AP® Art History
2015 Image-Based Multiple-Choice Questions and Free-Response Questions

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ART HISTORY
SECTION I—Part A
Time—20 minutes
35 Questions

Directions: Questions 1-35 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 is located in

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

2. The sculptor of the work on the left was

   (A) Ghiberti
   (B) Michelangelo
   (C) Canova
   (D) Donatello

3. The work on the left became a symbol of

   (A) civic freedom
   (B) religious intolerance
   (C) monastic dynasty
   (D) athletic games

4. The sculptor of the work on the right was

   (A) Cellini
   (B) Bernini
   (C) Verrocchio
   (D) Giambologna

5. The diagonal composition of the work on the right is indicative of which style?

   (A) Early Renaissance
   (B) High Renaissance
   (C) Baroque
   (D) Rococo

6. Both works represent a

   (A) gladiator
   (B) discus thrower
   (C) biblical hero
   (D) deity

7. The material of both works is

   (A) painted terracotta
   (B) marble
   (C) ivory
   (D) plaster

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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 image are of an ancient temple as it appears today.

8. The temple shown is the

   (A) Pantheon in Rome
   (B) Temple of Athena Nike in Athens
   (C) Parthenon in Athens
   (D) Temple of Portunus in Rome

9. The architects were

   (A) Canopus and Serapaeum
   (B) Iktinos and Kallikrates
   (C) Athenodoros, Hagesandros, and Polydoros
   (D) Isidorus of Miletus and Anthemius of Tralles

10. The temple was dedicated to

    (A) Artemis
    (B) Portunus
    (C) Athena
    (D) Zeus

11. The colonnade around the perimeter of the temple is best described as

    (A) an arcade
    (B) a peristyle
    (C) a prostyle
    (D) an amphiprostyle

12. The outer frieze of the temple is

    (A) Doric
    (B) Ionic
    (C) Corinthian
    (D) Composite

13. The interior of the temple contains

    (A) a cella
    (B) a tholos
    (C) a narthex
    (D) an ambulatory

14. The temple originally included all of the following EXCEPT

    (A) a curved stylobate
    (B) a cult statue
    (C) columns with entasis
    (D) a porch with caryatids

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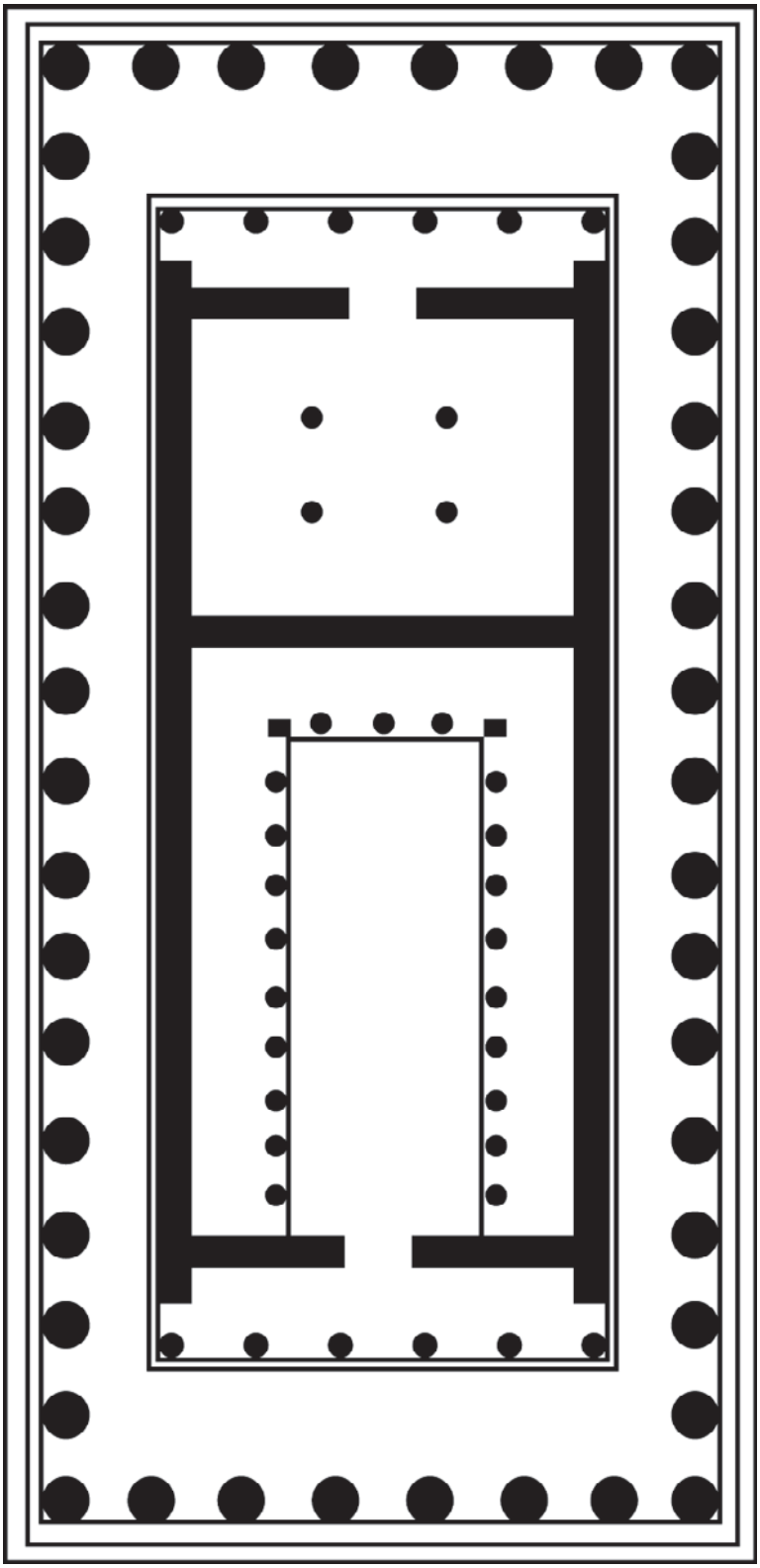
QUESTIONS 8-14: LEFT IMAGE



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QUESTIONS 8-14: RIGHT IMAGE

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

15. The work was made in

(A) Egypt
(B) Assyria
(C) Persia
(D) Mycenae

16. The work was created using

(A) fresco
(B) faience
(C) encaustic
(D) tempera

17. The work was found in a

(A) temple
(B) palace
(C) tomb
(D) library

18. The work is part of a larger program intended to

(A) illustrate a historical narrative
(B) provide for the afterlife
(C) demonstrate the power of the ruler
(D) teach hunting techniques

19. The work incorporates text in

(A) Coptic
(B) Kufic
(C) cuneiform
(D) hieroglyphics

20. The scale of the central figure indicates

(A) high rank
(B) intelligence
(C) subservience
(D) divinity

21. The specific pose of the largest figure can be best described as

(A) naturalistic
(B) contrapposto
(C) composite
(D) foreshortened

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QUESTIONS 15-21: IMAGE

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

22. The central figure in the work on the left is set within a

    (A) mandorla
    (B) tympanum
    (C) voussoir
    (D) portal

23. The golden background of the work on the left conveys a sense of

    (A) spatial recession
    (B) mystical vision
    (C) observed naturalism
    (D) site specificity

24. The compositional focus of the work on the right is a

    (A) saint
    (B) prophet
    (C) pilgrim
    (D) pope

25. Both works represent the

    (A) Ascension
    (B) Transfiguration
    (C) Resurrection
    (D) Crucifixion

26. Both works were created using

    (A) fresco
    (B) mosaic
    (C) oil paint
    (D) egg tempera

27. Both works are found in which part of a church?

    (A) Apse
    (B) Narthex
    (C) Transept
    (D) Baptistery

28. The art historical period of both works is

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

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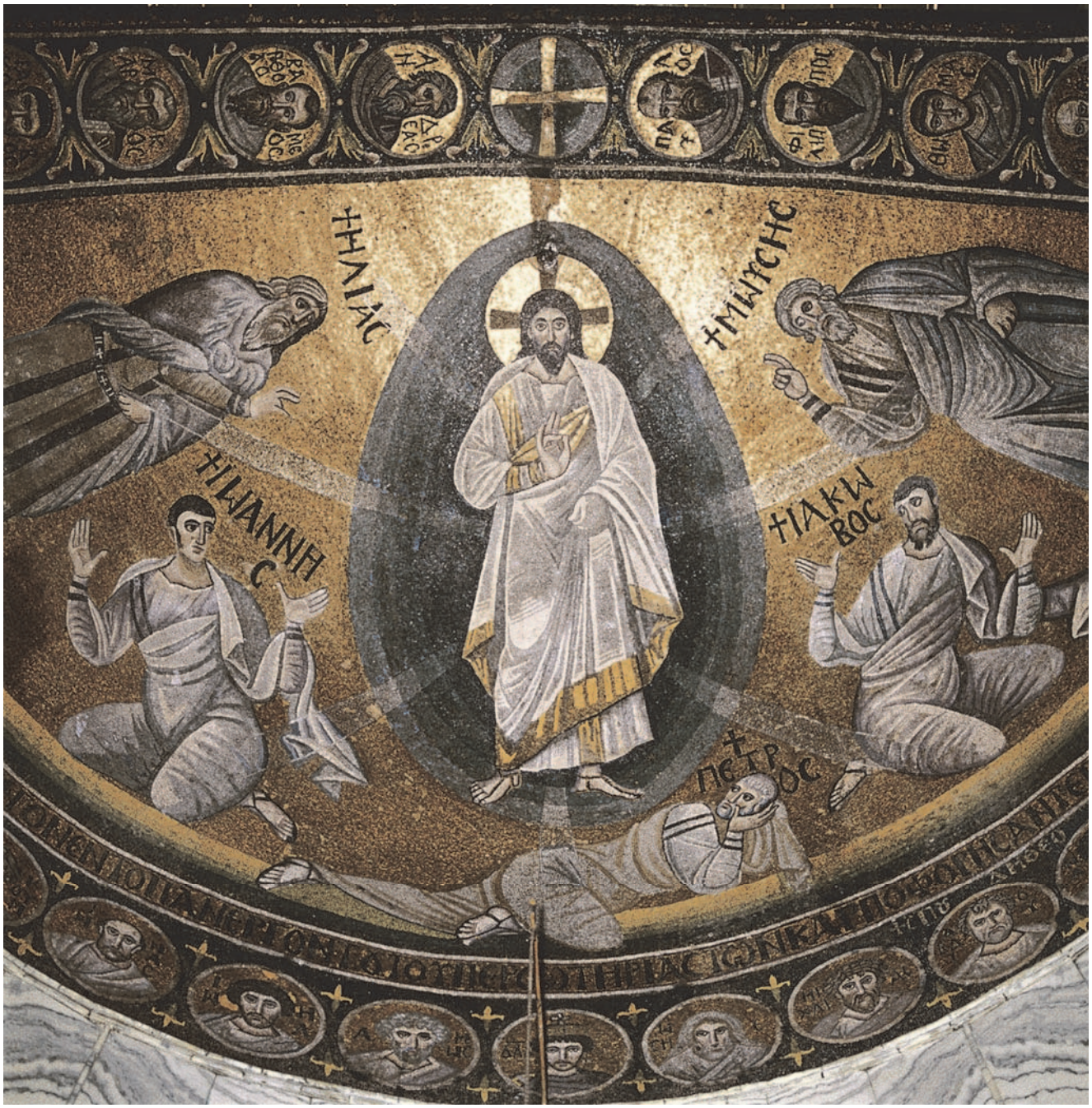
QUESTIONS 22-28: LEFT IMAGE



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QUESTIONS 22-28: RIGHT IMAGE

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Questions 29-35 refer to the corresponding color image shown in the orange booklet.

29. The painting is by

    (A) Géricault
    (B) Daumier
    (C) Delacroix
    (D) Manet

30. The painting is most closely associated with which of the following art historical periods?

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

31. The painting exhibits all of the following formal characteristics EXCEPT

    (A) dramatic use of color and light
    (B) loose and painterly brushwork
    (C) spatially flat composition
    (D) atmospheric perspective

32. The subject matter of the painting includes all of the following EXCEPT

    (A) an event from the artist's own times
    (B) an allegorical personification
    (C) a political point of view
    (D) a biblical parable

33. The artist included in the painting a recognizable landmark located in

    (A) London
    (B) Paris
    (C) Rome
    (D) Amsterdam

34. The artist included figures wearing black top hats in the painting to indicate

    (A) nationality
    (B) social class
    (C) association with an art academy
    (D) affiliation with a political party

35. The painting proved most directly influential for the creation of which of the following works?

    (A) Rude's *La Marseillaise*
    (B) Goya's *Third of May*
    (C) Picasso's *Guernica*
    (D) Johns's *Three Flags*

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QUESTIONS 29-35: IMAGE

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END OF PART A

Answers—Section I, Part A

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

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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. Architectural form is often determined by both the intended function and meaning of the structure.

   Select and clearly identify two specific structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. At least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how the architectural form was determined by <u>both</u> the intended function <u>and</u> meaning of the structure. (30 minutes)

2. Depictions of the male figure often support or challenge attitudes toward men within their cultural contexts.

   Select and clearly identify two works of art depicting the male figure that support or challenge attitudes toward men within their cultural contexts. The works may be in any media. One work must date before 1700 C.E., and one must date after 1700 C.E. Using specific evidence, analyze how each work supports or challenges attitudes toward men within its cultural context. (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 work shown is an example of a mihrab.

   Analyze how specific characteristics of this mihrab reflect the beliefs of Islam. How would this mihrab have facilitated religious practices? (10 minutes)

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4. The work shown is an Etruscan sculpture of Aulus Metellus from the early first century B.C.E.

   Which elements tie the work to Classical Greek sculpture? Which elements deviate from Classical Greek sculpture? (10 minutes)

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5. The work shown is the *Virgin of Paris*, created during the fourteenth century.

   Using specific contextual evidence, analyze how the subject of the *Virgin of Paris* is characteristic of the late Gothic period. Using specific visual evidence, analyze how the form of the *Virgin of Paris* is characteristic of the late Gothic period. (10 minutes)

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6. The work shown is the Virginia State Capitol in Richmond, constructed between 1785 and 1789 C.E.

   Attribute the building to its specific art-historical style. Justify your attribution by discussing characteristics of the building that are commonly associated with that art-historical style. What was the significance of the use of that art-historical style in the United States during this period? (10 minutes)

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7. The work on the left is Ernst Ludwig Kirchner's *Street, Dresden* (1908). The work on the right is Fernand Léger's *The City* (1919).

   Both works show interpretations of the modern urban environment in the early twentieth century. Using specific evidence, analyze how the works reflect the artists' contrasting interpretations of the modern urban environment. (10 minutes)

LEFT IMAGE

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RIGHT IMAGE

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Note: There are no images provided for Question 8.

8. In his *Notebooks*, Leonardo da Vinci wrote the following.

   "The painter is lord of all types of people and of all things. If the painter wishes to see beauties that charm him it lies in his power to create them, and if he wishes to see monstrosities that are frightful, buffoonish or ridiculous, or pitiable he can be lord and god thereof. . . . In fact whatever exists in the universe, in essence, in appearance, in the imagination, the painter has first in his mind and then in his hand; and these are of such excellence that they can present a proportioned and harmonious view of the whole, that can be seen simultaneously, at one glance, just as things in nature."

   What does Leonardo's statement suggest about the role of the artist in the creative process during the High Renaissance? Select and clearly identify one High Renaissance work that reflects Leonardo's ideas. Making specific reference to both the quotation and to the selected work, analyze the role of the artist in the creative process during the High Renaissance. (10 minutes)

STOP

END OF EXAM

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