Living with Art 12th edition Getlein Test Bank

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Living with Art, 12e **(Getlein)**
Chapter 2 What Is Art?

1) What quality of Leonardo da Vinci's *Mona Lisa* dazzled his contemporaries?
A) Da Vinci's use of varnish
B) Its designation as a ready-made
C) The miraculous lifelike portrait
D) None of these answers are correct.

Answer: C
Explanation: Da Vinci's contemporaries were awed by his new painting methods that created the lifelike presentation of a real woman.
Topic: Artist and audience; Art and meaning; Materials and techniques
Learning Objective: Discuss some definitions of art through observation of works and objects.; Recall how artists work in the past.; Recall characteristics of representational art.
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2) During the _____, there began to be a separation between "art" and "craft"; painting, sculpture, and architecture, came to be thought of as more elevated forms of art.
A) Renaissance
B) Middle Ages
C) Baroque era
D) Nineteenth century

Answer: A
Explanation: Beginning around 1500, during the period known as the Renaissance, painting, sculpture, and architecture came to be thought of as more elevated forms of art.
Topic: Context; Art and purpose
Learning Objective: Discuss some definitions of art through observation of works and objects.; Recognize key styles and movements of art with identifiable characteristics.
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3) The field of philosophy called aesthetics is concerned with what question?
A) What makes art beautiful?
B) How is art made?
C) Is art from the past better than that of today?
D) Who is responsible for judging the meaning of an artwork?

Answer: A
Explanation: Aesthetics examines the nature and beauty of art and addresses the evolving terms, judgments, and concepts of art.
Topic: Aesthetics
Learning Objective: Discuss the relationship between art and beauty.; Recall the concept of aesthetics.; Recall how pleasure factored into beauty for early aesthetic philosophers.
Bloom's: Remember
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4) Marcel Duchamp's *Fountain* is known as what type of art?
A) Ready-made
B) Abstract
C) Nonrepresentational
D) Iconography

Answer: A
Explanation: Marcel Duchamp's *Fountain* is a type of art known as a ready-made. This means that Duchamp did not make this urinal but only designated it as a work of art.
Topic: Style; Art and meaning
Learning Objective: Recall how artists work in the contemporary times.; Categorize art by its appearance.; Recall the concept of style.; Interpret style in works of art.; Recognize key styles and movements of art with identifiable characteristics.
Bloom's: Remember
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5) What common feature of today's art world was absent from that of the Renaissance?
A) Museums
B) Patrons
C) Commissions
D) Studios

Answer: A
Explanation: Today's world of independent artists features art schools, galleries, critics, collectors, and museums, none of which were common during the Renaissance. Both eras, however, feature commissioned work, studios, and patrons.
Topic: Artist and audience
Learning Objective: Explain relationship between artists and their audience.; Recall how artists work in the contemporary times.; Recall how artists work in the past.
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6) _____ helps describe why the sculptor of the *Amida Buddha* depicted the subject with elongated earlobes, specific hand gestures, and a bun atop his head.
A) Designation
B) Iconography
C) Craft
D) Aesthetics

Answer: B
Explanation: Iconography conveys ideas relevant to specific cultures or religions through symbolic meanings of signs and subjects.
Topic: Iconography
Learning Objective: Categorize art by its appearance.; Recall the concept of iconography.; Infer how iconography contribute to meaning.
Bloom's: Remember
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7) What term is used to refer to the recurring pattern of choices—characteristic subject matter or materials, distinctive ways of drawing or of applying paint, preferences for certain colors or color combinations—in an artist's work?
A) Iconography
B) Style
C) Form
D) Content

Answer: B
Explanation: Style refers to a distinctive, recognizable pattern of recurring characteristics in an artist's body of work.
Topic: Style
Learning Objective: Categorize art by its appearance.; Recall the concept of style.; Interpret style in works of art.
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8) What was an important part of an artist's path in past eras?
A) Gallery sponsorship
B) Auction sales
C) Apprenticeships
D) Outsider status

Answer: C
Explanation: In past eras, and common to many cultures, apprenticeship was the main path to becoming an artist.
Topic: Artist and audience
Learning Objective: Explain relationship between artists and their audience.; Recall how artists work in the past.
Bloom's: Understand
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9) During the eighteenth century, why were beauty and art discussed together?
A) They were studied by the upper class.
B) They were both considered nonrepresentational.
C) They were related to the senses.
D) They were both felt to provide pleasure.

Answer: D
Explanation: 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.
Topic: Aesthetics
Learning Objective: Discuss the relationship between art and beauty.; Recall the concept of aesthetics.; Recall how pleasure factored into beauty for early aesthetic philosophers.
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10) What formal qualities are associated with beauty in art?
A) Symmetry
B) Complex geometrical shapes
C) Repeated lines
D) Monochromatic color scheme

Answer: A, C

Some theories link beauty to formal qualities such as symmetry, repeated lines, simple geometrical shapes, and the play of colors.
Topic: Aesthetics
Learning Objective: Discuss the relationship between art and beauty.; Recall the concept of aesthetics.; Recall formal qualities linked to beauty.; Categorize art by its appearance.
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11) If a work of art is faithful to our visual experience, its style is said to be _____.
A) iconographic
B) representational
C) stylized
D) abstracted

Answer: B
Explanation: Representational art closely resembles the form it portrays; the subjects' contours and curves are portrayed accurately.
Topic: Representational and abstract art
Learning Objective: Categorize art by its appearance.; Recall characteristics of representational art.; Interpret representational art.; Recognize key styles and movements of art with identifiable characteristics.
Bloom's: Remember
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12) Art that does not refer to the world outside itself, creating meaning and expressive power from the elements of art itself, is called _____.
A) nonrepresentational
B) abstract
C) trompe l'oeil
D) stylized

Answer: A
Explanation: Art that does not represent or refer to the world outside itself is called nonrepresentational, or nonobjective.
Topic: Nonrepresentational art; Form and content
Learning Objective: Categorize art by its appearance.; Recall characteristics of nonrepresentational art.; Interpret nonrepresentational art.; Recall the concept of style.; Infer how materials and techniques contribute to meaning.; Recognize key styles and movements of art with identifiable characteristics.
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13) In art, what is form?
A) The physical appearance of a work
B) What a work is about
C) The subject matter of a work
D) The symbolic meaning of a work

Answer: A
Explanation: Form refers to the physical appearance of a work, everything the eye registers about it, such as colors, shapes, and internal organization.
Topic: Art and meaning; Form and content
Learning Objective: Recall the concept of form.; Infer how form and content contribute to meaning.
Bloom's: Remember
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14) What meaning can be inferred by the use of marble in Rodin's *The Kiss*?
A) Romance is a commercialized product.
B) Love is an illusion.
C) Love is eternal.
D) A romantic kiss is ephemeral.

Answer: C
Explanation: Marble has been used for centuries in sculpture because of its enduring properties. By capturing a romantic moment between a couple, Rodin may be implying that love is an eternal, everlasting state of being.
Topic: Art and meaning; Materials and techniques
Learning Objective: Interpret representational art.; Examine art for its meaning.; Infer how form and content contribute to meaning.; Infer how materials and techniques contribute to meaning.
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15) What is term for the personal, social, cultural, and historical setting in which a work of art was created, received, and interpreted?
A) Form
B) Meaning
C) Context
D) Style

Answer: C
Explanation: 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. It refers to art, the personal, social, cultural, and historical setting in which an artwork was created, received, and interpreted.
Topic: Artist and audience; Context
Learning Objective: Explain relationship between artists and their audience.; Recall the concept of context.; Infer how context contribute to meaning.
Bloom's: Remember
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16) Kara Walker's *A Subtlety* is an example of a(n) _____.
A) painting
B) sculpture
C) installation
D) trompe l'oeil

Answer: C
Explanation: Installation art forms involve a space presented as a work of art that can be entered, experienced, explored, and reflected upon, such as Walker's *A Subtlety.*
Topic: Materials and techniques; Art and purpose
Learning Objective: Recall how artists work in the contemporary times.; Categorize art by its appearance.; Summarize some purposes for art.; Recognize key styles and movements of art with identifiable characteristics.
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17) In Navajo culture, what is the purpose of sand painting, ceremonially created by a *hataali?*
A) To comment on the modern, commercial society in which we all live
B) To record and commemorate a specific historical event
C) To call upon spirit powers to heal and bless someone who is ill
D) To guide the initiation of young people into adulthood

Answer: C
Explanation: Sand painting is part of a ceremony in which a religious specialist known as a singer, or *hataali,* calls upon spirit powers to heal and bless someone who is ill.
Topic: Art and meaning; Materials and techniques; Art and purpose
Learning Objective: Examine art for its meaning.; Infer how form and content contribute to meaning.; Infer how materials and techniques contribute to meaning.; Infer how context contribute to meaning.; Summarize some purposes for art.
Bloom's: Remember
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18) Which statement is NOT true regarding James Hampton's *Throne of the Third Heaven of the Nations' Millennium General Assembly* 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 complete body of work resides now in the Smithsonian.
D) The artist intended the work to be viewed by everyone as a message of redemption.

Answer: D
Explanation: 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.
Topic: Artist and audience; Art and meaning; Art and purpose
Learning Objective: Explain relationship between artists and their audience.; Recall how artists work in the contemporary times.; Examine art for its meaning.; Infer the reasons for examining meaning in a work of art.; Infer how context contribute to meaning.; Summarize some purposes for art.
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19) Louise Bourgeois's work, *Woman with Packages*, is an example of _____ art, which simplifies, fragments, or otherwise distorts forms of the visual world.
A) nonrepresentational
B) abstract
C) nonobjective
D) contextual

Answer: B
Explanation: Abstract art starts with recognizable forms from the visual world and then simplifies, fragments, or otherwise distorts them.
Topic: Representational and abstract art; Materials and techniques
Learning Objective: Recall how artists work in the contemporary times.; Categorize art by its appearance.; Recall characteristics of representational art.; Recall characteristics of abstract art.; Interpret abstract art.; Recall the concept of style.; Interpret style in works of art.; Recognize key styles and movements of art with identifiable characteristics.
Bloom's: Understand
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20) Aesthetic philosophers determined that the pleasure of art was an intellectual pleasure and was perceived through what practice?
A) Physical experience of the art through touch
B) A special kind of attention called disinterested contemplation
C) The analysis of a work's context
D) Any emotional response experienced by the viewer

Answer: B
Explanation: Setting aside personal, practical stakes we might have in what we are viewing and taking pleasure in what we see is disinterested contemplation.
Topic: Artist and audience; Aesthetics
Learning Objective: Discuss some definitions of art through observation of works and objects.; Explain relationship between artists and their audience.; Discuss the relationship between art and beauty.; Recall the concept of aesthetics.; Recall how pleasure factored into beauty for early aesthetic philosophers.; Infer the reasons for examining meaning in a work of art.
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21) 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.

Answer: Each selected artwork should be precise examples of these categories. Answers 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.
Topic: Artist and audience; Representational and abstract art; Nonrepresentational art; Art and purpose
Learning Objective: Explain relationship between artists and their audience.; Recall how artists work in the contemporary times.; Recall how artists work in the past.; Categorize art by its appearance.; Recall characteristics of representational art.; Interpret representational art.; Recall characteristics of abstract art.; Interpret abstract art.; Recall characteristics of nonrepresentational art.; Interpret nonrepresentational art.; Recognize key styles and movements of art with identifiable characteristics.
Bloom's: Analyze
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22) 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.

Answer: Examples should include three of the following: starting points, range of approaches, visual impact, stylization, essence, and form.
Topic: Nonrepresentational art; Art and meaning
Learning Objective: Recall characteristics of abstract art.; Interpret abstract art.; Recall characteristics of nonrepresentational art.; Interpret nonrepresentational art.; Infer how form and content contribute to meaning.
Bloom's: Analyze
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23) 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?

Answer: 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.
Topic: Form and content; Materials and techniques; Art and purpose
Learning Objective: Recall how artists work in the contemporary times.; Recall characteristics of abstract art.; Infer how materials and techniques contribute to meaning.
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24) Consider the differences between "outsider" 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.

Answer: 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.
Topic: Artist and audience; Art and meaning; Context; Art and purpose
Learning Objective: Discuss some definitions of art through observation of works and objects.; Explain relationship between artists and their audience.; Recall how artists work in the contemporary times.; Interpret style in works of art.; Infer how materials and techniques contribute to meaning.; Summarize some purposes for art.
Bloom's: Analyze
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25) Discuss how the form and content of non-Western works of art represent ideals of beauty differently than Western works. Note several examples of differences in culture or tradition that prove standards of beauty to be culturally specific rather than universal.

Answer: 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.
Topic: Aesthetics; Form and content; Context
Learning Objective: Discuss the relationship between art and beauty.; Recall the concept of aesthetics.; Recall formal qualities linked to beauty.; Recall the concept of form.; Infer how form and content contribute to meaning.; Infer how context contribute to meaning.
Bloom's: Understand
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26) 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.

Answer: 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.
Topic: Representational and abstract art; Form and content; Iconography
Learning Objective: Discuss some definitions of art through observation of works and objects.; Interpret representational art.; Examine art for its meaning.; Recall the concept of content.; Recall the concept of iconography.; Infer how iconography contribute to meaning.
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27) 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.

Answer: 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.
Topic: Art and meaning; Materials and techniques; Context; Art and purpose
Learning Objective: Explain relationship between artists and their audience.; Interpret representational art.; Examine art for its meaning.; Infer how materials and techniques contribute to meaning.; Recall the concept of context.; Infer how context contribute to meaning.
Bloom's: Analyze
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28) 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*.

Answer: 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.
Topic: Style; Form and content; Context; Art and purpose
Learning Objective: Discuss the relationship between art and beauty.; Interpret representational art.; Interpret abstract art.; Recall the concept of style.; Examine art for its meaning.; Infer how form and content contribute to meaning.; Recognize key styles and movements of art with identifiable characteristics.
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29) 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.

Answer: The *Mona Lisa* gained popularity after being presented to the public in museums. Celebrity is determined by popularity and exposure. 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.
Topic: Artist and audience; Context; Art and purpose
Learning Objective: Discuss some definitions of art through observation of works and objects.; Explain relationship between artists and their audience.; Recall the concept of context.; Summarize some purposes for art.; Examine functions, contexts, and communicative nature of art in various works.
Bloom's: Understand
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30) 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.

Answer: 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.
Topic: Style
Learning Objective: Recall how artists work in the contemporary times.; Recall the artistic contributions of Louise Bourgeois.; Interpret style in works of art.
Bloom's: Understand
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31) The *Amida Buddha* 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*.

Answer: 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.
Topic: Art and meaning; Iconography
Learning Objective: Examine art for its meaning.; Recall the concept of content.; Recall the concept of iconography.; Infer how iconography contribute to meaning.
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32) Compare Titian's *Assumption* and Banksy's mural in regard to historical and social context, visual presentation, and audience.

Answer: 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. Banksy's mural is ephemeral, it assumes it will be painted over. The mural is for a more casual audience: people walking outside on the street. The work comments on our attitudes toward street art, drawing a parallel between modern street art and the cave paintings of prehistory that we now consider to be priceless treasures.
Topic: Artist and audience; Art and meaning; Form and content; Context; Art and purpose
Learning Objective: Explain relationship between artists and their audience.; Recall how artists work in the contemporary times.; Recall how artists work in the past.; Infer how form and content contribute to meaning.; Infer how materials and techniques contribute to meaning.; Recall the concept of context.; Infer how context contribute to meaning.; Examine functions, contexts, and communicative nature of art in various works.
Bloom's: Analyze
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33) 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.

Answer: 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, since it occurs in the present. Bueys's work depended on an audience being present at a particular time to experience his message and ritualistic actions.
Topic: Artist and audience; Context; Art and purpose
Learning Objective: Explain relationship between artists and their audience.; Recall the concept of context.; Infer how context contribute to meaning.; Summarize some purposes for art.; Examine functions, contexts, and communicative nature of art in various works.
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