



## **AP<sup>®</sup> Art History 2009 Slide-Based Multiple-Choice Questions and Free-Response Questions**

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2009 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

ART HISTORY  
SECTION I—Part A  
Time—16 minutes

**Directions:** Questions 1-31 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.

**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 -- Slides**      2L. Donatello, *David*, c. 1430–1435 (Erich Lessing /  
(Note: students do not see      Art Resource, NY)  
this slide information during  
the exam administration.)      2R. Donatello, *Saint Mark*, 1411–1413 (© Elio Ciol / Corbis)

**Questions 1-7 are based on the slides that you see on the screen. The slides will be shown for four minutes only.**

- Both of the sculptures were made by
  - Verrocchio
  - Bernini
  - Ghiberti
  - Donatello
- Both sculptures exemplify the use of
  - grisaille
  - trompe l'oeil
  - contrapposto
  - polychromy
- Both sculptures were created in
  - Rome
  - Florence
  - Avignon
  - Venice
- The nudity of the sculpture on the left is a reference to
  - Classical antiquity
  - International Gothic Style
  - ideas of original sin
  - athletic prowess
- The sculpture on the left represents
  - David
  - Isaac
  - Trajan
  - Apollo
- The sculpture on the right was commissioned by a
  - pope
  - guild
  - banking family
  - monastic order
- The sculpture on the right represents
  - Socrates
  - Pericles
  - Saint John the Baptist
  - Saint Mark

**2009 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS**

- Questions 8-15 -- Slides**
- 3L. Peter Paul Rubens, *Arrival of Marie de' Medici at Marseilles*, 1622–1625 (Erich Lessing / Art Resource, NY)
- 3R. Rembrandt van Rijn, *Captain Frans Banning Cocq Mustering His Company (The Night Watch)*, 1642. (Rijksmuseum, Amsterdam)

**Questions 8-15 are based on the slides that you see on the screen. The slides will be shown for four minutes only.**

8. Both works were painted in which period?
- (A) Baroque  
(B) Renaissance  
(C) Rococo  
(D) Neoclassical
9. The artist of the work on the left is
- (A) Rubens  
(B) Rigaud  
(C) Holbein  
(D) Poussin
10. Allegorical content in the work on the left alludes to the patron's
- (A) religious beliefs  
(B) political ambitions  
(C) literary talents  
(D) scientific achievements
11. The patron for the work on the left was
- (A) Elizabeth I  
(B) Louis XIV  
(C) Marie de' Medici  
(D) Marie Antoinette
12. The work on the left can best be described as
- (A) a genre scene  
(B) part of an altarpiece  
(C) part of a series  
(D) an illuminated manuscript
13. The artist of the painting on the right worked in
- (A) an imperial court  
(B) a Protestant republic  
(C) a Catholic monastery  
(D) an academy of art
14. The artist of the work on the right is
- (A) Hals  
(B) Velázquez  
(C) Rembrandt  
(D) Vermeer
15. The painting on the right depicts
- (A) a militia company  
(B) members of a royal family  
(C) the signing of a treaty  
(D) a scene of martyrdom

**2009 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS**

- Questions 16-24 -- Slide**
- 4L. Sarcophagus of Junius Bassus, Rome, c. 359 C.E.  
(Scala / Art Resource, NY)
- 4R. Blank

**Questions 16-24 are based on the slide that you see on the screen. The slide will be shown for four minutes only.**

16. The sculptural work originally functioned as a
- (A) reliquary
  - (B) sarcophagus
  - (C) ciborium
  - (D) cassone
17. The sculpture was created during the
- (A) first century C.E.
  - (B) fourth century C.E.
  - (C) tenth century C.E.
  - (D) fourteenth century C.E.
18. The use of typology (or prefiguration) in the work is evident in its
- (A) pairing of biblical Old and New Testament scenes
  - (B) arrangement of narratives in chronological order
  - (C) carved translations of sacred texts
  - (D) portraits of the patron
19. Each scene seen in the work is placed in a recessed area commonly referred to as a
- (A) parapet
  - (B) niche
  - (C) balustrade
  - (D) pilaster
20. The style of the work was influenced by
- (A) Gothic sculpture
  - (B) Romanesque sculpture
  - (C) late Byzantine sculpture
  - (D) late Roman sculpture
21. The central enthroned figure of Christ recalls earlier depictions of a
- (A) Roman emperor
  - (B) Greek philosopher
  - (C) Carolingian king
  - (D) Romanesque abbot
22. Which of the following narratives is depicted in the work?
- (A) The apotheosis of Augustus
  - (B) Jonah and the whale
  - (C) The entry into Jerusalem
  - (D) The flight into Egypt
23. The patron of the work was a
- (A) Franciscan friar
  - (B) Byzantine emperor
  - (C) Greek soldier
  - (D) Roman prefect
24. The figural groups within the work are arranged in
- (A) friezes
  - (B) pediments
  - (C) registers
  - (D) polyptychs

**2009 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS**

- Questions 25-31 -- Slides**
- 5L. Frank Lloyd Wright, Solomon R. Guggenheim Museum, New York, 1943–1959. (Timothy McCarthy / Art Resource, NY)
- 5R. Frank Gehry, Guggenheim Museum Bilbao, 1997. (© Javier Larrea / age fotostock)

**Questions 25-31 are based on the slides that you see on the screen. The slides will be shown for four minutes only.**

25. The building on the left was designed by
- (A) Le Corbusier
  - (B) Antoni Gaudí
  - (C) Mies van der Rohe
  - (D) Frank Lloyd Wright
26. The building on the left is located in
- (A) the United States
  - (B) the Netherlands
  - (C) France
  - (D) Italy
27. The architectural style of the building on the right is
- (A) Modernism
  - (B) Art Deco
  - (C) Postmodernism
  - (D) Art Nouveau
28. The building on the right was designed by
- (A) Michael Graves
  - (B) Frank Gehry
  - (C) Renzo Piano
  - (D) Louis Kahn
29. A primary building material used in the structure on the right is
- (A) reinforced concrete
  - (B) titanium
  - (C) brick
  - (D) cut stone
30. Both buildings are
- (A) apartment complexes
  - (B) train stations
  - (C) art museums
  - (D) corporate headquarters
31. Both buildings reflect an interest in
- (A) geometric grids
  - (B) Beaux-Arts traditions
  - (C) Classical references
  - (D) sculptural forms

**END OF PART A**

**Answers—Section I, Part A**

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

**2009 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS**

**ART HISTORY**

**SECTION II**

**Time—120 minutes**

**9 Questions**

This section of the exam contains the following types of essay questions.

- **Question 1** is a 30-minute essay question that is not based on slides.
- **Questions 2 through 8** are short essay questions based on slides and/or a quotation from a primary source or document.
- **Question 9** is a 30-minute essay question that is not based on slides.

**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.

**Directions for Question 1:** You have 30 minutes to answer Question 1. Read the question and take a moment to think about what the question asks. You can receive full credit only by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above the 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.

1. Cultures designate sacred space in a variety of ways to accommodate both religious beliefs and practices.

Select and fully identify two examples of sacred spaces from different cultures, one of which must be from beyond the European tradition. Discuss how each space accommodates both religious beliefs and practices within its culture. (30 minutes)

**STOP**

**IF YOU FINISH BEFORE TIME IS CALLED,  
YOU MAY CHECK YOUR WORK ON QUESTION 1.  
DO NOT GO ON TO QUESTION 2 UNTIL YOU ARE TOLD TO DO SO.**

## 2009 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

**Directions for Questions 2-8:** The following seven short essay questions are based on slides and/or text. 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 before you begin to write. You can receive full credit only by answering the question asked.

**Note:** For 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).

**Question 2 -- Slide**

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

- 7L. Chi-rho page from the Gospel of Saint Matthew, *Book of Kells*, c. 800 C.E. (© The Board of Trinity College, Dublin, Ireland / The Bridgeman Art Library)
- 7R. Blank

2. The slide shows a manuscript page.

Identify the culture in which the manuscript page was made. How is the manuscript page characteristic of its culture? (5 minutes)

**Question 3 -- Slide**

- 8L. Eadweard Muybridge, *Jockey on a Galloping Horse*, 1887. (Private Collection, The Stapleton Collection / The Bridgeman Art Library)
- 8R. Blank

3. Identify the photographer of the work shown. How did the photographer's work expand traditional modes of representation? How did the photographer's work influence painting? (10 minutes)

**Question 4 -- Slide**

- 9L. Robert Smithson, *Spiral Jetty*, 1970. (Art © Estate of Robert Smithson / Licensed by VAGA, New York, NY)
- 9R. Blank

4. An aerial view of a monumental earthwork is shown.

Identify the artist. What artistic concerns motivate the creation of earthworks such as the one shown? (10 minutes)

## 2009 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

### Question 5 -- Slide

10L. Angelica Kauffmann, *Cornelia Presenting Her Children as Her Treasures (Mother of the Gracchi)*, c. 1785. (Virginia Museum of Fine Arts, Richmond, The Adolph D. and Wilkins C. Williams Fund / Photo: Katherine Wetzel © Virginia Museum of Fine Arts)

10R. Blank

5. The work shown is by Angelica Kauffmann.

Identify the stylistic period of the work. Discuss the elements of the work that place it in its period. (5 minutes)

### Question 6 -- Slides

11L. Jamb Figures, Royal Portal, West Facade, Chartres Cathedral, c. 1220–1225 C.E. (Vanni / Art Resource, NY)

11R. *Ekkehard and Uta*, West Chapel Sanctuary, Naumburg Cathedral, c. 1245–60 C.E. (© Werner Otto / age fotostock)

6. The two works shown were made in the same period, about 100 years apart.

Identify the period. Explain how the two works exemplify developments in sculpture during that period. Refer to specific characteristics of both works to support your answer. (10 minutes)

### Question 7 -- Slides

12L. Exterior view of the Colosseum, Rome, c. 70–80 C.E. (Vanni / Art Resource, NY)

12R. Interior view of the Colosseum, Rome, c. 70–80 C.E. (© Latin Stock / Corbis)

7. The slides show two views of the same building.

Identify the building. Analyze how innovative elements were used in both the design and construction of the building. (10 minutes)

## 2009 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

8. In a letter published in 1861, Gustave Courbet declared,

“[An artist must apply] his personal faculties to the ideas and events of the times in which he lives. . . . [A]rt in painting should consist only in the representation of things visible and tangible to the artist. Every age should be respected only by its own artists, that is to say, by the artists who have lived in it. I also maintain that painting is an essentially concrete art form and can consist only of the representation of both real and existing things.”

Identify the nineteenth-century artistic movement associated with the above quotation. Select and fully identify at least one work of art from that movement. Analyze how your example reflects Courbet’s approach to the making of art. In your answer, make specific references to both the text and the selected work. (10 minutes)

### END OF SHORT ESSAY QUESTIONS

**Directions for Question 9:** You have 30 minutes to answer Question 9. Read the question and take a moment to think about what the question asks. You can receive full credit only by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above the 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.

9. Self-portraiture provides a wide range of information about the artist in addition to physical appearance.

Choose and fully identify two self-portraits, in any medium, each from a different art-historical period. Analyze how each self-portrait conveys information about the artist and his or her era. (30 minutes)

**STOP**

**END OF EXAM**