Chapter 2--Visual Elements of Art

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

2. In works with ____, the lines are completed by the viewer.
   A. actual line  
   B. outline  
   C. implied line  
   D. curved line  
   E. heavy line

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

4. ____ creates the illusion of roundness or three dimensionality through the use of light and shadow on a two-dimensional surface.
   A. Linear perspective  
   B. Shape  
   C. Color  
   D. Value  
   E. Modeling

5. Diagonal lines are often used to ____.
   A. imply movement and directionality  
   B. suggest stability  
   C. suggest assertiveness  
   D. imply heaviness and weight  
   E. suggest rigidity

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
7. ____ are formed when intersecting or connected lines enclose space.
   A. Textures  
   B. Compositions  
   C. Horizons  
   D. Volumes  
   E. Shapes  

8. The ____ shape of an artistic composition is considered the background.
   A. biomorphic  
   B. positive  
   C. irregular  
   D. negative  
   E. complementary  

9. Light against dark or dark against light create visual differences in ____.
   A. scale  
   B. shape  
   C. hue  
   D. wavelength  
   E. value  

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  

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  

12. A triangular glass solid that breaks down sunlight or white light into different colors is called a ____.
    A. lens  
    B. kaleidoscope  
    C. prism  
    D. oculus  
    E. crystal  

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
14. The colors opposite each other on the color wheel are ____.
   A. tints
   B. analogous
   C. warm
   D. complementary
   E. agitated

15. Art works that utilize closely related families of color seem ____.
   A. jarring
   B. harmonious
   C. dull
   D. soothing
   E. harmonious and soothing

16. Impressionist painter Claude Monet was trying to capture the effect of ____ in his *Haystack at Sunset Near Giverny*.
   A. local color
   B. optical color
   C. analogous color
   D. saturation
   E. afterimage

17. Actual texture is primarily experienced through the sense of ____.
   A. sight
   B. taste
   C. touch
   D. hearing
   E. smell

18. David Gilhooly’s *Bowl of Chocolate Moose* seems gooey and edible. It is a visual pun that employs the use of a technique known as ____.
   A. atmospheric perspective
   B. subversion
   C. relative size
   D. trompe l’oeil
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19. 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
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20. ____ 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
21. 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
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22. 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

23. 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

24. 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

25. What inspired Picasso to create his groundbreaking painting known as Les Demoiselles d'Avignon?
   A. Heavy machinery
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   E. Nature

26. The edges formed by the flesh and muscle in Edward Weston's Knees are best described as ____.
   A. contour lines
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27. Mark Tansey's Landscape depicts three-dimensional massive shapes on a two-dimensional surface, creating what is known as ____.
   A. actual mass
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   C. volume
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28. 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

29. 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

30.  
1. vantage point  
2. achromatic  
3. hue  
4. amorphous  
5. Cubism  
6. tint  
7. geometric shapes  
8. saturation  
9. figure-ground reversal  
10. impasto  

neutral color  
geometricizes organic forms  
without clear shape or form  
produced by adding white  
regular and precise  
color  
visual ambiguity  
location of the viewer’s eyes  
pureness  
thick buildup of paint

31. Name the visual elements of art.

32. Three-dimensional shadows can be created by the use of dots and lines. List three methods for shading and contouring in this manner.
33. Associate any four emotions with a corresponding color.

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

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

36. Compare and contrast Sol LeWitt's *Lines from Four Corners to Points on a Grid* with Jackson Pollack's *Number 14*. 
37. Discuss the use of implied line in Leonardo da Vinci's *Madonna of the Rocks*.

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

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

40. How are motion pictures or movies created?
41. The Postimpressionist artist Vincent van Gogh used color expressively rather than realistically in his painting *The Night Café*. Justify this statement.

42. Explain the concept of atmospheric perspective as a means of creating the illusion of depth on a two-dimensional surface. Use Frederic Edwin Church’s *Andes of Ecuador* to illustrate your points.

43. 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?

44. How does Bernini’s Baroque sculpture of *Apollo and Daphne* make use of implied motion and implied time?
45. 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*.

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