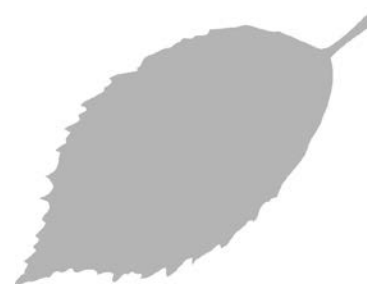


**Massachusetts  
Tests for Educator Licensure® (MTEL®)**



**Visual Art (17)**

**PRACTICE TEST  
APPENDIX:  
Multiple-Choice  
Question Analyses**



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**MULTIPLE-CHOICE QUESTION  
ANALYSES**

1. Use the reproduction below of *The Dynamism of an Automobile* (1911) by Luigi Russolo to answer the question that follows.

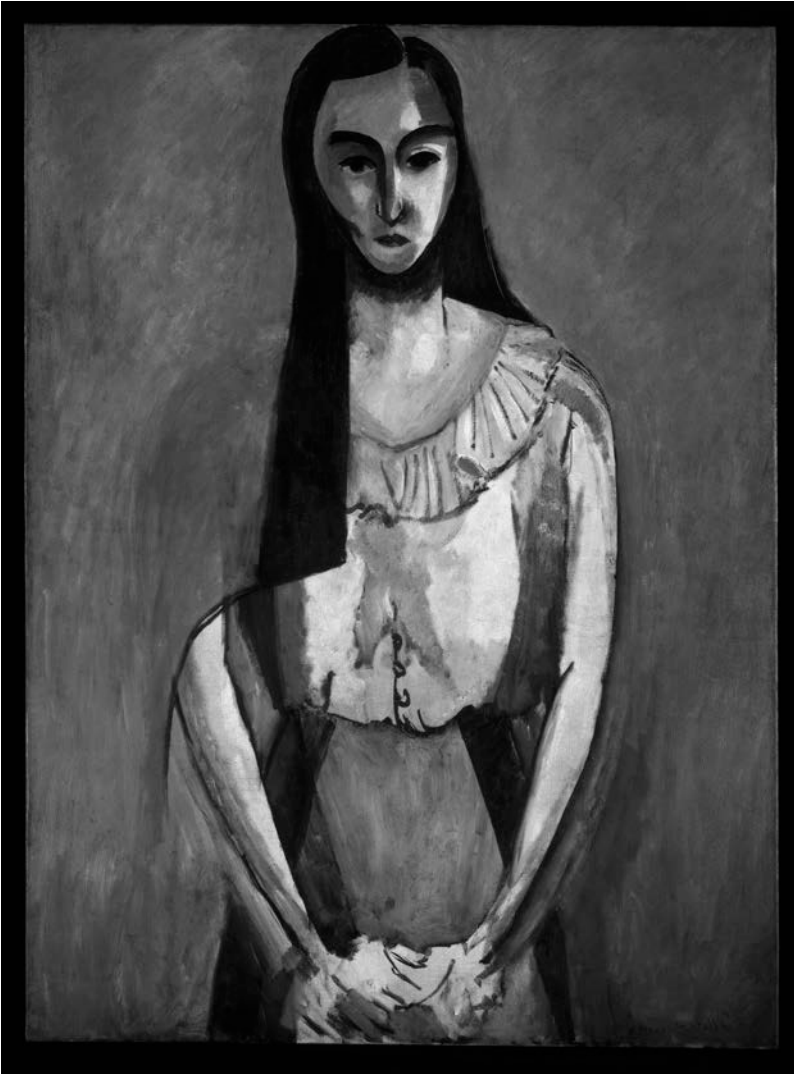


In this painting, the artist's use of repetition of similar shapes across the canvas creates a sense of:

- A. movement.
- B. form.
- C. symmetrical balance.
- D. emphasis.

**Correct Response: A.** In visual art, various techniques are used to create the look and feel of movement and to guide the viewer's eyes through the work of art. In *The Dynamism of an Automobile*, the repetition of shapes, the widening of the angles created by the shapes from right to left, and the decrease in the overall size of the shapes from right to left creates a sense of motion across the canvas. Form (**B**) refers to three-dimensional objects or the illusion of three-dimensional objects. Although the values of the shapes vary in this work, giving the shapes a sense of three-dimensionality, the overall repetition of the shapes does not give a sense of form. Symmetrical balance (**C**) occurs when two halves of a composition are identical or nearly identical images of each other, which is not how *The Dynamism of an Automobile* is balanced. Emphasis (**D**) refers to an aspect of the composition that stands out or receives most of the visual attention as compared to other aspects of the composition. The repetition of shapes in this work, even as they gradually become smaller, lends more to a sense of movement than emphasis.

2. Use the reproduction below of *The Italian Woman* (1916) by Henri Matisse to answer the question that follows.



*Matisse, Henri (1869-1954) © 2022 Succession H. Matisse / Artists Rights Society (ARS), New York. The Italian Woman. 1916. Oil on canvas. 45 15/16 x 35 1/4 inches (116.7 x 89.5 cm). By exchange, 1982. © Succession H. Matisse / ARS, NY. Location: The Solomon R. Guggenheim Museum, New York, NY, U.S.A. Photo Credit: The Solomon R. Guggenheim Foundation / Art Resource, NY.*

In this painting, the artist has disrupted space by:

- A. covering the subject's shoulder with the background.
- B. shading the right side of the subject's face.
- C. depicting the subject from mid-thigh up.
- D. depicting the subject's eyes looking downward.

**Correct Response: A.** Space refers to the area around, within, between, above, or below an object in an artwork. In *The Italian Woman*, Matisse has disrupted a realistic understanding of space by covering the subject's right shoulder with part of the background space depicted in the composition. Shading the right side of the subject's face (**B**), depicting the subject from mid-thigh up (**C**), and depicting the subject's eyes looking downward (**D**) do not represent disruptions of space as it is depicted in the artwork.

3. Use the reproduction below of *Tractored Out, Childress County, Texas* (1939) by Dorothea Lange to answer the question that follows.



Which of the following did the photographer use when framing this composition to place an emphasis on the house?

- A. the position of the clouds
- B. the rows of soil
- C. the slope of the horizon
- D. the texture of the ground

**Correct Response: B.** In this photograph, the contours of the rows of soil naturally draw the eye toward the house. Clouds and their position (**A**) are de-emphasized in the photograph and do not draw attention to the house. The horizon slopes (**C**) slightly to the left but does not emphasize the house, and the soil texture (**D**), while visually rough, is uniformly rough throughout the photograph and does not focus the eye on the house in the direct way that the rows of soil do.

4. Use the reproduction below of *The Burial of the Count of Orgaz* (1586) by El Greco to answer the question that follows.





The artist's use of lighter values in the upper section of the painting and darker values in the lower section has the effect of:

- A. directing the viewer's attention diagonally across the picture plane.
- B. providing a sense of unity to the work as a whole.
- C. creating a sense of two separate and distinct environments.
- D. giving the work an overall positive mood.

**Correct Response: C.** In *The Burial of the Count of Orgaz*, El Greco uses the lighter, upper part of the painting to depict a celestial scene while the darker, lower half depicts the funeral of the subject. The contrast between the lighter upper half and darker lower half does not direct the viewer's attention diagonally across the picture plane (**A**). Rather than providing a sense of unity to the work as a whole (**B**), the contrast in light divides the work into separate halves. The upper and lower halves of the painting also differ in mood, with the lower half being somber, and the upper half being considerably lighter. Thus, the contrast in lighting does not give the work an overall positive mood (**D**), but rather two distinct moods.

5. Use the reproduction below of the photograph *Guy Peirera and Peter Fleming, Egypt* (1937) by Lee Miller to answer the question that follows.



*Miller, Lee. Guy Peirera and Peter Fleming, Egypt. Copyright © Lee Miller Archives, England 2009. All rights reserved. www.leemiller.co.uk. Used with permission.*

In the photograph above, the photographer uses perspective to explore:

- A. form.
- B. scale.
- C. texture.
- D. shape.

**Correct Response: B.** Scale refers to differences in the sizes of objects as measured against a standard reference, or as measured against other objects. Scale can be used to create a sense of perspective, which is a technique that creates the illusion of depth on a two-dimensional surface. In this photograph, the person with his arms behind his back seems considerably shorter than the person wearing the black hat because the seemingly shorter person is standing far enough behind the seemingly taller person. The photographer does not use perspective to draw attention to, or emphasize, the form (**A**), texture (**C**), or shape (**D**) of the people or objects in the photograph relative to the other objects in the photograph.

6. Use the reproduction below of a ceramic vessel (1000–800 BCE) to answer the question that follows.

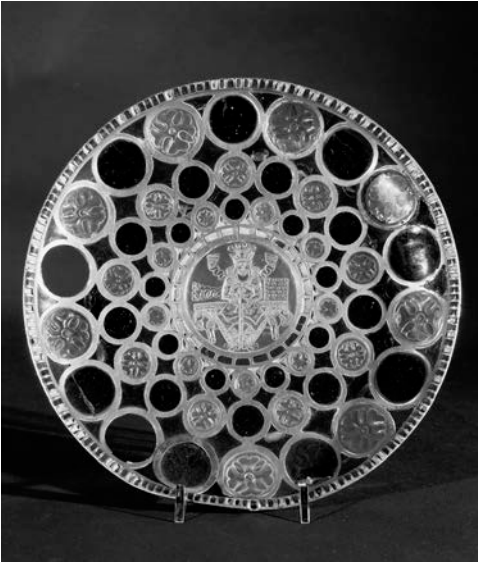


Primarily which of the following features gives this work a sense of asymmetrical balance?

- A. the narrow perimeter of the base
- B. the negative interior spaces
- C. the inclusion of an elongated spout
- D. the contrast between light and dark tones

**Correct Response: C.** The elongated spout of the ceramic vessel differs radically from the round body of the vessel, but its length and its projection independent of the body neatly balance the overall work. The base of the vessel (**A**) factors into the balance of the vessel inasmuch as it's the base of the work, but it does not factor into the asymmetrical balance of the work established by the body of the vessel and the spout. The negative interior spaces (**B**) contribute to symmetrical balance of the vessel body, not the asymmetrical balance of the work as a whole. The contrast between dark and light tones (**D**) used on the surface design of the vessel does not balance the overall work asymmetrically because it's a three-dimensional object whose balance is determined primarily by its physical shape.

7. Use the reproduction below of a Sassanian ornament (sixth century CE) to answer the question that follows.



The precise arrangement of circular shapes in the ornament above is used primarily to achieve a sense of:

- A. harmony.
- B. value.
- C. texture.
- D. volume.

**Correct Response: A.** Harmony within a piece of artwork is achieved when the similarities shared by separate but related parts create a sense of unity. In this case, the repetition of the various circular shapes in a symmetrical pattern unifies the entire piece and creates a sense of harmony. Value (**B**) is the element of art that describes the darkness or lightness of color. The repetition of the circular shapes does not emphasize a sense of value. Texture (**C**) refers to the actual surface texture of an artwork or the implied visual texture of an artwork. The repetition of the circular shapes provides a rough sense of implied texture but the shapes contribute more to the harmony of the work. Volume (**D**) or a sense of three dimensionality is not established by the repetition of circular shapes.

8. Use the reproduction below of *Carnival Athlete* (1930) by Camille Bombois to answer the question that follows.



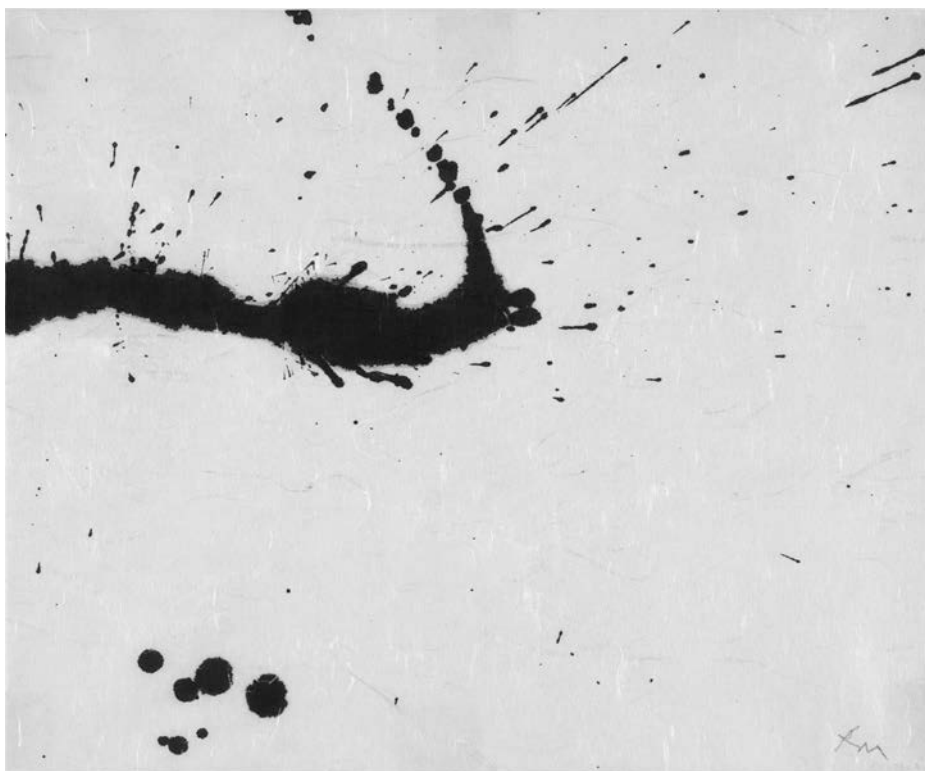
Bombois, Camille (1883-1970) © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris. *Carnival Athlete*, c. 1930. Oil on canvas, 130 x 89 cm. AM2810P. Location: Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.

In the work above, the artist used the line of the athlete's arms to place an emphasis on the:

- A. circus tent.
- B. surrounding crowd.
- C. large barbell.
- D. figure's torso.

**Correct Response: C.** When the eye of the viewer follows the arms of the figure from the diagonally downward pointing left hand to the upraised right hand, it is led directly to the outsized barbell. The circus tent (A) and surrounding crowd (B) have little or no relation to the position of the figure's arms, at least in terms of emphasis on the barbell. The figure's torso (D) is, of course, related to the figure's arms, but the position of the arms do not emphasize any particular aspect of the torso, as they do with respect to the size and placement of the barbell.

9. Use the reproduction below of an untitled painting from the series *Lyric Suite* (1965) by Robert Motherwell to answer the question that follows.



Motherwell, Robert. *Untitled from the series Lyric Suite*, 1965. (April–May 1965). Brush and ink on Japanese mulberry paper, 9 x 11 1/8" (23.1 x 28.3 cm) Gift of the artist in memory of Frank O'Hara (2380.1967) The Museum of Modern Art, New York, NY, USA. Art copyright © Dedalus Foundation, Inc. / Licensed by VAGA, New York, NY. Photo Credit: The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

This painting emphasizes primarily which of the following elements of art or principles of design?

- A. rough implied texture
- B. geometric shapes
- C. subtle value contrast
- D. symmetrical balance

**Correct Response: A.** In this painting, the empty space contrasts with, and emphasizes, the relative darkness of the shapes, which appear as though paint was splattered on the support. The splattered look against the empty light background contributes to a strong sense of rough implied texture. Aside from a handful of small circular shapes in the lower left of the composition (**B**), the shapes are not geometric. Value contrast is not subtle (**C**), given the strong contrast of the dark shapes against the light background. The composition is balanced asymmetrically (**D**).

10. Use the reproduction below of *Village of Yo* (1964) by Romare Bearden to answer the question that follows.



Bearden, Romare. *Village of Yo*, ca. 1964. Collage, 9 x 12 1/4 in. (22.9 x 31.1 cm). Leonard C. Hanna, Jr., B.A. 1913, Fund. 2000.28.1 Yale University Art Gallery, New Haven, CT. Art copyright © Romare Bearden Foundation / Licensed by VAGA, New York, NY. Photo copyright © Yale University Art Gallery / Art Resource, NY.

The predominant element of art and design used in this collage is:

- A. space.
- B. rhythm.
- C. shape.
- D. line.

**Correct Response: C.** In this collage, faces peer out at the viewer and strongly defined shapes dominate the composition. Space (A) is depicted as primarily flat in this work and does not play as significant a role as shape. Rhythm (B) refers to the repetition of elements or objects that often helps establish visual flow. Although certain shapes are repeated (e.g., frontal faces and profile faces), there are more shapes in the work than repeated shapes. Line (D) is used throughout this work, as in most artworks, but it is used here to create and outline the many strongly defined shapes.



11. When photographing outdoors on a sunny day, using which of the following lens attachments will make distant objects clearer and colors more vivid?
- A. polarizing filter
  - B. star filter
  - C. diffusion filter
  - D. shape filter

**Correct Response: A.** Polarizing filters remove reflections. The atmosphere contains dust and other particles that can make an outdoor setting look hazy. A polarizing filter decreases minute reflections from these particles and makes distant objects clearer. It will also decrease reflections from the sky, making colors more vivid. Star filters (**B**) create streaks of light radiating outward from a central source. Diffusion filters (**C**) are translucent filters that are used to soften features and create a dreamy haze. Shape filters (**D**) have a certain shape cut in the middle that renders highlights of the same shape on the photograph. None of these filters makes objects clearer or colors more vivid.

12. Which of the following measures would best protect a charcoal drawing from being smudged?
- A. covering it with wax paper
  - B. shaking off any excess charcoal
  - C. coating it with a fixative
  - D. placing it in sunlight for two days

**Correct Response: C.** Certain media, such as charcoal, chalk, or pencil, can be smudged if touched or rubbed. Fixative is a liquid coating that is most often applied as a spray and dries into a clear covering that protects the artwork beneath. Covering the drawing with wax paper (**A**) will not provide the protection that fixative does because fixative coats the support rather than simply covering it. Shaking off excess charcoal (**B**) is good practice while working but will do nothing to prevent smudging at a later date. Placing the drawing in sunlight for two days (**D**) will not cause the charcoal to bond more tightly to the paper and will not prevent future smudging.

13. In ceramics, one way slip is used is to:
- A. release the ware from the wheel.
  - B. rinse clay off hands when cleaning up.
  - C. join unfired pieces of clay.
  - D. prevent the ware from sticking to the kiln during firing.

**Correct Response: C.** In ceramics, slip is a creamy mix of clay and water that can be used to join together two unfired pieces of a ceramic. When fired, the slip hardens and forms a permanent bond between the joined pieces. A mix of clay and water would not be useful for releasing the ware from the wheel (**A**), rinsing clay off the hands (**B**), or preventing the ware from sticking to the kiln (**D**).

14. In gesture drawing, lines are drawn rapidly for the purpose of:
- A. recording fine details.
  - B. capturing the subject's essence.
  - C. describing a definitive outline.
  - D. creating a sense of urgency.

**Correct Response: B.** Gesture drawing involves rapid sketching of a subject in order to capture movement or some aspect of the personality or essence of the subject. It is done freely and loosely without providing a wealth of details (**A**). Since gesture drawing involves rapid sketching, describing a definitive outline (**C**) is clearly incorrect. Creating a sense of urgency (**D**) sometimes occurs in gesture drawing but is not the technique's purpose.

15. The *levels* function in most image-editing computer programs is useful for which of the following?
- A. adjusting contrast
  - B. editing layers individually
  - C. increasing sharpness
  - D. undoing mistakes

**Correct Response: A.** The *levels* function of most image-editing computer programs uses a histogram that shows how the pixels in an image are distributed by graphing the number of pixels at each color intensity level. Manipulating the number of pixels at various points in the histogram varies the intensity levels of shadows, midtones, and highlights, thereby changing the color tone and balance and adjusting the contrast of various elements in the image. There are editing functions other than *levels* that allow the editor to edit layers individually (**B**), increase sharpness (**C**), and undo mistakes (**D**).

16. Which of the following safety measures should be the first consideration when making a block print?
- A. wearing gloves
  - B. using water-based ink
  - C. cutting away from the body
  - D. wearing a respirator

**Correct Response: C.** Making a block print involves carving a bas-relief design in relatively soft material such as soft wood, rubber, or linoleum. The design is then rolled with ink and transferred to a paper or cloth substrate. Carving the design on the block requires the use of sharp tools, such as knives or chisels, to cut away the material. Cutting away from the body in order to avoid cutting oneself should be the first safety consideration. Using water-based ink (**B**) is a safety consideration, but inking comes after cutting so cutting away from the body should be the first safety consideration. Wearing gloves (**A**) or a respirator (**D**) does not significantly enhance safety when block printing.

17. The term *plein air* refers to which of the following painting techniques?
- A. painting from life outdoors to capture natural light on a subject
  - B. establishing more than one light source in a composition
  - C. applying multilayered glazes to a work to establish tonal values
  - D. using changes of hue, rather than changes in value, to define light and shadow

**Correct Response: A.** The term *plein air* is French for outdoors, and *plein air* painting refers to painting outside rather than in a studio. *Plein air* painting, which involves working with natural light, was particularly important to the Impressionists, the Barbizon School, and the Hudson River School. Establishing more than one light source (**B**), applying multilayer glazes to a work (**C**), and using changes of hue to define light and shadow (**D**) do not necessarily require painting outdoors in natural light.

18. In printmaking, an image that is made by gluing materials of various textures to a surface, inking the surface, then pressing the inked surface onto paper is referred to as a:
- A. serigraph.
  - B. collagraph.
  - C. planograph.
  - D. lithograph.

**Correct Response: B.** A collagraph is a collage of materials that is glued onto a surface, usually a square of cardboard. After the glue dries, shellac or varnish is applied to the surface. The collagraph is then rolled with ink and pressed onto a suitable substrate, such as paper, to produce a print. In contrast, a serigraph (**A**) is a silk-screened image, a planograph (**C**) is simply a print made on a flat rather than a raised surface, and a lithograph (**D**) is a type of planography.



19. Which of the following materials would be most appropriate for a student who is carving for the first time?
- A. alabaster
  - B. limestone
  - C. sandstone
  - D. plaster

**Correct Response: D.** Plaster would be the most appropriate medium for a student who is carving for the first time because it is easy to work with and can be carved with a wide a variety of tools. Plaster can also be smoothed and contoured by sanding when dry, can be formed by hand or in molds while it is wet, and is far cheaper than most other types of materials. Alabaster (**A**) is a soft gypsum rock that is easily workable, but it cannot be formed while wet and is likely to be more difficult to work and more expensive than plaster. Limestone (**B**) and sandstone (**C**) are both types of rock that are used in sculpture. Neither can be formed while wet and both are much harder and more difficult to work than plaster.

20. Which of the following questions is most likely to encourage creative exploration of an unfamiliar medium?
- A. How do you think this medium is intended to be used?
  - B. What have other artists done with this medium?
  - C. What kind of creature can you make out of this medium?
  - D. How many things can you think of that you can do with this medium?

**Correct Response: D.** Creative exploration is most likely to be encouraged when external limits are not placed on creative expression. Of the four responses, "How many things can you think of that you can do with this medium?" is the most open-ended and least limited by external constraints. The questions "How do you think this medium is intended to be used?" (**A**), "What have other artists done with this medium?" (**B**), and "What kind of creature can you make out of this medium?" (**C**) are all less open-ended and would be more likely to restrict, or direct or channel the creative expression of the student.

21. The development of creativity is most likely to be facilitated in an environment in which:
- A. individuals are encouraged to try things, even if they are not sure they will succeed.
  - B. standards of quality have been established in advance and communicated clearly.
  - C. more experienced individuals are available to collaborate with less experienced individuals.
  - D. media, materials, and workspaces are maintained in an orderly fashion at all times.

**Correct Response: A.** Creativity is often correlated with the freedom to experiment. Students who are allowed to try different things and who are not chastised if they fail in their experimentation are likely to be more creative in their expressions of art. Establishing standards of quality in advance (**B**) is more likely to stifle rather than promote creativity. Collaboration of more experienced and less experienced students (**C**) is also likely to stifle creativity in the less experienced students as they follow the more experienced students' leads. While maintaining an orderly work environment (**D**) is generally desirable, it is not as likely to encourage creative expression as allowing students freedom to experiment without fear of failure.

22. Which of the following would best facilitate students' creative exploration of emotions through art making?
- A. encouraging personal choices in selection of media and imagery
  - B. demonstrating proper use of materials and methods
  - C. researching works and artists associated with expressionism
  - D. discussing symbols commonly used to represent emotional states

**Correct Response: A.** Students are likely to be most aware of their own emotions and would be most likely to express them creatively if they are allowed to choose media and imagery that reflect those emotions. Demonstrating proper use of materials and methods (**B**) is important but not as much as personal choice in the selection of media and imagery. Researching works and artists associated with expressionism (**C**) would likely place limits on creative exploration of emotions rather than foster it. Discussing symbols commonly used to represent emotional states (**D**) also puts external constraints on the expression of creativity by the students.

23. When studying a tree, an artist makes several sketches, refining some details and eliminating others until she feels she has captured the essence of the tree. This is an example of:
- A. composition.
  - B. abstraction.
  - C. modeling.
  - D. rendering.

**Correct Response: B.** Abstraction in art refers to capturing the essence of a subject, in which the artist strives to look below the surface and capture the intrinsic nature or an indispensable quality of the subject. Composition (**A**) refers to the organization of the elements within a work of art. Modeling (**C**) refers to shading to give the illusion of depth on a two-dimensional surface. Rendering (**D**) refers to reproducing a subject, usually in a realistic manner. None of these refer to capturing the essence of the subject, which is the key point of abstraction in art.

24. When engaging in brainstorming as part of a collaborative artistic effort, the collaborators can best promote divergent thinking by:
- A. requiring that all collaborators participate equally in the generation of ideas.
  - B. encouraging immediate discussion of each idea's viability.
  - C. assigning someone to record and organize ideas as they are generated.
  - D. ruling out criticism of ideas by self and others for a sustained period of time.

**Correct Response: D.** In order to encourage creative and divergent thinking in a brainstorming session, it is most important that the members of the session feel free to present their ideas without fear of ridicule or criticism. Brainstorming is often most successful when it starts with people presenting ideas without being compared or assessed. This encourages participants to present their thoughts freely. Requiring that all collaborators participate equally (**A**) is arbitrary. It is natural in a group that some individuals may have more to say than others. Those who have less to say should not feel pressured to present ideas simply to keep up with the rest of the group. Encouraging immediate discussion of ideas (**B**) can be intimidating to less forceful participants and is likely to stifle the expression of divergent or creative ideas and lead to groupthink. Assigning someone to record and organize ideas as they are generated (**C**) is a good idea, and should be done by the group leader. However, simply recording and organizing the ideas does little to encourage creativity or divergent thinking.

25. Which of the following activities is most likely to promote the development of creative thinking skills in elementary school students?
- A. asking students to draw and label a picture of their family, including as much detail as possible
  - B. collecting a variety of everyday materials and having students create a collage that includes a variety of textures
  - C. providing a prompt, such as "If I had three wishes . . .", and having the students write and illustrate a story in response
  - D. showing students images of artworks and asking them to keep a journal of their responses to the works

**Correct Response: C.** Providing an open-ended prompt that requires students to write and illustrate a story using their own imaginations is a good way to encourage creativity in elementary-age students. Their stories are not limited by predetermined rules or limitations. Drawing and labeling a picture of their family (**A**), collecting materials for a collage that illustrates different textures (**B**), and keeping a journal of their responses to a number of artworks (**D**) are less likely to promote creative thinking skills in that these tasks are defined by preset rules and limitations.

26. Use the reproductions below of *Yellow Bird* (1919), *Bird in Space* (1923), and *Bird in Space* (1941) by Constantin Brancusi to answer the question that follows.



Brancusi, Constantin (1876-1957) © Succession Brancusi - All rights reserved (ARS) 2022. [left] *Yellow Bird*, 1919. Yellow marble, limestone and oak base. Overall: 221.6cm (87 1/4in.). Bequest of Katherine S. Dreier. 1952.30.1a-d. Yale University Art Gallery. Photo Credit: Yale University Art Gallery / Art Resource, NY. [center] *Bird in Space*. 1923. Marble, (with base) H. 56-3/4, Diam. 6-1/2 in. (144.1 x 16.5 cm). Bequest of Florene M. Schoenborn, 1995 (1996.403.7ab). Location: The Metropolitan Museum of Art, New York, NY, USA. Photo Credit: Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY. [right] *Bird in Space*, 1941. Polished bronze, h. 193.4 cm. Inv. AM4002-106. Photo: Adam Rzepka. Location: Musee National d'Art Moderne, Centre Georges Pompidou, Paris. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.



Over many years of his career, the artist who created the works above explored the shape of a bird in flight in a series of works, using different materials and refining the form. This is an example of how creative thinking can be inspired by:

- A. observation of changes in natural phenomena over time.
- B. the study of images created of a subject by other artists.
- C. ideas developed from one's own work.
- D. interpretations of different subjects.

**Correct Response: C.** The three artworks shown are three representations of the same subject by the same artist. Each exhibits modifications of the previous form. The artist has used his own work as a basis for continuing the exploration of the same subject in later works. The similarities among the three sculptures indicate that they do not represent changes in natural phenomena over time (**A**). All three sculptures are created by the same artist and show basic similarities, making studying images of a subject created by another artist (**B**) incorrect. All three sculptures are representations of the same subject—a bird—so interpretations of different subjects (**D**) is also incorrect.

27. Use the reproduction below of *Flute Player* (date unknown) by Juan Garcia Veli to answer the question that follows.



The creative process for this work was most likely inspired by:

- A. a particular subject the artist wanted to portray.
- B. images of the subject created in other media.
- C. a message the artist intended to communicate.
- D. the existing characteristics of the raw materials.

**Correct Response: D.** The figure painted on the gourd mirrors the shape of the gourd so closely that it is clear the figure was suggested to the artist by the shape of the gourd. If the artist wished to portray a particular subject (**A**), he or she could have chosen from a wide variety of supports to portray the subject. There is no evidence that the artist was inspired to portray this particular subject by images of the subject created in other media (**B**). As in A, if the artist wished to communicate a particular message (**C**), he or she could have chosen any one of a large variety of media to do so.

28. For adolescents, creative thinking can best be promoted in an environment in which:
- A. a wide variety of media are available for experimentation.
  - B. adults are available to demonstrate problem-solving approaches.
  - C. students work in groups to critique each other's work.
  - D. behavior and technical expectations are clearly communicated.

**Correct Response: A.** Adolescents generally need access to a wide variety of media in order to experiment with artmaking, which promotes creative problem solving and creative thinking. Maintaining a wide variety of media in a classroom allows the students to experiment with different uses and combinations of media. While having adults demonstrate problem-solving approaches (**B**) may be useful in some cases, it does not necessarily inspire creativity on the part of students because they are given an adult-approved method without having to derive their own approaches. Similarly, working in groups is often useful (**C**) but having peers criticize one's work could stifle creativity for less self-assured students. Communication of behavioral and technical expectations (**D**) may also be useful in some circumstances, but defining technical expectations, in particular, is likely to limit rather than encourage creativity.

29. At what age range do children typically begin producing X-ray drawings, in which an object inside another object is visible within a cutaway?
- A. 3–4 years old
  - B. 5–6 years old
  - C. 7–8 years old
  - D. 9–10 years old

**Correct Response: B.** It is generally recognized that children progress through several stages of development in their art making. Most experts agree that the first stage, which begins at about age one and a half, is scribbling. Next, at ages 3–4 (**A**), during the pre-symbolism stage, children begin to draw crude figures. At age 5–6, children begin to be concerned with symbolism and with telling stories through their art. At this age, they also begin to make X-ray drawings in which an object appears transparent or has a cutaway so that one can see inside. At ages 7–8 (**C**), children become more aware of the concept of space and in depicting their subjects realistically, while at 9–10 (**D**), they become more concerned with realism and may focus on adding details to make the drawing more closely resemble its subject.

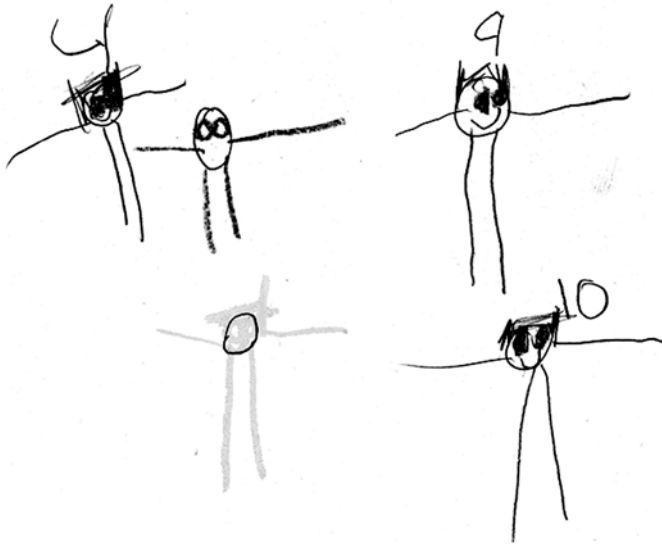
30. According to Gardner's theory of artistic development, at age seven the focus of children's art-making shifts toward a focus on:
- A. using art for personal expression.
  - B. exploring the qualities of various art media.
  - C. the use of visual metaphor.
  - D. achieving realistic depictions of objects.

**Correct Response: D.** Howard Gardner is best known for his theory of multiple intelligences, but he also wrote about the development of art in children in his 1980 book *Artful Scribbles, the Significance of Children's Drawings*. According to Gardner, children begin to focus on achieving realistic depictions of objects beginning in their seventh year. The use of art for personal expression (**A**) appears earlier in child development but then declines as children begin to become obsessed with depicting objects realistically. The use of art for personal expression then resurfaces in late adolescence and adulthood. Children also tend to explore the qualities of various art media (**B**) at an earlier age, while the use of art as visual metaphor (**C**) begins considerably later, during early adolescence.

31. In general, four and five year olds are best motivated to participate in art-making activities when provided with motivational topics that:
- A. enable them to express something about themselves.
  - B. are specific and highly structured.
  - C. require them to use their imagination.
  - D. are based on familiar stories.

**Correct Response: A.** According to theories of child development, children generally begin to develop a strong sense of self at 4–5 years old. They are likely to demand increased independence and exhibit a sense of pride in their accomplishment when completing tasks. Therefore, they are most likely to be motivated in artmaking activities if the activity allows them to express something about themselves. Because they value their developing independence and sense of self, participating in specific and highly structured activities (**B**) is not likely to provide motivation. Requiring them to use their imaginations (**C**) could motivate students but could also put limits on their independence, while basing art activities on familiar stories (**D**) unnecessarily restricts the topics available to them and their independence in choosing their own topic.

32. Use the reproduction below of a child's drawing of a family to answer the question that follows.



This drawing is typical of children's art at which of the following stages of Lowenfeld's theory of artistic development?

- A. dawning realism
- B. pseudorealistic
- C. preschematic
- D. schematic

**Correct Response: C.** Viktor Lowenfeld published *Creative and Mental Growth* in 1947 and it quickly became an important text for art educators on the subject of children's artistic development. Lowenfeld defined six stages of artistic development in children: 1. scribble (1–3); 2. preschematic (3–4); 3. schematic (5–6); 4. dawning realism (7–9); 5. pseudo-naturalistic (10–13); and 6. decision (13–16). In the preschematic stage, children are beginning to make connections between the shapes that they draw and the world around them but do not yet have the skill to translate the shapes of objects in the world realistically in their drawings. Arms and legs may come directly out of heads with no intervening body, as in this drawing. The dawning realism stage (**A**) of 7–9 year old children is characterized by the use of increasingly complex schema and an appreciation of spatial relationships in depicting subjects realistically. The pseudo-realistic (**B**) (or pseudo-naturalistic) stage is characterized by much more sophisticated drawings in which the 10–13-year-old child is interested in using value and light to depict objects realistically. During the schematic stage (**D**) of 5–6-year-old children, shapes become more important and connected to reality than in the previous preschematic stage and there is a well-defined order to the drawing. Arms and legs are connected to bodies and faces look more like actual faces.

33. Which of the following conditions must be in place before a child can begin to create recognizable depictions of a particular object or situation?
- A. The child must have seen the object or situation in artworks by other individuals.
  - B. The child must have the skills to create a naturalistic depiction of the object or situation.
  - C. The child must have some experience with the object or situation.
  - D. The child must have made several previous attempts to depict the object or situation.

**Correct Response: C.** In general, children depict in their artwork objects and situations with which they are familiar. Young children, for example, usually begin drawing stick figures of people, while older children will draw things like houses, the sun, grass, and trees. Children draw objects that they see in the real world, whether or not they have seen those objects in other artwork (**A**). Nor is it necessary that the child has the skill to draw naturalistic reproductions of objects (**B**) to be able to draw a recognizable depiction of an object. A stick figure, after all, is still recognizable as a person. Finally, it is not necessary for a child to practice drawing a familiar object (**D**) in order to provide a recognizable depiction of the object.



34. A teacher has a middle school class look at a wide variety of works of art and discuss the following questions regarding each work.

- Do you like this work? Why or why not?
- Do you think the work is well executed? Why or why not?

This activity will best help to develop students':

- A. creative thinking skills.
- B. problem solving skills.
- C. critical thinking skills.
- D. decision making skills.

**Correct Response: C.** The teacher of this middle school class is asking the students to critically evaluate a piece of art and to defend their evaluation. This is an example of an exercise to develop critical-thinking skills in the students. The teacher is not asking the students to be creative (**A**), solve a problem (**B**), or make a decision (**D**) about the artwork and so this exercise is not designed to develop skills related to those areas.

35. Use the drawing below to answer the question that follows.

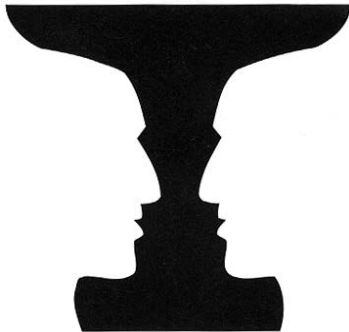


A high school student has been drawing thumbnail sketches of a still life in preparation for creating a larger work. After selecting the thumbnail sketch of the composition she likes best, she tells the teacher that she feels that the bottle on the left is too close to the edge of the box. When the teacher asks how she can solve that problem, the student suggests erasing the bottle and moving it within the composition, selecting a different thumbnail sketch, or erasing the sketch and starting over. The teacher suggests that she try to think of other solutions. Eventually, the student suggests that she can move the left edge of the box. This is an example of how visual arts education contributes to the development of primarily which of the following?

- A. aesthetic sensitivity
- B. creative problem solving
- C. analytic abilities
- D. perceptual awareness

**Correct Response: B.** In this scenario, the teenage artist has a problem: how to increase the space between the bottle and the edge of the box. The student and the teacher engage in a discussion that follows many steps used in creative problem-solving. These consist of identifying the problem, proposing a solution or a number of solutions, evaluating the pros and cons of each solution, and either choosing one of the solutions or using the evaluation to refine the solution or come up with a better solution. The aesthetic decision (**A**) (i.e., the decision to widen the distance) has already been made. This is a practical problem to be solved and does not really require a great deal of analysis because the analysis has already been done (**C**). Perceptual awareness can be used in creative problem solving but the scenario suggests greater development of creative problem solving than development of perceptual awareness because the student follows creative problem solving steps and solves the problem (**D**).

36. Use the reproduction below of the Rubin vase (1915) by Edgar Rubin to answer the question that follows.



Study of the image shown above, along with discussion about the interaction of positive and negative space, will help students develop:

- A. problem solving skills.
- B. aesthetic sensitivity.
- C. perceptual awareness.
- D. analytic abilities.

**Correct Response: C.** The image shown can be perceived either as a vase standing alone, or as two identical human heads facing each other depending on how the viewer perceives the light or the dark spaces of the picture. Perception is variously defined as recognition, understanding, and interpretation. It involves forming a mental impression of an object. In this case, the interpretation of the picture differs depending on whether the viewer chooses to emphasize the dark or the light elements in his or her mental impression of the picture. Interpretation of the picture does not represent a problem to be solved (A) by the viewer and does not depend on the viewer's aesthetic sensitivity (B) or analytic ability (D).

37. Which of the following milestones in artistic development indicates that a child has reached the point in his or her development when the two sides of the brain are working in tandem?
- A. The child is able to hold a crayon or pencil with his or her fingers and use it successfully to make marks.
  - B. When depicting human figures, the child includes a torso that is separate from the head.
  - C. The child is able to move his or her hand across the midline of his or her body when drawing or painting.
  - D. When depicting a scene, the child includes a base line on which the objects in the picture rest.

**Correct Response: C.** Broadly speaking, the left and right hemispheres of the brain control opposite sides of the body. For example, the motor control of the left hand is generally located in the right hemisphere, while that of the right hand is located in the left hemisphere. The two hemispheres are connected by a nerve bundle called the corpus callosum. This structure continues to develop until the mid-twenties, but it effectively connects the two hemispheres during childhood. The ability of a child to integrate both sides of his or her body in completing an activity might be considered to be evidence of an effective connection between the right and left hemisphere. One example might be moving the hand across the midline of the body when drawing or painting. Successfully holding and using a crayon (**A**), depicting a human figure with a torso and a head (**B**), and including a baseline on which the objects rest (**D**) do not require the integration of right and left hemispheres.

38. An adolescent's cultural environment will have the most significant influence on which of the following aspects of his or her art?
- A. the complexity of artistic methods used
  - B. the degree of abstraction applied to a subject
  - C. the sequence of development of technical skills
  - D. the symbols used to communicate ideas

**Correct Response: D.** The cultural environment of an individual is heavily dependent on the symbols that are used in the individual's culture. In fact, cultural anthropologists often define culture as existing in three parts: social interactions, technology, and symbols that represent ideas and beliefs. Thus, an adolescent's cultural environment will most heavily influence his or her artwork by the symbols used to communicate ideas and beliefs in the culture. Since an individual's cultural environment influences almost all aspects of how the individual interacts with the world, it might also influence the complexity of the methods used (**A**), the degree of abstraction in an artwork (**B**), and the sequence of development of technical skills (**C**) but to a much lesser extent than it would influence the symbols used to communicate ideas and beliefs.

39. The constructivism movement of the 1920s reflected the values underlying which of the following historical events?
- A. the Russian Revolution
  - B. the prohibition of alcohol
  - C. the civil rights movement
  - D. the Protestant Reformation

**Correct Response: A.** Constructivism was an artistic and architectural philosophy that was founded in Russia after the Russian Revolution. Constructivism emphasized the use of art for social purposes and often focused on the incorporation of technological and industrial elements into art. Prohibition (**B**) and the civil rights movement (**C**) took place later in the century and had no connection to constructivism. The Protestant Reformation (**D**) occurred much earlier, in the sixteenth century, and also was not connected in any way to constructivism.

40. In Western cultures, avant-garde art movements created cultural change primarily by:
- A. pursuing artistic positions that challenged the status quo.
  - B. providing artistic opportunities for nonartists.
  - C. combining the resources of artists from many different disciplines.
  - D. making art approachable and affordable for all people.

**Correct Response: A.** The expression avant-garde comes from the French and means fore-guard or vanguard. It has come to mean people or works that are unorthodox or experimental with respect to the surrounding culture and that challenge the status quo. Avant-garde art often requires a great deal of artistic talent and is not a means for a non-artist to gain recognition as an artist (**B**). Avant-garde artists were not necessarily synthetic, combining resources or techniques from many different artists (**C**). What makes a work avant-garde is its relationship to current artistic norms rather than any quality of synthesis. Since it violates norms of the status quo and use themes and techniques that are unfamiliar to the viewer, avant-garde art is often less approachable to all people, rather than more approachable (**D**).

41. Which of the following best describes the primary function of art museums?
- A. facilitating the sale of art to interested patrons
  - B. preserving and displaying important works of art
  - C. providing educational programs for the community
  - D. providing a resource center for emerging artists

**Correct Response: B.** Art museums provide many educational opportunities to the public, including explaining various schools or movements in art, demonstrating different artistic techniques, exploring the role of art in history, and examining the relationship between culture, social norms and rules, and art. However, all of these functions depend on the museum fulfilling its primary purpose: to preserve and display important works of art. Art museums do not facilitate the sale of art (**A**). This is an important role of art galleries. While art museums do provide educational opportunities to the community (**C**), this role is dependent upon the museum's success in displaying important and pertinent pieces of art. Providing resources to emerging artists is not an art museum's primary function (**D**), although any artist can be inspired by the great works of art displayed in a museum.



42. Which of the following social concerns has had the greatest influence on architectural design in the U.S. since the 1990s?
- A. sustainability
  - B. poverty
  - C. diversity
  - D. equality

**Correct Response: A.** In the late twentieth century and early twenty-first century, the idea of limits on the use of natural resources and the damage caused to ecosystems by humans became dominant themes. Global climate change became an important consideration for many scientists and members of the public. This led to a renewed interest in the concept of sustainability in farming and other aspects of land use. In architecture, the concern with sustainability was manifested in designs that reduced energy use. Earlier architectural styles, such as the huge, low-cost apartment complexes erected in inner cities were a reaction to poverty (**B**) in the 1950s and '60s. The emphasis on diversity (**C**) in architecture is characteristic of postmodernism of the 1960s and 1970s and was a reaction to the formality and lack of variety in previous architectural styles and the growing appreciation of the cultural diversity present in the country. While equality is still very much a social concern since the '90s, architecture has not been as influenced by equality as it has by sustainability (**D**).

43. Which of the following technological innovations led to a significant decline in the demand for engraved images?
- A. the camera
  - B. moveable type
  - C. the computer
  - D. screen printing

**Correct Response: A.** The invention of the camera allowed photographers to permanently capture the image of an object on film and print the image on a specially treated piece of paper. Other means of capturing images included painting and engraving. But while painting allowed for a greater freedom of expression than photography, engraving was a more time-consuming, more difficult, and less flexible means of capturing an image. Moveable type (**B**) allowed the rapid production of printed words on paper, but did not replace engraving as a method for capturing images. The wide dissemination of personal computers (**C**) allowed anyone to manipulate photographs, but did not really affect the use of engraving since this method of capturing images had long since been replaced by photography. Screen printing (**D**) retains some of the flexibility of painting, but, like painting itself, it existed side-by-side with engraving of images rather than replacing engraving as a technique.

44. The Depression-era Federal Art Project had a significant effect on U.S. visual art because:
- A. artists were encouraged to create artworks that would challenge the viewing public.
  - B. artists were employed throughout the country, resulting in greater popular awareness of art.
  - C. artists were commissioned to create art for public buildings, which changed their approach to scale.
  - D. artists developed a folk art movement that communicated patriotism and optimism.

**Correct Response: B.** The Federal Arts Project was a New Deal program to fund the visual arts in the United States. The main goal of the project was to provide employment to artists and to expose large numbers of people in the country to the visual arts, thus creating public awareness of art. The Project established more than 100 community art centers, commissioned a large amount of artworks, and employed up to 10,000 American artists. Since there were no guidelines or restrictions on content or subject matter, creating works to challenge the viewing public (**A**) was not an issue. Similarly, the lack of restrictions meant that artists were not commissioned to solely create art for public buildings (**C**) or develop folk art that communicated patriotism and optimism (**D**).

45. Artist Diego Rivera painted large murals on public buildings in Mexico for the purpose of:
- A. chronicling the major battles of the Mexican War.
  - B. celebrating Mexico's rebirth by emulating the Renaissance wall and ceiling frescoes he studied in Italy.
  - C. decrying Mexico's development into an industrialized nation.
  - D. promoting a new national art based on Mexican history and the socialist spirit of the Mexican Revolution.

**Correct Response: D.** Diego Rivera was a famous Mexican artist who specialized in painting large murals. He firmly believed that art should serve the cause of social justice and his art reflected this commitment. His murals were panoramic portrayals of Mexican history and daily life and celebrated the socialist aspects of the Mexican Revolution. Rivera did not focus on the major battles of the Mexican War (**A**). Rivera's style owed much more to pre-Colombian culture than to Italian Renaissance frescoes (**B**). His murals were more concerned with history, depicting typical Mexican life, and advancing themes of social justice than decrying Mexico's developing industrialization (**C**).

46. Which of the following best describes the effect that colonialism had on Western artists during the late nineteenth and early twentieth centuries?
- A. Western artists rejected non-Western art as simple and naturalistic.
  - B. Western artists traveled to colonized states and learned new styles.
  - C. Western artists were exposed to and inspired by art from around the world.
  - D. Western artists expressed their strong opposition to colonialism.

**Correct Response: C.** Colonialism exposed Western artists to styles, themes, and techniques used by artists from other cultures. For example, abstract styles in African art, especially African masks, strongly influenced European artists when the masks began to be taken into Europe and eventually displayed in museums. Western artists did not reject non-western art as simple and naturalistic (**A**); for many artists the opposite was true. Western artists were exposed to art from around the world mainly because the art came from colonized countries to the West, not because Western artists traveled to colonial areas to learn new styles (**B**). The art of most Western artists at the time was not generally motivated by opposition to colonialism (**D**).

47. The romanticism movement in art developed as a reaction against:
- A. the confrontational qualities of modernism.
  - B. the social and political themes of medievalism.
  - C. the emotional extremes of expressionism.
  - D. the strict artistic ideals of neoclassicism.

**Correct Response: D.** Romanticism originated in the late eighteenth and early nineteenth century and stressed themes of strong emotion, rejection of social convention, and rebellion against the strict art forms of neoclassicism. Romanticism occurred much earlier than modernism (**A**). It flourished much later than the medieval period (**B**) and bore no relation to the art forms of that time. Romanticism predated expressionism (**C**).

48. Use the reproduction below of a cave painting (about 20,000 BCE), artist unknown, to answer the question that follows.



It is the common belief of scholars of ancient art that this cave painting was most likely created for the purpose of:

- A. ornamenting and embellishing living quarters.
- B. documenting agricultural practices.
- C. recording everyday surroundings.
- D. preparing spiritually and practically for an upcoming hunt.

**Correct Response: D.** Paleolithic cave paintings, such as those at Lascaux, are often located in deep and relatively inaccessible locations in caves. They are in places where no light reaches and must have been painted using torchlight for illumination. They often picture animals that were hunted at the time and display spears piercing the body of the animal or other aspects of the hunt. For these reasons, paleoanthropologists have concluded that the paintings may represent attempts to ensure success in the hunt. They are not located in living quarters (**A**) and do not document agricultural practices (**B**) (since agriculture was unknown at the time). The paintings tend to focus on animals and hunting scenes rather than scenes of everyday surroundings (**C**), which would include humans, vegetation, geographical features, and other aspects of the natural world.

49. Use the reproduction below of *Crush the Gang of Four!* (1977), artist unknown, to answer the question that follows.



This work is an example of art that is created primarily for the function of:

- A. propaganda.
- B. recording history.
- C. storytelling.
- D. social description.

**Correct Response: A.** The poster depicts a group of men with grim looks on their faces. One holds four miniature people tightly in his fist. They are all strong and determined in their aspect, while the people in the fist are small and weak-looking. The Gang of Four were four influential Chinese Communist figures who fell out of favor during the end of the regime of Mao Zedong. The image represents propaganda designed to discredit the Four and stir up hatred against them. The nature of the picture (e.g., the strong and determined men, the crushing fist, the small, weak Gang of Four) demonstrates that its purpose was not strictly historical (**B**). The poster tells a story (**C**) in the broad sense, but it is storytelling with a definite purpose (i.e., propaganda discrediting the four leaders). Similarly, the title, depictions of the individuals, and their expressions demonstrate that the purpose of the illustration was not simply social description (**D**).



50. Use the reproduction below of a mosque (691 CE) built by the Umayyad caliph Abd al-Malik to answer the question that follows.



The influence of early Byzantine architecture on the design of this building is best evidenced by the use of the:

- A. colonnade.
- B. dome.
- C. buttress.
- D. arcade.

**Correct Response: B.** Byzantine architects were eclectic and drew heavily on Roman temple designs. The most characteristic feature was the domed roof. The colonnade (**A**), or long sequence of columns, was a feature of Classical Greek and Roman architecture and is still used in modern architecture but was not a feature that characterized or defined Byzantine architecture. Buttresses (**C**) are structures that project from or are built against a wall to provide lateral support. There are no buttresses visible in the illustration and they were not a feature of Byzantine architecture. An arcade (**D**) is a succession of arches supported by columns or piers, often covering an outside open-air walkway; arcades were not a feature of Byzantine architecture.

51. Use the reproduction below, *Two Warriors Fighting in a Landscape* (1396) from a Persian manuscript, artist unknown, to answer the question that follows.

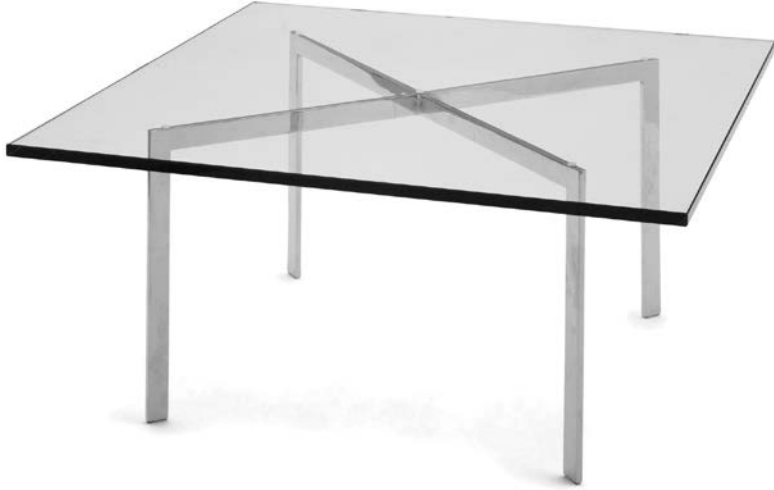


The influence of Chinese paintings on thirteenth-century Middle Eastern artists is evidenced in this work by the:

- A. heavily decorative and patterned quality of the composition.
- B. depiction of a dramatic, volatile event.
- C. representation of animals as key figures in the work.
- D. vertical pictorial composition.

**Correct Response: D.** Chinese paintings were often hung vertically as scrolls. Chinese art varied during different dynasties but often involved the use of techniques that moved the eye vertically across the support. In the art depicted, this vertical arrangement is shown by the placement of trees both at the bottom and the top of the picture, surrounding and framing the horses and the battle of the two warriors. Chinese paintings were often spare and understated rather than heavily patterned and highly detailed (**A**). Chinese art seldom depicted violent or dramatic events (**B**). Most Chinese art depicted landscapes and stressed themes of harmony and tranquility. Landscapes were favorite topics in Chinese art, and animals (**C**) were not generally a central or especially common subject.

52. Use the reproduction below of a coffee table (1930) designed by Ludwig Mies van der Rohe to answer the question that follows.



*Mies van der Rohe, Ludwig (1886-1969) © 2022 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Tugendhat Coffee Table. Design date: 1930. Stainless steel and plate glass, overall: 18 x 40 x 40" (45.7 x 101.6 x 101.6 cm) .a (frame): h. 17 1/4 x w. 27 1/4 x d. 27 1/4" (43.8 x 69.2 x 69.2 cm), .b (glass top): 3/4 x 40 x 40" (1.9 x 101.6 x 101.6 cm). Phyllis B. Lambert Fund. Location: The Museum of Modern Art, New York, NY, U.S.A. Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.*

The design of this table is an example of which of the following movements?

- A. pop art
- B. postmodernism
- C. Bauhaus
- D. neo-expressionism

**Correct Response: C.** Bauhaus was a German art school in the early twentieth century. The Bauhaus style was marked by the absence of ornamentation and harmony between form and function. Objects created in the Bauhaus style, such as the table depicted, often feature a radically simplified design. Pop art (A) emerged later than Bauhaus, in the 1950s. Postmodernism (B) developed in the mid to late twentieth century. Neo-expressionism (D) originated in the 1970s.

53. Use the reproduction below of the painting *The Money-lender (Banker) and His Wife* (1514) by Quinten Metsys to answer the question that follows.



This painting reflects which of the following characteristics of the culture of the Netherlands during the sixteenth century?

- A. growth of cities
- B. gender inequality
- C. class division
- D. rise of mercantilism

**Correct Response: D.** During the sixteenth century, especially toward the end of the century, the Netherlands became a major colonial power with colonies on five continents. Dutch and British traders dominated the movement of many specialized commodities and the Netherlands became the international commercial center of Europe. Although the painting contains many symbols and presents an overall message of morality, it also depicts a banker who appears to be counting money in front of him, which reflects the culture of mercantilism of the Netherlands during the sixteenth century. Although Dutch cities did grow rapidly (**A**) during this period, the painting does not reflect this trend. Gender inequality (**B**) was a fact of life in sixteenth century Europe, but it is not a focus of the painting. Class divisions (**C**) existed in the Netherlands, but the painting does not reflect this aspect of social life.

54. Use the reproduction below of two porcelain jars to answer the question that follows.



These porcelain jars were created in which of the following cultures?

- A. Mexican
- B. Chinese
- C. Indian
- D. Ethiopian

**Correct Response: B.** Porcelain is a ceramic material made by heating clays containing a high percentage of kaolin at very high temperatures. The technique originated in China around 2,000 years ago and gradually spread to other East Asian countries, especially Japan, and then to Europe. The motifs on the jars, especially the dragon motif on the right-hand jar indicate that these pieces were made in China. The designs of the jars are not characteristic of Mexican (A), Indian (C), or Ethiopian (D) cultures.

55. Use the reproductions below of *Dolphin Fresco* (1450–1400 BCE) and a detail of *Spring Fresco* (1650 BCE) to answer the question that follows.

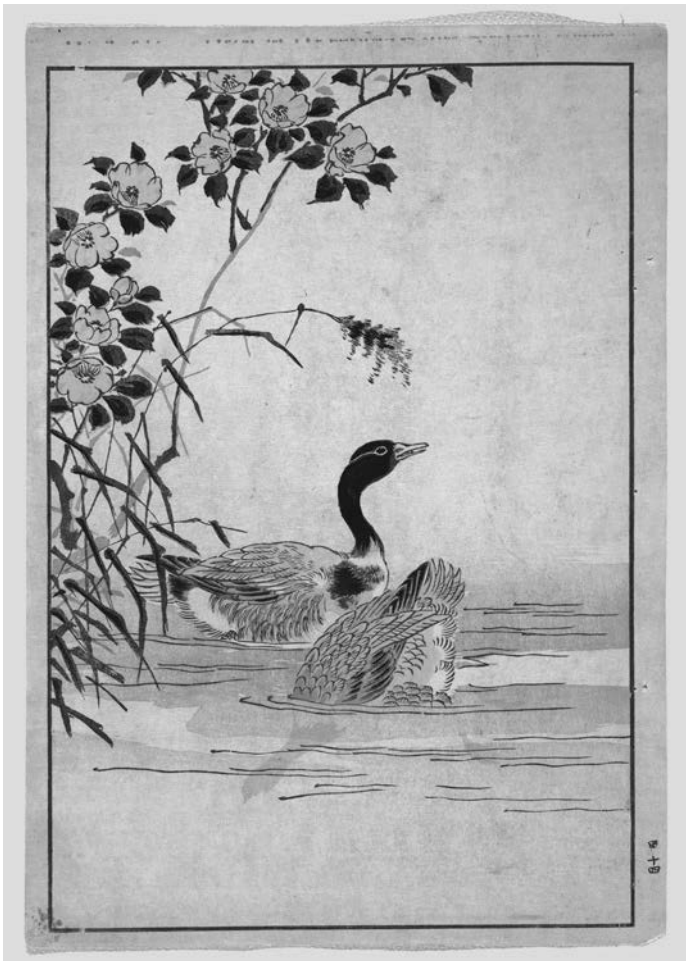


The frescoes shown above suggest that the Minoan civilization in which they were created placed a high value on:

- A. celebrating the natural world.
- B. influencing and controlling the natural world.
- C. ceremonial animal sacrifice.
- D. the relationship between humans and animals.

**Correct Response: A.** In both of the frescoes, the figures of dolphins and birds seem to dance joyfully across the surface of the artwork. The effect is one of celebrating the beauty of the natural world. Nowhere in either painting is there suggestion of human influence and control (**B**), rather the figures move freely and naturally without any human presence. The absence of any reference to human activity in either artwork also eliminates the possibility that they refer to ceremonial animal sacrifice (**C**) or the relationship between humans and animals (**D**).

56. Use the reproduction below of *Two Geese, One Swimming, One Diving with Camillia at the Left* (1857) to answer the question that follows.



This is an example of artwork created in which of the following cultures?

- A. Portuguese
- B. Tahitian
- C. Japanese
- D. South African

**Correct Response: C.** The print shown exemplifies many classic Japanese printmaking styles and themes. Asymmetrical balance (most of the visual weight is on the left side of the composition), a foreground object (the camellia branch) that gives the viewer the feeling that he or she is in the picture itself, and the natural world as subject conveying a sense of tranquility and harmony are all characteristic of nineteenth-century Japanese art. The artwork is not characteristic of Portuguese (**A**), Tahitian (**B**), or South African (**D**) cultures.



57. Use the reproduction below of the painting *A Philosopher Giving a Lecture on the Orrery* (1766) by Joseph Wright of Derby to answer the question that follows.



This painting is an example of the use of art to address which of the following themes?

- A. innocence of youth
- B. desire for knowledge
- C. gender roles
- D. children's place in society

**Correct Response: B.** In the painting the postures of the lecturer and his assistant are animated as they lecture and present. The gazes of the children are intent and illuminated by light, while the other figures to the right also are focused on the action and words of the lecturer. These features indicate that the main theme of the painting is the desire for knowledge. Although the faces of the children are highlighted in the painting, the intensity with which they examine the structure before them would indicate that the artist was not trying to demonstrate the innocence of youth (**A**). The painting does not convey a theme of gender roles (**C**). The children seem to be equal participants in the scene and provide no indication that the artist was exploring the theme of children's role in society (**D**).

58. Use the reproduction below, *Landscape* (mid-fifteenth century) by Bunsei, to answer the question that follows.



*Bunsei, Japanese, active mid-15th century. Landscape. Museum of Fine Arts, Boston. Photograph © 2009 Museum of Fine Arts, Boston. Used with permission.*

This work can be distinguished as being in the tradition of Zen-influenced landscape painting by the:

- A. lack of a definitive horizon line.
- B. use of ink as the primary medium.
- C. tranquil depiction of the environment.
- D. use of a figure to demonstrate scale.

**Correct Response: C.** Zen is a school of Mahayana Buddhism that originated in China. Zen emphasizes meditation, detachment, tranquility, and harmony. Japanese Zen-influenced painting used few brush strokes and an economy of line and style. The Zen aesthetic was unpretentious, humble, and demonstrated a love of nature. The lack of a definitive horizon line (**A**) and the use of ink as the primary medium (**B**) are common in many types of Japanese and Chinese paintings, not just those inspired by Zen. The painting is less concerned with scale (**D**) than in conveying a sense of tranquility.

59. Jackson Pollock's paintings are most characterized by:
- A. continuous form line
  - B. precise brushstrokes
  - C. linear perspective
  - D. gestural paint drippings

**Correct Response: D.** Jackson Pollock was a twentieth-century American painter and a major figure in the abstract expressionist school. He was well known for his drip paintings in which he dripped paint onto large canvases. Pollock's work typically consisted of masses of lines and drips in various colors. Lines were not continuous (**A**) and he did not use brushstrokes (**B**) or linear perspective (**C**) in his characteristic work.

60. Which of the following belief systems has had a major influence on artwork developed in India, China, and Japan?
- A. Buddhism
  - B. Islam
  - C. Hinduism
  - D. Confucianism

**Correct Response: A.** Buddhist art includes painting and statuary of Buddhas, bodhisattvas, and other iconic figures, narrative scenes from the lives of mythical and real Buddhist figures, and mandalas and other objects associated with Buddhist practice. Pagodas are common in Japan and China and were developed from the Indian stupa. All of these elements are common in the art of India, China, and Japan. Islam (**B**) and Islamic art is found in India and parts of China but not most of China and Japan. Hinduism (**C**) and associated art is largely confined to India, while Confucianism (**D**) and associated art is common in parts of China but not in India.

61. Aboriginal bark painting was predominately used in the culture as a means to:
- A. commemorate important individuals from the past.
  - B. record the births and deaths within a tribe.
  - C. pass on cultural traditions and myths.
  - D. communicate tribal boundaries.

**Correct Response: C.** Aboriginal bark paintings are based on sacred designs that may include abstract patterns and designs that identify a clan and contain elements of myths and stories about Dreamtime. They were often used in the instruction of young people in the sacred traditions and myths of the clan. Bark paintings do not generally depict human individuals and thus do not commemorate famous people or ancestors (**A**). They do not provide any demographic record of births or deaths within the clan (**B**) and are not supposed to be viewed by members of other clans, as boundary markers (**D**) necessarily would be.

62. Early Mesoamerican sculpture often included figures bearing both human and animal features. Scholars believe that the most likely reason for this combination of human and animal forms was to:
- A. pay homage to the natural world.
  - B. protect the possessor against predators.
  - C. conjure powerful forces of the supernatural.
  - D. assist the dying in the afterlife.

**Correct Response: C.** Animals played a large role in traditional Mesoamerican cultures. They were often seen as the embodiment of supernatural powers. One example is the jaguar. For the Maya, the jaguar was considered to be the god of the Underworld, of darkness, and the night sun. It embodied the powers of ferocity and valor and was thought to confer the power to confront one's enemies on human worshippers. The Feathered Serpent (e.g., Quetzalcoatl among the Aztecs, Kukulcan to the Maya) was seen as a primordial god of creation and a giver of life. Many Mesoamerican cultures conducted human sacrifices to appease deities based on animals. Sculptures bearing human and animal features are seen as attempts to transfer the supernatural powers of these animal deities to humans. These sculptures did not represent homage to the natural world in general (**A**), but were an attempt to obtain the supernatural powers that the deities represented. They were also not created specifically to protect the bearer against natural predators (**B**). There is also no evidence that sculptures with the combination of human and animal forms were used to assist the dying (**D**) in the afterlife.

63. Use the reproduction below of *Guitar Vendor* (c. 1990), artist unknown, to answer the question that follows.



The medium, style, and subject matter of the work shown above distinguish it as a product of:

- A. Ecuador.
- B. the West Indies.
- C. Cambodia.
- D. Polynesia.

**Correct Response: A.** Ecuador has a rich artistic tradition that often did not distinguish between arts and crafts and is a blend of native and Spanish themes. Many art objects also had a practical use. The guitar in all its various forms is an instrument that is ubiquitous in South American music. Among the guitars hung on the wall of the cabinet are two sets of panpipes, which are also characteristic instruments of Ecuador. These features are not generally found in the West Indies (**B**), Cambodia (**C**), or Polynesia (**D**).



64. Use the reproduction below of a self-portrait by Käthe Kollwitz to answer the question that follows.



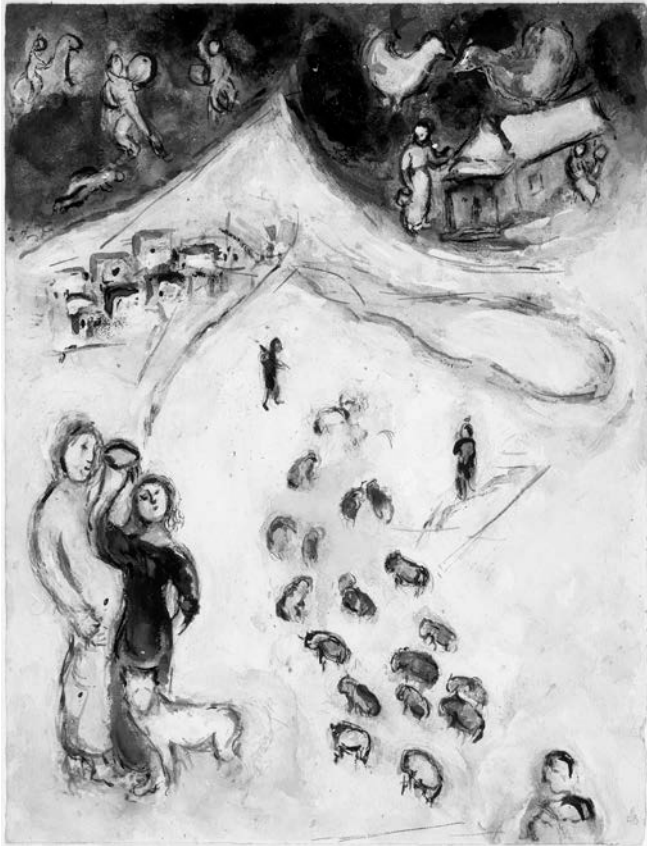
*Kollwitz, Käthe (1867-1945) © 2022 Artists Rights Society (ARS), New York, self-portrait. Charcoal drawing. Location: Graphische Sammlung Albertina, Vienna, Austria. Photo Credit: Erich Lessing / Art Resource, NY.*

Which of the following statements best describes the effect Kollwitz has achieved through her handling of medium and subject matter?

- A. Her tonal manipulations and choice of pose result in a drawing whose primary subject is the sitter's state of mind.
- B. Her emphasis on planes and linear elements creates an abstract image that seems emotionally distant from the viewer.
- C. Her subtle shading and modeling of the subject's face create a lifelike image that achieves an almost photographic realism.
- D. Her decision to fill the entire page with strongly contrasting lights and darks results in a work that is less a portrait than a study in value.

**Correct Response: A.** The self-portrait by Kollwitz shows the artist in a contemplative, almost weary pose. The hand supporting the head, the slightly down-turned mouth, and the half-closed, somewhat hooded eyes contribute to an image of someone who is worn down, distant, or perhaps depressed. The image is far closer to representational than abstract (**B**). The portrait is not photorealistic, or looking so detailed and real as to be a photograph (**C**). Given its emotional weight, the portrait is more than a study in value (**D**).

65. Use the reproduction below of *Winter* (1954–1956) by Marc Chagall to answer the question that follows.



Chagall, Marc (1887-1985) © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris. *Winter*; from the series of 42 gouaches to illustrate the book "Daphnis et Chloe" by Longus, *bol. II, pl. 25*. 1954-1956. Gouache on paper, 42 x 32 cm. AM1988-398. Photo: Philippe Migeat. Location: Musee National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.

As in much of Chagall's work, many of the images and themes in this painting are derived from the artist's:

- A. memories of childhood in a Russian village.
- B. contact with the works of Salvador Dalí and other surrealists.
- C. sketches from nature in widely diverse environments.
- D. fascination with the theories of Sigmund Freud.

**Correct Response: A.** Marc Chagall was a Russian-French artist who is considered to be an avant-garde modernist. As in this painting, much of his early work focused on modernist interpretations of everyday life in his home village of Vitebsk, Russia. Later in his life, he produced many works with Jewish themes and was greatly influenced by the Holocaust and World War II. Chagall was not heavily influenced by the most well-known surrealist artists such as Dali (**B**) and the painting's everyday life setting is not characteristic of surrealism. His sketches from nature were concerned almost entirely with scenes from his childhood home rather than a wide variety of environments (**C**). Chagall's themes of everyday life in a Russian village, and the Jewish experience, are not strongly influenced by the psychological theories of Sigmund Freud (**D**).

66. Use the reproduction below of a painting by Henry Moore to answer the question that follows.



This drawing is one of a series of works done by Henry Moore to depict the consequences of which of the following events of the Second World War?

- A. the attack on Pearl Harbor
- B. the Normandy Invasion
- C. the bombing of London
- D. the occupation of Paris

**Correct Response: C.** The setting of Henry Moore's work demonstrates that it is focused on the consequences of the bombing of London, also known as the blitz, by the German air force in 1940 and 1941. The ghostly figures along the tunnel wall and the anonymous seated figure represent the people of London, who descended into the city's subway tunnels to avoid German bombs. The setting clearly is that of a subway, not a boat or plane, and as such does not represent the attack on Pearl Harbor (**A**) or the Normandy invasion (**B**). There is also nothing about the setting that would evoke the occupation of Paris (**D**), as Parisians did not seek refuge underground during the occupation.

67. Use the reproduction below of *Bust of a Woman: Study for Les Femmes d'Alger* (1907) by Pablo Picasso to answer the question that follows.



*Picasso, Pablo (1881-1973) © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Bust of a Woman: Study for Desmoiselles D'Avignon, France, 1907, oil on canvas, .660m x .590m. Location: Musee National d'Art Moderne, Centre Georges Pompidou, Paris. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.*

This study represents a stage in the artist's thinking as he:

- A. experimented with styles generally associated with commercial art.
- B. acquired the basic technical skills needed for a career in painting.
- C. questioned the value of art in the modern era.
- D. explored alternatives to the depiction of the figure in Western artistic tradition.

**Correct Response: D.** In his early years, Pablo Picasso demonstrated great artistic talent and painted in a naturalistic style. Later in his career, he began experimenting with different ways of depicting reality. In the painting shown, the woman's face has flat geometric features. The painting represents one of Picasso's early experiments in a style that does not represent a typical figure in Western artistic tradition. Picasso's work represented the antithesis of commercial art (**A**) at the time. At this point in his career Picasso already possessed the technical skills necessary for a career in painting (**B**) and was searching for ways to use those skills to produce a different kind of art. Picasso did not question the value of art in the modern world (**C**); he was very much a modernist.

68. Use the reproduction below of *The Two Fridas* (c. 1930) by Frida Kahlo to answer the question that follows.



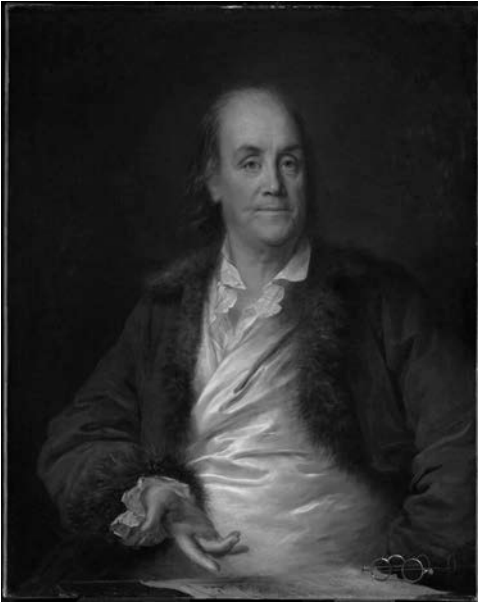
Kahlo, Frida (1907-54) / Mexican © 2022 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York. *The Two Fridas*, 1939 (oil on canvas). Location: Museo de Arte Moderno, Mexico City, Mexico. Photo credit: Luisa Ricciarini / Bridgeman Images.

Which of the following is a key source of the imagery in this work?

- A. traditional painting conventions in the artist's country of origin
- B. the artist's commitment to a socialist political philosophy
- C. traditional beliefs in the impropriety of a woman's becoming a painter
- D. the artist's sense of being torn between conflicting worlds

**Correct Response: D.** The painting *The Two Fridas* by Mexican artist Frida Kahlo depicts two versions of the artist holding hands. The women are connected by a blood vessel that runs to their hearts. The Frida on the left is wearing white European dress, while the Frida on the right is wearing a traditional Mexican dress. This represents the two natures of the artist whose father was German and whose mother was Spanish-Amerindian. The background and theme of the painting are not representative of Mexican art (**A**), and there is nothing in the painting that would indicate that it represents a commitment to a socialist philosophy (**B**). The painting does not make any statement about the propriety or impropriety of women becoming artists (**C**).

69. Use the reproduction below of *Portrait of Benjamin Franklin* (1778 or 1779) by Anne-Marie Bocquet Filleul to answer the question that follows.



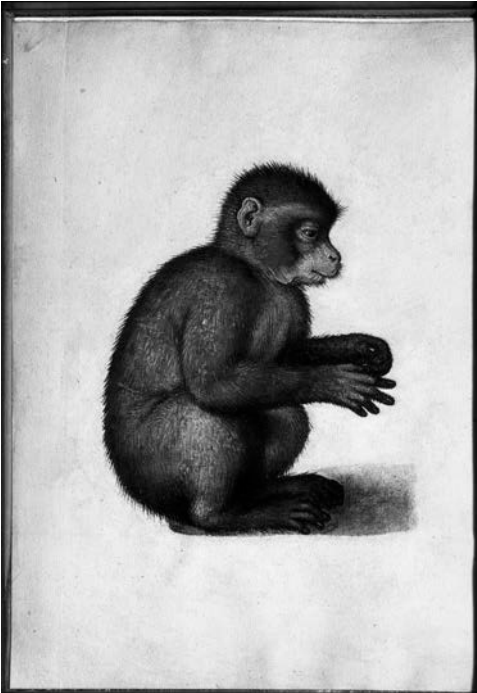
In this painting, the artist has portrayed the subject as a man who was:

- A. stern but forgiving.
- B. rough and uncivilized.
- C. noble but unassuming.
- D. crafty and mischievous.

**Correct Response: C.** The portrait is painted in the style (seated, full face, gazing straight ahead with a neutral expression) that was used at the time to portray kings, nobles, and wealthy merchants. At the same time, the casual clothing, the hand gesture, and the gaze of the eyes, suggest a casual, unassuming disposition. Although Franklin is not smiling in the portrait, his gaze and posture is not stern (**A**). He appears tranquil, and his pose indicates confidence and could not be described as rough and uncivilized (**B**). The face and pose suggest a calm and confident man and nothing in his expression could be interpreted as being mischievous, or as indicating craftiness (**D**), although in his life Franklin himself could be both.



70. Use the reproduction below of *A Monkey* by Albrecht Dürer to answer the question that follows.



The form and content of this drawing suggest that, in this work, the artist was most interested in:

- A. presenting an allegorical theme.
- B. making an ironic statement.
- C. implying an ongoing narrative.
- D. creating a naturalistic rendering.

**Correct Response: D.** Dürer's drawing is a finely detailed, realistic portrait of a monkey sitting on its haunches with its paws in front of its body. The drawing is simply a naturalistic rendering of a monkey. There is no context in the drawing (e.g., nothing in the background, no other objects) that would make the picture allegorical (A) or ironic (B) or that would imply an ongoing narrative (C).

71. Use the reproduction below of *The Ray and Maria Stata Center at MIT (2004)* by Frank Gehry to answer the question that follows.

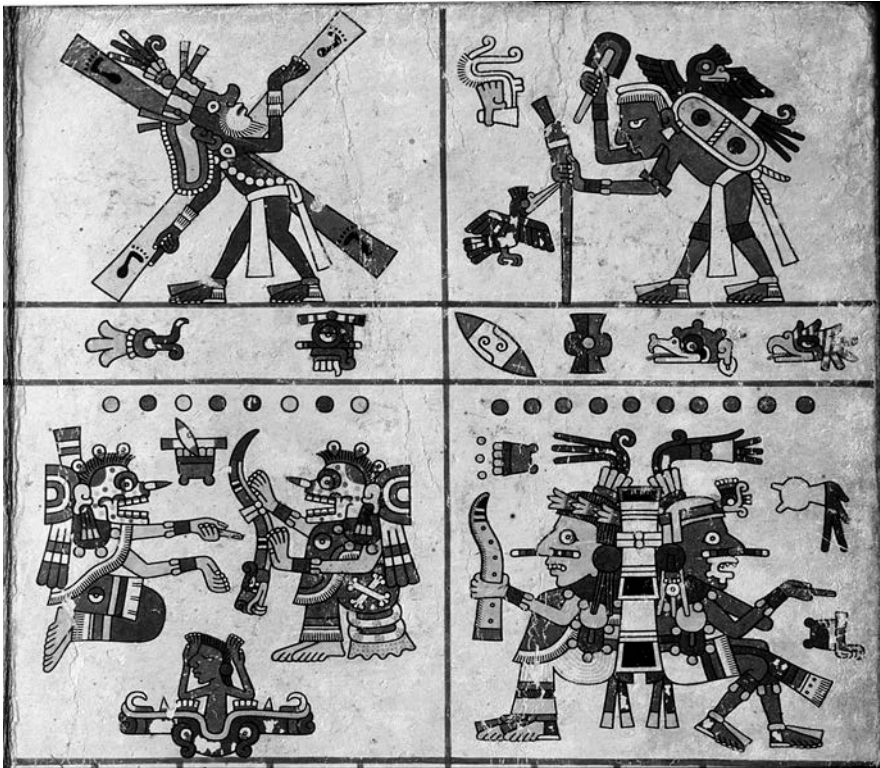


The design of this building reflects the architect's philosophy that:

- A. a building's form should represent a continuation of inherited cultural traditions.
- B. the form of a building should be dictated primarily by the building's intended function.
- C. a building's form should reflect the architect's understanding of the aesthetic needs of its occupants.
- D. the form of a building should be free from the constraints of aesthetic notions of the past.

**Correct Response: D.** The Ray and Maria Stata Center at MIT certainly does not follow conventional architectural principals. Buildings are caved in, lean this way and that, and are oddly shaped. It is easy to see that the architect believes that buildings should be free of the constraints of the aesthetic notions of the past. There are no cultural traditions (**A**) that would result in the production of such radically different architecture. The forms of the buildings are certainly not related to their functions (**B**), and it is hard to believe that the aesthetic preferences of the occupants of the buildings (**C**) had anything to do with the buildings' designs.

72. Use the reproduction below of a portion of the Aztec *Codex Féjerváry-Mayer* (250 BCE–1000 CE) to answer the question that follows.



This work is part of a document that most likely served which of the following functions?

- A. depicting symbols and ceremonies associated with the ritual calendar
- B. offering a critique of the strict hierarchical structure of the society
- C. relating the personal history of the artist who created the piece
- D. commemorating the deeds of a legendary cultural hero

**Correct Response: A.** Both the Aztecs and Maya produced accurate calendars to keep track of rituals, ceremonies, and celestial events that occurred during the year. This Codex was one of a very few codices that survived the Spanish conquest. It depicts various ritual and ceremonial events and their associated symbols that occurred during the course of the Aztec year. Codices did not offer opinions or critiques about society (**B**) or recount the personal history of the artist (**C**). Some codices record particular events or document the exploits of individual rulers (**D**), but this particular codex is a calendar identifying the rituals that take place during the year.

73. The popularity of woodblock prints in eighteenth- and nineteenth-century Japan attests to which of the following roles of visual art?
- A. serving as effective propaganda for the political elite
  - B. aiding religious worshipers in their devotional practices
  - C. sparking the public's interest in current affairs
  - D. providing enjoyment to common people in their daily lives

**Correct Response: D.** Japanese woodblock prints of the eighteenth and nineteenth centuries, known as ukiyo-e ("pictures of the transient world of everyday life"), depicted popular culture of the time, such as kabuki actors and sumo wrestlers, landscapes, travel scenes, and other aspects of daily life. Their purpose was simply to provide aesthetic pleasure. Some prints undoubtedly served as propaganda for the elites (**A**), dealt with religious practices (**B**), or sparked the public's interest in current affairs (**C**), but none of these were important reasons for the popularity of the medium. They were popular because they were relatively cheap, dealt with a wide range of topics, and provided entertainment to ordinary people.

74. A researcher asks a graphic artist to create a visual representation of some data. The artist's representation will best fulfill its primary role if it meets which of the following criteria?
- A. It is eye-catching to a casual observer.
  - B. It makes full use of the latest design tools.
  - C. It facilitates understanding of the information.
  - D. It has an innovative format and layout.

**Correct Response: C.** Graphs and other graphic techniques are often used to clarify the meaning of data and make it easier for the reader to understand. It is not necessary that the data be displayed in an eye-catching manner (**A**), that it makes full use of the latest design tools (**B**), or that it uses an innovative format and layout (**D**). It is most important that graphics are clear, understandable, and accurately convey the interpretation or meaning of the data.

75. Use the reproduction below of *Jane Avril* (late nineteenth century) by Henri de Toulouse-Lautrec to answer the question that follows.



This work was created primarily to serve which of the following roles in everyday life?

- A. public beautification
- B. commercial advertising
- C. charitable appeal
- D. political campaigning

**Correct Response: B.** Jane Avril was a French can-can dancer made famous by the paintings of Henri de Toulouse-Lautrec. She was a close friend of Toulouse-Lautrec and he produced a number of posters that furthered her career as a dancer and one of the stars of the *Moulin Rouge* in the 1890s. Toulouse-Lautrec's posters were produced as advertisements for Avril and were not scattered about the city in any kind of public beautification project (A). Nor did they make any appeals for charitable donations (C). Avril was not involved in politics, and the posters were not used in any sort of political campaigning (D).

76. Use the reproduction below of *What Appropriation Has Given Me* (1992) by Enrique Chagoya to answer the question that follows.

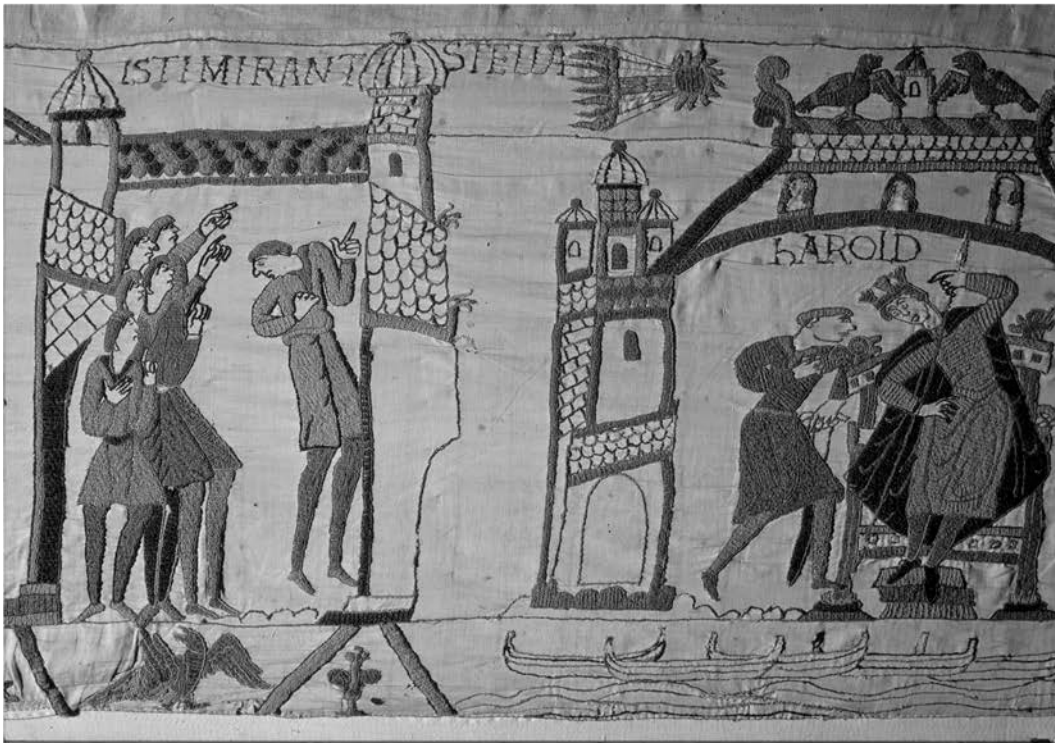


The primary purpose of this work is best described as:

- A. didactic.
- B. commemorative.
- C. satirical.
- D. narrative.

**Correct Response: C.** Chagoya's work shows a hand that looks like Mickey Mouse's holding a bag of nacho chips and another hand withdrawing a chip from a different brand of chips. The artist appears to be satirizing the supposed benefits of the modern world, saying in effect that these are the sorts of trivial things that we have gained from modern civilization. The picture could be seen as didactic (**A**) in terms of presenting a moral theme, but is far more satirical in its effect. It has no commemorative (**B**) elements, and it makes a statement more than it tells a story (**D**).

77. Use the reproductions below of details from the *Bayeux Tapestry* (eleventh century) to answer the question that follows.





The *Bayeux Tapestry* was created for the purpose of:

- A. portraying a royal wedding procession.
- B. depicting the months of the year and their associated tasks.
- C. illustrating the events in a popular folktale.
- D. recounting and celebrating a historic event.

**Correct Response: D.** The Bayeux Tapestry is an embroidered cloth that is 230 feet long and 20 inches tall. It was commissioned by William the Conqueror's half brother and commemorates and celebrates events leading up to the Norman conquest of England, culminating with the Battle of Hastings in 1066. The top section of the selection shown depicts mounted Norman soldiers charging the Anglo-Saxon lines. No elements of the tapestry portray a royal wedding procession (**A**), the months of the year and associated tasks (**B**), or the events of a popular folktale (**C**).

78. Use the reproduction below of *Union Generals* (1861) by Matthew Brady to answer the question that follows.



The uniforms worn in this photograph provide an example of how clothing may be designed to signify:

- A. character.
- B. affiliation.
- C. taste.
- D. personality.

**Correct Response: B.** The uniforms worn in this photograph of Civil War soldiers indicate that the men wearing them belong to the Union rather than the Confederate Army. Thus, the uniforms' primary purpose is to identify that the men wearing them are affiliated with a particular group. Uniforms essentially suppress the individuality of the people who wear them. They are a tool for standardization, and as a result they are designed to suppress the ability of the observer to discern differences in the character (**A**) of the people who wear them, their taste in clothes (**C**), or their personalities (**D**).

79. Use the reproduction below of *Cat Lamp* (1928) by Alexander Calder to answer the question that follows.



Calder, Alexander (1898-1976) © 2014 Calder Foundation, New York / Artists Rights Society (ARS), New York. *Cat Lamp*. 1928. Iron-wire and paper construction, 8 3/4 x 10 1/8 x 3 1/8". Gift of the artist. Location: The Museum of Modern Art, New York, NY, U.S.A. Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

This ten-inch-tall sculpture was created primarily to serve which of the following roles of art in everyday life?

- A. persuading
- B. challenging
- C. informing
- D. entertaining

**Correct Response: D.** One way to describe the lamp is "whimsical." From the cat face above the shade, to the paws and claws of the base, the wire is used to create an entertaining image of a cat. The lamp makes no effort to persuade (A) the viewer toward a particular point of view. Nor does it challenge (B) the viewer in any particular way. It does not inform the viewer by providing information (C).

80. Use the reproduction below of *Money Fool* (1568) by Jost Amman to answer the question that follows.



The primary purpose of this work is best described as:

- A. descriptive.
- B. satirical.
- C. cautionary.
- D. anecdotal.

**Correct Response: C.** The *Money Fool* depicts a rich man grasping a large money bag and holding it away from a pauper who is recognizable by his servile posture, patched clothes, and torn sleeve. The rich man snarls at the beggar. By declining to provide charity, the rich man demonstrates that his desire for wealth is greater than his concern for his soul. The picture is thus a cautionary tale on the perils of avarice. The *Money Fool's* purpose is not to describe (**A**) a scene or an interaction but to derive a moral conclusion from it. The scene is not satirical (**B**) in the usual sense of the word. Although it tells a story, its purpose is didactic rather than strictly anecdotal (**D**); that is, it is the moral interpretation of the scene that is important rather than simply the scene itself.

81. Which of the following statements is most representative of a deconstructionist approach to art criticism?
- A. The only person who knows the true meaning of a work is the artist him- or herself; therefore, a work's only authentic critic is its creator.
  - B. Each individual viewer or critic defines the work; no definitive interpretation is possible.
  - C. An artwork represents a solution to multiple technical and aesthetic problems; the critic's job is to pass judgment on that solution.
  - D. The untrained viewer cannot understand art; the role of the critic is to teach the viewer how to see.

**Correct Response: B.** Deconstruction is a term first used by French philosopher Jacques Derrida in the 1970s to convey the idea that every work of art has multiple meanings, some of which may be conflicting. Deconstructionists attempt to discern the underlying and often implicit rather than explicit assumptions, symbols, and ideas in a piece of art. Individual interpretations of a work of art may vary and no one interpretation is definitive. The meaning intended by the creator of the art (**A**) should be considered but is also not definitive, since the artist's unconscious use of cultural themes and symbols may be represented in the art without the creator's direct knowledge. Since multiple interpretations of a work of art are possible, and none are necessarily definitive, a critic's job is certainly not to pass judgment on a piece of art (**C**), but rather to explore some of the possible multiple meanings. Untrained viewers may also add clarity to the understanding of the art and it is not the critic's job to teach the viewer to see (**D**) the artwork in one particular way.

82. Use the reproductions below of two works by Mary Cassatt to answer the question that follows.



These two works are most different in which of the following areas?

- A. technical skill
- B. mood
- C. subject matter
- D. style

**Correct Response: D.** Mary Cassatt was famous for her portrayals of mothers and children. Both of these illustrations are examples of this subject but differ in several important ways. The work on the left is a print and the work on the right is a pastel. The print demonstrates the influence of Japanese art on European painting and printmaking because the figures are spare and the shapes flat, consisting primarily of lines without shading or depth. The pastel, by contrast, has considerable depth and is modeled with extensive shading. Both of the works required considerable technical skill (A). The mood (B) is similar in both works, with the mothers wearing very similar expressions in each. Both paintings also deal with the same subject matter (C).

83. In Western Europe in the eighteenth century the power and influence of preeminent art academies gave rise to which of the following general trends in the visual arts?
- A. stylistic conformity
  - B. a widespread decline in technical mastery
  - C. indifference to public opinion
  - D. a wholesale rejection of the art of the past

**Correct Response: A.** The most significant art academies in Western Europe during the eighteenth century were the Royal Academies of Art in France and England. As is common in situations where art or science or any other subject is taught at official academies, dissent was discouraged and only the "correct" themes, techniques, and styles were approved. Artists were expected to conform to the stylistic standards set by the Academies. The art taught in the academies was not innovative, but it did require a mastery of artistic methods and techniques (**B**). Academic art monopolized the art viewed at exhibitions and in displays and sold to the public, so there is no evidence that it was not popular or indifferent to public opinion (**C**). On the contrary, it was what the public expected and wanted. Academic art did not reject the art of the past (**D**), it leaned heavily on ancient classical art for its inspiration.

84. The stylistic continuity of Navajo sand painting is best understood in light of the fact that sand paintings:
- A. are made from naturally occurring materials in the local environment.
  - B. traditionally serve a functional and ceremonial purpose in the culture.
  - C. are created without the use of specialized tools or equipment.
  - D. reflect the artistic influence of the Pueblo peoples of the Southwest.

**Correct Response: B.** Navajo sand paintings are used primarily in curing ceremonies in which the gods' help is requested for healing. Figures and designs in a sand painting are a symbolic representation of a story from Navajo mythology. As such, they change very little over time. This stylistic continuity has little to do with the fact that the sand paintings are made from naturally occurring local materials (**A**), since the symbols could change even though the material is the same. The same line of reasoning holds for rejecting the idea that the stylistic continuity is due to the use of unspecialized tools or equipment (**C**). Again, the symbols could change regardless of the tools used. Finally, the art of the Navajo and that of the Pueblo peoples (**D**) is quite different, as are the people themselves.



85. Use the reproduction below of *Eagle Warrior* (1350–1521 CE) to answer the question that follows.



The combination of eagle and human imagery in this work suggests that the artist most likely intended to depict the warrior as:

- A. being attacked by an eagle.
- B. having the attributes of an eagle.
- C. being transported by an eagle.
- D. having captured an eagle.

**Correct Response: B.** In Native American art, the combination of human and animal shapes is quite common. The purpose of this co-mingling of human and animal traits was to confer some of the animal's powers, mystical or otherwise, upon the human. Thus, the depiction of a winged and clawed warrior is an attempt to infuse the power of the eagle in the body of the warrior. The figurine shows no evidence that the human is being attacked by an eagle (**A**) or transported by an eagle (**C**). If either were the case the features of human and eagle would be separated and not fused or mingled together. This would also be the case if the figurine showed a human capturing an eagle (**D**).

86. Use the reproduction below of *Salzburg* (1950) by Oskar Kokoschka to answer the question that follows.



*Kokoschka, Oskar (1886-1980) © 2022 Fondation Oskar Kokoschka / Artists Rights Society (ARS), New York / ProLitteris, Zürich. 1950. Linen. Inv. 11241. Location: Pinakothek der Moderne, Bayerische Staatsgemaeldesammlungen, M. Photo Credit: bpk Bildagentur / Pinakothek der Moderne, Bayerische Staatsgemaeldesammlungen / Art Resource, NY.*

Which of the following terms best describes the style of this work?

- A. painterly
- B. abstract
- C. academic
- D. linear

**Correct Response: A.** Painterly refers to painting in a loose, dynamic manner that results in visible brushstrokes as exemplified in the painting shown. The painting has more painterly qualities than abstract (**B**). Academic art (**C**) typically featured works with a high degree of realism in which brushstrokes were not necessarily intended to be visible. The painting is the opposite of linear (**D**) in that it does not follow defined lines and has an organic, less than controlled look to it.

87. Use the reproduction below of *Carhenge* (1987) by Jim Reinders to answer the question that follows.



This sculpture suggests that one of the artist's purposes was to:

- A. evoke a sense of connection between modern and prehistoric forms.
- B. satirize minimalist art of the mid-twentieth century.
- C. subordinate the art object to the creative process itself.
- D. assert the dominance of nature over human activity.

**Correct Response: A.** *Carhenge* was built by Jim Reinders near Alliance, Nebraska, as a memorial to his father. It consists of cars spray-painted with gray paint as a substitute for stones to resemble the prehistoric site of Stonehenge in its present-day state. The merging of modern cars as the building material with the shape of the ancient stone circle suggests the continuity and connection between ancient and modern forms. The work can be interpreted as saying that all art, whether modern or prehistoric, shares certain intrinsic characteristics. Since the work is not minimalist, it is not satirizing minimalist art (**B**). There is also nothing about the work that suggests it is trying to subordinate the art object to the creative process (**C**). There is nothing about asserting the dominance of nature (**D**) in the work since the "stones" in Carhenge are all cars.

88. Use the reproduction below of an untitled sculpture (1998–1999) by Robert Gober to answer the question that follows.



The surreal quality of this sculpture is primarily the result of the artist's use of:

- A. negative and positive space.
- B. industrial materials.
- C. horizontal and diagonal lines.
- D. juxtaposition of objects.

**Correct Response: D.** The juxtaposition of two very different objects—a basket and a large section of metal pipe—in the sculpture is startling and somewhat surreal. Not only are they made from different material and are of very different shapes, but they also evoke contrasts between old and new. The basket has been an important piece of technology since prehistoric times and evokes a simple way of life. The pipe represents industrial technology and evokes our more complex and rapidly changing society. The artist does not emphasize the juxtaposition of negative and positive space (**A**) in the work. Only one of the objects is industrial (**B**). The lines of the pipe are somewhat diagonal (**C**) but they do not contribute to the surreal quality of the work in themselves.

89. Which of the following is a characteristic shared by modern dance and modernist sculpture?
- A. the synthesis of two opposing ideas
  - B. a focus on the finished product over the creative process
  - C. the use of abstraction
  - D. an adherence to firmly established principles

**Correct Response: C.** Modern dance has often been described as a rebellion against the strict forms of classical ballet. As such, modern dance embraces greater freedom of movement and incorporates abstraction into the dance repertoire. Modernist sculpture also relies heavily on abstraction. Abstract sculpture often uses nature as a starting point for ideas, but the final image may bear little resemblance to its natural inspiration. Neither modern dance nor modernist sculpture represent anything as formal as the synthesis of two opposing ideas (**A**). Both also emphasize the creative process as represented by the finished product rather than emphasizing the finished product more than the creative process (**B**). Both are also characterized by freedom of expression, which is the antithesis of a rigid adherence to firmly established principles (**D**).

90. Musical compositions that highlight repetition or the use of extended tones are most closely related to which of the following visual art movements?
- A. minimalism
  - B. outsider art
  - C. fauvism
  - D. conceptual art

**Correct Response: A.** Minimalist composers, such as Philip Glass, often rely heavily on repetition and extended tones in their works. In art, minimalism also relies heavily on repetition, especially of materials. Minimalist art places restrictions on the use of material and the possibility of its modification, just as minimalist music places restrictions on the use of melody and theme. Outsider art (**B**) merely refers to art that is "raw" or outside the boundaries of the art world and is often created by naïve or self-taught artists (e.g., children, the mentally ill). Outsider art does not necessarily include repetition as one of its elements. Fauvism (**C**) emphasizes painterly qualities and strong colors rather than repetition. In conceptual art (**D**), the concept or idea inherent in the work takes precedence over traditional aesthetic, material, and technical concerns. Repetition may play a role in particular pieces but is not an element of conceptual art in general.

91. Which of the following artistic choices is most similar to a painter's use of light and dark values?
- A. an actor's use of dialogue
  - B. a dancer's use of the feet
  - C. a playwright's use of structure
  - D. a composer's use of dynamics

**Correct Response: D.** In painting, strong tonal contrasts between light and dark (e.g., chiaroscuro) is often used for dramatic effect. In music composition, dynamics refers to how loud or quiet the music is. The composer can contrast loud and quiet elements in a piece to heighten the overall dramatic effect in a manner similar to an artist contrasting light and dark in a painting. An actor's use of dialogue (**A**), a dancer's use of the feet (**B**), and a playwright's use of structure (**C**) can add dramatic effects to a speech, a dance, or a scene in a play, but none of these necessarily involves contrasting opposites such as soft and loud tones in music or light and dark values in painting.

92. In scene design for an expressionistic theatrical production, visual images are typically created for the purpose of:
- A. creating an environment grounded in lifelike detail.
  - B. separating the stage area from the audience area.
  - C. representing the emotional states of the characters.
  - D. focusing the audience's attention on the performers.

**Correct Response: C.** Expressionism is a modernist movement in drama and theater that developed in Europe in the early twentieth century and parallels the development of Expressionism in visual art. Expressionist plays are often characterized by heightened emotional intensity. Creating a scene design that represents the emotional states of the characters, rather than an environment grounded in lifelike detail (**A**), would be the goal of the scene designer for an expressionistic production. Expressionism had nothing to do with separating the stage area from the audience (**B**), and while the highly emotional and declamatory speeches and actions of expressionist scenes may have had the effect of focusing the audience's attention on the actors (**D**), this was not the purpose of an expressionist play or its set design.



93. Which of the following characteristics is a comic strip most likely to share with a film?
- A. a focus on communicating a narrative
  - B. a tone that is consistently lighthearted
  - C. the use of symbols to construct meaning
  - D. an emphasis on words as the primary communication tool

**Correct Response: A.** Comic strips and films are focused primarily on telling a story. Both rely on words and pictures to communicate the narrative. Neither comic strips nor films are consistently lighthearted (**B**); there are dark comic strips and dark films. Neither rely primarily on symbols to communicate meaning (**C**). Although symbols may be present in each, meaning is communicated primarily through dialogue and the actions of the primary characters. Both rely on words to communicate meaning (**D**), but dialogue is not the primary means of doing so—pictorial representations of the characters' actions in comic strips and the actions of the actors in film play at least an equal role with dialogue in communicating meaning.

94. Which of the following elements of classical Greek visual art was paralleled by Greek theatre?
- A. the idealization of form
  - B. the absence of narrative content
  - C. the focus on the nude body
  - D. the depiction of solo figures

**Correct Response: A.** The idealization of form, especially of the human body, is characteristic of Classical Greek sculpture. Classical Greek sculpture depicts the culture's idealized conception of the union of both physical and moral beauty. Classical Greek theatre had a well-defined, or idealized, form that was followed pretty strictly. The play usually was divided into four parts and often dealt with themes of suffering and bravery in the face of suffering. There was a chorus of 50, later reduced to 15, and a single actor, later increased to 3 actors by Sophocles. Classical Greek theatre generally told a story, often based on myth, and Greek art from the same period also often told a story or illustrated a moral (**B**). Classical Greek sculpture often did focus on the nude human body (**C**), but the same was not true of Classical Greek theatre, where actors and chorus were fully clothed and the actors wore masks. Many instances of Classical Greek sculpture consist of solo figures (**D**), but there are also ample examples of sculptures that show multiple figures. Classical Greek theater started with a single actor and a large chorus in the early plays of Aeschylus but soon evolved into the use of two and then three actors and a smaller chorus.

95. The work of Euclid in the field of mathematics is most related to which of the following elements of painting and drawing?
- A. scale
  - B. color
  - C. value
  - D. rhythm

**Correct Response: A.** Euclid is known as the "Father of Geometry". In painting, geometry is most important in the use of scale. Scale refers to the size of an object in relation to another object. The importance of geometry to scale can best be seen in the use of perspective, where differences in size, convergence of lines, and other techniques are used to create an illusion of depth in a painting. Geometry has nothing to do with the use of color (**B**) in painting. Value (**C**) refers to the lightness or darkness of hue and is also unrelated to geometry. Rhythm (**D**) refers to the repetition of elements in a painting and might have some remote connection with geometry but not to the extent that scale does.

96. Jean-Jacques Rousseau advanced the idea that the path to real freedom was through feeling rather than thinking, imagination rather than calculation. Which of the following artistic movements was most influenced by this philosophy?
- A. neoclassicism
  - B. futurism
  - C. expressionism
  - D. romanticism

**Correct Response: D.** Romantic art focused on emotions, feelings, and moods of all kinds and emphasized imagination. Romantic art often represented the rejection of industrialization, organized religion, and social convention. In its rejection of rationalism, romantic art paralleled Rousseau's ideas about the importance of imagination and feeling. In contrast, neoclassical (**A**) art reflected a desire to rekindle the spirit and forms of ancient Greek and Roman art and emphasized principles of order and reason. Futurism (**B**) originated in Italy in the early twentieth century and emphasized themes of industrialization, movement, and even violence. Expressionism (**C**) was an intensely personal style of painting originating in Germany in the early twentieth century that had a subjective, rather than a realistic, perspective in order to emphasize the artist's emotions. Expressionist images are often not naturalistic but may be distorted or exaggerated with colors that may be vivid and shocking.

97. Understanding a given culture's artistic interpretation of its natural and social environments would be most useful for which of the following disciplines?
- A. psychology
  - B. history
  - C. biology
  - D. anthropology

**Correct Response: D.** Anthropology is often defined as the study of all aspects of humanity. Cultural anthropology (as opposed to archaeology, linguistics, and physical anthropology) focuses on three areas of human culture. These are symbols that represent belief systems, technological systems, and social systems. Understanding a culture's interpretation of its social system and environment through its art would be most useful in understanding each of these three areas. Psychology (**A**) generally focuses on individual expression of mental states or feelings. Psychological characteristics of individuals can certainly be influenced by the person's cultural and social setting but understanding of the culture's artistic interpretation of its natural and social environments would be less useful in this discipline than in anthropology, where the emphasis is on understanding the society and culture as a whole. Understanding a culture's artistic interpretation of its natural and social environments could conceivably be of some use in understanding its history (**B**) but much less so than in anthropology and would be of no particular use in understanding the biology (**C**) of the people who make up the society.

98. The juxtaposition of normal and dream-like elements found in the literary form of magic realism is most similar to works from which of the following artistic movements?
- A. art nouveau
  - B. impressionism
  - C. art deco
  - D. surrealism

**Correct Response: D.** Surrealism is a school of art inspired by Sigmund Freud's work on the unconscious. Surrealist art features unnerving, illogical scenes, the element of surprise, unexpected juxtapositions, and non sequiturs. In these characteristics it parallels several of the elements of the literary form of magic realism, in which fantastic, unreal scenes or actions by characters are matter-of-factly inserted into otherwise realistic narratives. Art nouveau (**A**) was popular, especially in architecture, between 1890 and 1910 and was characterized by an abundance of dynamic, undulating, and flowing curved lines forming asymmetrical shapes and syncopated rhythms. It was somewhat unusual but did not involve the juxtaposition of the realistic and fantastic states of magic realism. Impressionist artists (**B**) were concerned with such things as the changing quality of light, depiction of ordinary subjects under varying environmental conditions, and the overall visual effects of a scene rather than its fine details. Their paintings did not resemble magic realism in the juxtaposition of the realistic and fantastic. Neither did art deco (**C**), which was a modernist style of art that often used bold geometric forms and symmetry.

99. A history teacher uses examples of early Native American art during a lecture on Native American cultures. Using artworks in this way is most likely to enhance students' understanding of the:
- A. many customs and traditions of early Native American cultures.
  - B. preservation techniques used on early Native American works of art.
  - C. influence of early Native American culture on modern U.S. traditions.
  - D. distinction between early Native American art and contemporary art.

**Correct Response: A.** Early Native American art focused on myths (e.g., origin myths, myths with animal themes) and stories from a people's tribal history and culture. A discussion of early Native American art would therefore illuminate the customs and traditions of the culture that are embedded in these myths and stories. While the myths and stories about their culture illustrated by their art would help understand their customs and traditions, these myths and stories would have little to say about techniques of preservation of their art (**B**), how their cultures influenced modern U.S. traditions (**C**), or the differences in Native American and contemporary art (**D**).

100. When integrating art into a science unit, which of the following activities would best help students understand the concept of kinetics?
- A. sculpting a figure in a stance that emulates movement, using a dowel rod to support the figure's balance
  - B. producing a series of drawings whose images, when placed beneath one another and manipulated, appear to move
  - C. creating a mobile whose suspended forms are balanced in such a way to enact their movement
  - D. using an ink and brush technique to design images of animals whose movements are depicted by directional lines

**Correct Response: C.** In physics, kinetics is the study of motion and its causes. Creating a mobile in which suspended forms are balanced in such a way as to enact their movement is the only response that involves actual dynamic movement of objects and how the movement of one object affects the movement of the others. Sculpting a figure that emulates movement (**A**), producing drawings that when manipulated appear to move (**B**), and drawing pictures of animals whose movement is suggested by directional lines (**D**) are static facsimiles of movement that do not illuminate the dynamic nature of movement or the interactions between objects produced by their movements. They also say little about the causes of movement, compared with creating a mobile where the movement of one object is influenced by the movements of another object in the mobile.