

AP[®] ART HISTORY

2016 SCORING GUIDELINES

Question 6

The work shown is Faith Ringgold's *Dancing at the Louvre*, from the series *The French Collection*, Part I; #1. In this work, Ringgold addresses tradition and change using diverse materials and her personal experiences.

Describe the subject matter of the work.

Identify the materials and/or techniques that Ringgold used in the work.

Explain how Ringgold's use of these materials, techniques, and/or subject matter is distinctive.

Analyze how both Ringgold's personal experiences and the larger social concerns of her time shaped her use of these materials, techniques, and/or subject matter.

Scoring Criteria

	Task	Points
1	Accurately describes the subject matter of the work.	1 point
2	Accurately identifies the materials OR techniques that Ringgold used in the work.	1 point
3	Accurately explains how Ringgold's use of these materials, techniques, OR subject matter is distinctive.	1 point
4	Accurately explains how Ringgold's personal experience shaped her use of these materials, techniques, OR subject matter.	1 point
5	Accurately explains how one larger social concern of Ringgold's time shaped her use of these materials, techniques, OR subject matter.	1 point
	Total Possible Score	5 points

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Question 6 (continued)

Supplemental Scoring Information

Describe the subject matter of the work.

Dancing at the Louvre is the first work in a series of story quilts known as *The French Collection*. The series chronicles the adventures of a fictional artist and businesswoman, Willa Marie Simone, an African American who escaped the Georgia cotton fields and later Harlem to pursue an art career in Paris at the age of 16. In this work and the rest of *The French Collection*, Willa Marie acts as Ringgold's alter ego. This particular work presents a moment of youthful rebellion, showing Willa Marie, her friend Marcia, and Marcia's three children, all wearing bright colors and then-fashionable clothes, holding hands, playing, and dancing during a visit to the Louvre. Above the group hangs Leonardo da Vinci's *Mona Lisa*, *The Virgin of the Rocks*, and *The Virgin and Child with Saint Anne*. Framing the top and bottom of the scene, Ringgold includes text: a letter addressed to Willa Marie's Aunt Melissa detailing her adventures in France. Ringgold uses the fictional subject matter to lace the story quilt with deeper observations about race, history, art history, mother-child relationships, and the choices facing spirited young women at the time.

Identify the materials or techniques that Ringgold used in the work.

Ringgold applied acrylic paint on fabric to create the central narrative image of this mixed-media work. Incorporating a variety of textile techniques, Ringgold used pieced, stitched, and tie-dyed fabric. She employed sewing and stitching techniques to build the fabric into the format of a quilt. To further enrich the subject and surfaces of her borders, Ringgold wrote narrative text with a black Sharpie[®] marker.

Explain how Ringgold's use of these materials, techniques, or subject matter is distinctive.

Ringgold trained as a fine art painter and became a professional artist in the context of late modernism in the 1960s. At that time conventional materials and techniques dominated both Abstract Expressionism and emerging Pop Art, including oil paints, stretched canvases, and large-scale work. Ringgold chose to move away from these conventions by substituting fabric for canvas and sewing fabric borders around her paintings to create story quilts. Like other women artists of her time, Ringgold invoked traditions of textile production for their association with women's artistry and as a means of making a feminist critique of the historic devaluing of this genre of creative production. Through Ringgold's techniques of sewing and stitching, she specifically invokes the tradition of quilt making for its strong historical links with African-American culture. By using textiles in this way and by developing complex narratives in works like *Dancing at the Louvre*, Ringgold found a distinctive method to explore history and to address broader issues of prejudice and exclusion. By setting her story at the Louvre, Ringgold provides a playful yet provocative commentary about the absence of both African American and women artists among the iconic artworks displayed in the museum's collection. She presents a narrative in which a female African American artist is at home among the canonical artists of the Louvre. She also reminds us that women most often appear in museums as the subjects of art, not as active agents who create artworks, and that those 'ideal' women have been nearly exclusively white.

Explain how Ringgold's personal experiences shaped her use of these materials, techniques, or subject matter.

In her series such as *The French Collection*, Ringgold's quilts tell stories of childhood poverty, racial stereotypes, and women overcoming repression, conveying a message of continual striving toward a better place, which frequently mirrors elements of her own biography. In *Dancing at the Louvre*, Ringgold's alter

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ego Willa Marie, for example, shares personality traits with both Ringgold and Ringgold's mother, Willi Posey, a seamstress and fashion designer, who taught Ringgold how to work with fabric at an early age. In the early 1960s, Ringgold, her mother, and her two daughters traveled to Europe so that Ringgold could study the work of Matisse, Picasso, and other artists. Ringgold borrows elements from her own life: she adapts her experiences as a young girl growing up in Harlem, as the mother of two daughters, and as someone deeply influenced by her close relationship with her mother. Ringgold's choice of materials also links to her personal history in that her great-great-great grandmother was a slave who made plantation quilts.

Explain how one larger social concern of Ringgold's time shaped her use of these materials, techniques, or subject matter.

As an art activist, Ringgold's development of story quilts like *Dancing at the Louvre* can be understood in the social context of the feminist and Civil Rights movements of the 1960s and 1970s. Her work advocates for and demonstrates the rights of women and racial minorities to speak for themselves. In *Dancing at the Louvre*, Willa Marie's first-person narrative relates her experiences in Paris at its best-known museum, while simultaneously emphasizing community and family connections centered on women, a narrative that is juxtaposed with Leonardo's depictions of the Holy Family in *The Virgin of the Rocks* and *The Virgin and Child with Saint Anne*. In this way, Ringgold suggests that she is influenced as much by the women in her life as by her exposure to important artists of the past.

Like other artists of her time, Ringgold was challenging an art culture that maintained a firm distinction between "high art" and "low art." Ringgold's story quilts evolved out of an African American creative tradition that is communal, unlike the image perpetuated in the fine arts of the solitary genius at work. Quilting is also perceived as women's work, and its traditional display is the domestic sphere. By combining painting with quilting into a larger wall hanging to be exhibited in a museum, Ringgold questioned the reductive categorization that perpetuates the works of predominantly white male artists in the art historical canon.

Through the work's materials, techniques, and subject matter, Ringgold/Willa Marie and the children "occupy" the Louvre with a joyful and playful sense of subversion consistent with the larger social concerns of the era in which the story quilt was made.

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Question 6 (continued)

Scoring Notes

1	<p>Accurately describes the subject matter of the work.</p> <p><i>Dancing at the Louvre</i> chronicles the adventures of a fictional African American artist and businesswoman Willa Marie Simone. In this story quilt, Willa Marie, her friend Marcia, and Marcia's three children are holding hands, playing and dancing in front of several Leonardo da Vinci paintings during a visit to the Louvre.</p>
2	<p>Accurately identifies the materials OR techniques that Ringgold used in the work.</p> <p>Materials: The materials of the story quilt include acrylic paint, ink marker, canvas, dyed fabric, and a pieced fabric border.</p> <p>Techniques:</p> <ul style="list-style-type: none">• She created the central image of the story quilt using acrylic paint on canvas.• She surrounded the central image with patchwork cloth made of pieced together fabric and handwritten text, written on the fabric with a black Sharpie®.• She employed sewing and stitching techniques to build the different pieces of fabric into the format of a large story quilt.
3	<p>Accurately explains how Ringgold's use of these materials, techniques, OR subject matter is distinctive.</p> <p>Materials: Ringgold supplanted the traditional materials and format of painting, such as oil paints and stretched canvases, with acrylic paint, fabric, and sewn fabric borders to create story quilts that hang on a wall like a painting.</p> <p>Techniques: Ringgold combined traditional techniques of painting and drawing with traditions linked to women's domestic craft and to African American cultural heritage, such as quilting, sewing, and stitching, blurring the distinction between fine art and other creative traditions.</p> <p>Subject Matter: Ringgold presents a fictional narrative of a female African American artist who is at home among the canonical artists of the Louvre and offers a wry, playful commentary on the absence of black women as artistic subjects.</p>

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4	<p>Accurately explains how Ringgold's personal experience shaped her use of these materials, techniques, OR subject matter.</p> <p>Materials:</p> <ul style="list-style-type: none">• Ringgold's mother was a seamstress and fashion designer who taught her daughter at a young age how to work with fabrics and encouraged her daughter's creative pursuits.• Ringgold's great-great-great grandmother was a slave who made plantation quilts. <p>Techniques:</p> <ul style="list-style-type: none">• Ringgold's mother taught her how to sew and stitch, continuing a family legacy dating from her great-great-great grandmother's quilting. The work of these women opened avenues of creative experimentation beyond Ringgold's traditional fine arts training. <p>Subject Matter:</p> <ul style="list-style-type: none">• Ringgold's alter ego Willa Marie shares personality traits with both Ringgold and Ringgold's mother.• Ringgold borrows elements from her own life: she adapts her experiences as a young girl, a professional artist, the mother of two daughters, and as someone deeply influenced by her close relationship with her mother.
5	<p>Accurately explains how one larger social concern of Ringgold's time shaped her use of these materials, techniques, OR subject matter.</p> <ul style="list-style-type: none">• Ringgold was concerned about the exclusion of women and African American artists in museums and the art historical canon, as both a feminist and a participant in the Civil Rights movements of the 1960s and 1970s.• Ringgold's work advocates for and demonstrates the rights of women and racial minorities to speak for themselves.• Ringgold emphasizes the influence of women on other women both personally and professionally.

6. Suggested time: 15 minutes.

The work shown is Faith Ringgold's *Dancing at the Louvre*, from the series *The French Collection*, Part I; #1. In this work, Ringgold addresses tradition and change using diverse materials and her personal experiences.

Describe the subject matter of the work.

Identify the materials and/or techniques that Ringgold used in the work.

Explain how Ringgold's use of these materials, techniques, and/or subject matter is distinctive.

Analyze how both Ringgold's personal experiences and the larger social concerns of her time shaped her use of these materials, techniques, and/or subject matter.

In Faith Ringgold's *Dancing at the Louvre*, a contemporary piece of artwork, Ringgold depicts a made-up family and illustrates a made-up narrative about them that is inspired by her own life. ~~Her~~ In *Dancing at the Louvre*, a black woman brings her four daughters to the Louvre to see the art work, and they are dancing in front of Leonardo da Vinci's artwork hung on the wall. *

~~The work~~ The work is done to resemble the quilting of African Americans that was historically prevalent in the past. This quilt, however, is not meant to be put on a bed or used. This is a combination of canvas and paint with quilting fabric on the images. Quilting is also associated with female work, so by Ringgold choosing to make her artwork resemble a quilt can also touch on gender issues too, especially since the main characters in this piece are females.

The symbolism in these black females dancing in front of the Leonardo Da Vinci paintings at the Louvre could reference how these establishments have ~~of~~ historically only shined or idealized ~~the~~ the work of white, European men. By showing the black women dancing in front of this perhaps elitist display of Da Vinci's paintings shows the rebellious yet joyful spirit shown by these people in spite of the oppression they face. Additionally, the use of quilting, and how it was a method of expression often used by slaves and African Americans later on in the face of injustice ties this piece into the context of the historical struggle for blacks to find a place in ~~the~~ this narrow range of equality.

Furthermore, the gold enshrining of this High Renaissance painter Da Vinci (as shown by the liberal gold frames) makes a statement on how we worship these European painters. The Doric Roman columns and the romanesque rounded arch that frames Da Vinci's most right painting hung on the wall shows the Roman reference and old-world significance that those paintings have in our culture. Ringgold's depiction of Da Vinci's paintings is a satiric commentary on our societal values that ignore African American

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culture and identity. By inserting herself, or her identity and heritage, into this painting by ~~placing~~ placing these black females in front of Da Vinci's paintings, she is establishing that black females are also as important as white European male artists like Da Vinci.

6. Suggested time: 15 minutes.

The work shown is Faith Ringgold's *Dancing at the Louvre*, from the series *The French Collection*, Part I; #1. In this work, Ringgold addresses tradition and change using diverse materials and her personal experiences.

Describe the subject matter of the work.

Identify the materials and/or techniques that Ringgold used in the work.

Explain how Ringgold's use of these materials, techniques, and/or subject matter is distinctive.

Analyze how both Ringgold's personal experiences and the larger social concerns of her time shaped her use of these materials, techniques, and/or subject matter.

The work depicts a young girl in the Louvre ^{with} ~~dancing~~ her family dancing around in front of some of da Vinci's works. Her family looks as if they are going to dancing with the young girl in the center as well.

This work is one of Ringgold's story quilts. She used fabric to make the quilt and then using acrylic paint she painted the scene on the quilt. She also placed text around the edges of the quilt that tell the story of what's going on in the center of the work. By using a quilt as her materials Ringgold's work is very distinctive this is because there were not many artists in the late twentieth ~~and early twentieth~~ century that used this material before. Also the fact that she ~~depicted~~ depicted African American figures made her distinctive since they were not usually seen in art work at the time.

At the time things such as the end of the Civil Rights and ~~the~~ Women's Rights Movement were occurring, two things that severely affected Ringgold and therefore affected her art. By including African American figures as her subject matter Ringgold was addressing the Civil Rights

Movement while trying to put those types of subjects in the art world. By using a quilt, a symbol of domesticity that's associated with women and old African American history and culture, Ringgold is addressing women's Rights as they relate to the art world and how there needs to be more women in the art world as well as ~~the~~ the African American culture and its importance in America's history and culture. Through this work Ringgold is able to subtly but profoundly comment on the two major events going on in America at the time that drastically affected her life, impacting her art.

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6. Suggested time: 15 minutes.

The work shown is Faith Ringgold's *Dancing at the Louvre*, from the series *The French Collection*, Part I; #1. In this work, Ringgold addresses tradition and change using diverse materials and her personal experiences.

Describe the subject matter of the work.

Identify the materials and/or techniques that Ringgold used in the work.

Explain how Ringgold's use of these materials, techniques, and/or subject matter is distinctive.

Analyze how both Ringgold's personal experiences and the larger social concerns of her time shaped her use of these materials, techniques, and/or subject matter.

The subject matter of this work is Faith Ringgold and her friends and their friends' children. They are all young African American women wearing pretty dresses. They are at the Louvre museum dancing in front of Mona Lisa and some other famous paintings. This is not a painting, it is screen-printed onto a quilt and this quilt is a collection in a series. Ringgold is a young black woman dealing with the trials and tribulations of being that race. What is distinctive about this piece of art is the fact that most people would be staring at the photo of the white women, but these black girls are dancing, not paying attention to the photo of the fact that they are in a well-respected place. They are dancing free of judgment, free from the fact that when they grow up the injustice will be alive. In a way, Ringgold has made these girls the art and the Mona Lisa and the other paintings are admiring these girls. These quilts are legit stories, the border of the quilt is like a chapter of the story.

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Question 6

Overview

This question asked students to analyze Faith Ringgold's *Dancing at the Louvre* from the series *The French Collection*, Part I; #1, in terms of its subject matter, materials, or techniques. This is a work from Global Contemporary (1980 C.E. to Present). The intent of the question was to have students demonstrate an understanding of artistic tradition and change by focusing on how Ringgold's use of materials, techniques, or subject matter is distinctive and to explain how the work's context (Ringgold's personal experiences and the larger social concerns of her time) shaped her use of these materials, techniques, and subject matter.

Sample: 6A

Score: 5

Task 1: Accurately describes the subject matter of the work. (1 point)

The response describes the subject matter of the work as a fictional story invented by Faith Ringgold about an African American woman at the Louvre who dances with family members in front of Leonardo da Vinci's *Mona Lisa*.

Task 2: Accurately identifies the materials OR techniques that Ringgold used in this work. (1 point)

The response identifies two materials that Ringgold used in this work: canvas and fabric.

Task 3: Accurately explains how Ringgold's use of these materials, techniques, OR subject matter is distinctive. (1 point)

The response explains that Ringgold's "choosing to make her artwork resemble a quilt" is a distinctive use of technique because of quilting's gendered associations with craft and "female work." The response also notes that Ringgold's use of a quilting technique has historical associations with African American culture.

Task 4: Accurately explains how Ringgold's personal experience shaped her use of these materials, techniques, OR subject matter. (1 point)

The response explains how Ringgold's personal experience shaped her use of subject matter by noting that the subject matter is semiautobiographical, "inspired by her own life." This comment is further supported with the observation that Ringgold is "inserting herself, or her identity and heritage" into the work.

Task 5: Accurately explains how one larger social concern of Ringgold's time shaped her use of these materials, techniques, OR subject matter. (1 point)

The response explains how one larger social concern of Ringgold's time shaped her use of subject matter. Specifically, the response references the general exclusion of women and African American artists in museums and the art-historical canon at the time the work was made: "these establishments have historically only [en]shrined or ideolized [*sic*] the work of white, European men." The response notes that Ringgold's depiction is a "commentary on our societal values that ignore African American culture and identity." The response points out the importance of Ringgold's juxtaposition of an African American

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woman and four girls with Leonardo da Vinci's paintings: "By creating these black females in front of Da Vinci's paintings, she is establishing that black females are also as important as white European male artists like Da Vinci." In addition, the response addresses how Ringgold's use of a quilting technique, "a method of expression often used by slaves and African Americans later on in the face of injustice[,] ties this piece into the context of the historical struggle for blacks to find . . . equality." Either of these explanations would have been sufficient to earn the point; providing both enhances the quality of the response.

Sample: 6B

Score: 4

Task 1: Accurately describes the subject matter of the work. (1 point)

The response describes the subject matter of the work as young girls in the museum with family members dancing "in front of some of da Vinci's works."

Task 2: Accurately identifies the materials OR techniques that Ringgold used in this work. (1 point)

The response identifies two materials that Ringgold used in this work: fabric and acrylic paint. The response also notes the addition of text around the quilt as a technique that Ringgold used. Although the identification of the materials was sufficient to earn the point, the identification of a technique enhances the quality of the response.

Task 3: Accurately explains how Ringgold's use of these materials, techniques, OR subject matter is distinctive. (1 point)

The response explains that Ringgold's subject matter is distinctive in its depiction of African American figures, since this subject choice was relatively unusual in art of the time. The response also notes that Ringgold's use of materials was distinctive because "using a quilt as her materials" was an innovative choice for contemporary artists of the late 20th century. Either of these explanations would have been sufficient to earn the point; providing both enhances the quality of the response.

Task 4: Accurately explains how Ringgold's personal experience shaped her use of these materials, techniques, OR subject matter. (0 points)

No point was earned. The response does not explain how Ringgold's personal experience shaped her use of these materials, techniques, or subject matter. While the response mentions that the civil rights and women's rights movements are "two major events . . . that drastically affected her life, impacting her art," the response does not explain how any particular personal experiences shaped her use of materials, techniques, or subject matter.

Task 5: Accurately explains how one larger social concern of Ringgold's time shaped her use of these materials, techniques, OR subject matter. (1 point)

The response explains how one larger social concern of Ringgold's time — the civil rights movement — shaped her use of subject matter. The response explains that her inclusion of "African American figures as her subject matter" was an effort to "put those types of subjects in the art world." The response further explains that the civil rights movement shaped Ringgold's use of a quilt as material, as a way to emphasize

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Question 6 (continued)

“African American culture and its importance in America’s history and culture.” The response also identifies the women’s rights movement as a larger social concern that shaped Ringgold’s use of quilting.

Sample: 6C
Score: 2

Task 1: Accurately describes the subject matter of the work. (1 point)

The response describes the subject matter of the work as “young African American women” who are at the Louvre “dancing in front of the Mona Lisa and some other famous paintings.”

Task 2: Accurately identifies the materials OR techniques that Ringgold used in this work. (0 points)

No point was earned. The response did not earn the point because only one material, “a quilt,” is identified. To earn the point, the response would have had to identify an additional material or identify one technique.

Task 3: Accurately explains how Ringgold’s use of these materials, techniques, OR subject matter is distinctive. (1 point)

The response explains that Ringgold’s subject matter is distinctive in that she “has made these girls the art and the Mona Lisa and the other paintings are admiring these girls,” suggesting Ringgold’s efforts to create positive representation of African American female subjects.

Task 4: Accurately explains how Ringgold’s personal experience shaped her use of these materials, techniques, OR subject matter. (0 points)

No point was earned. The response does not explain how Ringgold’s personal experience shaped her use of materials, techniques, or subject matter.

Task 5: Accurately explains how one larger social concern of Ringgold’s time shaped her use of these materials, techniques, OR subject matter. (0 points)

No point was earned. The response mentions “injustice” and “the trials and tribulations of ... race”; however, these statements are too vague to earn the point and are not clearly connected to Ringgold’s use of materials, techniques, or subject matter.