

Chapter 2—Visual Elements of Art

MULTIPLE CHOICE

1. In art, a ____ is usually defined as a moving dot and is both the simplest and most complex of the visual elements.
- space
 - shape
 - mass
 - line
 - contour

ANS: D PTS: 1 OBJ: knowledge

2. In works with ____, the lines are completed by the viewer.
- actual line
 - outline
 - implied line
 - curved line
 - heavy line

ANS: C PTS: 1 OBJ: knowledge

3. In Emily Mary Osborne's *Nameless and Friendless*, ____ visually connect and lead the viewer's eye around the composition.
- horizontal lines
 - vertical lines
 - speeding vehicles and pavement
 - gestures and glances
 - sweeping and diagonal lines

ANS: D PTS: 1 OBJ: knowledge

4. ____ creates the illusion of roundness or three dimensionality through the use of light and shadow on a two-dimensional surface.
- linear perspective
 - shape
 - color
 - value
 - modeling

ANS: E PTS: 1 OBJ: knowledge

5. Diagonal lines are often used to ____.
- imply movement and directionality
 - suggest stability
 - suggest assertiveness
 - imply heaviness and weight
 - suggest rigidity

ANS: A PTS: 1 OBJ: comprehension

6. Using their signature combination of the body and braided hair, the Gerlovins created a modern revision of ____, one of the most popular themes of the Renaissance.

- a. St. Augustine
- b. Madonna and Child
- c. St. George
- d. Isaac
- e. Mary Magdalen

ANS: B PTS: 1 OBJ: knowledge

7. ____ are formed when intersecting or connected lines enclose space.
- a. textures
 - b. compositions
 - c. horizons
 - d. volumes
 - e. shapes

ANS: E PTS: 1 OBJ: knowledge

8. The ____ shape of an artistic composition is considered the background.
- a. biomorphic
 - b. positive
 - c. irregular
 - d. negative
 - e. complementary

ANS: D PTS: 1 OBJ: comprehension

9. Light against dark or dark against light create visual differences in ____.
- a. scale
 - b. shape
 - c. hue
 - d. wavelength
 - e. value

ANS: E PTS: 1 OBJ: comprehension

10. From the Italian for "light-dark," what term is sometimes used in place of the word modeling?
- a. fresco
 - b. chiaroscuro
 - c. mezzotint
 - d. mandala
 - e. tempera

ANS: B PTS: 1 OBJ: knowledge

11. In *La Source*, Prud'hon's nude figure is ____.
- a. carefully modeled and three dimensional
 - b. heavily outlined
 - c. flat and two dimensional
 - d. sharply contrasted
 - e. brightly colored

ANS: A PTS: 1 OBJ: comprehension

12. A triangular glass solid that breaks down sunlight or white light into different colors is called a(n) ____.
- a. lens

- b. kaleidoscope
- c. prism
- d. oculus
- e. crystal

ANS: C

PTS: 1

OBJ: knowledge

13. The message or meaning in Helen Frankenthaler's amorphous abstract *Bay Side* seems to lie primarily in its ____.
- a. figure
 - b. content
 - c. color
 - d. allegory
 - e. texture

ANS: C

PTS: 1

OBJ: comprehension

14. The colors opposite each other on the color wheel are ____.
- a. tints
 - b. analogous
 - c. warm
 - d. complementary
 - e. agitated

ANS: D

PTS: 1

OBJ: knowledge

15. Art works that utilize closely related families of color seem ____.
- a. jarring
 - b. harmonious
 - c. dull
 - d. soothing
 - e. harmonious and soothing

ANS: E

PTS: 1

OBJ: comprehension

16. Actual texture is primarily experienced through the sense of ____.
- a. sight
 - b. taste
 - c. touch
 - d. hearing
 - e. smell

ANS: C

PTS: 1

OBJ: application

17. When an artist places one object in front of another to create the illusion of depth, it is called ____.
- a. linear perspective
 - b. value contrast
 - c. overlapping
 - d. relative size
 - e. afterimage

ANS: C

PTS: 1

OBJ: knowledge

18. ____, in which parallel lines converge at one or more vantage points on the horizon to create the illusion of depth, was highly refined by ____ artists.
- a. Implied line; Japanese

- b. Atmospheric perspective; Byzantine
- c. Texture gradient; Baroque
- d. Relative size; Chinese
- e. Linear perspective; Renaissance

ANS: E PTS: 1 OBJ: knowledge

19. American sculptor Alexander Calder is known for his mobiles, which are excellent examples of ____.
- a. Pop art
 - b. conceptual art
 - c. Op art
 - d. kinetic art
 - e. performance art

ANS: D PTS: 1 OBJ: comprehension

20. Every Sunday, ____ suggests the motion of the characters by repetition of imagery that changes slightly from frame to frame.
- a. *David Copperfield*
 - b. *Reader's Digest*
 - c. *National Geographic*
 - d. *The Village Voice*
 - e. *Dilbert*

ANS: E PTS: 1 OBJ: comprehension | application

21. One of the best ways to create the illusion of motion on a two-dimensional surface is by ____.
- a. thickening outlines
 - b. blurring outlines
 - c. defining outlines
 - d. separating outlines
 - e. increasing outlines

ANS: B PTS: 1 OBJ: comprehension

22. When you look at a(n) ____ painting, your eyes are manipulated to see rippling movement and afterimages.
- a. Op art
 - b. Pop art
 - c. Futurist
 - d. Impressionist
 - e. Surrealist

ANS: A PTS: 1 OBJ: application

23. What inspired Picasso to create his groundbreaking painting known as *Les Femmes d'Alger*?
- a. Heavy machinery
 - b. African and Iberian art
 - c. Japanese art
 - d. Prehistoric cave paintings
 - e. Nature

ANS: B PTS: 1 OBJ: comprehension

24. The edges formed by the flesh and muscle in Edward Weston's *Knees* are best described as ____.
- a. contour lines

- b. outlines
- c. shapes
- d. illusions
- e. flat lines

ANS: A PTS: 1 OBJ: comprehension

25. Mark Tansey's *Landscape* depicts three-dimensional massive shapes on a two-dimensional surface, creating what is known as ____.
- a. actual mass
 - b. implied mass
 - c. volume
 - d. form
 - e. mass

ANS: B PTS: 1 OBJ: comprehension

26. Which of the following shapes can be considered a cultural icon?
- a. Christian cross
 - b. Jewish Star of David
 - c. Apple logo
 - d. Chinese yin yang
 - e. all of these choices

ANS: E PTS: 1 OBJ: knowledge

27. In Martina Lopez' *Heirs Come to Pass, 3*, the primary technique used to create the illusion of depth is ____.
- a. linear perspective
 - b. atmospheric perspective
 - c. relative size
 - d. overlapping
 - e. brightness gradient

ANS: C PTS: 1 OBJ: comprehension

MATCHING

Match the following:

- a. regular and precise
 - b. without clear shape or form
 - c. visual ambiguity
 - d. color
 - e. neutral color
 - f. thick buildup of paint
 - g. location of the viewer's eyes
 - h. geometrizes organic forms
 - i. pureness
 - j. produced by adding white
- 1. achromatic
 - 2. Cubism
 - 3. amorphous
 - 4. tint

5. geometric shapes
6. hue
7. figure-ground reversal
8. vantage point
9. saturation
10. impasto

- | | |
|------------|--------|
| 1. ANS: E | PTS: 1 |
| 2. ANS: H | PTS: 1 |
| 3. ANS: B | PTS: 1 |
| 4. ANS: J | PTS: 1 |
| 5. ANS: A | PTS: 1 |
| 6. ANS: D | PTS: 1 |
| 7. ANS: C | PTS: 1 |
| 8. ANS: G | PTS: 1 |
| 9. ANS: I | PTS: 1 |
| 10. ANS: F | PTS: 1 |

SHORT ANSWER

1. Name the visual elements of art.

ANS:
answer varies

PTS: 1 OBJ: knowledge

2. Three-dimensional shadows can be created by the use of dots and lines. List three methods for shading and contouring in this manner.

ANS:
answer varies

PTS: 1 OBJ: knowledge

3. Associate any four emotions with a corresponding color.

ANS:
answer varies

PTS: 1 OBJ: application

4. What phenomenon was modern artist Jasper Johns trying to illustrate in his 1986 *Spring* painting?

ANS:
answer varies

PTS: 1 OBJ: comprehension

5. How does the architect Frank Gehry refer to the design of his Guggenheim Museum in Bilbao, Spain? What do others compare it to?

ANS:
answer varies

PTS: 1 OBJ: knowledge

ESSAY

1. Compare and contrast Sol LeWitt's *Lines from Four Corners to Points on a Grid* with Jackson Pollack's *Number 14*.

ANS:
answer varies

PTS: 1 OBJ: comprehension

2. Discuss the use of implied line in Leonardo da Vinci's *Madonna of the Rocks*.

ANS:
answer varies

PTS: 1 OBJ: comprehension

3. Explain the difference between actual mass and implied mass and provide an artistic example of each.

ANS:
answer varies

PTS: 1 OBJ: comprehension

4. Explain how secondary and tertiary colors are derived from primary colors and how they all function on the color wheel.

ANS:
answer varies

PTS: 1 OBJ: comprehension

5. How are motion pictures or movies created?

ANS:
answer varies

PTS: 1 OBJ: comprehension

6. The Postimpressionist artist Vincent van Gogh used color expressively rather than realistically in his painting *The Night Café*. Justify this statement.

ANS:
answer varies

PTS: 1 OBJ: evaluation

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7. An art critic once called Marcel Duchamp's *Nude Descending a Staircase* "an explosion in a shingle factory." How would you critique this painting and why?

ANS:

answer varies

PTS: 1

OBJ: evaluation

8. How does Bernini's Baroque sculpture of *Apollo and Daphne* make use of implied motion and implied time?

ANS:

answer varies

PTS: 1

OBJ: comprehension | application

9. Compare and contrast the use and effect of texture in Leon Kossoff's *Portrait of Father, No. 2* and Marie Laurencin's *Mother and Child*.

ANS:

answer varies

PTS: 1

OBJ: comprehension

10. Explain how the boundaries between contour and outline have been blended in Rimma Gerlovina and Veleriy Gerlovin's *Madonna and Child*.

ANS:

answer varies

PTS: 1

OBJ: comprehension