

Question 5 refers to the following image.



Private Collection / Bridgeman Images / Courtesy of the artist

5. Correctly attribute the work shown to the artist who created it.

Using at least two examples of specific visual evidence, justify the attribution by describing relevant similarities between the work shown and other works created by the same artist.

Using specific visual evidence, explain how the artist creates a sense of dynamic movement in the work shown.

Using specific visual or contextual evidence, explain how the artist references architectural space in their work.

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

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Question 6 refers to the following image.



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6. The work shown is an illustration from *The Results of the First Five-Year Plan* made by Vavara Stepanova in 1932.

Describe at least two visual and/or contextual elements of the work shown.

Using specific visual evidence, explain how the work shown is characteristic of art in the first half of the twentieth century C.E.

Using specific visual evidence, explain how the work shown deviates from established traditions of Western visual art.

Using specific contextual evidence, explain how the artist's choices about style or content in the work represent the ideas and values of the society in which it was made.

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

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Reporting Category	Scoring Criteria		
A Identification (0–1 points)	0 points Provides one or no accurate identifiers.	1 point Provides <u>two</u> accurate identifiers for selected work of art.	
Decision Rules and Scoring Notes			
Object 1 <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul	Object 2 Wall plaque from the Oba's palace	Object 3 Portrait Mask (<i>Mblo</i>)	

Examples that earn this point include the following (two required):

- Date: 18th century (c. 1760–1780 CE)
- Culture/Style/Period: Kuba Peoples
- Location: Democratic Republic of Congo, or Congo
- Materials: Wood

Examples that earn this point include the following (two required):

- Date: 16th century CE
- Culture/Style/Period: Edo Peoples
- Location: Kingdom of Benin or Nigeria
- Materials: Cast brass or bronze

Examples that earn this point include the following (two required):

- Date: Early 20th century CE
- Culture/Style/Period: Baule Peoples
- Location: Côte d'Ivoire
- Materials: Wood and pigment
- Artist: Owie Kimou

AP® Art History 2023 Scoring Guidelines

	<ul style="list-style-type: none"> Sculptors created an idealized representation of a ruler using standardized sculptural traditions (e.g., expression on the face, the position of the body, regalia). Women tended the statues by rubbing them with oil to produce a glowing reddish surface. The sculpture would have been kept in a shrine in the women's quarters of the palace. The <i>Ndop</i> is placed near a king to absorb his power. There are specific attributes that link each <i>Ndop</i> to named individuals. All <i>Ndop</i> sculptures feature a geometric motif and an emblem (<i>ibol</i>) as identifying symbols of the king, chosen by him when he was installed as a leader. The drum in this work identifies Mishe miShyaang maMbul's reign. Kuba kings wore belts with two knots, indicating they were the supreme legislators of the kingdom. The cowrie shells on the belt function as currency, jewelry, and religious accessories in some African societies. The king in Kuba society was responsible for the order of the community so by sitting on a raised platform, he does not touch the soil, which was taboo and would undermine cultural order. <i>Ndop</i> served as historical markers of different reigns within the culture's oral history. 	<ul style="list-style-type: none"> The technical and artistic execution of the Benin plaque would have required the work of highly skilled artists. The Benin plaque is made from cast brass/bronze, a material reserved for royalty. The relief plaque is one of many plaques believed to have adorned the pillars of the Benin royal residence. In their original context, such plaques likely recounted the dynastical history/lineage of the Oba. The medium, brass or bronze, was an item acquired principally through trade. The rosettes decorating the background of the plaque indicate the plaque might also be influenced by Portuguese trade items. 	<ul style="list-style-type: none"> The masks were danced by men related to the honoree, typically a spouse or a son. The half-slit eyes and high forehead symbolize modesty and wisdom respectively, both of which are highly desired characteristics of Baule women. The nasolabial fold (the line between the sides of the nose to the outsides of the mouth) and the beard-like projecting triangular patterns extending from the ears to the chin suggest age and wisdom, traits acquired by the mask's honoree through life and professional experience. The triangular brass elements enhance the mask's appearance when danced in the sunlight, indicating the honoree's good health. The subject of this mask, Moya Yanso, was revered as a great performing artist and dancer by Baule society. The mask of Moya Yanso was danced by her husband and then by her sons to honor her achievements. Until she was no longer physically able to travel, Moya Yanso accompanied the mask when it was performed to honor her professional accomplishments.
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Reporting Category	Scoring Criteria	
E Complexity (0–1 points)	0 points Does not meet the criteria for one point.	1 point Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.
Decision Rules and Scoring Notes		
<p>The response may demonstrate a complex understanding in a variety of ways, such as:</p> <ul style="list-style-type: none"> Explaining relevant and insightful connections between the evidence and the claim Confirming the validity of a claim by corroborating multiple perspectives Explaining nuance of an issue by analyzing multiple variables Qualifying or modifying a claim by considering diverse or alternative views or evidence <p>This complex understanding must be developed in the response and consist of more than a phrase or reference.</p>		
Object 1 <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul Examples that earn this point might include the following, if appropriate elaboration is provided: <ul style="list-style-type: none"> The <i>Ndop</i> figure remains a primary source of historical information about sub-Saharan Africa in the precolonial era because of the traditional reliance on oral tradition and lack of written history. Western museums have some <i>Ndop</i> figures (e.g., the British Museum in England or the Royal Museum for Central Africa in Belgium), which is evidence of Western colonial activity and has raised criticism around traditional collecting practices and calls for repatriation of cultural artifacts. In the context of many Western museums, works like these are often displayed without contextual information and separated from Western works, demonstrating the racism inherent in early systems of classification based on ethnography. Art historians and other scholars have used these sculptures to interpret and reconstruct precolonial Kuba history. 	Object 2 Wall plaque from the Oba's palace Examples that earn this point might include the following, if appropriate elaboration is provided: <ul style="list-style-type: none"> There is an ongoing discussion globally about looted cultural objects, and the battle between Benin and Western museums to have the plaques returned to Benin has been widely covered in the last few years. Together with similar objects from the Oba's palace, the wall plaque was stolen by the British in the late 19th century. This panel and other objects were displayed in Western collections where they remain today. Scholars believe the original context was to serve to provide a chronological history of dynastic rule in Benin, but they are not sure since the plaques sequence in the palace was not documented. The use of hierarchical representation in the treatment of the figures depicted is similar to its use in other cultures (such as Egyptian and Sumerian), where an individual's relative importance may be indicated by their scale as compared to other figures. 	Object 3 <i>Portrait Mask (Mblo)</i> Examples that earn this point might include the following, if appropriate elaboration is provided: <ul style="list-style-type: none"> The Gbagba masquerade is a form of entertainment no longer practiced in Kami since the 1980s, replaced today by newer masks and performance styles. When <i>Mblo</i> masks were danced in public they were part of a larger ensemble of textiles and cloth that served to limit the visibility of the mask. The duration of these performances tended to be short, and then the performer made a quick and dramatic exit, with the intent of leaving the audience wanting more. In the context of many Western museums, works like these are often displayed without contextual information and separated from Western works, demonstrating the racism inherent in early systems of classification based on ethnography.

Question 5: Attribution

5 points

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- (A) Correctly attributes the work shown to the specific artist who created it. 1 point

Examples of acceptable responses include the following:

- Julie Mehretu or Mehretu

- (B) Accurately uses ONE example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and other works created by the same artist. 1 point

Examples of acceptable responses include the following (with elaboration as shown in the first bullet):

- The characteristic use of lines with different qualities creates a complex overlapping weblike design.
- The work has shapes of different colors, sizes, and types.
- The work has shapes that appear to be floating.
- Changes in scale and diminution of the shapes create flag-like forms.
- There is an ambiguous implied spatial depth created by a differentiation in size in the compositional elements and their placement on the canvas.
- The background consists of negative or blank space.
- There are abstract organic and geometric shapes distributed throughout the composition.
- The composition swirls around and has some convergence in the center.
- There is a combination of colored shapes with gray gestural lines that look drawn (rather than painted).
- The work is created in a monumental size using an immersive, large-scale canvas.

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- (C) Accurately uses ANOTHER example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and other works created by the same artist. 1 point

Examples of acceptable responses include the following:

- One from list in B.
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