AP® Art History
2016 Free-Response Questions

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ART HISTORY

SECTION II

Total time — 2 hours

6 Questions

Directions: You have two hours to answer the six questions in this section. Questions 1 and 2 are long essay questions, and you are advised to spend 30 minutes on each. Questions 3 through 6 are short essay questions, and you are advised to spend 15 minutes on each. The proctor will announce when each time interval has elapsed, but you may proceed freely from one question to another.

Some of the questions refer to images, which are shown in the orange Section II: Free Response, Images booklet.

Read the questions carefully. You can receive full credit only by directly answering all aspects of the question. For Questions 1 and 2, use the blank space provided with the questions for scratch work or to organize your responses. Notes in the blank space will not be scored. You must answer each question in essay form on the lined pages of this booklet. An outline or bulleted list is not acceptable.

Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These designations correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history resources.

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1. Suggested time: 30 minutes.

The work shown is Fan Kuan's *Travelers among Mountains and Streams*, painted circa 1000 C.E. In this work, Fan Kuan presents a relationship between humans and the natural world.

Select and completely identify another work of art that presents or creates a relationship between humans and the natural world. You may select a work from the list below or any other relevant work from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.).

For each work, describe the relationship between humans and the natural world.

Then, using both visual and contextual evidence, analyze both the similarities and the differences between the two works with regard to how they present or create a relationship between humans and the natural world.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Chairman Mao en Route to Anyuan
The Court of Gayumars
Navigation chart
Ryoan-ji
Under the Wave off Kanagawa (*Kanagawa oki nami ura*)

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GO ON TO THE NEXT PAGE.

© Fan Kuan / Corbis

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Note: There are no images provided for Question 2.

2. Suggested time: 30 minutes.

Many artists use the metaphoric, conceptual, and/or formal properties of light to convey spiritual meaning in works of art and architecture.

Select and completely identify a work of art or architecture in which light was used to convey spiritual meaning. You may select a work from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 C.E.).

Describe at least two elements of form and/or content (such as materials, iconography, composition) that use light to convey spiritual meaning.

Explain how the artist or designer used these elements of form and/or content to convey spiritual meaning.

Then, use at least two examples of specific contextual evidence (such as site, intended audience, historical and cultural milieu) to explain why light was used to convey spiritual meaning.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Calling of Saint Matthew
Chartres Cathedral
Ecstasy of Saint Teresa

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3. Suggested time: 15 minutes.

The images show two views of the same architectural structure. The work shown is not included in the required course content.

Attribute the architectural structure shown to a specific culture by identifying the work from the same specific culture in the required course content that is most similar in form and function.

Then, using specific visual and contextual evidence, justify your attribution by comparing the architectural structure shown to the corresponding work in the required course content.

Explain how both the construction materials and the building techniques accommodated the form and function of these structures.

When identifying the work, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. To earn credit for the identification, you must provide culture of origin and one additional accurate identifier of your own selection. You will not be penalized if any additional identifiers you provide are inaccurate.

LEFT IMAGE

© Santi Rodriguez / Alamy

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RIGHT IMAGE

© Glyn Thomas Photography / Alamy

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4. Suggested time: 15 minutes.

The work shown is Claude Monet's *The Saint-Lazare Station*, painted in Paris in 1877 C.E. In this painting, Monet responded to changes in modern Parisian life.

Describe at least two specific changes that transformed life in Paris at the time Monet painted *The Saint-Lazare Station*.

Using specific visual and contextual evidence, analyze how Monet responded to these changes that transformed life in Paris.

Explain how Monet conveyed an attitude about modern Parisian life in the painting.

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5. Suggested time: 15 minutes.

Both works shown are associated with relics. The work on the left is from Conques, France. The work on the right is from southern Cameroon.

Identify formal characteristics shared by both works that relate to their association with relics.

Explain how the materials and/or imagery used in each work reinforce its association with relics.

Analyze at least two differences between the reliquary functions of both works in their respective cultural contexts.

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LEFT IMAGE

© Gianni Dagli Orti / The Art Archive at Art Resource, NY

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RIGHT IMAGE

© Brooklyn Museum / Corbis

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6. Suggested time: 15 minutes.

The work shown is Faith Ringgold's *Dancing at the Louvre*, from the series *The French Collection*, Part I; #1. In this work, Ringgold addresses tradition and change using diverse materials and her personal experiences.

Describe the subject matter of the work.

Identify the materials and/or techniques that Ringgold used in the work.

Explain how Ringgold's use of these materials, techniques, and/or subject matter is distinctive.

Analyze how both Ringgold's personal experiences and the larger social concerns of her time shaped her use of these materials, techniques, and/or subject matter.

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Faith Ringgold © 1991

STOP

END OF EXAM

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