

Welcome to AP Art History 2023-2024! I am so happy that you have signed up to take this course. In this course, you will learn 250 works of art ranging from Prehistory to Contemporary.

Your Summer Assignment has two parts.

**-Part 1** is 36 images/artworks that you will memorize this summer. We will have a fill-in-the-blank exam over these images the first day of class. For each image, you need to memorize the title, culture, date, media, and artist, if given. Some works have more than one image, like the Acropolis. Please memorize them all! (For date, within a century is fine, it doesn't have to be more exact than that)

**-Part 2** is Glossary definitions to memorize. Some of them you probably already know. We will have a multiple-choice quiz over these the second week of school.

If you have any questions, please email me at [ljumper@orangeburgprep.com](mailto:ljumper@orangeburgprep.com)

**Part 1** Memorize these 34 artworks for a fill-in-the-blank exam the first day of class. Some of the artworks have more than one image, you should be able to identify them all. For each image, know title, culture, date, media, and artist, if given. Date within a century



White Temple and ziggurat Uruk, Iraq



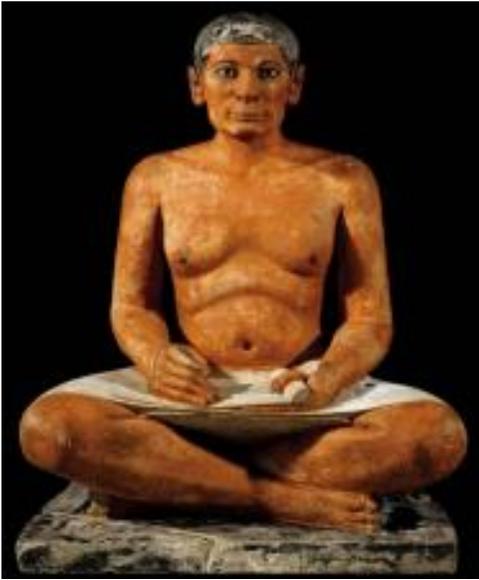
3500-3000 bce mudbrick



Palette of King Narmer  
Predynastic Egypt  
3000-2920 bce  
Greywacke



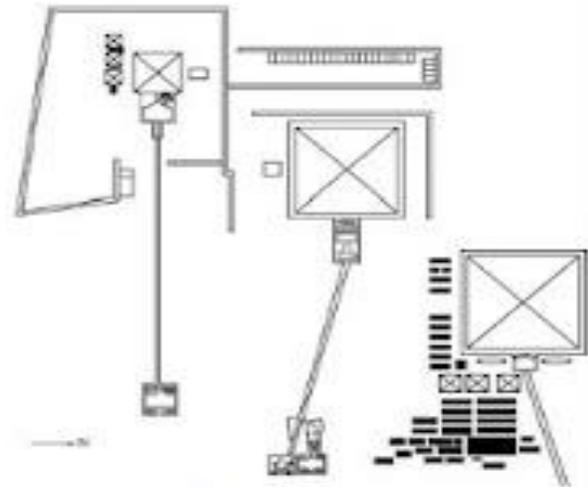
Statues of votive  
figures, from the Square  
Temple at Eshnunna  
Sumerian  
2700 bce  
Gypsum inlaid with  
shell and black  
limestone.



**Seated Scribe**  
Old Kingdom Egypt  
2620-2500 bce  
Painted Limestone



**Standard of Ur from the Royal Tombs at Ur Sumerian 2**  
Wood inlaid with shell, lapis lazuli, red limestone



**Great pyramids (Menkaure, Khafre, Khufu)**  
**Great Sphinx**  
Old Kingdom, Egypt 2550-2490 bce  
Cut limestone.



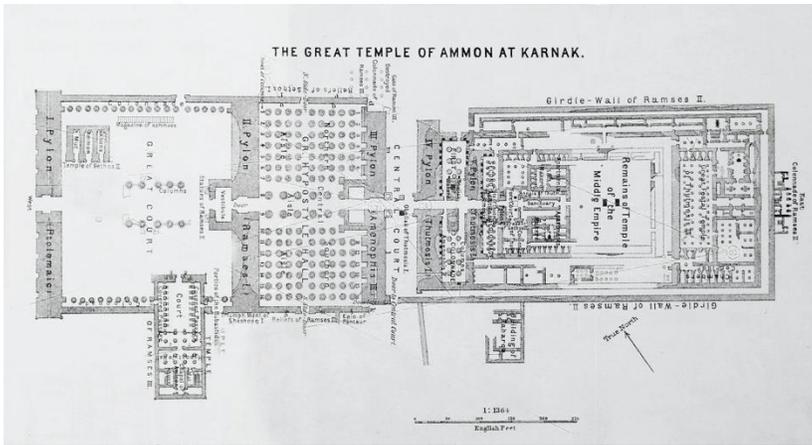
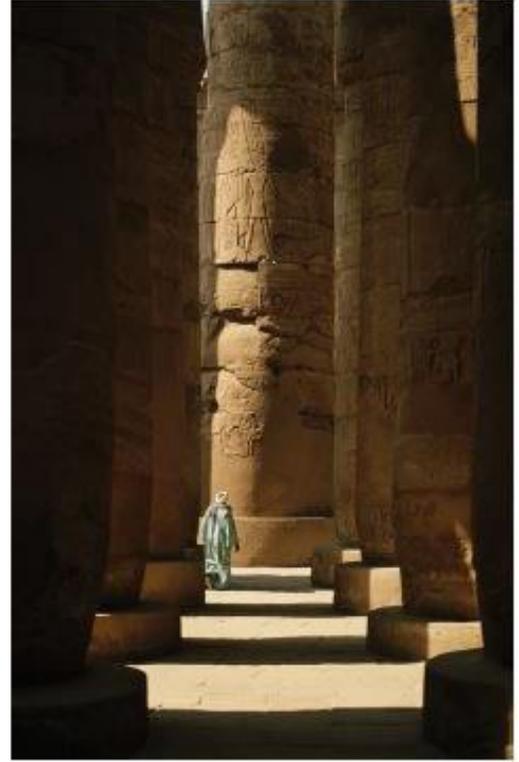
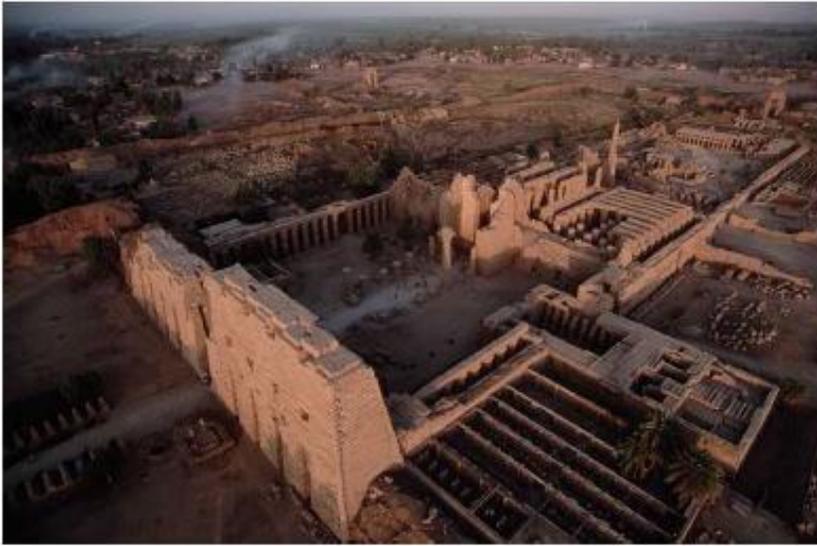
**King Menkaura and queen**  
**Old Kingdom Egypt**  
**2490-2472 bce**  
**Greywacke**



**The Code of Hammurabi**  
**Babylon**  
**1792-1750 bce**  
**Basalt**



**Akhenaten, Nefertiti, and three daughters**  
**New Kingdom, Amarna Period Egypt**  
**1353-1335 bce**  
**Limestone**



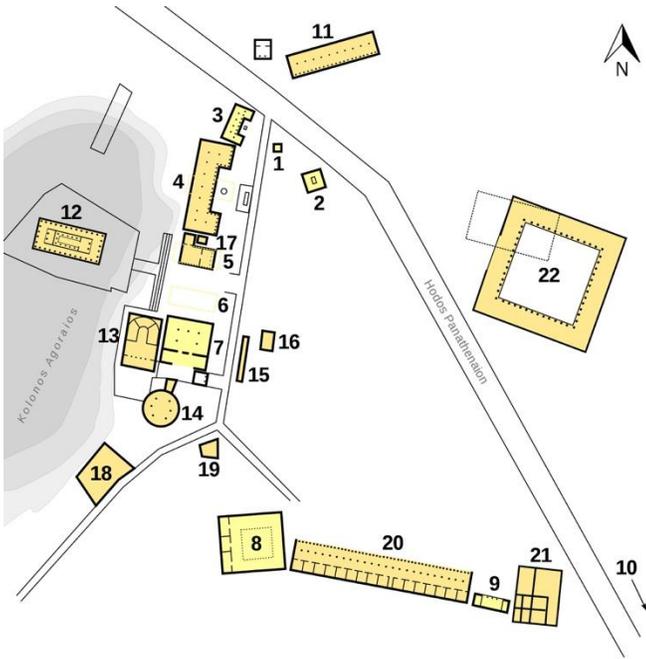
**Mortuary temple of Hatshepsut  
New Kingdom, Egypt  
1473-1458 bce  
Sandstone, partially carved into rock  
Sculpture is red granite.**



Tutankhamun's tomb, in  
New Kingdom,  
1332 bce  
Gold with inlay of enamel and s



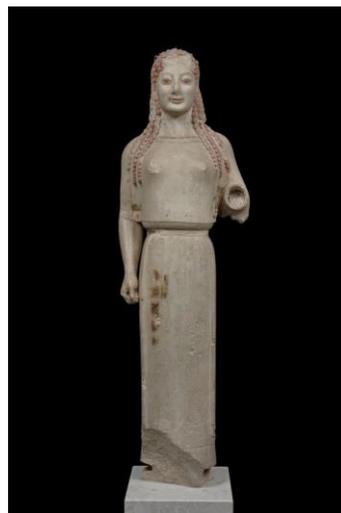
Lamas  
N



Arch



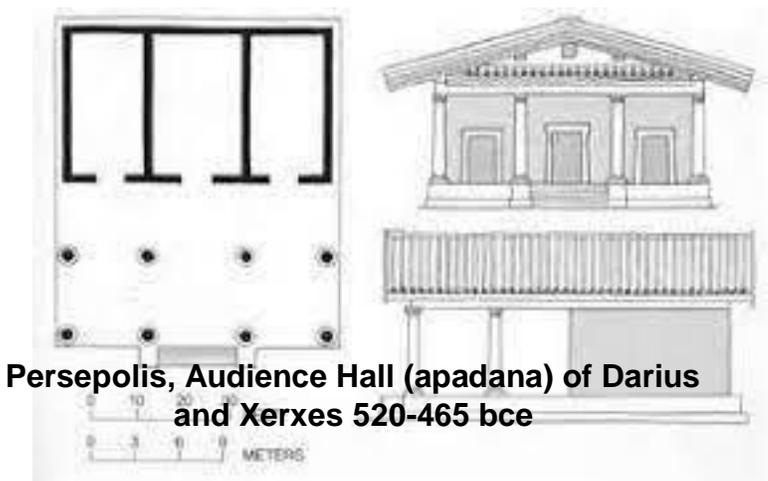
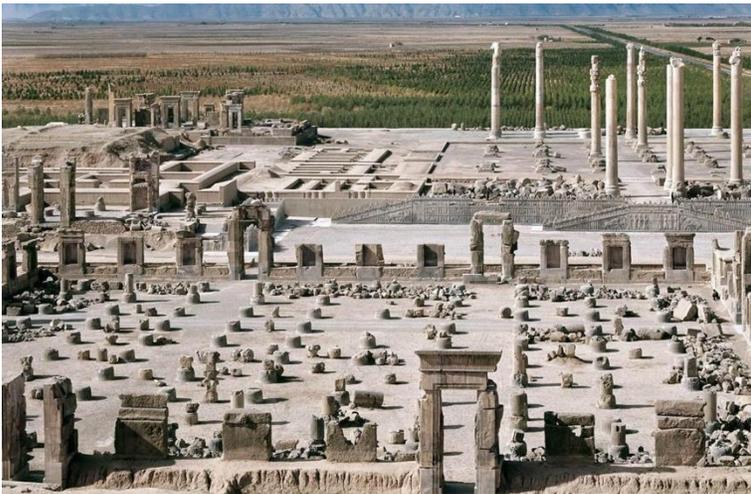
Marble



Peplos Kor  
An

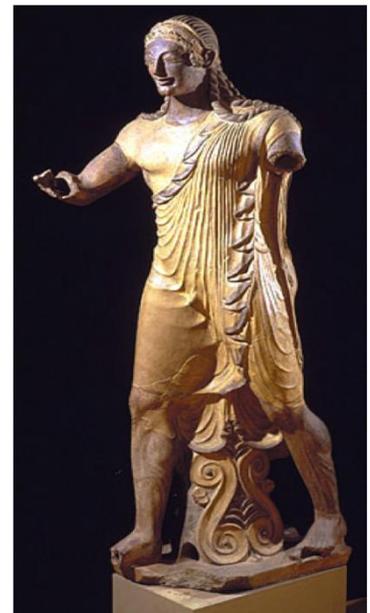
Marble

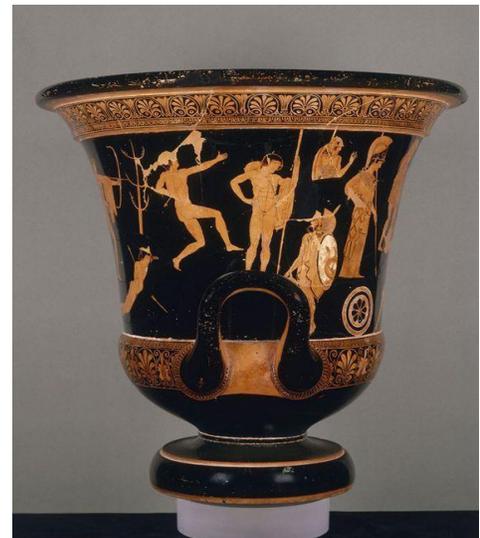
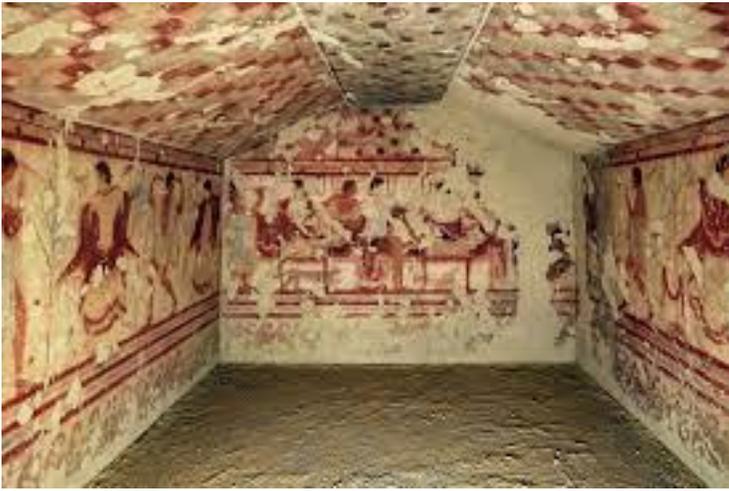
**Sarcophagus of the Spouses**  
Etruscan  
520 bce  
Terracotta



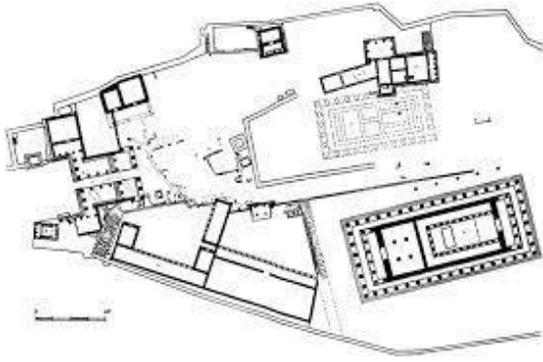
**Persepolis, Audience Hall (apadana) of Darius and Xerxes 520-465 bce**

**Temple of Minerva & Sculpture of Apollo at Veii**  
Etruscan 510-500 bce  
Artist: Vulca Temple is wood, mud brick, tufa,  
sculpture is terracotta.





Do  
Roman copy



Acropolis floor plan

Ac  
High Clas

Architec  
S

Also learn the



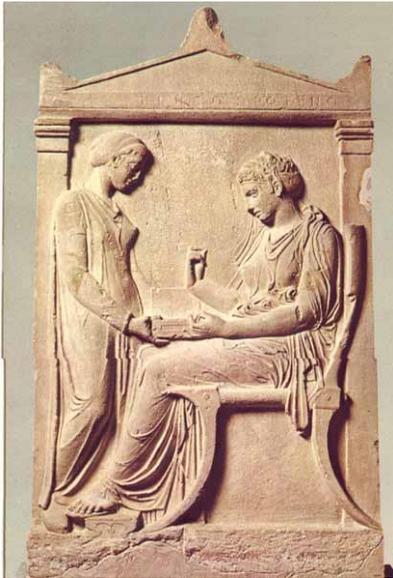
Victory adjusting her sandal.



Plaques



Helios, horses, and Dionysus (Heracles?)



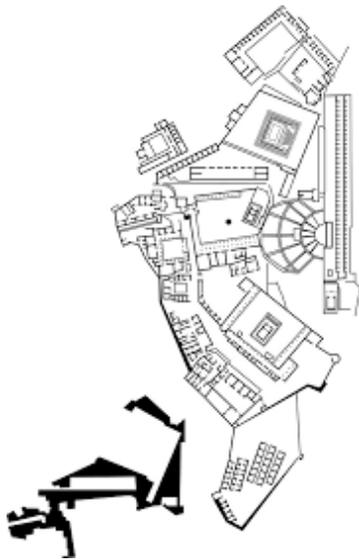
**Grave stele of Hegeso**  
**High Classical Greek**  
**410 bce**  
**Marble and paint**  
**Artist: Kallimachos**



**Winged Victory of Samothrace**  
**Hellenistic Greek**  
**190 bce**  
**Marble**



**Alexander the Great**  
**Hellenistic Greek**  
**330 bce**

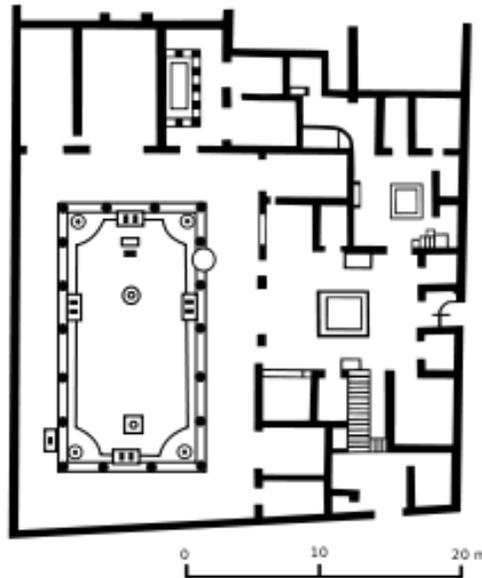


**Great Altar of Zeus and Athena at Pergamum**  
**Hellenistic Greek**  
 175 bce  
 Marble

**Great Altar of Zeus and Athena floor plan**



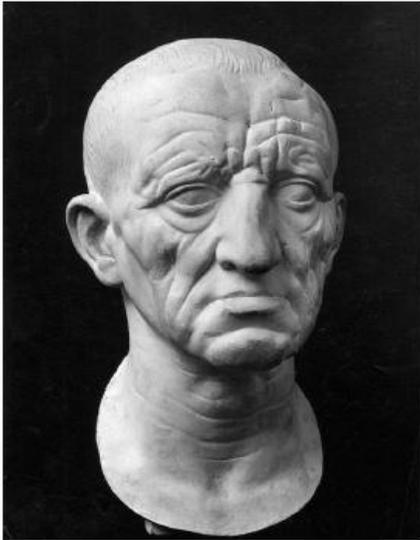
**Imperial Roman Atrium**



**House of Vettii in Pompeii Floor Plan**



**Fresco Stone and**





**Colosseum (Flavian Amphitheater)**  
Imperial Roman 70-80 bce  
Stone and Concrete

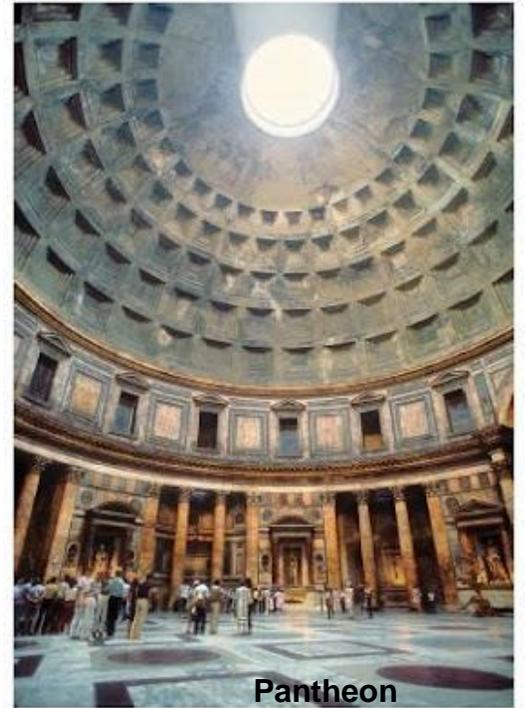
**Forum of Trajan**  
Imperial Roman  
106-113 ce  
Brick, concrete, marble column



**Trajan Market**



**Column of Trajan**



**Pantheon**  
**Imperial Roman**  
**118-125 ace**  
**Concrete with stone facing.**



**Ludovisi Ba**  
**Late Imp**  
**2**  
**M**

**Part 2** is Glossary definitions to memorize. Some of them you probably already know. We will have a multiple-choice quiz over these the second week of school.

**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 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.

**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.

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

**Audiences** of a work of art are those who interact with the work 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 consists of interacting, communicative elements of design, representation, and presentation within a work of art. Content 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). 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 milieu 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 aesthetic, intellectual, religious, political, social, and economic characteristics — are context. Patronage, ownership of a work of art, and other power relationships are also aspects of context. Contextual information includes audience response to a work of art. Contextual information 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 (such as pigment, wood, and limestone), compounds (such as textile, ceramic, and ink), and components (such as 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 accommodate and/or overcome material properties. Techniques range from simple to complex and easy to difficult and may be practiced by one artist 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).