

Note: There are no images provided for Question 2.

2. Contemporary artists often use installations to communicate political, cultural, or personal meaning.

Select and completely identify one work of art from the list below or any other relevant work from the Global Contemporary (1980 CE to Present) in which the artist uses an installation to communicate political, cultural, or personal meaning.

Explain how the installation communicates political, cultural, or personal meaning.

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, 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.

Shibboleth

En la Barbería no se Llora (No Crying Allowed in the Barbershop)

Kui Hua Zi (Sunflower Seeds)



Courtesy of Wikimedia Commons

The work shown is The Valley of Mexico (El Valle de México) by Jose María Velasco, created in 1888 CE. This work is not from the required image set.

3. In your response you should do the following:

Describe two visual characteristics of *The Valley of Mexico (El Valle de México)*.

Using specific visual evidence, explain how the artist creates a sense of depth.

Using specific visual evidence, explain how the artist helps the viewer identify the landscape as a specific place in Mexico.

Using specific visual or contextual evidence, explain how *The Valley of Mexico (El Valle de México)* demonstrates continuity with nineteenth century Romantic landscape paintings.

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.

Contemporary artists often use installations to communicate political, cultural, or personal meaning.

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In your response, you should do the following:

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Object 1: *Shibboleth*

Object 2: *En la Barbería no se Llora (No Crying Allowed in the Barbershop)*

Object 3: *Kui Hua Zi (Sunflower Seeds)*

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 The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt. A claim or thesis must consist of one or more sentences located in one place that can be anywhere in the response. 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.	
Object 1: <i>Shibboleth</i>	Object 2: <i>En la Barbería no se Llora (No Crying Allowed in the Barbershop)</i>	Object 3: <i>Kui Hua Zi (Sunflower Seeds)</i>
Examples of acceptable responses may include the following: <ul style="list-style-type: none"> • The artist's work explores issues of being an outsider. • <i>Shibboleth</i> addresses the experience of (European) immigrants. • Salcedo's long crack in the floor offers a message about changing perspective. 	Examples of acceptable responses may include the following: <ul style="list-style-type: none"> • Osorio's installation addresses his feelings about Puerto Rican culture. • The artist's work explores Puerto Rican identity. • Osorio's barbershop examines the relationship between art and popular culture. 	Examples of acceptable responses may include the following: <ul style="list-style-type: none"> • Ai Weiwei's artwork examines the role of individuality in China. • The installation comments on the role of mass production in the modern world. • Ai Weiwei's art comments on economic inequality in China. • The artist examines the history of Chinese porcelain. • The work serves as contemporary political commentary.

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: <i>Shibboleth</i>	Object 2: <i>En la Barbería no se Llora (No Crying Allowed in the Barbershop)</i>	Object 3: <i>Kui Hua Zi (Sunflower Seeds)</i>	<p>Examples of acceptable responses may include the following:</p> <p>Visual Evidence</p> <ul style="list-style-type: none"> The work is a long crack in a concrete floor. The opening ran the distance of the installation space. The depth and width of the opening varies (i.e., it changes from a small opening to several inches wide and up to two feet deep). Inside the crack is a concrete cast of a Colombian rock face. A chain link fence was placed inside the opening. Wire mesh can be seen in both sides of the gash. The crack in the floor has been repaired, but a “scar” is still visible in the floor. <p>Contextual Evidence</p> <ul style="list-style-type: none"> Viewers can walk around/look into the opening. <p>Visual Evidence</p> <ul style="list-style-type: none"> The work is filled with colorful objects and videos. The installation includes objects found in a barbershop (barber’s chair, mirror, comb, scissors, etc.). There are photos of Latin American men. The artist includes the Puerto Rican flag. A pool table occupies the center. Hubcaps are placed around the walls. There are videos of young men crying. The space is decorated with baseballs/objects/trinkets (i.e., <i>chucherías</i>) associated with Puerto Rican (popular) culture. The wall mural depicts roses and bullets. <p>Contextual Evidence</p> <ul style="list-style-type: none"> The barbershop is a space traditionally associated with masculinity/where men congregate. <p>Visual Evidence</p> <ul style="list-style-type: none"> The sunflower seeds are made of (painted) porcelain. There are more than 100 million seeds. The seeds are life size. Each seed is white with a black design. From a distance, the grouping of seeds has a uniform (gray) color. <p>Contextual Evidence</p> <ul style="list-style-type: none"> The seeds filled the installation space. There is a long history of porcelain ceramics in Chinese culture. Originally, visitors physically interacted with the seeds (e.g., they could walk on them, lie in them, and even take them). Sunflower imagery was used by the Chinese government during the Cultural Revolution. The seeds were made by artisans working by hand.

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	<ul style="list-style-type: none">The work uses the metaphor of a <i>shibboleth</i> (a belief or custom that differentiates one group from another and can be exclusionary).The viewer can change their visual perspective of the work as they interact with the opening.Photographs document the original crack in the floor (now that it has been sealed).Salcedo uses materials that are traditionally used to create borders/fences.The work was installed in the Tate Gallery's Turbine Hall (in London, England).	<ul style="list-style-type: none">The installation was displayed in an actual storefront in a community with a large Puerto Rican population.The work was installed in a Puerto Rican community (in Hartford, Connecticut).Creating the work was a collaboration between the artist and the local community.	<ul style="list-style-type: none">The artisans worked in a region known for porcelain clay production.The work was installed in the Tate Gallery's Turbine Hall (in London, England).Sunflower seeds were a Chinese symbol of solidarity during hard times/famine.Sunflower imagery is a symbol used for Chairman Mao.
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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: <i>Shibboleth</i>	Object 2: <i>En la Barbería no se Llora (No Crying Allowed in the Barbershop)</i>	Object 3: <i>Kui Hua Zi (Sunflower Seeds)</i>	
Examples of acceptable responses may include the following: <ul style="list-style-type: none"> The visible line created by the installation symbolizes the different ways people/nations/cultures are divided. The wire mesh and other construction materials used in the installation represent mechanisms used to separate people. The mark on the floor that remains after the installation suggests a scar (emotional or physical) that is lasting evidence of past experience/trauma. The physical separation created by the installation reminds visitors that people may be excluded because they lack access to things they need (e.g., language/social customs/institutional systems). The modern concept of a shibboleth connects to the othering of different populations. 	Examples of acceptable responses may include the following: <ul style="list-style-type: none"> The objects included in the installation are associated with Puerto Rican culture, demonstrating the connection between material objects and cultural identity. The imagery/materials used in the work challenge cultural ideas about the associations between masculinity/stoicism and emotion/weakness. The installation's use of materials and community space challenges traditional ideas of art as distinct from everyday life. 	Examples of acceptable responses may include the following: <ul style="list-style-type: none"> The porcelain used to create the installation encouraged viewers to consider the history of ceramics and trade in China. Ai Weiwei's choice to have the seeds made by hand encourages commentary on China's role as a global manufacturing power. The millions of seeds are considered a single work, referencing the challenge of being an individual in society. Ai Weiwei used sunflower seeds because they evoke specific meaning in Chinese history and culture. 	

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 the 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>Shibboleth</i>	Object 2: <i>En la Barbería no se Llora (No Crying Allowed in the Barbershop)</i>	Object 3: <i>Kui Hua Zi (Sunflower Seeds)</i>	
Examples of acceptable responses may include the following if appropriate elaboration is provided: <ul style="list-style-type: none"> As a Colombian artist working internationally, Salcedo feels empathy for those that are considered outsiders. The modern concept of a <i>shibboleth</i> is derived from the Biblical account where the term served to distinguish one cultural group from another. Salcedo's installations often refer to the political/cultural violence that has occurred in Colombia, the country where she grew up. Her work often relates to the loss of her own family members. Salcedo's work is a commentary on museum collection and display practices. 	Examples of acceptable responses may include the following if appropriate elaboration is provided: <ul style="list-style-type: none"> The first haircut is seen as a rite of passage of growing up. The work's original placement within a Puerto Rican community in Hartford, Connecticut, contributes to/reinforces its overall meaning. The artist was inspired to make artwork based on his experiences as a sociologist/social worker (in the Bronx). The barbershop is a space for multigenerational interaction for many Puerto Ricans. 	Examples of acceptable responses may include the following if appropriate elaboration is provided: <ul style="list-style-type: none"> Although Ai Weiwei invited visitors to interact with the work, access was restricted (after the first week) because of dust/safety concerns. Ai Weiwei used clay and artisans from a region historically associated with porcelain production: Jingdezhen (sometimes called the Porcelain Capital). The artist has been arrested/detained/under surveillance by his government. Ai Weiwei addresses human rights in his works. The artist bases his work on conceptual art that he experienced when he was an art student in New York City. Ai Weiwei uses the internet and social media to criticize the government. 	

D	Accurately uses specific visual and/or contextual evidence to explain ONE way the work shown may have reinforced the values or beliefs of the culture in which it was created.	1 point
Point 4		

Examples of acceptable responses may include the following:

- To reinforce the cultural values of the Maya, the work included glyphs/inscriptions that provided information about Mayan rulers.
- By depicting the ruler's connection to ancestors/the divine, the work reinforced the beliefs of the Mayan culture.
- The representation of a bloodletting ritual reinforces the important role of Mayan royalty in religious ceremonies.
- The sculpture's skilled carving reinforced the Mayan belief that the ruler was a powerful/elite patron.
- To reinforce the cultural values about the Mayan ruler, the sculpture was placed in a temple to demonstrate the royalty's relationship with the gods.
- The inscriptions explained when the ritual occurred, which reinforced Mayan beliefs about the ruler's right to reign.
- To reinforce the cultural importance of the Mayan elite, the figures' garments/jewelry demonstrate their wealth/social status.
- By depicting an elite female figure engaged in a ritual, the sculpture reinforces the importance of women in Mayan society.

E	Accurately uses specific visual and/or contextual evidence to explain ANOTHER way the work shown may have reinforced the values or beliefs of the culture in which it was created.	1 point
Point 5		

Examples of acceptable responses may include the following:

- Another example from those listed in Part D.
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