



## AP Art History

### 2001 Slide-Based Multiple-Choice and Free-Response Questions

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# 2001 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

## 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 1-9 -- Slides  
(Note: Students do not see this slide information during the exam administration.)

2L. *Still life with Peaches and Glass Vase*, detail of Roman wall painting, Herculaneum, 62-79 C.E. (Scala/Art Resource, NY)

2R. Willem Claesz Heda, *Still Life with Oysters, Rum Glass, and Silver Cup*, 1634. (Collection: Museum Boijmans van Beuningen, Rotterdam)

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

- The work on the left was found in
  - an ancient Greek temple
  - an ancient Roman home
  - a Neoclassical English home
  - a Palladian villa
- The work on the left can best be characterized as
  - encaustic
  - tempera on wood
  - a fresco
  - a screen print
- The work on the left was most likely influenced by
  - Gothic manuscripts
  - Attic vase painting
  - Baroque ceiling frescoes
  - Hellenistic Greek painting
- The approximate date of the work on the left is
  - fourth century B.C.E.
  - first century C.E.
  - eleventh century C.E.
  - eighteenth century C.E.
- The work on the right is a typical example of a still life from
  - Renaissance Germany
  - Renaissance Italy
  - Baroque Holland
  - Neoclassical France
- The objects in the work on the right contain references to
  - the transience of life
  - ancient Roman ritual
  - table manners
  - paganism
- Both works demonstrate an interest in
  - light and surface texture
  - religious symbolism
  - Classical proportions
  - color theory
- The work on the right is distinguished from the work on the left in that it
  - incorporates utilitarian objects
  - models form with light and shade
  - is painted in oil
  - is a still life
- The style of both works can be said to be based on
  - specific events
  - careful observation
  - luxury objects
  - symbolism

## 2001 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Questions 10-16 -- Slides
- 3L. *Dipylon Amphora* (Attic Geometric Amphora), c.750 B.C.E.  
(National Archaeological Museum, Athens)
- 3R. *Funerary Stele of Hegeso*, from the Dipylon cemetery, Athens, c.  
410-400 B.C.E. (Scala/Art Resource, NY)

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

10. Both of these works were created in
- (A) Greece
  - (B) Rome
  - (C) Mesopotamia
  - (D) Egypt
11. The style of the work on the left is
- (A) Orientalizing
  - (B) calligraphic
  - (C) Geometric
  - (D) Classical
12. Figurative depictions on the vase on the left represent a
- (A) funeral procession
  - (B) childbirth
  - (C) banqueting scene
  - (D) mythological scene
13. The style of the work on the left relates it to which century B.C.E.?
- (A) Eighth
  - (B) Seventh
  - (C) Sixth
  - (D) Fifth
14. The style of the work on the right relates it to which century B.C.E.?
- (A) Eighth
  - (B) Seventh
  - (C) Sixth
  - (D) Fifth
15. The work on the right does which of the following?
- (A) Depicts a legislative event.
  - (B) Depicts a domestic event.
  - (C) Uses realistic scale.
  - (D) Expresses intense emotion.
16. Both of these works served as
- (A) garden ornaments
  - (B) athletic prizes
  - (C) victory commemorations
  - (D) grave markers

## 2001 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

Questions 17-25 -- Slide

4L. Titian, *Madonna of the Pesaro Family*, c.1519-26. (Scala/Art Resource, NY)

4R. Blank

**Questions 17-25 are based on the slide that you see on the screen. The slide will be shown for four minutes only.**

17. The artist of the work shown is
- (A) Parmigianino
  - (B) Raphael
  - (C) Titian
  - (D) Giotto
18. The stylistic period of the work is
- (A) Late Gothic
  - (B) Renaissance
  - (C) Mannerism
  - (D) Baroque
19. The medium used in the work is
- (A) fresco
  - (B) intaglio
  - (C) oil
  - (D) tempera
20. The kneeling figures at the lower left and the lower right of the painting represent
- (A) donors
  - (B) prophets
  - (C) sibyls
  - (D) saints
21. Which of the following terms best describes the content of the painting?
- (A) Deposition
  - (B) Lamentation
  - (C) *Sacra conversazione*
  - (D) *Piéta*
22. The illusion of depth is achieved primarily through the use of
- (A) architectural structures
  - (B) warm and cool colors
  - (C) cast shadows
  - (D) reclining figures
23. The work was painted about the same time as
- (A) Piero della Francesca's *Legend of the True Cross*
  - (B) Jan van Eyck's *Ghent Altarpiece*
  - (C) Rembrandt's *Nightwatch*
  - (D) Dürer's *Four Apostles*
24. The artist of the work dominated painting in which of the following cities?
- (A) Florence
  - (B) Rome
  - (C) Venice
  - (D) Parma
25. The composition of the painting can best be described as which of the following?
- (A) Frontal
  - (B) Diagonal
  - (C) Tripartite
  - (D) Symmetrical

## 2001 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Questions 26-32 -- Slides
- 5L. Le Corbusier, Chapelle de Notre Dame du Haut (exterior view), Ronchamp, France, 1950-1955. (Vanni/Art Resource, NY)
- 5R. Frank Lloyd Wright, Unity Temple at Oak Park, Chicago, 1904. (Used by permission of Unity Temple Restoration Foundation, 875 Lake Street, Oak Park, Illinois, 60301. Photo © Judith Bromley)

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

26. The architect of the building on the right is Frank Lloyd Wright. The architect of the building on the left is
- (A) Le Corbusier  
(B) Walter Gropius  
(C) Charles Garnier  
(D) Louis Sullivan
27. The building on the left was designed to be a
- (A) civic auditorium  
(B) church  
(C) private residence  
(D) recreational facility
28. The date of construction of the building on the left was
- (A) between 1880 and 1920  
(B) between 1920 and 1960  
(C) between 1960 and 1980  
(D) after 1980
29. The appearance of the building on the left was strongly influenced by
- (A) the Pompidou Center (Beaubourg)  
(B) geodesic domes  
(C) organic forms  
(D) the work of Henri Labrouste
30. The building on the right most closely resembles the earlier work of
- (A) Joseph Paxton  
(B) Antoni Gaudí  
(C) Gustave Eiffel  
(D) Louis Sullivan
31. The elements projecting from the roof of the building on the right are known as
- (A) cantilevers  
(B) cross vaults  
(C) lintels  
(D) pediments
32. Both buildings do which of the following?
- (A) Utilize glass curtain walls.  
(B) Revive earlier decorative styles.  
(C) Incorporate innovative structural elements.  
(D) Show the influence of postmodern architecture.

### END OF PART A

#### Answers - Section I, Part A

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

# 2001 AP® ART HISTORY FREE-RESPONSE QUESTIONS

## 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.

**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. *Akhenaten*, limestone relief, Egypt, c. 1360 B.C.E. (© 2000 Bildarchiv Preussischer Kulturbesitz. Original: Staatliche Museen zu Berlin, Agyptisches Museum. Photo: Margarete Buesing, 04/93)

7R. *Akhenaten*, pillar statue, sandstone from the Temple of Amen-Re, Karnak, Dynasty XVIII, c.1355-1335 B.C.E. (Hirmer Fotoarchiv, Munich)

1. These two works portray the same Egyptian pharaoh. Identify the pharaoh. Discuss how the characteristics of these two works typify art during his reign. (5 minutes)

Question 2 -- Slides

8L. Ara Pacis Augustae, view from southwest, Rome. (© Saskia Ltd., Cultural Documentation. All reproduction rights reserved.)

8R. *Imperial Procession (Marcus Agrippa with Imperial Family)*, portion of the south frieze of the Ara Pacis, 13-9 B.C.E. (Scala/Art Resource, NY)

2. In whose honor was this monument erected? How do the style and content of the monument reflect its culture's social and political values? (10 minutes)

Question 3 -- Slides

9L. Nadar, *Sarah Bernhardt*, 1859. (Courtesy George Eastman House)

9R. Jean-Auguste-Dominique Ingres, *The Comtesse d'Haussonville*, 1845. (Copyright The Frick Collection, New York)

3. The photograph on the left is by Nadar. The painting on the right is by Ingres.

Discuss specific ways in which Ingres's painting both reflects and ignores the newer medium of photography, as represented by Nadar's photograph on the left. (5 minutes)

## 2001 AP® ART HISTORY FREE-RESPONSE QUESTIONS

Question 4 -- Slides                      10L.    Santa Croce, central nave towards the main altar, Florence, c. 1300.  
(Scala/Art Resource, NY)

10R.    Plan of Santa Croce

4. In what ways do this medieval Florentine church and its plan show the influence of Early Christian architectural forms? In what ways do this church and plan show elements of the later medieval period? (10 minutes)

Question 5 -- Slides                      11L.    Dürer, *The Four Horsemen of the Apocalypse*, woodcut, c.1496.  
(The Metropolitan Museum of Art. Gift of Junius S. Morgan, 1919  
(19.73.209))

11R.    Dürer, *Knight, Death and the Devil*, engraving, 1513. (The  
Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1943.  
(43.106.2))

5. These two works are by the same artist. Identify the artist. Using both works, discuss ways in which the works reflect the artist's medieval roots as well as his awareness of Italian Renaissance innovations. (10 minutes)

Question 6 -- Slide                      12L.    Thomas Jefferson and C.L. Clérisseau, State Capitol, Richmond,  
Virginia, 1785-89. (The Library of Virginia)

12R.    Blank

6. This slide shows the Virginia State Capitol, designed primarily by Thomas Jefferson between 1785 and 1789.

What is the art historical term for the style of the building? Discuss the social, political, or philosophical reasons for Jefferson's choice of this style. (10 minutes)

Question 7 -- Slide                      13L.    Picasso, *Les Femmes d'Alger (O. J. R. M.)*, 1907. (The Museum of  
Modern Art, New York. Acquired through the Lillie P. Bliss  
Bequest. Photograph © 2000 The Museum of Modern Art, New  
York. © 2000 Estate of Pablo Picasso/Artists Rights Society  
(ARS), New York)

13R.    Blank

7. Identify the painting. How does the painting represent a radical break with many of the traditions of Western art? (10 minutes)

# 2001 AP® ART HISTORY FREE-RESPONSE QUESTIONS

## SECTION II—Part B

Time—60 minutes

2 Questions

**Directions:** You have 60 minutes to answer the two questions in this part. You may wish to 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. Virtually all of the world's cultures have defined sacred spaces for religious purposes. The design and appearance of these spaces vary greatly. Fully identify two specific sacred spaces, at least one of which must be from beyond the European tradition. For each choice, discuss the relationship between the appearance of the space and its religious function. (30 minutes)
9. Representations of the human body vary considerably in different periods and cultures. Fully identify two specific representations of the human figure, each from a different period or culture. Discuss how each work reflects the cultural values of its time period or the place where it was made. (30 minutes)

**END OF EXAMINATION**