Practices of Looking - An Introduction to Visual Culture 3rd edition Sturken Test Bank

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Test Bank for

Practices of Looking

Third Edition

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Chapter 1: Images, Power, and Politics

Multiple Choice: Choose the most correct answer.

1. _____ refers to the use of language, marks, and images to create meaning about the world around us.
   a. Interpellation
   b. Reproduction
   c. Interpretation
   d. Representation

   Answer: D
   Page: 18
   Bloom's: Remembering
   A-Head: Representation

2. Through his practice of arriving with a camera at the scene of a crime quickly and composing a news story about it out of his car trunk, _____ may be described as a proto social-media journalist.
   a. Scott McCloud
   b. Timothy O' Sullivan
   c. Weegee
   d. Robert Frank

   Answer: C
   Page: 14
   Bloom's: Remembering
   A-Head: Introduction

3. What is the study of signs, symbols, and how we interpret them?
   a. semiotics
   b. hermeneutics
   c. myth
   d. mimesis

   Answer: A
   Pages: 32–33
   Bloom's: Remembering
   A-Head: Semiotics and Signs

4. _____ signs, as discussed by Charles Peirce, involve an "existential" relationship between the sign and the interpretant. This means they have co-existed in the same place at the same time.
   a. Iconic
   b. Indexical

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c Literal
d. Symbolic

Answer: B
Page: 37
Bloom's: Remembering
A-Head: Semiotics and Signs

5. According to Saussure's semiotic system, a(n) _____ is an image that refers to something outside of its individual components, something (or someone) that has great symbolic meaning for many people.
   a. icon
   b symbol
   c. index
   d. referent

   Answer: A
   Page: 41
   Bloom's: Remembering
   A-Head: Image Icons

6. We make meaning of the material world through understanding images, objects, and other entities in their specific _____.
   a. symbolism
   b. theoretical contexts
   c. cultural contexts
   d. allegories

   Answer: C
   Page: 19
   Bloom's: Remembering
   A-Head: Representation

7. Throughout its history, photography has been associated with _____.
   a. myth
   b. realism
   c. symbolism
   d. ideology

   Answer: B
   Page: 24
   Bloom's: Remembering
   A-Head: The Myth of Photographic Truth

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8. The _____ meaning of Robert Frank's *Trolley—New Orleans* (1955), in which black and white passengers ride a trolley, is dependent upon the viewer's cultural and historical knowledge of race and civil rights activism in the United States.
   a. mythic
   b. denotative
   c. semiotic
   d. connotative

   Answer: D
   Page: 29
   Bloom's: Understanding
   A-Head: Myth, Connotation, and the Meaning of Images

9. Henri-Horace Roland de la Porce's *Still Life* (*c*. 1765) depicts an array of food and drink on a table, yet it can also be read as a _____ of the transience of earthly life.
   a. studium
   b. sign
   c. signifier
   d. signified

   Answer: D
   Page: 20
   Bloom's: Understanding
   A-Head: Representation

10. A 1999 anti-smoking billboard depicted the usually rugged and individualistic Marlboro Man as sick with emphysema. According to Barthes's model of semiotics, this advertisement was intended to change the _____ associated with Marlboro from masculinity to death.
    a. studium
    b. sign
    c. signifier
    d. signified

    Answer: D
    Pages: 34–35
    Bloom's: Understanding
    A-Head: Semiotics and Signs

11. Emmett Till's mother insisted that her son's body be placed on view in an open-casket funeral for the press to document and the public to see. Her decision went against the wishes of the authorities in Mississippi, who wanted the mutilated body quickly buried. Mamie Till's decision is an example of _____.
    a. realism
    b. visuality
    c. countervisuality

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d. appropriation

Answer: C
Page: 23
Bloom's: Understanding
A-Head: Vision and Visuality

12. The authors argue that it is wrong to assume that camera images may be produced without human intervention. Even dashboard, surveillance, and drone camera images involve human intervention. This is because the designers and programmers of these cameras _____.
    a. created machines that often do not work
    b. turn them on and off
    c. are well versed in the history of still photography
    d. made decisions about their design and operation based on social norms and standards

    Answer: D
    Page: 25
    Bloom's: Understanding
    A-Head: The Myth of Photographic Truth

13. What is a criticism of "citizen journalism" cited in this chapter?
    a. Due to the ubiquity of images from a given event, it is harder to interpret what definitively occurred.
    b. Photojournalists must compete with "amateur" mobile-phone photographers who do not get paid for their labor.
    c. The images produced by citizen journalists are usually poor in quality, subverting the field of photojournalism.
    d. The location at and time during which an image was taken is too easily altered to trust that most images of an event are truthful records.

    Answer: B
    Page: 18
    Bloom's: Understanding
    A-Head: Introduction

14. Our knowledge that images can be ambiguous and easily altered is in constant tension with a photograph's _____.
    a. signifier
    b. representation
    c. studium
    d. punctum

    Answer: C
    Pages: 27–28

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Bloom's: Understanding
A-Head: The Myth of Photographic Truth

15. The belief that to see is to know suggests that if only one could see everything, one could understand all. As amplified by #notabugsplat, however, the distanced perspective of a drone creates a(n) _____ visual economy.
    a. reflexive
    b. humanizing
    c. mythical
    d. inhumane

    Answer: D
    Page: 24
    Bloom's: Analyzing
    A-Head: Vision and Visuality

16. As the popularity of image manipulation software increased, so did the interest in the question of photographic truth. Which of the following images was scrutinized intensively as part of this scholarly inquiry?
    a. Timothy O'Sullivan, *Gettysburg, Pa. Dead Confederate Soldier in "the Devil's Den"* (1863)
    b. Dorothy Lange, *Migrant Mother* (1936)
    c. Jeff Widener, *Tank Man* (aka *Unknown Protester*) (1989)
    d. Robert Frank, *Trolley—New Orleans* (1955)

    Answer: A
    Page: 26
    Bloom's: Analyzing
    A-Head: The Myth of Photographic Truth

17. Levi posts a Facebook selfie of his extended family enjoying themselves on the first day of their Hanukkah celebration. This is an important "Kodak moment" that documents the particular occasion and also affirms family _____.
    a. individuality
    b. indexicality
    c. mimesis
    d. ideology

    Answer: D
    Page: 39
    Bloom's: Analyzing
    A-Head: Images and Ideology

18. Which of the following most affects our understanding of Dorothea Lange's *Migrant Mother* as an iconic image?
    a. a still life portrait

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b. a Madonna and child painting
c. a photograph of a civil rights protest
d. a *Woman's Day* magazine cover

Answer: B
Pages: 46–47
Bloom's: Analyzing
A-Head: Image Icons

19. At a sorority mixer, Suki captures the varied expressions on the faces of a group of her friends who are not aware of her camera and whose attention is focused on something not within the frame of her picture. In these respects, her photo most resembles which of the following images?
a. Weegee, *The First Murder* (1941)
b. Dorothea Lange, *Migrant Mother, Nipomo, California* (1936)
c. Cover of *Paris Match*, no. 326, June 25 – July 2, 1955
d. Timothy O'Sullivan, *Gettysburg, Pa. Dead Confederate Soldier in "the Devil's Den"* (1863)

Answer: A
Pages: 14–15
Bloom's: Analyzing
A-Head: Looking as Everyday Practice

20. Several students who attended a massive protest at Hudson University sent photos taken on their phones to the *Hudson Gazette*. The one the *Gazette* decided to publish depicted a single individual armed with a can of spray paint. This image was likely selected for its _____.
a. cultural complexity
b. punctum
c. visual simplicity
d. interpretive labor

Answer: C
Page: 43
Bloom's: Analyzing
A-Head: Image Icons

Short Answer

1. Describe Roland Barthes's concept of myth as it is used in this chapter.

Answer: Myth is the hidden set of rules and conventions through which meanings, which are specific to certain groups, are made to seem natural, universal, and given for a whole society.
Page: 30

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A-Head: Myth, Connotation, and the Meaning of Images

2. Why does photography seem to fit the positivist way of thinking?

   Answer: Photography seemed to suit the positivist way of thinking because it is a method of producing representations through a seemingly objective mechanical recording device rather than relying solely on the scientist's subjective eye and hand.
   Page: 25
   A-Head: The Myth of Photographic Truth

3. How has photography lost its sense of "what has been" that derives from its indexical quality?

   Answer: We have become so used to the possibilities for creative manipulation of location, proximity, and historical period, all of which can be evoked with digital effects.
   Page: 39
   A-Head: Images and Ideologies

4. How does Ferdinand de Saussure define sign and signifier?

   Answer: For Saussure, the signifier is the entity that represents, and the sign is the combination of the signifier and the signified (what is represented).
   Page: 32
   A-Head: Semiotics and Signs

Essay Questions

1. Explain how Rene Magritte's work *The Treachery of Images* plays with ideas of representation.

   Main point: *The Treachery of Images* comments on the process of representation by pointing out the relationship among words, images, and things.

   Answers **must** include the following:
   a. *The Treachery of Images* is a painting depicting a pipe under which the statement "Cesi n'est pas une pipe"/"This is not a pipe" appears.
   b. Representation refers to the use of language, marks, and images to create meaning about the world around us.
   c. The image contains a label within itself that negates its own function as a representation; it is an *image* of a pipe, and therefore representations are never truly consonant with what they profess to be.

   Answers **may** include the following:
   a. Magritte suggests that the work of representing is also a form of play, insofar as meanings are always pointing towards what is not and are often shifting in their relationships to objects, the real, and fantasy.

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b. Magritte extends his commentary in *Les Deux Mystéres* (The Two Mysteries) (1966), in which *The Treachery of Images* is painted next to a larger pipe, seemingly floating in the air. Foucault interprets this second pipe as a metaphor for representation as fantasy.
c. Scott McCloud uses *The Treachery of Images* to argue that we are surrounded by images that play with representation, unmasking our initial assumptions.

Pages: 20–22
A-Head: Representation

2. How does J. W. Orr's engraving *Harvesting the Sugar Cane* (1853) depict the enactment of power through visuality?

Main point: *Harvesting the Sugar Cane* is an example of the implementation of the right and power to look as a privilege granted to those in authority to maintain a status quo. The overseer looks down on his slaves, but they cannot look up at him.

Answers **must** include the following:
a. Visuality allows us to analyze the ways in which the systems of power enact and enforce authority practically and symbolically.
b. The overseer's elevation enhances his ability to keep the workers in view while also symbolically placing him above them.
c. Nicholas Mirzoeff uses *Harvesting the Sugar Cane* as an example of the slave plantation as a site where vision was used to exercise command and control through the surveillance of the slave by the overseer.

Answers **may** include the following:
a. The whip resting on the overseer's shoulder is a threat kept in full view. Any slave who glances up at the overseer will be reminded by the sight of the whip to put their head down and work harder and faster out of fear.
b. Mirzoeff links this mode of visuality to the contemporary visual command and control systems used in modern warfare.
c. Examination of social structures may reveal how power can be resisted in visual terms through countervisuality.

Pages: 22–23
A-Head: Vision and Visuality

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Chapter 2: Viewers Make Meaning

Multiple Choice: Choose the most correct answer.

1. _____ is informed by experiences relating to one's class, cultural background, education, and other aspects of identity.
   e. Interpretation
   f. Taste
   g. Knowledge
   h. Understanding

   Answer: B
   Page: 60
   Bloom's: Remembering
   A-Head: Aesthetics and Taste

2. In countries that follow _____, ownership of the expression of an idea cannot be sold or given away.
   e. copyright law
   f. the art market
   g. moral rights
   h. ideology

   Answer: C
   Page: 58
   Bloom's: Remembering
   A-Head: Producers' Intended Meanings

3. What is the process in which social movements take hegemonic texts or once-derogatory terms and reuse them in affirming and empowering ways?
   a. transcoding
   b. appropriation
   c. negotiation
   d. institutional critique

   Answer: A
   Pages: 79
   Bloom's: Remembering
   A-Head: Viewing Strategies

4. _____ is a method used for the analysis of both the role of economics in historical progress and the ways that capitalism works to produce class relations.
   a. Negotiation
   b. Aesthetics
   c Marxism
   d. Appropriation

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Answer: C
Page: 75
Bloom's: Remembering
A-Head: Reading Images as Ideological Subjects

5. Which Dadaist artist developed and displayed "readymades"?
   a. Dalí
   b. Haacke
   c. Wilson
   d. Duchamp
   e. Tretchikoff

   Answer: D
   Page: 72
   Bloom's: Remembering
   A-Head: Value, Collecting, and Institutional Critique

6. Some artists have formed _____ to critique the economy and culture of the fine artist as creative genius and the gallery system in which fine art acquires value.
   a. subcultures
   b. collectives
   c. signifying practices
   d. belief systems

   Answer: B
   Page: 57
   Bloom's: Remembering
   A-Head: Producers' Intended Meaning

7. _____ is a term used by Dick Hebdige to describe the choices that are made to give objects new meanings and aesthetic values that differ from their original context.
   a. Signifying practices
   b. Transcoding
   c. Dominant-hegemonic
   d. Oppositional

   Answer: A
   Page: 80
   Bloom's: Remembering
   A-Head: Viewing Strategies

8. Barbara Kruger's *Untitled (Your manias become science)* uses an image of the atomic bomb, originally suggesting the primacy of Western science and technology, to express a(n) _____ sentiment through its critique of nuclear weapons.
   a. aesthetic

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b. hegemonic
c. counterhegemonic
d. strategic

Answer: C
Page: 78
Bloom's: Understanding
A-Head: Reading Images as Ideological Subjects

9. In *Archduke Leopold Wilhelm in His Picture Gallery in Brussels* (*c.* 1650–51), David Teniers the Younger depicts Archduke Leopold Wilhelm surrounded by his personal collection of paintings. In doing so, he affirms the archduke's importance as a _____.
a. connoisseur
b. textual poacher
c. prolific painter
d. prosumer

Answer: A
Page: 67
Bloom's: Understanding
A-Head: Value, Collecting, and Institutional Critique

10. Where would a snow globe fall on James Clifford's map of the Art-Culture System?
e. Not-Culture
f. Not-Art
g. Art
h. Culture

Answer: B
Page: 70
Bloom's: Understanding
A-Head: Value, Collecting, and Institutional Critique

11. Traditionally associated with domesticity, safety pins were appropriated by the 1970s punk movement as a form of decoration that signaled a refusal to participate in mainstream domestic culture and disdain for the dreary norms of everyday consumer culture. Another term for this type of signifying practice is _____.
a. bricolage
b. strategy
c. habitus
d. kitsch

Answer: A
Page: 80
Bloom's: Understanding

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A-Head: Viewing Strategies

12. The iconic 1917 poster of Uncle Sam declares that he wants YOU. The viewer, however, may resist interpellation into this ideology of nationalism by following the advice of W. J. T. Mitchell, who asks, "What does this picture _____?" rather than "What does it _____?"
    a. evoke; want
    b. want; say
    c. say; evoke
    d. want; do

    Answer: D
    Page: 54
    Bloom's: Understanding
    A-Head: Introduction

13. Kitsch objects used to commemorate traumatic events run the risk of _____.
    a. repackaging history to make it feel less oppressive
    b. prepackaging national sentiment without any indication of the political complexity of surrounding those events.
    c. conserving historical meanings about taste and value of a certain era
    d. erasing the ways in which specific communities and individuals have interpreted popular texts to strengthen their bonds or challenge oppression

    Answer: B
    Page: 62
    Bloom's: Understanding
    A-Head: Aesthetics and Taste

14. A pastel version of Edvard Munch's painting *The Scream* (1895) sold at auction for a record-breaking $119.9 million, value based on not just the artwork but also its provenance and related designations of authenticity. This exemplifies the importance of the _____ in making meaning.
    a. death of the author
    b. connoisseur
    c. prosumer
    d. producer function

    Answer: D
    Page: 68
    Bloom's: Understanding
    A-Head: Value, Collecting, and Institutional Critique

15. In a 1939 essay, Clement Greenberg argued that avant-garde art, as opposed to kitsch, is serious, high modernist, and nonobjective, requiring the viewer's active, reflective, and educated engagement. A number of works complicate simple distinctions, however,

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