

AHT Final Exam Preparation

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AHT Final Exams

AHT100 – October 20, 21st

Final exam (25%), 1 hour 15 minutes

- 3 single artwork questions -15 minutes each
- 1 compare and contrast question (2 artworks) - 30 minutes

AHT200 – Week of October 27th

Final exam (20%), 40 minutes

- 4 artworks – 10 minutes each (3 from exam list, 1 mystery artwork)
- Artwork captions will not be included, no questions, just straight visual analysis

AHT300 – October 31st

Final exam. (50%), 1 hour 30 minutes

- 2 single artworks, no question - 15 minutes each
- 2 compare and contrast questions (artworks chosen from list by student) – 30 minutes each

Study Strategies

- Compile revision notes for each image on the exam list; consider printing out an image of each artwork and compiling your study notes on the back, or, have a separate word document for each image.
- Begin by identifying the movement, period or style for each image
- Look at the introductory material from the lecture images for this information
- Outline or summarise the key characteristics of this movement/period/style as well as its relevant historical context
- This will provide a broad overview that you can then supplement with specific visual analysis of the artworks from the exam list

Key Characteristics of Period, Movement, Style

- Dutch Republic: Netherlands, 1600s-early 1700s
- Secular subject matter (Protestant Reformation)
- Scientific Revolution: interest in optical technologies
- Open art market: artists specialised according to genre
- Trade: Dutch East India Company, merchant class
- Descriptive pictorial mode
- Symbolic reading: emblem books, *memento mori*, *vanitas*

Rachel Ruysch, *Flowers in a vase*, 1700



Study strategies

- Once you have labelled each work on the exam list with its respective period/style and key characteristics, go through the corresponding lecture images from the student portal
- Focus on definitions and terminology that can be applied to the works on the exam list
- You do NOT need to conduct external research for the exam: your lecture notes and class readings/resources will suffice.



Tlingit artist, Chilkat robe, early 19th century, mountain goat wool, cedar bark, leather, 134.62 x 161.925 cm. Pacific Northwest Coast, Alaska, United States. Peabody Essex Museum.

(KLING-kit) Peoples

Glacier Bay National Park, Alaska



Bounded space:

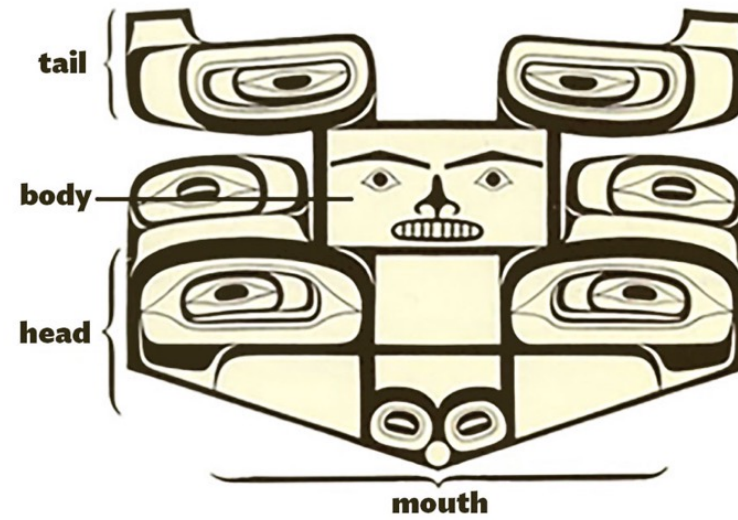
The geographic breaks in the surrounding topography that define a group's customary territory.

–Jicarilla Apache/Hispanic philosopher, Viola Faye Cordova



Formline design:

- defined by curvilinear black lines, U-shapes, ovoids (egg shapes), and trigons (triangle shapes) that create overlapping and doubling abstract patterns
- displays bilateral symmetry (can be split down the middle to create two halves that mirror each other)





Chilkat weaving terms

loom device used for weaving

warp vertical strands that hang from the loom

weft horizontal strands that weave through warp yarn

header cord woven cord at the top to keep the warp even

twining weaving technique using interlacing weft yarn

unfinished Chilkat robe on loom
c. 1920



Tlingit Society

- Chilkat robes linked to clan affiliation, reciprocity, and wealth
- Two Tlingit moieties: Raven and Eagle/Wolf.
- **Ku.eex'** (potlatch): ceremonial distribution of gifts to display wealth and generosity, to reaffirm clan connections, to discuss management of shared resources
- **At.oow**: the clan-owned regalia or ceremonial clothing

Situwaka (Louis Shotridge), Penn Museum of Anthropology, 1912



Naaxein (Na-hain):

fringe about the body

*Diving Whale Lovebirds,
Chilkat robe by Clarissa Rizal
being danced. Photo courtesy
Ursala Hudson.*



Chilkat Robe

Tlingit Peoples (Coastal Alaska)

Eagle/Wolf Moiety

Killer Whale crest

Cedar bark + mountain goat wool

Bounded space

Formline design

Loom, warp, weft

Ku.eex' (potlatch)

Naaxein (fringe about the body)

Review the weekly readings from the course that analyse artworks from the exam list

Miranda Belarde-Lewis | Zuni/Tlingit

Wearing the Wealth of the Land: Chilkat Robes and Their Connection to Place

in *Nature's Nation: American Art and the Environment*,
eds. Karl Kusserow and Alan C. Braddock (New Haven:
Yale University and Princeton University Art Museum, 2018),
pp. 178-187!



Use Formal Analysis

- Once you have identified the broad context for each artwork, go back through your lecture and tutorial notes as well as the weekly readings to compile more detailed formal analysis for each image:

Use the formula for formal analysis as subheadings and fill in with dot points:

- **Subject (or Use for material culture)**
What is the content of the artwork? Which moment has the artist depicted?
What is the object's function? (for material culture)
- **Form**
How is the subject represented? What are the effects of medium, technique, composition, light, colour, space, and scale?
- **Context**
Why is the subject represented in this way? What makes its formal characteristics historically significant? What kinds of social, political, religious, or philosophical meanings did the artwork have in its time?

Formal Analysis for AHT200/300

- **Concept**

What is the principal idea or set of ideals behind the artwork?

- **Process**

How was it realized? What materials and methods were employed?

How is it experienced?

- **Context**

Why is it significant? How does it respond to contemporary aesthetic, philosophical, cultural, social, political, economic, or environmental concerns?

Guide to formal analysis

available from AHT100 page of the Student Online Learning Portal

- **Choice of medium and materials** (oil paint, tempera, fresco, ink on paper, ink on silk, marble, bronze, clay, engraving, etching, aquatint)
- **Technique** (smooth or rough? Linear or painterly? Expressive or detached?)
- **Scale** (large or small relative to the viewer? Grandiose and monumental, or personal and intimate?)
- **Relationship between the artwork and viewer** (playful and imaginative, heroic and edifying, moralising and didactic, or intellectual and analytical? Are we to admire and learn, or participate emotionally or psychologically?)
- **Composition** (Orderly or dynamic? Symmetrical or asymmetrical? Sparse or crowded? Open or closed? How are directional lines used to draw your attention? How are things grouped?)
- **Space** (abstract, shallow, schematic, perspectival, or deep?)
- **Colour** (bright, clear, pure, rich, dark, brooding, or dull? Naturalistic or symbolic?)
- **Light** (contrasting or diffuse, clear or atmospheric? Is there an identifiable light source?)
- **Gaze and gesture** (how do sightlines or actions draw your attention to aspects of the work? What are the points of focus?)

Practice

- Once you have compiled your notes for each image on the exam list, test yourself by either answering practice questions (AHT100) or writing out a visual analysis (AHT200) for artworks on the list.
- Remember, the exam is analysis-based. It is not a mini essay: you do not need an introduction or a conclusion.
- Mirror the live exam conditions as much as possible: time yourself
 - (AHT100, AHT300 : 15 minutes per single image; 30 minutes per double)
 - (AHT200 10 minutes per image); write with a pen on paper
- Tip: practice the exam list out of order

Bada Shanren (Zhu Da) *Fish and Rocks*, 1699, Hanging scroll, ink on paper, 134.6 x 60.6 cm, Metropolitan Museum



1. How does Bada Shanren's *Fish and Rocks* (1699) express the artist's identity as a 'remnant' of the Ming Dynasty?



3. How do the formal qualities of Hokusai's *The Great Wave* (1830-32) suggest a veiled critique of the Edo period's policy of sakoku, or national isolationism?



KATSUSHIKA

Hokusai, *Under the wave off Kanagawa*, from the series, *Thirty-six Views of Mount Fuji*, polychrome woodblock print, 1830-32

Compare and contrast
Flowers in a vase by
Rachel Ruysch from 1700
and *Assembled blessings*
by Lang Shining (Giuseppe
Castiglione) from 1723.

How are their forms and
meanings shaped by their
different historical
contexts?



Left: Rachel Ruysch, *Flowers in a vase*, 1700

Right: Giuseppe Castiglione (Chinese name Lang Shining), *Assembled blessings*, 1723



Compare and contrast the ways in which Chardin's *Boy Blowing Bubbles* (1734) and Mary Delany's *Sea Daffodil* (1778) engage with Enlightenment ideas and methodologies.



Left: Jean-Baptiste Chardin, *Boy Blowing Bubbles*, c1733-1734, oil on canvas, 93 x 74.6 cm, National Gallery of Art, Washington D.C.

Right: Mary Delany, *Sea Daffodil (Pancratium maritimum)*, 1778, collage of coloured papers, 35 x 22 cm, British Museum

Tips for the compare and contrast

- Begin by establishing grounds for a comparison.
- Use your analysis to identify and interpret the key points of difference.
- Divide your analysis into two paragraphs, starting with the earlier work
- Analyse the first work in full, making 2 to 3 key points.
- Transition to the second artwork with a linking phrase: 'by contrast', 'whereas', 'while', 'on the other hand'
- In the second paragraph, analyse the second work, actively comparing and contrasting it with the first work.

In the Exam: Make an Outline

- Before writing your response, spend 1-2 minutes making a brief outline for how you plan to answer the question (or for AHT200 write your formal analysis).
- For AHT100/200 make dot points for subject (use)/form/context
- For AHT300 make dot points for concept, process, context
- Then aim to write a paragraph for each of these dot points

In the Exam: Introduce the Work

- Introduce the artwork with its artist, title (can be abbreviated) and date
- Link it to its respective period/style; briefly state how the artwork exemplifies this style:
 - Chartres Cathedral exemplifies Gothic architecture in its employment of height and light to evoke the divine.
- Begin with a brief description of the subject of the work
 - Lorenzetti's *Allegory of Good Government* depicts a row of seated personified virtues flanking the ruling figure of the Siennese Commune.

In the Exam: Provide Visual Evidence

- When you make a claim about the artwork, remember to back it up with a concrete example.
 - The Riace Warrior is strong and commanding.

Where is the visual evidence? How is this achieved?

- The taut, rippling musculature and controlled stance, or *chiamus*, of Riace Warrior A make him appear strong and commanding.

- **The Exam: The Mystery Slide (only for AHT200)**
- Don't panic if you can't remember the artwork
- Make an educated guess on the artist, title, and date
 - The title is often related to the subject
 - It's okay to guess the decade or part of the century rather than the exact date
 - Eg: 1920s, early twentieth century
- See if you can identify the movement/style: eg. Post-Impressionism, Futurism, etc.
 - This will help you with your analysis: how can you relate the key characteristics of the movement or style to the mystery slide?

- **The Exam: The Mystery Slide (only for AHT200)**
- Fall back on the formula of subject/form/context to guide you through an analysis
- Don't forget the formal qualities of the work: medium, scale, composition, relationship to viewer, etc.
- Be specific. Anchor your analysis in visual evidence.

In the Exam

- If you finish a question/analysis early, use the extra time to review/revise your response or earlier responses
- Come up with ways to counter the stress of the exam environment: get a good night sleep the night before, listen to music or exercise before the exam, practice slow deep breathing
- Try not to worry – you are not alone!

Good luck!!!