



## AP Art History 1999 Slide-Based Multiple-Choice & Free-Response Questions

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Questions 8-15 Slide: 3L. Sandro Botticelli, The Adoration of the Magi, Uffizi, Florence. (Scala/Art Resource)

Slide: 3R. Hugo van der Goes, Portinari Alterpiece, central panel, The Adoration of the Shepherds, 1474-1476. (Erich Lessing/Art Resource)

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

8. The work on the right is by

- (A) Jan van Eyck
- (B) Hugo van der Goes
- (C) Titian
- (D) Giorgione

9. This item not scored for statistical reasons.

10. The work on the right makes use of

- (A) disguised symbolism
- (B) mythological subject matter
- (C) Neoplatonic philosophy
- (D) medieval heraldry

11. The work on the right was made for

- (A) a Dutch burgher
- (B) an Italian banker
- (C) a Venetian doge
- (D) a Holy Roman emperor

12. Botticelli, the artist of the work on the left, also painted which of the following?

- (A) Primavera
- (B) Sacred and Profane Love
- (C) Hercules and Antaeus
- (D) Wedding Portrait (Giovanni Arnolfini and His Bride)

13. A major patron of Botticelli was

- (A) Francis I of France
- (B) the Duke of Berry
- (C) the Strozzi family
- (D) the Medici family

14. The Botticelli painting on the left does which of the following?

- (A) Recalls Hellenistic emotional content.
- (B) Revives the medieval illuminated manuscript tradition.
- (C) Anticipates the compositions of Leonardo.
- (D) Influences Titian's dramatic movement.

15. Both works contain all of the following EXCEPT

- (A) reference to deep space
- (B) clear differences in figure scale
- (C) the use of vivid color
- (D) realism

Questions 16-22 Slide: 4L. David Smith, Cubi XIX, 1964. (Tate Gallery, London/Art Resource)

Slide: 4R. Blank

**Questions 16-22 are based on the slide that you see on the screen. The slide will be shown for four minutes only.**

16. The artist who created the work is

- (A) Umberto Boccioni
- (B) Pablo Picasso
- (C) David Smith
- (D) Louise Nevelson

17. The work dates from the

- (A) 1910's
- (B) 1940's
- (C) 1960's
- (D) 1990's

18. The work is made of

- (A) bronze
- (B) steel
- (C) silver
- (D) wood

19. The work exemplifies an important trend in twentieth-century art generally referred to as

- (A) formalism
- (B) regionalism
- (C) classicism
- (D) surrealism

20. The works of this artist had a strong influence on which of the following movements?

- (A) Cubism
- (B) Surrealism
- (C) Pop Art
- (D) Minimalism

21. A striking feature of the artist's works is their

- (A) narrative sequence
- (B) allusion to classical themes
- (C) sense of poised balance
- (D) painted surfaces

22. All of the following are important elements of the work EXCEPT

- (A) the use of surface texture
- (B) the use of reflection
- (C) references to Classical figures
- (D) negative space

Questions 23-29

Slide: 5L. St. Michael's Cathedral at Hildesheim, Germany, c. 1001-1031.  
(Vanni/Art Resource)

5R. Plan of St. Michael's Cathedral at Hildesheim, Germany. (Figure (altered) from GARDNER'S ART THROUGH THE AGES, Tenth Edition by Richard G. Tansey and Fred S. Kleiner, copyright © 1996 by Harcourt Brace & Co., reprinted by permission of the publisher.)

**Questions 23-29 are based on the slides that you see on the screen. The slides will be shown for four minutes only.**

23. The church was built for

- (A) Charlemagne
- (B) an Ottonian monastery
- (C) pilgrims traveling to the Holy Land
- (D) Abbot Suger

24. The architectural feature perpendicular to the nave is known as a

- (A) radiating chapel
- (B) chevet
- (C) transept
- (D) choir screen

25. Due to the lateral main entrances, each interior side aisle also functions as

- (A) a narthex
- (B) an ambulatory
- (C) a transept
- (D) a nave

26. Unlike a Roman basilica, the interior of the church has

- (A) alternating piers and columns
- (B) a central vault
- (C) apses
- (D) clerestory fenestration

27. Unlike most Early Christian basilicas, the church has

- (A) a hypostyle hall
- (B) a flat ceiling
- (C) low side aisles
- (D) double transepts

28. The idea for the arch opening that defines the end of the nave is derived from the

- (A) Roman triumphal arch
- (B) Roman aqueduct arch
- (C) Mycenaean corbel vault
- (D) Greek cella

29. Bishop Bernward designed which of the following important architectural features for the church?

- (A) Space between the triforium and the clerestory
- (B) Interior sculptural program
- (C) Cast bronze doors
- (D) Intricate stained-glass windows

Answer Key

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

\*This item not scored for statistical reasons.

**1999**

The College Board  
Advanced Placement Examination

ART HISTORY

PART A

**Directions:** 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).

**The designations B.C. and A.D. for time periods will be replaced with B.C.E. (before the common era) and C.E. (common era), respectively.**

Question 1 — Slides:

7L. Hans Holbein the Younger, Henry VIII, 1540.  
(Scala/Art Resource)

7R. Chefred (side view) from Giza. c. 2575-2525 B.C.E.  
(Hirmer Fotoarchiv)

The work on the left is Henry VIII (1540) by Hans Holbein The Younger; the work on the right is Chefred, created about 2500 B.C.E. in Egypt. Discuss the ways in which the artists of these works convey the power and authority of each ruler. (10 minutes)

Question 2 — Slide:

8L. Madonna Enthroned with Four Angels. S. Apollinare Nuovo, Ravenna, Italy,  
c. 6th century (Scala/Art Resource)

8R. Blank

Discuss the elements of the work that define it as Byzantine. (5 minutes)

Question 3 — Slide:

9L. Gianlorenzo Bernini, Cornaro Chapel, S.M. della Vittoria, Rome,  
1642-1652. (Adros Studio)

9R. Blank

Identify the artist responsible for the design and decoration of the chapel. How is the meaning of this chapel expressed by the interaction between this sculpture and its architectural setting? (10 minutes)

Question 4 — Slide:

10L. Paolo Uccello, *The Battle of San Romano*, c. 1455.  
(Erich Lessing/Art Resource).

10R. Blank

Discuss how this painting reflects the artist's understanding of the new theory of mathematical perspective. (5 minutes)

Question 5 — Slide:

11L. Jacopo Pontormo, *Descent from the Cross*, c. 1526-1528.  
(Erich Lessing/Art Resource)

11R. Blank

Discuss the Mannerist features of this painting. (10 minutes)

Question 6 — Slides:

12L. Nicolaas Elias, *Four Regents and the Bookkeeper*.  
(Amsterdams Historisch Museum)

12R. Frans Hals, *Regents of the Old Men's Home*, c. 1641.  
(Haarlem, Frans Hals Museum)

Both of these paintings are from the same art historical period. Identify the period. Discuss in what ways the paintings reflect the social values of their time and place. (10 minutes)

Question 7 — Slides:

13L. Claude Monet, *Impression, Sunrise*, 1872.  
(Giraudon/Art Resource)

13R. William Holman Hunt, *The Hireling Shepherd*, 1851.  
(© Manchester City Art Galleries)

Why were works like the one on the right far more popular with the nineteenth-century public and with critics than those painted by artists of the movement represented on the left? (10 minutes)

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ART HISTORY

PART B

**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.

Question 8

In many cultures, artists have produced images for religious use. Name two images, such as wall decorations, sculptures, or other objects, each from a different culture. At least one image must be from a non-European or non-European-based culture. Discuss how the images conform to the beliefs of the culture in which they were produced, and in what ways each contributed to reinforcing those beliefs. (30 minutes)

Question 9

The representation of light in painting has been used to serve a variety of purposes. Identify two artists, each from a different art historical period, who have explored the effects of light. Discuss the function and use of light in specific works by each artist. (30 minutes)