



## AP Art History 2000 Student Samples

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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.

Size - small; hierarchical scale, symbolism,  
Palette of Narmer, emphasis on Pharaoh, unification of  
 Upper and Lower Egypt.  
 Justinian attendants - Symbolism → nails, feet, etc.  
 emphasis on Justinian unification  
 of church and state.

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

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

In the Egyptian civilization the power of the Gods and the Pharaoh was extremely important this idea is portrayed in many of their art works. For example the Palette of Narmer which was a special palette for the pharaohs made up used only in certain ceremonies.

in this palette many details emphasize the importance of the Pharaoh. For example the hierarchical scale is used and the Pharaoh is shown to be taller than ~~the~~ <sup>the</sup> other people on the palette. There is a lot of symbolism in the way the servant is carrying his sandals - signifies he is on holy ground there is also symbolism used all the other people shown lying in rows symbolize the defeat of all those enemies, again emphasizing the power of the Pharaoh. This work <sup>also</sup> demonstrates the authority of Upper Egypt over Lower Egypt.

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

~~Both these works are examples of how the importance and placed on authority and power can be in a certain culture can be seen through the art of that culture.~~

Question 8 is reprinted for your convenience.

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

Both these works are examples of how art can convey a particular culture's notion of what constitutes power and authority.

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Images of power and authority are used in all cultures to show respect, wealth, power, or induce homage from the people and viewers. The successful cultures of the Egyptian Middle Kingdom and the later Roman Empire both portrayed their rulers as men of dignity and prestige in very different ways.

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

Archaic stance w/ one foot slightly forward. The common  
 orator pose indicate defiance and knowledge. Although somewhat  
 idealized the sculptor remained in Roman tradition of  
 displaying the personal attributes of Augustus. He is classically  
 proportioned but not over muscularized, round, full and  
 permanent. He bears armor of a battle, detailed w/ intricate  
 historical references to great battles of Rome. The armor <sup>seem to</sup> remain  
 separate from his full body underneath unlike earlier ~~sculpture~~  
 sculpture. Although he is adorned in triumphant armor -  
 Augustus has no shoes - an indication that this was sculpted  
 after his death; ~~and~~ ~~and~~ he has transcended the earth & no longer  
 needs protection. It is also an indication of his god like status,  
 a divine ruler. Perhaps the greatest indication of his power and  
 prestige. Through death, he is no longer man but man made  
 god of heroic proportions.

The depiction of divine ruler was common in Middle  
 Dynasty Egypt as well. The Pharaoh and the Gods is not  
 a sculpture but a wall painting. The artist used descriptive  
 perspective versus monumental proportions to exemplify the  
 status of the pharaoh. Pharaoh larger than the remaining servants in  
 the narrative the pharaoh demands his presence be noted.  
 He is adorned w/ full head dress indicating the wealth of his  
 position. The pharaoh is view frontally obscuring to all his  
 physical parts. Like Augustus, the pharaoh is idealized  
 but much more so into a stylized form - blocky shoulders, &  
 small waist. ~~At once of Egyptian pharaohs the god-like that~~

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Despite the different mediums and civilizations, these two pieces of art honor a god ruler through their perfection & style. All aspects of composition, texture, form, and medium were taken into consideration to create the divine ruler. Ambiguous. The ~~man-like~~ god-like man, so real, yet so untouchable. And the pharaoh - the man-like god, so perfect and stylized that equality is surely unattainable and submission is the only option.

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Two images of power and authority are the painting of Justinian and his attendants and ~~the statue~~ <sup>the statue</sup> of Kouros.

Justinian was an emperor during <sup>the</sup> Byzantine time period. The people of this time valued their rulers as holy. In this painting, it depicts him with a halo, ~~and~~ showing that he is a divine ruler from God. ~~He~~ has many attendants in the picture, guarding him, showing he is greatly valued by his people. He is very important, so he is in darker colors making him stand out from the crowd. Their leaders



## B

Question 9 is reprinted for your convenience.

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

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

Thus, by depicting actual observations in a radically

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