically, the response describes Sherman's feminist challenge to "the concept of the male gaze" in her photographic series: "In the process of taking pictures of herself, Sherman seems to emulate the trend of male creators showing the female form as a mere object to be admired . . . The diversity of her depictions, however, demonstrate the critical nature of these works." The response also addresses the larger social concerns posed by Sherman's artistic project by stating that *Untitled Film Stills* "questions the ideas of femininity in movies and, consequently, in society as a whole." The response strengthens this statement by noting how "Gender roles and identity are put on trial by the feminist message of these photographs."

#### Sample: 2B

##### Score: 5

This response demonstrates some knowledge and understanding of the question by using evidence to discuss how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. The response correctly identifies two appropriate works made after 1960 C.E. that investigate identity: Duane Hanson's *Supermarket Shopper* (1970 C.E.) and Adrian Piper's *The Mythic Being* (1973-74 C.E.). The identifications of the works contain minor errors—Hanson's sculpture is incorrectly titled



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**Question 2 (continued)**

*Woman with a Shopping Cart* and Piper's work is incorrectly titled *The Mystical Being*—but these misidentifications do not significantly affect the response. Another minor error is the date of both works, which are implied to have been created “in the 1960s” when the correct answer for both is the 1970s. More significantly, Hanson's *Supermarket Shopper* is an appropriate but weak example for investigating issues of identity. The response notes that the woman portrayed by Hanson “is just another American woman, lost in her own reality of consumerism and TV dinners.” The response does attempt to relate the artist's presentation of “an average American woman” to larger cultural concerns by stating that “Hanson shows his concern for Americans, who he sees as immersed in an unfulfilling craze for consumer products,” but this information is undeveloped and overly general, with an inadequate connection to issues of identity. Adrian Piper's *The Mythic Being* is a more appropriate example, and the analysis of Piper's work is more thorough and more specific. With *The Mythic Being*, the response better addresses both how the artist investigates identity and how this investigation relates to larger cultural concerns. First the issue of how the artist's own identity plays into her performance piece is addressed: “Piper is half African American and half white, so she never felt fully accepted by either race.” The response then states that Piper investigated identity by adopting “a male persona and appearance” and addressed gender “in order to experience how men are treated differently than women.” The response relates this discussion to larger cultural concerns by specifically stating, “Piper's motivations to masquerade as a man weren't based in questions about her own sexuality; she just wanted to explore the ways in which males, especially African American males, were treated by society.” The response then presents the historical context of “the 1960s” by explaining that it was during this time period that issues of human rights surrounding racial discrimination were being addressed. Although the response ends with a strong statement about “Piper's half-black and half-white identity prompted her to explore and raise awareness about the racial injustices of her day,” the response does not analyze exactly why her biracial status more freely allowed her to do this. The response is also unbalanced in that the discussion of Piper's *The Mythic Being* is more specific and more thorough in addressing the issues raised by the question than the discussion of Hanson's *Supermarket Shopper*.

**Sample: 2C**

**Score: 4**

The response demonstrates limited knowledge and understanding of the question by using evidence to discuss how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. The response identifies two appropriate works made after 1960 C.E. that investigate identity: Ana Mendieta's *Siluetas* series in Mexico (1973-77 C.E.) and Faith Ringgold's *Who's Afraid of Aunt Jemima?* (1981 C.E.). The identification of these works is incomplete and implied: the artist Mendieta is identified, but no title or date of the series is given. Although the response correctly identifies Ringgold's work, there are spelling errors in the title and the artist and date are not provided. Moreover, the discussion of each example is incomplete and contains errors. The response addresses gender in Mendieta's work by stating that she “produced a series of photographs and one in particular [*sic*], flowers on body, which she used to explore her human + [*sic*] female identity.” A particular photograph is implied: “Mendieta placed a female, nude in a hole in the ground with flowers on top.” The response then discusses this work as “symbolic of a grave . . . but it is also symbolic of birth where her grave now symbolizes the womb . . . and the flowers are symbolic of new life.” Although the response correctly states of Mendieta, “She traveled around to find places for these photographs and explored this connection for her own personal identity,” the response refers only generally to “her culture.” The response never states that the artist was specifically dealing with her exile from Cuba, which would have been the larger cultural context for Mendieta's investigation of identity in the work. With regard to *Who's Afraid of Aunt Jemima?*, the response refers to how Ringgold addresses identity by stating that the artist produced the work “to explore her identity and her heritages in the American culture.” The response states that the artist used the quilt format because “Africans and slaves kept them sacred,” which is only partially true, omitting the more significant motivation for the use of this medium: that quilts were made by women. Ringgold's decision to use a quilt format was motivated by her

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**Question 2 (continued)**

desire to address both race and gender. The response does connect the work to larger cultural concerns by stating that Ringgold used Aunt Jemima as “a generic, recognizable character to further investigate Africans in American society and how their race was feared and belittled,” but the response does not address that the figure was used in commercial advertising nor how this negative stereotype was embedded within and widely disseminated throughout popular culture at the time when the work was made.