

Q.1 According to Clive Bell, which quality amongst the following is required for something to be art?

Max. score: 1; Neg. score: 0; Your score:

- ✓ Significant form
- Individuality
- Eidos
- Beauty

Q.2 Wassily Kandinsky was not only a Russian painter but also an art theorist. His influence on the art world, and abstraction in particular is immense. His most significant work was arguably the 'Composition X'. This monumental painting relies upon a black background to heighten the visual impact of the brightly coloured undulating forms in the foreground. Last, in his lifelong series of 'Compositions', he sought to culminate his investigation into the purity of form and expression through this work. The image of this painting is given below.

Why do you think this image is a work of art, according to theory of Clive Bell?



Max. score: 2; Neg. score: 0; Your score:

- The work successfully communicates a message.
 - The work was exhibited in a Museum
 - The medium is not the message.
 - ✓ Emphasis on elements and means by which the painting is made.
 - The work has emerged from the sub-conscious mind of the artist.
 - ✓ Formal structural properties of the image
-

Q.3 What are the characteristics that an artwork should possess, according to Clement Greenberg?

Max. score: 3; Neg. score: 0; Your score: ...

- External Meaning
 - ✓ Cannot be redefined or reworked
 - Imitation
 - Reducibility
 - ✓ Autonomy
 - ✓ Purity
-

Q.4 The title of this work Pebbles, broken and scraped white with another stone, dutifully explains the process by which the work was created, the materials that were used, and the physical properties of the work. Andy Goldsworthy, the artist, manipulates nature, reworking organic materials such as stone, branches, flora, water, and snow to create fleeting impressions in a natural setting. Although Goldsworthy has documented this artwork, the work will eventually erode and lose its status as art over time. Do you think this work will be



accepted by Clive Bell as an artwork?

Max. score: 1; Neg. score: 0; Your score:

- No, because the artists hand has played little role in the making of this work.
 - No, because it is not manmade.
 - Yes, because form is an imitation of a sea shell.
 - ✓ Yes, because nature is realised by the artist in a form.
 - Yes, because the form symbolises a ritual in the Idaho tribe.
 - Yes, because it can be owned by a collector.
-

Q.5 According to Clive Bell all artworks have one thing in common which is an individual experience, Where do you think this individual experience which Bell talks about comes from?

Max. score: 1; Neg. score: 0; Your score:

- ✓ From formal structure of elements
- From story or narrative
- From the unconscious mind
- From emotional outburst
- From eidos
- From sentimentality

Q.6 Warhol's iconic series of Campbell's Soup Can paintings were never meant to be celebrated for their form or compositional style, like abstractionists. What made these works significant was, Warhol's co-opting of universally recognizable imagery, such as a Campbell's soup can, Mickey Mouse, Marilyn Monroe's face, and depicting it as a mass-produced item, but within a fine art context. This early series was hand-painted, but Warhol switched to screenprinting shortly afterwards, favouring his mass culture imagery's mechanical



technique.

Why do you think this work is considered art according to Institutional theory of art?

Max. score: 1; Neg. score: 0; Your score:

- Because the soup was cherished for its taste.
 - ✓ Because it was associated with an artist and an art gallery.
 - Because the advertisement is a form of art.
 - Because it is aesthetically pleasing.
 - Because the soup can is not functional.
 - Because the Campbell soup makers wanted it to be art.
-

Q.7 In October 2018, Banksy's iconic image of Balloon Girl, featuring a young girl letting go of a heart-shaped balloon as a beacon of innocent hope, was sold during a Sotheby's auction for 1.04 million pounds. The moment it was pronounced "sold," a strange alarm sounded from within the painting's frame, its trigger source unknown. Immediately, the painting started to descend down through its bottom, which turned out to be a shredding mechanism. Newly retitled Love is in the Bin, as it was now the subject of a grand scandal, the only artwork created at a live auction in history, given the reasoning of Banksy in form of a quote: "The urge to destroy is also a creative urge."

Does this work meet the conditions of art laid down by George Dickie?



Max. score: 1; Neg. score: 0; Your score:

- ☐ No, since it was being auctioned in an artworld.
 - ☒ Yes, since it was being auctioned at Sothebys.
 - ☐ Yes, because this is conceptual art.
 - ☐ No, since it was shredded.
 - ☐ Yes, because the process is more important than the product.
 - ☐ Yes, since it is expressive.
-

Q.8 "If urinals, snow shovels, and hat racks can become works of art, why can't natural objects such as driftwood become works of art?"

When can this natural objects like driftwood become works of art according to Dickie?

Max. score: 1; Neg. score: 0; Your score:

- ☒ Natural object is artifactualized and granted status of appreciation by the art world.
- ☐ Natural object conveys emotions.
- ☐ Natural object is published in the National geographic magazine.
- ☐ Natural object is beautiful.
- ☐ Natural object is conferred status of appreciation by trekkers passing by on the mountain.
- ☐ Natural object is selected and artifactualized.

Q.9 Artist Tracey Emin works across media, producing works that explore her own life and history from many different angles. This artwork named My bed is a replication of Emin's bed when she was going through a tough time. She said in an interview, "I got up and took a bath and looked at the bed and thought, 'Christ, I made that!'" This is not a sculpture made by moulding from the artist's hands, it has more in common with the Duchampian readymade, which can be understood as art-making through a process of selecting objects rather than



making them.

Max. score: 1; Neg. score: 0; Your score:

- ☐ It is art because living is an art.
 - ☐ It is art because it is more pleasing than your bed.
 - ☐ It is art because it communicates and infects the viewer.
 - ☒ It is art because it has a theory of art.
 - ☐ It is art because the artist says so.
 - ☐ It is art because the carpenters say so.
-

Q.10 There's no history of art without borrowing, appropriation and in some cases theft. "Certainly, the past century is inconceivable without found objects — a urinal signed by Duchamp, a bicycle seat and handlebars turned into an animal head by Picasso, almost everything Jeff Koons has ever done." The image shown is of an artwork titled Bull's Head, by Pablo Picasso. Upon first glance, this piece appears as a bull's head mounted to the wall - a universally familiar symbol of a hunter's trophy from a kill. But upon closer inspection, its true identity, that of a simple bicycle seat and handles, emerges clear.

If this work is appreciated from a conceptual point of view, then you will appreciate it for



Max. score: 2; Neg. score: 0; Your score:

- ✓ primacy of the idea over the hand
The resemblance of the object to a bulls head
emotional angst of the artist towards bulls
 - ✓ the idea behind the found objects.
role of the hand in making the object
It's aesthetic elements.
-

Q.11 Look at the image below and read the passage following it.

Although Jasper Johns began the work using enamel house paint, he soon turned to a variant of the ancient medium of encaustic wherein wax, not oil, binds pigment. He did this because he wanted a medium that dries very quickly, yet keeps the brushstrokes distinct. The fast-drying medium enabled him to apply individual strokes with great textural variation, while allowing some of the underlying areas of collage to show through, dimly, enticing the viewer to look closely. One of the reasons for Jasper Johns to select the flag to depict was raised from the idea of an image that can be precisely measured and put onto canvas - an object identified by its fixed proportions. The importance of 'Flag' lies equally in the way he created a careful balance between form and subject matter. This created a dilemma for formalist critics such as Clement Greenberg since while they maintained that the seat of an artwork's value lay in its manipulation of form, Johns made it impossible to deny the importance of the subject matter.

Excluding the characteristics of painting discussed by Clement Greenberg's, which **other characteristics of painting** does this art work speak of?



Max. score: 1; Neg. score: 0; Your score:

- ☐ Aesthetic pleasure
 - ☐ Medium
 - ☐ Elements of art
 - ☒ Subject matter
 - ☐ Form
 - ☐ Recognizable subject matter
-

Q.12 Read the following passage and look at the image.



Flag, by Jasper Johns (1954-55)

Although Jasper Johns began the work using enamel house paint, he soon turned to his variant of the ancient medium of encaustic wherein wax, not oil, binds pigment. He did this because he wanted a medium that dries very quickly yet keeps the brushstrokes distinct. The fast-drying medium enabled him to apply individual strokes with great textural variation, while allowing some of the underlying areas of collage to show through, dimly, enticing the viewer to look closely. One of the reasons for Jasper Johns to select the flag to depict was raised from the idea of an image that can be precisely measured and put onto canvas - an object identified by its fixed proportions. The importance of 'Flag' lies equally in the way he created a careful balance between form and subject matter. This created a dilemma for formalist critics such as Clement Greenberg since while they maintained that the seat of an artwork's value lay in its manipulation of form, Johns made it impossible to deny the importance of the subject matter.

This artwork is true to,

Max. score: 1; Neg. score: 0; Your score:



Clement Greenberg's concept of Autonomy of Art

Clement Greenberg's concept of Purity of Art

Both of these

None of these

Q.13 Read the following passage and look at the image.



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Which characteristic methods of the discipline of painting according to Clement Greenberg does this art work meets ?

Max. score: 2; Neg. score: 0; Your score:

- ☐ Emotional Expression
- ☒ The flatness of the surface
- ☐ Direct referencing of color with object
- ☒ The shape of the support

Q.14 Clement Greenberg's concept of 'Autonomy of Art' is similar to

Max. score: 1; Neg. score: 0; Your score:

- ☒ Kant's disinterested pleasure
- ☐ Kant's interested pleasure
- ☐ Kant's self-criticism
- ☐ Hegelian's concept of Purity

Q.15 Characteristic methods of the discipline of architecture according to Clement Greenberg are...

Max. score: 1; Neg. score: 0; Your score:

- ☒ space, function, material
 - ☐ symbol, function, material
 - ☐ cement, meaning, function
 - ☐ decoration, method, material
-

Q.17 The concept of 'Art for art sake' can largely be located in the philosophical stands of

Max. score: 1; Neg. score: 0; Your score:

- ☐ Plato
 - ☐ Tolstoy
 - ☐ Aristotle
 - ☐ Hegel
 - ☐ Freud
 - ☒ Kant
-

Q.19 Which among the following concepts represents 'Art for art sake'?

Max. score: 1; Neg. score: 0; Your score: 1

- ☐ No association with aesthetic pleasure
 - ☐ Association with high art
 - ☐ Association with literature
 - ☒ No association with the utilitarian concept
 - ☐ Association with context
 - ☐ Association between art and morality
-

Q.16 Here is a collaged image of four art works from different artists. What are/is the commonality/ies among these four artworks?



Max. score: 1; Neg. score: 0; Your score.

- ☐ There is no commonality among these
 - ☐ They are all conceptual
 - ☒ They are all non-utilitarian.
 - ☐ They are all performative.
 - ☐ They are all functional.
-

Q.18 Here is the work of Vladimir Tatlin (1914) titled 'Selection of Materials: Iron, Stucco,



Glass, Asphalt.'

Vladimir Tatlin was powerfully influenced by the reliefs he saw in Picasso's studio in Paris when he visited in 1913-14. Upon his return to Russia, Tatlin began to put the lessons of Cubist collage to very new uses, devising early Constructivist collages such as Selection of Materials. It deserves to be called Constructivist (i.e. a 'construction', not a 'composition') because, as contemporary critic Nikolai Tarabukin put it, "the material dictates the form and not the opposite." It was categorised under the doctrine of 'art for art's sake' by contemporary art writers and critics. However, Tatlin opposed it, favouring instead an art that might act as a laboratory for the development of designs for everyday life. And indeed, eventually, this experimental period of Russian Constructivism gave way to one in which artists went to design objects such as packaging and advertising for the new Communist authorities - a far cry from 'art for art's sake'!

After reading the paragraph and viewing the image what do you think were the reasons for the art critics and writers to enlist this work as 'art for art sake'?

Max. score: 3; Neg. score: 0; Your score.

Emphasis on function, that is design of packaging.

Emphasis on cubism

Emphasis on meaning



Emphasis on construction



Emphasis on material



Emphasis on form and composition

Q.20 According to John Berger "Having seen this reproduction, one can go to the National Gallery to look at the original and discover what the reproduction lacks. Alternatively one can forget about the quality of the reproduction and simply be reminded, when one sees the original, that it is a famous painting of which somewhere one has already seen a reproduction. But in either case the uniqueness of the original now lies in it being the original of a reproduction.

According to Berger, which objects amongst these is an original object?

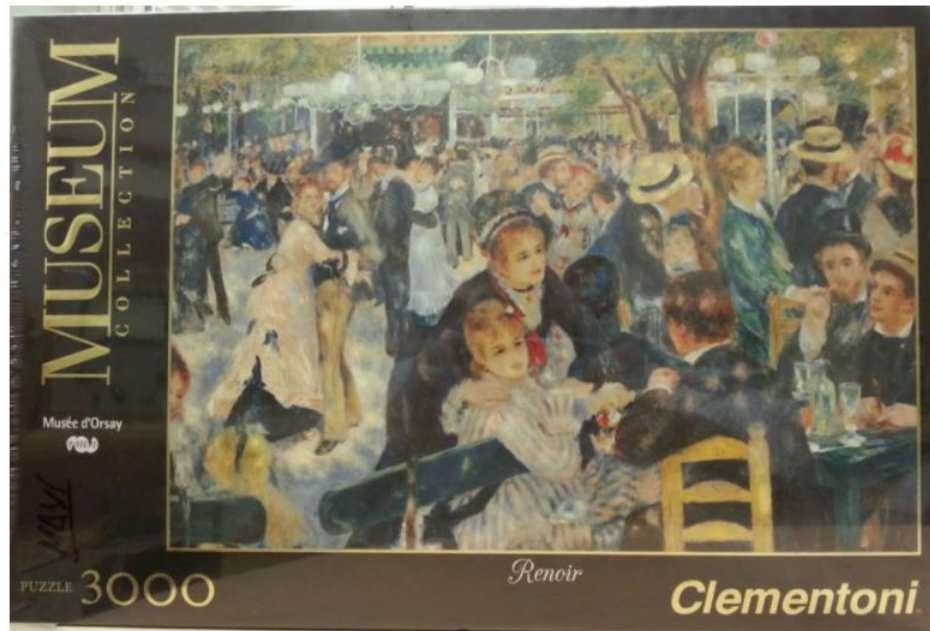
Max. score: 1; Neg. score: 0; Your score:



None of these objects are original

All of these objects are original.





Q.21 According to John Berger, oil painting did to appearances what capital did to social relations. It reduced everything to the equality of objects. Everything became exchangeable because everything became a commodity. Therefore, painting itself had to be able to demonstrate the desirability of what money could buy. And the visual desirability of what can be bought lies in its tangibility, in how it will reward the touch, the hand, of the owner.

This argument is made on the following reasonings by Berger,

Max. score: 3; Neg. score: 0; Your score.

The tradition of oil painting was made possible by the introduction of tube colours in the market, which greatly reduced the artist's effort to make the colours themselves. Mass manufactured tube collars also gave a variety of shades to make the luxurious products look even more expensive.

- ✓ Oil painting, before anything else, was a celebration of private property. As an art-form it derived from the principle that you are what you have.
- ✓ The image of the genius male artist derives from the tradition of oil painting, which privileged a very specific kind of technical mastery.
- ✓ The tradition of oil painting is uniquely suited to the illustration of lustrous, detailed riches.

Oil paintings made pastoral subjects like a farmer tilling his land appear to be set in a luxurious back drop.

Q.22 According to Walter Benjamin, even the most perfect **reproduction** of a work of **art** is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be.

This implies that the reproduction is

Max. score: 2; Neg. score: 0; Your score:

- ☐ Unique
- ☒ Replicable
- ☒ is reproducible
- ☐ Original
- ☐ Has aura
- ☐ Authentic

Q.23 According to Walter Benjamin, aura is a cult quality of art. The statue of David, Venus and Mona Lisa had an aura in them. The statues of various gods were confined to the churches and were worshipped for their aura. Although the sculptures in the past were appreciated by only priests or few people but they had an aura and spirituality in them. But, in modern times the aura has been lost because the original art is available everywhere.

The following characteristics of aura define it

Max. score: 3; Neg. score: 0; Your score:

- ☐ Placement in a secular context
 - ☒ Absence of identical copies
 - ☐ Viral dissemination of the image of the object through modern means of mass communication
 - ☐ Mass-audience
 - ☒ Sense of irreproducibility
 - ☒ Uniqueness
-

Q.24 If we 'saw' the art of the past, we would situate ourselves in history. When we are prevented from seeing it, we are being deprived of the history which belongs to us. Who benefits from this deprivation?

Max. score: 1; Neg. score: 0; Your score:

- ☒ Forces of power
- ☐ Forces of nature
- ☐ Forces of display and exhibition
- ☐ Forces of consumption
- ☐ Forces of economy
- ☐ Forces of appreciation

Q.25 What are some ways in which the use of a camera alters the nature of the reception of drama?

Max. score: 1; Neg. score: 0; Your score:

- ☐ the actor is forced to perform in the presence of the aura, since the camera will reproduce his image in his absence
 - ☒ camera changes position with respect to the audience
 - ☐ the audience is estranged with the camera
 - ☐ the actor presents his performance to the audience in person
 - ☐ the film actor's performance is an unified, seamless process without any editing
-

Q.26 "The medium is the message" is a phrase coined by the Canadian communication theorist Marshall McLuhan and introduced in his *Understanding Media: The Extensions of Man*, published in 1964. McLuhan proposes that a communication medium itself, not the messages it carries, should be the primary focus of study. He showed that artifacts as media affect any society by their characteristics, or content.

Based on the above, which of the following statements is true?

Max. score: 1; Neg. score: 0; Your score:

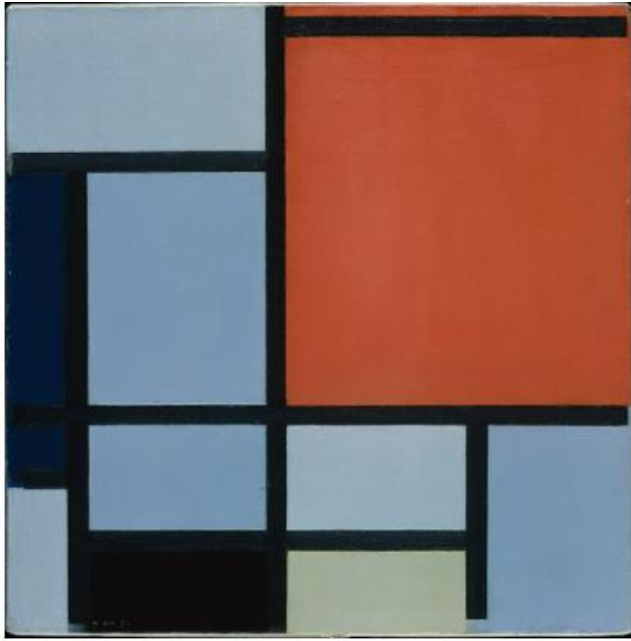
- ✓ According to Clement Greenberg, medium is the message because he claims that the characteristic methods of painting are flatness, pigment and the shape of the support.
- According to Danto, medium is the message because museum is the medium through which art is displayed.
- According to John Berger, medium is the message because oil colours exhibit the property of luxury.
- According to Walter Benjamin, medium is the message reproductions have an aura of their own.

Q.27 In which of the following works of art, will the formalist approach of reading art be more dominant?

Max. score: 3; Neg. score: 0; Your score:







Q.28 In this sculptural work, which has been exhibited at New York's Brooklyn Bridge Park, we see a huge, circular void in the ground filled with water. Within that, a vortex swirls continually, sucking the water down into its depths. Kapoor's conceptual work titled *Descension* speaks to a postmodern age in which our own security within nature is a given. We no longer need fear sharks and shipwrecks, but that does not mean we're ever really safe. In returning to the water motif, the work is designed to make the viewer feel uncomfortable. Its use as a medium invites self-reflection, and more darkly, invites our primordial brain to contemplate peril and death; blackness, depth, and the infinite. Do you think this work will be considered art from the standpoint of the Institutional Theory of Art?



Max. score: 1; Neg. score: 0; Your score:

No



Yes

Q.29 A leading pioneer of Raumkunst ("room art"), artist Richard Riemerschmid exhibited this chair as part of his Music Room exhibition for the Munich United Workshops at the 1899 Dresden German Art Exhibition. The chair was so popular that it was immediately put into commercial production. He exhibited a similar chair at the Paris International Exhibition of 1900, and department stores and commercial firms bought up the chair; a number of them, including Liberty's in London, went on to make their own version. This chair uses simple geometric shapes and lines to create a complex and stable design. The elegantly curving lines and forward tilt create visual interest and dynamism, as Riemerschmid eliminates ornamentation in favour of functionalism and pure line.



Do you think this chair as an example of 'Room art' will be considered art from the standpoint of institutional theory of art?

Max. score: 1; Neg. score: 1; Your score:



Yes

No

Q.30 This assemblage titled *The Spirit of our Time* represents Hausmann's disillusion with the German government and their inability to make the changes needed to create a better nation. It is an ironic sculptural illustration of Hausmann's belief that the average member of (corrupt) society "has no more capabilities than those which chance has glued to the outside of his skull; his brain remains empty". Thus Hausmann's use of a hat maker's dummy to represent a blockhead who can only experience that which can be measured with the mechanical tools attached to its head. According to the institutional theory of art, do you think this assemblage will be considered as artwork?



Max. score: 1; Neg. score: 0; Your score:

- ☐ Yes, the work was assembled with the intention to be art
 - ☒ Yes, the work was considered pleasing by a certain art gallery
 - ☐ No, the work does not has a conceptual and theoretical background.
 - ☐ No, the work is made out of various other objects.
-

Q.31 What is the basis of Formalism?

Max. score: 2; Neg. score: 0; Your score

- ☒ Art should exist without moral or educational function.
- ☐ Art should only be analyzed in an appropriate, formal setting.
- ☐ Art should have a meaning external to its own content.
- ☐ Art should be analyzed primarily in terms of its historical or social context and the life of the artist.
- ☐ Art should be contextual.
- ☒ Art should be analyzed by its compositional elements, such as line, color, and technique.

Q.32 Which of these is not part of a formalist analysis of a painting?

Max. score: 1; Neg. score: 0; Your score:

- ☐ Color is used as a substitute of light.
- ☐ The contrasting use of vertical and horizontal lines to create spatial depth.
- ☐ The use of broad strokes of color to create a sense of light or movement.
- ☒ The recent industrialization of the city which inspired the artist to include an object from his childhood.
- ☐ All of these are part of a formalist analysis.

Q.33 In his landscaping paintings, what element did Cézanne try to downplay?

Max. score: 1; Neg. score: 0; Your score:

- ☒ Line
 - ☐ Color
 - ☐ Texture
 - ☐ Shape
 - ☐ Point
-

Q.34 Which of the following objects did Cezanne find most challenging to represent?

Max. score: 1; Neg. score: 0; Your score:

- ☐ Face
- ☐ Flower
- ☐ chair
- ☒ Apple
- ☐ Cloth
- ☐ Jug

Q.35 Look at the image below. The artist is trying to transfer the image from one surface to

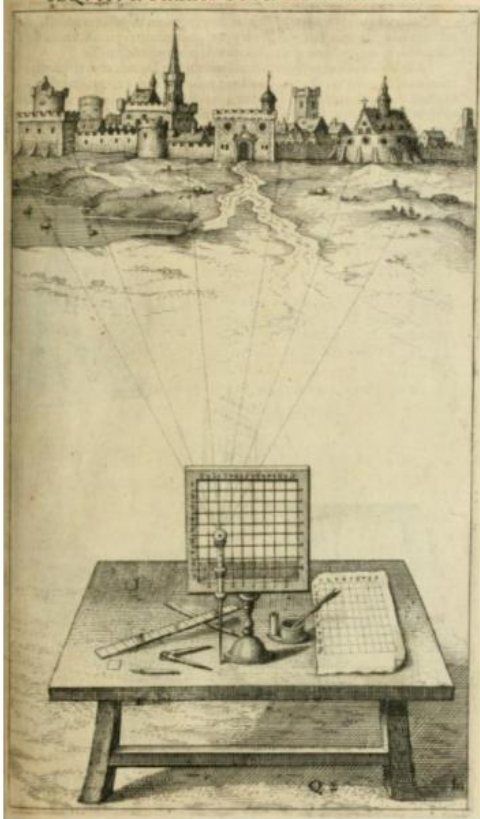


another. Which technique is the artist using?

Max. score: 1; Neg. score: 0; Your score:

- ☐ Pasting
- ☐ Piercing
- ☐ Painting
- ☒ Pouncing
- ☐ Pruning
- ☐ Proofing

Q.36 Look at the image below. The artist is attempting to draw an image through a technique/tool. Which tool is the artist using in order to make the image?



Max. score: 2; Neg. score: 0; Your score:

- ✓ Perspective tool
 - ✓ Grid
 - Camera obscura
 - Pouncing
 - Pin and string
 - Counter proof
-

Q.37 As early as 1568, Daniele Barbaro (1513–1570), had proposed explicitly that the camera may be used for producing drawings in correct perspective. He wrote:

"Close all shutters and doors until no light enters the camera except through the lens, and opposite hold a piece of paper, which you move forward and backward until the scene appears in the sharpest detail. There on the paper you will see the whole view as it really is, with its distances, its colors and shadows and motion, the clouds, the water twinkling, the birds flying. By holding the paper steady you can trace the whole perspective with a pen, shade it and delicately colour it from nature."

The paper is being moved forward and backward to adjust the

Max. score: 1; Neg. score: 0; Your score:

- ☐ ISO
- ☒ focal length
- ☐ shutter speed
- ☐ exposure
- ☐ Aperture

Q.38 The first photograph of Paris shown below absolutely empty. The city looks deserted and abandoned, like a ghost town. Why is the city without any people or objects in broad day



light?

Max. score: 2; Neg. score: 0; Your score:

Early cameras did not have a focal length to capture objects in motion.

Paris was deserted because of civil war.

Early cameras did not have a slow shutter speed.

Early cameras were unable to make a permanent image therefore lost details of the scene on the paper or any other surface.

- ✓ Early cameras did not have a fast shutter speed.
 - ✓ Early cameras required a long exposure, sometimes of 7 to 8 hours.
-

Q.39 In an interview on the sale of 'Benefits Supervisor Sleeping' at \$33.6 million, Olav Velthuis said.

"Abramovich is definitely not known as a big art connoisseur. He is known as a connoisseur of soccer (he happens to own the British club Chelsea and invested almost half a billion dollars in new soccer players to make it the best club of Europe) and of super yachts — he reportedly owns five of them, one of which, the Eclipse, cost \$300 million dollars.

Here are two answers as to why he all of a sudden decided to spend this amount of money on art:

To start with, this amount means nothing to him. According to the last Forbes's list of richest people he has \$23.5 billion dollars worth of assets.

So the painting took a tiny fraction of only 0.1 percent out of his wealth. That's the same as when somebody whose net worth is 100 thousand dollars, buys a painting of 100 thousand dollars, buys a painting of 125 dollars. Not an amount to lay awake about, is it?

The other answer is that though he may be very wealthy, he may feel he does not have a lot of status, especially not among the global cultural elite. These acquisitions can be seen as an attempt to buy his way into this elite. The fact that his treasures are quite risky — and not very pleasing to the eye, at least — might help in accomplishing just that."

Max. score: 1; Neg. score: 0; Your score.

Abramovich is treating art as an exotic object.

Abramovich is treating art as a stock market.

Abramovich is treating art as an aesthetic object.

Abramovich is treating art as a found object.

Abramovich is treating art as an ethnographic object.



Abramovich is treating art as a consumerist object.

Q.40 Kathe Kollwitz was a German artist.

In 1891, Kollwitz married Karl, a doctor tending to the poor in Berlin, where the couple moved into the large apartment that would be Kollwitz's home. The proximity of her husband's practice proved invaluable in making her works of art. She was deeply influenced by the imagery of the poor. She said:

"The motifs I was able to select from this milieu (the workers' lives) offered me, in a simple and forthright way, what I discovered to be beautiful.... People from the bourgeois sphere were altogether without appeal or interest. All middle-class life seemed pedantic to me. On the other hand, I felt the proletariat had guts. It was not until much later...when I got to know the women who would come to my husband for help, and incidentally also to me, that I was powerfully moved by the fate of the proletariat and everything connected with its way of life.... But what I would like to emphasize once more is that compassion and commiseration were at first of very little importance in attracting me to the representation of proletarian life; what mattered was simply that I found it beautiful."

This is an example of one of her drawings.



Based on the quote from Kathe and the drawing shown above, which of the following statements is true?

Max. score: 2; Neg. score: 0; Your score: .

Work of Kathe Kollwitz of this period is the expression of her unconscious desires and turmoils.

Work of Kathe Kollwitz of this period is conceptually driven.

Work of Kathe Kollwitz of this period are conceptual, as Kathe is able to narrate an entire theory behind her drawing. In the absence of the theory, you cannot appreciate the work.

Work of Kathe Kollwitz of this period are formalistic, as Kathe does not experience the pain of the proletariat.

✓ Work of Kathe Kollwitz of this period is not formalistic, as the meaning of the work is drawn from the external reality that Kathe is observing.

✓ Work of Kathe Kollwitz of this period are expressionistic in their representational style.

Q.41 Is the conceptual approach towards reading a work of art dominant in the example given below?

In *One and Three Chairs*, Joseph Kosuth represents one chair three ways: as a manufactured chair, as a photograph, and as a copy of a dictionary entry for the word "chair." The installation is thus composed of an object, an image, and words.

Kosuth didn't make the chair, take the photograph, or write the definition; he selected and assembled them together. By assembling these three alternative representations, Kosuth turns a simple wooden chair into an object of debate and even consternation, a platform for exploring new meanings.



Max. score: 1; Neg. score: 1; Your score:

false

✓ true

Q.42 Is the conceptual approach towards reading a work of art dominant in the example given below?

The Raft of the Medusa is an oil painting by the Théodore Géricault. It is an over-life-size painting that depicts a moment from the aftermath of the wreck of the French naval frigate *Méduse*, which ran aground off the coast of today's Mauritania. At least 147 people were set adrift on a hurriedly constructed raft; all but 15 died in the 13 days before their rescue, and those who survived endured starvation and dehydration and practiced cannibalism. The event became an international scandal, in part because its cause was widely attributed to the incompetence of the French captain.



Max. score: 1; Neg. score: 1; Your score:



false

true



Q.43 Is the formalist approach towards reading a work of art dominant in the example given below?

Tantric art is a practice of Indian painting. Tantra is *extremely* difficult to explain. But it's important to note that these small paintings given below come from Tantric Hinduism. For instance, the goddess deities are Shiva, Kali, Tara, and so on. After painting, one is to meditate with these to finally make the divinity appear. It's an egoless practice. In Sanskrit *tantra* means "loom" or "weave," but also "treatise."

Hindu Tantrism combines devotional elements with ones that may seem more mystical, such as mantras and mudras. At some point they evolved into this complex symbolic cosmology of signs.



Max. score: 1; Neg. score: 1; Your score:

- ✓ \ false
/ true
-

Q.44 Is the formalist approach towards reading a work of art dominant in the example of



architecture given below?

Max. score: 1; Neg. score: 1; Your score:

☐ false



☒ true

Q.45 From a formalist point of view, is it true to say that Monalisa is the arrangement of pigments in a particular order that creates depth and an illusion of light?

Max. score: 1; Neg. score: 1; Your score:

☐ false



☒ true

Q.46 Is this statement true?

Clement Greenberg would consider the work of art given below as an example of modern art.

Tantric art is a practice of Indian painting. Tantra is *extremely* difficult to explain. But it's important to note that the small painting given below comes from Tantric Hinduism. For instance, the goddess deities are Shiva, Kali, Tara, and so on. After painting, one is to meditate with these to finally make the divinity appear. It's an egoless practice. In Sanskrit *tantra* means "loom" or "weave," but also "treatise."

Hindu Tantrism combines devotional elements with ones that may seem more mystical, such as mantras and mudras. At some point they evolved into this complex symbolic cosmology of signs.



Max. score: 1; Neg. score: 1; Your score:

- ✓ false
true

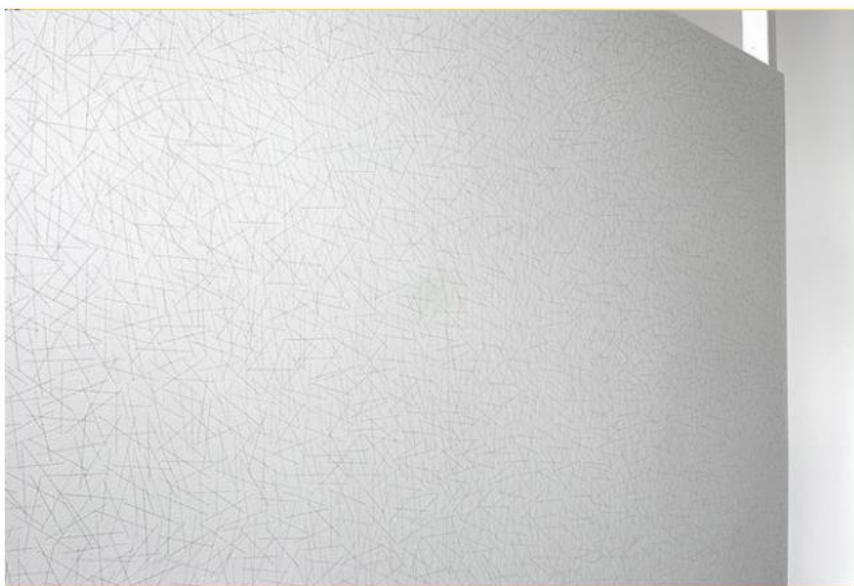
Q.47 Is this statement true?

The formalist approach towards reading a work of art is dominant in the example given below.

Sol LeWitt

LeWitt's art consisted of lines in different directions, basic colors and simplified shapes. One of his famous art is Wall Drawing #118. This piece was about the repetition of a set of straight lines connected to each other. LeWitt created "instructions" that became the works themselves. He reduced art to a few of the most basic shapes (quadrilaterals, spheres, triangles), colors (red, yellow, blue, black) and types of lines, and organized them by guidelines he felt in the end free to bend. Much of what he devised came down to specific ideas or instructions: a thought you were meant to contemplate, or plans for drawings or actions that could be carried out by you, or not. With his wall drawing, mural-sized works that sometimes took teams of people weeks to execute, he might decide whether a line for which he had given the instruction "not straight" was sufficiently irregular without becoming wavy. But he always gave his team wiggle room, believing that the input of others — their joy, boredom, frustration or whatever — remained part of the art.

LeWitt's work allows different interpretations of each individual carrying out his instructions while still maintaining the core concept of the instructions. Individuals can replicate LeWitt's artworks in their own way as long as they follow his instructions.



Execution of the instructions of LeWitt by Eric Doeringer.

Max. score: 1; Neg. score: 1; Your score:

- ☒ false
- ☐ true

Q.48 Read the following paragraphs and see the images associated with it. Based on the same, select the statements which are true.

Sol LeWitt

LeWitt's art consisted of lines in different directions, basic colors and simplified shapes. One of his famous art is Wall Drawing #118. This piece was about the repetition of a set of straight lines connected to each other. LeWitt created "instructions" that became the works themselves. He reduced art to a few of the most basic shapes (quadrilaterals, spheres, triangles), colors (red, yellow, blue, black) and types of lines, and organized them by guidelines he felt in the end free to bend. Much of what he devised came down to specific ideas or instructions: a thought you were meant to contemplate, or plans for drawings or actions that could be carried out by you, or not. With his wall drawing, mural-sized works that sometimes took teams of people weeks to execute, he might decide whether a line for which he had given the instruction "not straight" was sufficiently irregular without becoming wavy. But he always gave his team wiggle room, believing that the input of others — their joy, boredom, frustration or whatever — remained part of the art.

LeWitt's work allows different interpretations of each individual carrying out his instructions while still maintaining the core concept of the instructions. Individuals can replicate LeWitt's artworks in their own way as long as they follow his instructions.



Instructions of Sol LeWitt carried out by Eric Doeringer

Paul Cezanne

On 15 April 1904, in a letter written to Bernard, Cézanne shared his own theoretical analysis for painting:

Treat nature by means of the cylinder, the sphere, the cone, with everything put in perspective so that each side of an object or a plane is directed toward a central point. Lines parallel to the horizon convey the extent of a section of nature, or if you prefer, of the spectacle that the Pater Omnipotens Aeternus Deus [Omnipotent, Eternal Father God] spreads out before our eyes. Lines perpendicular to the horizon convey depth.

Now nature for us men, is more depth than surface, hence the need to introduce into our vibrations of light, represented by reds and yellows, a sufficient amount of blue, to make the air palpable.



Painting by Cezanne

Max. score: 2; Neg. score: 0; Your score:

- ✓ Cezanne is a formalist.
Both Sol LeWitt and and Cezanne are conceptualists.
- ✓ Sol LeWitt is a conceptualist.
Both Sol LeWitt and and Cezanne are Formalists.
Sol LeWitt is a formalist.

Q.49 It took Cezanne 40 years to understand that painting is not sculpture because he could not find the significant form.

Max. score: 1; Neg. score: 1; Your score:

- ✓ false
true

Q.50 It took Cezanne 40 years to understand that painting is not sculpture because he could not find the method of making an irreducible form.

Max. score: 1; Neg. score: 1; Your score

- false
 - ✓ true
-