

**1998 AP ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS**

**SECTION I—Part A**

**Time—16 minutes**

**Directions:** Questions 1-29 are divided into sets of questions based on slides. In these sets, each of the questions or incomplete statements is followed by four suggested answers or completions. Select the one that is best in each case and then fill in the corresponding oval on the answer sheet. The slide or slides for each set will appear on the screen for four minutes only.

**This examination uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.**

**Questions 1-7 are based on the slide that you see on the screen.**

**The slide will be shown for four minutes only.**

1. The figure on the left was created by

- |               |                |
|---------------|----------------|
| (A) Bemini    | (C) Ghiberti   |
| (B) Donatello | (D) Verrocchio |

2. Both figures are depictions of

- |              |            |
|--------------|------------|
| (A) Adam     | (C) David  |
| (B) Hercules | (D) Hermes |

3. The pose in which the figures stand is called

- |                  |                    |
|------------------|--------------------|
| (A) contrapposto | (C) chiaroscuro    |
| (B) terribilita  | (D) foreshortening |

4. Both figures differ from medieval statuary in their

- |                       |                       |
|-----------------------|-----------------------|
| (A) religious content | (C) polychrome finish |
| (B) abstract rhythms  | (D) nudity            |

5. The treatment of the figures recalls works of art from

- |                                 |                   |
|---------------------------------|-------------------|
| (A) Classical Greece and Rome   | (C) ancient Egypt |
| (B) medieval France and Germany | (D) Minoan Crete  |

6. The treatment of the subject on the right is innovative because of its

- |                                  |                               |
|----------------------------------|-------------------------------|
| (A) use of mixed media           | (C) sense of impending action |
| (B) use of classical proportions | (D) simplification of form    |

7. Both works were produced in

- |            |              |
|------------|--------------|
| (A) Venice | (C) Rome     |
| (B) Siena  | (D) Florence |

8. Although the figure on the right is now housed in a museum, it was originally placed

- |                        |                           |
|------------------------|---------------------------|
| (A) inside a cathedral | (C) on the tomb of a pope |
| (B) in a town square   | (D) in a palace courtyard |



**Questions 9-15** are based on the slides that you see on the screen. The slides will be shown for four minutes only.

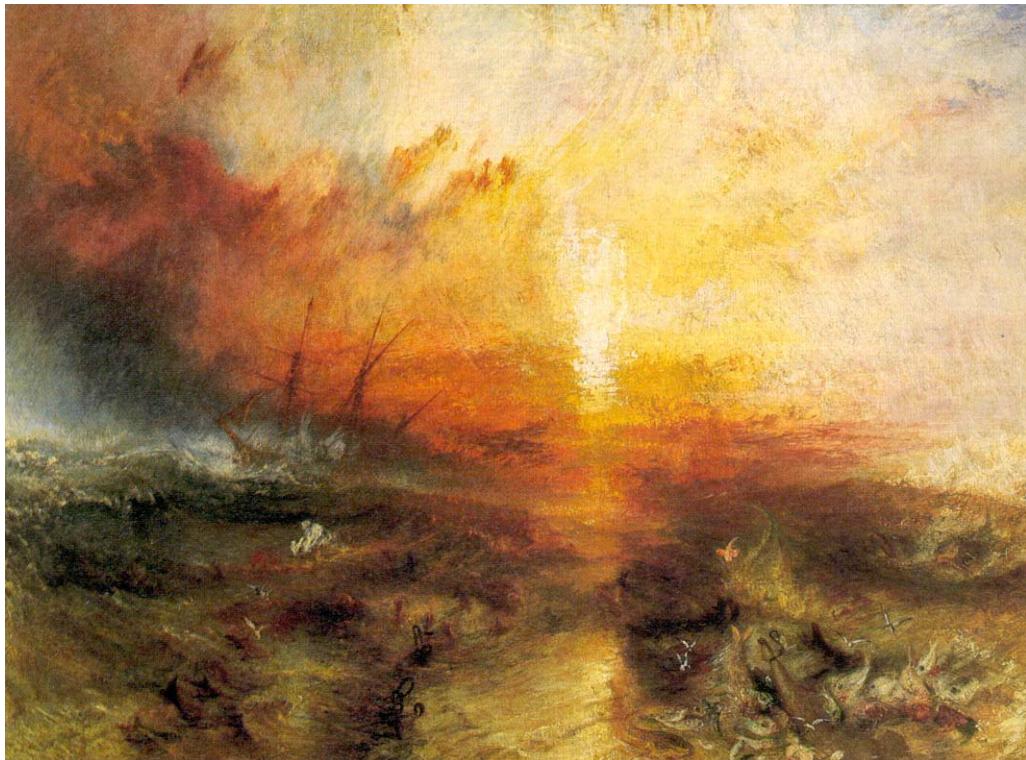


**Questions 16-22 are based on the slide that you see on the screen. The slide will be shown for four minutes only.**



16. The painting is by  
(A) Botticelli  
(B) Masaccio  
(C) Duccio  
(D) Fra Angelico
17. The technique of the painting is  
(A) fresco  
(B) gouache  
(C) oil on canvas  
(D) tempera on panel
18. The date of the painting is approximately  
(A) 1100-1150  
(B) 1200-1250  
(C) 1300-1350  
(D) 1400-1450
19. The painting demonstrates  
(A) a classicizing style  
(B) strong Byzantine influence  
(C) Gothic emotionalism  
(D) a planar arrangement of Romanesque figures
20. The painting was part of  
(A) an altarpiece  
(B) a narrative wall painting  
(C) an icon  
(D) a choir screen
21. The painting was made expressly for the cathedral in  
(A) Padua  
(B) Siena  
(C) Pisa  
(D) Florence
22. In addition to the central Madonna and child, the work includes  
(A) the philosophers of Athens  
(B) allegories of the seasons  
(C) patron saints of the city  
(D) members of the Medici family

**Questions 23-29 are based on the slide that you see on the screen. The slide will be shown for four minutes only.**



23. The painter of the work is  
 (A) Caspar David Friedrich  
 (B) Theodore Gericault  
 (C) Joseph Mallord William Turner  
 (D) Vincent van Gogh
24. The date of the painting is  
 (A) 1740  
 (B) 1840  
 (C) 1890  
 (D) 1910
25. A contemporary and fellow countryman of the artist was  
 (A) Claude Lorraine  
 (B) John Constable  
 (C) Camille Corot  
 (D) Nicholas Poussin
26. The painting was inspired by  
 (A) an actual event  
 (B) a biblical narrative  
 (C) Renaissance painting  
 (D) classical literature
27. The subject matter of the painting reflects all of the following EXCEPT  
 (A) a new interpretation of the landscape genre  
 (B) atrocities of social injustice  
 (C) Neoclassical treatment of subject  
 (D) the sublime force of nature
28. An innovative aspect of the work is the artist's  
 (A) use of one-point perspective  
 (B) manipulation of freely applied pigments  
 (C) reliance on photographs  
 (D) incorporation of mixed media
29. The artist's response to shape and form is most similar to which of the following twentieth-century movements?  
 (A) Abstract Expressionism  
 (B) Photorealism  
 (C) Cubism  
 (D) Minimalism

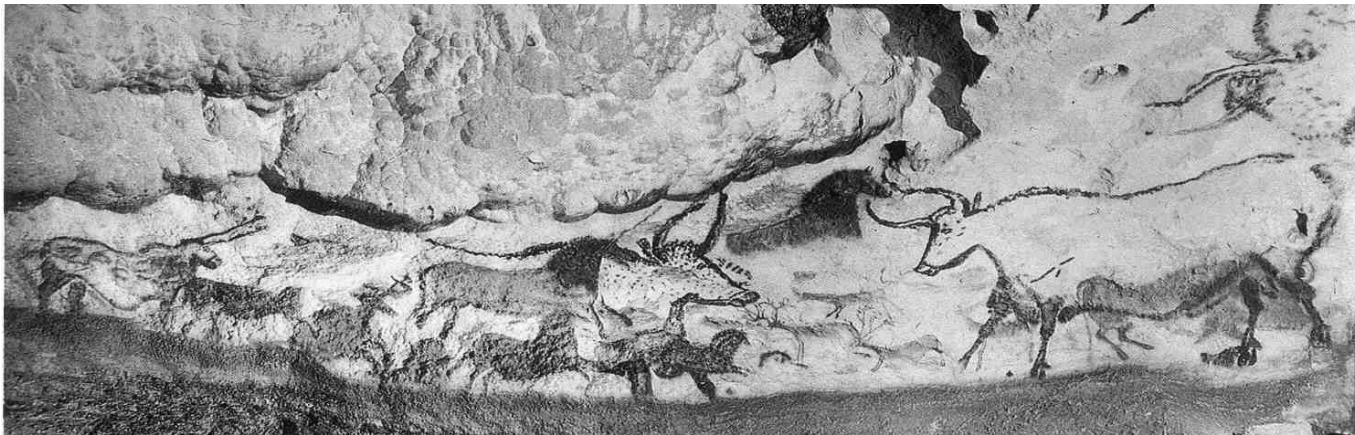
**Answers -Section I, Part A**

I-B, 2-C, 3-A, 4-D, 5-A, 6-C, 7-D, 8-B, 9-B, 10-A, II-B, 12-C, 13-J\, 14-D, 15-C, 16-C,  
 17-D, 18-C, 19-B, 20-A, 21-B, 22-C, 23-C, 24-B, 25-B, 26-A, 27-C, 28-B, 29-A

**SECTION I – PART B**  
**TIME – 44 MINUTES**  
**86 QUESTIONS**

**Directions:** Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case and then fill in the corresponding oval on the answer sheet.

**Questions 30-31 refer to the following illustration.**



30. Paintings such as this are commonly dated to approximately
- A. 15,000 BCE
  - B. 5,000 BCE
  - C. 400 BCE
  - D. 1200 CE
31. The image shows all of the following characteristics EXCEPT
- A. a naturalistic approach to figure
  - B. a sense of vitality and movement
  - C. strong outlines
  - D. atmospheric perspective

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*[RUSSELL STUDENTS, THE FOLLOWING QUESTION WOULD APPEAR ON A SEPARATE PAGE TO MAKE IT CLEAR THAT IT DOES NOT REFER TO THE ABOVE ILLUSTRATION. I'M GOING TO PUT IT ON THE SAME PAGE HERE TO SAVE SPACE, BUT I WILL PUT THE "GO ON TO THE NEXT PAGE" EACH TIME THE PHRASE APPEARS IN THE EXAM BOOKLET.]*

32. Which of the following techniques or materials allowed Roman architects to enclose large unobstructed interior spaces?
- A. the post-and-lintel system
  - B. corbelled stone vaults
  - C. concrete poured in molds
  - D. dried-brick pylon construction

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**Questions 33-34 refer to the following illustration.**

33. The sculpture is a product of which of the following cultures?

- A. Archaic Greece
- B. Classical Greece
- C. Hellenistic Greece
- D. Imperial Rome

34. The sculpture is made primarily of

- A. painted marble
- B. painted limestone
- C. hollow-cast bronze
- D. terra-cotta

35. Ornamentation of the surfaces of Islamic religious architecture often includes

- A. figures of religious leaders
- B. mythological characters
- C. historical scenes
- D. calligraphic panels



**GO ON TO THE NEXT PAGE**

**Questions 36-38 refer to the following illustration.**

36. The central symbolic image of this work refers to

- A. Apollo
- B. Christ
- C. a patron saint
- D. Dionysus

37. The work is

- A. a mosaic
- B. a fresco
- C. an encaustic
- D. an oil

38. This work was made in the fifth century C.E. in

- A. Rome
- B. Ravenna
- C. Pompeii
- D. Reims



**GO ON TO THE NEXT PAGE**

39. Which of the following architectural features of Romanesque churches developed in connection with their use as pilgrimage centers?

- A. Clerestory
- B. Nave
- C. Ambulatory
- D. Vaulting

40. Which of the following was NOT a Venetian painter?

- A. Titian
- B. Tintoretto
- C. Correggio
- D. Bellini

41. Jan van Eyck is known for his early use of

- A. oil paint
- B. egg tempera paint
- C. chiaroscuro
- D. gouache

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42. The painting shown above is associated with which of the following periods or movements?

- A. Baroque
- B. Realism
- C. Rococo
- D. Neoclassicism

43. Paul Cezanne and Claude Lorraine were both painters famous for their

- A. landscapes
- B. still lifes
- C. portraits
- D. genre scenes

#### **GO ON TO THE NEXT PAGE**

44. The interior of the nineteenth-century library shown at right is most innovative in its use of
- Gothic revival decorative details
  - Islamic decorative details
  - abundant clerestory windows
  - visible interior iron structure

45. The photographs of Dorothea Lange document which of the following?

- The American Civil War
- Victorian England
- The Great Depression
- The Vietnam War

46. Which of the following was a twentieth-century Expressionist artist?

- El Greco
- Orozco
- Braque
- D.

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47. The relief is the product of which of the following cultures?

- Imperial Rome
- Hellenistic Greece
- Byzantine
- Carolingian

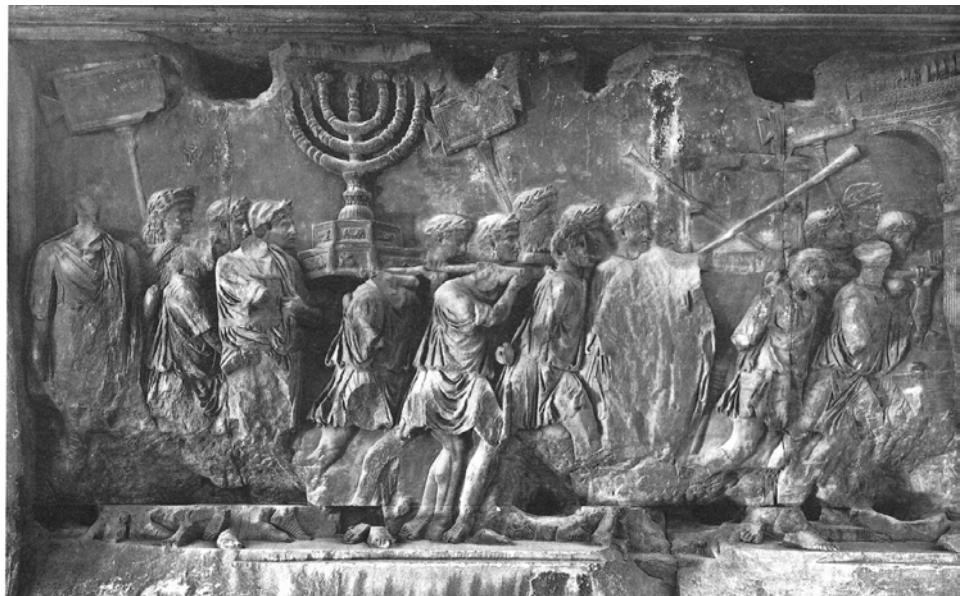
48. The relief depicts a

- gathering in the underworld
- liturgical procession
- strategic retreat
- celebration of conquest

49. As exemplified by the relief, the art of the culture is distinguished by its interest in

- historical narrative
- classical mythology
- satirical commentary
- religious sermonizing

**GO ON TO THE NEXT PAGE**



50. The construction technique typically used to cover the nave in early Romanesque cathedrals is called
- a dome
  - a colonnade
  - barrel vaulting
  - coffering
51. The “Gates of Paradise” refer to the
- East Doors of the Baptistry of Florence Cathedral
  - Portal of Notre-Dame of Paris
  - Royal Portal, west façade of Chartres Cathedral
  - the colonnades of St. Peter’s, Rome
52. Hieronymous Bosch is best known for his
- accurate portraits of Dutch citizens
  - landscapes of the Dutch countryside
  - fantastic vision of paradise
  - still lifes
53. An architect who also wrote books on architecture and painting was
- Alberti
  - Michelangelo
  - Brunelleschi
  - Borromini
54. Francisco Goya is known for all of the following EXCEPT his
- graphic series based on war
  - depictions of nightmarish figures
  - royal portraits
  - pure landscapes
55. Many of Rodin’s works were originally part of a large project entitled
- the Last Judgment*
  - Virtues and Vices*
  - The Gates of Hell*
  - the Arc de Triomphe

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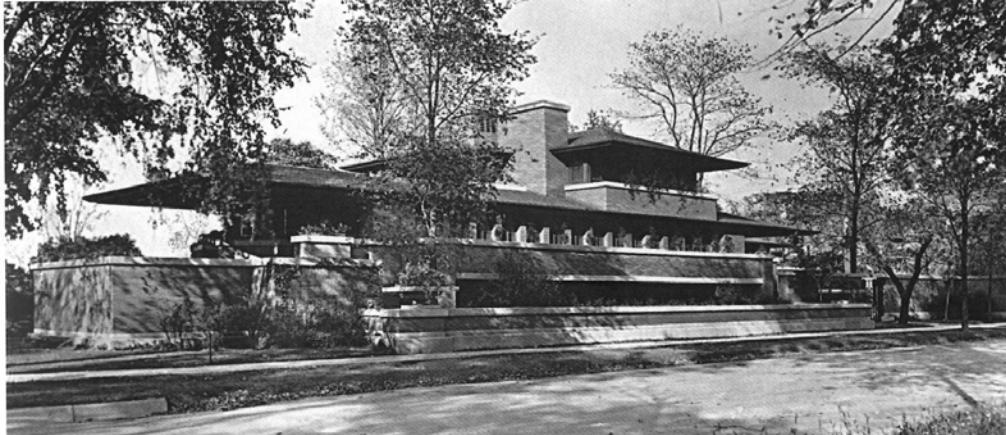
56. The style of the church interior shown at right identifies it as
- Renaissance
  - Baroque
  - Rococo
  - Art Nouveau

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57. The painting at right is by
- Romare Bearden
  - Louise Nevelson
  - Jasper Johns
  - Frank Stella

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58. The architect who designed the building is
- I. M. Pei
  - Louis Sullivan
  - H. H. Richardson
  - Frank Lloyd Wright
59. A key element in the work is the
- reliance on an iron framework
  - relationship of the structure to the site
  - influence of Romanesque forms
  - use of glass curtain walls
- 
60. In order to achieve great height and plentiful light, Byzantine churches often used a dome raised from a larger hemisphere by triangular sections called
- pendentives
  - groin vaults
  - apses
  - corbels
61. All of the following features are typically found in an Early Christian basilica EXCEPT a
- wooden roof
  - longitudinal nave
  - groin vault
  - large clerestory

**GO ON TO THE NEXT PAGE**

62. The agitated, linear style apparent in this seated evangelist portrait is typical of

- A. Roman classicism
- B. the Carolingian Renaissance
- C. Byzantine manuscript illumination
- D. Phidian sculpture

**GO ON TO THE NEXT PAGE**



63. The nave elevation of Romanesque pilgrimage churches, such as the one shown at left, has which of the following elements?

- A. Nave arcade, triforium, and gallery
- B. Nave arcade, triforium, and clerestory
- C. Nave arcade and gallery only
- D. Nave arcade and clerestory only

**GO ON TO THE NEXT PAGE**

64. The structural elements of French Gothic architecture can best be illustrated by the relationship between

- A. flying buttresses and ribbed vaulting
- B. spherical domes and compound piers
- C. tunnel vaults and pier buttresses
- D. stained glass and jamb sculptures

65. In the fifteenth century, the Medici family commissioned works of art by all of the following EXCEPT

- A. Giotto
- B. Fra Angelico
- C. Donatello
- D. Botticelli

66. The *Merode Altarpiece* by the Master of Flémalle (Robert Campin?) includes symbols that

- A. indicate that it is a marriage portrait
- B. identify each figure as a specific saint or prophet
- C. indicate that it was commissioned by the Portinari family
- D. appear in the guise of everyday objects

67. Andrea Palladio is best known for designing

- A. villas
- B. libraries
- C. museums
- D. chapels

68. Most of Honore Daumier's graphic works were intended for

- A. aristocratic collections
- B. religious tracts
- C. print dealers
- D. the popular press

**Questions 69-71 refer to the following illustration.**

69. The work was painted by  
 A. Fernand Leger  
 B. Georgia O'Keeffe  
 C. Diane Arbus  
 D. Jacob Lawrence
70. The work exemplifies the artist's primary interest in  
 A. classical mythology  
 B. African-American history and culture  
 C. the harmony between humanity and nature  
 D. the revival of Romantic idealism
71. The artist achieves a unified composition through the use of  
 A. atmospheric perspective  
 B. sfumato  
 C. repeated forms  
 D. bilaterally symmetry



72. Which of the following is a characteristic of Japanese woodcut prints that influenced nineteenth-century European art?  
 A. symmetrical composition  
 B. portrayal of historical scenes  
 C. use of mythological themes  
 D. flat, unmodeled color areas
73. Traditional views of sculpture were challenged by Alexander Calder's  
 A. relief sculptures  
 B. primary structures  
 C. equestrian figures  
 D. mobiles
74. Mycenean builders constructed the relieving triangle by a technique called  
 A. post and lintel  
 B. vaulting  
 C. corbelling  
 D. battered walls

**GO ON TO THE NEXT PAGE**

75. Which of the following cultures produced this sarcophagus?  
 A. Etruscan  
 B. Greek  
 C. Roman  
 D. Egyptian
- 
76. Roman Republican portraiture is characterized primarily by its  
 A. rejection of Etruscan portrait conventions  
 B. unidealized realism  
 C. use of bronze  
 D. use of polychrome finishes



**GO ON TO THE NEXT PAGE**

**Questions 77- 79 refer to the illustration at right.**

77. Religious objects such as this one were produced primarily for

- A. court ritual
- B. private devotion
- C. architectural decoration
- D. burial purposes

78. The piece is called

- A. a lintel
- B. an altar
- C. a frieze
- D. a triptych

79. The style and iconography of the piece suggest that it is

- A. Hiberno-Saxon
- B. Byzantine
- C. Romanesque
- D. Gothic



**GO ON TO THE NEXT PAGE**

80. The enclosed space of a mosque serves as a

- A. shrine for a cult image
- B. mortuary temple for Muslim rulers
- C. marketplace and temple
- D. hall for prayer and communal gathering

81. The famous Leaning Tower of Pisa is actually a

- A. town hall
- B. bell tower
- C. prison
- D. baptistery

**GO ON TO THE NEXT PAGE**

**Questions 82-84 refer to the illustration at right.**

82. The work is

- A. a comic book illustration
- B. a tapestry
- C. part of an illuminated manuscript
- D. a silk-screen print

83. The work is characterized by

- A. stylized forms
- B. atmospheric perspective
- C. chiaroscuro
- D. tonal modeling

84. The work comes from which of the following periods or cultures?

- A. Persian
- B. Medieval
- C. Renaissance
- D. Chinese



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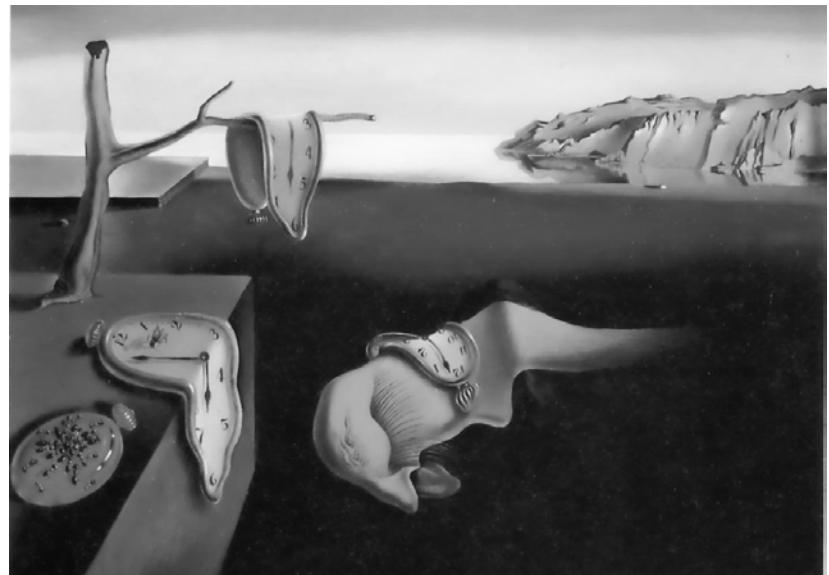
85. The architects of Versailles were
- Pierre Lescot and Claude Perrault
  - Charles Barry and A. W. N. Pugin
  - Louis Le Vau and Jules Hardouin-Mansart
  - Charles Garnier and Henri Labrouste
86. The following are all examples of eighteenth- and nineteenth-century architectural revival styles EXCEPT
- the Houses of Parliament, London
  - Strawberry Hill, Twickenham
  - Casa Mila, Barcelona
  - the Opera, Paris

**GO ON TO THE NEXT PAGE**

**Questions 87-89 refer to the illustration at right.**

87. The work was painted by
- Salvador Dali
  - Joan Miro
  - Marcel Duchamp
  - Giorgio De Chirico
88. The work is an example of which of the following movements?
- Dada
  - Futurism
  - Fauvism
  - Surrealism
89. The work alludes to
- outer space
  - cartoons
  - ancient times
  - the unconscious

**GO ON TO THE NEXT PAGE**



90. At their height, Aztec and Incan empires were contemporary with which of the following European eras?
- Classical Greek
  - Early Christian
  - Renaissance
  - Baroque
91. Forms of painting found in ancient Mesoamerica include illustrated codices and
- large narrative murals
  - framed oils
  - silk scrolls
  - ivory miniatures
92. Encaustic can best be described as
- a printmaking process
  - a painting medium using wax
  - a jewelry-making technique
  - fired clay

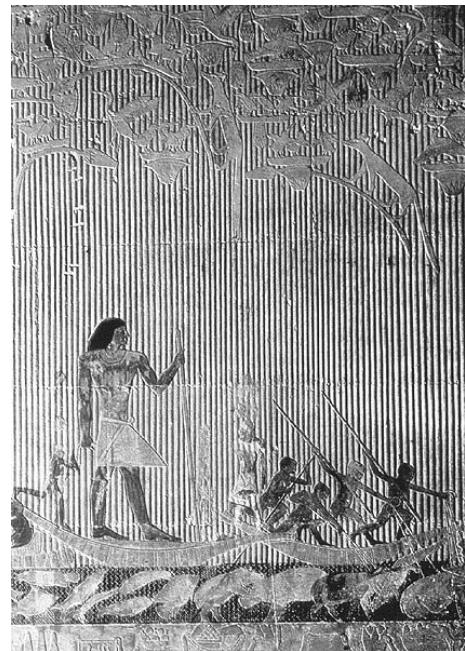
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**Questions 93-94 refer to the illustration at right.**

93. The painted, low-relief sculpture is representative of the culture of  
 A. Old Kingdom Egypt  
 B. the Aegean Bronze Age  
 C. ancient Mesopotamia  
 D. early Mesoamerica
94. The relief served all of the following purposes EXCEPT to  
 A. suggest status and power  
 B. decorate a tomb  
 C. provide for the *ka*  
 D. document a specific event

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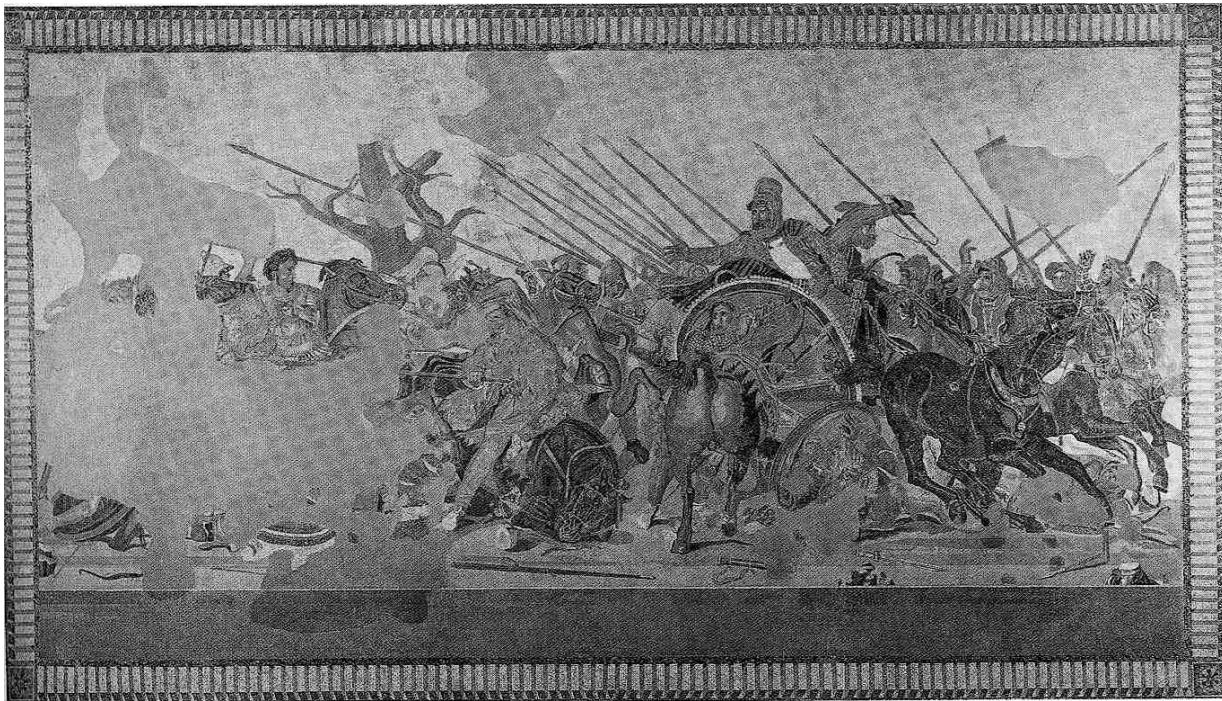
**Questions 95 - 96 refer to the following illustration.**



95. The vessel was made in  
 A. Republican Rome  
 B. Imperial Rome  
 C. Archaic Greece  
 D. Hellenistic Greece
96. The shape of the vessel indicates that it was used for  
 A. storing oil  
 B. blending cosmetics  
 C. mixing wine and water  
 D. sifting grain
- 
97. Hiberno-Saxon manuscripts such as the Book of Kells often included  
 A. naturalistic landscapes  
 B. representations of the Last Judgment  
 C. donor portraits  
 D. abstract intertwined animal forms
98. The placement of arches directly atop the column, as seen in Early Christian basilicas, was employed earlier in the  
 A. Parthenon, Athens  
 B. Arch of Titus, Rome  
 C. Palace of Diocletian, Split  
 D. Altar of Zeus, Pergamon
99. The term “iconoclasm” may be defined as the  
 A. movement within Christianity that banned and destroyed images  
 B. study of the meaning of subject matter in art  
 C. screen that separated the sanctuary from the body of an early Christian church  
 D. technique in which a design is cut into a hard surface with a sharp instrument

## GO ON TO THE NEXT PAGE

**Questions 100 – 101 refer to the following illustration.**



100. The work is a  
 A. fresco  
 B. wall painting  
 C. limestone relief  
 D. mosaic
101. The work depicts a battle in which  
 A. Anglo-Saxons were defeated by Duke William at Hastings  
 B. the Greeks won a naval war against the Persians at Salamis  
 C. Alexander the Great overthrew King Darius III  
 D. Rome was sacked by the invading Visigoths

**Questions 102 – 104 refer to the illustration at right.**

102. The architectural style of this portal is  
 A. Classical Roman  
 B. Early Christian  
 C. Romanesque  
 D. Islamic
103. The lunette-shaped space above the doors is called a  
 A. tympanum  
 B. pediment  
 C. jamb  
 D. frieze
104. The decoration of portals of this period represents the widespread reemergence of European monumental stone sculpture not seen since  
 A. Classical Greece  
 B. the Late Roman Empire  
 C. the Carolingian revival  
 D. the Gothic period



**GO ON TO THE NEXT PAGE**

105. Auguste Rodin worked with all of the following European sculptural forms EXCEPT
- a combination of architecture and sculpture
  - equestrian portraits of royalty
  - expressive depictions of the nude body
  - public sculpture on patriotic themes
106. Matisse and his followers were first called the “Fauves” on the occasion of the
- Great Exhibition, 1851
  - Salon des Refuses, 1863
  - Salon d’Automne, 1905
  - Armory Show, 1913
107. An artist who is representative of the Abstract Expressionist style is
- Henri de Toulouse-Lautrec
  - Salvador Dali
  - Jackson Pollack
  - Audrey Flack

**GO ON TO THE NEXT PAGE**

**Questions 108 – 111 refer to the illustration at right.**

108. The building housed
- a department store
  - a school of design and architecture
  - a medical center
  - government offices
109. The building is located in
- Germany
  - the United States
  - France
  - England
110. Which of the following best applies to the building?
- International Style
  - Post-Modernism
  - Arts and Crafts movement
  - Expressionism
111. The building is notable for its
- groin vault
  - cantilevered roof
  - centralized plan
  - lack of architectural ornament



**GO ON TO THE NEXT PAGE**

112. The concept of the ready-made was introduced by
- A. Edward Hopper
  - B. Constantin Brancusi
  - C. Louise Nevelson
  - D. Marcel Duchamp
113. An artist associated with Russian Constructivism was
- A. Tatlin
  - B. Oldenburg
  - C. Brancusi
  - D. Lipschitz
114. David Smith is noted for a series of large metal sculptures called
- A. *Two Forms*
  - B. *Cubi*
  - C. *Unique Forms of Continuity in Space*
  - D. *The Dinner Party*
115. A continuous band of sculptured decoration on a building is called
- A. a gallery
  - B. a fresco
  - C. a frieze
  - D. an architrave

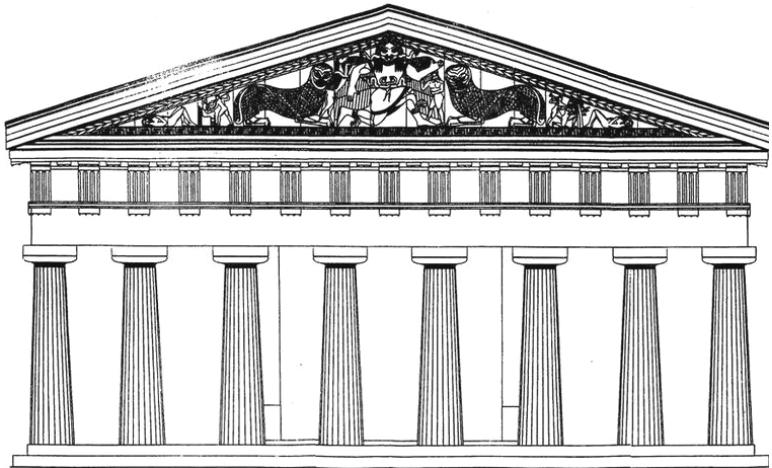
**END OF SECTION ONE**

**1998 AP ART HISTORY FREE-RESPONSE QUESTIONS**  
**SECTION II —Part A**  
**Time—60 minutes**  
**7 Questions**

The questions in this part of the examination are based on slides. Each question is separately timed and each slide or set of slides will be shown only for the length of time indicated after the question. YOU ARE TO ANSWER EACH QUESTION IN THE SPACE PROVIDED.

**Note:** For those questions involving two slides, when you are not asked specifically to name the artists and/or titles of the works, you may refer to the work on the left as (L) and the work on the right as (R).

**This examination uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.**



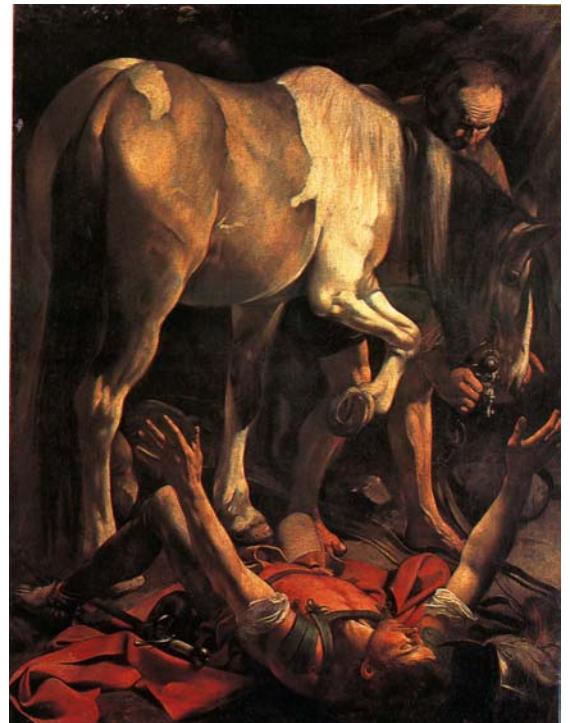
1. On the left is a detail of the architectural sculpture from the pediment of a Greek temple, and on the right, a drawing of the same temple's reconstructed facade. Discuss the formal problems of filling the space of the pediment and the ways in which those problems are solved here. (10 minutes)



2. The painting on the left is *Boat-Building near Flatford Mill* (1815) by John Constable, and the one on the right is *The Angelus* (1857-1859) by Jean Francois Millet. How does each painting reflect the views of landscape and labor held by the artists and their contemporaries? (10 minutes)

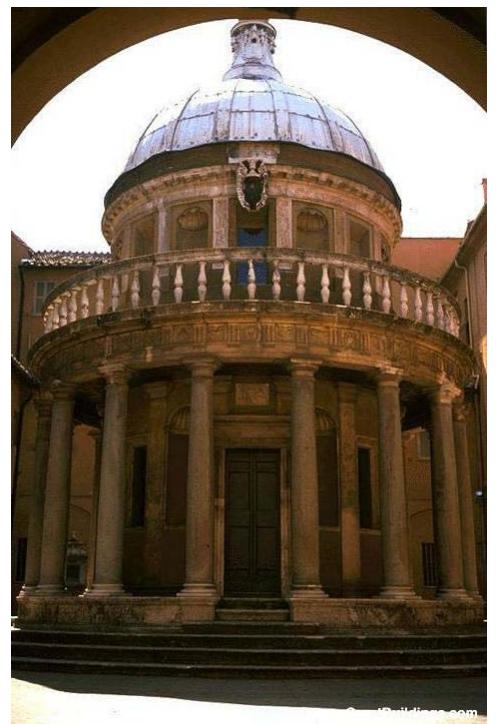
3. Discuss the aspects of the work that date it to the Gothic period. (5 minutes)





4. Name the artist who painted these two works. Using examples from these works, discuss the artist's innovations in both the treatment of subject matter and composition. (10 minutes)

5. Identify the building or its architect. Discuss the ways in which the building exemplifies the ideals of the period in which it was created. (5 minutes)





6. On the left is Pablo Picasso's sculpture of sheet metal and wire *Guitar* (1912), and on the right, his *Still Life with Chair Caning* (1911-1912). Discuss how both works break with established traditions. (10 minutes)

7. Identify the art movement of the work. Discuss the ways in which its style and subject matter exemplify the concerns of that art movement. (10 minutes)



**1998**

**HISTORY OF ART**

**SECTION II—Part B**

**Time—60 minutes**

**2 Questions**

Directions: You have 60 minutes to answer the two questions in this part. You may wish to spend a few minutes organizing or outlining your response in the blank space provided above each question. Notes in the blank space will not be graded. Be sure to analyze each question carefully and choose appropriate examples. Identify your examples as fully as possible.

8. Many cultures designate spaces or create structures for religious devotion. Choose two specific examples, each from a different culture. At least one culture must be non-European or non-European based. Identify your examples and their cultures. Discuss the ways in which your examples create places appropriate for religious devotion in each culture. Consider (if applicable) plan, orientation, site, structure, ornamentation, etc. (30 minutes)

9. Select two portrait paintings (NOT SELF-PORTRAITS), each of a single individual by different artists, and from different periods. Identify each work by title and artist. How does each work reflect the stylistic tendency of the artist's own time? Compare and contrast how each artist portrays the person's individuality. (30 minutes)

**END OF EXAMINATION**