
Barron AP Diagnostic Test

1 . (Suggested time: 30 minutes) Artists often create works of art that are site specific. Removing such a work from its location would impair interpretation. Conversely, knowing the original context of a work of art can often contribute to its meaning. This work is Matthias Grinewald's Isenheim Altarpiece, from 1512-1516, oil on panel.

(number) refers to the distribution of score

Explain the original location of this work. (1)

Discuss how this work's original location enhances the meaning of the painting. (2)

Select and completely identify another work of art whose original location is known. (1)

Explain the original location of this work. (1)

Discuss how this work's original location enhances its meaning. (2)

You may select from any medium, in any period or culture you find relevant. You may either select a work from the list below or select one of your own choosing. You are not limited to the works in the official image set.

Outline:

Quick introduction

Explain the location

-in monastery hospital

How location enhances the meaning of the painting

-correspond to the theme

-how the location contribute to the theme of paintings (3 views)

—themes: agony, salvation

—inspire people, give them faith

-how contribute to this painting

—symbolism of the same disease as the patient in the hospital has

—connection between the reality and their Christian faith: inspire and provide solace for the patients, instructive: educate people with the concept of agony and salvation

—reflect Christian faith

Identify another work

-all identifiers

—Frank Lloyd Wright, Kaufmann House “Fallingwater,” 1936-1939, Bear Run, Pennsylvania

Explain the location

-in wood, in river

How location enhances the meaning of the painting

—harmony: horizontal lines, open glass embrace wood

—weekend retreat, the harmony with nature is suitable for taking rest

The same as setting is important for scenes in a literature, the original location is significant for art works because artists consider the site and intertwine the meanings of the site into his or her creation of works of art.

The original location of Isenheim Altarpiece is a monastery hospital where the sick who suffered from ergotism were treated. Ergotism, a disease, is caused by eating a type of fungus that grows on rye flour. The theme of all three views of Isenheim Altarpiece is agony and healing through salvation and faith. Specifically, on this panel, on the left, Saint Sebastian was saved after being shot by arrows; and Saint Anthony on the right survived torments by devils and demons. The crucifixion is positioned in the centre with dark background, Jesus on the crucifix has his body whipped, seemingly lifeless and sickly thin. On the bottom of the painting shows a death with decomposing flesh. Accordingly, extreme agony of the body shown, which are the symbols of the agony of ergotism. This agony is interconnected with the common scenes in the monastery hospital, where patients suffer.

In addition, common symbols for Christ and Mary are displayed in the painting. The basic elements in Eucharist is fully shown in the painting. Christ's crucified body parallels the bread. Also, Christ is sometimes called Lamb of God, so the lamb holding a cross represents Christ. A chalice is catching the lamb's blood, which parallels the chalice functioned to hold wine. Bread and wine are basic elements in sacred Eucharist in churches. Mary, the Holy Mother, dressed like nuns who worked in the hospital that the painting is placed. Therefore, the elements in the paintings shows the counterpart as in the reality, indicating both the agony as in hospital, and the sacred monastery context.

The connection between the reality and Christian faith would inspire the sick believers of Christianity. By providing solace for the patients in the hospital, the sacred figures such as Christ once more became the saviour of people. So, the holiness and heroism of the saviour is enhanced. The connection is instructive especially under the context of hospital that it educates people with the Christian concepts of agony and salvation.

College Board - 2017 AP - FRQ 1

1. Suggested time: 30 minutes.

The work shown is the Virgin (Theotokos) and Child between Saints Theodore and George. The work was intended to function as a devotional object.

Select and completely identify another work depicting the Virgin Mary that was intended to function as a devotional object. You may select a work from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 C.E.). (1)

For each work, use specific visual evidence to describe how the Virgin Mary is represented. (2)

Explain one difference in how the subject of the Virgin Mary is represented in the two works. (1)

Explain one difference in how the two works were intended to function as devotional objects. (1)

Use relevant contextual evidence about both works to support your explanation. (2)

When identifying the work 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. 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.

List:

Annunciation Triptych (Merode Altarpiece)

Röttgen Pietà

The Virgin of Guadalupe (Virgen de Guadalupe)

Outline:

Skills: comparison, artist's original intention, contextual analysis

Given: Virgin (Theotokos) and Child between Saints Theodore and George

1) Identify: Robert Campin or workshop, Annunciation Triptych (Merode Altarpiece), 1425-1428, oil on wood, Metropolitan Museum of Art, New York

2) explain how the Virgin Mary is represented for both works

Comments (after reading the scoring guide): Notice to add the FRQ verb, in order to avoid rough skimming

Ask myself the question: 1) What is the aura/core of the figure/object? 2) What visual elements support the distinctness? (See through in sequence) Then, write them down in sequence.

a) look beyond the viewer, as if look into future; centrally placed, firmly modelled; brisk brushwork in encaustic, a Roman tradition, classical style

Use specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George.

In the Virgin (Theotokos) and Child between Saints Theodore and George, the Virgin Mary is shown as an imperial figure and mother of Christ. Dressed in a dark, purplish blue robe, a symbol of imperial stature, she is enthroned in a golden, high-backed throne and on a brighter purple cushion. Her tiny feet hang in front of the throne but do not reach the bejeweled footstool below. The Virgin's garment displays a web of highlights that lend it three-dimensionality, while the cheeks of her white face are touched with pink and her lips form a fuchsia note at the center of the painting. The Virgin Mary's oversized eyes swivel to her left as if she is gazing over the viewer's right shoulder, yet her body is positioned frontally, her centrality emphasized by the giant gold halo rimmed with purple that surrounds her head. The artist has also indicated her importance by using hierarchical scale: the Virgin is larger than the two male soldier saints who flank her. She holds a tiny Christ child on her lap. His diaphanous gold robes are wrapped like those of an adult, and he clasps a scroll, indicating that he is more adult than infant. By presenting Christ in this way, the artist shows Mary as the mother of a mature savior.

b) figure too large for the room she sits in; humanisation of traditional themes: no halos, domestic interiors; distinctive early Renaissance details: drapery with sharp folds, largely obscure body, interest in naturalism; reading—faithful, attentiveness, humility. Rich symbols of Mary: hortus conclusus, rose bush (virginity), towels and water and shining pot are Mary's purity; Mary sits on a kneeler near floor—symbol of her humility; blocks the fireplace, the entrance to hell.

Use specific visual evidence to describe how the Virgin Mary is represented in the Annunciation Triptych (Merode Altarpiece).

In the Annunciation Triptych (Merode Altarpiece) the Virgin Mary is shown as a devout member of the prosperous urban middle class of Northern Europe in the 15th century. The Virgin is clearly a young unmarried woman because her loose, uncovered hair falls about her shoulders. Seated in a domestic interior, she grasps a bound book, while another book is placed within reach of her right hand, showing that she is educated and likely engaged in a form of personal piety such as reading from a prayer book, as was typical of women of that status at the time. She does not yet seem to realize that she has an angelic visitor. The Virgin kneels before an ornate fireplace and a cushioned bench, and her luxurious garments flow across the floor. The cloth appears to be heavy velvet edged with metallic embroidery, reinforcing the impression of the Virgin's wealth. The rest of the interior also situates the Virgin in the same time period as when the painting was made. Careful attention has been paid to the surface qualities of the Virgin's hair, her garments, and even the cloth wrapping for her book, characteristic of Flemish painting of this time.

3)one difference in how the subject of the Virgin Mary is represented in the two works

Use relevant **contextual** evidence to explain

-1 artistic context:

- a) Early Medieval Art (450-1050 C.E.)
- b) Renaissance in Northern Europe (1400-1600 C.E.)

Or

-2 content:

If I'm not sure if ____ (some characteristics) should be in this question or the next one, make sure I include it in them both.

- a) Jesus has been born
- | Mary holds Jesus

Read the prompts carefully, the evidence should be described in the second questions

- b) Jesus has not been born
- | Angel Gabriel came to inform Mary she will conceive a boy named Jesus, who is the son of the God; candlestick symbolises that Mary holds Christ in the womb

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

While in the Virgin (Theotokos) and Child between Saints Theodore and George the Virgin is depicted as an imperial ruler, mature (signaled by her covered hair), and already a mother, in the Annunciation Triptych the Virgin Mary is shown as a young, unmarried, middle-class girl who is only at that moment being chosen as the vessel of Christ's incarnation. Also, in the Byzantine icon, the Virgin Mary is shown as gazing out toward the viewer, a sign of her communication with those who venerate the icon, while the Virgin Mary in the Annunciation Triptych has her attention firmly pinned to her book, signaling her own piety. In the Virgin (Theotokos) and Child the Virgin Mary is situated in a setting beyond time and place,

as this combination of the Virgin, Christ child, saints, and angels never occurred on earth, while in the Annunciation Triptych the Virgin Mary has been interpolated into the painter's present-day, the many details surrounding her drawn from everyday life and presented in a highly detailed, naturalistic style.

4)one difference in how the two works were intended to function as devotional objects

Use relevant **contextual** evidence to explain

what I didn't pay attention to

- a) traditional depiction, endowed holiness; meant to make viewers feel faithful and submit to the holiness of Mary
 - | doesn't look at viewers directly, instead, she looks into future, which shows—she is omniscient than the viewers
 - | placed in a medieval monastery for devotional purposes
- b) not traditional, but humanised; meant to bring viewers into the domestic and peaceful atmosphere
 - | the details that show her humility, which include look down to the book, sitting on the kneeler
 - | commissioned at first under trade-oriented culture, and the patron is kneeling at the door in the left panel

Explain one difference in how the two works were intended to function as devotional objects.

The Virgin (Theotokos) and Child between Saints Theodore and George is one of the earliest surviving examples of an icon — a sacred image showing Christ, the Virgin Mary or the saints, most typically in the form of a panel painting. Byzantine Christians believed that icons could receive the devotions of the faithful and allow for more perfect communication with the divine. Devotees could either address their veneration to the holy figures depicted, expecting that the icon would help to transmit their prayers to the depicted heavenly beings, or they could rely on the icon to work through more tangible means. Icons were often understood to be miracle-working and could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship.

By contrast, the Annunciation Triptych (Merode Altarpiece) was not believed to have the miraculous power to act on the desires expressed in prayers by the devout. Instead, in the Annunciation Triptych, the naturalistic and highly detailed rendition of a domestic interior housing members of the Holy Family would have brought vividly to life the figures and miraculous events for the family who said their prayers before it. Like the Virgin (Theotokos) and Child icon, the Annunciation Triptych was portable, intended to be contemplated as an aid to personal devotions. Instead of being a single image like the icon, the two side panels would have closed over the central panel depicting the Virgin Mary. While this allowed for the work to be carried more easily from one place to another, more typically the painting would have rested in whatever room was used for prayer by the members of the family who owned it. They could kneel before this image of the Annunciation and Incarnation while saying their prayers and contemplating events from the life of Mary as an aid to their personal devotions.

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.

By the 6th century in the Byzantine world, Christians commonly believed in the miracle-working properties of images of holy figures, whether they were portable encaustic icons such as the Virgin (Theotokos) and Child, images permanently affixed to architecture, or even pendant devotional jewelry. Small icons were owned by both religious institutions and individuals. They could be displayed in churches or homes, carried into battle, or even mounted on city gates in order to serve a protective function. Icons were often believed to have been made with divine assistance: the hand of the artist moving through the power of God. Images such as the Virgin (Theotokos) and Child icon could, according to Byzantine belief, bleed when injured or intervene on behalf of a supplicant. Veneration of these icons became such an important part of Christian worship that some critics began to accuse worshippers of idolatry, of worshipping the icon rather than the holy person it represented (in this case, the Virgin Mary). The Virgin (Theotokos) and Child between Saints Theodore and George comes from the Monastery of St. Catherine at Mount Sinai, whose church was founded by Justinian. Its size (2 ¼ x 1 ½ feet) suggests portability but also sufficient size for display.

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Annunciation Triptych (Merode Altarpiece).

In Northern Europe at this time, an embrace of affective spirituality became an important component of religious practice among laypeople, as popular movements advocated for the ability of ordinary Christians to lead their own worship in the privacy of their homes. The Annunciation Triptych (Merode Altarpiece) exemplifies this wider movement in which patrons commissioned or purchased artworks that aided such private spiritual practices while also displaying their economic success. The home represented in this altarpiece displays the growth and increasing wealth of a prosperous, urban middle class, educated enough to employ sacred texts in their personal devotions, as the Virgin Mary does in the painting, and to furnish their urban townhouses with similar comforts of daily life, such as the firescreens, decorative vases, decorated manuscripts, carved fireplace fronts, and luxurious fabrics displayed. The patrons in this case are shown approaching from the left, not yet in the Virgin Mary's space but able to see her within a familiar domestic setting, as if to reference the personal spiritual encounter such Christians would have had with the focus of their prayers. Biblical events were frequently depicted at this time as taking place in contemporary houses or churches, making important events such as the Annunciation vividly immediate.

College Board 2016 AP - FRQ 6

6. Suggested time: 15 minutes.

The work shown is Faith Ringgold's *Dancing at the Louvre*, from the series *The French Collection*, Part I; #1. In this work, Ringgold addresses tradition and change using diverse materials and her personal experiences.

Describe the subject matter of the work. (1)

Identify the materials and/or techniques that Ringgold used in the work. (2)

Explain how Ringgold's use of these materials, techniques, and/or subject matter is distinctive.

Analyze how both Ringgold's personal experiences and the larger social concerns of her time shaped her use of these materials, techniques, and/or subject matter. [historical analysis]

