AP® Art History
2013 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 image shown in the orange booklet.

1. The work shown was created during which of the following art-historical periods?

   (A) Hiberno-Saxon
   (B) Carolingian
   (C) Gothic
   (D) Renaissance

2. The work functioned as

   (A) an icon
   (B) a book cover
   (C) an altarpiece
   (D) a purse lid

3. Works such as this were created in

   (A) guildhalls
   (B) early universities
   (C) monastic workshops
   (D) national academies

4. The work is evidence of

   (A) a return to iconoclasm
   (B) the rise of secular universities
   (C) an interest in Franciscan theology
   (D) the flourishing of codex production

5. The portrayal of Christ primarily emphasizes

   (A) transubstantiation
   (B) his triumph over death
   (C) his preaching and parables
   (D) his intense suffering

6. The raised figures were created using which of the following metalworking methods?

   (A) Cloisonné
   (B) Niello
   (C) Repoussé
   (D) Cire perdue

7. The jewels on the frame were intended to do all of the following EXCEPT

   (A) glorify the word of God
   (B) catch and reflect the light
   (C) evoke a heavenly Jerusalem
   (D) symbolize human vanity

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QUESTIONS 1-7: IMAGE

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

8. The painting is by

   (A) Velázquez
   (B) Vermeer
   (C) Caravaggio
   (D) Rembrandt

9. Stylistic aspects of the painting identify it as being from the

   (A) Italian Renaissance
   (B) Northern Renaissance
   (C) Dutch Baroque
   (D) Italian Baroque

10. The painting was created as part of a larger decorative program for a

    (A) tavern
    (B) chapel
    (C) palace
    (D) prison

11. The painting depicts a subject recorded in the

    (A) *Decameron*
    (B) *Divine Comedy*
    (C) New Testament
    (D) Old Testament

12. The drama in the painting is reinforced by the use of

    (A) complex symbolism
    (B) linear perspective
    (C) tenebrism
    (D) sfumato

13. The use of light symbolizes a moment of

    (A) conversion
    (B) coronation
    (C) damnation
    (D) betrothal

14. The outstretched hand of the figure on the far right is a visual homage to a famous painting by

    (A) Giotto
    (B) Michelangelo
    (C) Leonardo
    (D) Raphael

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QUESTIONS 8-14: IMAGE

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Questions 15-22 refer to the corresponding color images shown in the orange booklet.

15. The work on the left was made during which of the following art-historical periods?

    (A) Byzantine
    (B) Ottonian
    (C) Carolingian
    (D) Gothic

16. The patron of the work on the left was

    (A) Emperor Justinian I
    (B) Bishop Bernward of Hildesheim
    (C) Archbishop Gero of Cologne
    (D) Emperor Charles the Bald

17. The work on the left pairs scenes from

    (A) the Bible with scenes from mythology
    (B) history with scenes from mythology
    (C) history with scenes from the New Testament
    (D) the Old Testament with scenes from the New Testament

18. The work on the right was made during which of the following art-historical periods?

    (A) Gothic
    (B) Romanesque
    (C) Northern Renaissance
    (D) Italian Renaissance

19. Which of the following artists created the work on the right?

    (A) Reiner of Huy
    (B) Lorenzo Ghiberti
    (C) Filippo Brunelleschi
    (D) Claus Sluter

20. The work on the right reveals the development of

    (A) linear perspective
    (B) hieratic scale
    (C) chiaroscuro
    (D) inlay

21. Both works functioned as

    (A) altarpieces
    (B) shrines
    (C) doors
    (D) icons

22. Both works are examples of

    (A) bronze casting
    (B) stone carving
    (C) wood carving
    (D) enamel inlay

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QUESTIONS 15-22: LEFT IMAGE

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QUESTIONS 15-22: RIGHT IMAGE

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Questions 23-29 refer to the corresponding images shown in the orange booklet.

23. The painting on the left was painted by

    (A) Thomas Cole
    (B) Winslow Homer
    (C) Claude Monet
    (D) Claude Lorrain

24. The artist of the painting on the left is associated with an art-historical movement known as the

    (A) Hudson River School
    (B) Pre-Raphaelite Brotherhood
    (C) Barbizon School
    (D) Ash Can School

25. The painting on the right focuses on the

    (A) contribution of Native Americans to landscape preservation
    (B) implementation of the Homestead Act
    (C) impact of the gold rush on landscape development
    (D) idea of Manifest Destiny

26. Which of the following statements is true about both paintings?

    (A) They revealed controversial subjects.
    (B) They reflect longing for a lost homeland.
    (C) They reflect a transcendental vision of nature.
    (D) They incited outrage from government officials.

27. Both paintings address

    (A) agriculture
    (B) the Sublime
    (C) revolution
    (D) the Reformation

28. Both paintings are primarily concerned with themes of

    (A) allegory
    (B) mythology
    (C) religion
    (D) nature

29. Both paintings are examples of

    (A) Neoclassicism
    (B) Romanticism
    (C) Impressionism
    (D) Post-Impressionism

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QUESTIONS 23-29: LEFT IMAGE

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QUESTIONS 23-29: RIGHT IMAGE

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Questions 30-36 refer to the corresponding color image shown in the orange booklet.

30. The structure is located in

(A) China
(B) India
(C) Russia
(D) Iran

31. The structure functions as a

(A) palace
(B) temple
(C) church
(D) mausoleum

32. The four towers in the corners of the structure are called

(A) minarets
(B) campanili
(C) turrets
(D) pagodas

33. The structure's central arched indentation and the smaller arched indentations that flank it are called

(A) mihrabs
(B) pendentives
(C) squinches
(D) iwans

34. The structure's exterior is constructed primarily of

(A) ivory
(B) marble
(C) glazed brick
(D) painted limestone

35. The structure's exterior is decorated with a combination of

(A) inlaid stone and verses from the Quran
(B) zoomorphic and ribbon interlace
(C) cloisonné enamel and filigree
(D) relief sculptures and verses inspired by the Bible

36. The pools and gardens surrounding the structure were designed to symbolize

(A) Buddhist concepts of nirvana
(B) Hindu beliefs regarding the afterlife
(C) an Islamic vision of paradise
(D) the Catholic Church's growing influence in the region

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QUESTIONS 30-36: IMAGE

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END OF PART A

Answers—Section I, Part A

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

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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, sites and structures have been the destination of people on religious pilgrimages.

   Select and clearly identify two sites or structures of religious pilgrimages. Your choices must come from two different cultural traditions; at least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how features of each site or structure shape the intended experience of the pilgrims. (30 minutes)

2. Throughout history, narrative has been used in art to communicate social, political, or religious meaning.

   Select and clearly identify two works of art that use narrative. One of your examples must date before 1800 C.E., and one must date after 1800 C.E. For each work, identify the content of the narrative <u>and</u> analyze how the work uses narrative to communicate social, political, or religious 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. The general view and detail show the Arch of Constantine.

   What was the intended meaning of the monument? Analyze how the reuse of sculptural fragments from other Roman works of art reinforces the intended meaning of the monument. (10 minutes)

LEFT IMAGE

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RIGHT IMAGE

© Karen Tweedy-Holmes / Corbis

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4. The work is *The School of Athens* by Raphael.

   Analyze how both the subject matter and the style of the work reflect humanist interests during the High Renaissance. (10 minutes)

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5. 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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6. The works were painted by two different artists associated with the nineteenth-century movement called Realism.

   Using specific evidence, analyze how the works reflect the artists' contrasting views of Realism. (10 minutes)

LEFT IMAGE

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RIGHT IMAGE

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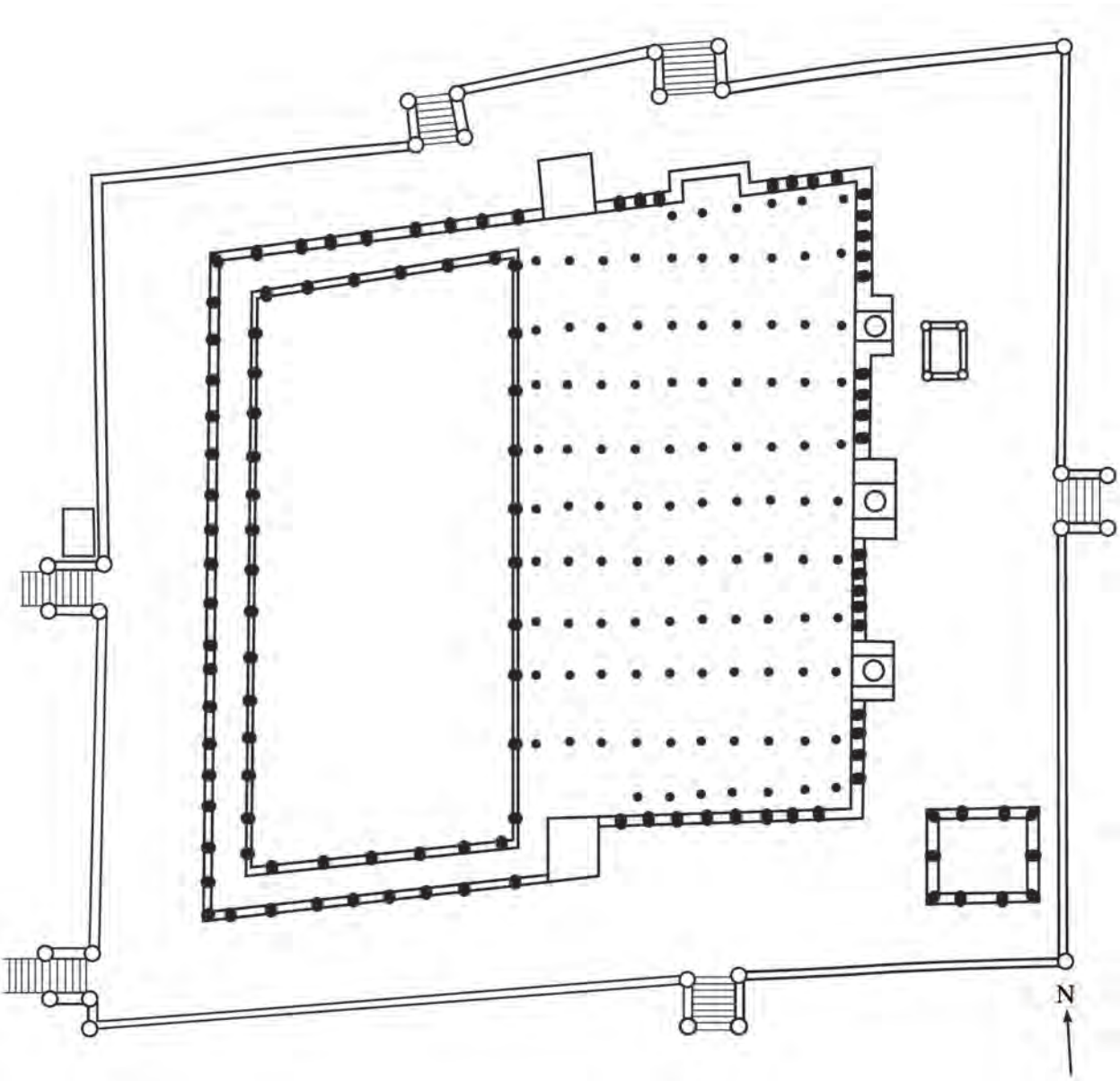
7. The plan and the aerial view show the Great Mosque of Djenné in present-day Mali.

   Identify specific features in the building that are distinctive to mosque architecture. Analyze how mosque architecture relates to the practices of Islam. (10 minutes)

LEFT IMAGE



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RIGHT IMAGE

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Note: There are no images provided for Question 8.

8. During the last 50 years, many artists have addressed the relationship between technology and how people experience the world. According to artist Nam June Paik, "Our life is half natural and half technological." Paik has also commented, "Skin has become inadequate in interfacing with reality. Technology has become the body's new membrane of existence."

   Select and clearly identify one work of art created after 1960 C.E. that addresses the relationship between technology and how people experience the world. Your selection may be a work in video, photography, or installation, as well as a work in any other medium. Making specific reference to both Paik's words and your selected work, analyze how your example addresses the relationship between technology and how people experience the world. (10 minutes)

STOP

END OF EXAM

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