



## AP Art History Summer Reading 2022- Mrs. Narehood, Lackey H.S.

Welcome to AP Art History! Over the next year we will be viewing and learning about a broad spectrum of art. Time periods starting with the Stone Age and ending with current Contemporary Art. In May of 2023 you will be taking the AP Art History Exam from College Board, which will give you the opportunity to earn actual college credits in Art History. To help prepare you for that day, and to provide a rich learning experience in the coming year, I have created a packet of work for the summer. Inside you will find

note worksheets spanning the entire Global Contemporary unit, a copy of the Smarthistory Text Volume 5, a glossary of terms, and a suggestion of good museums to visit over the summer. The absolute best thing you can do this summer is get to a museum and see some of this work first hand. D.C. has many excellent and FREE art museums. These museums feature actual works of art that we will learn about, and ultimately be tested on.

Also, we will frequently use AP Classroom and Khan Academy in class throughout the year. Please take minute to sign up for our class.

AP Classroom: <https://myap.collegeboard.org/>

Class Code: NDL7LD

Khan Academy: <https://www.khanacademy.org/join/KEGNRVFG>

The Class Code is KEGNRVFG

Make sure you set the account to send you alerts when new assignments are posted. Once you are signed up go to the "Start Here" section of the course page. You can find the link here, or you can use the Khan Academy App and view the sections that have already been assigned to your class. On the first day of school I will give a tutorial of how to access assigned work.

<https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory>

### **Contents of Packet**

1. Glossary
2. Note Pages (use the glossary to help with terms)
3. Readings (a digital copy of this can be found on Smart History, Volume 5 page 135-211)
4. Museum Viewing Guide
5. Suggested Reading and Watching (some of this is just for fun, but still content related)

### **To Do:**

1. For each note page read the corresponding article. Fill out the page as you read. Use the glossary to help with any terms you may not recognize.

**This will be due on the first day of school. It will be a Product (Test) Grade.**

If you have any questions feel free to email me :jSnarehood@ccboe.com

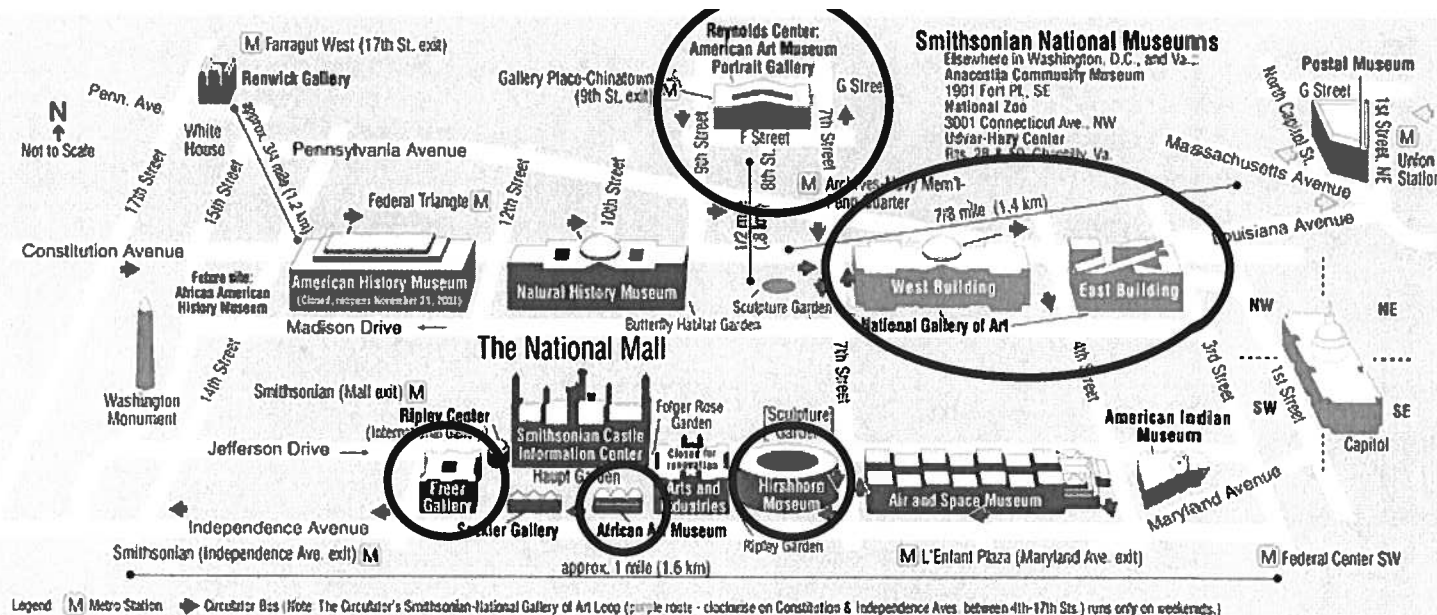
ENJOY YOUR SUMMER! SEE YOU IN SEPTEMBER!!

Suggested Movies about Art/Artists: *note some of these movies may be rated R and should only be viewed with parental consent*

- Pollock: (Ed Harris stars as Jackson Pollock in this rightfully lauded biopic of the legendary abstract expressionist painter.)
- The Agony and The Ecstasy: (Charlton Heston and Rex Harrison star as Michelangelo and Pope Julius II, respectively, in this big-screen treatment of the painting of the Sistine Chapel.)
- Frida: (This 2002 biopic earned Salma Hayek an Oscar nomination for her turn as Frida Kahlo, the Mexican surrealist painter from the first half of the 20th century.)
- Modigliani: (Andy Garcia stars as Amedeo Modigliani in this slightly reworked biography of the painter's life. Maybe not the ideal film to watch if you're studying for a test on the man, but a good story nonetheless.)
- Girl With a Pearl Earring: (Adapted from the novel of the same name, this film stars Scarlett Johansson as the titular character immortalized in Johannes Vermeer's *Girl With a Pearl Earring*. The story is fictional, but it's still a good film for fans of classic art and period pieces.)
- Lust for Life: (Kirk Douglas stars as the famous Dutch painter. The film is also notable for a supporting role from Anthony Quinn as Paul Gauguin, a role that won him an Oscar.)
- Artemisia: (This 1997 French feature film is a wonderful historical fiction/biography of Artemisia Gentileschi, an Italian Baroque painter from the early 1600s. A great look at one of the early female pioneers in the field.)
- The Da Vinci Code: (Fictional murder mystery, based on the book by Dan Brown. Features many paintings by Da Vinci)
- Angels and Demons: (Fictional mystery, based on the book by Dan Brown. Shot in Rome and features many works by Bernini.)
- Pillars of the Earth: (Mini-Series based on the book by Ken Follet. Shows in detail how a cathedral is built)
- Rome: (HBO Series, has 2 Seasons, shows the history between Rome and Egypt. Focuses on the Lives of Julius Caesar and Caesar Augustus.)
- Midnight in Paris: main character travels back in time and meets several artists.
- Loving Vincent: Beautiful done, entirely hand painted in Van Gogh's style

On Netflix:

- Civilizations
- Fake or Fortune,
- Raiders of the Lost Art,
- Blurred Lines- Inside the Art World,
- Marie Antoinette,
- Ai WeiWei Never Sorry,
- The Rape of Europa,
- Marina Abramovic: The Artist is Present,
- Exit through the Gift Shop (Banksy),
- Abstract: the Art of Design.
- Medici: Masters of Florence and Versailles
- Empire Games



I suggest that when you go to the museum you take out an Audio Tour to accompany your visit.  
If not then make sure not to miss these when you go:

### National Gallery:

- Impressionist Wing,
- Dutch Baroque Painting
- 13-16th century Italian Painting

You can pick up a “museum in an hour” paper at the museum to guide your walk through

### African Art Museum

- *Pwo Mask*
- Works by El Anatsui

### American Art Museum

- Roy Lichtenstein, *Modern Head*
- Jenny Holzer, *For SAAM*
- Nam June Paik, *Electronic Superhighway: Continental U.S., Alaska, Hawaii*
- John Singer Sargent, *Elizabeth Winthrop Chanler*
- Albert Bierstadt's *Among the Sierra Nevada*,
- Edmonia Lewis, *The Death of Cleopatra*
- Duane Hanson, *Woman Eating*
- Mary Cassatt, *The Caress*

### American Portrait Gallery

- Gilbert Stuart, Lansdowne portrait of George Washington
- “Twentieth-Century Americans”

### Hirshorn Museum

#### Hirshorn Sculpture garden

- Auguste Rodin, *The Burghers of Calais*

### Freer Gallery

- Life and Death of Buddha
- Shiva Nataraja
- Ancient Egyptian Art
- Arts of the Islamic World
- Japanese Art

### Phillips Collection

[www.phillipscollection.org](http://www.phillipscollection.org)

Location:

Dupont Circle Metro- 3 minutes by foot from Q St. exit

- Renoir, *Luncheon of the Boating Party*
- Cezanne, *Mt. St. Victoire*
- Lawrence, *The Migration Series*

## Glossary

*Though not defined here, students and teachers are expected to be familiar with other vocabulary specific to individual works of art, artists, architects, and/or cultures.*

**Aesthetic** refers to a type of human experience that combines perception, feeling, meaning making, and appreciation of qualities of produced and/or manipulated objects, acts, and events of daily life. Aesthetic experience motivates behavior and creates categories through which our experiences of the world can be organized.

**Artistic associations** include self-defined groups, workshops, academies, and movements.

**Artistic changes** are divergences from tradition in artistic choices demonstrated through art-making processes, through interactions between works of art and audience, and within form and/or content. Tradition and change in form and content may be described in terms of style.

**Artistic traditions** are norms of artistic production and artistic products. Artistic traditions are demonstrated through art-making processes (utilization of materials and techniques, mode of display), through interactions between works of art and audience, and within form and/or content of a work of art.

**Attribution** is identifying or categorizing an unknown work based on similarities to other works' artist, culture, art-historical style, or object type.

**Audiences** are those who interact with a work of art as participants, facilitators, and/or observers. Audience characteristics include gender, ethnicity, race, age, socioeconomic status, beliefs, and values. Audience groups may be contemporaries, descendants, collectors, scholars, gallery/museum visitors, and other artists.

A **claim** is an observation or assertion, usually stated in a thesis, that expresses an idea or point of view and is art historically defensible.

**Composition** consists of interactive communicative elements of design, representation, and presentation within a work of art and the way the elements within the work are arranged to create the desired relationship of these elements in the work.

**Content** of a work of art typically includes subject matter: visible imagery that may be formal depictions (e.g., minimalist or nonobjective works), representative depictions (e.g., portraiture and landscape), and/or symbolic depictions (e.g., emblems and logos) and may also include other visual properties involving abstraction or other non subject-driven work. Content

may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic (e.g., satirical and/or protest oriented).

**Context** includes original and subsequent historical and cultural situation of a work of art. Context includes information about the time, place, and culture in which a work of art was created, as well as information about when, where, and how subsequent audiences interacted with the work. The artist's intended purpose for a work of art is contextual information, as is the chosen site for the work (which may be public or private), as well as subsequent locations of the work. Modes of display of a work of art can include associated paraphernalia (e.g., ceremonial objects and attire) and multisensory stimuli (e.g., scent and sound). Characteristics of the artist and audience—including intellectual ideals, beliefs, and attitudes, and aesthetic, religious, political, social, and economic attributes—are context. Patronage, ownership of a work of art, and other power relationships are also aspects of context. Contextual evidence may include audience response to a work of art. Contextual evidence may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance (e.g., oral, written, poetry, music, dance, dramatic productions), documentation, archaeology, and research.

To **corroborate** is to confirm or support the claim and/or thesis by providing evidence; adding proof or discussing examples that support or further the thesis and/or claim. Those examples can be derived from an analysis of a work of art, reference to other works of art, the context in which the work was produced, or subsequent valid scholarly interpretations.

**Design elements** are line, shape, color (hue, value, saturation), texture, value (shading), space, and form.

**Design principles** are balance/symmetry, rhythm/pattern, movement, harmony, contrast, emphasis, proportion/scale, and unity.

**Form** describes component materials and how they are employed to create physical and visual elements that coalesce into a work of art. Form is investigated by applying design elements and principles to analyze the work's fundamental visual components and their relationship to the work in its entirety.

**Function** includes the artist's intended use(s) for the work and the actual use(s) of the work, which may change according to the context of audience, time, location, and culture. Functions may be for utility, intercession, decoration, communication, and commemoration and may be spiritual, social, political, and/or personally expressive.

**Materials** (or medium) include raw ingredients (e.g., pigment, wood, and limestone), compounds (e.g., textile, ceramic, and ink), and components (e.g., beads, paper, and performance) used to create a work of art. Specific materials have inherent properties (e.g., pliability, fragility, and permanence) and tend to accrue cultural value (e.g., the value of gold or feathers due to relative rarity or exoticism).

**Presentation** is the display, enactment, and/or appearance of a work of art.

To **qualify** is to refine the claim and/or thesis by explaining relevant connections, providing nuance, or considering diverse views. This includes, but is not limited to, addressing valid scholarly counter-arguments to the claim and/or thesis.

**Response to/Reception of a work** is the reaction of a person or population to the experience generated by a work of art. Responses from an audience to a work of art may be physical, perceptual, spiritual, intellectual, and/or emotional.

**Style** is a combination of unique and defining features that can reflect the historical period, geographic location, cultural context, and individual hand of the artist.

**Techniques** include art-making processes, tools, and technologies that are used to manipulate, transform, and/or repurpose materials. Techniques vary across cultural contexts, time, and materials, and may be practiced by one artist or architect or may necessitate a group effort.

A **thesis** expresses an art historically defensible claim that responds to a prompt rather than merely restating or rephrasing the prompt. A thesis consists of one or more sentences located in one place.

A **work of art** is created by the artist's deliberate manipulation of materials and techniques to produce purposeful form and content, which may be architecture, an object, an act, and/or an event. A work of art may be two-, three-, or four-dimensional (time-based and performative). A work of art is considered to be a primary source.

***SPIRAL JETTY***  
**Artist: ROBERT SMITHSON**

**Era: ENVIRONMENTAL ART**  
**EARTH WORK**



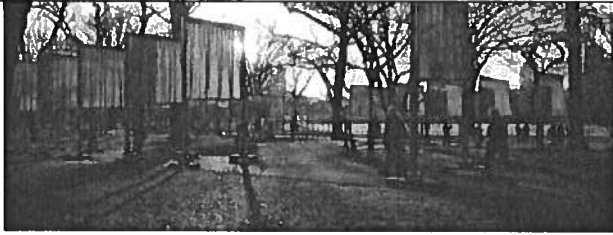
©The Artist/License by VAGA, New York, NY/Courtesy James Cohan Gallery, New York & Shanghai

Subject Matter and Iconography - CONTENT	
Characteristics of culture, artist, and audience - CONTEXT	
Meaning (Intended Purpose) - CONTEXT	Features of Tradition and/or Change - CONTEXT
Medium, Process, Visual - FORMAL	Function/Use - CONTEXT
	Patron, Location(s), Audience Response - CONTEXT

# THE GATES

Era: MODERN

Artists: CHRISTO and JEANNE-CLAUDE



© Panoramic Images/Getty Images



© Chip East/Reuters/Corbis

Subject Matter and Iconography - CONTENT

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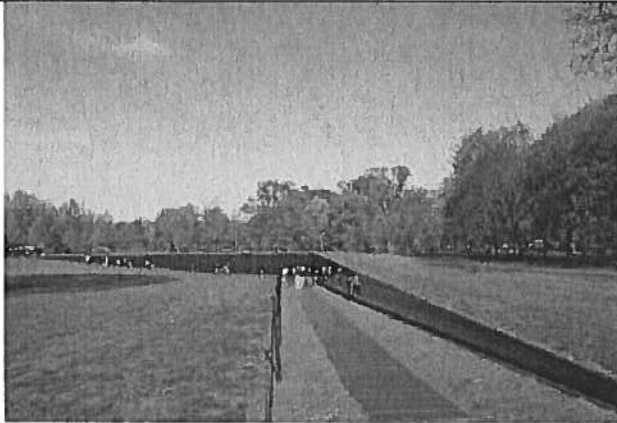
Medium, Process, Visual - FORMAL

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**VIETNAM VETERANS MEMORIAL**  
**Artist: MAYA LIN**

**Era: MODERN**



© James P. Blair/Corbis



© Ian Dagnall/Alamy

**Subject Matter and Iconography - CONTENT**

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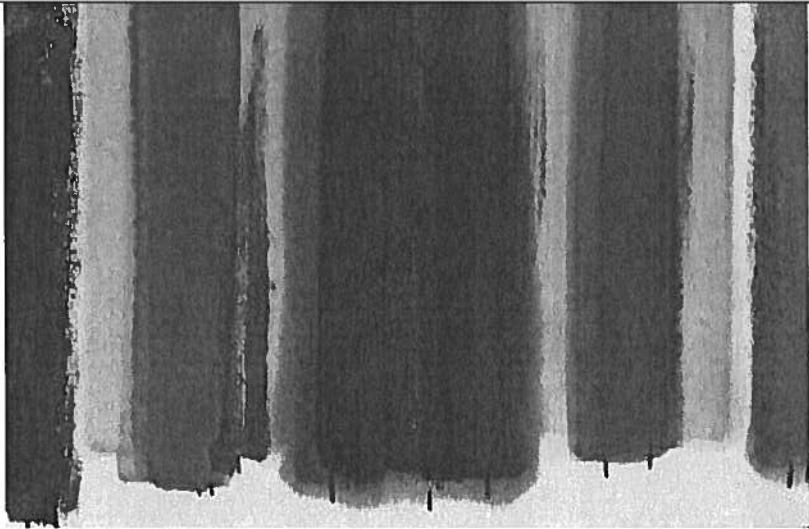
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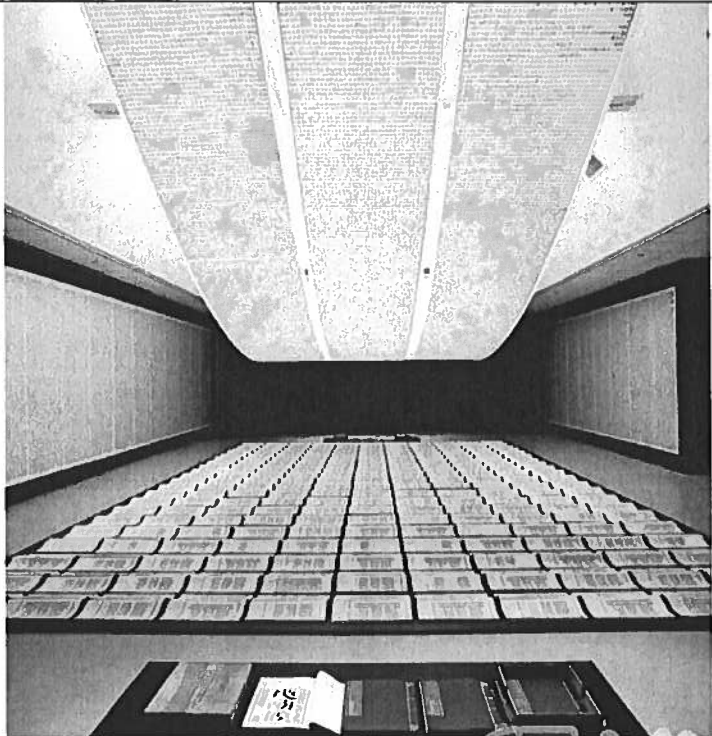


**SUMMER TREES**  
**ARTIST: SONG SU-NAM**

 <p>© The Trustees of the British Museum</p>	
<b>Subject Matter and Iconography - CONTENT</b>	
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**A BOOK FROM THE SKY**

**Artist: XU BING**

 <p>Used by permission</p>		<b>Subject Matter and Iconography - CONTENT</b>	
<b>Characteristics of culture, artist, and audience - CONTEXT</b>			
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## ***THE CROSSING***

**Artist: BILL VIOLA**



Photo © Kira Perov

**Subject Matter and Iconography - CONTENT**

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***PURE LAND***

**Artist: MARIKO MORI**



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**Pyxis Of Al-Mughira**

**Era:**

**Arist:**



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**Subject Matter and Iconography - CONTENT**

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**ELECTRONIC SUPERHIGHWAY**  
**Artist: NAM JUNE PAIK**

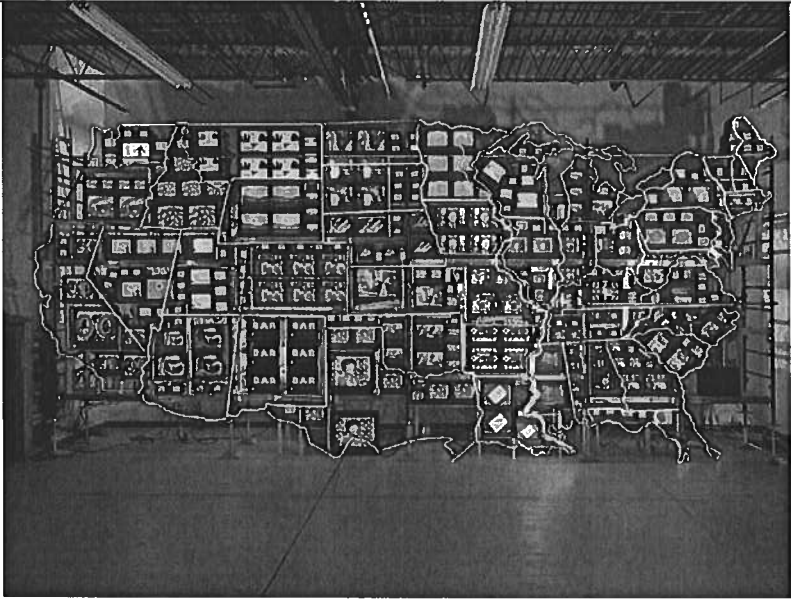


Photo © Smithsonian American Art Museum, Washington DC/Art Resource, NY

**Subject Matter and Iconography - CONTENT**

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# **HORN PLAYERS**

**Artists: JEAN-MICHEL BASQUIAT**



Photography © Douglas M. Parker Studio, Los Angeles © The Estate of the Artist/ADAGP, Paris/ARS New York 2013

**Subject Matter and Iconography - CONTENT**

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### **ANDROGYNE III**

**Artists: MAGDALENA ABAKANOWICZ**



© Magdalena Abakanowicz, Courtesy Marlborough Gallery, NY/Image  
© The Metropolitan Museum of Art/Image Source © Art Resource, NY

**Subject Matter and Iconography - CONTENT**

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***DANCING AT THE LOUVRE, FROM THE SERIES THE FRENCH COLLECTION, PART I;***  
**Artist: FAITH RINGGOLD** **Era: POST-MODERN**



Faith Ringgold © 1991

**Subject Matter and Iconography - CONTENT**

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**REBELLIOUS SILENCE, FROM THE WOMEN OF ALLAH SERIES**

**Artist: SHIRIN NESHAT (ARTIST); PHOTO BY CYNTHIA PRESTON**



Courtesy Gladstone Gallery, NY and Brussels

**Subject Matter and Iconography - CONTENT**

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**LYING WITH THE WOLF**  
**Artist: KIKI SMITH**

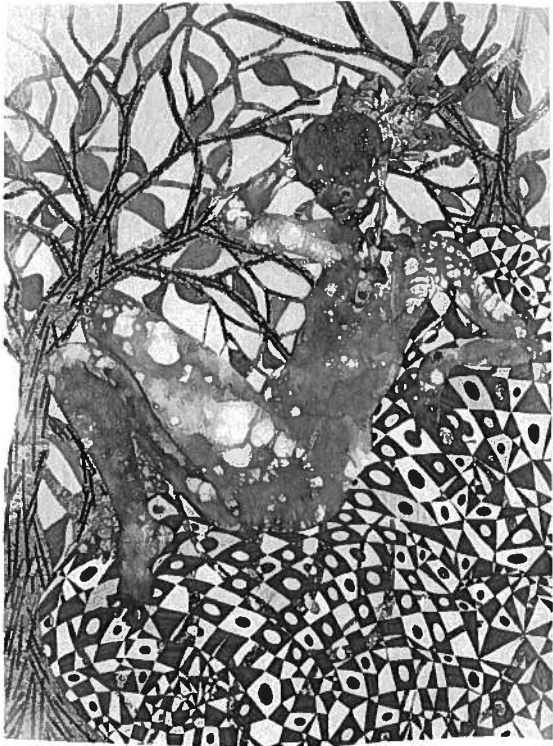


© The Artist/Courtesy of the Pace Gallery

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***PREYING MANTRA***

**Artist: WANGECHI MUTU**



© Gladstone Gallery, NY and Brussels

**Subject Matter and Iconography - CONTENT**

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**EN LA BARBERIA NO SE LLORA (NO CRYING ALLOWED IN THE BARBERSHOP)**

**Artist: PEPON OSORIO**



Courtesy Ronald Feldman Fine Arts, NY

**Subject Matter and Iconography - CONTENT**

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**DARKYTOWN REBELLION**

**Artist: KARA WALKER**



Used by permission

**Subject Matter and Iconography - CONTENT**

**Characteristics of culture, artist, and audience - CONTEXT**

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## ***SHIBBOLETH***

**Artist: DORIS SALCEDO**



© Luke Macgregor/Reuters/Corbis

**Subject Matter and Iconography - CONTENT**

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**KUI HUA ZI (SUNFLOWER SEEDS)**  
**Artist: AI WEIWEI**



© Oliver Strewe/Getty Images

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**PINK PANTHER**  
**Artist: JEFF KOONS**



Permission of the Artist © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

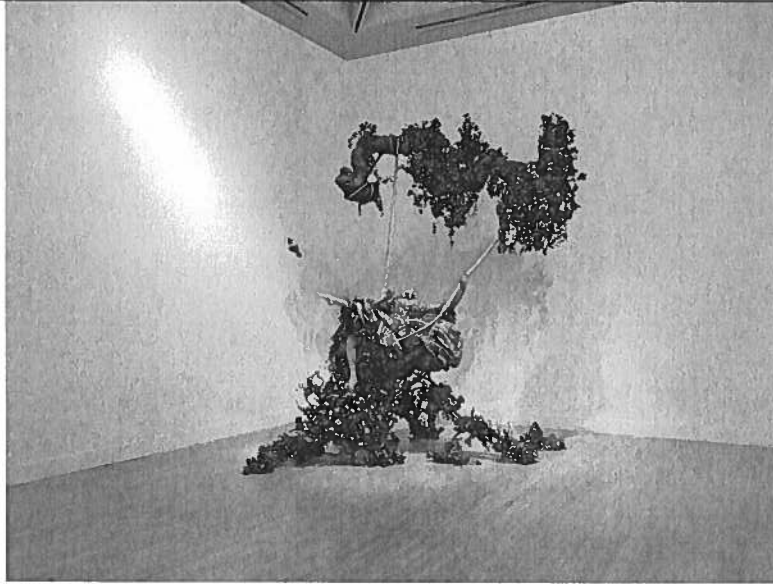
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**UNTITLED (#228), From The History Of Portraits Series**  
**Artist: CINDY SHERMAN**

 <p>© Courtesy of Artist and Metro Pictures</p>	<b>Subject Matter and Iconography - CONTENT</b>
<b>Characteristics of culture, artist, and audience - CONTEXT</b>	
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***THE SWING (AFTER FRAGONARD)***

**Artist: YINKA SHONIBARE**



© 2013 Tate, London

**Subject Matter and Iconography - CONTENT**

**Characteristics of culture, artist, and audience - CONTEXT**

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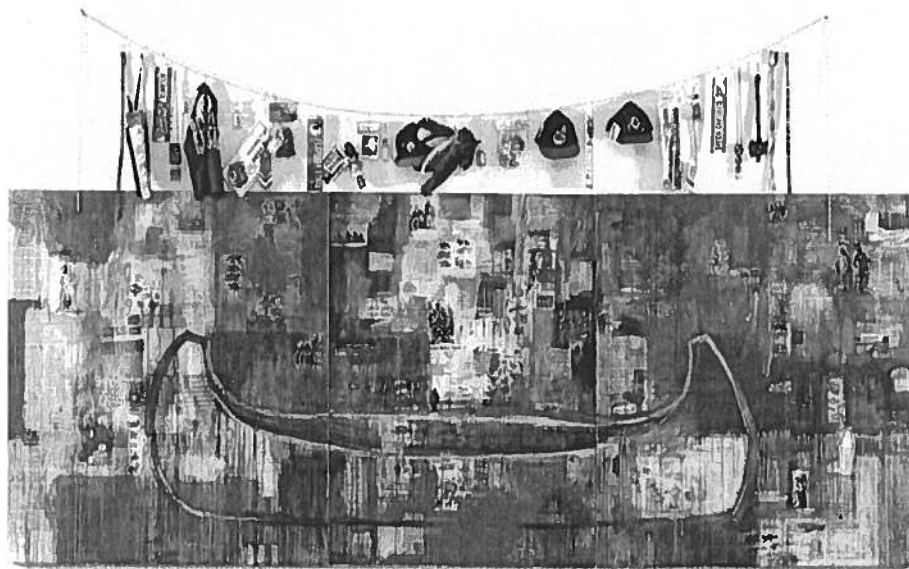
**Medium, Process, Visual - FORMAL**

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***TRADE (GIFTS FOR TRADING LAND WITH WHITE PEOPLE)***

**Artist: JAUNE QUICK-TO-SEE SMITH**



Courtesy of Jaune Quick-to-See Smith (Member of the Salish Kootenai Nation, Montana) and the Accola Griefen Gallery, NY

**Subject Matter and Iconography - CONTENT**

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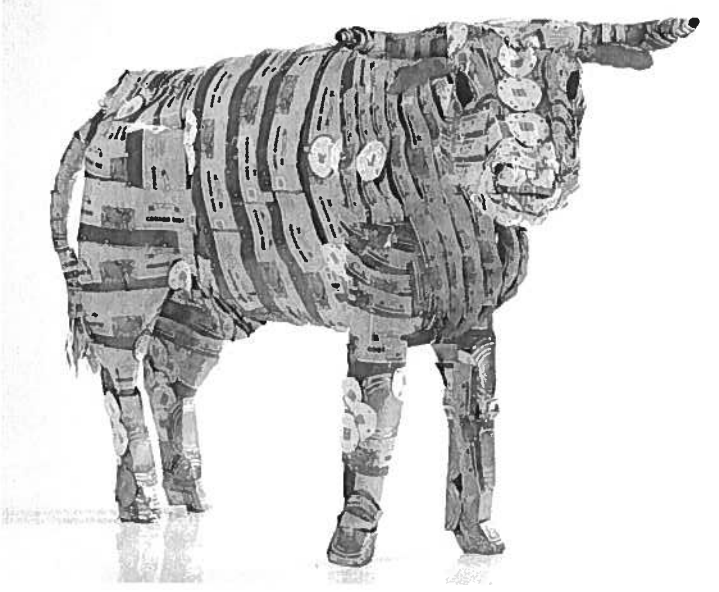
**Medium, Process, Visual - FORMAL**

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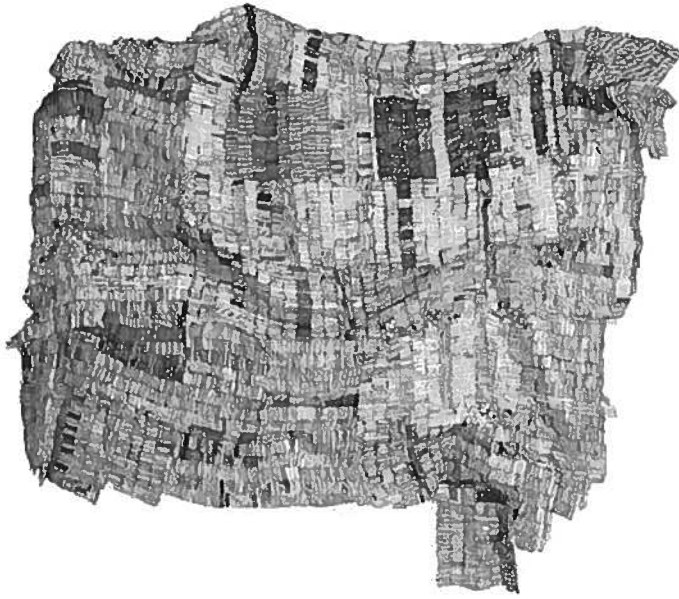
***PISUOPO LUA AFE (CORNED BEEF 2000)***

**Artist: MICHEL TUFFERY**

 <p>© Michel Tuffery MNZM/Museum of New Zealand Te Papa Tongarewa #FE010516</p>	<b>Subject Matter and Iconography - CONTENT</b>
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## ***OLD MAN'S CLOTH***

**Artist: EL ANATSUI**



© Samuel P. Harn Museum of Art, University of Florida

**Subject Matter and Iconography -  
CONTENT**

**Characteristics of culture, artist, and audience - CONTEXT**

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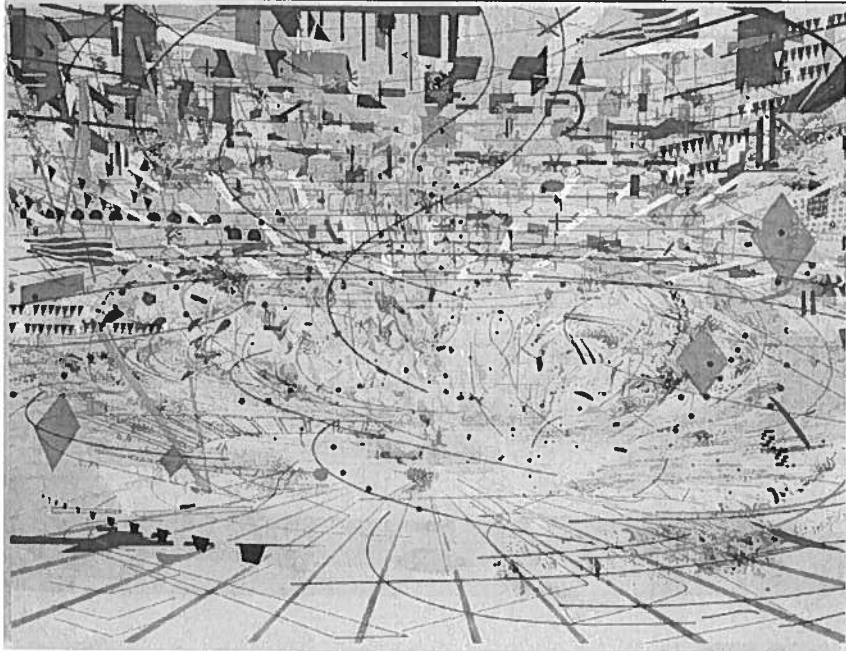
**Medium, Process, Visual - FORMAL**

**Function/Use - CONTEXT**

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- CONTEXT**

## ***STADIA II***

**Artist: JULIE MEHRETU**



© Julie Mehretu, American, b. 1970, Stadia II, 2004, Carnegie Museum of Art, Pittsburgh/ Photograph © 2013 Carnegie Museum of Art, Pittsburgh

**Subject Matter and Iconography - CONTENT**

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**Meaning (Intended Purpose) - CONTEXT**

**Features of Tradition and/or Change - CONTEXT**

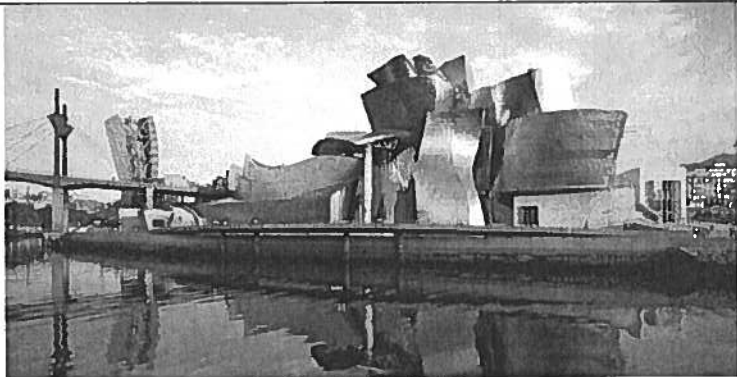
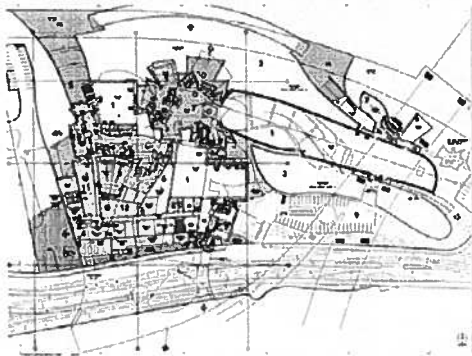

**Medium, Process, Visual - FORMAL**

**Function/Use - CONTEXT**

**Patron, Location(s), Audience Response - CONTEXT**



**GUGGENHEIM MUSEUM BILBAO**  
**Architect: FRANK GEHRY**

**Style: DECONSTRUCTIVISM**

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Subject Matter and Iconography - CONTENT			
Characteristics of culture, artist, and audience - CONTEXT			
Meaning (Intended Purpose) - CONTEXT		Features of Tradition and/or Change - CONTEXT	
Medium, Process, Visual - FORMAL		Function/Use - CONTEXT	
		Patron, Location(s), Audience Response - CONTEXT	



**MAXXI National Museum of XXI Century Arts**  
**Architect: ZAHA HADID**

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<p><b>Subject Matter and Iconography - CONTENT</b></p>	
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<p><b>Medium, Process, Visual - FORMAL</b></p>	<p><b>Function/Use - CONTEXT</b></p>
	<p><b>Patron, Location(s), Audience Response - CONTEXT</b></p>