



AP[®] Art History 2002 Sample Student Responses

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ART HISTORY
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).

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.

1. The following passage was written by Abbot Suger (1081-1151).

Moreover, it was cunningly provided that . . . the old [church] should be equalized, by means of geometrical and arithmetical instruments, with the central nave of the new addition; and, likewise, that the dimensions of the old side aisles should be equalized with the dimensions of the new side aisles, except for that eloquent and praiseworthy extension, [in the form of] a circular string of chapels, by virtue of which the whole [church] would shine with the wonderful and uninterrupted light of most luminous windows, pervading the interior beauty.

The apse of the building Suger is describing is shown in this plan and interior view. What new architectural style does the building introduce? Referring to both the plan and the interior view, explain how the apse reflects Suger's description. (10 minutes)

~~The apse~~ This church is an early Gothic church. The apse reflects Suger's concern ~~with~~ by having stained glass windows that allow light to pervade the entire church. The apse is also surrounded by a "circular string of chapels." These radiating chapels, seen in the floor plan, are an extension of the ambulatory, which was introduced to pilgrimage churches during the Romanesque era. These chapels allow ~~to~~ ^{icons} and other religious objects to ~~be placed~~ have a location

for visitors or patrons to pray. The proportions of the church are based on the crossing square, right in front of the apse. Flying buttresses ~~are~~ which line the exterior of the building, allowed the architect to lighten the load on the walls, thereby opening more space for windows. Pointed arches also allowed the architect to lighten the ceiling, making more room for light to penetrate the space. The canon of proportion created by the crossing square is wider, ~~and~~ which creates more open space, once again for light.

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The apse of the building Suger is describing is shown in this plan and interior view. What new architectural style does the building introduce? Referring to both the plan and the interior view, explain how the apse reflects Suger's description. (10 minutes)

Suger introduced the Gothic style. One of the main attributes of this were stained-glass windows, which provide the "wonderful and uninterrupted light of most luminous windows, pervading the interior beauty." In the ~~right~~ slide R one can see how these windows help bring light into the altar area. He also ~~deve~~ ^{was first to use} ~~put~~ the vaulting seen in slide R which was a staple characteristic of Gothic architecture. ~~He got rid of~~ He also added chapels ~~around~~ surrounding

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the altar area which were used
for people ~~as altars/images~~ to
worship in while larger services
were happening in the main part. These
can be seen in slide L.