

Chapter 1 – A World of Art

Multiple Choice Questions

1. Renzo Piano's Jean-Marie Tjibaou Cultural Center is an example of "green architecture." Such buildings are praised for their:

- a) innovative design.
- b) use of high-tech materials.
- c) lack of renewable resources.
- d) self-sufficiency.

Answer: (d)

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2. Jasper Johns chose to paint his image of the American flag to express:

- a) his own patriotism during the McCarthy era.
- b) his proclivity for things seen but not examined.
- c) a universal concept of freedom.
- d) the injustices incurred during the Civil Rights movement.

Answer: (b)

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3. The imagery in Faith Ringgold's *God Bless America* was inspired by the:

- a) parade in New York City on Allies Day, May 1917.
- b) McCarthy era in the 1950s.
- c) Civil Rights movement in the 1960s.
- d) Desert Storm conflict.

Answer: (c)

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4. What is the function of the *nsiki nkonde* figure?

- a) it is purely aesthetic
- b) it is a fertility idol
- c) it pursued wrongdoers at night and punished them when nails were driven into it
- d) it was made so that it could be stolen and exhibited in museums in Europe and the United States

Answer: (c)

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5. Faith Ringgold's *God Bless America* features an American flag turned into a prison cell. How is the figure of the woman contradictory?

- a) She is both free and imprisoned.
- b) She is both nationalistic and patriotic.
- c) She is both angry and joyous.
- d) She is both patriotic and racist.

Answer: (d)

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6. According to Sayre what are the three steps in the process of “seeing”?

- a) detection, processing, reference
- b) reception, extraction, inference
- c) looking, seeing, believing
- d) reception, interpreting, understanding

Answer: (b)

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7. What might have affected Pablo Picasso’s severe style of representation seen in *The Women of Avignon*?

- a) African masks he saw at a Paris museum
- b) Native American sites he visited
- c) his collection of Asian ceramics
- d) the imagery on Korean tapestries

Answer: (a)

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8. Objects that are intended to stimulate a sense of beauty in the viewer are thought to be _____ rather than functional.

- a) utilitarian
- b) aesthetic
- c) objective
- d) iconographic

Answer: (b)

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9. We can clearly see the artistic impulse to “give form to the immaterial,” to represent hidden or universal truths, spiritual forces, and personal feelings in:

- a) religious art
- b) art based on close observation of one’s immediate surroundings
- c) contemporary art that deals with “identity politics”, like Ana Mendieta’s *Silueta*
- d) political art

Answer: (a)

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10. Where did the court painters for the 16th century Mughal ruler, Akbar, draw inspiration for their illuminated manuscripts?

- a) Japanese Ukiyo-e prints
- b) Greek marble statues
- c) African ritual masks
- d) Western paintings and prints

Answer: (d)

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11. Which of these statements apply to the remarkable 16th century Mughal ruler, Akbar?

- a) he promoted religious tolerance, inviting followers of many different religions to participate in his court

- b) he expanded his empire at the turn of the first millennium CE to include all of the Mediterranean and most of modern Europe
- c) he helped promote the spread of Buddhism from India, across China, and eventually to Japan
- d) he established early trade routes across the Atlantic Ocean to North America

Answer: (a)

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12. Where does Japanese artist Yayoi Kusama draw inspiration for her work?
- a) careful observation of her surroundings
 - b) art history
 - c) from very personal visual and existential experiences of her surroundings
 - d) her desire to express her subconscious

Answer: (c)

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13. Sayre states that he believes that all people are creative, but artists possess qualities that most don't. Which of the following best describes these qualities?
- a) artists must be willing to "buck the system"
 - b) artists are *critical thinkers*, meaning they question assumptions and explore new directions
 - c) they must "look" like artists, dress in turtle-necks and berets or have lots of tattoos
 - d) artists are always "outsiders," meaning they stand in opposition to the dominant paradigms of their day

Answer: (b)

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14. Which of these is not a principle of "green architecture"?
- a) architects look to continue to use building techniques and materials that have been in use since the Industrial Revolution in the West
 - b) self-sufficiency of buildings (lack of reliance on nonsustainable energy sources)
 - c) it seeks to use sustainable building materials and renewable resources
 - d) it is suitable to the climate and culture in which it is built

Answer (a)

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15. Where did Picasso draw inspiration for the faces of the female figures on the right side of the composition of *Les Femmes d'Alger*?
- a) Classical Greek sculpture
 - b) African ritual masks
 - c) Renaissance painting
 - d) careful observation of live models

Answer (b)

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Short Answer and Essay Questions

16. Give an example from the textbook of an artwork used for political purposes.
17. There are two basic steps to seeing. The first is physical; what is the second?
18. Why might Japanese visitors to *The Gates* interpret it differently than others?
19. The *Karaori Kimono* is more an aesthetic object than a functional one. Why?
20. Identify the four roles that artists play that have not changed over time. Cite examples for each from Chapter 1.
21. Use examples from the chapter to illustrate how artworks featuring the American flag can have different meanings.
22. In the West, when we see objects made in African, Oceanic, Native American, or Asian cultures in museums, we see them as works of art. Why is this problematic? How were many of these objects originally “used”?
23. Discuss the creative process of Picasso’s *Demoiselles d’Avignon*. What transformations took place in the early sketches and how does the final product differ from the artist’s initial sketch?

Chapter 2 – Developing Visual Literacy

Multiple Choice Questions

1. In *The Treason of Images*, the artist combines awareness, creativity, and communication by encouraging the viewer to look closely at an object. The artist is:

- a) Lorna Simpson.
- b) Duane Michaels.
- c) René Magritte.
- d) John Ahearn.

Answer: (c)

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2. Jan van Eyck's *Giovanni Arnolfini and His Wife Giovanna Cenami* depicts many objects that have symbolic meaning. The use or study of these symbols is called:

- a) content.
- b) iconography.
- c) form.
- d) aesthetics.

Answer: (b)

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3. While in prison, Howling Wolf made many drawings called

- a) scraffitti.
- b) ledger drawings.
- c) office drawings.
- d) calculated drawings.

Answer: (b)

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4. Bierstadt's picturesque view of the Rocky Mountains combines a representation of an American vista with his:

- a) European experience.
- b) World War I experience.
- c) Polynesian heritage.
- d) Alaskan expeditions.

Answer: (a)

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5. Beatriz Milhazes' *Carambola* is based on _____.

- a) the shapes, forms, and bright colors of Brazilian culture
- b) the art of the ancient Maya culture
- c) the realistic influences of traditional Latin art
- d) a calm, peaceful interpretation of color

Answer: (a)

6. When a work of art such as Kasimir Malevich's *Suprematist Painting, Black Rectangle, Blue Triangle* (p. 29) shows no reference to the natural world of images, it is usually called:

- a) stylized.
- b) simplistic.
- c) communistic.
- d) nonrepresentational.

Answer: (d)

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7. The stained-glass window from Chartres Cathedral is an excellent example of the use of

- a) abstract art.
- b) iconography.
- c) non-objective art.
- d) realism.

Answer: (b)

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8. Which of these statements best defines *visual literacy*?

- a) the ability to construct an artificial 3-d environment
- b) the ability to recognize, understand, and communicate the meaning of visual images
- c) the ability to envision a theoretical concept
- d) the ability to write about art

Answer: (b)

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9. Rene Magritte's *The Treason of Images* asks us to consider_____.

- a) that images and words refer to things that we see, but are not the things themselves
- b) that there is a direct, one-to-one relationship between objects and the words we use to name them
- c) that we are often fooled by what we see, a la "trompe l'oeil" paintings
- d) that images and words not only refer to things that we see, but are also the things themselves

Answer: (a)

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10. The *Triumphal Entry* page from the *Shahnamah* manuscript, a sacred text, exemplifies the preference of word over image in

- a) Chinese art.
- b) Japanese art.
- c) Korean art.
- d) Islamic art.

Answer: (d)

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11. The symbolic hand gestures that refer to specific states of mind or events in the life of Buddha are called

- a) bismillah.
- b) handies.
- c) mudra.
- d) calliform.

Answer: (c)

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12. The terms naturalistic or realistic art are sometimes used to describe

- a) representational art.
- b) abstract art.
- c) nonrepresentational art.
- d) folk art.

Answer: (a)

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13. Lorna Simpson's series, *The Park*, includes both images and printed words. The text contributes to the prints in a way that makes the viewer more active in the work. What does the viewer become?

- a) An artist
- b) The subject of the work
- c) The form of the work
- d) A voyeur

Answer: (d)

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14. Why are images of humans traditionally banned in Islamic art?

- a) Humans are thought to be a symbol of filth.
- b) Human images are not banned in Islamic art.
- c) Depicting a human is thought to be competing with the "creator."
- d) Calligraphy is more challenging.

Answer: (c)

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15. In a work of art, "content" refers to

- a) what the work expresses or means.
- b) the culture that produced it.
- c) its style.
- d) the way it looks.

Answer: (a)

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16. What kind of reading does Kenneth Clark illustrate in his assessment that an ancient Greek statue represents a "higher state of civilization" than a West African mask?

- a) aesthetic
- b) ethnocentric
- c) Afrocentric
- d) American

Answer: (b)

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17. What is the chief form of Islamic art?

- a) abstractions of animals
- b) figurative representation
- c) calligraphy
- d) conceptual art

Answer: (c)

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18. What is the *subject matter* of Shirin Neshat's *Rebellious Silence*?

- a) the prominent place of women within every aspect of Iranian culture
- b) it is difficult to say from a Western perspective, because of lack of understanding of language and culture, but it is probably feminist in nature
- c) it reflects the artist's comfort with the roles of women in Iranian society
- d) it depicts a Muslim woman in a black *chador*, a rifle dividing, and Farsi text inscribed over her face

Answer: (d)

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19. *Naturalism* is a brand of representation in which the artist

- a) abstracts what he/she is depicting, to varying degrees.
- b) retains realistic elements but presents the world from a personal or subjective point of view.
- c) paints exactly, faithfully what she sees.
- d) works with ideas instead of images, creating purely non-objective artwork.

Answer: (b)

Page 27

20. When works of art like Kasimir Malevich's Suprematist painting, *Black Rectangle*, *Blue Triangle*, show no reference to the concrete world, it is usually called

- a) communistic.
- b) abstract.
- c) non-objective.
- d) stylized.

Answer: (c)

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21. What is the content of Albert Bierstadt's *Rocky Mountains*?

- a) It is a sublime representation of the mountain range that can be seen to encompass the spirit and character of the American West

- b) It is an imaginative interpretation of the landscape of the American East
- c) It combines a representational depiction of a mountain meadow with a lake, waterfall, and Native American encampment with a barely disguised rendering of the Matterhorn in the distance
- d) It is a realistic depiction of the mountain range without embellishment or artistic license.

Answer: (a)

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22. The representation of what subject has consistently aroused controversy throughout the history of the Western world?

- a) the human figure
- b) the Christian god
- c) political leaders
- d) Roman ideals

Answer: (b)

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Short Answer and Essay Questions

23. What is the relationship between form and content?

24. What subject matter is the artist Lorna Simpson most noted for?

25. Define *subject matter*.

26. What is the *content* of Jean-Michel Basquiat's painting *Charles the First*?

27. What term is used when someone imposes his or her own meanings and prejudices onto the art of another culture?

28. What is the content of Malevich's painting, *Black Rectangle, Blue Triangle*?

29. In Jan van Eyck's Arnolfini "wedding" portrait, the dog symbolizes what?

30. The habitual or expected ways (of seeing, for instance) of a given culture are known as what?

31. What is the chief form of art in Islamic cultures?

32. Discuss the disadvantages of judging artworks according to our own cultural standards.

33. Using René Magritte's *Treason of Images*, discuss how representational paintings can be more abstract than abstract paintings.

34. Compare and contrast John Taylor's and Howling Wolf's *Treaty Signing at Medicine Lodge Creek*. In your discussion, use the terms *form*, *content*, *representational*, *abstract*, *ledger art*, *convention*, and *iconography*.

35. How is Howling Wolf's *Treaty Signing at Medicine Lodge Creek* different from John Taylor's painting of the same name?