

Student: _____

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 these answers are correct.
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: he was a famous artist, the sitter was a wealthy woman, and the portrait was . almost miraculously lifelike.
 - E. None of these answers is correct.
3. During the _____ the term "art" was used roughly in the same sense as "craft."
 - A. Renaissance
 - B. Middle Ages
 - C. Baroque Era
 - D. nineteenth century
 - E. twentieth century
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 these answers are correct.
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.
6. What term describes work done by nonprofessionals?
 - A. folk art
 - B. naïve art
 - C. intuitive art
 - D. outsider art
 - E. All these answers are correct.
7. Rebecca Purdum's *Chin Up* and Vasily Kandinsky's *Swinging* have what in common?
 - A. Both were painted by artists who were nearly blind.
 - B. Both were inspired by the same historic event.
 - C. Both are abstract landscapes.
 - D. Both are nonrepresentational in style.
 - E. None of these answers is correct.

8. 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.
 - E. deattribution.
9. 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 is correct.
10. Our modern ideas about art carry with them ideas about
- A. the artist.
 - B. the audience.
 - C. the artist and the audience.
 - D. the gallery.
 - E. the museum.
11. 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.
12. _____ 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 is correct.
13. If a work of art is faithful to our visual experience, its style is
- A. iconographic.
 - B. nonrepresentational.
 - C. stylized.
 - D. abstracted.
 - E. naturalistic.
14. 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.
15. _____ involves identifying, describing, and interpreting subject matter in art.
- A. Attribution
 - B. Calligraphy
 - C. Stylization
 - D. Iconography
 - E. Reviewing

16. The term for extreme optical fidelity is
- A. trompe l'oeil.
 - B. representational.
 - C. stylized.
 - D. abstract.
 - E. copy.
17. 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
18. 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.
- Dall 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. Experts still debate the work's iconography.
19. 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 these answers are correct.
20. Ann Hamilton's *Mantle* is an example of
- A. painting.
 - B. architecture.
 - C. installation.
 - D. trompe l'oeil.
 - E. None of these answers is correct.
21. Cite and describe four works representing each of these categories: naturalistic, abstract, trompe l'oeil, and non-objective. For each of the works you have selected, explain what the artist has communicated through the form of his or her artwork.
22. Identify and explain three reasons that an artist would elect to present content through abstract or non-representational form, referring to a different work or artist as an example for each of the reasons you have identified.

23. Rebecca Purdum has compared non-verbal communication with non-representational art. Discuss this comparison in relation to the roles of the artist and the observer.
24. List and clarify three specific ways that the development of photography has transformed the art of artists who work in non-photographic media. Support your statements with examples of works that illustrate those changes you have listed.
25. Consider the differences between "outsider" (naïve or folk) art and the works of professional artists, explaining the reasons that you believe that "outsider" art should or should not be accepted by critics, museums and galleries, and the public as "real" art.
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.
27. Consider Vasily Kandinsky's *Swinging*, included in this chapter of the text. Discuss the ideas and philosophy of this artist in relation to nonobjective painting.

28. Consider Jan van Eyck's painting, *Arnolfini Double Portrait*, included in this chapter of the text. 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.
29. 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.
30. Considering both of these works, included in this chapter of the text, discuss each artist's style and treatment of the subject: Utamaro's *Hairdressing*, from *Twelve Types of Women's Handicraft*; and Degas' *Nude Woman Having her Hair Combed*.

ch02 Key

1. E
2. C
3. B
4. E
5. A
6. E
7. D
8. B
9. C
10. C
11. D
12. B
13. E
14. A
15. D
16. A
17. D
18. E
19. E
20. C
21. Answers will vary.
22. Answers will vary.
23. Answers will vary.
24. Answers will vary.
25. Answers will vary.
26. Answers will vary.
27. Answers will vary.
28. Answers will vary.
29. Answers will vary.
30. Answers will vary.

ch02 Summary

<u>Category</u>	<u># of Questions</u>
Getlein - Chapter 02	30