



AP[®] Art History

2004 Slide-Based Multiple-Choice and Free-Response Questions

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2004 AP[®] ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

ART HISTORY SECTION I—Part A Time—16 minutes

Directions: Questions 1-30 are divided into sets of questions based on slides. In these 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 then fill in the corresponding oval on the answer sheet. The slide or slides for each set will appear on the screen for four minutes only.

This examination 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 1-9** -- Slide 2L. Sandro Botticelli, *Birth of Venus*, c. 1482. Galleria degli Uffizi, Florence. (Erich Lessing / Art Resource, NY)
- (Note: Students do not see this slide information during the exam administration.)
- 2R. Blank

Questions 1-9 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

1. The work shown was painted by
 - (A) Bellini
 - (B) Botticelli
 - (C) Masaccio
 - (D) Michelangelo
2. The work dates from the end of the
 - (A) twelfth century
 - (B) fifteenth century
 - (C) sixteenth century
 - (D) nineteenth century
3. The family name of the patrons of this work was
 - (A) Medici
 - (B) Habsburg
 - (C) Gonzaga
 - (D) Buonarroti
4. The figure in the center of the illustration represents
 - (A) Mary Magdalene
 - (B) Aurora
 - (C) Venus
 - (D) Eve
5. The pose of the figure in the center is derived from
 - (A) a Classical statue
 - (B) an Early Christian sarcophagus
 - (C) a Byzantine icon
 - (D) a Baroque ceiling
6. The central figure was innovative in its time because of its
 - (A) proportions
 - (B) nudity
 - (C) contrapposto
 - (D) color
7. One leading interpretation of the painting is that it reflects the ideas of
 - (A) scholasticism
 - (B) the Counter-Reformation
 - (C) empiricism
 - (D) Neoplatonism
8. The painting is noteworthy for its
 - (A) one-point perspective
 - (B) scientific content
 - (C) graceful linearity
 - (D) geometric patterns
9. Works like this were denounced by
 - (A) Fra Girolamo Savonarola
 - (B) Pope Julius II
 - (C) Teresa of Avila
 - (D) Fra Filippo Lippi

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2004 AP[®] ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

Questions 10-16 -- Slides

- 3L. Thomas Eakins, *The Gross Clinic*, 1875. (Jefferson Medical College, Thomas Jefferson University, Philadelphia, PA)
- 3R. Josiah Johnson Hawes and Albert Sands Southworth, *Early Operation using Ether*, c. 1847. (Daguerreotype. Massachusetts General Hospital, Boston. Archives and Special Collections. © President and Fellows, Harvard College, Harvard University Art Museums. Photo credit: David Matthews.)

Questions 10-16 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

10. The work on the left is an oil painting, while the work on the right is in which of the following media?
- (A) Lithograph
(B) Daguerreotype
(C) Aquatint
(D) Silk screen
11. In the work on the left, the artist used light to
- (A) indicate the time of day
(B) dramatically highlight the doctor and the operation
(C) evenly record the details of the operating room
(D) soften the harshness of this gory scene
12. The artist of the work on the left was concerned with light in a way that recalls
- (A) Rembrandt
(B) Giotto
(C) Monet
(D) Vermeer
13. Both of these works belong to which century?
- (A) Seventeenth
(B) Eighteenth
(C) Nineteenth
(D) Twentieth
14. Both works represent all of the following EXCEPT
- (A) a group of doctors in the operating room
(B) advancements in modern medical science
(C) a staged illustration for medical textbooks
(D) a surgical facility
15. The viewpoint of both works is primarily that of
- (A) an observer
(B) the patient
(C) the chief surgeon
(D) the sitter
16. The style of painting most closely identified with the work on the left is
- (A) Romanticism
(B) Realism
(C) Neoclassicism
(D) Futurism

2004 AP[®] ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

Questions 17-23 -- Slide

- 4L. The Limbourg Brothers, *May*, from *Les Très Riches Heures du Duc de Berry* 1413-1416. Musée Condé, Chantilly, France.
(Réunion des Musées Nationaux / Art Resource, NY)
- 4R. Blank

Questions 17-23 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

17. The work shown was made in approximately
- (A) 1200
 - (B) 1400
 - (C) 1600
 - (D) 1800
18. The work is a
- (A) manuscript illumination
 - (B) wall painting from a private chapel
 - (C) predella panel of an altarpiece
 - (D) ceramic panel in a château
19. This example is taken from which of the following cycles?
- (A) Allegories of the virtues and vices
 - (B) Biblical stories represented in contemporary dress
 - (C) A representation of the labors of the months
 - (D) A book on animal husbandry
20. This work is an example of which of the following period styles?
- (A) Roman
 - (B) Byzantine
 - (C) Carolingian
 - (D) International Gothic
21. The work illustrates
- (A) a parade of actors and musicians
 - (B) members of the court on an outing
 - (C) pilgrims on their way to a holy site
 - (D) contestants about to enter a race
22. The work was painted by
- (A) Irish monks
 - (B) Jan and Hubert van Eyck
 - (C) the Lorenzetti brothers
 - (D) the Limbourg brothers
23. Works like this are related to themes found in the paintings of which of the following artists?
- (A) Giotto
 - (B) Duccio
 - (C) Pieter Bruegel
 - (D) El Greco

2004 AP[®] ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

Questions 24-30 -- Slides

- 5L. Nancy Holt, *Sun Tunnels*. (Art © Nancy Holt / Licensed by VAGA, New York, NY.)
- 5R. Nancy Holt, *Sun Tunnels* (view through pipes). (Art © Nancy Holt / Licensed by VAGA, New York, NY.)

Questions 24-30 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

The slides show two views of the same work.

24. Modern large-scale environmental works like this are best characterized as
- (A) Pop Art
 - (B) earthworks
 - (C) tableaux vivants
 - (D) Abstract Expressionism
25. Another artist with general aims similar to those of the creator of this work was
- (A) Henry Moore
 - (B) Robert Smithson
 - (C) Alexander Calder
 - (D) Alberto Giacometti
26. Because the work is sited to relate to the sun at the summer solstice, it recalls prehistoric works such as
- (A) the Treasury of Atreus
 - (B) the caves of Lascaux
 - (C) the Parthenon
 - (D) Stonehenge
27. Sculptors working within this genre were influenced directly by
- (A) Minimalism
 - (B) Regionalism
 - (C) Surrealism
 - (D) Cubism
28. The artistic movement with which this work is associated typically strives for all of the following EXCEPT
- (A) remote locations
 - (B) a challenge to the traditional gallery system
 - (C) continued use of traditional sculpture materials
 - (D) a dialogue between the work and the site
29. The movement represented by this work became prominent during the
- (A) 1920's and 1930's
 - (B) 1940's and 1950's
 - (C) 1960's and 1970's
 - (D) 1980's and 1990's
30. The influence of this movement is evident in later works such as
- (A) Maya Lin's *Vietnam Veterans Memorial*
 - (B) Gutzon Borglum's Mount Rushmore
 - (C) David Smith's *Cubi* series
 - (D) Claes Oldenburg's *Clothespin*

END OF PART A

Answers - Section I, Part A

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

2004 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

ART HISTORY SECTION II—Part A

Time—60 minutes

7 Questions

The questions in this part of the examination are based on slides. Each question is separately timed and each slide or set of slides will be shown only for the length of time indicated after the question. **YOU ARE TO ANSWER EACH QUESTION IN THE SPACE PROVIDED.**

Responses that **answer the question directly** will receive higher scores than those that simply list characteristics or include irrelevant points. Take a moment to read the question carefully before formulating your answer.

Note: For those questions involving two slides, 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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Question 1 -- Slide

(Note: Students do not see this slide information during the exam administration.)

7L. Mary Cassatt, *The Letter*, 1891. (1963-181-122. Mary Cassatt, *The Letter*. Philadelphia Museum of Art: The Louis E. Stern Collection.)

7R. Blank

1. The following statement, made by Mary Cassatt in 1904, refers to her 1879 collaboration with the artistic group with which she is most closely associated.

“Our . . . exhibition . . . was a protest against official exhibitions and not a grouping of artists with the same tendencies”

To which group of artists does Cassatt’s remark pertain? Referring to the Cassatt work shown and a work by one other artist in this group, defend her claim that these artists did not have the same stylistic tendencies. (5 minutes)

Question 2 -- Slides

8L. Purse cover, from the Sutton-Hoo Ship-Burial, c. 625-633 C.E. (© The British Museum)

8R. Cross Page, from the *Lindisfarne Gospels*, c. 700 C.E. (By permission of The British Library. Ms. # Cott.Nero.D.IV.f.26v.)

2. Identify the culture or style of the manuscript page on the right. Discuss the art historical relationship between the two works shown. (10 minutes)

2004 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

Question 3 -- Slides

- 9L. Interior of Beauvais Cathedral, Beauvais, France. (Anthony Scibilia / Art Resource, NY)
- 9R. Interior of Kings College Chapel, Cambridge, England. (Courtesy of the Provost and Scholars of King's College, Cambridge.)

3. Both buildings are from the same art historical period.

Name the period. Account for the differences in the interiors of these buildings. (10 minutes)

Question 4 -- Slides

- 10L. Joseph Wright of Derby, *A Philosopher Giving a Lecture on the Orrery*, ca. 1763-1765. (Giraudon / Art Resource, NY)
- 10R. Joseph Wright of Derby, *An Experiment on a Bird in the Air-Pump*, 1768. (Art Resource, NY)

4. Both works were painted in the 1760's by the same artist.

Identify the intellectual or philosophical movement most closely associated with these paintings. Discuss ways in which the content of the paintings expresses philosophical, social, or intellectual concerns of the period. (10 minutes)

Question 5 -- Slides

- 11L. Portrait of a Roman patrician, from Otricoli, Italy, ca. 75-50 B.C.E. Museo Torlonia, Rome.
- 11R. Portrait of Constantine, from the Basilica Nova, ca. 315-330 B.C.E. Palazzo dei Conservatori, Rome. (Timothy McCarthy / Art Resource, NY)

5. The work on the left is from the beginning of the Roman portrait tradition, and the work on the right is from the end of that tradition.

Identify the portrait on the right. Discuss ways in which the function and time period of each work account for the differences in their appearances. (10 minutes)

2004 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

Question 6 -- Slide

12L. Andrea Mantegna, *Saint James Led to Martyrdom*, ca. 1455.
(Alinari / Art Resource, NY)

12R. Blank

6. Identify the period of the fresco shown here in a black-and-white illustration. How does the work exemplify the artistic concerns of its period? (5 minutes)

Question 7 -- Slides

13L. Fra Andrea Pozzo, *Glorification of St. Ignatius*, ceiling fresco in the nave of Sant'Ignazio, Rome, Italy, 1691-1694. (Scala / Art Resource, NY)

13R. Pieter Saenredam, *Interior of the Choir of St. Bavo's Church, Haarlem*, 1660. (Worcester Art Museum, Worcester, Massachusetts, Charlotte E. W. Buffington fund.)

7. Identify the century in which these works were created. Discuss how the religious beliefs of their respective cultures determined the appearance of each interior. (10 minutes)

END OF PART A SECTION II

2004 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

ART HISTORY SECTION II—Part B

Time—60 minutes

2 Questions

Directions: You have 60 minutes to answer the two questions in this part. Responses that answer the question directly will receive higher scores than those that simply list characteristics or include irrelevant points. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above each question. (Notes in the blank space will not be graded.) Be sure to analyze each question carefully and choose appropriate examples. Identify your examples as fully as possible.

8. This question asks you to explore the stylistic relationships between the form and content of figurative art.

How a culture is perceived is often expressed in depictions of the human figure. Choose two specific representations of the human body from different cultures. Only one of your choices may be from a European artistic tradition. Discuss significant aspects of each culture that are revealed by the way in which the human body is depicted. (30 minutes)

9. The relationship between an artist or architect and a patron very often shapes the form and content of a work of art or architecture.

Identify two works, each from a different art historical period, and name the specific persons who commissioned them. Discuss how the specific interests and intentions of the particular patrons are revealed in each work. (30 minutes)

END OF EXAMINATION