Multiple Choice Questions

1. No society that we know of has lived without some form of art. The impulse to make and respond to art appears to be as deeply ingrained as the ability to:
   A. learn language.
   B. gather food.
   C. seek shelter.
   D. reproduce.
   E. None of these answers are correct.

   The impulse and ability to learn language set us apart as humans.

   Bloom's: Understand
   Learning Objective: Understand the impulse for human beings to create art
   Topic: Prehistoric
   Topic: Self-Expression in Art

2. The famous Neolithic structure in England, made of megaliths that once formed several concentric circles, is called:
   A. Megalopolis.
   B. Stonehenge.
   C. Cirque de Soleil.
   D. Endless Column.
   E. Chauvet.

   Stonehenge was built in several phases over many centuries with some stones weighing 50 tons each.

   Bloom's: Remember
   Bloom's: Understand
   Learning Objective: Understand the purpose of art and design in social and cultural contexts
   Topic: Prehistoric
   Topic: architecture
3. Radiocarbon testing indicates that the earliest images made by humans date back to:
   A. the Neolithic Era.
   B. the Paleolithic Period.
   C. the Jurassic Period.
   D. the Pleistocene Era.
   E. the Bronze Age.

   The testing accurately dated the cave paintings and pushed back the history of art several thousand years.

_Bloom's: Remember
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: Prehistoric_

4. “All art is basically Paleolithic or Neolithic: either the urge to smear soot and grease on cave walls or pile stone on stone” was said by:
   A. Constantin Brancusi.
   B. Maya Lin.
   C. Anthony Caro.
   D. Ernst Haas.
   E. Vincent van Gogh.

   This quote was said by Anthony Caro, a contemporary British sculptor.

_Bloom's: Remember
Learning Objective: Understand the impulse for human beings to create art
Topic: Self-Expression in Art_
5. According to the author, the impulse to create art comes from basic human interests in:

A. creating order and structure.
B. exploring aesthetic possibilities.
C. constructing images and forms that carry meaning.
D. all of these.
E. None of these answers are correct.

These basic human interests are deeply ingrained in us.

Bloom’s: Understand
Learning Objective: Understand the impulse for human beings to create art
Topic: Self-Expression in Art

6. The most famous of Maya Lin’s works is:
A. Wave Field.
B. the Langston Hughes Library.
C. an earthwork at the University of Michigan.
D. the Vietnam Veterans Memorial.
E. None of these answers are correct.

Maya Lin created the Vietnam Veterans Memorial for contemplation and remembrance, and it is the work with which most people would associate the artist.

Bloom’s: Remember
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Maya Lin
Topic: contemporary
Topic: sculpture
7. The 10th-century bronze sculpture illustrated in this chapter is the work of an artist performing the role of “giving tangible form to the unknown.” The unknown, in this case, is the physical form of the deity:

A. Shiva.
B. Buddha.
C. Xu Yang.
D. Venus.
E. None of these answers are correct.

Shiva portrays what cannot be seen with the eyes or events that can only be imagined.

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

8. Which is NOT a task for artists, according to the text?
A. To create places for some human purpose
B. To create extraordinary versions of ordinary objects
C. To record and commemorate
D. To give tangible form to the unknown
E. To help us see the world in the same way that we see it

Artists fill many roles regardless of how societies are organized, but they do not see the world the same way we do as that perception is subjective.

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
9. Although Vincent van Gogh suffered emotionally throughout his life, he was able to give his emotions tangible form in works such as:
   A. Hound.
   B. Calle de Sueños.
   C. The Starry Night.
   D. Venus.
   E. Bird in Space.

Van Gogh wanted the viewer to experience the energy of the universe in The Starry Night. All the other works listed were created by other artists.

Bloom's: Remember
Bloom's: Understand
Learning Objective: Understand the impulse for human beings to create art
Topic: Self-Expression in Art
Topic: Vincent van Gogh

10. The list of traits that creative people seem to possess, given in this chapter, includes all of the following EXCEPT:
   A. sensitivity.
   B. efficiency.
   C. playfulness.
   D. analytical skill.
   E. organizational skill.

Creative people tend to possess certain traits, but, according to the author, not necessarily efficiency.

Bloom's: Remember
Bloom's: Understand
Learning Objective: Understand the impulse for human beings to create art
Topic: Self-Expression in Art
11. The sculptor Constantin Brancusi spent his life searching for forms that were:
   A. simple.
   B. pure.
   C. timeless.
   D. all of these: simple, pure, and timeless.
   E. None of these answers are correct.

   Brancusi strove to deconstruct his subject to its essence.

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: Constantin Brancusi
Topic: Self-Expression in Art
Topic: sculpture

12. The nature of perception suggests that the most important key to looking at art is:
   A. to become aware of the process of looking itself.
   B. to have a strong art-historical background.
   C. to be able to draw well.
   D. to be able to sculpt well.
   E. None of these answers are correct.

   Science reports that seeing is a mode of perception, which is the recognition and interpretation of sensory data.

Bloom's: Understand
Learning Objective: Examine and view works of art from various perspectives or approaches
Topic: context
13. According to the author, the most important meaning of an artwork is:
A. what is established by the author.
B. what is written by the art historian.
C. what it means to the viewer.
D. All of these.
E. None of these answers are correct.

Some works of art become meaningful for a viewer; the viewer’s own experiences, thoughts, and emotions find a place in them.

*Bloom’s: Understand*
*Learning Objective: Examine and view works of art from various perspectives or approaches*
*Topic: context*

14. *Vanitas* paintings meditate on:
A. the vanity of the artist.
B. the vanity of the viewer.
C. the fleeting nature of the afterlife.
D. the importance of holding on to happiness.
E. the fleeting nature of earthly life and happiness.

*Vanitas* is Latin for vanity and alludes to the biblical book of Ecclesiastes, a meditation on the “fleeting nature of earthly life and happiness.”

*Bloom’s: Analyze*
*Bloom’s: Understand*
*Learning Objective: Define and recognize iconography*
*Topic: Life and Death in Art*
*Topic: content*
*Topic: iconography*
15. *Wheel of Fortune* was created by:
A. Juan de Valdés Leal.
B. Audrey Flack.
C. Dorothy Vogel.
D. Herbert Vogel.
E. Jim Hodges.

Flack employs the *vanitas* style with contemporary subject matter in her work *Wheel of Fortune*.

*Bloom's: Remember*
*Learning Objective: Define and recognize iconography*
*Topic: content*
*Topic: iconography*

16. Which are methods used by prehistoric painters?
A. Animal fats and pigments were mixed together.
B. Reed brushes were used.
C. Powdered pigments were blown through hollow reeds.
D. All of these.
E. None of these answers are correct.

Prehistoric painters used materials that were accessible to them.

*Learning Objective: Understand the impulse for human beings to create art*
*Topic: Prehistoric*
*Topic: Self-Expression in Art*
*Topic: brush and ink*
*Topic: charcoal*
*Topic: painting*
17. Theo van Gogh was Vincent van Gogh’s:
   A. art dealer.
   B. brother.
   C. financial supporter.
   D. emotional supporter.
   E. All of these answers are correct.

One of the major roles of Theo van Gogh’s life was his influence on Vincent’s career.

Bloom’s: Remember
Topic: Vincent van Gogh
Topic: post-impressionism

18. We owe our access to Vincent van Gogh’s thoughts and feelings about many of his paintings to:
   A. the Van Gogh Research Society.
   B. the research of Dorothy and Herbert Vogel.
   C. the many letters he wrote to friends and relatives.
   D. his autobiography.
   E. None of these answers are correct.

The letters reveal a sensitive, intelligent artist pouring out his thoughts and were an important documentation of his life and art.

Bloom’s: Remember
Learning Objective: Understand the impulse for human beings to create art
Topic: Self-Expression in Art
Topic: Vincent van Gogh
Topic: post-impressionism
19. The oldest drawings and paintings found in the Chavet cave:
A. were not meant to embellish their habitats.
B. used natural pigments and charcoal.
C. created a connection with the beasts depicted.
D. All of these answers are correct.

Drawings were the earliest evidence of humans revealing an impulse to make art.

20. Theories regarding the purpose of Stonehenge include all listed EXCEPT:
A. it is a graveyard of a ruling dynasty.
B. it was a part of a larger constructed complex.
C. its function was primarily for religious funerary rituals.
D. the megalith configuration represented an astrological calendar.
E. it held great meaning for the Neolithic community that built it.

Stonehenge is a compelling example of how old and basic the human urge is to create meaningful order and form.
21. The function of artists to give tangible form to the unknown is evident in the 10th-century sculpture *Shiva Nataraja* through images that represent the following concepts EXCEPT:

A. the sculpture reports a story about a Hindu dancer.
B. the sculpture represents destruction and rebirth of the universe.
C. the sculpture is a representation of the complexity of the cosmic moment.
D. the sculpture is a summoning of creation.
E. the sculpture offers refuge and relates to a message of “fear not.”

Artists give form to spiritual belief systems and give tangible affirmation that the beliefs are valid.

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

**Essay Questions**

22. What is the primary symbolism of a *vanitas* painting? Discuss at least two artists from different centuries who have created such works and indicate the reasons for the recurrence of the *vanitas* theme in art of various eras.

Objects in *vanitas* paintings represent a meditation on the “fleeting nature of earthly life and happiness.” *Vanitas* paintings were popular in the 17th century and contemporary artists have become fascinated by the tradition.

*Bloom's: Apply
Bloom's: Understand
Learning Objective: Define and recognize iconography
Learning Objective: Understand the purpose of art and design in social and cultural contexts
Topic: Life and Death in Art
Topic: content
Topic: iconography
23. List and explain the six social functions of art—or the purposes for which humans create art. Give an example of a work that illustrates each of the functions and explain why you selected this work to exemplify this function.

The text notes six social functions of art: create places for some human purpose; create extraordinary versions of ordinary objects; record and commemorate; give tangible form to the unknown; give tangible form to feelings and ideas; refresh our vision and help us see the world in new ways. Students should be specific in their explanations of each artwork and how it illustrates the particular function or purpose.

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: context

24. List at least five of the traits commonly associated with creative people. Then discuss one real person, living or dead, artist or nonartist, who demonstrated those traits you have listed.

The text describes several traits usually found in creative people, including: the ability to generate numerous ideas, many of them quite original, then to analyze the ideas, selecting the most promising ones to develop; the instinct to redefine problems and seek connections between seemingly unrelated ideas; tendency to have a playful side, but also the capability of long periods of intense, concentrated work; an appetite for taking risks, remaining open to experience, and not feeling restricted by existing knowledge or conventional solutions. Students should be specific in detailing how the person fits in the commonly associated traits and discuss the art form that is a result of his or her creativity.

Bloom's: Apply
Bloom's: Understand
Learning Objective: Understand the impulse for human beings to create art
Topic: Self-Expression in Art
25. Explain the process of “selective perception,” indicating how this subjective process can result in differing interpretations of works of visual art.

Different factors are at play when viewing and interpreting an artwork so students should be specific in their response. In general, the subjective nature of perception explains why a work of art may mean different things to different people: when looking at art, we bring the whole of our prior experience—the culture we grew up in, relationships we have had, places we have seen, knowledge we have accumulated. Further, the more we know, the richer each new encounter with art will be, for we will have more experience to bring to it.

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

26. Describe three works of prehistoric art, being sure to indicate as closely as possible when and where the work was created and also discovered. Consider the possible purposes for which the works were created according to historians and archaeologists. Relate these purposes to the function(s) of art discussed in this chapter.

Responses will vary. For example, the Neolithic art presented in the text are examples of the human impulse for art.

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: Prehistoric
Topic: Self-Expression in Art
Topic: Stories and Histories in Art
Topic: content
Topic: context
27. Consider Vincent van Gogh’s work *The Starry Night*, included in this chapter of the text. Explain which function of art this work best fulfilled for the artist and the function it best fulfills for you as a viewer.

Responses will vary as this question requires personal subjective feedback. Students should mention that Van Gogh sought to express his personal feelings as he stood on the outskirts of a small village in France and looked up at the night sky. Van Gogh had become intrigued by the belief that people journeyed to a star after their death, and that there they continued their lives.

*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: Self-Expression in Art  
Topic: Vincent van Gogh  
Topic: context

28. Consider the 10th-century C.E. bronze statue *Shiva Nataraja*. Discuss the importance of understanding the beliefs of the culture in which this work was created in order to develop an understanding of the meaning or message of the work. What cultural or religious function was the artist performing in creating this work?

Students should note in their responses that one of the functions of art is to give tangible form to the unknown, an important component in depicting religious or spiritual art forms.

*Bloom’s: Analyze*  
*Bloom’s: Apply*  
*Bloom’s: Understand*  
Learning Objective: Define and recognize iconography  
Learning Objective: Understand the purpose of art and design in social and cultural contexts  
Topic: Hinduism  
Topic: Spirituality in Art  
Topic: context  
Topic: iconography
29. Consider both Stonehenge and the Neolithic stemmed vessel of the Longshan culture, included in this chapter of the text. Discuss the possible purposes for these works, along with their aesthetic qualities and technological requirements.

These products of the Neolithic period are proof of the impulse for art in humans. Students should note the aesthetic qualities of each work and how they might have reflected various aspects of Longshan culture. They should also recall some of the theories as to how the works, particularly Stonehenge, were executed.

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: Prehistoric
Topic: Stories and Histories in Art
Topic: context

30. Brancusi sought to simplify and purify his forms. Discuss how Brancusi used tangible objects and created sculpture that conveyed the pure idea of the subject. Cite examples to support your answer.

Brancusi wanted to give form to the essence of an object three-dimensionally and go beyond abstracted sculpture to invite viewer meditation.

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: Self-Expression in Art
Topic: content
Topic: sculpture
31. Compare and contrast the two paintings by Juan de Valdes and Audrey Flack, discussing the context of *vanitas* paintings and how the two paintings reflect the society and culture of the time periods through symbolic messages.

In addition to comparing the paintings, students should also touch upon how *vanitas* are still life paintings containing symbols or objects that convey the transience of earthly life. This subject was popular in the 17th century and contemporary artists became fascinated with this tradition.

*Bloom's: Analyze*
*Bloom's: Apply*
*Bloom's: Understand*
*Learning Objective: Define and recognize iconography*
*Topic: Life and Death in Art*
*Topic: context*
*Topic: iconography*