Advance Placement Art History Summer Work 2026

Welcome to AP Art History

This next school year promises to be exciting and challenging given the facts that you have: 1) enrolled in AP courses, and 2) experienced the global pandemic causing all of us undue stress and meandering thoughts… and some extra time off. We will get through the transition back. Together.

AP Art History (APAH) is a college level study of the history of painting, sculpture and architecture (and other art forms) from Prehistory (before writing) to the present "Global" Contemporaneous world. College credit can be earned by passing the College Board APAH exam next May. This class is rigorous but extremely satisfying for all that you will be able to open your mind to over the next year.

SUMMER WORK ASSIGNMENTS (MANDATORY)

Part I: Complete the AP Art History Introduction using the links provided for Smart History (SH) at Khan Academy and outlined in the packet. Each section of the introduction has corresponding questions. Answer the questions completely after reading or watching the video in the section.

Part II: Print out the OUTLINE of works of art and fill-in the information according to Form, Function, Content and Context.

Part III: Complete the questions in the third document that creatively revisit all 15 works of art in the Summer Unit.

The Summer Work Packet, Outline, and Questions will be handed-in when you return to school and will be counted as actual Quarter 1 grades. You will also be quizzed on the fifteen works of art in the Summer Work.

Please email me with any questions or concerns at mogiaca@richmond.k12.ga.us

Looking forward to seeing all of you,

Mrs.Mogianesi ☺

AP AH Course College Board vs.

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Unit 1 – Content Area 1 Global Prehistory
Unit 2 – Content Area 2 Ancient Med
Unit 3 – Content Area 3 E. Europe & Colonial America
Unit 4 – Content Area 4 L. Europe & America

Unit 5 – Content Area 5 Indigenous Americas
Unit 6 – Content Area 6 Africa

Unit 7 – Content Area 7 W & Central Asia
Unit 8 – Content Area 8 SO, E & SE Asia
Unit 9 – Content Area 9 Pacific
Unit 10 – Content Area 10 Global Contemporary

It is imperative to grasp the ENDURING understanding and ESSENTIAL knowledge.

Content Area 1 – Global Prehistory

ENDURING UNDERSTANDING 1-1. Human expression existed across the globe before the written record. While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural world and humans' place within it.

ESSENTIAL KNOWLEDGE 1-1A. Periods of time before the written record are often defined in terms of geological eras or major shifts in climate and environment. The periods of global prehistory, known as lithic or stone ages, are Paleolithic ("old stone age"), Mesolithic ("middle stone age"), and Neolithic ("new stone age"). A glacial period produced European ice ages; Saharan agricultural grassland became desert; and tectonic shifts in Southeast Asia created land bridges between the continent and the now-islands of the Pacific south of the equator. Human behavior and expression was influenced by the changing environments in which they lived.

ESSENTIAL KNOWLEDGE 1-1B. Globally, the earliest peoples were small groups of hunter-gatherers, whose paramount concern was sheer survival, resulting in the creation of practical objects. From earliest times, these practical tools were accompanied by objects of unknown purpose: ritual and symbolic works perhaps intended to encourage the availability of flora and fauna food sources. People established many artistic media, from the first fired ceramics, to painting and incised graphic designs (primarily on rock surfaces), sculpture (notably female and animal figurines), and architecture (stone megalithic installations).

ENDURING UNDERSTANDING 1-2. First instances of important artistic media, approaches, and values occurred on different continents, with Africa and Asia preceding and influencing other areas as the human population spread.

ESSENTIAL KNOWLEDGE 1-2A. In many world regions — including those not in direct contact with one another — art shows humans' awareness of fundamental, stable phenomena, from the macrocosmic (e.g., astronomical cycles, such as equinoxes and solstices) to the microcosmic (e.g., exploitation of permanent materials available in local environments, such as stone, hardened clay, and jade).

ESSENTIAL KNOWLEDGE 1-2B. Humanity is understood to have begun in Africa and radiated outward. Beginning around 77,000 years ago, the first "art" was created in the form of rock paintings and carved natural materials, such as ocher. Geometric patterns and representations of life forms, usually human and animal, were typical two-dimensional creations. Three-dimensional forms were sculpted, and monuments, large-scale objects, and environments were assembled and/or constructed. Art making was associated with activities such as food production (hunting, gathering, agriculture, animal husbandry) and patterns of behavior, such as settlement, demonstration of status, and burial. For example, places of gathering or settlement and/or objects found in such places may be painted and/or incised with imagery related to their use.

ESSENTIAL KNOWLEDGE 1-2C. Humans established Paleolithic communities in West, Central, South, Southeast, and East Asia between 70,000 and 40,000 B.C.E. Paleolithic and Neolithic cave paintings featuring animal imagery are found across Asia, including in the mountains of Central Asia and Iran and in rock shelters throughout central India. In prehistoric China, ritual objects were created in jade, beginning a 5,000-year tradition of working with the precious medium. Ritual, tomb, and memorializing arts are found across Neolithic Asia, including impressive funerary steles from Saudi Arabia and Yemen. Asia's greatest contribution to early world art is in ceramic technology, with some of the earliest pieces (dating to 10,500 B.C.E) produced by the Jomon culture in Japan. Even earlier pottery continues to be found, particularly in China. Ceramics were also produced in Iran beginning in the eighth millennium B.C.E., and refined vessel forms arose from the adoption of the potter's wheel in the fourth millennium B.C.E.

ESSENTIAL KNOWLEDGE 1-2D. In the Pacific region, migrations from Asia approximately 45,000 years ago were possible because of lowered sea levels and the existence of land bridges. The earliest created objects have been dated to about 8,000 years ago. The Lapita peoples, who moved eastward from Melanesia to Polynesia beginning about 4,000 years ago, created pottery with incised geometric designs that appear across the region in multiple media today.

ESSENTIAL KNOWLEDGE 1-2E. Paleolithic and Neolithic Europe's artistic statements were made in small human figural sculptures (central Europe), cave paintings (France and Spain), and outdoor, monumental stone assemblages (British Isles). These provide glimpses into the beginnings of ritual life (15,000 B.C.E.) as people tried to influence and integrate with the natural cycles of the cosmos and promote both human and animal fertility. These works establish the dynamic interplay of naturalism and abstraction found throughout art's history.

BEGIN at the BEGINNING! ☺

You may print the document or TYPE it using the headings and numbering your responses.

GO TO Smart History (SH) at Khan Academy AP ART HISTORY "Start Here"
https://www.khanacademy.org/humanities/ap-art-history/start-here-apah#intro-art-history-apah
You will have access to the Master List of the 250 – Summer Work only requires Content Area (CA) 1: Global Prehistory. **This section: _____/possible 200 points**

I. "Start Here" **WATCH** videos and READ articles on this webpage. **RESPOND** to their corresponding questions delineated on the **Activities Portions.**

(The Activities Packet will be graded at the beginning of the school year as ***Classwork***. Classwork as a category is 35% of the total grade for each Quarter.)

A. Why Art Matters - **WATCH** all 4 "Why Art Matters" videos and respond to activities.

1. Why Look at Art
2. How Art Can Help You Analyze
3. The Power to Look
4. Describing What You See

Why Look at Art

1. We should look at art because us _____.
2. By looking at art (as with anything) we build a _____ visual acumen (ability to discern important features), resulting in our being more aware, alert, and present.

How Art Can Help You Analyze

1. The study of art can enhance our _____ and ability to _____ to others what we see. (The skills are useful and can save lives. Study of art can improve visual acuity and communication skills!)
2. Close study of art can train viewers to _____ thoroughly, _____ the elements observed, _____ them succinctly, and _____ questions to address any seeming inconsistencies.

   These are critical skills.
3. The trained eye can detect the _____ or that which is missing/not present. Study of art teaches us how to investigate.

The Power to Look

1. The power to look sets up a dynamic relationship among _____, _____, and _____.
2. How the viewer is positioned in relation to the artwork (the subject) can help us think more deeply about _____, _____, or _____.

3. If you were to view the Yoruba (YOUR-uh-buh) ceremonial crown, with all if its detail, in the museum, what key element is missing for your true understanding? The _____.

Describing What You See

1. A person can get closer to interpreting what s/he sees by spending _____ and by _____ it.
2. In Henry Moore's *Reclining Figure*, the _____ seem just as substantial as the forms themselves. The work of art could be a human body, but it could also be a _____.

B. The Elements of Art – Read the 5 articles and watch the 2 videos then respond to activities.

LINE – Matching

_____contour	a. loose, curving lines like those found in nature
_____hatching/cross hatching	b. defines shapes, outer edges of an element
_____organic	c. guide or sight lines in an image
_____inorganic	d. closely spaced lines that imply value/shading
_____implied	e. straight or perfectly curving lines

SHAPE & FORM

1. There are two main types of shapes, _____ and _____.
2. _____ is an excellent example of an artist who used geometric shapes almost exclusively.
3. Form is actual, _____, though it is often used to describe _____ of three-dimensionality, as well. Like shape, form can be geometric or organic.

COLOR

1. When we use the term "color" casually, what we usually mean is _____. They appear on the visible spectrum. On the spectrum, we see the pure hues.
2. The spectrum is divided into _____, _____ and _____ hues.
3. Opposite or _____ colors, are those which tend to stand out boldly next to one another. Similar or _____ tend to blend together more smoothly.
4. Density is also known as the _____ of a color.
5. To darken a color is to add black or to _____, to lighten is to add white or to _____, and to add gray is to _____.

6. View Content Area 4, *Liberty Leading the People* by Eugene Delacroix (1830). View the painting and discuss how color is meant to affect the viewer. (It may be help to view the video.) _____ _____.

SPACE

The illusion of depth/space is one of the many tools in the artist's toolbox, and it is serves some purposes very well, but it is not always the most powerful or effective way to convey an idea and, indeed, can sometimes be in direct conflict with the intentions of an artist.

1. The illusion of depth and space can be realistically revealed through artist-created detail as well as shadow versus light to suggest volume and mass. Two main **methods** of conveying depth/space are _____perspective (which is mathematical) and_____perspective (which visually describes how we see distance, depth and space in nature).

TEXTURE

1. Texture is the_____of a surface, real or represented.
2. Jeff Koons' *Balloon Dog* has a perfectly smooth, mirrored quality or _____ _____. It is an actual quality of the object.
3. Claesz's *Still Life* seem to tease us, by the visual replication of objects or its VISUAL (not actual) or _____of texture.

SURFACE & DEPTH

1. Paintings have a literal surface (the one we're not supposed to touch) and a conceptual surface, called the picture_____–showing how much depth it appears to have, to create a window-like view.
2. In Poussin's painting, the composition is created within the_____, _____and_____to portray its complex depth.
3. Harnett's use of_____(French: to trick or fool the eye), gives the illusion of depth (not literal depth, because the painting is still a flat canvas) by using techniques of light and dark, invisible_____, and delicate_____(such as feathers and rusted hinge).
4. Mondrian's depend "simply" on the elements of_____,_____, and shape to achieve visual_____.

LIGHT & SHADOW (light as story, mood, and media)

1. The contrast of light and shadow allows our eyes to see_____and_____in space.
2. Tanner's painting used two types of light,_____and_____to discern between a figure with or without faith by color, whereas Käthe Kollwitz used heavily contrasted light and dark in black and white etching (printmaking) to relate what feeling/situation?_____

3. Dan Flavin uses actual, physical (modern, fluorescent) light to evoke _____ and _____ of V. Tatlin's ideal architectural designs.

C. Principles of Composition

BALANCE, SYMMETRY, EMPHASIS

1. _____ is an even use of elements throughout a work of art. _____ is a very formal type of balance consisting of a mirroring of portions of an image.
2. In Perugino's *Christ Giving the Keys of the Kingdom to St. Peter*, the symmetry gives the painting not only a _____, but also a _____, _____, and _____.
3. _____ is created when an image is symmetrical around a central point or axis, like a sunflower viewed head-on.
4. In the *World Womb Mandala*, the Vairocana (vay-ROACH-ah-na) Buddha, or ***the Primordial Buddha***, is at the center OR is the _____ of all other elements/figures, as they radiate outward. Bodhisattvas emanating out from the Buddha, represent _____ and _____ in a highly _____ universe.
5. Polykleitos' *Doryphoros* (DOR-if-FER-us) is perfectly symmetrical, but the *balance* of the sculpture's pose is not. Instead, it is _____. This is also called *contrapposto* or counter-balance.

MOVEMENT

1. Movement refers to a sense of motion as the eye is _____ a work of art.
2. The painting is a hand-made book - or an **Illumination** - titled, *Akbarnama showing Akbar hunting in an enclosure*. It directs the eye around and through the scenes of the work by the use of _____ and implied _____ lines.

PROPORTION and SCALE

1. _____ refers to the relationship of parts of a body or form to one another and of the parts to the whole, for example, the size of the head of *Doryphoros* in relation to the entire body. The **scale** of *Doryphoros* is human (like an actual human in scale – about 6 ft).
2. _____ is the relationship of parts of an image to the image as a whole, or to something in the world outside of the image. In the *Altar group with Oba Akenzura I,* the Oba (king) is much larger in scale in comparison to the figures flanking him, in comparison to the other much smaller figures in the periphery.
3. The image of Akenzura shows, with the **intentional enlargement** of the head, the greater importance of his **intellect** within the culture, as well as his larger scale to denote his **status** within the culture (leader). This device is known as _____ scale.

PATTERN, REPETITION & RHYTHM, VARIETY, and UNITY

1. _____ can be less structured than _____, which is more regular.
   The main factor in differentiating repetition from pattern is ***regularity***.
2. Rhythm is the _____ set by repeating elements in a work of art or architecture. The arches and columns of the Great Mosque of Cordoba provide a good example.
3. How does Pollock's Autumn Rhythm demonstrate rhythm? _____
   _____.
4. Variety is the use of _____ throughout a work, whereas unity is a feeling that all the parts of a _____. These do not have to be opposites, as a work filled with variety might also have unity.
5. How is the World Womb Mandala a better example than the Ming Dynasty Bronze statue of the Vaircana Buddha at demonstrating variety? _____
   _____.

II. Introduction to Essentials of Art History

Read and/or watch all: An Introduction to Art History, The Language of Art History, Brief Histories of Art and Culture, and Current Issues in Art History

1. What exactly distinguishes art from artifact? Or artist from artisan? A couple of answers reveal themselves. Over the past century and a half, however, both art and art history have evolved radically away from one 18-20th century answer to what art is, away from notions of _____ and timeless _____.
2. Today we understand beauty as _____—a cultural construct that varies across time and space… beauty itself is no longer considered an essential attribute of art.
3. A second common answer to the question of what distinguishes art emphasizes _____, _____, and _____.
   What makes this untrue in the case of ancient Egyptian art or Byzantine icons? What is their emphasis?
   _____.
4. To solve the dilemma that beauty is subjective and unstable, it may be proposed that art is distinguished primarily by its _____, that is, by its ability to _____.
   USE JUST YOUR EYES: View the Mexica (Aztec) sculpture, Coatlicue (Kōw-aht-lee-quay)(c. 1500), how does it solve the dilemma? _____.
5. Is making sense of the past all based upon facts? _____. Why? _____
   _____.
6. The immense socio-cultural changes that took place in the 20th century, led art historians to amend these narratives. Accounts of Western art that once featured only _____ were revised to include

_____ and _____. The traditional focus on painting, sculpture, and

architecture was expanded to include so-called _____ such as _____ and textiles and contemporary media such as video and _____.

7. Today, the biggest social development facing art history is globalism. Due to the world's broad range of cultures, art historians must ponder and debate how to reconcile the discipline's _____ intellectual origins and its _____ with contemporary _____ and how to write art history in a global era. (Oh, wait, they have to consider EVERYONE!!)
8. With regard to art analysis, Art historians use various types of analysis to provide answers. What are the three main categories of analysis? _____, _____, and _____.
9. While art historians rely on facts as much as possible and seek to interpret works in ways that are historically plausible, we recognize that _____ is inescapable.
10. What are the tools of visual analysis? They are the things we can _____. They are : (name all 10) _____ _____.
11. Considering scale, this painting causes the viewer to do what? _____.
12. What is composition? _____.
13. Mary, in the composition is in a _____ form, combined with receding _____ bands. There is an echoing of forms created by a series of _____ lines that _____ the composition.
14. Chiaroscuro is _____.
15. The veracity of form can be described by _____. Site 3 of them. _____, _____, _____
16. Viewing Goya's *Third of May, 1808,* what is the subject matter? _____ _____
    Discuss its context. _____ _____
    List 3 formal qualities: _____, _____, _____.
17. Under the tenets of **Classicism** (classical or ancient Greece/Rome), representing the body, especially in painting, is very complex. Difficult traits to represent are _____ and _____. How is mass, volume, and the turning of the human mass and volume (3D quality) SHOWN in a painting (2D surface)? By what element? _____.
18. What is foreshortening? _____.
    Which objects are foreshortened in the Ancient Roman painting? _____ and _____

19. The **illusion of space** is ultimately created beginning with the picture plane and continuing with the _____, _____ and _____.
20. During the medieval period, naturalism (or realistic quality) in the human form was less important. Not because artists didn't understand it, but due to concerns of _____ of the human body – as well as the space around it (not realism, but the simplification of its form from reality).
    Hagia (hi-yuh) Sophia's apse mosaic reveals a less realistic Madonna and Child, the *Theotokos* (thay-ō-tō-kōs), or a more _____ version due to the symmetrical and frontal pose. It is also very _____ due to the golden background and _____ above the head(s).
    How does the proportion of Mary's body signify abstraction from reality?
    _____.
21. During the Renaissance, what happens with regard to naturalism in art/human form?
    _____.
    The term Renaissance (Italian: *rinacimiento*) is the idea of the return to/rebirth of what ideals?
    _____.
22. Throughout history in the West, there is a tension, a conflict between naturalism and abstraction. And it goes back-and-forth, especially wthin the Western sculpture cycle. Polykleitos' *Doryphoros* is an excellent example of Classical naturalism, inclusive of the free-standing human scale of the work, the *contrapposto* (weight shift distribution/s-curve) stance leading to implied movement, athletic idealism of proportions, underlayment of skeletal structure, overlaying of musculature, flesh and skin, and great physical detail which are all realized in hard (perfect and long-lasting!) marble.
    On the other hand, the jamb figures at Notre Dame de Chartres, returning to the medieval period, demonstrate architecturally attached, columnar (pole people!), _____ and _____ figures that **symbolize** _____ qualities, not natural or earthly ones. The human body is less important because of the ascendancy of _____. The body is _____ to create a symbol of the _____, a form without actual _____. How were the goals different in the creation of the medieval [pole people!] Kings and Queens from the Classical *Doryphoros*? _____
    _____.
23. What does Donatello's David convey about the goals of the Renaissance sculpture cycle?
    _____
    _____.
24. USE YOUR EYES, TAKE A GUESS: How does Giacometti's figure use abstraction to covey a goal or idea?
    _____.

25. UNLIKE Archaic Greek or Ancient Egyptian art, how does a Classical sculpture in *contrapposto* appear to be a figure from our world? What does the stance communicate?



_____

_____

_____

Over top of the image on the right indicate:
the hip and shoulder angles along with the spine.

26. Cite three figures displaying foreshortening and how/which body part does so.

_____ _____

_____Why is this technique important?

_____

27. In pencil, try to create *chiaroscuro* like the example to the left. (You may cut & paste a pic of your work or attach a file.)



28. What do Renaissance artists, such as Leonardo, learn about the use of linear perspective **in addition to** creating an illusion of space?_____

_____.

29. Another method for creating an illusion of space (3D world) in a painting (2D surface) is atmospheric (aerial) perspective. Artists essentially are painting the visual_____of how the world appears up close to far away as seen by the human eye within and/or through the atmosphere.

30. **Architecture is a language** and each differing style or period possesses a **specific vocabulary**. The Classical Orders are the decorative styles that represent the most fundamental form of architectural system called _____.

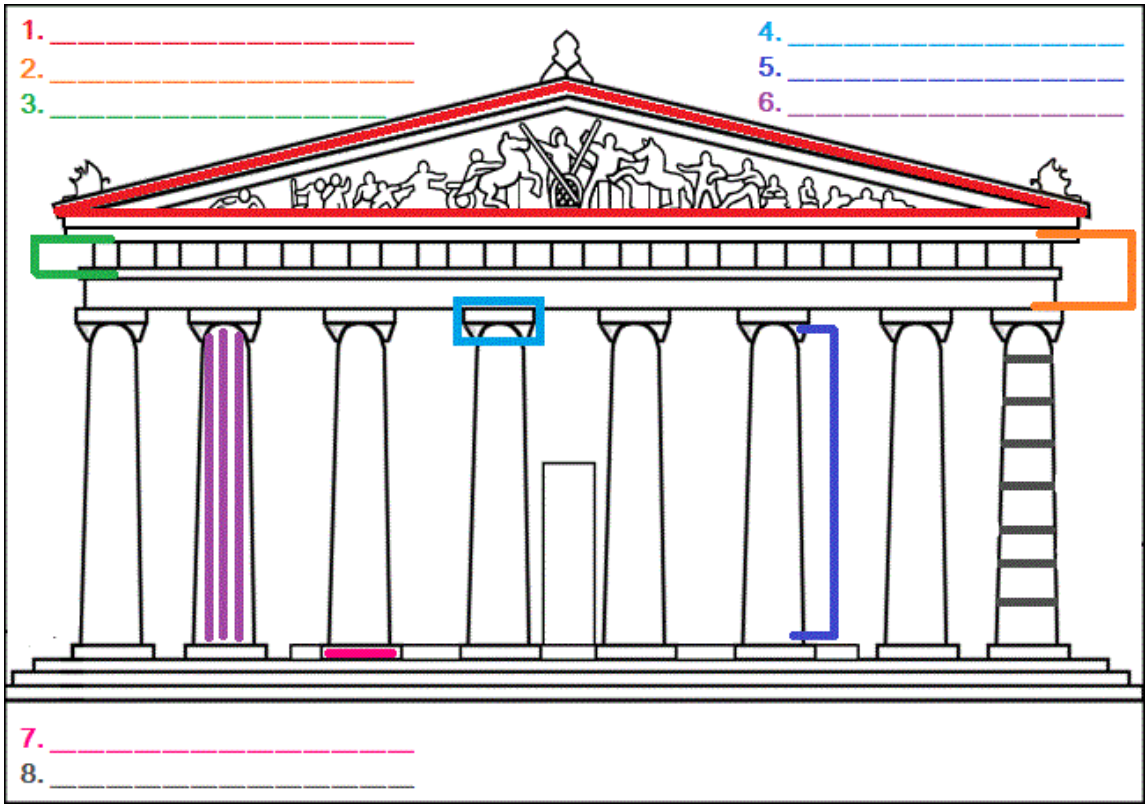
Label the orders by name: (also label the “most feminine” order with an additional F.)





_____ _____ _____

Label the architectural elements:



What is ***entasis***? _____

_____.

The Corinthian column includes the _____ of the Ionic order, as well as the _____ from the mythological story of the death of a young girl.

31. BCE means _____, while CE means _____, and *circa* means _____.

III. Introduction to Cultures and Religions for the Study of AP Art History

https://www.khanacademy.org/humanities/ap-art-history/introduction-cultures-religions-apah

Where do we come from? What's our place in the world? What happens to us after we die? All cultures ask these questions. The natural culmination comes in a spiritual form or in a religious form.

1. Hinduism is a polytheistic faith based on a variety of _____ and _____. Hindus believe in _____ after we die and that with good karma, we raise our _____ in the next _____.
2. Judaism began with God calling for Abraham and Sarah to leave Mesopotamia for Canaan. Due to diaspora, the Jewish faith changed from one of the temple to one of the _____. Therefore, Judaism is a religion of _____, _____ and deep meaning tied to the literature of history.
3. Buddhism began with the story of the young prince, Siddhartha, who was the first Buddha, ***The Historical Buddha***. He left his life of luxury to witness human _____ and to understand why this is so. He came to find that looking for answers at the _____ was a mistake. To find enlightenment, the _____ way between luxury and poverty was wisest. Suffering is caused by _____.
4. In Christianity, Jesus was born of a woman as the vessel of the son of God on Earth, as announced by the angel, Gabriel. Christ _____ from the dead in order to ascend to heaven. The overwhelming message of Jesus' teachings was to _____ one another.
5. Islam began with a virtuous prophet, Muhammad. The angel, Gabriel, sharing _____'s (the god of Abraham) words, taught him wise _____, beautiful _____, verses, and mysterious _____. From these words came the Five Pillars.
6. Art has historically served _____ purposes, aesthetic dimensions of its messages. _____, _____, _____ and _____ were the media of their time, supplying vivid imagery to accompany the _____ of the day.
7. What is aniconism? _____.
   What is anthropomorphism? _____.

IV. Global Prehistory (CA 1) 30,000-5,000 BCE + Global Contemporary Selections

This section: _____/possible 100 points

The *Lion Man* is NOT one of the APAH 250, but is a very important ancillary work to study. It is fundamental to Art History. https://www.khanacademy.org/humanities/prehistoric-art/paleolithic

***Lion-man*, Ulm, Germany. c. 38,000-29,000 BCE, carved mammoth tusk.**

WATCH: SH Video

1. The Lion-man sculpture is a carved composite figure (combination of figures of animal and human characteristics – NOT to be confused with a composite view/twisted perspective) combining the_____, _____, and_____. Why? _____ _____.

See the rest of the Content Area (CA) 1 - Global Prehistory - Images on the OUTLINE.

Resources on SmartHistory (SH) at Khan Academy (cut & paste into browser):

1. Apollo 11 stones https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/apollo-11-stones-2	**9. The Ambum Stone** https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/ambum-stone
Great Hall of the Bulls https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/lascaux	**10. Tlatilco female figure** https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/tlatilco-figurines
Camelid sacrum in the shape of a canine https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/camelid-sacrum-in-the-shape-of-a-canine	**11. Terra cotta fragment** https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/terracotta-fragments-lapita
4. Running horned woman https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/running-horned-woman-tassili-najjer	**226. Horn Players** https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/a/basquiat-horn-players
5. Beaker (Bushel) with ibex motifs https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/susa-ibex	**230. Pink Panther** https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/20th-century-apah/a/koons-pink-panther
6. Anthropomorphic stele https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/anthropomorphic-stele	**239. The Crossing** https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/20th-century-apah/a/viola-the-crossing
7. Jade cong https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/jade-cong	**243. Lying with the Wolf** https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/21st-century-apah/a/kiki-smith-lying-with-the-wolf
8. Stonehenge https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/stonehenge	

YOU MUST PRINT THE OUTLINE. ☺

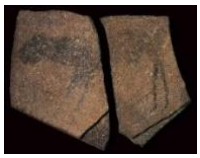
SUMMER UNIT - Content Area 1: Global Prehistoric **NAME: _____**

MAKE YOUR NOTES ON: Form, Function, Content and Context for each art work.
Read the SmartHistory (SH) article and/or watch the SH video for each work of art.



***Venus of Wilendorf*. Willendorf, Austria.** Paleolithic c. 24,000-22,000 BCE, carved limestone. The *Venus of Willendorf* is NOT one of the APAH 250, but is a very important ancillary work to study. It is fundamental to Art History. https://www.khanacademy.org/humanities/prehistoric-art/paleolithic

Form (how it looks, size, includes material):	Function (Why was it made; what was its purpose?):
Content (meaning):	Context (historical, cultural, spiritual, political or socio-economic (etc.), specificity of meaning, Where was it found? Where is it located?):



1. *Apollo 11 stones*. Namibia. Paleolithic c.25,500-25,300 BCE. Charcoal on brown quartzite.

Form:	Function:
Content (meaning):	Context:



2. *Great Hall of the Bulls*. Lascaux, France. Paleolithic Europe. Paleolithic 15,000-13,000 BCE. Rock Painting

Form:	Function:
Content (meaning):	Context:



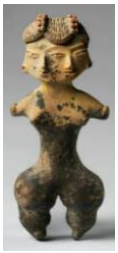
4. *Running horned woman*. Tassili n'Ajjer, Algeria. Neolithic 6,000-4,000 BCE. Pigment on rock

Form:	Function:
Content (meaning):	Context:



3. *Camelid sacrum in the shape of a canine*. Tequixquiac, central Mexico. Meso-Neolithic 14,000-7,000 BCE, Bone

Form:	Function:
Content (meaning):	Context:



10. *Tlatilco female figure*. Central Mexico, site of Tlatilco, Neolithic 1200-900 BCE, Ceramic

Form:	Function:
Content (meaning):	Context:



6. *Anthropomorphic stele*. Arabian Peninsula, Neolithic - Fourth millennium BCE (4000-3100), sandstone

Form:	Function:
Content (meaning):	Context:



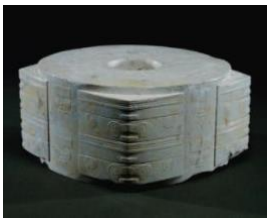
9. *The Ambum Stone,* Ambun Valley, Enga Province, Papua New Guinea
Neolithic c.1500 BCE, Greywacke

Form:	Function:
Content (meaning):	Context:



5. *Beaker (Bushel) with ibex motifs*. Susa, Iran. Neolithic 4200-3500 BCE, Painted terra cotta

Form:	Function:
Content (meaning):	Context:



7. *Jade cong. Liangzhu,* China. Neolithic 3,300-2,200 BCE sanded/incised jade

Form:	Function:
Content (meaning):	Context:



11. *Terra cotta fragment.* Lapita. Solomon Islands, Reef Islands. Neolithic 1000 BCE, incised terra cotta.

Form:	Function:
Content (meaning):	Context:



8. *Stonehenge*, Wiltshire, UK., Neolithic c. 2500-1600 BCE sandstone & volcanic sarsen stone and bluestone.

Form:	Function:
Content (meaning):	Context:

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226. Horn Players. Jean-Michel Basquiat 1993 CE. Acrylic and oil paint, paint stick on 3 canvas panels.

Form:	Function:
Content (meaning):	Context:



230. *Pink Panther*. Jeff Koons, 1988, Glazed porcelain.

Form:	Function:
Content (meaning):	Context:



239. *The Crossing*, Bill Viola, 1996, video/sound.

Form:	Function:
Content (meaning):	Context:



243. *Lying with the Wolf*, Kiki Smith, 2001, ink and pencil on paper.

Form:	Function:
Content (meaning):	Context:

SUMMER UNIT: CA 1 (Prehistory) Questions_____/ possible 80 points **NAME: _____**

You may print the document OR type your responses using the heading "Summer Unit CA 1 Questions" and number the responses.

1. Why was this figure (right) commonly called *Venus*?



A: The object was discovered near Rome.
B: The subject is the prehistoric goddess of love.
C: The name reflects early 20th century beliefs about the figure's meaning.
D: The figure is an idealized image of feminine beauty.

2. Which features are NOT visible in the above figure?

A: eyes
B: breasts
C: arms
D: genitals

3. The following prevent art historians from knowing the original meanings of the *Nude Woman (Venus of Willendorf), EXCEPT*:

A: Its historical context is unknown.
B: Its culture produced no known written documents.
C: The object lacks visual details.
D: Interpretation can be clouded by modern biases.

4. What does the term "Paleolithic" mean?

A: The word "Paleolithic" comes from Greek and means "old stone age."
B: The word "Paleolithic" comes from the Latin word meaning "hard stone."
C: The word "Paleolithic" comes from Latin and means "long ago."
D: The word "Paleolithic" comes from Greek and means "before writing."

5. What did the prehistoric paintings in European caves mean to the people who created them?

A: The cave paintings are evidence of a prehistoric religion.
B: We don't know.
C: The cave paintings confirm of a prehistoric political system.
D: The cave paintings verify how much people cared about animals.

6. The pictured artifact (right) was created to fulfill what function?



A: It was used for unknown religious purposes.
B: Its function is unknown.
C: It was a fertility figure used to aid in pregnancy.
D: It was used in coming-of-age ceremonies.

7. In what way was is *Bushel with Ibex Motifs* typical of artwork created by the earliest people?

A: It contains incised graphic motifs.
B: It is a practical object.
C: It was wheel-thrown.
D: It was created using recycled material.

8. What does the use of animal motifs in cave painting confirm about prehistoric society?

A: They relied on the paintings to ensure a successful hunt.
B: Their livelihood depended on successful hunting.
C: Animals were centrally important to these societies.
D: Animals had religious significance to prehistoric peoples.

9. Which technique was used to create the *Jade Cong*?

A: modeling the jade by hand
B: incising the jade with a metal tool
C: abrading the jade with sand
D: carving the jade with a stone

What does its process imply about the object?

_____

10. What about the *Jade Cong* could support the interpretation that it reflects timeless human concerns?

A: The forms are similar to symbols in subsequent Chinese art.
B: The possible reference to human, animal, or spirit figures.
C: The time and skilled labor used to create the object.
D: All of the above.

11. Based on symbolism in later Chinese culture, which element of the *Jade Cong* may have been associated with the heavens?

A: the circular interior
B: the rectilinear forms
C: the face-like motifs
D: the repeated vertical lines

12. Which of the following statements is false?

A: Jade cong have been found in graves of the Liangzhu culture.
B: The symbolic imagery of jade cong suggest they held cultural significance.
C: Jade cong were made of precious material.
D: Written inscriptions on jade cong provide evidence of their symbolic meaning.

13. Builders of *Stonehenge* employed which of the following techniques to ensure permanence?

A: connecting posts and lintels with mortise and tenon joints
B: the trilithons were buttressed
C: inserting mortar between posts and lintels
D: the sarsen stones were surrounded by a ditch to keep out intruders

14. The function of *Stonehenge* has been interpreted in a variety of ways because of

A: the shape of the stones
B: the names the stones have been given
C: its current form was created over 1000 years
D: the arrangement of stones

15. The *Great Horned Woman* and the *Great Hall of Bulls* are alike in that they:

A: were really, really GREAT
B: illustrate historical narrative
C: utilize twisted perspective
D: were present in caves





16. In what way is the *Ambum Stone* typical of artworks created by early people?

A: The forms are similar to symbols in subsequent regional art.
B: The possible reference to human, animal, or spirit figures.
C: The time and skilled labor used to create the object.
D: All of the above.

17. The pictured works (right) are not from the required image set, but can be attributed to a specific culture from the required image set. Identify the culture.



A: Ambum Valley, Enga Province, Papua New Guinea
B: Neolithic, Shang Dynasty, China
C: Neolithic Europe, Wiltshire, England
D: Tlatilco, Central Mexico

18. Which formal qualities of the work at the right assist in it being specifically identified as Lapita



A: geometric patterned incising
B: use of terra cotta
C: figural abstraction
D: location of where it was discovered

19. What formal qualities of the *Running Horned Woman* of Tassili n'Ajjer suggest she was a deity rather than a human?

A: female figure not male
B: remote location and had horns
C: wears a raffia skirt
D: naturalistic and animated appearance

20. A contemporary archaeologist would most likely take what approach to determining the meaning of *Running Horned Woman* of Tassili n'Ajjer?

A: search for similar works within the surrounding modern cultural practices
B: use carbon dating
C: examine the dot patterns in other hieroglyphic works
D: search for similar works within the surrounding societies and hypothesize that it was created by invaders

21. The sense of movement in the *Bushel with Ibex Motifs* is most likely attributed to which of the following?

A: repetition of bird motif at the top
B: the pose of the canine figures
C: the bands of geometric shapes that lead the eye around the vessel
D: curved quality of the horns on the ibex

22. What does anthropomorphic mean?

A: male
B: human
C: female
D: animal

23. What visual evidence of the *Anthropomorphic Stele* supports that Neolithic period had trade?

A: The art was widely varied throughout the region from the Mediterranean to the Arabian seas.
B: Stelae were large carvings.
C: Ha'il was a central city known for petroglyphs.
D: In Riqseh, a stele was found with cord, awl, and dagger.

24. Which of the following is suggested of the Apollo 11 Stones, EXCEPT:

A: The animal figure resembles a feline.
B: The animal figure resembles a bovid creature.
C: The animal figure resembles an oryx.
D: The animal figure resembles a canine.

25. Hypotheses of the Apollo 11 Stones allude to which of the following?

A: mobiliary art
B: therianthropic art
C: a supernatural creature
D: shamanism
E: all of the above

26. The earliest technology of Prehistoric peoples suggests artistic ideas came out of which of the following?

A: making pots
B: forming hunting implements
C: painting
D: none of the above

27. From "Paleolithic Art, an introduction," states that the oldest (to date) ornamental art was realized in the form of

A: clay beads
B: arrow heads
C: painted shells
D: animal paintings

28. From "Paleolithic Art, an introduction," states that the oldest representational art was realized in the form of

A: clay beads
B: arrow heads
C: painted shells
D: animal paintings

29. From "Origins of Rock Art in Africa," the seemingly ubiquitous occurrence of blombos engravings throughout Africa suggest:

personal ornamentation and engraved designs are the earliest _____ of art in Africa, and are inextricably tied up with the development of _____.

30. From "Rock Art in North Africa," the natural wind eroded "plateau of chasms" or Tassili n'Ajjer, in the "forests of stone," depict the following EXCEPT:

A: tower of giraffes
B: prides of lions
C: groups of hunters
D: herds of cattle

31. From "The Neolithic Revolution," the new stone age revealed the following, EXCEPT:

A: production of alcohol
B: tablet documents
C: religious practice including human bones
D: sophisticatedly complex architecture

32. From "Working Jade," the cicada would be placed *where* during burial rites in order to preserve vital energy?

A: around the body of the deceased with congs and bis
B: over the eyes of the deceased
C: above the heart of the deceased
D: upon the tongue of the deceased

33. In what way does Jeff Koons combine high and low culture in *Pink Panther* in his 1988 *Banalities Series*?

A: by making the piece with 24k gold.
B: by including excerpts from Aristotle's *Metaphysics* in the presentation of the piece.
C: by having pieces constructed by expert European craftsmen.
D: by hand painting the work with traditional and expensive Italian glazes.

34. The work *Lying with the Wolf* by Kiki Smith incorporates several contextual issues/mythologies, EXCEPT:

A: Magical Realism
B: Folk Tales
C: Biblical narratives
D: Victorian literature

35. Which of the following is NOT one of Kiki Smith's intentions in *Lying with the Wolf*?

A: role reversal
B: perpetuating historic notions of gender
C: breaking of stereotypes
D: challenging western art

36. Which of the following is NOT one of Bill Viola's intentions in *The Crossing?*

A: to use technology to capture a meditative moment
B: to manipulate the visual quality of the work to expand awareness
C: utilizes iconic imagery to allude to sacred space
D: to use technology to stun the viewer into a primal sense of fear

37. Which of the following is NOT one of Jean-Michel Basquiat's contextual influences in *Horn Players*?

A: homage to great African-American musicians
B: admiration for Cubism and Primitivism
C: esteem of symphonic composition
D: adulation of cultural contribution

38. Attribution: to which of the four Global Contemporary Artists would you attribute the work pictured in A?

A: Jeff Koons
B: Bill Viola
C: Kiki Smith
D: Jean-Michel Basquiat

39. Attribution: to which of the four Global Contemporary Artists would you attribute the work pictured in B?

A: Jeff Koons
B: Bill Viola
C: Kiki Smith
D: Jean-Michel Basquiat

40. Attribution: to which of the four Global Contemporary Artists would you attribute the work pictured in C?

A: Jeff Koons
B: Bill Viola
C: Kiki Smith
D: Jean-Michel Basquiat

A 

B 

C 