

ART OF AFRICA IN THE MODERN ERA

28

MULTIPLE CHOICE

1. Whenever the *okyeame* or _____, for an Ashanti ruler spoke on behalf of the ruler, he held a staff.

- A. father
- B. spirit
- C. spokesperson
- D. shaman

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2. Before the nineteenth century, the most important external influence on African cultures was _____.

- A. Islam.
- B. wealth.
- C. Christianity.
- D. rum.

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3. Following World War I, several _____ movements arose across Africa.

- A. feminist
- B. religious
- C. Marxist
- D. nationalist

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4. Nankani women decorate their adobe architecture with horizontal molded ridges symbolizing _____.

- A. fences.
- B. long life.
- C. shade.
- D. veins.

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5. Terra-cotta figures created by Nok artists are the earliest known _____ from sub-Saharan Africa.

- A. toys
- B. weapons
- C. money
- D. sculptures

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6. Africans make figures emphasizing health and well-being to encourage the birth and growth of _____.

- A. children.
- B. crops.
- C. herds.
- D. buildings.

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7. One aspect of the Bwa initiation ceremony includes instructing the initiates about the world of _____.

- A. libraries.
- B. nature spirits.
- C. banking.
- D. cooking.

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8. The large central X on Bwa masks represents the _____ that every initiated Bwa wears as a mark of devotion.

- A. ash
- B. bones
- C. hat
- D. scar

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9. To communicate with _____ many African societies rely on a diviner.

- A. shamans
- B. animals
- C. neighbors
- D. spirits

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10. A mother might invoke the power of the *nkonde* to heal her sick _____.

- A. Baule
- B. Yoruba.
- C. child.
- D. ivory.

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11. When first carved, *nkisi nakonde* are _____, but then gain power by use.

- A. memories
- B. neutral
- C. curved
- D. toys

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12. The _____ care for a spirit spouse in hopes that life unfolds more smoothly.

- A. Baule
- B. Ifa
- C. Yoruba
- D. Bwa

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13. Olodumare of the _____ peoples is almost never depicted or portrayed in art.

- A. Baule
- B. Ifa
- C. Yoruba
- D. Bwa

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14. Eshu's image always appears at the top of the _____ board for the Yoruba peoples.

- A. divination
- B. accounting
- C. game
- D. jumping

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15. Weavers of *Kente* cloth are traditionally _____.

- A. women.
- B. men.
- C. children.
- D. kings.

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16. The Kuba people produce elaborate and sophisticated arts tied to _____.

- A. kinship.
- B. shamanism.
- C. leadership.
- D. divination.

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17. The house of the *nyim* is elaborately _____ on the outside.

- A. disguised
- B. armed
- C. guarded
- D. decorated

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18. The Kuba have elaborately decorated textiles as part of the _____ ritual.

- A. divination
- B. birth
- C. funerary
- D. shaman

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19. Yoruba palaces had elaborately decorated _____.

- A. lintels.
- B. cantilevering.
- C. corbelling.
- D. woodcarving.

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20. Olowe was a highly regarded _____ woodcarver.

- A. Yoruba
- B. Dama
- C. Bwa
- D. Baule

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21. The Kuba people do not honor ancestral spirits with elaborate _____ because of their beliefs in reincarnation.

- A. ornament
- B. funerals
- C. animals
- D. dishes

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22. Each family of the _____ peoples maintained a number of *asen* or altars.

- A. Baule
- B. Bawa
- C. Fon
- D. Yoruba

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23. Throughout the colonial period and after World War II, many African artists trained in _____.

- A. Japan
- B. Europe
- C. China
- D. India

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24. The *nganga*, or _____, interprets the results of multiple tosses of the *ngombo*.

- A. diviner
- B. chief
- C. mother
- D. son

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25. The Portuguese first encountered _____ culture in 1482.

- A. Yoruba
- B. Bwa
- C. Kente
- D. Congo

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26. The _____ sacked and burned the Benin Royal Palace in 1897.

- A. Chinese
- B. British
- C. Swiss
- D. Russians

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27. By 1914, most of Africa was under _____ control.

- A. Ise
- B. baule
- C. foreign
- D. Bwa

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28. By the mid-twentieth century, most African colonies had gained _____.

- A. Bwa
- B. corbelling
- C. Baule
- D. independence

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FILL-IN-THE-BLANK

29. African art was frequently regarded as the work of _____ cultures and was placed in natural history or ethnographic museums.

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30. Numerous tradition-based societies persist in _____.

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31. Swahili developed from the longtime mingling of Arabic with local _____ languages.

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32. Most Bwa masks depict spirits that have taken an _____ form.

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33. For the Lega people, bwami _____ symbolize continuity between the living community and the spirit realm and are typically exquisitely made at the highest level.

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34. Clients drive a _____ or other pointed object into a *nkonde* to activate its powers by getting its attention.

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35. *Kente* _____ was usually reserved for state regalia.

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36. Yoruba sculptural figures are typically _____ in size and static in position.

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37. The Dogon *dama* are _____ rituals that last several days in length.

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