

AP® Art History Exam

SECTION I: Multiple Choice

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time	1 hour
Number of Questions	80
Percent of Total Score	50%
Writing Instrument	Pencil required

Instructions

Section I of this exam contains 80 multiple-choice questions. Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work.

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all of the multiple-choice questions.

Your total score on the multiple-choice section is based only on the number of questions answered correctly. Points are not deducted for incorrect answers or unanswered questions.

ART HISTORY

SECTION I

Time — 1 hour

80 Questions

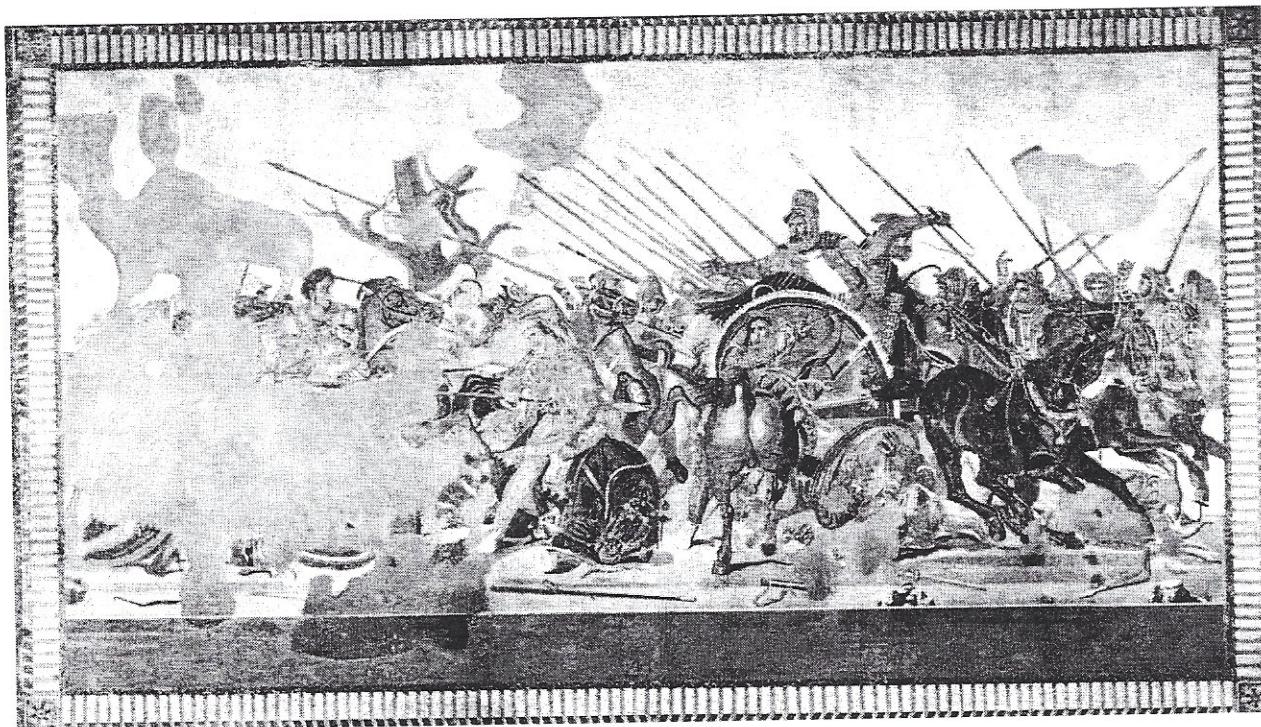
Directions: Each of the questions or incomplete statements is followed by four suggested answers or completions. Select the one that is best in each case and then fill in the appropriate letter in the corresponding space on the answer sheet.

This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These designations correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history resources.

1. The illusionistic architecture depicted in the *School of Athens* is
 - (A) closely modeled on the unrealized plans for the pope's residential palace
 - (B) a reflection of the archaeological excavation of the nearby markets of Trajan
 - (C) an idealized recreation of a classical gymnasium inspired by Roman baths
 - (D) part of the artist's strategy for acquiring architectural commissions from Julius II
2. El Anatsui's *Old Man's Cloth* is experienced differently by viewers each time it is displayed because the work
 - (A) is added to in a gradual process of enlargement
 - (B) degrades quickly and so elements are replaced
 - (C) takes a new shape each time it is hung
 - (D) requires viewers' interaction through touch
3. The Standard of Ur and the Palette of King Narmer are similar in that both works
 - (A) use complex mythological stories as allegories of historic military battles
 - (B) were created for the commemoration of powerful rulers long after their deaths
 - (C) differentiate between men and women through the application of different colors
 - (D) employ hierarchical scale to distinguish between figures of varying degrees of importance
4. The Umayyad architects of the Great Mosque of Córdoba borrowed from the city's Roman architectural heritage by
 - (A) incorporating columns from older structures
 - (B) incorporating narrative relief carvings
 - (C) using a dome to create a central open space
 - (D) using coffers in the ceiling construction

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Questions 5 - 8 refer to the following image.



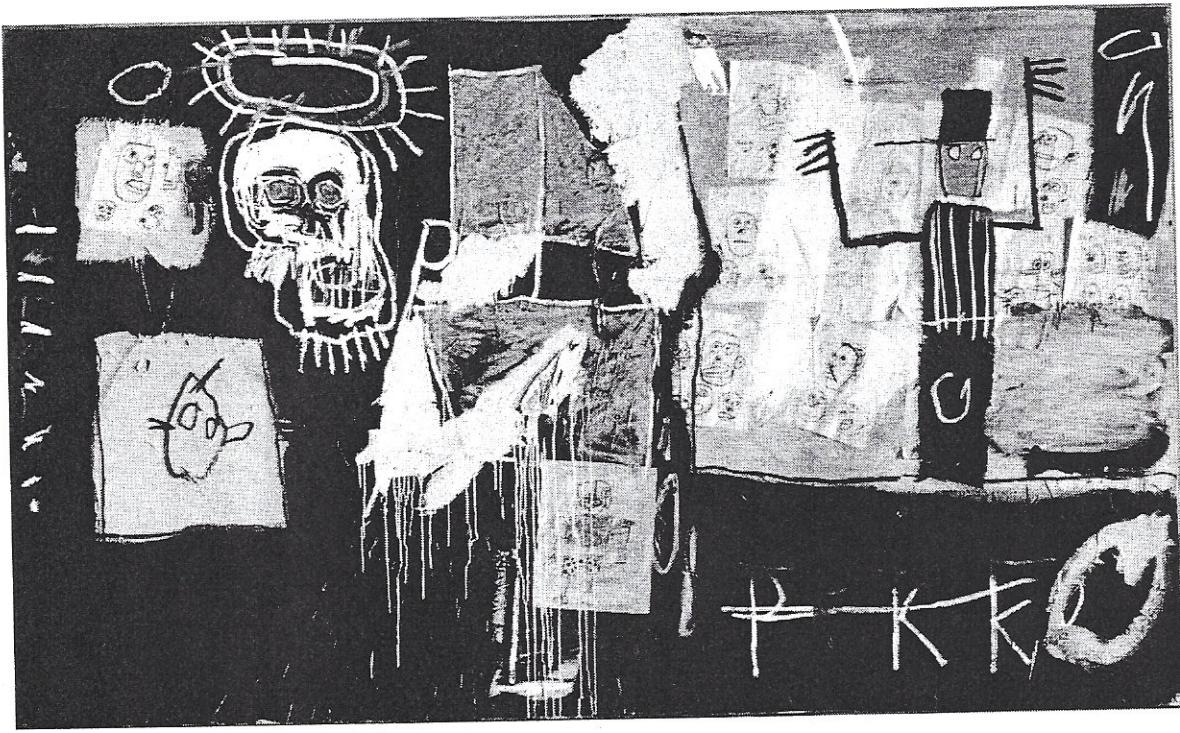
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5. The artist of the *Alexander Mosaic* likely intended to celebrate ancient Greek art by
 - (A) reproducing a sculpted relief from a temple frieze
 - (B) creating a monumental artwork intended to be hung on a wall
 - (C) emulating an earlier painting described in ancient texts
 - (D) depicting Athens' triumph over Rome in battle
6. The use of over one million small tiles to make the *Alexander Mosaic* allowed its creator to
 - (A) depict a disorganized scene that overwhelms the viewer
 - (B) model the anatomy of the figures naturalistically
 - (C) modify and transport the composition easily
 - (D) reduce the figures into abstract forms

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7. Originally located in a private house in Pompeii, the *Alexander Mosaic* was likely interpreted by viewers in which of the following ways?
- (A) It conveyed the elevated and learned status of the owner of the house.
(B) It exemplified the fears of those who lived near an active volcano.
(C) It underscored the political aspirations of the elite class.
(D) It functioned as a memorial to the owner's heroic deeds.
-
8. The foreshortening of figures in the *Alexander Mosaic* likely affected viewers in which of the following ways?
- (A) It reminded viewers of the chaos of everyday life.
(B) It conveyed the climactic moment of a narrative.
(C) It resulted in a detached scene that appeared to occur in the past.
(D) It divided the narrative into a sequence of scenes.
9. The precise arrangement and orientation of the megaliths of Stonehenge suggest that the site was used for the
- (A) marking of the summer solstice
(B) calculation of the positions of the planets
(C) performance of a ceremony dedicated to a lunar deity
(D) commemoration of the creation of the Heavens
10. The mortuary temple of Hatshepsut differs from the Great Pyramids at Giza in that the temple did not function as a
- (A) monument to a ruler's reign
(B) tomb for a deceased ruler
(C) symbol of political and religious power
(D) place for prayer and ritual
11. Giacomo da Vignola's use of a wide nave and shallow side chapels in his plan for the church of Il Gesù in Rome proved influential for the design of other Catholic churches because it
- (A) enabled unobstructed light to suffuse the nave
(B) provided an inexpensive means of accommodating large masses
(C) divided the church into individual spaces that could be used for different functions
(D) provided a theatrical space for the liturgy and processions
12. The Carson, Pirie, Scott and Company Building shares which of the following design characteristics with the Seagram Building?
- (A) A steel-frame structure
(B) Cast-iron ornamentation
(C) The integration of a public plaza
(D) An oblique entryway

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13. On the basis of style, the work shown can be attributed to
- (A) Pepon Osorio
 - (B) Jean-Michel Basquiat
 - (C) Wangechi Mutu
 - (D) Kiki Smith

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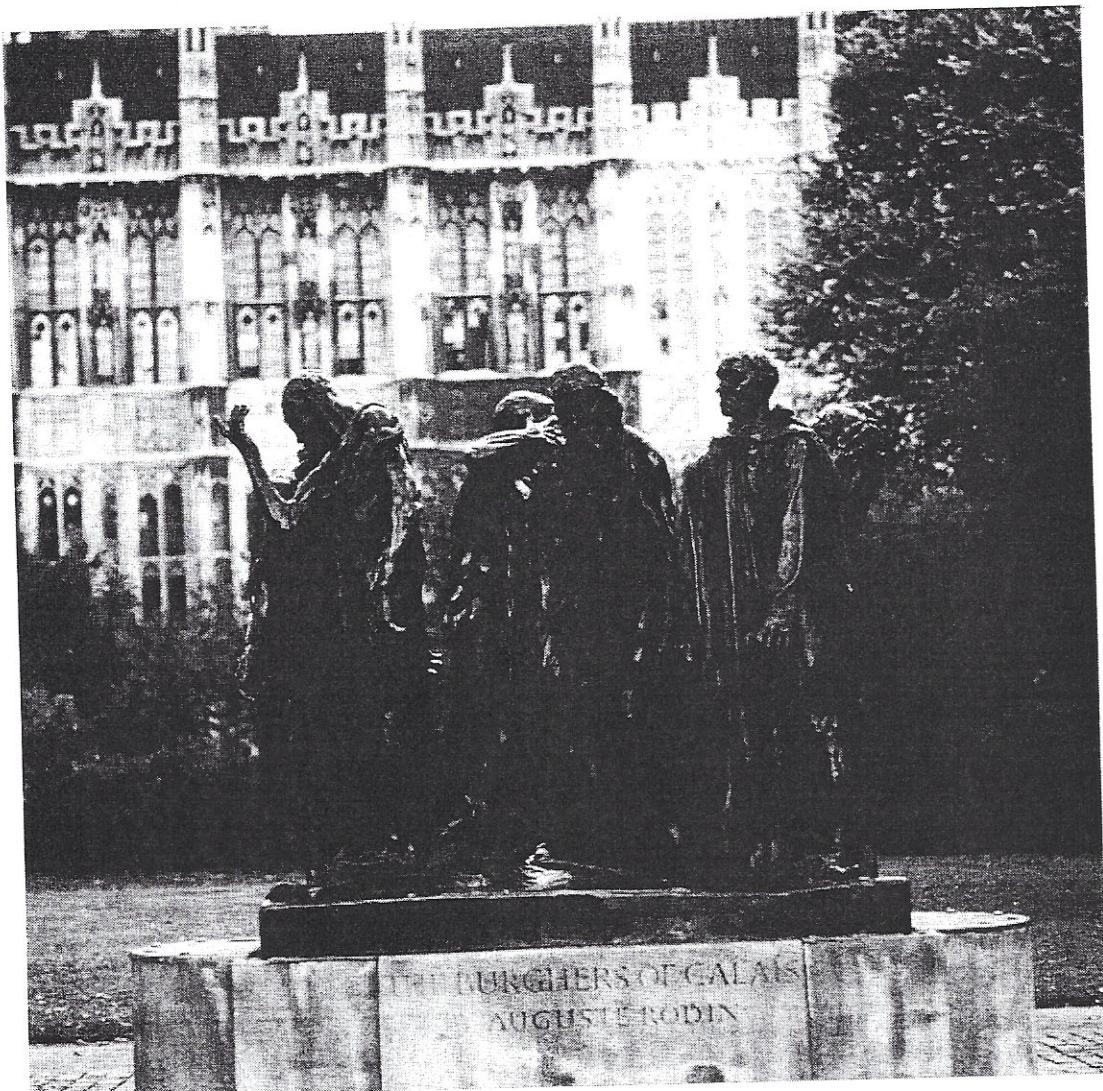


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14. The sculpted lintel from Yaxchilán reflects Maya tradition by
- (A) featuring a powerful woman ruler in battle
 - (B) combining writing about and images of elites
 - (C) referring to the capital city of the empire
 - (D) privileging the male role over all others

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Questions 15 - 18 refer to the following image.



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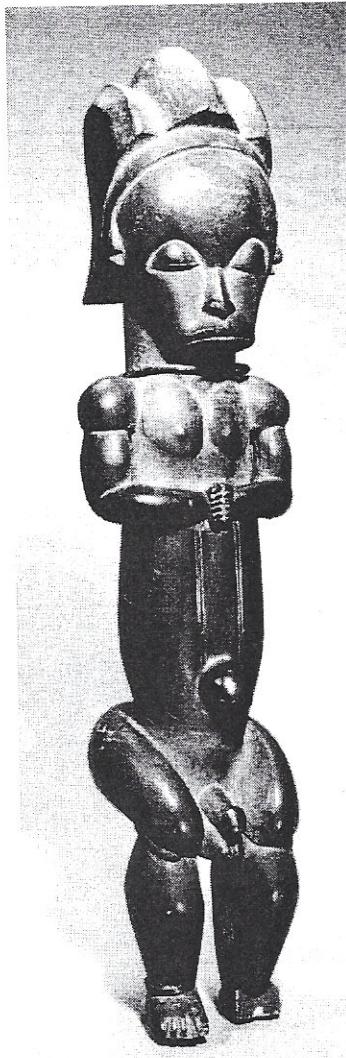
15. In the commission for *The Burghers of Calais*, Auguste Rodin was asked to depict
- (A) sinners described in Dante's *Inferno*
 - (B) veterans of the Franco-Prussian War
 - (C) local heroes of the French Resistance during the Second World War
 - (D) city elders who offered themselves as hostages in the Hundred Years' War

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16. In contrast to how Rodin composed the sculpture, his patrons had which of the following expectations?
- (A) Figures would be posed as classical nudes.
 - (B) There would be a continuous narrative within an architectural frieze.
 - (C) There would be an allegorical figure representing Liberty.
 - (D) The burghers would be represented in a glorified manner.
17. The patrons responded to Rodin's mode of representation by
- (A) displaying the sculpture within the town hall
 - (B) elevating the sculpture on a raised platform
 - (C) forfeiting the commission and hiring another artist
 - (D) paying for an additional casting to be displayed in Paris
-
19. Which of the following aspects of the Fan Shan jade *cong* from Liangzhu, China, most strongly suggest its use as an object of ritual?
- (A) The reductive simplicity of its decoration
 - (B) The highly skilled method of its construction
 - (C) The scale of the *cong* and preciousness of its materials
 - (D) The shape of the *cong* and iconography of its carving
18. Rodin's representation of the figures was influential on later artists mainly because of the
- (A) grouping that privileges a single viewpoint
 - (B) harmonic proportions and use of contrapposto
 - (C) deliberate anonymity and lack of specific attributes
 - (D) emotional impact and lack of idealization
20. The cross-carpet page of the *Lindisfarne Gospels* demonstrates the influence of migratory metalwork by
- (A) focusing on figural elements
 - (B) depicting a continuous narrative
 - (C) utilizing careful shading and modeling
 - (D) incorporating interlace designs

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Questions 21 - 23 refer to the following image.



© Brooklyn Museum / Corbis

21. The Fang *byeri* are primarily

- (A) portraits of ancestors
- (B) idealized images of physical beauty
- (C) guardians of ancestral remains
- (D) household deities

22. Which of the following elements of Fang life best describes and accounts for artistic production of works such as the Fang *byeri*?

- (A) The hierarchical organization of their society
- (B) The impact of their colonial experience
- (C) Their migratory culture
- (D) Their agricultural economy

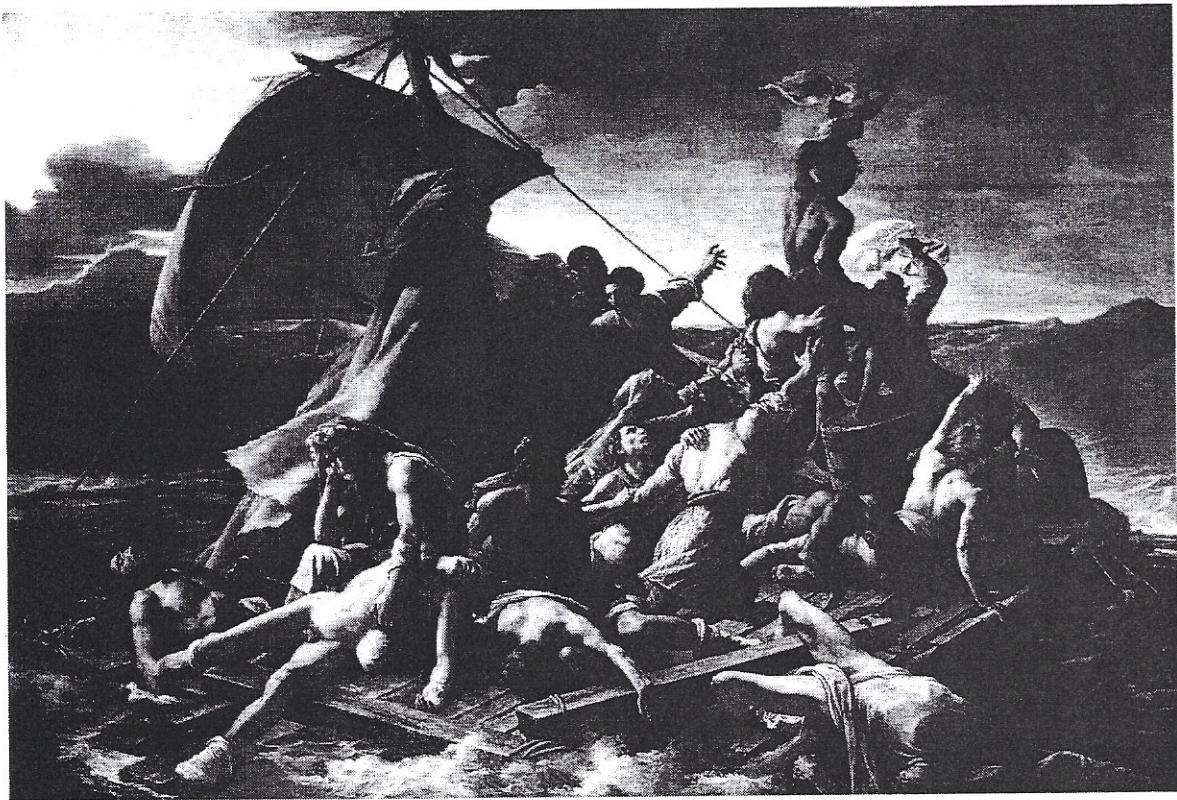
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23. The Fang *byeri* are most similar in terms of function to which of the following works?
- (A) Jowo Rinpoche, enshrined in the Jokhang Temple
 - (B) Statues of votive figures, from the Square Temple at Eshnunna
 - (C) Female deity from Nukuoro, Micronesia
 - (D) Reliquary of Sainte-Foy in Conques, France
-

24. The sculpture of Apollo from the Temple of Minerva at Veii shows the greatest stylistic similarity to the
- (A) *Doryphoros*
 - (B) Seated boxer
 - (C) Augustus of Prima Porta
 - (D) Anavysos Kouros
25. Indian stupa architecture served as a model for the development of
- (A) Ryoan-ji
 - (B) Borobudur Temple
 - (C) the Taj Mahal
 - (D) the Dome of the Rock

26. Maria and Julian Martínez referenced the ancient Puebloan past by
- (A) carefully copying designs of deities from ancient pots
 - (B) creating ritual jewelry for spiritual ceremonies
 - (C) exploring complex ceramic coloration techniques
 - (D) excavating nearby ancestral sites

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27. The work shown can be attributed to which of the following art-historical movements?
- (A) Realism
 - (B) Romanticism
 - (C) Neoclassicism
 - (D) Impressionism

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28. Although Jan van Eyck's Arnolfini Portrait has traditionally been interpreted as representing a wedding, the painting has more recently been interpreted as representing a
- (A) betrothal ceremony between a wealthy merchant and his future bride
 - (B) ritual marking a young woman's entry into a convent
 - (C) family portrait of a father and a daughter in a domestic interior
 - (D) biblical story regarding the Virgin Mary's presentation at the temple
29. The depiction of the gigantomachy on the reliefs of the Great Altar of Zeus at Pergamon may have served as an allegory of
- (A) King Attalos' victory over the Gauls
 - (B) Athens' defeat of Sparta
 - (C) Rome's control over the Mediterranean
 - (D) Alexander the Great's military campaigns
30. Which of the following buildings best demonstrates the manner in which secular Roman building types were adapted for early Christian liturgical practices?
- (A) Santa Sabina
 - (B) Arena (Scrovegni) Chapel
 - (C) Pazzi Chapel
 - (D) San Carlo alle Quattro Fontane
31. All of the following are similarities of both the Great Serpent Mound and *Spiral Jetty* EXCEPT that they
- (A) are best viewed from the air
 - (B) are experienced by being walked on
 - (C) were created by reworking materials present at the site
 - (D) reference astronomical events
32. The architect of the Pantheon in Rome sought to impress viewers by
- (A) incorporating an unexpectedly large interior space
 - (B) requiring them to circumambulate the pronaos
 - (C) placing an enormous chryselephantine cult statue in the center
 - (D) restricting access to the cella through the use of a choir screen

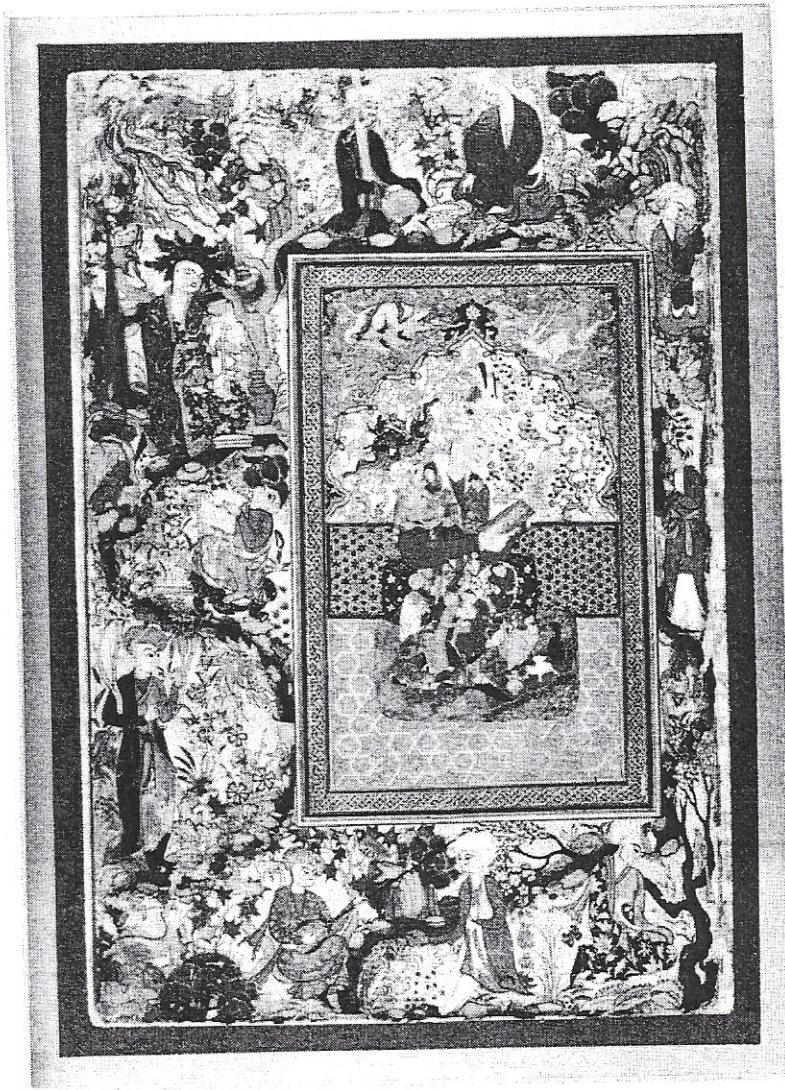
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© Breamore House, Hampshire, UK / The Bridgeman Art Library

33. The painting *Spaniard and Indian Produce a Mestizo* fuses elements of traditional European painting and its colonial context through its
- (A) rendering of local subjects through individualized portraiture
 - (B) depiction of a historic incident known through engravings
 - (C) use of oil painting to agitate for New World political autonomy
 - (D) combination of symbolic gestures and indigenous textiles

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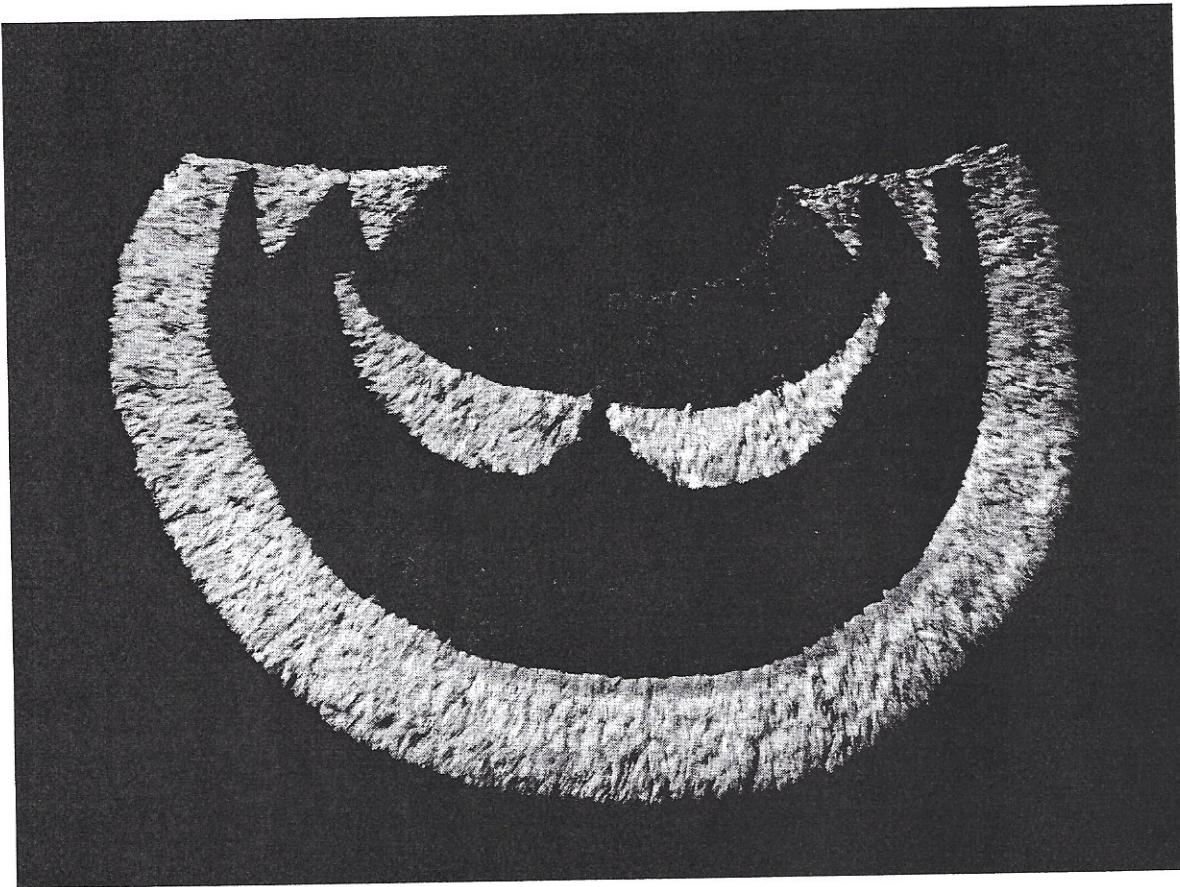


© RMN-Grand Palais / Art Resource, NY

34. The work shown can be identified as a Persian miniature because of all of the following characteristics EXCEPT its
- (A) narrative content
 - (B) decorated borders
 - (C) saturated colors
 - (D) atmospheric perspective

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Questions 35 - 37 refer to the following image.



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35. The Hawaiian feather cape was created to be a
- (A) sacred garment worn by chiefs
 - (B) shared costume passed among family members
 - (C) ceremonial textile brought from distant lands
 - (D) trade item showing the generosity of the giver

36. The patterns on the cape are traditionally
- (A) owned and produced exclusively by the artist
 - (B) passed down in families from mother to daughter
 - (C) selected and commissioned by the wearer
 - (D) associated with a particular lineage

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37. The cape was intended to accomplish all of the following functions EXCEPT

- (A) frightening the viewer
 - (B) protecting the wearer
 - (C) containing the owning family's mana
 - (D) demonstrating wealth and good taste
-

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38. The work shown can be attributed to which of the following ancient cultures?
- (A) Etruscan, because of the use of terra cotta
 - (B) Egyptian, because of the inclusion of mythological figures
 - (C) Greek, because of the use of red figure painting
 - (D) Roman, because of the scenes of warfare

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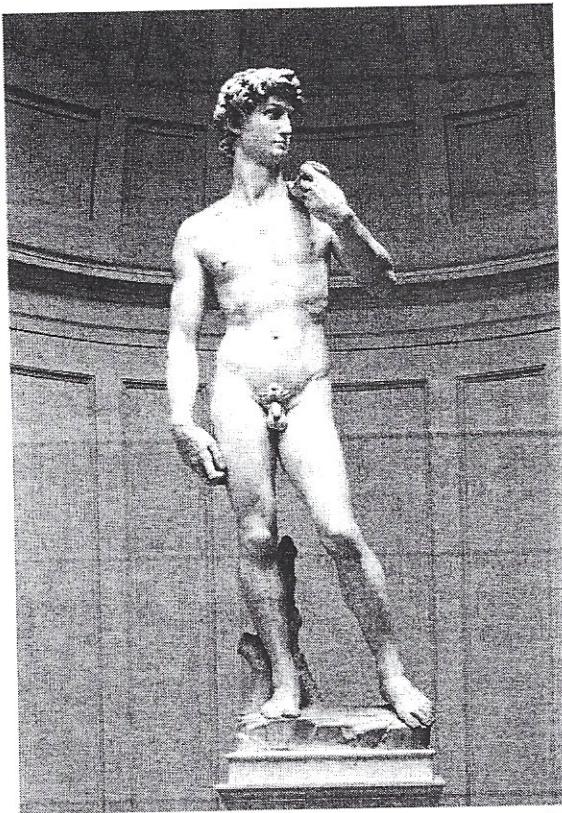
39. When creating *The Swing (after Fragonard)*, Yinka Shonibare included cultural references by doing which of the following?
- (A) Basing his work on a scene from a popular theatrical play
 - (B) Reusing materials employed by a Romantic sculptor
 - (C) Using a modern textile in the style of nineteenth-century Dutch wax fabric
 - (D) Alluding to the setting of an English garden landscape
40. The Kaaba proved influential on later Islamic architecture because it
- (A) inspired the enclosed cubic interiors of all mosques
 - (B) serves as the orientation for the qibla wall in all mosques
 - (C) exemplifies a hypostyle hall
 - (D) replicates the house of the Prophet Muhammad at Medina
41. *Jahangir Preferring a Sufi Shaikh to Kings* demonstrates the
- (A) strength of the Mughal ruler's military aspirations in Europe
 - (B) coupling of religious values with Western-influenced art forms and styles
 - (C) rise of commemorative paintings commissioned by wealthy traders
 - (D) employment of political propaganda in wall murals within Mughal palaces
42. The medium Ai Weiwei used in *Kui Hua Zi (Sunflower Seeds)* comments on an artistic tradition exemplified by which of the following works of art?
- (A) Funeral banner of Lady Dai
 - (B) Great Buddha at Nara
 - (C) David Vases
 - (D) Jade *cong*
43. A *lukasa* from the Mbudye Society of the Luba people serves as a
- (A) representation of the divine cosmos
 - (B) conceptual map of royal history
 - (C) ceremonial paddle carried in processions
 - (D) tool to impress images on bread made for a ritual meal

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Questions 44 - 48 refer to the following images.



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Both works depict the same subject. The work on the right is by Michelangelo.

44. The work on the left is by
(A) Gian Lorenzo Bernini
(B) Francesco Borromini
(C) Donatello
(D) Caravaggio

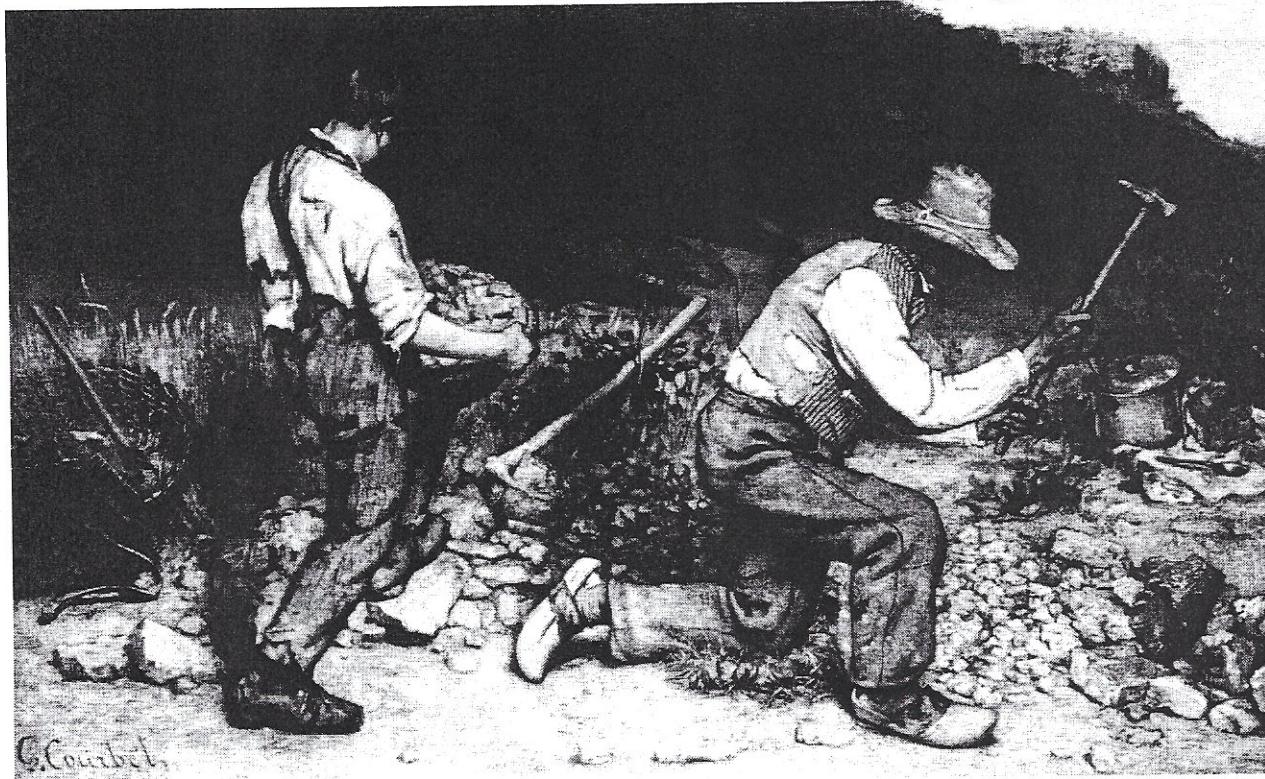
45. The work on the left revives classical representations of the male figure in all of the following ways EXCEPT through the
(A) artist's rendering of the subject as a free-standing sculpture
(B) miniature scale of the figure
(C) subject's youth and near-complete nudity
(D) use of bronze as a medium

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46. After its creation, the work on the left was relocated to within the Palazzo della Signoria in Florence, indicating the
- (A) desires of the Medici to secure and decorate their new palace
 - (B) swiftness in which the tastes of Florentine elites changed
 - (C) artist's loss of favor within the guilds of Florence
 - (D) use of a biblical subject to achieve political motives
47. Michelangelo can be interpreted as responding to the work on the left through his
- (A) even more exaggerated use of contrapposto
 - (B) decision to depict the subject poised at the moment before decisive action
 - (C) nonheroic depiction of the body
 - (D) overt rejection of the bronze medium as too antiquating
-

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Questions 49 - 52 refer to the following image.



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49. The art-historical movement of the work shown is

- (A) Romanticism
- (B) Realism
- (C) Impressionism
- (D) Post-Impressionism

50. The theme of the painting is most strongly related to the

- (A) hypotheses of Isaac Newton
- (B) writings of Karl Marx
- (C) theories of Charles Darwin
- (D) speeches of Napoleon III

51. The application of paint is most similar to that of

- (A) Édouard Manet's *Olympia*
- (B) Jacques-Louis David's *The Oath of the Horatii*
- (C) Paul Gauguin's *Where Do We Come From? What Are We? Where Are We Going?*
- (D) Johannes Vermeer's *Woman Holding a Balance*

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52. The painting was surprising to its original audience mainly because
- (A) it engendered religious compassion
 - (B) it depicted laborers on a grand scale
 - (C) its innovation earned the artist admittance to the Salon
 - (D) its figures are placed within an idealized landscape
-

53. The importance of the art from previous Mesoamerican civilizations to the Aztecs who built the Templo Mayor in Tenochtitlan is demonstrated by the
- (A) Olmec-style mask excavated from within the sacred precinct
 - (B) ancient Maya sanctuary discovered beneath the temple
 - (C) conquistadors' reports regarding the use of Olmec textiles in Aztec sacrificial rituals
 - (D) representation of Maya deities on the painted reliefs that adorned the building

54. Frank Lloyd Wright's Fallingwater demonstrates his conviction that this building should
- (A) be an integrative part of the landscape
 - (B) elevate the individual above worldly concerns
 - (C) reflect the most advanced building technologies
 - (D) employ the skills of regional artisans

55. The progressive arrangement of the three ancient architectural orders on the exterior of the Colosseum proved influential for the design of
- (A) the Palace at Versailles
 - (B) the Palazzo Rucellai
 - (C) the Pazzi Chapel
 - (D) Monticello

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Questions 56 - 58 refer to the following image.



© Gianni Dagli Orti / The Art Archive at Art Resource, NY

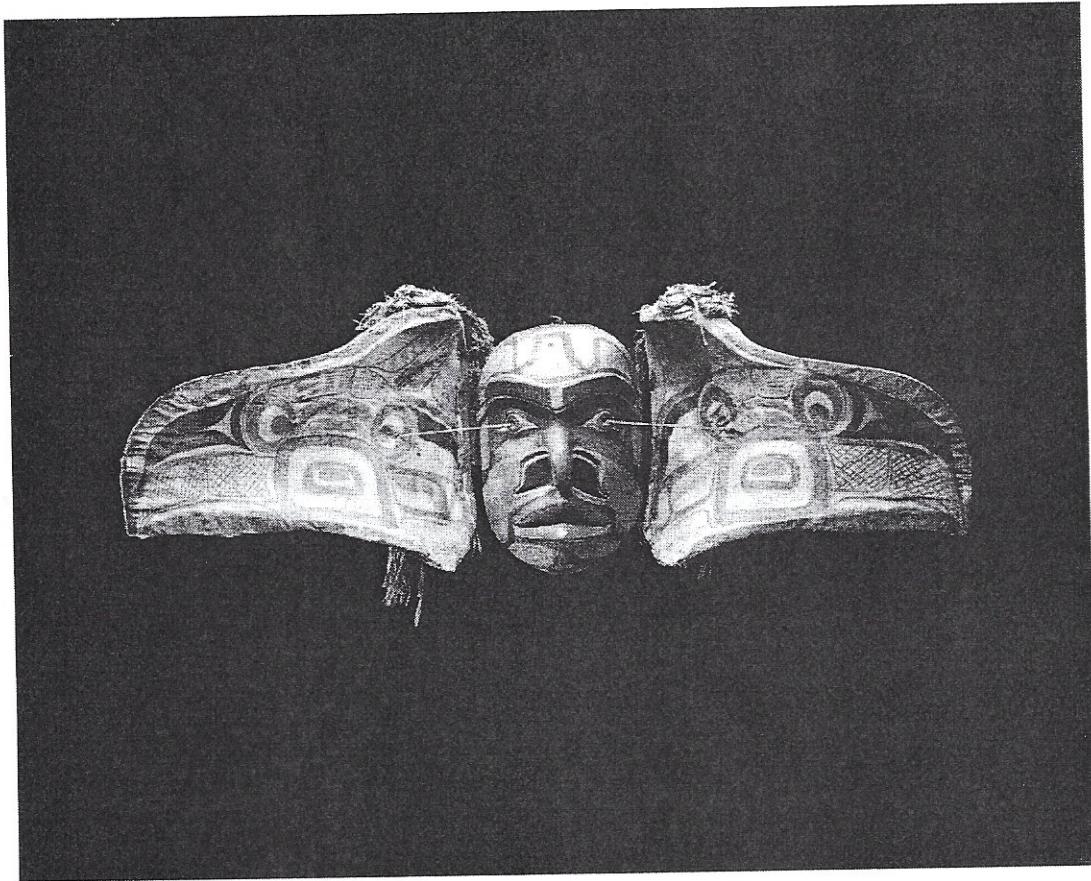
56. Originally used as a wash basin by a Mamluk patron, the object shown was later used by French royalty for which of the following functions?
- (A) To mix wine and water
 - (B) As a container of toiletries
 - (C) As a baptismal font
 - (D) To hold sacred relics

57. One indication that this object originally functioned in a secular, as opposed to sacred, context is its
- (A) display of skilled metalwork
 - (B) use of calligraphic inscriptions
 - (C) profusion of abstract and vegetal motifs
 - (D) friezes of animals and fantastic creatures

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58. The scenes of courtly life and hunting depicted on this object are most reminiscent of scenes depicted on which of the following earlier works?
- (A) *Night Attack on the Sanjô Palace*
(B) Maqsud of Kashan's Ardabil Carpet
(C) The Umayyad Pyxis of al-Mughira
(D) The frontispiece of the Codex Mendoza
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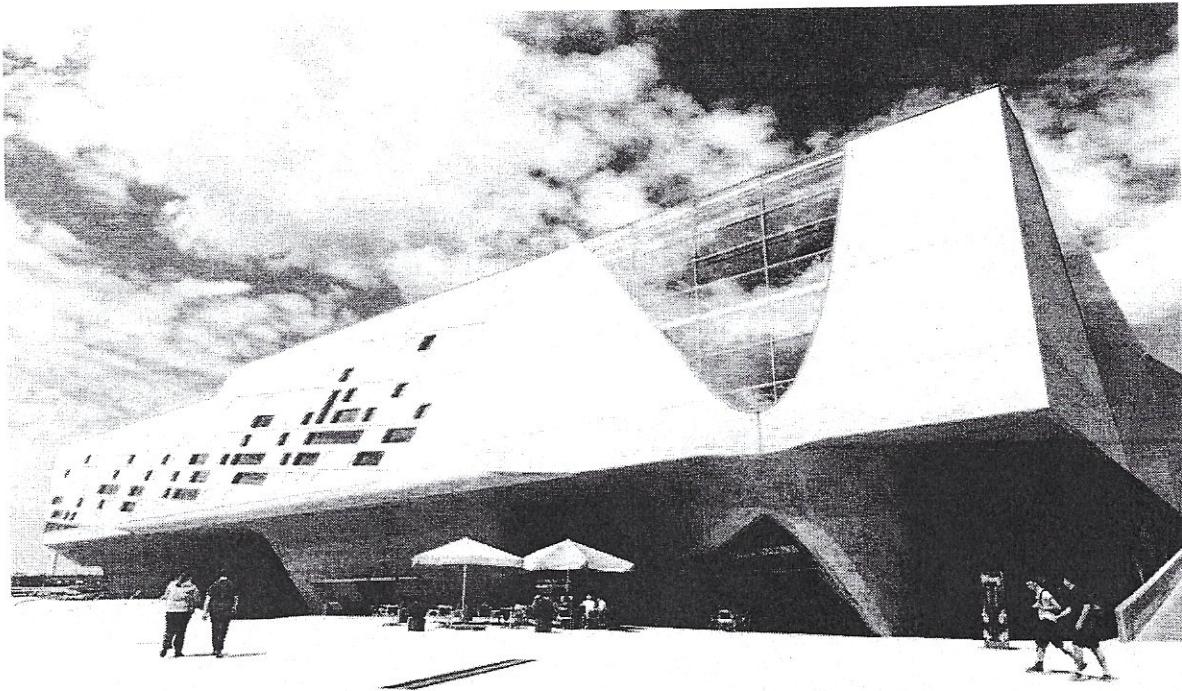
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59. The artist intended the Kwakwaka'wakw transformation mask to be experienced in all of the following ways EXCEPT as
- (A) illuminated by firelight while the wearer danced
 - (B) opening and closing during performances
 - (C) musically clanking and rattling while the wearer moved
 - (D) changing the wearer from human to eagle and back again

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60. The structure shown can be attributed to
- (A) Frank Gehry because of its curvilinear metallic shell
 - (B) Maya Lin because of its interactive involvement with the spectator
 - (C) Robert Venturi because of its playful interpretation of historical antecedents
 - (D) Zaha Hadid because of its deconstructed geometric form

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61. In the Mosque of Selim II, the architect Sinan proclaimed the Ottoman sultan's supremacy over the emperors of Byzantium through all of the following means EXCEPT by
- (A) creating a central space that surpassed that of Hagia Sophia
 - (B) building on the site of Emperor Justinian's tomb
 - (C) locating the mosque on the tallest hill overlooking the city
 - (D) adapting the central plan to meet the requirements of Islamic religious practices
62. By commissioning Rubens to execute a cycle of paintings for the Luxembourg Palace in Paris, Queen Marie de' Medici sought to
- (A) promote her son Louis XIII's claim to the throne
 - (B) rehabilitate her reputation after she had been exiled from court
 - (C) assert her legitimacy as the reigning monarch of France and Navarre
 - (D) immortalize her defeat of the Spanish Armada
63. Archaeological evidence suggests that the Apollo 11 stones in Namibia
- (A) were widely copied by subsequent peoples
 - (B) were influenced by European Paleolithic artists
 - (C) are among the earliest known rock paintings in Africa
 - (D) depict a mature style relative to earlier cave paintings
64. Which of the following architectural innovations provided an enhanced religious experience for visitors walking through the Hypostyle Hall at the Temple of Amun-Re at Karnak?
- (A) The clerestory, which allowed for the illumination of the central aisle
 - (B) The causeway, which provided an elevated space for approaching the *ka* statue
 - (C) The proscenium, which facilitated the performance of elaborate rituals
 - (D) The apse, which housed a cult statue of the sun god Amun-Re
65. The *Röttgen Pietà* was intended to elicit which of the following emotional responses from viewers?
- (A) Awe, because of the application of jewels and gold leaf
 - (B) Empathy, through the contorted and twisted body of Christ
 - (C) Admiration of its precise anatomical naturalism
 - (D) Reverence, due to its monumental scale
66. The specific iconography used by Miguel Cabrera in his portrayal of Sor Juana Inés de la Cruz suggests the artist's intention to
- (A) emphasize her passion for religion and love of literature
 - (B) reference her translation of the Bible into Spanish
 - (C) endow the painting with symbolism connected to the Virgin of Guadalupe
 - (D) remind the viewer of her martyrdom and designation as a patron saint of learning

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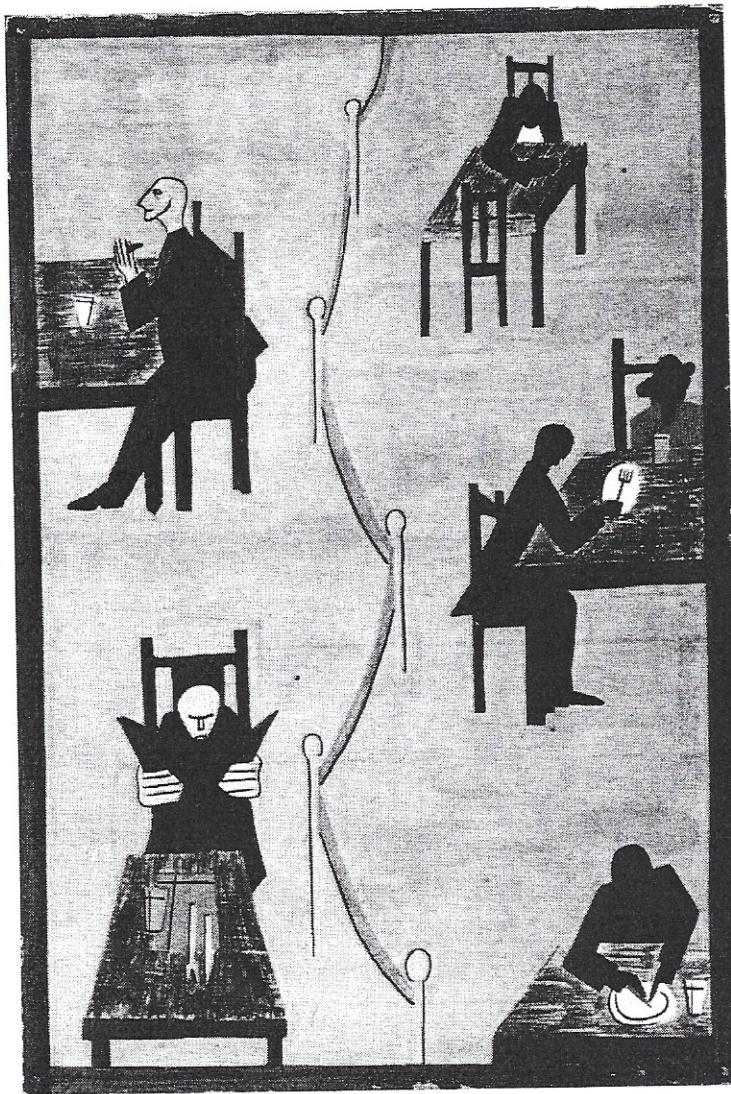


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67. On the basis of its subject matter and its style, the painting shown can be attributed to which of the following artists?
- (A) Rembrandt van Rijn
 - (B) Johannes Vermeer
 - (C) Albrecht Dürer
 - (D) Matthias Grünewald

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Questions 68 - 70 refer to the following image.



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68. The painting shown was created by

- (A) Wifredo Lam
- (B) Frida Kahlo
- (C) Diego Rivera
- (D) Jacob Lawrence

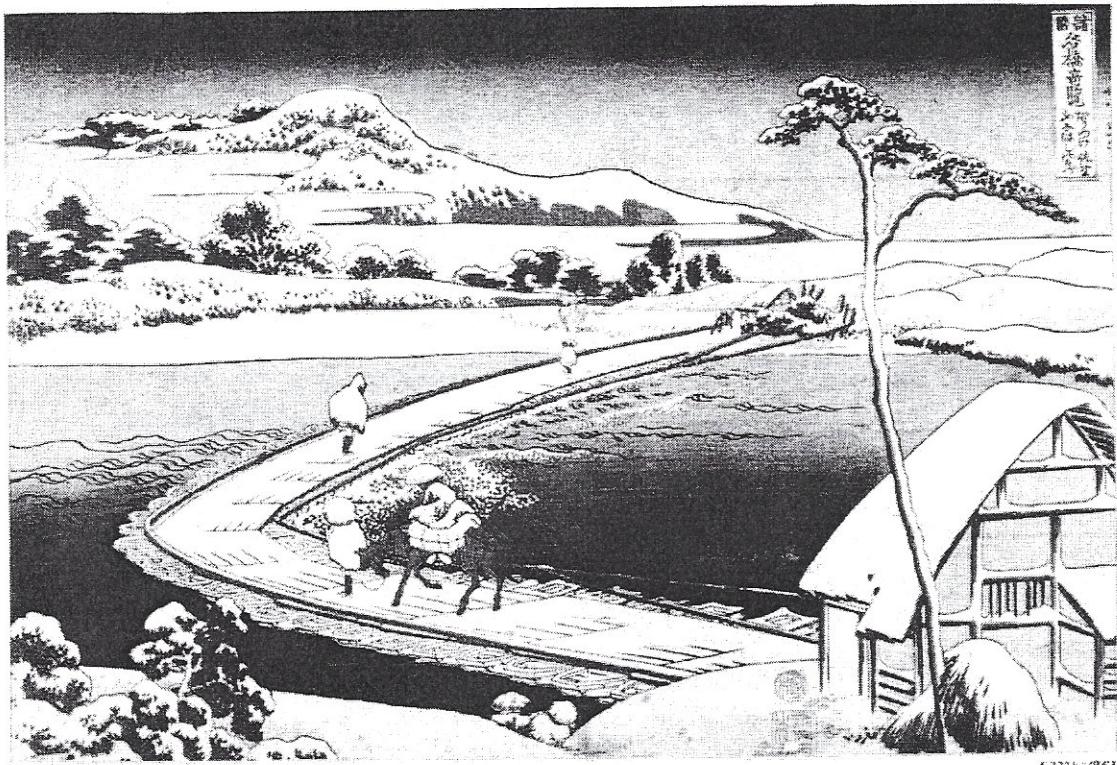
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69. The painting is from the series *The Migration*, which was a response to which of the following historic events?
- (A) The forced immigration of Africans to the United States through the Atlantic slave trade
 - (B) The influx of immigrants from Europe to the United States in the early twentieth century
 - (C) The mass movement of African Americans out of the rural southern United States
 - (D) The relocation of Native Americans from their indigenous lands to designated territories

70. In this particular painting from the series, the artist intended to convey the
- (A) consequences of the ways in which urban settings broke down tight-knit rural communities
 - (B) poor conditions among the lower class in modern, everyday life in the United States
 - (C) separation of slaves and slaveholders in the United States
 - (D) conditions of discrimination that African Americans found in the United States
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Questions 71 - 74 refer to the following image.



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71. The work shown can be attributed to
- (A) Fan Kuan
 - (B) Ogata Korin
 - (C) Katsushika Hokusai
 - (D) Song Su-nam

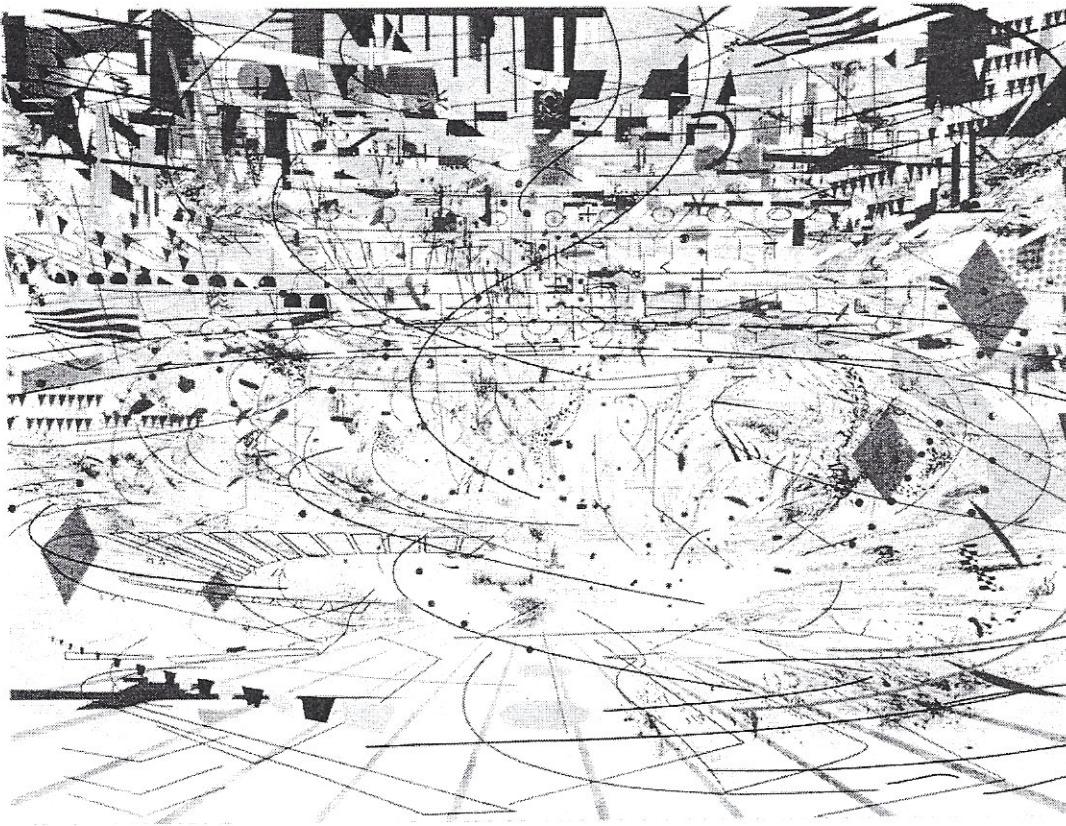
72. The work, like others by the same artist, was created primarily for the purpose of
- (A) hanging in a household niche as an object of private meditation
 - (B) fulfilling a special commission for a wealthy patron
 - (C) mass production for purchase by a wide audience
 - (D) personal artistic experimentation with new media

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73. The work was influenced by technical innovations, as demonstrated through the artist's use of
- (A) oil paints
 - (B) perspective
 - (C) a printing press
 - (D) a camera obscura
-
75. Helen Frankenthaler used diluted paint primarily to
- (A) create the illusion of distance and depth in her work
 - (B) demonstrate the spontaneous flowing of paint across a surface
 - (C) form hard-edged geometric compositions using tonal variants
 - (D) reveal the expressive power of vigorous brushwork
74. The work, and others like it, influenced nineteenth-century European and American painting through all of the following EXCEPT the
- (A) inclusion of flat planes of color
 - (B) depiction of everyday life
 - (C) incorporation of partial views of objects
 - (D) fascination with urban settings
76. Robert Venturi's House in New Castle County is most similar to Thomas Jefferson's Monticello in its
- (A) internal and external symmetry
 - (B) incorporation of *spolia* from other buildings
 - (C) adaptation of classical design elements
 - (D) location in a dense urban environment

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Questions 77 - 80 refer to the following image.



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77. The painting is by

- (A) Mariko Mori
- (B) Emily Kame Kngwarreye
- (C) Jaune Quick-to-See Smith
- (D) Julie Mehretu

78. The structural composition of the painting is grounded in the tradition of

- (A) architectural drawing
- (B) history painting
- (C) commercial advertising
- (D) cinema

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79. The painter intentionally underscores the art-making process by
- (A) applying paint mechanically
 - (B) layering drawing with painting
 - (C) collaging printed material to create texture
 - (D) using screen printing techniques in addition to paint
80. The painting reflects contemporary culture primarily through the mapping of
- (A) consumerism and national identities
 - (B) flight paths and time intervals
 - (C) sports car and racing signage
 - (D) information systems on the Internet

END OF SECTION I

**IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY
CHECK YOUR WORK ON THIS SECTION.**

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.