



## **AP<sup>®</sup> Art History**

### **2011 Slide-Based Multiple-Choice Questions and Free-Response Questions**

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# 2011 AP<sup>®</sup> ART HISTORY MULTIPLE-CHOICE QUESTIONS FOR PART A

## ART HISTORY SECTION I—Part A Time—16 minutes 29 Questions

**Directions:** Questions 1-29 are divided into sets of questions based on color images shown in the Section I blue insert. Each set is based on one or two color images. In the 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 fill in the corresponding oval on the answer sheet.

You will have sixteen minutes to answer the questions in Part A, and you are advised to spend four minutes on each set of questions. The proctor will announce when each four-minute interval has elapsed, but you may proceed freely from one set to the next.

**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 1-8 are based on the corresponding color image shown on the following page.**

1. The work is from which culture?
  - (A) Sumerian
  - (B) Mycenaean
  - (C) Etruscan
  - (D) Minoan
2. The medium of the work is
  - (A) terracotta
  - (B) marble
  - (C) bronze
  - (D) wood
3. The work is
  - (A) a krater
  - (B) an acroterion
  - (C) a stele
  - (D) a sarcophagus
4. Works such as the one shown were typically placed in
  - (A) an atrium
  - (B) a necropolis
  - (C) a treasury
  - (D) a temple
5. The work depicts a
  - (A) king and queen
  - (B) god and goddess
  - (C) husband and wife
  - (D) master and slave
6. The work primarily reveals the influence of ancient
  - (A) Crete
  - (B) Rome
  - (C) Assyria
  - (D) Greece
7. The pose of the figures suggests that they are
  - (A) sleeping
  - (B) banqueting
  - (C) praying
  - (D) grieving
8. The culture in which the work was produced is known for
  - (A) the relative equality of women
  - (B) the centralization of political authority
  - (C) its emphasis on military victories
  - (D) human sacrifices

QUESTIONS 1-8: IMAGE



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**2011 AP<sup>®</sup> ART HISTORY MULTIPLE-CHOICE QUESTIONS FOR PART A**

**Questions 9-15 are based on the corresponding color images shown on the following pages.**

9. The work on the left is a rare icon that survived iconoclasm, which was
- (A) the banning or destruction of religious figurative images
  - (B) a guild regulation about artists' qualifications
  - (C) a law restricting and confiscating luxury materials
  - (D) an edict prohibiting the observance of religious ritual
10. The work on the left was painted during the
- (A) first or second century C.E.
  - (B) sixth or seventh century C.E.
  - (C) tenth or eleventh century C.E.
  - (D) fourteenth or fifteenth century C.E.
11. The medium of the work on the left is encaustic, which is pigment mixed with
- (A) water
  - (B) linseed oil
  - (C) egg yolk
  - (D) wax
12. The work on the right demonstrates all of the following EXCEPT
- (A) an interest in individual expression
  - (B) a dependence on Classical prototypes
  - (C) a limited use of shading and volume
  - (D) a strong linear sense
13. The medium of the work on the right is tempera, which is pigment mixed with
- (A) animal fat
  - (B) linseed oil
  - (C) egg yolk
  - (D) wax
14. The work on the right was painted during the
- (A) fourth century C.E.
  - (B) sixth century C.E.
  - (C) twelfth century C.E.
  - (D) fifteenth century C.E.
15. The work on the right reflects an interest in
- (A) accurately copying figures and subject matter from nature
  - (B) aligning the Old Testament and the New Testament through typology
  - (C) emphasizing the role of the saints in the church
  - (D) asserting imperial authority over the church



QUESTIONS 9-15: LEFT IMAGE



Erich Lessing / Art Resource, NY



QUESTIONS 9-15: RIGHT IMAGE



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**2011 AP<sup>®</sup> ART HISTORY MULTIPLE-CHOICE QUESTIONS FOR PART A**

**Questions 16-22 are based on the corresponding color image shown on the following page.**

16. The mosque shown is located in  
(A) Spain  
(B) Syria  
(C) Turkey  
(D) Egypt
17. A principal feature of the interior shown is  
(A) a basilica plan  
(B) a central staircase  
(C) a hypostyle hall  
(D) ogival arches
18. The mihrab of the structure is located  
(A) inside a minaret  
(B) in the qibla wall  
(C) in the center of the prayer hall  
(D) at the entrance to the mosque
19. Incorporated into the building's design are voussoirs, which are used to form the  
(A) bases of the columns  
(B) horseshoe arches  
(C) impost blocks  
(D) mosaic decorations
20. All of the following are part of the structure's decoration EXCEPT  
(A) bas relief narratives  
(B) calligraphic inscriptions  
(C) reused Roman columns and capitals  
(D) arabesque patterns
21. The qibla wall in the mosque indicates the direction of prayer toward  
(A) Rome  
(B) Constantinople  
(C) Jerusalem  
(D) Mecca
22. The double-tiered columns allowed for all of the following EXCEPT  
(A) barrel-vaulted roofing  
(B) decorative rhythm and repetition  
(C) a higher roof to make up for the short columns  
(D) the entrance of light and air into the hall



QUESTIONS 16-22: IMAGE



Art Resource, NY



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**Questions 23-29 are based on the corresponding color image shown on the following page.**

23. The work was painted by
- (A) Vermeer
  - (B) Rembrandt
  - (C) Van Eyck
  - (D) Memling
24. The work was painted in which century?
- (A) Thirteenth
  - (B) Fifteenth
  - (C) Seventeenth
  - (D) Nineteenth
25. The artist who created the painting worked primarily in
- (A) Paris
  - (B) Antwerp
  - (C) London
  - (D) Bruges
26. The painting incorporates
- (A) religious symbolism
  - (B) political propaganda
  - (C) musical metaphors
  - (D) Classical mythology
27. The work has been interpreted as a visual document of all of the following EXCEPT
- (A) marriage
  - (B) betrothal
  - (C) coronation
  - (D) legal contract
28. The work is most notable for its attention to
- (A) highly naturalistic detail
  - (B) mythological narrative
  - (C) geometric patterning
  - (D) Classical revival
29. The artist includes himself in the painting in the form of
- (A) animal representation
  - (B) written text
  - (C) symbolic representation
  - (D) narrative elements

QUESTIONS 23-29: IMAGE



National Gallery, London, UK / The Bridgeman Art Library

END OF PART A

Answers—Section I, Part A

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

# 2011 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

## ART HISTORY SECTION II—Part A

Time—1 hour

2 Questions

**Directions:** You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the Part B insert until you are told to do so.

Read the questions carefully and take time to think about what the questions ask. You can receive full credit only by directly answering the questions. Therefore, spend a few minutes organizing or outlining your responses in the blank space provided above the questions. Notes written in the blank space will not be scored. You must answer each question on the lined pages of this booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

**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.

1. The visual representation of deities and holy personages is a feature of religious beliefs and practices throughout the world.

Select and fully identify two examples of representations of deities or holy personages, in any medium, from two different cultures. At least one of your choices must be from beyond the European tradition. Using specific visual evidence, analyze each work in relation to the religious beliefs and practices within its culture. (30 minutes)

2. Throughout history, art in a wide variety of media has been situated in outdoor public spaces to convey meaning to specific audiences.

Select and fully identify two such works. One of your examples must date before 1850 C.E., and one must date after 1850 C.E. For each work, analyze how the work and its placement conveyed meaning to its specific audience within its outdoor public space. (30 minutes)

**STOP**

**IF YOU FINISH BEFORE TIME IS CALLED,  
YOU MAY CHECK YOUR WORK ON QUESTIONS 1 AND 2.**

**DO NOT GO ON TO PART B OR OPEN THE PART B INSERT  
UNTIL YOU ARE TOLD TO DO SO.**



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## ART HISTORY SECTION II—Part B

Time—1 hour

7 Questions

**Directions:** The questions in this part are based on color images and/or text. The corresponding images are shown in the green insert. Each question is timed separately, as indicated by the length of time noted after each question. The proctor will announce when the time for each question has elapsed, but you may proceed freely from one question to the next. You must answer each question on the lined pages in this booklet.

Read the questions carefully and take time to think about what the questions ask. Formulate your answers before you begin to write. You can receive full credit only by directly answering the questions.

**Note:** For questions involving two images, 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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3. The image shows a portion of an ancient Egyptian papyrus scroll.

Where were such scrolls generally placed, and what was their function? (5 minutes)



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4. The painting on the left is Titian's *Venus of Urbino* (1538). The painting on the right is Manet's *Olympia* (1863). How has Manet appropriated Titian's painting to comment on social issues and to challenge artistic traditions? (10 minutes)

**LEFT IMAGE**



Scala / Ministero per i Beni e le Attività culturali / Art Resource, NY



RIGHT IMAGE



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5. Identify the period in which the ceiling was decorated. How did the artistic elements of the ceiling correspond to the historical context when it was decorated? (10 minutes)



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6. On the left is a home designed by Robert Venturi, built between 1961 and 1964. On the right is the Portland Building designed by Michael Graves, built in 1980. Both are examples of Postmodern architecture.

Referring to specific Postmodern architectural elements in each building, discuss how the buildings differ from Modernist architecture. (5 minutes)

### LEFT IMAGE



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**RIGHT IMAGE**



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7. Attribute the work to a specific art-historical period. Justify your attribution by discussing specific characteristics of the work that are commonly associated with that art-historical period. (10 minutes)



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8. In 1917 a Dada artist submitted a mass-produced urinal as a sculpture to an exhibition in New York City.

What was the artist's real name? How did the artist's submission challenge conventional ways of thinking about art and artists? (10 minutes)



The Philadelphia Museum of Art / Art Resource, NY



## 2011 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

**Note:** There are no images provided for Question 9.

9. In the mid-fifth century B.C.E., a Greek sculptor wrote a treatise titled the *Canon* that was summarized as follows.

Beauty consists in the proportions, not of the elements, but of the parts, that is to say, of finger to finger, and of all the fingers to the palm and the wrist, and of these to the forearm, and of the forearm to the upper arm, and of all the other parts to each other.

Identify the sculptor who wrote the *Canon*. Select and fully identify one work of art that reflects his ideas.

Making specific reference to both the text above and your selected work, analyze how the work reflects those ideas. (10 minutes)

**STOP**

**END OF EXAM**