

2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS

Note: There are no images provided for Question 2.

2. Suggested time: 30 minutes.

Contemporary artists often choose specific materials or imagery to comment on the legacy of colonialism.

Select and completely identify one work of art in which the artist chose specific materials or imagery to comment on the legacy of colonialism. You may select a work from the list below or any other relevant work from Global Contemporary (1980 C.E. to Present).

Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery. Use at least two examples of specific contextual evidence about the materials or imagery in your explanation.

When identifying the work that you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. To earn credit for the identification, you must provide the materials and one additional accurate identifier of your own selection. If you select a work from the list below, you must provide the materials and one additional accurate identifier of your own selection beyond those that are given. You will not be penalized if any additional identifiers you provide are inaccurate.

Pisupo Lua Afe (Corned Beef 2000)

The Swing (after Fragonard)

Trade (Gifts for Trading Land with White People)

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3. Suggested time: 15 minutes.

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

Describe the subject matter of *The Court of Gayumars*.

Describe at least two visual characteristics of *The Court of Gayumars*.

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

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Question 2

Contemporary artists often choose specific materials or imagery to comment on the legacy of colonialism.

Select and completely identify one work of art in which the artist chose specific materials or imagery to comment on the legacy of colonialism. You may select a work from the list below or any other relevant work from Global Contemporary (1980 C.E. to Present).

Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery. Use at least two examples of specific contextual evidence about the materials or imagery in your explanation.

When identifying the work that you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. To earn credit for the identification, you must provide the materials and one additional accurate identifier of your own selection. If you select a work from the list below, you must provide the materials and one additional accurate identifier of your own selection beyond those that are given. You will not be penalized if any additional identifiers you provide are inaccurate.

Pisupo Lua Afe (Corned Beef 2000)

The Swing (after Fragonard)

Trade (Gifts for Trading Land with White People)

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2018 SCORING GUIDELINES

Question 2 (continued)

Scoring Criteria

| Task | Points |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| <p>1 Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism.</p> <p><i>To earn credit for the identification, the student must provide the materials <u>AND</u> one additional accurate identifier: title or designation, name or the artist and/or culture of origin, date of creation. If a work from the list is selected, the student must provide the materials <u>AND</u> one additional accurate identifier <u>beyond those that are given</u>. The student will not be penalized if any additional identifiers provided are inaccurate.</i></p> | 1 point |
| <p>2 Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</p> | 1 point |
| <p>3 Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</p> | 1 point |
| <p>4 Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of these materials or imagery.</p> | 1 point |
| <p>5 Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.</p> | 1 point |
| <p>6 Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.</p> | 1 point |
| <p>Total Possible Score</p> | 6 points |

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Question 2 (continued)

Scoring Information

Pisupo Lua Afe (Corned Beef 2000). Michel Tuffery. 1994 C.E. Mixed media.

Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.

In *Pisupo Lua Afe (Corned Beef 2000)*, Michel Tuffery references the legacy of colonialism in the Pacific both through his choice of materials and through the dominant imagery of the bull. Tuffery constructed the bull out of hundreds of recycled metal cans of Palm Corned Beef, which is made in New Zealand and exported throughout the Pacific. Tuffery pounded the brightly colored, red-and-yellow cans imprinted with pictures of cows flat into strips and riveted them together into the shape of a free-standing, life-sized bull. Constructed from metal, the bull is intended to look sharp and hard-edged, rather than soft and organic, like a real bull.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.

First displayed in the New Zealand exhibition Bottled Ocean — whose curators intentionally sought to problematize stereotypes about Pacific Islanders — *Pisupo Lua Afe (Corned Beef 2000)* calls attention to the ongoing and often harmful legacy of colonialism. With this and similar sculptures, Tuffery uses the imagery of the bull generally and the cans of corned beef specifically to comment on the ways in which imported processed meats are harmful to public health, the environment, indigenous traditions, and the local economy of the Pacific islands.

Explains Tuffery, “My corned beef bullock talks about the impact of global trade and colonial economies on Pacific Island cultures. Specifically it comments on how an imported commodity has become an integral part of the Polynesian customs of feasting and gift giving.”

Use at least two examples of specific contextual evidence about the materials or imagery in the explanation.

Pisupo (pronounced pea-soup-o) was the name given by Pacific Islanders to all canned food during the colonial period. The name originated with the word given by Samoans to cans of pea soup, but it has come to have particular associations with cans of corned beef. This mass-produced product was used as provisions for the British naval fleet during the 19th century and thereby entered into trade markets throughout the British colonies. Canned corned beef has since become an icon of the modern Pacific diet.

High in saturated fats, salt, and cholesterol, canned corned beef is less healthy than more traditional Pacific food sources, such as fresh fish and fruits, and it has contributed to obesity among Pacific Islanders. The imported canned meat also has a high environmental impact because it creates more waste, resulting in a disposal problem. (It is no coincidence that the cans used by Tuffery to make the work are recycled.)

Similarly, the introduction of cattle into New Zealand and other Pacific Islands to meet the demand locally for canned corned beef has changed traditional food production and put additional pressure on the islands’ fragile ecology. (The bull is not native to the Pacific Islands.) This preference means imported goods have largely replaced locally produced food and indigenous modes of production and created a dependence on global trade networks that persists to the present day.

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Question 2 (continued)

From a cultural perspective, the prestige accorded to canned corned beef in the Pacific Islands has led to an erosion of traditional gift-giving practices as imported commodities have begun to replace indigenous arts. For example, canned corned beef has largely superseded more traditional gifts of exchange such as tapa cloth at birthdays, weddings, funerals, and other ceremonial occasions

According to Tuffery, he made the bull in *Pisupo Lua Afe (Corned Beef 2000)* look cartoonish in part to emphasize its “un-Polynesian” nature. He rendered the bull out of sharp metal cans that contrast with the appearance and quality of a real bull so as to address the artificial and dangerous nature of the imported canned food. In interviews Tuffery has said that he exaggerated the bull’s appearance to speak to children, so that they would understand his message about the importance of taking care of themselves, the environment, and traditional culture, so that there might be hope for the future.

Tuffery has sought a wide audience for his message by including sculpted bulls such as the one in *Pisupo Lua Afe (Corned Beef 2000)* in multimedia performances around the world. Tuffery installs fireworks inside the bulls’ heads so that they appear to spew smoke and fire as they are wheeled through the streets, accompanied by musicians and dancers.

The Swing (after Fragonard). Yinka Shonibare. 2001 C.E. Mixed-media installation.

Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.

In *The Swing (after Fragonard)*, Yinka Shonibare recreates imagery taken from the French Rococo artist Jean-Honoré Fragonard’s *The Swing*, painted in 1767 C.E. Fragonard’s frothy depiction of a fashionable young woman on a swing in a garden evokes prerevolutionary France with its atmosphere of luxury, leisure, and excess. Yet in Shonibare’s appropriation of Fragonard’s imagery, the figure is headless. Shonibare has rendered her skin color as racially indeterminate, and used Dutch wax fabrics for her dress and shoes. The fabrics are brightly colored with contrasting patterns and hues that have come to be readily identifiable as West African.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.

In *The Swing (after Fragonard)*, Shonibare explores issues of identity and authenticity, as well as the European colonial exploitation of Africa. By appropriating imagery from a historical painting associated with the French aristocracy, Shonibare is drawing a connection between leisure and luxury and the darker economies of colonialism and imperialism that often built and sustained such activities. Shonibare has said of the work, “While the leisure pursuit might look frivolous ... my depiction of it is a way of engaging in that power. It is actually an expression of something much more profoundly serious insofar as the accumulation of wealth and power that is personified in leisure was no doubt a product of exploiting people.”

In his installation Shonibare included Dutch wax fabrics to comment on colonial trade and power because of the global nature of the fabrics’ production. Dutch wax fabric is part of the political, social, and economic legacy of imperialism. By replacing the silk and lace in Fragonard’s composition with these fabrics, Shonibare is highlighting colonial networks of trade and exchange, and the resulting cultural hybridity that still exists today in Africa.

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Question 2 (continued)

Use at least two examples of specific contextual evidence about the materials or imagery in the explanation.

Shonibare's appropriation of Fragonard's imagery draws on French colonial experience during the 18th century. Fragonard was painting during the reign of Louis XV, when the French court was known for its opulence and frivolity. However, growing dissent among the French population who were suffering from famine, disease, and mounting national debt contributed greatly to a growing atmosphere of crisis, setting the stage for the French Revolution and the Reign of Terror, during which many of the aristocratic class would be sentenced to death by the guillotine.

Shonibare appropriates Fragonard's imagery yet beheads his aristocratic subject, in a striking condemnation of the original work's references to wealth, extravagance, and questionable morality. Furthermore, Shonibare makes the audience complicit in these actions by involving them in the imagery. By translating Fragonard's two-dimensional painting into a three-dimensional installation, Shonibare has placed the audience in the position of the male figures from the original composition, turning viewers into voyeurs of the headless young woman.

The incorporation of Dutch wax fabrics references the global scope of colonialism and the diversity of cultures, races, and ethnicities subjugated by colonial powers. Although these fabrics today are primarily associated with West Africa, the history of their production is the product of global colonial trade networks. These fabrics are neither Dutch nor African, authentic nor fake. Initially inspired by the patterns and techniques used in batik cloth from Indonesia, they were manufactured cheaply in Great Britain and the Netherlands during the 19th century. Failing to find much of a market in Europe, wax fabrics were sold to buyers in West Africa, where they became integrated into local economies and adopted as part of cultural identities. Their bright colors and geometric designs ultimately became affiliated with the struggle for political independence in countries such as Nigeria, where Shonibare, who was born in London, spent time growing up.

By incorporating Dutch wax fabrics into his composition, Shonibare draws attention to their eye-catching appearance, creating exaggerated sculptural forms that comment on stereotypical understandings of culture and identity that result from the power relations created by colonialism.

Trade (Gifts for Trading Land with White People). Jaune Quick-to-See Smith. 1992 c.E. Oil and mixed media on canvas.

Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.

In *Trade (Gifts for Trading Land with White People)*, Jaune Quick-to-See Smith references the enduring legacy of colonialism in North America through a variety of materials and imagery. The canvas is a three-paneled, mixed-media surface that incorporates collaged clippings from a Native North American newspaper with articles about reservations. These collaged articles are interspersed with commercial products such as comic book pages, food packaging, and gum wrappers showing stereotypical imagery of Native North Americans. Photographs of deer, buffalo, and men in historical dress also speak to stereotypes.

The central motif painted on the canvas over the collaged imagery is a large canoe.

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Question 2 (continued)

Above the canvas Smith has hung on what looks to be a clothesline a collection of objects that likewise display stereotypes of Native North Americans. These objects include sports memorabilia such as baseball hats, bumper stickers, and license plates for the teams the Atlanta Braves, the Washington Redskins, the Cleveland Indians, and the Florida State Seminoles; souvenirs such as a toy tomahawk, a cheap feather headdress, a beaded belt, a plastic doll; and other commercial goods whose branding trades on stereotypical imagery, like a “red man” chewing tobacco.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.

Smith created *Trade* to protest celebrations of the 500th anniversary of Columbus’s arrival in the Americas. In the work she offers a revisionist cultural history that presents the results of the encounter from the perspective of disenfranchised Native North Americans.

Through her choice of materials and imagery, Smith calls attention to contemporary inequalities that persist as a result of colonialism, as well as a general lack of understanding of Native North American culture that originated in the colonial experience. As Smith ironically suggests in the work’s title, she is offering the cheap objects included in her installation in exchange for what were once Native North American lands, to reverse the sale of land for inexpensive trade goods. Smith has said of the work’s meaning, “Why won’t you consider trading the land we handed over to you for these silly trinkets that so honor us? Sound like a bad deal? Well, that’s the deal you gave us.”

Use at least two examples of specific contextual evidence about the materials or imagery in the explanation.

In *Trade*, Smith has included objects to show how Native North American cultures have been caricatured and commodified with little or no understanding of what the original meanings of such objects were. She includes the cheap toys and sports mascots to highlight how important, and even sacred, elements of Native North American culture have been reduced in mainstream American culture in ways that make a mockery of the heritage of Native North American peoples.

By juxtaposing these objects with the image of a canoe, Smith references trading expeditions between Native North Americans and non-Native explorers. To depict the canoe, Smith has said that she used bright, dripping red paint to symbolize the blood of Native North Americans who died as a result of trade and exchange. In particular, Smith offers the cheap goods for land as a means of highlighting the role of inexpensive trade goods in colonial land acquisition, as well as underscoring the fundamentally different concepts of land ownership held by Native and non-Native groups. This juxtaposition, when combined with Smith’s title, problematizes characterizations of Native North Americans as naïve, gullible, and easily fooled in tales that celebrate the concept of Manifest Destiny and colonial expansion.

Smith also comments in *Trade* on how the legacy of colonialism has persisted to the present day. The collaged articles address the conquest and displacement of Native North American peoples as well as delineate contemporary problems facing the population living on reservations: for example, poverty, crime, alcoholism, lack of education, and inadequate medical care. This layered imagery that uses newspaper clippings to enumerate the challenges still faced by Native North Americans as a result of colonialism, land acquisition, and forced relocation highlights how history itself is complex, ongoing, and multilayered, with the past still affecting issues that persist into the present day.

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Question 2 (continued)

Scoring Notes

| <i>Pisupo Lua Afe (Corned Beef 2000). Michel Tuffery. 1994 C.E. Mixed media.</i> | |
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| 1 | <p>Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism. Credit will be given for materials <u>and</u> one additional accurate identifier, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none">• Materials (required): Cans of Palm Corned Beef. Also acceptable: cans (tin/aluminum) OR mixed media• Artist: Michel Tuffery• Culture: New Zealander. Also acceptable: Polynesian (Pacific is NOT acceptable)• Date: 1994 C.E. Also acceptable: 1990s; last decade of the 20th century; OR a date within 10 years of the original (20th century is NOT acceptable) |
| 2 | <p>Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</p> <ul style="list-style-type: none">• Hundreds of brightly colored, red-and-yellow recycled imported metal cans imprinted with pictures of cows.• Cans are pounded flat into strips and riveted together.• Cans are made into the shape of a free-standing, life-sized bull.• Constructed from metal, the bull is intended to look sharp and hard-edged. |
| 3 | <p>Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</p> <p>See above.</p> |
| 4 | <p>Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.</p> <p>Tuffery uses the imagery of the bull generally and the recycled cans of corned beef specifically to comment on the ways in which imported processed meats are harmful to public health, the environment, indigenous traditions, and the local economy of the Pacific islands.</p> |

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Question 2 (continued)

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| 5 | <p>Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.</p> <ul style="list-style-type: none">• <i>Pisupo</i> was the name given by Pacific Islanders to all canned food during the colonial period. It has come to be associated with imported cans of corned beef, an icon of the modern Pacific diet.• Canned corned beef is less healthy than more traditional Pacific foods and has contributed to obesity.• The imported canned meat has a high environmental impact as it creates more waste, resulting in a disposal problem.• Introduction of cattle, a nonnative species, to New Zealand and other Pacific Islands to meet the demand changed traditional food production and put additional pressure on the islands' fragile ecology.• The prestige accorded to canned corned beef has eroded traditional gift-giving practices: canned corned beef is favored over more traditional gifts of exchange at birthdays, weddings, funerals, and other ceremonial occasions.• The bull's cartoonish portrayal emphasizes its "un-Polynesian" nature. The sharp metal surface contrasts with the appearance of a real bull to address the artificial and dangerous nature of the imported canned food.• Tuffery exaggerated the bull's appearance to appeal to children so they would understand his message about the importance of taking care of themselves, the environment, and traditional culture.• Tuffery's message has reached wider audiences through his multimedia performances. He installs fireworks inside the bulls' heads so that they appear to spew smoke and fire as they are wheeled through the streets, accompanied by musicians and dancers. |
| 6 | <p>Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.</p> <p>See above.</p> |

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Question 2 (continued)

| <i>The Swing (after Fragonard)</i> . Yinka Shonibare. 2001 C.E. Mixed-media installation. | |
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| 1 | <p>Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism. Credit will be given for the materials <u>and</u> one additional accurate identifier, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> Materials (required): mannequin, foliage, Dutch wax fabric from West Africa. Also acceptable: wax fabric OR mixed-media installation Artist: Yinka Shonibare Culture: British or Nigerian (African is NOT acceptable) Date: 2001 C.E. Also acceptable: first decade of the 21st century OR a date within 10 years of the original (21st century is NOT acceptable) |
| 2 | <p>Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</p> <ul style="list-style-type: none"> Shonibare appropriates imagery from <i>The Swing</i> by French Rococo artist Jean-Honore Fragonard. In contrast to Fragonard's depiction of a fashionable young woman swinging in a garden, Shonibare's figure is headless with racially indeterminate skin. Dutch wax fabrics are used for her dress and shoes. The fabrics are brightly colored with contrasting patterns and hues that have come to be readily identifiable as West African. |
| 3 | <p>Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</p> <p>See above.</p> |
| 4 | <p>Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.</p> <ul style="list-style-type: none"> Shonibare explores issues of identity, authenticity, and the European colonial exploitation of Africa. Through Fragonard, Shonibare draws a connection between leisure, luxury, and the darker economies of colonialism and imperialism that often built and sustained such activities. He has said of the work's meaning, "While the leisure pursuit might look frivolous ... my depiction of it is a way of engaging in that power. It is actually an expression of something much more profoundly serious insofar as the accumulation of wealth and power that is personified in leisure was no doubt a product of exploiting people." Dutch wax fabrics comment on colonial trade and power because of the global nature of the fabrics' production and the resulting cultural hybridity that still exists today in Africa. |

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Question 2 (continued)

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| 5 | <p>Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.</p> <ul style="list-style-type: none"> • Shonibare appropriates Fragonard’s imagery yet beheads his aristocratic subject, in a striking condemnation of the original work’s references to wealth, extravagance, and questionable morality. • Shonibare’s appropriation of Fragonard’s imagery draws on 18th century France, a time period known for opulence and leisure. Growing dissent set the stage for the French Revolution and the Reign of Terror, during which many of the aristocratic class would be sentenced to death by the guillotine. • Shonibare makes the audience complicit. By translating Fragonard’s two-dimensional painting into a three-dimensional installation, Shonibare has placed the audience in the position of the male figures from the original composition, turning viewers into voyeurs. • The incorporation of Dutch wax fabrics references the global scope of colonialism. Although these fabrics today are primarily associated with West Africa, the history of their production is the product of global colonial trade networks. • By incorporating Dutch wax fabrics, Shonibare creates exaggerated sculptural forms that comment on stereotypical understandings of culture and identity that result from the power relations created by colonialism. |
| 6 | <p>Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.</p> <p>See above.</p> |

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Question 2 (continued)

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| Trade (Gifts for Trading Land with White People). Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas. | |
| 1 | <p>Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism. Credit will be given for the materials <u>and</u> one additional accurate identifier, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • Materials (required): Collaged newspaper clippings, comic book pages, food packaging, photographs, Native North American-themed souvenirs (e.g., sports memorabilia). Also acceptable: oil and mixed media on canvas • Artist: Jaune Quick-to-See Smith • Culture: American/USA/Salish-Kootenai. Also acceptable: Flathead Reservation (North American is NOT acceptable) • Date: 1992 C.E. Also acceptable: 1990s; last decade of the 20th century; OR a date within 10 years of the original (20th century is NOT acceptable) |
| 2 | <p>Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</p> <ul style="list-style-type: none"> • Collaged clippings from a Native North American newspaper with articles about reservations. • Commercial products such as comic book pages, food packaging, gum wrappers, and photographs that show stereotypical imagery of Native North Americans. • Central motif of a large canoe depicted with red, dripping. • Objects hanging above the canvas likewise display stereotypes of Native North Americans: e.g., sports memorabilia such as baseball hats, bumper stickers, and license plates for the teams the Atlanta Braves, the Washington Redskins, the Cleveland Indians, and the Florida State Seminoles; souvenirs such as a toy tomahawk, a cheap feather headdress, a beaded belt, and a plastic doll; and other commercial goods whose branding trades on stereotypes. |
| 3 | <p>Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</p> <p>See above.</p> |
| 4 | <p>Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.</p> <ul style="list-style-type: none"> • Smith’s commentary centers on the misappropriation of Native North American culture, the perpetuation of stereotypes, and the contemporary problems facing the population living on reservations. • Smith calls attention to contemporary inequalities that persist as a result of colonialism, the general lack of understanding of Native North American culture, and how the culture was affected by the colonial experience. • As Smith suggests in the title, cheap objects are offered in exchange for colonial land acquisition, as a reversal of the sale of land for inexpensive trade goods. She has said of the work’s meaning, “Why won’t you consider trading the land we handed over to you for these silly trinkets that so honor us? Sound like a bad deal? Well, that’s the deal you gave us.” • Smith created <i>Trade</i> to protest celebrations of the 500th anniversary of Columbus’ arrival in the Americas. She presents the results of this encounter from the perspective of disenfranchised Native North Americans. |

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Question 2 (continued)

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| 5 | <p>Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.</p> <ul style="list-style-type: none">• Objects show how Native North American cultures have been caricatured and commodified with little or no understanding of what the original meanings of such objects were.• By juxtaposing these objects with the image of a canoe, Smith references trading expeditions. To depict the canoe, Smith has said that she used bright, dripping red paint to symbolize the blood of Native North Americans who died as a result of trade and exchange.• Smith underscores the fundamentally different concepts of land ownership held by Native and non-Native groups.• Problematic characterizations of Native North Americans as naïve, gullible, and easily fooled in the celebrated tales of Manifest Destiny and colonial expansion are challenged by Smith's title.• Collaged articles address the conquest and displacement of Native North Americans. This layered imagery highlights how history is complex, ongoing, and multilayered. |
| 6 | <p>Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.</p> <p>See above.</p> |