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## ***PART ONE: THE LANGUAGE OF VISUAL EXPERIENCE***

### ***Chapter 1: The Nature of Art and Creativity***

#### **Multiple Choice Questions**

1. *Global Warning*, the graphic design poster by Chaz Maviyane-Davies, presents an issue of concern for the artist as well as the global population. This work is an example of art as a vehicle for:
- (a) communicating information
  - (b) personal expression
  - (c) social causes
  - (d) all of the above

Answer: (d)

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2. The *Dish from \_\_\_\_\_* illustrates the function of art in daily life as both utilitarian object and religious inspiration. The embellishments on the plate include Arabic writing of Muslim scripture.
- (a) *Africa*
  - (b) *Iran*
  - (c) *The Alhambra*
  - (d) *India*

Answer: (b)

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3. This artist, who made *Rocket to the Moon*, paid tribute to the richness of the African-American experience through art.
- (a) Romare Bearden
  - (b) Barnett Newman
  - (c) Felix González-Torres
  - (d) Chaz Maviyane-Davies

Answer: (a)

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4. The most prominent musical influence on Romare Bearden's art, that inspired him to create the images he did, was:
- (a) blues
  - (b) jazz
  - (c) classical
  - (d) hip-hop

Answer: (b)

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5. James Hampton, the artist who created *Throne of the Third Heaven of the Nation's Millennium General Assembly* did not have any professional art training. This type of artist is often recognized as a(n) \_\_\_\_\_ artist.

- (a) Neoclassical
- (b) Constructivist
- (c) nonconforming

(d) outsider

Answer: (d)

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6. A \_\_\_\_\_ is a particular material, along with its accompanying technique.

(a) medium

(b) vehicle

(c) technique

(d) design

Answer: (a)

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### **Short Answer Questions**

7. Define “santero” and provide an example from the chapter that best exemplifies this type of art.

8. Define “collage” and provide an example from the chapter that best exemplifies this type of art.

9. Provide an example from the chapter of an artwork used for political purposes.

10. Identify some characteristics of creativity.

11. Identify some of the functions and purposes of art.

12. Explain the difference between “folk” and “outsider” art.

13. Explain how Jazz, Memory, and Metaphor informs the art of Romare Bearden.

14. Albert Einstein once stated, "Imagination is more important than knowledge." What did he mean by this and how would this affect creativity?

15. Discuss the stages of artistic development in children.

### **Essay Questions**

16. Describe the interactive nature of Felix Gonzales-Torres’ art installations and why he makes them.

17. Explain how industrial and non-industrial societies view art and artists in different ways citing examples from the chapter.

18. Explain how art has been a strong force in human history. Discuss examples of art presented in this chapter, from ancient to contemporary, to present an historical survey of functions and purposes.

19. Think about the various ways in which art exists in your daily life, identifying purposes and functions from the chapter to elaborate on the necessity of art in your existence. Then, using historical examples from the chapter, discuss how these works are comparable to those that exist in your daily life in purpose or function.
20. What are some ways parents can both discourage and encourage their children's creativity? What are the stages of creative and artistic development in children?

## ***PART ONE: THE LANGUAGE OF VISUAL EXPERIENCE***

### ***Chapter 2: Visual Communication***

#### **Multiple Choice Questions**

1. The method of creating the illusion of depth on a 2-D surface through the appearance of converging parallel lines and one or more vanishing points is called \_\_\_\_\_.

(a) atmospheric perspective  
(b) chiaroscuro  
(c) linear perspective  
(d) picture plane

Answer: (c)

Page Ref: 29

2. The term for purity, brilliance, or saturation, of a color is:

(a) hue  
(b) value  
(c) intensity  
(d) scale

Answer: (c)

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3. When a work of art such as Theo van Doesburg's *Composition (The Cow)* shows no reference to the natural world of images, it is usually called:

(a) expressionistic  
(b) stylized  
(c) simplistic  
(d) nonrepresentational

Answer: (d)

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4. The phenomenon when positive and negative space change places, as seen in M.C. Escher's *Sky and Water I* woodcut print, is called:

(a) composition  
(b) object exchange  
(c) implied exchange  
(d) figure-ground reversal

Answer: (d)

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5. The realistic manner in which William Harnett painted *A Smoke Backstage* is called:

(a) abstract  
(b) painterly  
(c) nonrepresentational  
(d) trompe l'oeil

Answer: (d)

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6. In the photograph *Pepper #30*, this artist combines awareness, creativity, and communication by encouraging the viewer to look closely at an object.

- (a) Otto Dix
- (b) Vincent van Gogh
- (c) Edward Weston
- (d) Henri Rousseau

Answer: (c)

Page Ref: 20

7. *Jack-in-the-Pulpit No. V* is typical in style and content of the artist:

- (a) Georgia O'Keeffe
- (b) Nancy Graves
- (c) Constantine Brancusi
- (d) Jean-Michel Basquiat

Answer: (a)

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8. The symbolic meaning of visual signs and imagery is called:

- (a) content
- (b) iconography
- (c) form
- (d) aesthetics

Answer: (b)

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9. Objective or figurative art is considered:

- (a) representational art
- (b) abstract art
- (c) nonrepresentational art
- (d) folk art

Answer: (a)

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10. In *The Kiss*, the artist Rodin expressed the \_\_\_\_\_ of love, while the artist Brancusi expressed the \_\_\_\_\_ of love.

- (a) look; touch
- (b) thought; heartbreak
- (c) risk; satisfaction
- (d) feeling; idea

Answer: (d)

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11. In his image *Untitled* Keith Haring has used \_\_\_\_\_ colors.

- (a) objective
- (b) analogous
- (c) tertiary
- (d) complementary

Answer: (d)

Page Ref: 47

12. The work *Untitled* by \_\_\_\_\_ emphasizes implied motion.

- (a) Jenny Holzer
- (b) Marc Chagall
- (c) Kristin Jones
- (d) Harold Edgerton

Answer: (a)

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13. Raphael's *The School of Athens* provides the viewer with the illusion of the three-dimensional world on a two-dimensional surface by the use of:

- (a) cross hatching
- (b) the golden mean
- (c) symmetrical balance
- (d) linear perspective

Answer: (d)

Page Ref: 31

14. The term "value," in the sense of art, refers to the:

- (a) lightness and darkness of surfaces
- (b) brightness and dullness of surfaces
- (c) foreground and background
- (d) quality of line and shape

Answer: (a)

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### **Short Answer Questions**

16. Differentiate between form and content.

17. Compare and contrast Harnett's *A Smoke Backstage* with Rene Magritte's *The Treason of Images*. In what manner did the artists' motivations affect each work?

18. Identify the characteristics of "cool" and "warm" colors? Give examples for each.

19. Discuss Isaac Newton's contributions to our understanding of color.

20. Define chiaroscuro.

21. There are several techniques artists have used to create the illusion of depth on a flat surface. Identify three of these techniques.

22. List some characteristics of line in Marc Chagall's *I and the Village*.

### **Essay Questions**

23. Compare and contrast the use of perspective in Raphael's *The School of Athens* with Durand's *Kindred Spirits*.
24. Compare and contrast the use of mass and space in Giacometti's *Man Pointing* with Qennefer, Steward of the Palace.
25. Compare and contrast Betye Saar's *Liberation of Aunt Jemima* with Carlos Fresquez's "Yellow Wall." What social issues is each attempting to address?
26. Compare and contrast Rodin's *The Kiss* with Brancusi's *The Kiss*. In what way does their approach change the content?
27. Discuss how Ancient Egyptians used mass in their sculpture. How did the Egyptians' beliefs affect their use of mass in art and architecture?
28. Describe how Shen Zhou uses the element of design in his artwork *Poet on a Mountain Top*. Which elements were excluded and why?
29. Discuss how light may be utilized in artworks. Citing examples, describe how the western approach to light has differed from eastern cultures.
30. Discuss the function of the color wheel. What is the significance of the primary colors? What are some color schemes artists have used in their work? Explain.
31. Describe the work of Georgia O'Keeffe. What was her unique approach toward art? What influenced her content?