2018

AP® CollegeBoard

AP Art History

Free-Response Questions

© 2018 The College Board. College Board, Advanced Placement Program, AP, AP Central, and the acorn logo are registered trademarks of the College Board. Visit the College Board on the Web: www.collegeboard.org.

AP Central is the official online home for the AP Program: apcentral.collegeboard.org.

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 one hour on both. 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.

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

1. Suggested time: 30 minutes.

The work shown is a battle scene from the Great Altar of Zeus and Athena at Pergamon, created c. 175 B.C.E.

Select and completely identify another work that also depicts a battle or conflict. You may select a work from the list below or any other relevant work from Ancient Mediterranean (3500 B.C.E. to 300 C.E.).

For both the Great Altar of Zeus and Athena at Pergamon and your selected work, describe the subject matter of the battle or conflict that is depicted.

Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.

Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. Use specific contextual evidence from both the Great Altar of Zeus and Athena at Pergamon and your selected work in your explanation.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, 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.

Column of Trajan
Palette of King Narmer

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

© Erich Lessing / Art Resource, NY

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

Note: There are no images provided for Question 2.

2. Suggested time: 30 minutes.

Contemporary artists often choose specific materials or imagery to comment on the legacy of colonialism.

Select and completely identify one work of art in which the artist chose specific materials or imagery to comment on the legacy of colonialism. You may select a work from the list below or any other relevant work from Global Contemporary (1980 C.E. to Present).

Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery. Use at least two examples of specific contextual evidence about the materials or imagery in your explanation.

When identifying the work that 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. To earn credit for the identification, you must provide the materials and one additional accurate identifier of your own selection. If you select a work from the list below, you must provide the materials and one additional accurate identifier of your own selection beyond those that are given. You will not be penalized if any additional identifiers you provide are inaccurate.

Pisupo Lua Afe (Corned Beef 2000)
The Swing (after Fragonard)
Trade (Gifts for Trading Land with White People)

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

3. Suggested time: 15 minutes.

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

Describe the subject matter of *The Court of Gayumars*.

Describe at least two visual characteristics of *The Court of Gayumars*.

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

Courtesy of Wikimedia

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

4. Suggested time: 15 minutes.

The work shown is Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, 725 C.E.

Describe at least two visual characteristics of the ritual depicted in the work.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Explain the political or religious significance of this ritual for Maya rulers.

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

© Werner Forman / Art Resource, NY

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

5. Suggested time: 15 minutes.

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.

© imageBROKER / Alamy Stock Photo

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

6. Suggested time: 15 minutes.

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 C.E.

Describe the visual characteristics of the Delphic Sibyl.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

© Erich Lessing / Art Resource, NY

STOP

END OF EXAM

© 2018 The College Board.
Visit the College Board on the Web: www.collegeboard.org.