



## **AP<sup>®</sup> Art History 2005 Slide-Based Multiple-Choice and Free-Response Questions**

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# 2005 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

## ART HISTORY SECTION I—Part A

Time—16 minutes

**Directions:** Questions 1-32 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 1-8 -- Slide**  
(Note: Students do not see this slide information during the exam administration.)

- 2L. Duccio, *The Betrayal of Jesus*, detail from the back of the *Maestà* altarpiece, 1309-11. (© Scala / Art Resource, NY)
- 2R. Blank

Questions 1-8 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

- The work shown is by which Italian artist?
  - Giotto
  - Duccio
  - Andrea Mantegna
  - Andrea del Castagno
- The work dates from approximately
  - 800 C.E.
  - 1300 C.E.
  - 1600 C.E.
  - 1700 C.E.
- The work is clearly derived from the
  - Byzantine style
  - Minoan style
  - tenebrism of Rome
  - perspective of Alberti
- The city with which the artist is most closely associated is
  - Milan
  - Florence
  - Mantua
  - Siena
- The medium of the work is
  - fresco
  - tempera
  - oil
  - encaustic
- A feature of the work that derives from previous artistic practice is the use of
  - gold leaf
  - canvas
  - vellum
  - silverpoint
- The term that best describes this style of painting is
  - Baroque
  - Romanesque
  - proto-Renaissance
  - Roman
- The artist whose style most resembles this work is
  - Antonio del Pollaiuolo
  - Nicola Pisano
  - Simone Martini
  - Paolo Uccello

## 2005 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Questions 9-17 -- Slide      3L. Queen Tiye, from Gurob, Egypt, Dynasty XVIII, ca. 1353-1335 BCE.  
(© Werner Forman / Art Resource, NY)
- 3R. Blank

Questions 9-17 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

9. The work shown was produced during the
- (A) Archaic period
  - (B) Byzantine era
  - (C) Amarna period
  - (D) Pax Romana
10. The culture that produced this work was
- (A) Persian
  - (B) Egyptian
  - (C) Minoan
  - (D) Peloponnesian
11. The sculpture represents a
- (A) queen
  - (B) pharaoh
  - (C) scribe
  - (D) servant
12. The art produced during this period involved
- (A) the construction of monuments to numerous deities
  - (B) the reestablishment of past traditions
  - (C) major architectural innovations
  - (D) radical stylistic change
13. Which term best describes the religious beliefs of the period during which this work was produced?
- (A) Polytheistic
  - (B) Atheistic
  - (C) Monotheistic
  - (D) Agnostic
14. The sculpture shown is most closely associated with images of
- (A) Akhenaten
  - (B) Hammurabi
  - (C) Pericles
  - (D) Julius Caesar
15. Which phrase best applies to the sculpture shown and to others of the period?
- (A) Rigid formality
  - (B) Stylized naturalism
  - (C) Classical portraiture
  - (D) Dramatic expressiveness
16. The materials used in this sculpture include all of the following EXCEPT
- (A) lapis lazuli
  - (B) gold
  - (C) ebony
  - (D) concrete
17. The work is best characterized as
- (A) funerary
  - (B) matrimonial
  - (C) decorative
  - (D) utilitarian

## 2005 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Questions 18-25 -- Slides
- 4L. Victor Horta, Interior Stairwell of the Tassel House, Brussels, 1892-93  
(© 2004- V. Horta- Sofam-Belgium)
- 4R. Antoni Gaudí, Casa Milá, Barcelona, 1907. (© Stephanie Colasanti/  
CORBIS)

Questions 18-25 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

18. The designer of the work on the left is
- (A) Frank Lloyd Wright
  - (B) Gerrit Rietveld
  - (C) Victor Horta
  - (D) Walter Gropius
19. The designer of the work on the right is
- (A) Antoni Gaudí
  - (B) Gustave Eiffel
  - (C) Julia Morgan
  - (D) Hector Guimard
20. Both works are noted for their integration of which of the following forms?
- (A) Organic
  - (B) Geometric
  - (C) Symmetric
  - (D) Rectilinear
21. Both works were completed during which time period?
- (A) 1830-1850
  - (B) 1860-1880
  - (C) 1890-1910
  - (D) 1920-1940
22. Both works share common concerns with which of the following movements?
- (A) Pop Art
  - (B) Arts and Crafts
  - (C) Constructivism
  - (D) Neoplasticism
23. Which phrase best describes the creative goals or philosophies of the two designers represented?
- (A) A synthesis of fine and applied arts
  - (B) A rejection of natural forms
  - (C) Form follows function
  - (D) Less is more
24. Which of the following movements is contemporaneous with that of the works shown?
- (A) Postmodernism
  - (B) Postimpressionism
  - (C) Neoclassicism
  - (D) Surrealism
25. Both works represent an artistic reaction against
- (A) spiritualism
  - (B) Humanism
  - (C) Romanticism
  - (D) industrialism

## 2005 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Questions 26-32 -- Slide      5L. Artemisia Gentileschi, *Judith Slaying Holofernes*, ca 1614-20.  
Galleria degli Uffizi, Florence. (© Scala / Art Resource, NY)
- 5R. Blank

Questions 26-32 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

26. The artist who painted this work is
- (A) Lavinia Fontana
  - (B) Annibale Carracci
  - (C) Artemisia Gentileschi
  - (D) Sofonisba Anguissola
27. The style of the painting was heavily influenced by the work of
- (A) Pontormo
  - (B) Caravaggio
  - (C) Bernini
  - (D) Velázquez
28. The subject of the work is taken from
- (A) the Apocrypha
  - (B) mythology
  - (C) Vasari's *Lives*
  - (D) the *Golden Legend*
29. The work is notable for its use of all of the following EXCEPT
- (A) dramatic use of light
  - (B) extreme realism
  - (C) idealized forms
  - (D) an emphasis on female heroic action
30. Which city is best known for the painting innovations seen here?
- (A) Madrid
  - (B) Paris
  - (C) Venice
  - (D) Rome
31. The artist of this work was trained
- (A) by a relative
  - (B) through a traditional apprenticeship
  - (C) at an academy
  - (D) in a scriptorium
32. The subject of the work is
- (A) Salome and John the Baptist
  - (B) Judith and Holofernes
  - (C) Perseus and Medusa
  - (D) Samson and Delilah

### END OF PART A

#### Answers - Section I, Part A

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

# 2005 AP<sup>®</sup> 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.**

Read the question and take a moment to think about what the question asks. Formulate your answer and begin to write. You can only receive full credit by answering the question asked.

**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 -- Slides

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

7L. West portal of Cathedral of Saint-Lazare, Autun, c. 1120-35.  
(Vanni / Art Resource, NY)

7R. Gislebertus, *Last Judgment*, tympanum of west portal, Cathedral of Saint-Lazare, Autun, c. 1120-35. (Scala / Art Resource, NY)

1. The slide on the left shows a portal with a tympanum representing the Last Judgment. The slide on the right shows a detail of that portal.

Name the art historical period of the portal. Discuss the relationship between the placement of the tympanum and its iconography. (5 minutes)

### Question 2 -- Slide

8L. Pablo Picasso, *Guernica*, 1937. Museo del Prado, Madrid.  
(Snark / Art Resource, NY)

8R. Blank

2. Picasso painted this work in response to a specific event.

Name the event. Describe the message of the painting and discuss the ways in which the message is expressed. (10 minutes)

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### Question 3 -- Slides

- 9L. Left: François Boucher, *Cupid a Captive*, 1754. (Reproduced by kind permission of the trustees of The Wallace Collection, London)
- 9R. Jean-Honoré Fragonard, *The Meeting*, 1771-73.  
(Copyright The Frick Collection, New York)

3. The work on the left was painted by François Boucher. The work on the right was painted by Jean-Honoré Fragonard. Both of these works are from the same period.

Identify the period. Discuss how the subject matter and style of these works express the tastes and interests of the culture in which they were produced. (10 minutes)

### Question 4 -- Slides

- 10L. Arch of Constantine, Rome, 312-315 C.E.  
(Alinari / Art Resource, NY)
- 10R. Leon Battista Alberti, west facade of Sant' Andrea, Mantua, ca. 1470. (Alinari / Art Resource, NY)

4. The architect of the building shown on the right is Leon Battista Alberti.

Name the period of the building on the right. How and why did Alberti adapt elements of the work on the left? (10 minutes)

### Question 5 -- Slides

- 11L. Stele with law code of Hammurabi, ca. 1780 BCE.  
(Réunion des Musées Nationaux / Art Resource, NY)
- 11R. Upper part of stele with law code of Hammurabi, ca. 1780 BCE.  
(Erich Lessing / Art Resource, NY)

5. The slide on the right is a detail of the work on the left.

Identify the work shown. What is the subject of the work and how is it conveyed? (5 minutes)

### Question 6 -- Slide

- 12L. Statue of an old market woman, 1st century C.E.  
(The Metropolitan Museum of Art, Rogers Fund, 1909. (09.39)  
Photograph © 1997, The Metropolitan Museum of Art.)
- 12R. Blank

6. Name the art historical period of the sculpture. Discuss how the characteristics that place the sculpture in this period also differentiate it from sculpture of the preceding period. (10 minutes)

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### Question 7 -- Slide

13L. Eugène Delacroix, *The Barque of Dante and Virgil*, 1822.  
(Erich Lessing / Art Resource, NY)

13R. Blank

7. The slide shown is Delacroix's *The Barque of Dante and Virgil*, exhibited at the Paris Salon of 1822. The following text is an excerpt from a contemporary review of that exhibition.

“No painting in my opinion better reveals the future of a great painter than that of Delacroix depicting the ‘Barque of Dante and Virgil.’ . . . The brush stroke is large and firm, the color simple and vigorous although a bit raw. The artist has . . . artistic imagination that one might call imaginative draughtmanship. . . . He disperses his figures, groups them, gathers them at will with the boldness of Michelangelo and the richness of Rubens. I find in it savage strength, ardent but natural, which gives way without effort to its own momentum.”

With what art historical movement is the work of this artist commonly associated? Discuss ways in which the critic's response to Delacroix's picture relates to artistic concerns and trends of the period. Be sure to refer to both the slide and text in your answer. (10 minutes)

**END OF PART A  
SECTION II**



# 2005 AP<sup>®</sup> 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. Read the question and take a moment to think about what the question asks. You can only receive full credit by answering the question asked. 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. Most cultures have made use of art's narrative function.

Select and fully identify two works of art that visually convey a narrative. At least one of your choices must be from beyond the European tradition. Identify the subject of each narrative and discuss the means used to convey the narrative. (30 minutes)

9. Frequently in the history of art, artists and architects have challenged established traditions.

Select and fully identify two works that challenged established traditions. One example must have been produced before 1800 C.E. Discuss how and why each work constituted a significant challenge to accepted artistic conventions of its time. (30 minutes)

**END OF EXAM**