



AP[®] Art History 2003 Slide-Based Multiple-Choice and Free-Response Questions

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2003 AP[®] ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

ART HISTORY SECTION I—Part A Time—16 minutes

Directions: Questions 1-32 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 1-9 -- Slide
(Note: Students do not see
this slide information during
the exam administration.)

2L. Gianlorenzo Bernini, Apollo and Daphne, Borghese Gallery, Rome, 1622-25. (Scala / Art Resource, NY)

2R. Gianlorenzo Bernini, David, Borghese Gallery, Rome, 1623.
(Scala / Art Resource, NY)

Questions 1-9 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

2003 AP[®] ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Both of these works were created by
 - Michelangelo
 - Borromini
 - Bernini
 - Donatello
- The work of this artist dates to which of the following periods?
 - Renaissance
 - Mannerism
 - Baroque
 - Rococo
- The subject of the work on the right was also sculpted by
 - Degas
 - Donatello
 - Phidias
 - Luca Della Robbia
- Both works show an interest in
 - Hellenistic Greek sculpture
 - Roman Republican portraiture
 - Neoclassical sculpture
 - Archaic Greek sculpture
- A key aspect of both works is the
 - emphasis on a fleeting moment
 - lack of tension
 - use of multiple media
 - use of pagan subject matter
- The artist of the work shown also designed
 - the ceiling of the Palazzo Farnese
 - the Brancacci Chapel
 - St. Peter's Colonnade
 - the entrance to the Laurentian Library
- The artist's principal patrons were
 - Spanish royalty
 - Tuscan monks
 - members of the merchant class
 - members of the church hierarchy
- Both works allude to the artist's interest in
 - Neoplatonic ideals
 - theatrical illusion
 - Franciscan spirituality
 - Galileo's theories
- Both works emphasize
 - an axial twisting movement
 - the symmetrical arrangement of figures
 - classical restraint
 - a closed figural stance

2003 AP[®] ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

Questions 10-16 -- Slides

3L. Johann Zoffany, *The Tribuna at the Uffizi*, 1772-8. (The Royal Collection © 2002, Her Majesty Queen Elizabeth II)

3R. Detail of the left slide.

Questions 10-16 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

The slide on the right shows a detail of the painting on the left.

10. The people shown in the painting are engaged in which of the following activities?
- (A) Iconography
 - (B) Restoration
 - (C) Connoisseurship
 - (D) Courtship
11. The sculptures shown in the painting are in which of the following styles?
- (A) Romanesque
 - (B) Baroque
 - (C) Gothic
 - (D) Classical
12. The work was painted in which century?
- (A) Fourteenth
 - (B) Sixteenth
 - (C) Eighteenth
 - (D) Twentieth
13. Most of the men shown in the painting are
- (A) guild members
 - (B) French revolutionaries
 - (C) members of the upper class
 - (D) railroad magnates
14. The setting shown is a precursor to modern
- (A) department stores
 - (B) government offices
 - (C) art museums
 - (D) universities
15. In the detail on the right, the painting being admired by the men is by
- (A) Titian
 - (B) Rembrandt
 - (C) Manet
 - (D) Pearlstein
16. Women are included in the painting as
- (A) viewers
 - (B) collectors
 - (C) artists
 - (D) subjects

2003 AP[®] ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Questions 17-24 -- Slides
- 4L. Plan, Santiago Cathedral, Santiago de Compostela, Spain, circa 1090-1120.
- 4R. Interior, Santiago Cathedral, Santiago de Compostela, Spain, circa 1090-1120. (Cathedral of St. James, Santiago da Compostela, Spain / The Bridgeman Art Library. Photo © Joseph Martin. Used by permission.)

Questions 17-24 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

17. The plan is similar to that of several churches built around
- (A) 700 C.E.
 - (B) 900 C.E.
 - (C) 1100 C.E.
 - (D) 1300 C.E.
18. The plan and the interior view identify the style of the church as
- (A) Early Christian
 - (B) Byzantine
 - (C) Romanesque
 - (D) Gothic
19. The mathematical unit that organizes the plan is derived from the
- (A) radiating chapels
 - (B) crossing square
 - (C) towers
 - (D) apse
20. The builders organized the nave of the church in three-dimensional modules called
- (A) bays
 - (B) cells
 - (C) niches
 - (D) apsidioles
21. Which of the following help to articulate the three-dimensional modules of the nave?
- (A) Pendentives and squinches
 - (B) Colonnades and architraves
 - (C) Posts and lintels
 - (D) Compound piers and transverse arches
22. The nave of the church is covered by
- (A) a coffered ceiling
 - (B) a barrel vault
 - (C) groined vaults
 - (D) domical vaults
23. The interior shows a two-story elevation consisting of a nave arcade and a
- (A) clerestory
 - (B) triforium
 - (C) gallery
 - (D) crypt
24. The design of churches such as this was most likely a practical response to the medieval phenomenon of
- (A) the Inquisition
 - (B) pilgrimage
 - (C) feudalism
 - (D) the papacy

2003 AP[®] ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Questions 25-32 -- Slides
- 5L. Wassily Kandinsky, *Improvisation 30 (Cannon)*, 1913. (The Art Institute of Chicago, Arthur Jerome Eddy Memorial Collection. Photograph © 2001, The Art Institute of Chicago, All Rights Reserved. © 2002 Artists Rights Society (ARS), New York / ADAGP, Paris)
- 5R. Jackson Pollock, *Number 1, 1950 (Lavender Mist)*, 1950, Ailsa Mellon Bruce Fund, Photograph © 2002 Board of Trustees, National Gallery of Art, Washington.)

Questions 25-32 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

25. The artist of the work on the left is
- (A) Emil Nolde
 - (B) Franz Marc
 - (C) Joseph Mallord William Turner
 - (D) Wassily Kandinsky
26. The artist of the work on the left was associated with
- (A) the French Academy
 - (B) Der Blaue Reiter
 - (C) Art Brut
 - (D) Dada
27. The work on the left emphasizes
- (A) a spiritual response to the world
 - (B) identifiable subject matter
 - (C) scientific observations of nature
 - (D) three-point perspective
28. The artist who painted the work on the right is
- (A) Mark Rothko
 - (B) Jackson Pollock
 - (C) Willem de Kooning
 - (D) Lee Krasner
29. Both works are best categorized as
- (A) Synthetic Cubist
 - (B) Realist
 - (C) Neoclassical
 - (D) nonrepresentational
30. Both works emphasize all of the following EXCEPT
- (A) spatial recession
 - (B) color relationships
 - (C) formal elements
 - (D) all-over composition
31. The work on the right was painted during the
- (A) early nineteenth century
 - (B) mid-nineteenth century
 - (C) early twentieth century
 - (D) mid-twentieth century
32. The work on the right is an example of
- (A) collage
 - (B) mural painting
 - (C) action painting
 - (D) genre painting

END OF PART A

Answers - Section I, Part A

1-C, 2-C, 3-B, 4-A, 5-A, 6-C, 7-D, 8-B, 9-A, 10-C, 11-D, 12-C,
13-C, 14-C, 15-A, 16-D, 17-C, 18-C, 19-B, 20-A, 21-D, 22-B,
23-C, 24-B, 25-D, 26-B, 27-A, 28-B, 29-D, 30-A, 31-D, 32-C

2003 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

ART HISTORY 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.** Responses that **answer the question directly** will receive higher scores than those that simply list characteristics or include irrelevant points.

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).

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Question 1 -- Slides

(Note: Students do not see this slide information during the exam administration.)

- 7L. *St. Matthew, the Gospel Book of Archbishop Ebbo of Reims*, Hautvilliers (near Reims), France, circa 816-835 C.E. (Giraudon / Art Resource, NY)
- 7R. Blank

1. Identify the art historical period of the manuscript illustration shown. Discuss the artistic styles evident in the work. (5 minutes)

Question 2 -- Slides

- 8L. Thomas Cole, *The Oxbow*, 1836. (The Metropolitan Museum of Art, Gift of Mrs. Russell Sage, 1908. (08.228) Photograph © 1995 The Metropolitan Museum of Art)
- 8R. Blank

2. Thomas Cole painted the work shown.

Identify the art historical school with which Cole was associated. Discuss how this painting embodies the political, social, or philosophical ideas of its time. (10 minutes)

Question 3 -- Slides

- 9L. House of Jacques Coeur, Bourges, France, 1443-51. (Giraudon / Art Resource, NY)
- 9R. Leon Battista Alberti, Palazzo Rucellai, Florence, Italy, 1446-51. (Scala / Art Resource, NY)

3. Both of the residences shown were built for wealthy merchants in the mid-fifteenth century. The building on the left is French, and the building on the right is Italian.

Discuss and account for the differences between these buildings. (10 minutes)

2003 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

Question 4 -- Slides

10L. *Ti Watching a Hippopotamus Hunt*, Tomb of Ti, Saqqara, Egypt, circa 2400 B.C.E. (Photograph © Jean Vertut. Used by permission.)

10R. Blank

4. Identify the work shown as fully as possible. How do its function, form, and content reflect the culture in which it was produced? (10 minutes)

Question 5 -- Slides

11L. Pont-du-Gard, near Nîmes, France, first century B.C.E. (SEF / Art Resource, NY)

11R. Blank

5. Identify the structure shown. In what ways does this structure reflect the imperial aspirations of the early Roman Empire? (5 minutes)

Question 6 -- Slides

12L. Frida Kahlo, *Self-Portrait with Thorn Necklace*, 1940. (© 2002 Banco de México Diego Rivera & Frida Kahlo Museums Trust.)

12R. Blank

6. The following is a quotation from a letter written by Frida Kahlo in 1952.

Some critics have tried to classify me as a Surrealist, but I do not consider myself to be a Surrealist. . . . Really, I do not know whether my paintings are Surrealist or not, but I do know they are the frankest expression of myself. . . . I detest Surrealism. To me it seems to be a decadent manifestation of bourgeois art, a deviation from the true art that the people hope for from the artist. . . . I wish to be worthy with my painting, of the people to whom I belong and to the ideas that strengthen me. . . . I want my work to be a contribution to the struggle of the people for peace and liberty.

Do you agree or disagree with Kahlo's assertion that she is not a Surrealist? Defend your position by discussing specific elements from both the work shown and the quotation. (10 minutes)

Question 7 -- Slides

13L. Lorenzo Ghiberti, *Sacrifice of Isaac*, from the competition to design the Baptistery doors of S. Giovanni, Florence, Italy, 1401-02. (Scala / Art Resource, NY.)

13R. Blank

7. This panel was designed by Lorenzo Ghiberti in 1401-1402.

For what purpose did Ghiberti design this panel? Which aspects of the work are Gothic and which aspects reflect Renaissance innovations? (10 minutes)

END OF PART A SECTION II

2003 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

ART HISTORY 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.

Responses that **answer the question directly** will receive higher scores than those that simply list characteristics or include irrelevant points.

8. The human body is often highly stylized or abstracted in works of art.

Fully identify two works from different cultures in which the body has been highly stylized or abstracted. At least one of your choices must be a work from beyond the European tradition. Discuss how the stylization or abstraction of each figure is related to cultural and/or religious ideas. (30 minutes)

9. In order to understand works of art fully, one must understand their original or intended settings. For example, most works of art in museums have been removed from their original settings. Often a work's original setting has been altered or destroyed or was never completed as planned.

Fully identify two works of art that have been removed from their original settings. Each example must come from different original or intended settings. Discuss how knowledge of the original settings contributes to a more complete understanding of each work. (30 minutes)

END OF EXAMINATION