

2017 AP® ART HISTORY FREE-RESPONSE QUESTIONS

5. Suggested time: 15 minutes.

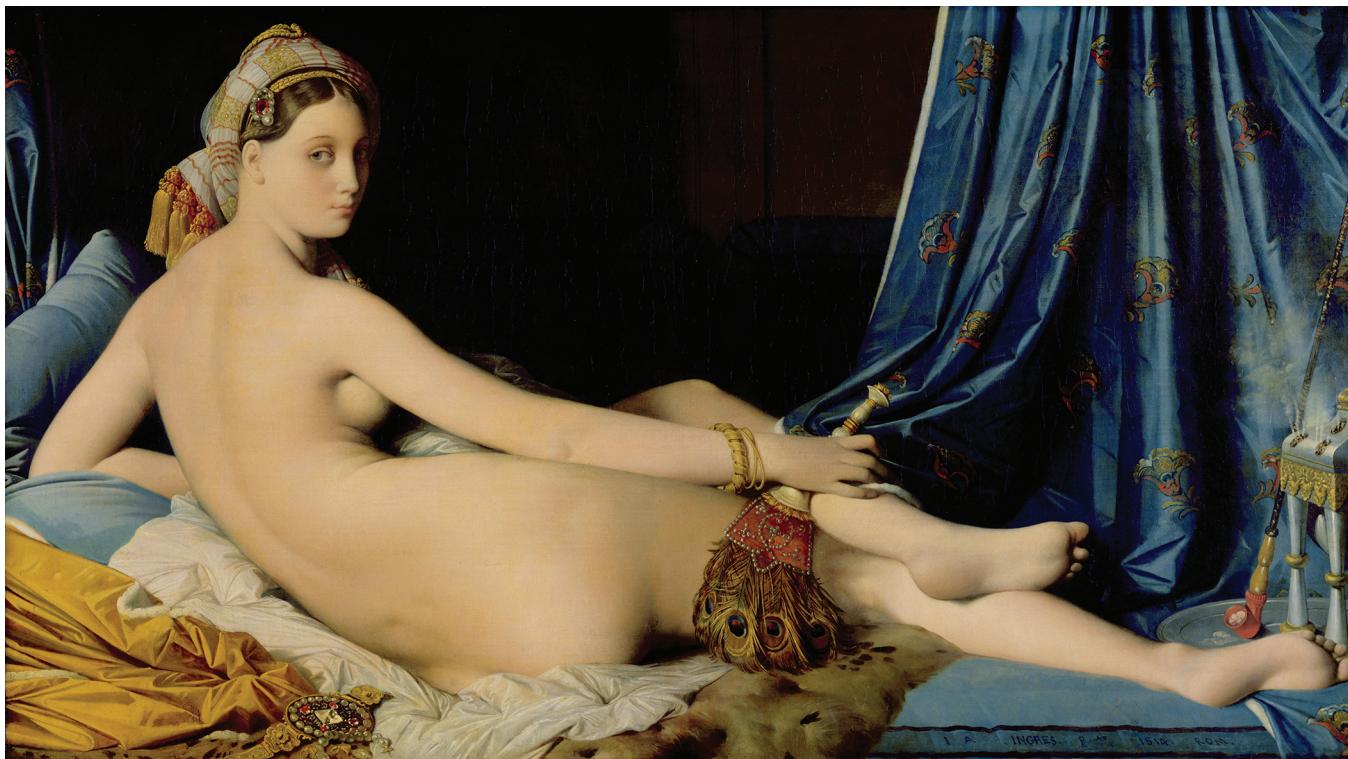
The painting shown is *La Grande Odalisque* by Jean-Auguste-Dominique Ingres, completed in 1814 C.E. and first exhibited at the Paris Salon of 1819 C.E.

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.



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6. Suggested time: 15 minutes.

The work shown is Kara Walker's *Darkytown Rebellion*, created in 2001 C.E.

Describe both the form and the content of the work.

Using specific evidence, explain how Walker used both the form and the content to elicit a response from her audience.

Explain how Walker drew a connection between historical and contemporary issues in *Darkytown Rebellion*.



Used by Permission / Installation view at the Walker Art Center, Minneapolis, 2007

STOP

END OF EXAM

**AP® ART HISTORY
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 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.