

Test Item File

for

The Art of Seeing
EIGHTH EDITION

by

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Part 1: Learning to See

Chapter 1: Understanding Art

Multiple Choice

1. Some artists cannot easily explain why they create art. For them, it is _____.

- A. a nightmare
- B. just a job
- C. an inner calling
- D. a constant battle

Answer: C

Page ref: 13

2. Ideals of beauty are _____.

- A. universal
- B. culturally influenced
- C. only found in Classical Greek art
- D. impossible to paint

Answer: B

Page ref: 45

3. The meaning found in art, including the subject-matter and the emotions, ideas, and symbols is called _____.

- A. content
- B. variety
- C. spontaneity
- D. predictability

Answer: A

Page ref: 32

4. _____ is (are) usually necessary for someone to be able to create art from the ideas in his/her imagination.

- A. Luck and prayers
- B. Training and practice
- C. Money and good connections
- D. Paint and pencils

Answer: B

Page ref: 14

5. Maya Ying Lin said she wanted her *Vietnam Veterans' Memorial* (fig. 1.29) to be _____.

- A. a dark world, like the war itself
- B. a reminder to visitors of the government's role
- C. honest about the reality of war
- D. none of the above

Answer: C

Page ref: 35

6. For Paul Klee, the act of artistic creation seemed to be a way of approaching _____.

- A. the unseen
- B. fame
- C. the perfect lifestyle
- D. political awareness

Answer: A

Page ref: 42

7. When someone pays an artist to create a work of art it is called _____.

- A. context
- B. political
- C. patronage
- D. unity

Answer: C

Page ref: 37

8. In the formalist approach the chief emphasis to judging quality in art is on _____.

- A. attending high-quality art auctions
- B. following the rules set forth by the Academy
- C. how the artist manipulates elements of design
- D. being a recognized art critic

Answer: C

Page ref: 48

9. The *Palace at Versailles* (fig. 1.30) symbolizes _____.

- A. the size of the royal family
- B. the power of the absolute monarch
- C. a central meeting place for the French people
- D. democracy in seventeenth-century France

Answer: B

Page ref: 35

10. For Koreans , cloth-bound bundles known as *bottari* are used for _____.

- A. giving old clothes to the poor
- B. packing up possessions and leaving the home
- C. doing household chores
- D. caring for a baby

Answer: B

Page ref: 43

11. Vera Mukhina's *Machine Tractor Driver and Collective Farm Girl* (fig. 1.27) is an example of _____.

- A. a genre scene
- B. sociopolitical content
- C. abstraction
- D. capitalism

Answer: B

Page ref: 33

12. Three-dimensional artworks have _____.

- A. height, width, and depth
- B. three sides
- C. three-point perspective
- D. three vantage points

Answer: A

Page ref: 16

13. The work, *Ancestors of the Passage: A Healing Journey through the Middle Passage* (fig. 1.46) by _____ treats the subject of slavery and its effects on women.

- A. Chris Ofili
- B. Susumu Kinoshita
- C. Diego Rivera
- D. Imna Arroyo

Answer: D

Page ref: 50-51

14. Idealization in art is a form of _____.

- A. abstraction
- B. hero worship
- C. realism
- D. deep thinking

Answer: C

Page ref: 18-19

15. An artist who uses abstraction as an approach is _____.

- A. using mathematical formulas to figure out composition
- B. extracting the essence of the real object
- C. faithfully representing the physical appearance of an object
- D. painting on a very small scale

Answer: B

Page ref: 20

16. Piet Mondrian's *Composition (B) En Bleu, Jaune, et Blanc* (*Composition in Blue, Yellow, and White*) (fig. 1.14) is an example of _____.

- A. natural-looking landscape
- B. nonobjective, or nonrepresentational, painting
- C. a Rococo painting style
- D. dramatic use of light and shadow

Answer: B

Page ref: 20

17. The first purpose of the applied arts is to _____.

- A. serve some useful function
- B. enable the artist to get a job
- C. create artworks for museums
- D. maintain traditional art forms

Answer: A

Page ref: 24

18. Wanting to stop art from being shown because of moral beliefs is called _____.

- A. commissioning
- B. authorship
- C. funding
- D. censorship

Answer: D

Page ref: 30-31

19. Ludwig Hohlwein's poster (fig. 1.33) is an example of _____.

- A. propaganda
- B. portraiture
- C. spiritual purpose
- D. individualism

Answer: A

Page ref: 37-38

20. There are no absolute guidelines for judging _____ in art.

- A. quality
- B. meaning
- C. value
- D. content

Answer: A

Page ref: 46

True/False

21. A work of art can be judged from very different points of view.

Answer: T

Page ref: 46-47

22. Censorship of art was never an issue until the twentieth century.

Answer: F

Page ref: 30-31

23. A naïve artist is someone who has never been formally trained in the techniques of art.

Answer: T

Page ref: 42

24. Georgia O'Keeffe wanted to paint an exact representation of what she saw in nature.

Answer: F

Page ref: 22-23

25. In Western society, the acceptance of art by women and artists of color has been subject to racial and gender stereotyping.

Answer: T

Page ref: 50-51

Short Answer Essays

26. Explain how Zelanski's and Fisher's statement that "the content of a work of art is not a fixed entity captured within a frame. It is shifting, evanescent, personal" is true by analyzing the varied content one or two works.

page ref: 32

27. What are the reasons for the blurring of the lines between fine and applied arts?

page ref: 21-26

28. Provide a detailed example to explain why, according to Zelanski and Fisher, it is better to see art in person, than to view it in reproductions and provide a detailed example.

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