Living with Art 11th edition Mark Getlein Test Bank

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Chapter 02
What Is Art?

Multiple Choice Questions

1. Van Gogh's paintings are of high value because:
A. his work had a major influence on subsequent artists.
B. there are a limited number of his paintings.
C. he plays a large role in Western art history.
D. his paintings allow the viewer to feel a connection with the artist himself.
E. All of these answers are correct.

Although van Gogh's art was known by few people while he was alive, he is credited posthumously with impacting generations of artists and contributing to the development of modern art.

Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Learning Objective: Identify representative artists and works of post-impressionist art
Topic: Vincent van Gogh
Topic: painting
Topic: post-impressionism
Topic: style

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2. According to the author, Leonardo da Vinci's *Mona Lisa* dazzled his contemporaries because:
A. the sitter was a wealthy woman.
B. he was a famous artist.
C. the portrait was almost miraculously lifelike.
D. all of these were the case.
E. None of these answers are correct.

New painting methods developed by da Vinci created the lifelike presentation of a real woman.

Bloom's: Remember
Bloom's: Understand
Learning Objective: Define and recognize representational art
Learning Objective: Describe the relationship of art and beauty
Topic: Leonardo da Vinci
Topic: The Human Figure in Art
Topic: aesthetics
Topic: painting

3. During the _____ the term "art" was used roughly in the same sense as "craft."
A. Renaissance
B. Middle Ages
C. Baroque era
D. 19th century
E. 20th century

During the Middle Ages, the formative period of European culture, art was used in roughly the same sense as craft. Both words had to do with skill in making something.

Bloom's: Understand
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Middle Ages
Topic: aesthetics

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4. The field of philosophy called aesthetics asks the question:
A. What is art?
B. Can we apply our concept of art to art of the past?
C. Can we apply our concept of art to art of different cultures?
D. Is there one correct standard for judging art?
E. All of these answers are correct.

Aesthetics examines the nature and beauty of art and addresses the evolving terms, judgments, and concepts of art.

Bloom's: Understand
Learning Objective: Describe the relationship of art and beauty
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: aesthetics

5. *Fisherman's Cottage on the Cliffs at Varengeville* was painted by:
A. Claude Monet.
B. Vincent van Gogh.
C. Pablo Picasso.
D. Leonardo da Vinci.
E. Andy Warhol.

Claude Monet was a founder of the French Impressionist movement of painting, a name derived from one of his paintings, *Impression, Sunrise.*

Bloom's: Remember
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: Claude Monet
Topic: impressionism
Topic: painting

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6. What term describes work done by nonprofessionals?
A. Folk art
B. Naïve art
C. Intuitive art
D. Outsider art
E. All of these answers are correct.

All of these terms involve art created by people with no formal training in art processes and are self-taught. Each term is associated with different approaches to the art object ranging from utilitarian to unconventional—art that is outside of the mainstream art world.

Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: style

7. To discover why the sculptor of the *Amida Nyorai* depicted the subject with elongated earlobes, specific hand gestures, and a bun atop his head requires the use of:
A. mudras.
B. iconography.
C. religious worship.
D. enlightenment.

Iconography conveys ideas relevant to specific cultures or religions through symbolic meanings of signs and subjects.

Bloom's: Understand
Learning Objective: Define and recognize iconography
Topic: Buddhism
Topic: iconography
Topic: sculpture

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8. The term *style* is used to categorize a work of art by its:
A. subject matter.
B. social context.
C. visual characteristics.
D. theme.
E. None of these answers are correct.

Style refers to a distinctive, recognizable ensemble of recurring characteristics in a work's visual appearance.

Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: aesthetics
Topic: form
Topic: style

9. Our modern ideas about art carry with them ideas about:
A. only the artist.
B. only the audience.
C. both the artist and the audience.
D. the gallery.
E. the museum.

Viewers have a responsibility related to art, which involves the process of experiencing and reflecting upon a work. Contemporary artists consider the engagement of their work with their audience an important component of the appreciation of the art object.

Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: Self-Expression in Art
Topic: contemporary
Topic: context

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10. During the 18th century, beauty and art were discussed together because both:
A. were studied by the upper class.
B. were schools of philosophy.
C. were related to the senses.
D. were felt to provide pleasure.
E. involved vision.

Philosophers thought the character of pleasure was intellectual and the viewer's gaze upon an object is to take pleasure in what he or she is seeing.

Bloom's: Remember
Learning Objective: Describe the relationship of art and beauty
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: aesthetics

11. _____ is the name for a standard subject in Christian art, that of Mary, the mother of Jesus, holding her son after he was taken down from the cross.
A. Portrait
B. *Pietà*
C. *Vanitas*
D. All of these are correct answers: Portrait, *Pietà*, and *Vanitas.*
E. None of these answers are correct.

Pieta means "pity" in Italian and describes the emotional connotation of the image in regard to the religious iconography.

Bloom's: Understand
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Spirituality in Art
Topic: content

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12. If a work of art is faithful to our visual experience, its style is:
A. iconographic.
B. representational.
C. stylized.
D. abstracted.

Representational art closely resembles the form it portrays; the subjects' contours and curves are portrayed accurately.

Learning Objective: Define and recognize representational art
Topic: content
Topic: representational

13. When discussing the size, shape, material, color, and composition of a work of art, we are discussing its:
A. form.
B. iconography.
C. theme.
D. purpose.
E. content.

Form includes visual elements and principles of design to shape the way a work of art looks.

Bloom's: Understand
Learning Objective: Describe form and content in understanding art and design
Topic: form

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14. During the Renaissance in Western Europe, _____ came to be regarded as the more elevated of the arts.
A. calligraphy, mosaic, and metal forging
B. cabinetry, architecture, and calligraphy
C. ceramics, weaving, and mosaic
D. painting, sculpture, and architecture
E. painting, cabinetry, and landscape gardening

New discoveries in methods to make optically convincing representations elevated painting, sculpture, and architecture to a higher status during the Renaissance.

Bloom's: Remember
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Renaissance
Topic: architecture
Topic: form
Topic: painting
Topic: sculpture

15. After much study of the *Arnolfini Double Portrait*, experts agree that:
A. the single candle is a sign of God's presence.
B. the dog is a symbol of marital fidelity.
C. the red bed suggests a fertile marriage.
D. all of these are true: the single candle is a sign of God's presence; the dog is a symbol of marital fidelity; and the red bed suggests a fertile marriage.
E. they still debate the work's iconography.

Objects that have symbolic representations are dependent on different times and places, are culturally based, and have varied symbolic interpretations. As a result, scholar continue to hold varying opinions on the symbolic meanings in this work.

Bloom's: Analyze
Bloom's: Understand
Learning Objective: Define and recognize iconography
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: Jan van Eyck
Topic: content
Topic: iconography
Topic: painting

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16. Context is a factor of ties that bind a work of art to the:
A. life of its creator.
B. tradition it grows from and to which it responds.
C. audience for which it was made.
D. society in which it was circulated.
E. All of these answers are correct.

Context focuses on the cultural background of the artist, the art object, and its connections to the larger world of human beliefs, values, and principles.

Bloom's: Understand
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: context

17. Kara Walker's *A Subtlety* is an example of a(n):
A. painting.
B. architecture.
C. installation.
D. trompe l'oeil.
E. None of these answers are correct.

Installation art forms involve a space presented as a work of art that can be entered, experienced, explored, and reflected upon.

Bloom's: Remember
Bloom's: Understand
Learning Objective: Describe form and content in understanding art and design
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: content
Topic: form
Topic: installation
Topic: sculpture

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18. Andy Warhol's images created from celebrities are portrayed through mass-produced:
A. oil paintings.
B. photographs.
C. multiple silkscreen images.
D. All of these answers are correct.
E. None of these answers are correct.

Warhol employed the silkscreen method to produce multiple images of a subject exploring celebrity culture and mass-produced advertising.

Bloom's: Remember
Learning Objective: Describe form and content in understanding art and design
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Andy Warhol
Topic: pattern
Topic: pop art
Topic: screenprinting
Topic: style

19. Which statement is NOT true regarding James Hampton's *Throne of the Third Heaven*… body of work?
A. The artist's art was outside of the realm of professional training.
B. The artist was unknown until his death.
C. The work realized a spiritual vision.
D. The complete body of work resides now in the Smithsonian.
E. The artist intended the work to be viewed by everyone as a message of redemption.

Hampton was an unknown artist until his work was discovered after his death and is an example of an untrained artist who created a physical representation of his vision.

Bloom's: Remember
Bloom's: Understand
Learning Objective: Understand the impulse for human beings to create art
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Self-Expression in Art
Topic: content
Topic: context
Topic: form

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20. Representational art with an approach to naturalism covers:
A. fabric drapes over bodies.
B. recording effects of light and shadow on form.
C. inner structures of bodies.
D. All of these answers are correct.
E. None of these answers are correct.

These are a few of the broad range of approaches representational art involves.

Bloom's: Understand
Learning Objective: Define and recognize representational art
Topic: form
Topic: representational

21. Philosophers determined that the pleasure of art was an intellectual pleasure and was perceived through:
A. physical experience of the art through touch.
B. a special kind of attention called disinterested contemplation.
C. the formal analysis of the work.
D. any emotional response experienced by the viewer.
E. None of these answers are correct.

Setting aside personal, practical stakes we might have in what we are viewing and taking pleasure in what we see is disinterested contemplation.

Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: aesthetics

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Essay Questions

22. Cite and describe four works representing each of these categories: representational, abstract, trompe l'oeil, and nonrepresentational. For each of the works you select explain what the artist communicated through the form of his or her artwork.

Each selected artwork should be precise examples of these categories. Students should be specific and use correct terminology when analyzing the artwork, and should also place them into a historical context that informs the content of the works.

Bloom's: Apply
Bloom's: Understand
Learning Objective: Compare representational and nonrepresentational art
Learning Objective: Describe form and content in understanding art and design
Topic: abstract art
Topic: form
Topic: nonrepresentational
Topic: representational

23. Identify and explain three reasons that an artist would elect to present content through abstract or nonrepresentational form, referring to a different work or artist as an example for each of the reasons you have identified.

Examples should include three of the following: starting points, range of approaches, visual impact, stylization, essence, and form.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Compare representational and nonrepresentational art
Learning Objective: Define and recognize abstract art
Topic: abstract art
Topic: content
Topic: form
Topic: nonrepresentational
Topic: representational

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24. At the beginning of the 20th century, how did the development of photography transform the art of artists who worked in nonphotographic media? Which artist determined that this new process changed the process of representing the observable world and how?

Photography offered a mechanical way to record images. It allowed artists to abandon realism, leaving the depiction of reality to photography. Picasso recognized photography as the pivotal change in art making.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Compare representational and nonrepresentational art
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: content
Topic: form
Topic: nonrepresentational
Topic: photography
Topic: representational

25. Consider the differences between "outsider" (naïve or folk) art and the works of professional artists, explaining why you believe that "outsider" art should or should not be accepted by critics, museums and galleries, and the public as "real" art.

The emergence and validation of difference within a culture, the collapse of the distinction between an elite and low culture, and a proliferation of the popular arts has challenged and broadened what we recognize as art and who we consider are artists.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Understand the impulse for human beings to create art
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: content
Topic: form
Topic: style

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26. Discuss the relationship between non-Western works of art that do not appear to represent conventional Western ideals of beauty and the form and content of those works. Discuss several examples of differences in culture or tradition that prove standards of beauty to be culturally specific rather than universal.

Both Western art and non-Western art employed naturalistic and abstract styles. Cultural concepts that inform the standards of beauty can include aspects of spiritual and physical reality, social order, and commemoration of ancestors.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Describe form and content in understanding art and design
Learning Objective: Describe the relationship of art and beauty
Topic: aesthetics
Topic: content
Topic: form

27. Consider Jan van Eyck's painting *Arnolfini Double Portrait*. Discuss three symbols within it that reveal the possible iconography of the work. Then explain an alternate interpretation of the work relating to the meaning of the same objects.

Symbols such as the dog, the shoes, the one candle, and the mirror have a cultural significance. In a contemporary era, those symbols would have other meanings, depending on the viewer's interpretation.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Define and recognize iconography
Topic: Jan van Eyck
Topic: content
Topic: iconography
Topic: painting

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28. Consider both Auguste Rodin's *The Kiss* and the *Head of King* from the Yoruba kingdom of Ife, included in this chapter of the text. Compare and contrast the materials from which the works were created and the styles each work represents, mentioning at least two of the general categories of styles (cultural, period/historical, and school styles). Finally, discuss the themes of art that you believe each work presents.

Both pieces are sculptural—one of bronze, the other of stone—and each is presented in a naturalistic manner. They are informed by the cultural realities of the time. Thematically, the head is of a spiritual nature. *The Kiss* is more emotional and physical.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Auguste Rodin
Topic: aesthetics
Topic: content
Topic: form
Topic: sculpture

29. Consider the following works, included in this chapter of the text, and discuss each artist's style and treatment of the subject: Utamaro's *Hairdressing*, from *Twelve Types of Women's Handicraft*, and Degas's *Nude Woman Having Her Hair Combed*.

Both artworks are thematically connected as they involve women's grooming activities. The methods in which they are presented are different as one is abstracted and the other is more naturalistic.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: aesthetics
Topic: content
Topic: context
Topic: form

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30. The ideas we have about art today have not always been in place. Discuss how the *Mona Lisa*, one of the most famous works of Western art, became a product of our modern era. Consider influences such as historical context, the concept of celebrity, and the contemporary meaning of the term *art* as compared to that of the pre-modern era.

The *Mona Lisa* gained popularity after being presented to the public in museums. Celebrity is determined by popularity and exposure. Warhol recognized this concept and used the *Mona Lisa* image in his artwork to convey the celebrity surrounding an image that is instantly recognizable. Although admired in its time, the Mona Lisa's current fame is a product of our own modern era, in which museums separate *art* from ordinary life.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Leonardo da Vinci
Topic: Renaissance
Topic: contemporary
Topic: painting

31. Discuss how the artist Louise Bourgeois rejected traditional art education and explored alternative paths to create a career that spanned decades. Include her personal influences and public attention, and how she came to terms with life through her art.

Bourgeois was dissatisfied with official art education, which led to an exploration of alternate paths, most valuably a period of study with painter Fernand Léger. Her marriage to American art historian Robert Goldwater took her to America, where she found an atmosphere that allowed her to do as she wanted.

Bloom's: Analyze
Bloom's: Understand
Learning Objective: Understand the impulse for human beings to create art
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Louise Bourgeois
Topic: Self-Expression in Art
Topic: style

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32. Compare and contrast Matisse's two paintings *Piano Lesson* and *Music Lesson*, addressing the abstract qualities of each, the presentation of the content, and how the objects presented in the paintings inform directly or indirectly the content of the paintings.

The two paintings explore form and content. They share the same subject matter (content) but are different in form (look). *Music Lesson* depicts a social setting in a relaxed representational style, whereas *Piano Lesson* is an abstracted composition with less focus on content and more on form.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Describe form and content in understanding art and design
Topic: Henri Matisse
Topic: content
Topic: form
Topic: painting

33. The *Amida Nyorai* is an example of a sculpture that employs the iconography of Japanese Buddhism. Give an example of an artwork that employs Christian iconography and explain how the components of the artwork are examples of the term *iconography*.

Examples will vary. The *Arnolfini Double Portrait* is an example of Christian iconography through symbolic details. Specific objects in the work represent concepts. For example, the single candle represents a holy presence; the dog, marriage, fidelity, and love; and shoes, a sign of a sacred ground.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Define and recognize iconography
Topic: Buddhism
Topic: Spirituality in Art
Topic: iconography
Topic: sculpture

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34. Compare Titian's *Assumption* and Friedman's *Untitled* in regard to historical and social context, visual presentation, and audience.

Titian's *Assumption* is a religious painting not housed in a museum, but in a church, and created during a period when Christianity was a central aspect of society. Viewers experience the splendor of the setting when viewing it as a part of an altarpiece. The church becomes the museum. Friedman's *Untitled* requires the contemplative spaces of a contemporary gallery or museum. He believes the work's context resides in this space; if placed outside, it becomes a historical artifact in opposition to the original context.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Spirituality in Art
Topic: Stories and Histories in Art
Topic: Titian
Topic: content
Topic: context

35. Discuss how Kara Walker's *A Subtlety* and Joseph Bueys's *How to Explain Pictures to a Dead Hare* are examples of installation and performance art, addressing the performance nature of the pieces, the importance or unimportance of the space, the visual impact, and your response to this type of art.

Installation art uses a determined space for a work of art that can be experienced for a limited time. Walker's *A Subtlety* depended on the large space of the Domino Sugar Refinery in Brooklyn, New York to accommodate the scale of her work. Similarly, performance art depends on time, occurring in real time. Bueys's work depended on an audience being present at a particular time to experience his message and ritualistic actions.

Bloom's: Analyze
Bloom's: Apply
Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Kara Walker
Topic: Self-Expression in Art
Topic: The Human Figure in Art
Topic: contemporary
Topic: context
Topic: installation
Topic: sculpture
Topic: space
Topic: time and motion

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