

Art 125
Short Answer Questions: Section #1

These questions will appear as slide identification questions or as individual questions on the quizzes and should be incorporated into your essay questions..

INTRODUCTION

1. Describe the regions/countries that make up the Asian continent.
2. Name a few of the religions that are practiced throughout the continent?
3. Which language is most important in India?
4. What role did Arabic and Persian scripts play in India?
5. Define Altaic languages.
6. Define *hanzi*, *hanja*, *hangul*, and *kanji & kana*.
7. Define patron and what role did they play in Chinese art?
8. Name and describe the two groups that divide Asian artists in China.
9. Define *Literati*.
10. What is iconography?
11. Define formal analysis.
12. Describe the traditional media (materials) for Asian art.
13. Define *hieratic scale*.
14. Define *relief*.
15. Which country has the most extensive history of written discourses on art?
16. Name a few of these written discourses.

PART ONE: SOUTH AND SOUTHEAST ASIA

17. Name some of the countries in South and Southeast Asia.
18. What social practice connected the South and the Southeast?

CHAPTER 1: THE RISE OF CITIES...

19. When did the Indus Valley Civilization develop?

20. When did the earliest artistic traditions begin in South Asia?
21. What are artifacts?
22. Who excavated Mohenjo-daro and when?
23. Describe the types of structures found at Mohenjo-daro.
24. Define *colonnade*.
25. What was the purpose of the Jewelry (Fig. 1-5) from Mohenjo Daro?
26. Describe the purpose and formal elements of stamp seals.
27. What meaning is associated with the Mohenjo Daro dancing girl?
28. What is believed to be the purpose of the “Priest King”
29. Compare and contrast the Priest Kin with the Male Figure (fig. 1-11) describe the abstract versus naturalistic elements.
30. What are Vedas?
31. Describe the caste system.
32. Define *Brahman*, *Atman*, *Maya* and *Advaita*.
33. What is *Moksa* and *Samsara*?
34. Who was Emperor Ashoka and in which period did he reign?
35. What forms seen in the *Lion Capital* are also seen in other cultures?
36. What is distinctly Mauryan about the capital and what Buddhist symbols appear?
37. What is *chakravartin*?
38. What is a Stupa?
39. What materials were used to construct the Great Stupa at Sanchi?
40. What does a stupa symbolize and how are pilgrims supposed to interact with it?
41. Describe the symbolism on the Great Stupa at Sanchi.
42. Why are Jataka tales carved into the Stupa?
43. What is a Torana and what types of Buddha symbols appear on the Torana?

44. Describe a Yaksha and Yakshi?
45. Describe the type of pose the Yakshi on the Torana gate at Sanchi portrayed and where does this pose originate?
46. Describe the connection with the Yakshi and blooming trees?
47. Define continuous narrative.
48. Describe the names of the 4 main deities of Hinduism and what are their characteristics?
49. Define *Chaitya*?
50. Where did its design show up prior to the rock cut style?
51. Who was Queen Maya and what was her dream?
52. Define Chakra.
53. What is meant by *Chakravartin* and what are the 7 treasures of the Buddha seen in *Chakravartin*? (see PowerPoint)
54. Describe the features of a typical Buddhist statue (include design of dress and terms for body language and gestures).
55. Describe Buddhist symbols and *mudra (mudhra)*
56. Define *contrapposto*.
57. What is a bodhisattvas?
58. Why is Bodhisattva Maitreya an important being within Buddhism?
59. What Greek formal elements and symbols appear on the statue of Maitreya (fig. 1-20).
60. What does the *Chaitya* represent and what is contained inside?
61. What is an axis mundi and where is it located in the *Chaitya*?
62. Using terminology describe the design of the *Chaitya* and which designs have roots in Hinduism and Buddhism (see interior of the Karle *Chaitya* Hall)?
63. Describe iconography and design elements in the Seated Buddha (fig. 1-1.).
64. What is Ajanta, where is Ajanta located and why was it a significant site and how were the caves found?
65. How does the design of the Ajanta caves differ from previous *Chaityas*?

66. Describe a *Vihara*?
67. What is a *mandapa*?
68. What is a *Naga* and how are they identified in imagery? (see powerpoint)
69. What is the royal pose?
70. What hindu imagery appears in the Ajanta caves?
71. What are *ganas* and how do they add to the design of the fresco in Cave 2?
72. Describe the fresco style as seen in the Ajanta caves (changes occur)
73. Who is *Hariti* (and her icons) and why would she be portrayed in the caves? (see powerpoint)
74. Who is *Padmapani*? (see powerpoint)
75. How does the style of her image in Cave 1 differ from the images in Cave 2? (see powerpoint)
76. Briefly describe the Jain faith.
77. Compare and contrast the Buddhist and Jain sculptural form, note similarities and differences.

CHAPTER 2: RELIGIOUS ART IN THE AGE OF ROYAL PATRONAGE

80. What do the 3 heads of the Shiva Maheshvara represent? (see powerpoint)
81. Describe the symbolism in the *Dancing Shiva* and the significant of the dance.
82. Why do Hindu gods have many arms and/or heads?
83. Describe the characteristics and visual representation of Vishnu.
84. Who is Krishna?
85. Describe the characteristics and visual representation of the Great Goddess.
86. Describe the characteristics and visual representation of Siva/Shiva.
87. Who is Ganesha/Ganesa? (detailed story)
88. Describe the formal elements of the Ganesa sculpture (fig 18) and how they represent the synchronization of Hindu beliefs.
89. Describe the *Ramayana*, *Mahabharata* and *Bhagavad Gita* and why are they significant?
90. Describe a *mandalas*.

91. Describe the guidelines for creating images on the outside and inside of a temple (refer to terms).
92. Describe the unique features of a Hindu Temple (refer to at least 4 terms).
93. How does Indian architecture differ in concept and design from Western Architectural styles?
94. What is a *sikhara*?
95. Describe the meaning and formal elements of the Vishnu Ananta (fig. 2-9).
96. Who is Lakshmi and what is her role in relation to Vishnu?
97. Why is circumambulation important?
98. How was the *Descent of the Ganges* sculpture used and what did it symbolize?
99. What types of symbols (icons) are portrayed on the *Descent of the Ganges* sculpture?
100. What is *prana* and how does it appear on the *Descent of the Ganges* sculpture?
101. How is the style of the *Descent of the Ganges* sculpture typical of Hindu medieval art?
102. What was significant about Mt. Kailasa?
103. Describe the styles of buildings seen at Mahamallapuram (see powerpoint and Fig. 2-14).
104. Describe the Gupta Hindu style.
105. Which of the Gupta rulers established their dynasty and where was their capital located?
106. What faith did the Gupta rulers practice and why did they support other religions?
107. Describe the *vishnudharmottarapurana*.
108. What was the purpose of Ellora and what faiths were practiced there?
109. Describe the sculptural design at Ellora (Kailashanath temple)
110. Define *linga*.
111. Describe a *sarvatobhadra*.
112. Define *Mithunas*. and what they represent.
113. Compare and contrast the temple design in Sri Lanka to other parts of India.
114. Who is *Tara* and how is the sculpture (fig. 2-21) similar to the Yakshi on the Great Stupa at Sanchi?

115. What is significant about the sikhara design seen at Kandariya Mahadeva temple?
116. Define Nataraja.
117. Describe the symbolism/iconography in the Shiva figure on page 43.
118. What are illuminated manuscripts (include materials) and why were they created within Indian culture?
119. Describe the formal elements of the *Ashtasahasrika Prajnaparamita* manuscript.
120. Describe the types of fabrics and design seen in South Asian textiles.
121. What type of symbolism in the textiles also appears in sculpture?
122. Describe the dye process.

CHAPTER 3: INDIA OPENS TO THE WORLD:

123. Describe the way in which *Jahangir's Prefers a Sufi to Kings* **visually** represents the ideologies of the Mughal Empire?
124. When did Islam enter Northern India?
125. Describe some of the Islamic elements incorporated into architecture.
126. Describe the some of the Islamic elements in the Qutb mosque.
127. Define arabesque.
128. Describe the formal elements of the Jahangir and Ibrahim paintings.
129. Define inlay.
130. Describe the decorative arts of the Deccan empire (materials, objects, design).
131. What was significant about the Mughal Empire, politically and socially?
132. Who was Akbar and what was his contribution to artistic production during the Mughal empire?
133. Why did the Mughal King Akbar prefer Hindu artists to Persian?
134. What sources allowed Mughal artists to model their images after Persian styles?
135. Why was the Mughal style able to flourish under the reign of Akbar?
136. Describe the various styles and subjects that developed under the reign of Akbar.

137. Why was the Taj Mahal built and what was goal of the Shah for the entire project that was never completed?
138. What Islamic design elements are demonstrated in the Taj Mahal?
139. What visual effect is captured in the materials used to construct in the Taj Mahal?
140. Compare and contrast the Mughal and Deccani styles.
141. Describe the Rajasthani style and how it differs from the Mughal and Deccani.
142. Describe the story in Rama Releases The Demon... and how the artist emphasized naturalism to tell the story.

The following questions are answered in the powerpoint

143. Why is the Rajput style sometimes classified as “folk art”?
144. What is *raga* and how is it represented in Rajput art?
145. What are the three major schools of Rajput art?
146. Why is Krishna portrayed blue?
147. Who is Krishna’s consort and what does their relationship symbolize?
148. What is the *Kangra* ideal and how is it portrayed in *Radha goes at Night....* Painting?

CHAPTER 4: INDIA AND THE INTERNATIONAL SCENE: THE MODERN AND CONTEMPORARY PERIODS

149. Describe the events that occurred that led to a transformation in South Asian art.
150. When did the Mughal empire decline and why?
151. What affect did the English East India Company have on Indian culture and painting (see fig. 4-2.)
152. Describe the types of handicrafts the Indian artists increased in production.
153. Describe the materials and design in Kashmir shawls.
154. Describe the European techniques that were introduced into Indian paintings.
155. Describe *Company Paintings*.
156. Describe the techniques/formal elements/compositional elements that Tilly Kettle used to emphasize the power of Shuja Al-Daula.

157. When was photography introduced to India?
158. Describe the Collodion print process.
159. Describe some of the scenes early photographs captured with their cameras.
160. Describe the event portrayed in Felice Beato's *The Secundra Bagh* photograph and what the photographer did to capture the severity of the event.
161. Describe the Indian and European elements in Stevens' *Victoria Terminus* building.
162. Compare and contrast the formal elements in modern paintings (4-16, 4-18, 4-22)
163. What terms are used to describe the difference in techniques for each of the modern paintings in the previous question. (Naturalistic, Abstract, Non-representational?)
164. Describe the main content of Indian films.
165. What was the content of Seth Studios *Mother India*.
166. Conduct an Internet search of **Bollywood** (Bali) and note this style of filmmaking and some of its most popular films.
167. Define diaspora.
168. For the contemporary images be able to describe the content of each and/or formal element (4-27 and 4=29) and the connections to Globalization, Diaspora and Heritage.

CHAPTER 5: AT THE CROSSROADS: THE ARTS OF SOUTHEAST ASIA

INTRODUCTION

169. What countries make up the Southeast Asian region?
170. What ancient language connects all of the groups that reside on the islands?
171. What religions did the people of the islands adopt?
172. Why is it necessary to take a non-linear approach to studying Southeast Asian art?
173. What are some reoccurring subjects that are significant in art produced in Southeast Asia?
174. Describe the purpose of the *Stone Jars* in the Khouang province.
175. What do the terms Ban Chiang, and Dong Son refer to?
176. What different design techniques were used to shape or decorate pots?
177. What purpose did Dong Son drums serve?

178. Describe the types of designs and symbolism that appear on the Dong Son drums.
179. Describe the symbolism and purpose associated with the Pangolin.
180. Describe a ling-ling-o.
181. Which groups wore the jade (nephrite) earrings and what meaning was associated with them?
182. Name the different types of Sulawesi houses.
183. Describe the symbolic meaning of the shape of the house as well as the designs on the outside.
184. Why are the colors red, black, yellow and white used on the houses?
185. Describe the abstract formal elements of the *Yene (ancestor figure)* and who it is supposed to represent.
186. Describe *Tau-Tau* figures.
187. Describe the creation and ritual process associated with Tau-Tau figures.
188. Why are *Adu Zatus* objects tied together (see powerpoint)
189. Compare and contrast the formal elements of the *Adu Zatus* and *Tau Tau* figures and why there is a difference in appearance.
190. Define *ikat* and *hinggi*.
191. Describe the design of the hinggi cloth.
192. When did Buddhism enter S.E. Asia and why?
193. Who is Avalokiteshvara?
194. When did Buddhism enter S.E. Asia and why?
195. Describe the Hindu and Buddhist elements at Borobodur.
196. Describe the symbolic elements of Borobodur in its placement, levels, pathways and sculpture.
197. Who is Manjushri and what symbolism is shown in his sculpture (fig. 5-16).
198. What form of Buddhism is practiced in Cambodia?
199. Describe the three styles of Angkor.
200. What meaning is associated with the “smile of Angkor”?
201. Describe the basic elements of a Cambodian temple (as seen in Banteay Shrei (see powerpoint))

202. Describe the Cambodian style seen at Angkor Wat?
203. Who was responsible for the construction of Angkor Wat?
204. What are the major parts of the complex?
205. Who was Angkor Wat dedicated to?
206. How does the main temple design resemble earlier Cambodian design?
207. Describe the *The Churning of the Sea of Milk* and state why it is a significant story in Hinduism? (see powerpoint)
208. Who are the key characters in the scene and what role do they play (use terms)
209. Which material/medium are artisans of Sukhothai most known for?
210. What story is represented in the Walking Buddha and how is the story enhanced via formal elements?
211. When did Islam enter S.E. Asia and how was art transformed?
212. Describe the SE Asian Puppet Theater (*Wayang*) (content and form – see fib. 5-27) See video <https://www.youtube.com/watch?v=pfydro4X2t0>
213. Why was Ayutthaya a vibrant city artistically as well as in other areas?