



AP[®] Art History
2008 Slide-Based Multiple-Choice Questions
and Free-Response Questions

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2008 AP® ART HISTORY FREE-RESPONSE QUESTIONS

ART HISTORY SECTION I—Part A Time—16 minutes

Directions: Questions 1-28 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

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

- 2L. Dionysiac mystery scene, Villa of the Mysteries, Pompeii, c. 60-50 B.C.E. (Scala / Art Resource, NY)
- 2R. Portrait of a husband and wife, wall painting from House VII,2,6, Pompeii, ca. 70-79 C.E. (Scala / Art Resource, NY)

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

- Both wall paintings are from
 - Ravenna
 - Tarquinia
 - Paestum
 - Pompeii
- The wall painting on the right was located in a
 - catacomb
 - home
 - temple
 - basilica
- The wall painting on the left is probably related to
 - a mystery cult
 - ancient Roman history
 - ancestor worship
 - an epic narrative
- The illusion of depth in both paintings is created by all of the following EXCEPT
 - highlights
 - overlapping figures
 - marbleized panels
 - modeling
- The two figures in the slide on the right are
 - the mythological founders of Rome
 - a sibyl and a scribe
 - a married couple
 - a teacher and student
- When did the wall painting on the left come to public attention?
 - In the aftermath of bombings of the Second World War
 - During eighteenth-century archaeological excavations
 - After the sack of Rome in 1527
 - During the Visigoth invasion of Italy
- The objects held by the figures in the slide on the right refer to
 - religion
 - music
 - astrology
 - literacy

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Questions 8-14 -- Slide

- 3L. Jacopo Pontormo, *Deposition (Descent from the Cross)*, c. 1526-1528. (Erich Lessing / Art Resource, NY)
3R. Blank

Questions 8-14 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

8. The painting was created in
(A) France
(B) Spain
(C) Italy
(D) Flanders
9. The painting was created between
(A) 1450 and 1500
(B) 1501 and 1550
(C) 1551 and 1600
(D) 1601 and 1650
10. The style of the painting is
(A) Early Renaissance
(B) High Renaissance
(C) Mannerist
(D) Baroque
11. The painting was commissioned for a
(A) chapel in a church
(B) town hall
(C) monastic cell
(D) guildhall
12. The artist is
(A) Rosso Fiorentino
(B) Mantegna
(C) Caravaggio
(D) Pontormo
13. The iconography relates to
(A) the Old Testament
(B) the New Testament
(C) Dante's *The Divine Comedy*
(D) Ovid's *Metamorphoses*
14. The painting style is characterized by
(A) exaggeration of space and color
(B) naturalistic anatomical proportions
(C) clear narrative representation
(D) compositional symmetry

2008 AP® ART HISTORY FREE-RESPONSE QUESTIONS

- Questions 15-21 -- Slide**
- 4L. Gerrit Rietveld, *Armchair*, 1917. (Victoria & Albert Museum, London / Art Resource, NY)
- 4R. Blank

Questions 15-21 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

15. The chair's designer was associated with
- (A) Art Nouveau
 - (B) the Prairie School
 - (C) Postmodernism
 - (D) De Stijl
16. The chair's design evokes
- (A) comfort and luxury
 - (B) traditional taste
 - (C) elegant austerity
 - (D) kinetic energy
17. The chair was designed to
- (A) reflect the formal concerns of its maker
 - (B) conform to the shape of the human body
 - (C) incorporate cultural and historical references
 - (D) mimic the landscape's natural contours
18. The art movement represented by the chair promoted all of the following EXCEPT
- (A) designs for living environments
 - (B) clean, abstract forms
 - (C) organic shapes and forms
 - (D) easily transformable interior spaces
19. The chair is made of
- (A) cast iron
 - (B) plastic
 - (C) steel
 - (D) plywood
20. The chair is often compared to the painting of
- (A) Alexander Calder
 - (B) Salvador Dalí
 - (C) Joan Miró
 - (D) Piet Mondrian
21. The designer of the chair was
- (A) American
 - (B) Dutch
 - (C) German
 - (D) French

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- Questions 22-28 -- Slides**
- 5L. Plan of Hagia Sophia, Istanbul, Turkey, completed 537 C.E.
- 5R. Interior of Hagia Sophia, Istanbul, Turkey, completed 537 C.E.
(Vanni / Art Resource, NY)

Questions 22-28 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

The slide on the left shows a plan of the building on the right.

22. The building is
- (A) the Great Friday Mosque in Isfahan
 - (B) the Dome of the Rock in Jerusalem
 - (C) San Marco in Venice
 - (D) Hagia Sophia in Istanbul
23. The building was constructed in the
- (A) sixth century
 - (B) seventh century
 - (C) twelfth century
 - (D) fourteenth century
24. The patron of the building was
- (A) Abd al-Malik
 - (B) Justinian
 - (C) Charlemagne
 - (D) Shah Jahan
25. The building combines
- (A) a basilican plan with a central plan
 - (B) a double transept with a dome
 - (C) a hypostyle hall and an atrium
 - (D) an ambulatory and radiating chapels
26. An important structural innovation of the building is the use of
- (A) pendentives
 - (B) corbelled galleries
 - (C) groin vaults
 - (D) concrete construction
27. The architects of the structure were also
- (A) sultans
 - (B) generals
 - (C) knights
 - (D) mathematicians
28. The original interior decoration primarily featured
- (A) bas-relief sculpture
 - (B) painted retables
 - (C) mosaics
 - (D) frescoes

END OF PART A

Answers—Section I, Part A

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

2008 AP® 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. Cultural attitudes about women are often revealed in art.

Select and fully identify two works of art that depict one or more women. The works must come from two different cultures, one of which must be from beyond the European tradition. Explain how each work reveals its culture's attitudes about women. (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.**

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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. *Dying Gaul*, Roman copy after the original bronze of c. 220 B.C.E.
(Vanni / Art Resource, NY)

7R. Blank

2. The slide shows a Roman copy of a lost Greek original.

Name the specific art-historical style of the original. How is the theme of death treated and why? (5 minutes)

Question 3 -- Slides

8L. Ambrogio Lorenzetti, Sala della Pace (room containing Lorenzetti frescoes of Good and Bad Government), Palazzo Pubblico, Siena, 1338-1339. (Scala / Art Resource, NY)

8R. Ambrogio Lorenzetti, *Allegory of Good Government in the City*, fresco in the Sala della Pace, Palazzo Pubblico, Siena, 1338-1339. (The Bridgeman Art Library)

3. The slides show two views of the same fresco cycle in the Palazzo Pubblico in Siena.

Identify the artist. Explain how the subject and meaning of the fresco cycle relate to its location. (10 minutes)

Question 4 -- Slide

9L. Vincent Van Gogh, *The Plain at Auvers*, 1890.
(Giraudon / Art Resource, NY)

9R. Blank

4. Attribute the painting to an artist you have studied. Justify your attribution by identifying and discussing specific characteristics seen in the painting. (10 minutes)

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Question 5 -- Slides

- 10L. Plan of the Palatine Chapel in Aachen, Germany, c. 800 C.E.
- 10R. Interior of the Palatine Chapel in Aachen, Germany, c. 800 C.E.
(The Octogon with the Emperor's Box (photo) by German School
(9th century) Aachen Cathedral, Aachen, Germany / Bildarchiv
Steffens / The Bridgeman Art Library)

5. The slides show a plan and an interior view of Charlemagne's Palatine Chapel in Aachen, circa 800 C.E. The building contains deliberate references to earlier architecture.

Name at least one earlier architectural period referenced in the Palatine Chapel. Identify one significant way in which the Palatine Chapel reinterprets architectural elements of that earlier period and explain why. (10 minutes)

Question 6 -- Slide

- 11L. Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950.
(The Metropolitan Museum of Art / Art Resource, NY)
- 11R. Blank

6. Both the 1950 painting shown in the slide and the quotation below are by the same artist.

"My painting does not come from the easel. . . . I prefer to tack the unstretched canvas to the hard wall or the floor. . . . On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. . . . When I am in my painting, I'm not aware of what I'm doing. . . . I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through."

Identify the artist. How does the painting reflect the artist's description of his process? In your answer, make specific references to both the quotation and the painting. (10 minutes)

Question 7 -- Slide

- 12L. *Madonna and Child* (the *Morgan Madonna*), 12th century.
(The Metropolitan Museum of Art / Art Resource, NY)
- 12R. Blank

7. Identify the art-historical period of the sculpture. What key characteristics support your placement of the work in the period you have identified? (5 minutes)

2008 AP® ART HISTORY FREE-RESPONSE QUESTIONS

Question 8 -- Slide

13L. Diego Velázquez, *Las Meninas*, 1656. (Scala / Art Resource, NY))

13R. Blank

8. The Baroque painting shown includes portrayals of both its patron and its artist.

Name the artist. Explain how the painting served the aims of both the artist and the patron. (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. Art since the 1960s encompasses a wide variety of approaches.

Address this variety of approaches through the careful choice and detailed discussion of two works of art made between 1960 and the present. The two works must be by different artists OR in different media. Be sure to fully identify each work. (30 minutes)

STOP

END OF EXAM