

2. **Note:** There are no images provided for Question 2.

In later European and American art, many artists created self-portraits as a means of conveying their social, political, artistic, and/or personal identities.

Select and completely identify one self-portrait from the list below or any other relevant work from Later Europe and Americas (1750–1980 C.E.).

Explain how the artist conveys their identity in the self-portrait.

In your response you should do the following:

- Provide two accurate identifiers for the work of art you have selected.
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
- Support your claim with at least two examples of relevant visual and/or contextual evidence.
- Explain how the evidence supports the claim.
- Corroborate or qualify your claim by explaining relevant connections, providing nuance, or considering diverse views.

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

Elisabeth Louise Vigée Le Brun
Ernst Ludwig Kirchner
Frida Kahlo

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 3 refers to the following image.



Courtesy of Wikimedia

3. The work shown is *The Conversion of Saint Paul*, created by Caravaggio, ca. 1601 C.E., during the Baroque era.

Describe at least two visual characteristics of *The Conversion of Saint Paul*.

Using specific visual evidence, explain at least two ways in which Caravaggio creates a sense of drama in the painting.

Using specific visual evidence, explain how *The Conversion of Saint Paul* demonstrates change from artistic traditions of the Renaissance.

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Question 4 refers to the following two images.



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4. The images show two views of the Vietnam Veterans Memorial, Washington, D.C., U.S., designed by Maya Lin in 1982 C.E.

Describe at least one visual characteristic of the Vietnam Memorial.

Describe the specific physical placement of the Vietnam Memorial.

Using two examples of visual and/or contextual evidence, explain how Maya Lin's design of the memorial relates to her ideas about the effect of the Vietnam War on the American people.

Using specific contextual evidence, explain how the memorial was controversial at the time it was created.

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 2: Long Essay: Visual/Contextual Analysis

6 points

General Scoring Notes

- Except where otherwise noted, each point of the rubric is earned independently. For instance, a student could earn one or two points for evidence (Row C) or earn the point for analysis and reasoning (Row D) without earning a point for claim or thesis (Row B).
- **Accuracy:** The components of this rubric each require that students demonstrate art historically defensible content knowledge. Given the timed nature of the exam, a response may contain errors that do not detract from its overall quality, provided the art historical content used to advance the argument is accurate.
- **Clarity:** Exam essays should be considered first drafts and thus may contain grammatical errors. Those errors will not be counted against a student unless they obscure the successful demonstration of art historical content knowledge and skills described in the rubric.

In later European and American art, many artists created self-portraits as a means of conveying their social, political, artistic, and/or personal identities.

Select and completely identify one self-portrait from the list below or any other relevant work from Later Europe and Americas (1750–1980 C.E.).

Explain how the artist conveys their identity in the self-portrait.

In your response, you should do the following:

- Provide two accurate identifiers for the work of art you have selected.
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
- Support your claim with at least two examples of relevant visual and/or contextual evidence.
- Explain how the evidence supports the claim.
- Corroborate or qualify your claim by explaining nuance, explaining relevant connections, or considering diverse views.

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

Object 1: Elizabeth Louise Vigée Le Brun

Object 2: Ernst Ludwig Kirchner

Object 3: Frida Kahlo

Reporting Category	Scoring Criteria		
C Evidence (0–2 points)	0 points Does not meet the criteria for one point.	1 point Provides <u>one</u> specific example of visual OR contextual evidence relevant to the selected work of art and the topic of the prompt.	2 points Provides <u>two</u> specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt.
Decision Rules and Scoring Notes			
The evidence provided must be accurate, relevant, and art historically defensible.			
Object 1 Elizabeth Louise Vigée Le Brun Examples that earn a point include the following: Visual Evidence <ul style="list-style-type: none"> Her presentation of her clear skin, facial features, and dress conveys idealized youth and feminine beauty. Her calm gaze is self-confident and “sanguine.” She holds a palette and brushes. She shows herself painting a portrait of a youthful woman. She wears a nice clean dress instead of painter’s clothing. Contextual Evidence <ul style="list-style-type: none"> Her dress and headdress are fashionable and expensive. She studied at and became a member of the Royal Academy of Painting and Sculpture in Paris. She worked as a court painter for Marie Antionette. She was a successful female painter during a time when the artworld was dominated by male artists. Her stance, appearance, and overall format of the painting adheres to the stylistic conventions of portraiture painting of the period. 	Object 2 Ernst Ludwig Kirchner Examples that earn a point include the following: Visual Evidence <ul style="list-style-type: none"> He depicts himself in a military uniform with a cigarette in his mouth. He presents himself staring out at the viewer with a missing hand. A nude model stands in the background. The artist uses aggressive brushwork. The artist uses flattened spatial planes and bold, contrasting colors. Contextual Evidence <ul style="list-style-type: none"> The artist had been recently discharged from military service. He served in the German army in World War I. He suffered a mental breakdown. He is associated with German Expressionism. 	Object 3 Frida Kahlo Examples that earn a point include the following: Visual Evidence <ul style="list-style-type: none"> There is a stormy sky in background. The figure is duplicated, but each wears a different dress. The two figures are inked together with hearts and veins/arteries exposed. The features of each figure are relatively objective depictions that include facial hair. There are clasped hands between the figures. A miniature picture of Diego Rivera and a hemostat as held objects. Contextual Evidence <ul style="list-style-type: none"> The artist suffered lasting medical problems due to polio/bus accident. She had to undergo surgery many times in her life. Her marriage to Diego Rivera was complicated by factors such as infidelity, artistic careers, political beliefs, health problems, and infertility. She suffered discrimination as a female artist. 	

Reporting Category	Scoring Criteria		
D Analysis and Reasoning (0–1 points)	0 points Does not meet the criteria for one point.	1 point Explains how the visual and/or contextual evidence provided <u>supports the argument</u> .	
Decision Rules and Scoring Notes			
The response must explain the relationship between the evidence provided and an argument about the prompt.			
	Object 1 Elizabeth Louise Vigée Le Brun Examples that earn this point include the following: <ul style="list-style-type: none"> Idealized youth represents the Rococo ideal self Le Brun wants to convey. Youth/dress/gaze all convey her desire to show herself as comfortable in/part of the aristocracy. She presents herself with a confident gaze to convey her independence. She presents herself with a palette and brushes in the act of painting to convey her self-assertive role as an artist. She emphasizes her royal patronage to assert her artistic and social status. 	Object 2 Ernst Ludwig Kirchner Examples that earn this point include the following: <ul style="list-style-type: none"> The brush strokes, flat planes and bold color all tie him to the new, youthful movement of Die Brücke. These same qualities are indicative of his desire for a more direct style of painting that conveys emotion directly to the viewer. The qualities also indicate the influence of art forms from other cultural groups and colonized nations. Flattened spatial planes convey his own psychologically fractured state. His cut off hand is a metaphor for his feelings of impotence as a rejected soldier. The missing hand also indicates his feelings that he is an artist who has lost his community and is unable to pursue his artistic ideals. Limp cigarette is also a metaphor for his anguish and impotence. Military uniform is literal and symbolizes the idea of war. The context of the artist's studio juxtaposes his metaphorical military demands and injuries as contrasting and opposing forces. His central/frontal placement suggests he is exposed to the viewer/made vulnerable/judged. 	Object 3 Frida Kahlo Examples that earn this point include the following: <ul style="list-style-type: none"> The stormy sky is a metaphor for the tumultuous emotional times she was experiencing personally and/or the unsettled political times. Duplication of the figure with two different dresses refers to her duality, particularly between Colonial and Indigenous Mexican worlds (father was German, mother from Oaxaca). Showing her hairstyle in an indigenous style and showing her uni-brow and facial hair are all assertions of her independence as a woman and embracing of indigenous identity. The heart is a reference to Aztec art and rulership from what she saw as the last indigenous Mexican empire. The hearts and veins between the figures refer to her resilience emotionally and physically—these are tied to the hemostat and portrait which represent her health and her emotions. Blood in her lap also may be a reference to her miscarriages and suffering. The clasped hands and veins refer to her strength and need to be her own support.

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 Elizabeth Louise Vigée Le Brun Examples that earn this point might include the following, if appropriate elaboration is provided: <ul style="list-style-type: none"> Vigée Le Brun's reputation and royal patronage are exceptional because women artists were rare in this period due to social expectations, restrictions on education and artistic training, and limited access to exhibit their art and seek out patrons. Vigée Le Brun's portrait is in line with broader traditions of portraiture in Europe and its popularity among the aristocracy in the Rococo period. Vigée Le Brun had a close relationship with her patron Marie Antoinette, which resulted in the artist's own departure/exile from France and later return to France. The self-portrait exists in the context of studio tradition in European art as a means to convey the psychological or societal status of the artist. 	Object 2 Ernst Ludwig Kirchner Examples that earn this point might include the following, if appropriate elaboration is provided: <ul style="list-style-type: none"> Kirchner was associated with the group of expressionist artists called Die Brücke (The Bridge) who sought to create a new style of modern painting that emphasized youth, radical change, strong feelings, and agitation and rejection of tradition. Kirchner was one of many European artists in the early 20th century who looked to the past (folk art; medieval art) and non-Western cultures (African and Oceanic art) for inspiration in form and style, believing them to be more authentic expressions of human emotion than academic art and European society. Nihilist philosophy and modern psychology emerged around the turn of the 20th century and influenced artists like Kirchner to explore darker depths of their subjects. The self-portrait exists in the studio tradition in European art as a means to convey psychological or societal status of the artist. 	Object 3 Frida Kahlo Examples that earn this point might include the following, if appropriate elaboration is provided: <ul style="list-style-type: none"> Kahlo's personal life fueled her body of work. Her paintings include personal images and symbols related to her health issues resulting from a trolley accident, her marital issues, her Euro-Mexican heritage, her struggles as a female artist (seen as Rivera's wife by some rather than an artist in her own right), etc. Kahlo's portrait has visual similarities to European Surrealism. While she was very familiar with the movement and knew many of its leaders, she was not officially a part of their group although they tried to claim her. Kahlo was also very involved in international and national political movements. She held and espoused Communist beliefs, and she also played a role in the broader historical context of the Mexican Revolution.

- (C) Accurately uses ONE example of visual OR contextual evidence, to explain how Maya Lin's design of the memorial relates to her ideas about the effect of the Vietnam War on the American people. **1 point**

Examples of acceptable responses include the following:

Visual

- The memorial contains a chronological list in order of death of all soldiers killed in the course of the Vietnam War, to illustrate the length of the war as well as its massive death toll.
- For Lin, the names form the substance of the monument and function abstractly, as a reminder of the human cost of war, and literally, as a place for families to come to memorialize their lost members.
- The polished surface of the granite walls allows visitors to see themselves reflected with the names, implicating them in the war either through personal connections or as citizens of the United States.
- Lin created a pathway allowing the viewer to descend below the ground line and back to the surface level, which can be interpreted as a journey to a spiritual realm, or death and a reemergence or renewal.
- Lin rejected the use of allegory and the heroism of traditional war monuments and chose Minimalist abstract forms to create an intimate public space for families to remember their loved ones.

Contextual

- Maya Lin, the memorial's architect, described the linear, sunken form of the memorial as a scar or wound of initial violence and pain that would eventually heal. "The wound heals but is not forgotten."
- The alignment of the monument to other memorials on the National Mall was meant to link the experience of this war to the nation's past.
- Lin entered the design contest as part of her final project for an undergraduate class on monuments and memorials at Yale. This course influenced her choice of a Minimalist aesthetic as she sought to create a place of quiet reflection for survivors on the proposed site.
- Her use of Minimalism was an attempt to create a monument using an apolitical approach that focused on the veterans.

- (D) Accurately uses ANOTHER example of visual OR contextual evidence to explain how Maya Lin's design of the memorial relates to her ideas about the effect of the Vietnam War on the American people. **1 point**

Examples of acceptable responses include the following:

- One from list in C.