AP® Art History
2012 Image-Based Multiple-Choice Questions and Free-Response Questions

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ART HISTORY

SECTION I—Part A

Time—20 minutes

36 Questions

Directions: Questions 1-36 are divided into five sets of questions based on color images shown in the orange booklet for Section I: Multiple Choice, Part A, Images. Each set is based on one or two images. In the 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 fill in the corresponding circle on the answer sheet.

You will have twenty minutes to answer the questions in Part A, and you are advised to spend four minutes on each set of questions. The proctor will announce when each four-minute interval has elapsed, but you may proceed freely from one set to the next.

Note: This exam 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 refer to the corresponding color images shown in the orange booklet.

1. The work on the left was created during the

   (A) sixth century B.C.E.
   (B) fifth century B.C.E.
   (C) third century B.C.E.
   (D) first century B.C.E.

2. Precedents for works such as the one on the left have been found primarily in which of the following cultures?

   (A) Minoan
   (B) Assyrian
   (C) Egyptian
   (D) Mycenaean

3. Which of the following is true of the work on the left?

   (A) It was carved of granite.
   (B) It was originally painted.
   (C) It is small in scale.
   (D) It is made of terracotta.

4. The work on the left was originally used as a

   (A) columnar support
   (B) frieze decoration
   (C) grave marker
   (D) jamb figure

5. In contrast to the work on the left, the work on the right presents

   (A) an eternal ideal
   (B) a specific moment
   (C) a divine figure
   (D) political concerns

6. The work on the right presents

   (A) a ruler
   (B) an orator
   (C) a boxer
   (D) a priest

7. The work on the right was created during which of the following periods?

   (A) Early Classical
   (B) Late Classical
   (C) Archaic
   (D) Hellenistic

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QUESTIONS 1-7: LEFT IMAGE

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QUESTIONS 1-7: RIGHT IMAGE

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Questions 8-14 refer to the corresponding images shown in the orange booklet.

The plan and drawing reconstruct the appearance of Old Saint Peter's in Rome.

8. The design of the church illustrated was most influenced by

   (A) baths
   (B) temples
   (C) basilicas
   (D) forums

9. The Roman emperor who sponsored the construction of the church illustrated was

   (A) Maxentius
   (B) Justinian the Great
   (C) Theodosius the Great
   (D) Constantine the Great

10. Construction of the building was begun in the

    (A) third century C.E.
    (B) fourth century C.E.
    (C) fifth century C.E.
    (D) sixth century C.E.

11. The building had

    (A) a vaulted ceiling
    (B) pedimental recesses
    (C) radiating chapels
    (D) an atrium

12. The semicircular space behind the altar is

    (A) an apse
    (B) a tribune
    (C) a narthex
    (D) a transept

13. Light entered the nave through a

    (A) gallery
    (B) clerestory
    (C) triforium
    (D) dome

14. For social and political reasons, the church was located on the site

    (A) where many believed Saint Peter was martyred
    (B) of the Roman Forum where Christianity had been made legal
    (C) where many believed Saint Peter was buried
    (D) of an early Christian house church

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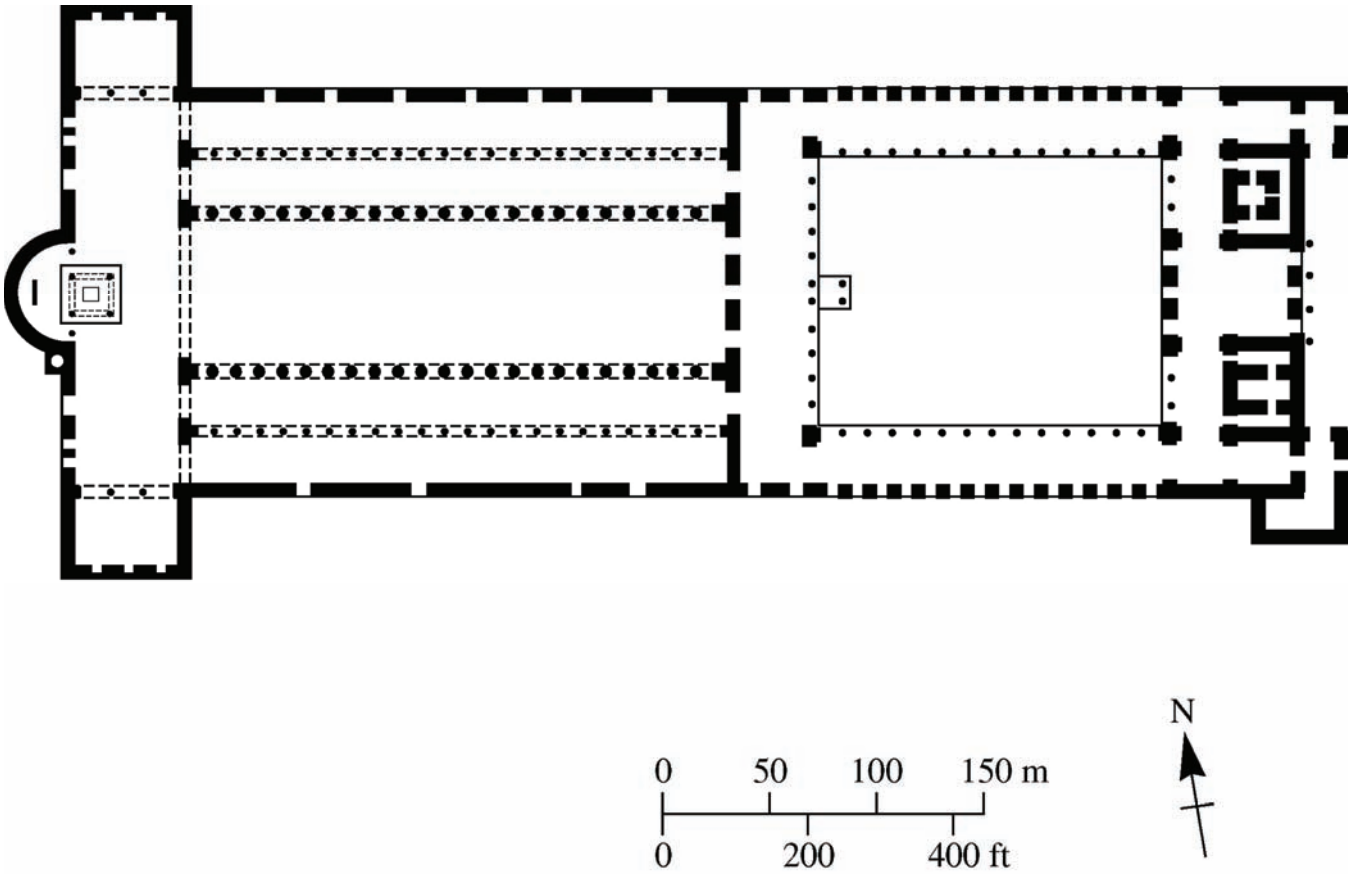
QUESTIONS 8-14: LEFT IMAGE



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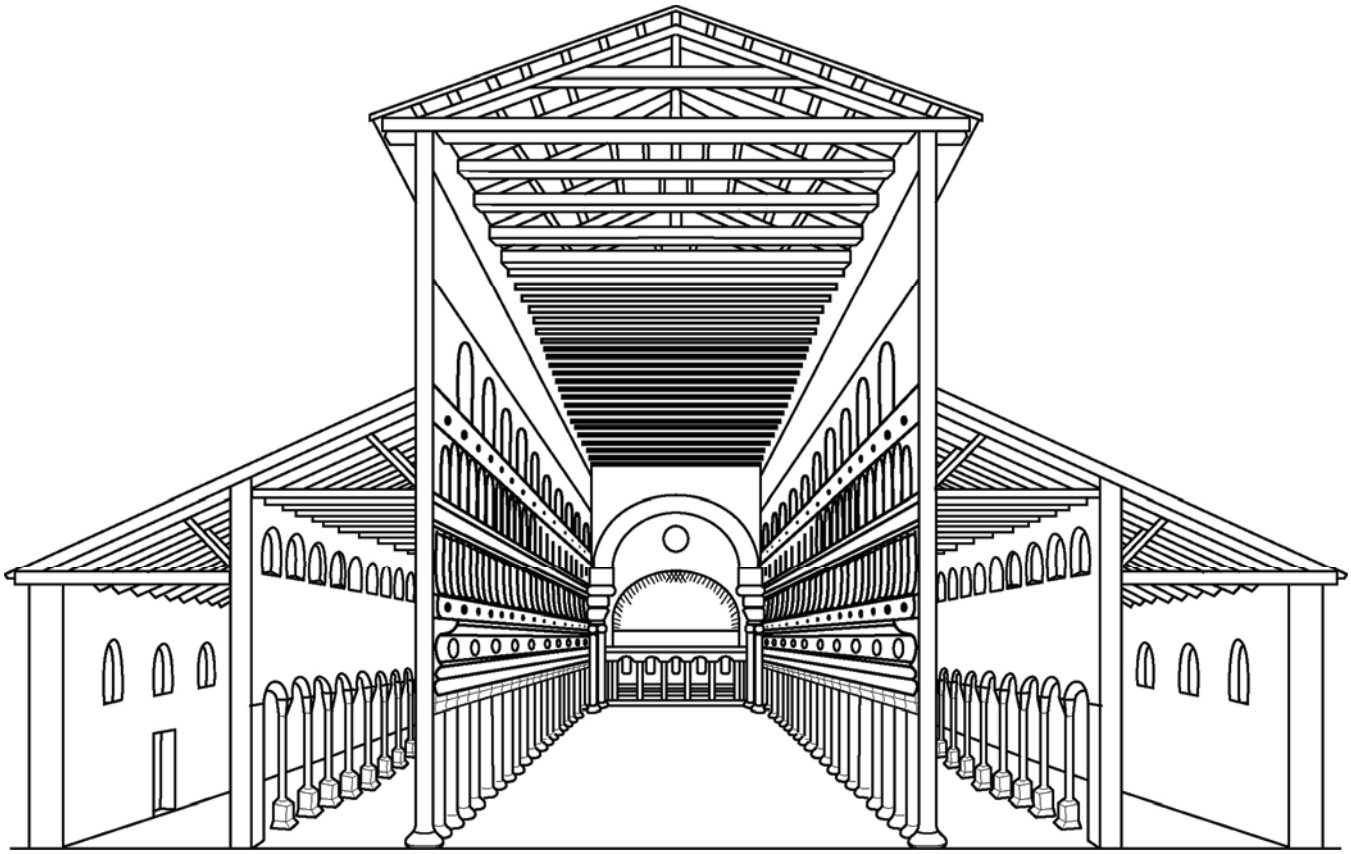
QUESTIONS 8-14: RIGHT IMAGE



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Questions 15-21 refer to the corresponding color images shown in the orange booklet.

15. Both sculptures are from which art-historical period?

    (A) Early Christian
    (B) Carolingian
    (C) Romanesque
    (D) Gothic

16. Both sculptures reveal the influence of

    (A) Marian devotion
    (B) Classical mythology
    (C) Neoplatonic philosophy
    (D) Reformation theology

17. The sculpture on the left was most likely made by a

    (A) potter
    (B) stonemason
    (C) silversmith
    (D) mosaicist

18. The elegant style of the sculpture on the left is most often associated with

    (A) court patronage
    (B) monastic scriptoria
    (C) public commissions
    (D) guild halls

19. The sculpture on the right depicts a

    (A) holy family group
    (B) *sacra conversazione*
    (C) Pantokrator
    (D) Pietà

20. The medium of the sculpture on the right is

    (A) multicolored marble
    (B) polychromed wood
    (C) glazed terracotta
    (D) painted gesso

21. The distortions and the anguish seen in the sculpture on the right are intended to inspire

    (A) civic pride
    (B) personal piety
    (C) iconoclastic action
    (D) humanistic ideals

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QUESTIONS 15-21: LEFT IMAGE

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QUESTIONS 15-21: RIGHT IMAGE

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Questions 22-28 refer to the corresponding image shown in the orange booklet.

22. Francisco de Goya was an artist associated with which art-historical movement?

    (A) Baroque
    (B) Romanticism
    (C) Mannerism
    (D) Realism

23. The artistic process used to create this particular work was

    (A) painting
    (B) drawing
    (C) etching
    (D) lithography

24. The work is part of a series called

    (A) *Los Caprichos*
    (B) *Carceri d'invenzione*
    (C) *Très Riches Heures*
    (D) *The Disasters of War*

25. The artist withdrew the series from public auction because he

    (A) was concerned about being tried by the Inquisition
    (B) feared he might offend members of the royal family
    (C) doubted the artistic quality of the work
    (D) felt the content was too superficial

26. In this work, the animals symbolize

    (A) piety
    (B) fidelity
    (C) knowledge
    (D) superstition

27. The man in the foreground represents

    (A) the artist's melancholy nature
    (B) plague and other physical illnesses
    (C) Enlightenment ideals
    (D) religious heresy

28. Goya created this work while

    (A) in political exile in England
    (B) serving as a soldier on the front lines against France
    (C) working as the court painter to the king of Spain
    (D) studying Classical antiquity in Rome

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QUESTIONS 22-28: IMAGE

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Questions 29-36 refer to the corresponding color images shown in the orange booklet.

29. The artist of the work on the right is

    (A) Egon Schiele
    (B) Gustav Klimt
    (C) Antonio Gaudí
    (D) Aubrey Beardsley

30. The artist of the work on the right is associated with which of the following art-historical movements?

    (A) Vienna Secession
    (B) De Stijl
    (C) Die Brücke
    (D) Arts and Crafts

31. The opulent use of gold and jewel-like patterning in the work on the right reflects the artist's interest in

    (A) Byzantine mosaics
    (B) Japanese woodblocks
    (C) Gothic stained glass
    (D) illuminated manuscripts

32. The artist of the work on the left is

    (A) Ernst Ludwig Kirchner
    (B) Emil Nolde
    (C) Franz Marc
    (D) Edvard Munch

33. The artist of the work on the left worked primarily in

    (A) France
    (B) Germany
    (C) Norway
    (D) Switzerland

34. The style of the work on the left is closest to that of

    (A) Romanticism
    (B) Impressionism
    (C) Symbolism
    (D) Surrealism

35. Both artists show an interest in

    (A) psychological states
    (B) academic training
    (C) Classical traditions
    (D) social protest

36. Both artists were considered part of

    (A) the academy
    (B) the avant-garde
    (C) the Blue Rider
    (D) Art Nouveau

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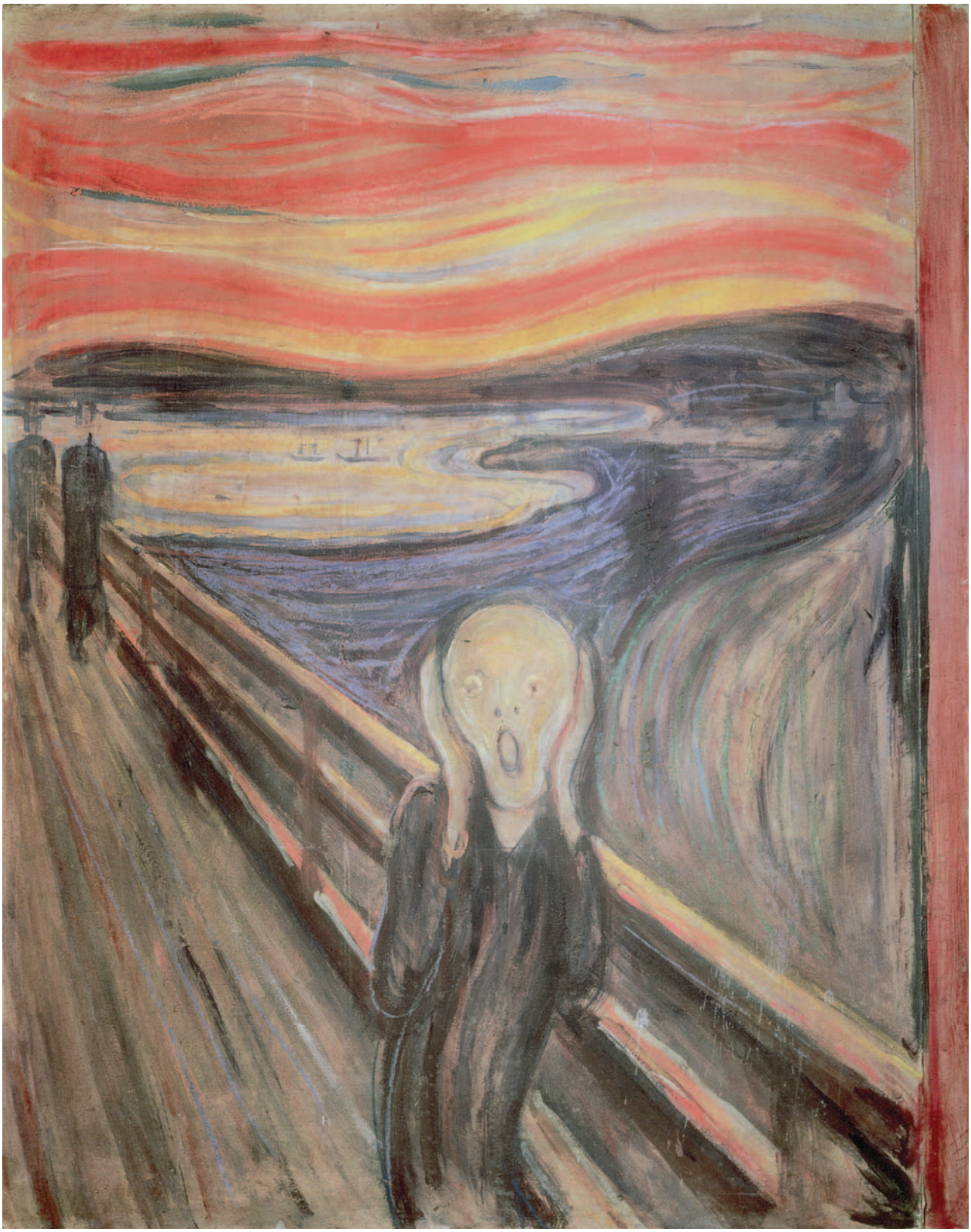
QUESTIONS 29-36: LEFT IMAGE



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QUESTIONS 29-36: RIGHT IMAGE

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END OF PART A

Answers—Section I, Part A

1-A, 2-C, 3-B, 4-C, 5-B, 6-C, 7-D, 8-C, 9-D, 10-B, 11-D, 12-A, 13-B, 14-C, 15-D, 16-A, 17-C, 18-A, 19-D, 20-B, 21-B, 22-B, 23-C, 24-A, 25-A, 26-D, 27-C, 28-C, 29-B, 30-A, 31-A, 32-D, 33-C, 34-C, 35-A, 36-B

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ART HISTORY
SECTION II—Part A
Time—1 hour
2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the orange booklet for Section II: Free Response, Part B, Images, until you are told to do so.

Read the questions carefully and take time to think about what the questions ask. You can receive full credit only by directly answering the questions. Therefore, spend a few minutes organizing or outlining your responses in the blank space provided above the questions. Notes written in the blank space will not be scored. You must answer each question on the lined pages of this booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

Note: This exam 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. Across the world, particular materials that have cultural significance have been used to shape the meaning of works of art.

   Select and fully identify two specific works made from materials that have cultural significance. At least one of your choices must come from beyond the European tradition. For each work, analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of the work within its cultural context. (30 minutes)

2. For a variety of reasons, artists throughout history have created works of art that depict domestic (household) space.

   Select and fully identify two works of art that depict domestic space. One of your choices must date prior to 1700 C.E., and one must date after 1700 C.E. Using specific visual evidence, analyze how the depiction of domestic space in each work communicates meaning. (30 minutes)

STOP

IF YOU FINISH BEFORE TIME IS CALLED,
YOU MAY CHECK YOUR WORK ON QUESTIONS 1 AND 2.

DO NOT GO ON TO PART B OR OPEN THE ORANGE BOOKLET
UNTIL YOU ARE TOLD TO DO SO.

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ART HISTORY
SECTION II—Part B
Time—1 hour
6 Questions

Directions: The questions in this part are based on color images and/or text. The corresponding images are shown in the orange booklet for Section II: Free Response, Part B, Images. You have one hour to answer the six questions in this part, and you are advised to spend 10 minutes on each question. The proctor will announce when each 10-minute interval has elapsed, but you may proceed freely from one question to the next. You must answer each question on the lined pages in the exam booklet.

Read the questions carefully and take time to think about what the questions ask. Formulate your answers before you begin to write. You can receive full credit only by directly answering the questions.

Note: For questions involving two images, 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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3. These are details of the *Ara Pacis Augustae* in Rome. What was the political agenda of the work's patron, Augustus? Analyze how the sculpted figures depicted in both details convey Augustus' political agenda. (10 minutes)

LEFT IMAGE

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RIGHT IMAGE

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4. Attribute the painting to the artist who painted it. Justify your attribution by discussing specific visual characteristics of the painting that are commonly associated with the work of that artist. (10 minutes)

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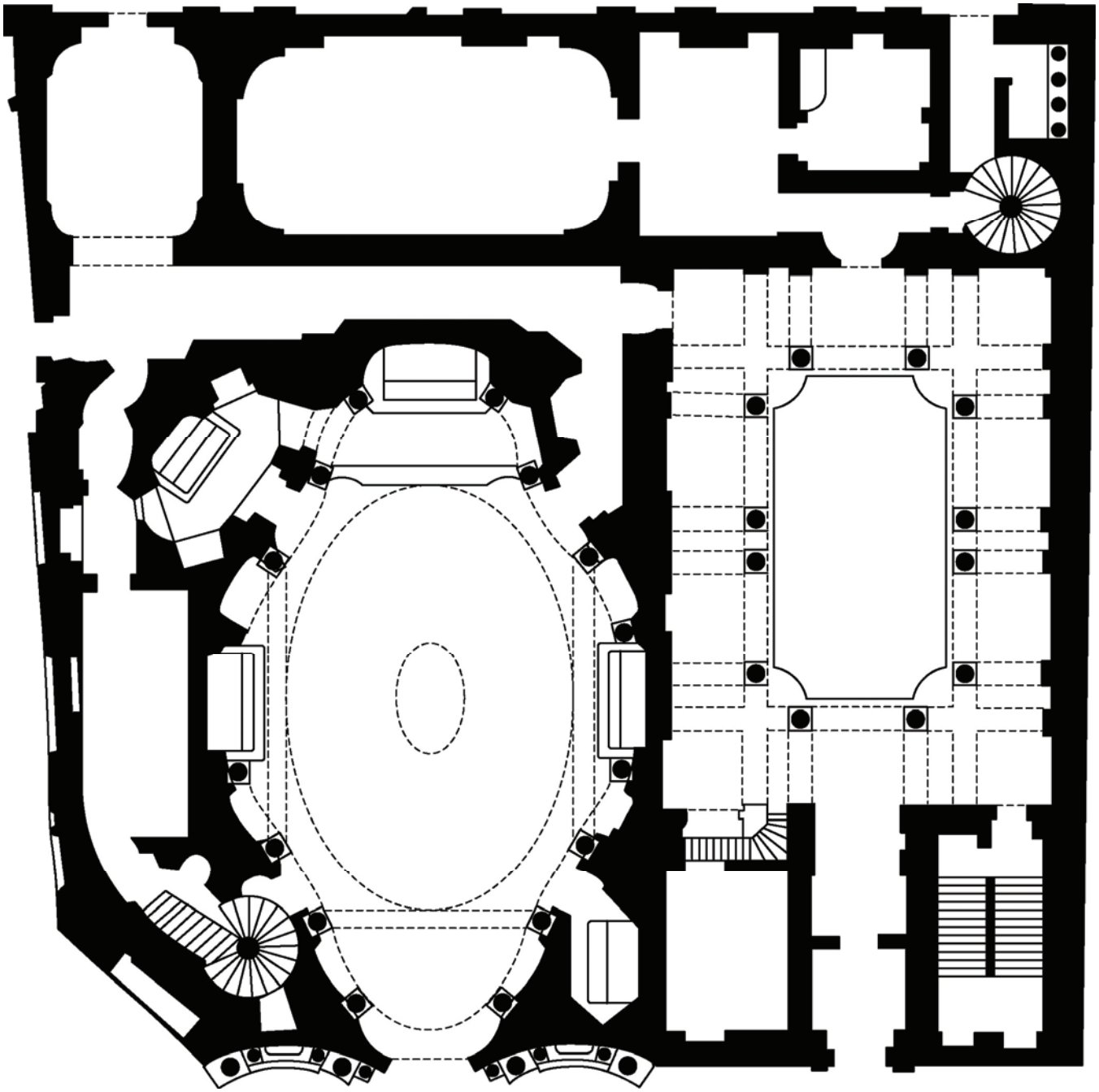
5. The images show a plan and an exterior view of Francesco Borromini's San Carlo alle Quattro Fontane.

   Identify the art-historical period during which San Carlo alle Quattro Fontane was constructed. Analyze how the formal qualities of both the plan and the exterior exemplify the style of that art-historical period. (10 minutes)

LEFT IMAGE



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RIGHT IMAGE

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6. Both images shown are from the illuminated manuscript known as the *Très Riches Heures du Duc de Berry*.

   Compare and contrast the two images to analyze how social class is portrayed and how this portrayal relates to the meaning of the manuscript as a whole. (10 minutes)

LEFT IMAGE

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7. Identify the work shown. What was its intended meaning? Analyze how formal and symbolic elements are used in the work to communicate its intended meaning. (10 minutes)

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8. The work shown is *Guernica* by Pablo Picasso.

   In the book *Theories of Modern Art: A Source Book by Artists and Critics*, Picasso is quoted as making the following statement.

   "What do you think an artist is? An imbecile who has only eyes if he's a painter . . . ? On the contrary, he's at the same time a political being, constantly alive to heartrending, fiery, or happy events, to which he responds in every way. . . . No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy."

   Making specific reference to both the quotation and the painting, analyze how Picasso expresses both emotional and political content in *Guernica*. (10 minutes)

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STOP

END OF EXAM

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