

Question 6 refers to the following image.



Courtesy of the National Museum of Women in the Arts, Washington, D.C. Photograph by Lee Stalssworth

6. The work shown is the black-on-black ceramic vessel created by Pueblo artists Maria Martínez and Julian Martínez in San Ildefonso Pueblo, New Mexico, during the mid-twentieth century CE.

Describe two materials and/or techniques used in the creation of the Martínez black-on-black vessel.

Using specific visual or contextual evidence, explain how the work shown demonstrates continuity with earlier Pueblo artistic traditions.

Using specific visual or contextual evidence, explain how the work shown demonstrates change from earlier Pueblo artistic traditions.

Using specific contextual evidence, explain why Maria Martínez and Julian Martínez choose either to reference or to depart from earlier Pueblo artistic traditions.

Reporting Category	Scoring Criteria	
B Claim/Thesis (0-1 points)	0 points Rephrases or restates the prompt. OR Makes a claim that is not defensible.	1 point Provides an art historically defensible claim or thesis that establishes a line of reasoning.
Decision Rules and Scoring Notes		
<p>The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt.</p> <p>A claim or thesis must consist of one or more sentences located in one place that can be anywhere in the response.</p> <p>A claim or thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.</p>		
Object 1 Monticello Examples that earn this point include the following: <ul style="list-style-type: none"> Jefferson's choice of classical style for his home promoted political ideals rooted in ancient Greece and Rome. Jefferson designed Monticello using the classical style to reinforce political connections with France. Jefferson used the classical style because he was influenced by Renaissance architecture. 	Object 2 Palace of Westminster (Houses of Parliament) Examples that earn this point include the following: <ul style="list-style-type: none"> Barry and Pugin used the Gothic style for the Palace of Westminster to encourage a sense of patriotism in the British public. Barry and Pugin designed the Houses of Parliament in the Gothic style as a reaction to the Industrial Revolution. 	Object 3 House in New Castle County Examples that earn this point include the following: <ul style="list-style-type: none"> Venturi et al. revived an earlier architectural style as a reaction to the streamlined/undecorated style of modernist buildings. Venturi et al. revived earlier architectural styles because they believed architects should embrace traditional styles. Venturi et al. revived earlier architectural styles because they believed architects should adapt these styles to their own times.

Question 6: Continuity and Change**5 points**

- (A) Accurately describes ONE material or technique used in the creation of the black-on-black ceramic vessel created by Maria Martínez and Julian Martínez. **1 point**

Examples of acceptable responses include the following:

- The work was created with clay (terracotta).
- The work is earthenware.
- The pot has surface decoration.
- The vessel is decorated with abstract elements.
- The vessel's decorative imagery is comprised of abstract forms.
- Registers organize the imagery on the body of the vessel.
- Carefully planned patterns conform to the curves of the pot's body.
- The work was created using hand-building techniques like coiling rather than a potter's wheel.
- Pots were painted/covered with slip, then burnished.
- The different textures create surface decoration.
- The vessel was pit-fired.
- The artists created a wood fire to harden the vessel rather than a kiln.
- The artists added manure during the firing process.
- As part of the firing process, the artists smothered the fire.
- Smothering the fire reduced the oxygen content/created the black color.

- (B) Accurately describes ANOTHER material or technique used in the creation of the black-on-black ceramic vessel created by Maria Martínez and Julian Martínez. **1 point**

Examples of acceptable responses include the following:

- One from list in A.

- (C) Accurately uses ONE example of specific visual or contextual evidence to explain how the work shown demonstrates continuity with earlier Pueblo artistic traditions. **1 point**

Examples of acceptable responses include the following:

- Traditional Pueblo pottery is hand-coiled/burnished/decorated with slip/pit-fired.
- The artists used repetitive design motifs (e.g., stylized natural imagery, geometric imagery), similar to earlier Pueblo works.
- Making ceramics was a communal activity in Pueblo culture.
- Traditional communal processes for creating the vessel included:
 - Clay was gathered locally.
 - The potters helped each other with tasks such as mixing the paints and polishing the slip.
 - Maria and Julian Martínez worked together to harvest the clay and fired the pottery.
 - Maria Martínez would form the vessels by hand and Julian Martinez would paint the designs.
- The design was based on pottery sherds found on a local Ancestral Pueblo archaeological dig site.
- The shape of the pot (the olla form) was a common design for Native American earthenware pots.

- Julian Martínez painted pots with designs that interpreted traditional Pueblo and Ancestral Puebloan imagery.
- Maria and Julian Martínez revived ancient Puebloan techniques to produce forms of striking shape, proportion, and texture.
- The vessel has traditional imagery that references the natural world, such as a bird in flight, clouds, wind, and rain.

(D)	Accurately uses ONE example of visual or contextual evidence to explain how the work shown demonstrates change from earlier Pueblo artistic traditions.	1 point
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Examples of acceptable responses include the following:

- Maria Martínez signed her name on the pots for the art market.
- The artists used new techniques for surface treatment, such as black surfaces and contrasting shiny and matte surfaces.
- The decoration is inspired by modern 20th century design (Art Deco).
- By signing her name, Maria Martínez deviated from traditional Puebloan communal artistic practices that did not sign individual works.
- The pot is a decorative or luxury object rather than a utilitarian object.
- The involvement of Julian Martínez in the artistic process was non-traditional since women were traditionally responsible for Pueblo ceramic production.

(E)	Accurately uses specific contextual evidence to explain why Maria Martínez and Julian Martínez's chose either to reference earlier Pueblo artistic traditions or to depart from earlier Pueblo artistic traditions.	1 point
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Examples of acceptable responses include:

- References to earlier Pueblo artistic traditions may include:
 - The popularization of inexpensive, mass-produced vessels inspired the Martínezes to find a way to continue Indigenous traditions.
 - Native American artists like the Martínezes maintained their cultural identity by modernizing ancient traditions and creating new art forms related to those traditions.
 - The Martínezes sought to revitalize their traditions to promote Native American participation in an increasingly global art market.
 - Native American traditional forms and motifs were used to assert that Indigenous Americans like the Martínezes should be viewed as artists rather than craft makers.
- Departures from earlier Pueblo artistic traditions may include:
 - The shape, color, and designs that the Martínezes used (bold, geometric forms and black surface) were influenced by contemporary design, non-Indigenous art forms, and the Art Deco movement.
 - The Martínezes sold their pots to tourists who were non-Native to raise money for the Pueblo.
 - The Martínezes' pots were beautiful objects that appealed to modern collectors rather than functional objects intended for everyday use.
 - Maria Martínez signed her name on her own pots as well as those made by other artists to raise their value in the art market.

Total for question 6 5 points