

TEST ITEM FILE

A WORLD OF ART

EIGHTH EDITION

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PEARSON

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Chapter 1 – Discovering a World of Art

Multiple Choice Questions

1. Renzo Piano’s Jean-Marie Tjibaou Cultural Center is an example of “green architecture.” Such buildings are praised for their
- self-sufficiency.
 - innovative design.
 - use of high-tech materials.
 - lack of renewable resources.

Answer: a

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The World as Artists See It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

2. Jasper Johns chose to paint his image of the American flag to express
- his proclivity for things seen but not examined.
 - his own patriotism during the McCarthy era.
 - a universal concept of freedom.
 - the injustices incurred during the Civil Rights Movement.

Answer: a

Learning Objective: 1.1 Differentiate between passive and active seeing.

Topic: The World as We Perceive It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. The imagery in Faith Ringgold’s *God Bless America* was inspired by the
- Civil Rights Movement in the 1960s.
 - parade in New York City on Allies Day, May 1917.
 - McCarthy era in the 1950s.
 - Desert Storm conflict.

Answer: a

Learning Objective: 1.1 Differentiate between passive and active seeing.

Topic: The World as We Perceive It

Difficulty Level: Easy

Skill Level: Remember the Facts

4. What is the function of the *nkisi nkonde* figure?
- a) It pursues wrongdoers at night and punishes them when nails are driven into it.
 - b) It is purely aesthetic.
 - c) It is a fertility idol.
 - d) It was made so that it could be stolen and exhibited in museums in Europe and the United States.

Answer: a

Learning Objective: 1.1 Differentiate between passive and active seeing.

Topic: The World as We Perceive It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

5. Painter Richard Haas improved the unappealing façade of the Oregon Historical Society by
- a) painting a trompe-l'oeil mural on it.
 - b) covering the building with white paint.
 - c) applying stucco to the building.
 - d) designing a grand stairway to the entrance.

Answer: a

Learning Objective: 1.1 Differentiate between passive and active seeing.

Topic: The World as We Perceive It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

6. According to Sayre, what are the three steps in the process of “seeing”?
- a) reception, extraction, inference
 - b) detection, processing, reference
 - c) looking, seeing, believing
 - d) reception, interpreting, understanding

Answer: a

Learning Objective: 1.1 Differentiate between passive and active seeing.

Topic: The World as We Perceive It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

7. What might have affected Pablo Picasso's severe style of representation seen in *Les Femmes d'Alger (O.J. Version O)*?

- a) African masks he saw at a Paris museum
- b) Native American sites he visited
- c) his collection of Asian ceramics
- d) the imagery on Korean tapestries

Answer: a

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The Creative Process

Difficulty Level: Moderate

Skill Level: Understand the Concepts

8. Objects that are intended to stimulate a sense of beauty in the viewer are thought to be not merely functional but

- a) aesthetic.
- b) utilitarian.
- c) objective.
- d) iconographic.

Answer: a

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The World as Artists See It

Difficulty Level: Easy

Skill Level: Remember the Facts

9. We can clearly see the artistic impulse to “give form to the immaterial,” to represent hidden or universal truths, spiritual forces, and personal feelings in

- a) religious art.
- b) art based on close observation of one's immediate surroundings.
- c) contemporary art that deals with “identity politics.”
- d) political art.

Answer: a

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The World as Artists See It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

10. On what basis did a Cincinnati jury acquit the Cincinnati Contemporary Arts Center and its director of obscenity in showing an exhibition of Robert Mapplethorpe's work?

- a) The work possessed "serious artistic value."
- b) The controversial work was removed from the exhibition.
- c) The work was not controversial.
- d) The exhibition was cancelled.

Answer: a

Learning Objective: 1.3 Discuss the different ways in which people value, or do not value, works of art.

Topic: Seeing the Value in Art

Difficulty Level: Easy

Skill Level: Remember the Facts

11. How did Michelangelo's *David* become political?

- a) It was placed in Florence's government square as a symbol of the Republic's freedom from the Medici family.
- b) It was placed in the gardens of the Medici palace as a symbol of the family's power.
- c) It was placed in a chapel in the Florence Cathedral.
- d) Its nudity was covered by a skirt of copper leaves.

Answer: a

Learning Objective: 1.3 Discuss the different ways in which people value, or do not value, works of art.

Topic: Seeing the Value in Art

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

12. The mission of the National Endowment of the Arts, as defined when it was first funded by Congress in 1967, was

- a) to teach the public how to see and appreciate "advanced art."
- b) to censor art.
- c) to give tax deductions to art gallery dealers and auction houses.
- d) to impose a state-sponsored artistic style.

Answer: a

Learning Objective: 1.3 Discuss the different ways in which people value, or do not value, works of art.

Topic: Seeing the Value in Art

Difficulty Level: Easy

Skill Level: Remember the Facts

13. Sayre states that he believes that all people are creative, but artists possess qualities that most do not. Which of the following best describes these qualities?

- a) Artists are critical thinkers, meaning they question assumptions and explore new directions.
- b) Artists must be willing to “buck the system.”
- c) They must “look” like artists, dressing in turtlenecks and berets or sporting lots of tattoos.
- d) Artists are always “outsiders,” meaning they stand in opposition to the dominant paradigms of their day.

Answer: a

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The World as Artists See It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. What female types does Mickalene Thomas’s *Portrait of Mnonja* evoke?

- a) African-American superstar divas of the 1970s
- b) Spanish prostitutes as depicted in Picasso’s *Les Femmes d’Alger*
- c) the Virgin Mary and the female saints in Jan van Eyck’s *The Ghent Altarpiece*
- d) avant-garde paintings of female figures in motion

Answer: a

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The World as Artists See It

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

15. Dunhuang is the site of a great collection of early Chinese art that fills the

- a) Mogao Caves.
- b) the Great Wall of China.
- c) the city of Beijing.
- d) Beijing National Stadium.

Answer: a

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The World as Artists See It

Difficulty Level: Easy

Skill Level: Remember the Facts

Short Answer and Essay Questions

16. What material was used by Chris Ofili for the *Holy Virgin Mary* that created great controversy when it was exhibited at what museum in the United States? Why was the painting called “an attack on religion itself”?

Answer: Ofili used elephant dung covered with resin, which caused an outcry when the painting was exhibited at the Brooklyn Museum. This material was used to depict a religious subject, the Virgin Mary.

Learning Objective: 1.3 Discuss the different ways in which people value, or do not value, works of art.

Topic: Seeing the Value in Art

Difficulty Level: Easy

Skill Level: Remember the Facts

17. Name some determinants of the monetary value of a work of art.

Answer: The art market depends on the patronage and investment of wealthy clients and on art galleries selling the art to those clients. The value of a given work depends on the artist’s reputation, with monetary value being clearly established at auction houses.

Learning Objective: 1.3 Discuss the different ways in which people value, or do not value, works of art.

Topic: Seeing the Value in Art

Difficulty Level: Moderate

Skill Level: Understand the Concepts

18. What period of time and place does Manet depict in *Olympia*?

Answer: He depicts Parisian modern life in the 1860s.

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The World as Artists See It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

19. Explain the term “trompe-l’oeil.”

Answer: Literally meaning “fool the eye,” the term describes a piece of illusionistic art designed to trick the eye.

Learning Objective: 1.1 Differentiate between passive and active seeing.

Topic: The World as We Perceive It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

20. Give an example from the textbook of an artwork used for political purposes.

Answer: The ideal answer should include:

1. Richard Serra intended *Tilted Arc* to be confrontational and political.
2. He questioned political power by showing the arc dividing the Federal Plaza, as he believed Americans were divided from their government.
3. The arc cast a dark ominous shadow.
4. Serra considered *Tilted Arc* destroyed when it was removed from Federal Plaza. He considered the work site-specific, designed to have a dialogue with its site.

Learning Objective: 1.3 Discuss the different ways in which people value, or do not value, works of art.

Topic: Seeing the Value in Art

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

21. Identify the four roles that artists play that have not changed over time. Cite examples for each from Chapter 1.

Answer: The ideal answer should include:

1. They make a visual record of people, places, and events, such as Mickalene Thomas has done in *Portrait of Mnonja*.
2. They help us see the world in new ways, as Ken Gonzales-Day has done in “*At daylight the miserable man was carried to an oak . . .*”
3. They make functional objects and buildings pleasurable and imbue them with meaning, as Renzo Piano has done in the Jean-Marie Tjibaou Cultural Center.
4. They give form to the immaterial, as Jan van Eyck has done in *The Ghent Altarpiece*.

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The World as Artists See It

Difficulty Level: Moderate

Skill Level: Understand the Concepts

22. Use examples from the chapter to illustrate how artworks featuring the American flag can have different meanings.

Answer: The ideal answer should include:

1. In *Flag*, Jasper Johns represented the United States flag with lumps and smears, asking viewers to consider the work as a painting and to contemplate its meaning.
2. Johns created this work during a time of patriotism in the Cold War.
3. Faith Ringgold’s *God Bless America* is a comment on bigotry.
4. She painted at a time that white prejudice was supported by the legal system. She represents the star of the United States flag as a sheriff’s badge, the stripes as prison bars, and the woman behind the bars as a prisoner of her bigotry.

Learning Objective: 1.1 Differentiate between passive and active seeing.

Topic: The World as We Perceive It

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

23. Discuss the creative process of Picasso's *Les Femmes d'Alger (O.J. Version O)*. What transformations took place in the early sketches, and how does the final product differ from the artist's initial sketch?

Answer: The ideal answer should include:

1. Early sketches show that Picasso began the painting as a narrative scene of a brothel, including a sailor and a medical student as well as the five nude women.
2. After a visit to the Palais du Trocadéro, where he saw African masks, he transformed the faces of three of the prostitutes into African masks.
3. The masks freed him from accurate representation.
4. As he worked, Picasso developed the figures into twisted views, seen from various points of view simultaneously. Picasso's drawings show the many changes in the evolution of the squatting figure who is seen from the front and back at the same time.

Learning Objective: 1.2 Define the creative process and describe the roles that artists most often assume when they engage in that process.

Topic: The Creative Process

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It