Gateways to Art 3rd edition DeWitte Test Bank

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1.1: Line, Shape, and the Principle of Contrast

1. The elements of art form the basic _____ of art.
   a. media
   b. symbols
   c. vocabulary
   d. techniques
   e. methods

   ANS: C DIF: Level 1 REF: Chapter Opener

2. The principles of design are a kind of _____ that artists apply to the elements of art.
   a. technique
   b. perspective
   c. sketch
   d. logo
   e. grammar

   ANS: E DIF: Level 1 REF: Chapter Opener

3. A flat work of art has two dimensions: _____ and width.
   a. height
   b. depth
   c. breadth
   d. size
   e. mass

   ANS: A DIF: Level 1 REF: Chapter Opener

4. The dark printed words on the page of a book are easily read because they are printed on a light ground. This is an example of the principle of _____.
   a. harmony
   b. variety
   c. contrast
   d. proportion
   e. emphasis

   ANS: C DIF: Level 2 REF: Chapter Opener

5. One definition of this element is "a mark that connects two points."
   a. line
   b. shape
   c. color
   d. value
   e. mass

   ANS: A DIF: Level 1 REF: Line

6. The lines that create the image of the Nazca Spider "drawing" define the _____ of a _____.
   a. contour . . . volume
   b. direction . . . line
   c. outline . . . shape
   d. mass . . . form
   e. pattern . . . square

   ANS: C DIF: Level 2 REF: Line

7. The Nazca Lines are engraved into the surface of the earth, but the image can only be seen from above. Since this artwork was made before man had the ability to hover above the Earth, what reasons might the artist(s) have had for creating this work?

   ANS:
   Answer will vary.

   DIF: Level 3 REF: Line

8. The line that defines the edge of a shape is called the _____.

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a. contour
b. outline
c. implied line
d. volume
e. scale

ANS: B DIF: Level 1 REF: Line

9. The artist Dosio, in his drawing of the Church of Saint Spirito, created an impression of three dimensions by using line to show the division between _____.
a. planes
b. time periods
c. mountains
d. colors
e. two figures

ANS: A DIF: Level 1 REF: Definition of Line

10. In his drawing of the Church of Saint Spirito, Dosio used line to accentuate the patterned surface of the ceiling and differentiate it from the _____.
a. sky outside
b. walls
c. floor
d. stained-glass windows
e. ceiling in the building next door

ANS: B DIF: Level 1 REF: Definition of Line

11. Compare and contrast the visual differences between the modern photograph of the Church of Saint Spirito (**1.1.2b**) with Dosio's drawing (**1.1.2a**). What did the artist change?

ANS:
Answer will vary.

DIF: Level 3 REF: Definition of Line

12. Contour line defines the outer edge or profile of an object, and can be used to suggest a volume in space.

ANS: T DIF: Level 1 REF: Types and Functions of Line: Contour Line

13. Henri Matisse drew *Woman Seated in an Armchair* using _____ line so that he could represent her figure with great economy while being descriptive.
a. measured
b. directional
c. regular
d. irregular
e. contour

ANS: E DIF: Level 1 REF: Types and Functions of Line: Contour Line

14. In Pablo Picasso's *Blonde Woman in Profile*, the artist uses a _____ line that follows the contours of the model's profile.
a. continuous
b. regular
c. jagged
d. irregular
e. inorganic

ANS: A DIF: Level 1 REF: Types and Functions of Line: Contour Line

15. A line that is a continuous mark is _____.
a. an organic line
d. a chaotic line

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b. an implied line
c. an actual line
e. an irregular line

ANS: C DIF: Level 1 REF: Types and Functions of Line: Implied Line

16. A line that gives viewers the impression that they are seeing a line where there is not a continuous mark is _____.
a. an irregular line
b. an actual line
c. an implied line
d. a chaotic line
e. a directional line

ANS: C DIF: Level 1 REF: Types and Functions of Line: Implied Line

17. Some Jewish texts create images using this kind of line made up of small letters.
a. chaotic line
b. actual line
c. regular line
d. implied line
e. pencil line

ANS: D DIF: Level 1 REF: Types and Functions of Line: Implied Line

18. The Dutch design team Sauerkids used _____ lines of dots and dashes in its work to create exciting visual rhythms.
a. implied
b. actual
c. chalk
d. regular
e. geometric

ANS: A DIF: Level 1 REF: Types and Functions of Line: Implied Line

19. By orienting lines so that they attract attention to a specific area of a work of art the artist is using _____.
a. chaotic line
b. directional line
c. implied line
d. measured line
e. actual line

ANS: B DIF: Level 1 REF: Types and Functions of Line: Directional Line

20. In James Allen's etching *The Connectors*, an image of workers erecting the Empire State Building, the artist created a feeling of great height by using _____ line to lead the viewer's eye diagonally downward.
a. directional
b. horizontal
c. communicative
d. regular
e. implied

ANS: A DIF: Level 1 REF: Types and Functions of Line: Directional Line

21. In the illustration from the manga *Tsubasa RESERVoir CHRoNiCLE*, the artists used diagonal lines to create a strong sense of _____.
a. calm
b. movement
c. sadness
d. happiness
e. humor

ANS: B DIF: Level 1 REF: Types and Functions of Line: Directional Line

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22. Graphic artists, like the manga group CLAMP, know that by arranging lines in diagonals it is possible to indicate movement and energy. Suggest two images from popular culture that use diagonals to convey a sense of movement and energy. For each image, give reasons why the artist might have wanted to create an energetic composition.

ANS:
Answer will vary.

DIF: Level 3 REF: Types and Functions of Line: Directional Line

23. The line created by the vein in Frida Kahlo's *The Two Fridas* makes reference to what personal aspect of her life?
a. sexuality
b. lineage
c. sewing skills
d. children
e. none of these

ANS: B DIF: Level 2
REF: Gateway to Art: Kahlo, The Two Fridas: Using Line to Connect and Direct a Viewer's Attention

24. Frida Kahlo painted *The Two Fridas* shortly after she was divorced from which famous Mexican painter?
a. José Clemente Orozco
b. Pablo O'Higgins
c. David Hockney
d. Diego Rivera
e. David Alfaro Siqueiros

ANS: D DIF: Level 1
REF: Gateway to Art: Kahlo, The Two Fridas: Using Line to Connect and Direct a Viewer's Attention

25. If vertical lines communicate strength, horizontals calm, and diagonals action, then a vacation resort might want to choose a logo consisting of _____ lines in order to show peaceful repose.
a. vertical
b. diagonal
c. chaotic
d. horizontal
e. scribbled

ANS: D DIF: Level 2 REF: Types and Functions of Line: Communicative Line

26. Thinking of what you have learned about the communicative qualities of line, why might Carolyn Davidson have made the choices she did when designing the Nike logo? Find two other logos and explain how they use communicative line to express the values of an organization.

ANS:
Answer will vary.

DIF: Level 3 REF: Types and Functions of Line: Communicative Line

27. The combination of jarring vertical and diagonal lines in Vincent van Gogh's *The Bedroom* creates an atmosphere of _____.
a. rest
b. happiness
c. calm
d. expectation
e. anxiety

ANS: E DIF: Level 1 REF: Types and Functions of Line: Communicative Line

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28. Mel Bochner used _____ line in the work *Vertigo* because it is controlled and measured.
    a. directional
    b. irregular
    c. organic
    d. diagonal
    e. regular

    ANS: E DIF: Level 1
    REF: Types and Functions of Line: Lines to Regulate and Control

29. In a 1941 drawing the British artist Barbara Hepworth used line to plan a _____.
    a. print
    b. painting
    c. sculpture
    d. building
    e. party

    ANS: C DIF: Level 1
    REF: Types and Functions of Line: Lines to Regulate and Control

30. Which of the following words can be used to describe irregular lines?
    a. loose
    b. wild
    c. chaotic
    d. unpredictable
    e. all of the other answers

    ANS: E DIF: Level 2
    REF: Types and Functions of Line: Lines to Express Freedom and Passion

31. The French artist André Masson wished to explore the psychological source of creativity through his "automatic" ink drawings of _____ lines.
    a. ruled
    b. controlled
    c. horizontal
    d. irregular
    e. calm

    ANS: D DIF: Level 2
    REF: Types and Functions of Line: Lines to Express Freedom and Passion

32. The nineteenth-century Spiritualist artist Georgiana Houghton used irregular line to create the work *Glory be to God*. The artist claimed that the overall composition was organized how?
    a. by spiritual forces
    b. by mathematical sequences
    c. by random chance
    d. while looking through a kaleidoscope
    e. by observing the biorhythms of nature

    ANS: A DIF: Level 1
    REF: Types and Functions of Line: Lines to Express Freedom and Passion

33. Which of the following words would best describe a regular line?
    a. controlled
    b. geometric
    c. cool-headed
    d. predictable
    e. all of the other answers

    ANS: E DIF: Level 2
    REF: Types and Functions of Line: Lines to Regulate and Control

34. In his work *Woodstock Road, Woodstock, New York, 1924* George Bellows used both regular and irregular line. What might the advantages be for an artist who combines both of these types of line in their work?

    ANS:
    Answer will vary.

DIF: Level 3 REF: Types and Functions of Line: Regular and Irregular Lines

35. A shape made of perfectly straight lines would probably be classified as _____ shape.
a. an organic
b. a regular
c. a geometric
d. a biomorphic
e. an implied

ANS: C DIF: Level 2 REF: Shape: Geometric and Organic Shapes

36. This type of shape is composed of unpredictable, irregular lines.
a. organic
b. geometric
c. implied
d. measured
e. actual

ANS: A DIF: Level 1 REF: Shape: Geometric and Organic Shapes

37. Miriam Schapiro's collage *Baby Blocks* combines two different kinds of shape. _____ is the term used to describe a shape that suggests the natural world, while the term geometric suggests mathematical regularity.
a. conceptual
b. regular
c. artificial
d. organic
e. implied

ANS: D DIF: Level 1 REF: Shape: Geometric and Organic Shapes

38. The sphere that designer Saul Bass created for the AT&T logo is not defined by a continuous boundary. This type of shape, which can be suggested by dots or lines that do not connect, is termed _____ shape.
a. an organic
b. a geometric
c. a regular
d. an implied
e. a negative

ANS: D DIF: Level 1 REF: Shape: Implied Shape

39. A shape on a flat picture surface that is defined by surrounding empty space is known as _____ shape.
a. an implied
b. a geometric
c. a positive
d. an organic
e. an actual

ANS: C DIF: Level 1 REF: Contrast: Positive and Negative Shapes

40. An empty space defined by its surround is known as _____ shape.
a. an implied
b. a negative
c. a geometric
d. an organic
e. an actual

ANS: B DIF: Level 1 REF: Contrast: Positive and Negative Shapes

41. The African American artist Carrie Mae Weems is a photographer who often concentrates on personal, cultural, and racial identity in her work. In her *Kitchen Table* series, she uses the principle of contrast by doing what?
a. using bright color
b. balancing black against white
c. drawing on the photograph
d. using people as subjects
e. none of the other answers

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ANS: B DIF: Level 2 REF: Gateway to Art: Weems, Kitchen Table Series

42. In Carrie Mae Weems' *Kitchen Table* series, dramatic effect is achieved by doing what?
    a. using black and white
    b. lighting with a spotlight
    c. keeping the scene monochromatic
    d. dressing figures in dark clothing
    e. all of the other answers

ANS: E DIF: Level 3 REF: Gateway to Art: Weems, Kitchen Table Series

43. In his *Obey* campaign poster Shepard Fairey used a striking contrast between positive and _____ shapes to attract the attention of the public.
    a. organic
    b. geometric
    c. figure–ground reversal
    d. negative
    e. implied

ANS: D DIF: Level 1 REF: Contrast: Positive and Negative Shapes

44. In her painting *Music—Pink and Blue II*, Georgia O'Keeffe emphasized the blue _____ space in order to attract the viewer's attention into a deep interior.
    a. ground
    b. negative
    c. flat
    d. organic
    e. implied

ANS: B DIF: Level 1 REF: Contrast: Positive and Negative Shapes

45. In Noma Bar's poster image *Gun Crime*, which shape dominates, the positive or the negative? Why?

ANS:
Answer will vary.

DIF: Level 3 REF: Contrast: Positive and Negative Shapes

46. In a two-dimensional work, when the figure becomes the background and the background becomes the figure, we perceive _____.
    a. a figure–ground reversal
    b. an organic shape
    c. an implied shape
    d. a geometric shape
    e. a form

ANS: A DIF: Level 1 REF: Contrast: Positive and Negative Shapes

47. The positive and negative shapes in M. C. Escher's print *Sky and Water I* balance each other and are an example of _____.
    a. etching
    b. geometric shape
    c. actual line
    d. figure-ground reversal
    e. collage

ANS: D DIF: Level 1 REF: Contrast: Positive and Negative Shapes

1.2: Form, Volume, Mass, and Texture

1. These four visual elements of art—form, volume, mass, and texture—are present in _____ works of art.
   a. two-dimensional
   b. balanced
   c. three-dimensional
   d. large
   e. modern

   ANS: C DIF: Level 1 REF: Chapter Opener

2. Because it is three-dimensional, a form has these three spatial measurements: height, width, and _____.
   a. length
   b. depth
   c. mass
   d. size
   e. strength

   ANS: B DIF: Level 1 REF: Chapter Opener

3. A two-dimensional object is called a shape, and a three-dimensional object is known as a _____.
   a. form
   b. relief
   c. building
   d. pyramid
   e. cube

   ANS: A DIF: Level 1 REF: Chapter Opener

4. The sculpture of the Great Sphinx stands as a symbolic guardian of the pyramids at Giza. The ancient Greek definition of a sphinx was a mythological creature whose features were:
   a. the body of a lion, the wings of an eagle, and the head of a woman
   b. the body of a man and the head of a bull
   c. the body of a horse and the head of a man
   d. the body of a lion and the head and claws of an eagle
   e. the body of a woman, the wings of a bat, and the head of a pig

   ANS: A DIF: Level 1 REF: Form

5. Forms such as pyramids, which tend to be precise and regular, are known as _____ forms.
   a. textured
   b. organic
   c. geometric
   d. implied
   e. actual

   ANS: C DIF: Level 1 REF: Form: Geometric Form

6. The American sculptor David Smith created sculptures of geometric forms. In his work *Cubi XIX*, Smith used the following geometric shape:
   a. cuboids
   b. rhomboids
   c. spheres
   d. pyramids
   e. ellipses

   ANS: A DIF: Level 1 REF: Form: Geometric Form

7. Forms that tend to be irregular, and similar to naturally occurring objects, are known as _____ forms.
   a. geometric
   b. volumetric
   c. implied
   d. organic
   e. massive

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ANS: D DIF: Level 1 REF: Form: Organic Form

8. In the *Roettgen Pietà* from fourteenth-century Germany, the artist _____ the organic forms of the bodies of Mary and Jesus in order to express pain and suffering.
   a. abstracted
   b. contrasted
   c. distorted
   d. simplified
   e. colored

   ANS: C DIF: Level 1 REF: Form: Organic Form

9. In the *Roettgen Pietà* from fourteenth-century Germany, the shrunken, twisted body of Jesus and the oversized, anguished head of Mary are accentuated for expressive effect. This distortion of the human body, _____ form that we can all understand, makes the viewer feel uneasy and impresses on us the suffering of mother and son.
   a. a geometric
   b. an implied
   c. a textural
   d. an organic
   e. a colorful

   ANS: D DIF: Level 2 REF: Form: Organic Form

10. The organic form and abstract quality of Lino Tagliapietra's sculpture, *Batman*, allow it to express the idea of _____.
   a. geometry
   b. freedom and life
   c. contrast
   d. death and despair
   e. line

   ANS: B DIF: Level 2 REF: Form: Organic Form

11. The Italian glass artist Lino Tagliapietra created the work *Batman* in 1998 to express his feelings about the "reality and fantasy of Batman's world." Discuss what you think Tagliapietra meant and compare it with your own impressions of Batman.

    ANS:
    Answer will vary.

    DIF: Level 3 REF: Form: Organic Form

12. A three-dimensional surface that is designed to be viewed from only one direction is known as a _____.
   a. volume
   b. form in the round
   c. relief
   d. texture
   e. mass

   ANS: C DIF: Level 1 REF: Form in Relief and in the Round

13. To imply greater depth, the sculptor who created the relief carvings on the outside of the Ara Pacis Augustae carved the figures in the _____ more deeply than those that are in the background, in order to make them stand out more.
   a. foreground
   b. round
   c. south
   d. drapery
   e. fresco

   ANS: A DIF: Level 2 REF: Form in Relief and in the Round

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14. An upright stone that has an incised relief on its surface, such as the Maya sculpture (**1.2.7**), is known as _____.
    a. a stela
    b. a high relief
    c. an obelisk
    d. a bust
    e. an altar

    ANS: A DIF: Level 1 REF: Form in Relief and in the Round

15. This type of relief, which takes its name from the French word for low, does not imply great depth.
    a. area relief
    b. bas-relief
    c. a plane
    d. actual relief
    e. a frieze

    ANS: B DIF: Level 1 REF: Form in Relief and in the Round

16. A sculpture designed in the round can be viewed from _____.
    a. nearly every angle
    b. one direction
    c. above only
    d. the interior
    e. the front and back only

    ANS: A DIF: Level 1 REF: Form in Relief and in the Round

17. A sculpture that can be viewed from more than one side and that occupies space in the same way as other real-life objects is called a _____ sculpture.
    a. freestanding
    b. bas-relief
    c. high relief
    d. heroic
    e. implied

    ANS: A DIF: Level 1 REF: Form in Relief and in the Round

18. The Roman artist who sculpted *Naked Aphrodite Crouching at Her Bath* (*Lely's Venus*) (**1.2.8a**, **1.2.8b**) did so in such a way that it invites the viewer to move around the work to see more. Describe the differences in the work from side to side that are evidence of this compositional idea.

    ANS:
    Answer will vary.

    DIF: Level 3 REF: Form in Relief and in the Round

19. The element of art that defines the amount of space occupied by an object is _____.
    a. form
    b. mass
    c. volume
    d. texture
    e. geometry

    ANS: C DIF: Level 1 REF: Volume

20. _____ volume is a space that is enclosed by materials that are not entirely solid.
    a. an open
    b. an actual
    c. a subversive
    d. an implied
    e. a closed

    ANS: A DIF: Level 1 REF: Volume: Open Volume

21. Sculptors Ralph Helmick and Stuart Schechter experimented with open volume when they created this hanging sculpture, installed in the Evanston Public Library in Illinois.
    a. *Ghostwriter*

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b. *Cubi XIX*
c. *Object*
d. *Cloud Gate*
e. *Monument to the Third International*

ANS: A DIF: Level 1 REF: Volume: Open Volume

22. Vladimir Tatlin's *Monument to the Third International* was intended as a heroic symbol commemorating the Bolshevik Revolution in Russia. If it had been built, it would have been much smaller than the Eiffel Tower.

ANS: F DIF: Level 1 REF: Volume: Open Volume

23. The spiraling open volume of Vladimir Tatlin's *Monument to the Third International* was intended to give the design a feeling of _____.
a. restriction
b. conservatism
c. weight
d. texture
e. dynamism

ANS: E DIF: Level 2 REF: Volume: Open Volume

24. American sculptors Carol Mickett and Robert Stackhouse created the work *In the Blue (Crest)* to imply the presence of water. The work's many empty spaces, which were created using irregular horizontal members, are an example of _____ volume.
a. open
b. closed
c. actual
d. restricted
e. organic

ANS: A DIF: Level 2 REF: Volume: Open Volume

25. This term refers to the substance contained in an object, but it does not necessarily imply weight.
a. volume
b. mass
c. form
d. texture
e. open volume

ANS: B DIF: Level 1 REF: Mass

26. Our experience of objects in the natural world often leads us to assume that a large object will be heavy, but in fact this is not necessarily the case. This element of art is called _____.
a. space
b. volume
c. texture
d. form
e. mass

ANS: E DIF: Level 1 REF: Mass

27. Rachel Whiteread is a British sculptor who fills empty spaces with concrete. For her work *House*, created in 1993, Whiteread made a concrete cast using an entire house as her mold. What assumptions might a viewer make about mass in the context of Whiteread's work? How does it help us to understand the difference between mass and volume?

ANS:
Answer will vary.

DIF: Level 3 REF: Mass

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28. Marisol was commissioned to create a sculpture of the Catholic missionary Father Damien. A stout figure in heavy bronze, the statue possesses a weighty _____ that communicates the strong beliefs and courageous determination of the priest.
    a. mass
    b. color
    c. outline
    d. belt buckle
    e. texture

    ANS: A DIF: Level 2 REF: Mass

29. Marisol's work *Father Damien* was created to memorialize the heroism of a priest who lost his life helping the victims of leprosy. This sculpture stands in front of the State Capitol Building in the U.S. State of _____.
    a. Arizona
    b. Utah
    c. Hawaii
    d. Tennessee
    e. Pennsylvania

    ANS: C DIF: Level 1 REF: Mass

30. Frank Gehry's Guggenheim Museum in Bilbao, Spain, and Louise Bourgeois's sculpture *Maman* exemplify many of the themes of this chapter. Identify two of the elements or principles discussed in this chapter that either the architect or sculptor have used in creating their artwork. How have these artistic devices been employed, and what effect do they have on the viewer?

    ANS:
    Answer will vary.

    DIF: Level 3 REF: Box: The Guggenheim Museum, Bilbao

31. Louise Bourgeois is an American sculptor who created a work that stands outside the Guggenheim Museum in Bilbao, Spain. What is the title of this spider-shaped sculpture?
    a. *Maman*
    b. *Boris*
    c. *Spidey*
    d. *Charlotte*
    e. *Spinner*

    ANS: A DIF: Level 1 REF: Box: The Guggenheim Museum, Bilbao

32. This American architect designed the Guggenheim Museum in Bilbao, Spain with an emphasis on the variety of forms and tactile surfaces. Who was this architect?
    a. Frank Lloyd Wright
    b. Franck & Lohsen
    c. Louis Sullivan
    d. Michael Graves
    e. Frank Gehry

    ANS: E DIF: Level 1 REF: Box: The Guggenheim Museum, Bilbao

33. Two nineteenth-century French sculptors, Auguste Rodin and Constantin Brancusi, created stone works that expressed the same theme, but through different uses of the element mass. What was the title that both artists used to describe their work?
    a. *Love*
    b. *Entanglement*
    c. *The Kiss*
    d. *Eros*
    e. *Agape*

    ANS: C DIF: Level 1
    REF: Box: Brancusi and Rodin: Using Mass to Describe Love

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34. Both Constantin Brancusi and Auguste Rodin created stone sculptures, each titled *The Kiss*, to express an idea related to this act of love. Each is stylistically different, but Brancusi chose to leave the original block of stone mostly intact. Why would Brancusi have chosen to do this? How does this change his expression of the kiss compared to Rodin's?

ANS:
Brancusi's use of the original block infers a spiritual joining of two individuals into one, whereas Rodin's work concentrates on the more physical, erotic act of kissing.

DIF: Level 3 REF: Box: Brancusi and Rodin: Using Mass to Describe Love

35. Because a form exists in "real" space, we can experience it not only visually, but also through our sense of _____.
a. touch
b. balance
c. mood
d. humor
e. hearing

ANS: A DIF: Level 1 REF: Texture

36. When we touch an object we experience a tactile sensation that artists refer to as _____ texture.
a. mass
b. actual
c. subversive
d. implied
e. organic

ANS: B DIF: Level 1 REF: Texture

37. The _____ texture of Anish Kapoor's sculpture *Cloud Gate* is appealing for viewers to touch.
a. smooth
b. implied
c. furry
d. rough
e. silky

ANS: A DIF: Level 1 REF: Texture

38. The highly polished surface of Anish Kapoor's sculpture *Cloud Gate* means that the viewer and the city of _____ become a part of the work, in its reflection.
a. New York
b. Los Angeles
c. Chicago
d. London
e. Paris

ANS: C DIF: Level 1 REF: Texture

39. By using _____ texture to contradict previous tactile experience, artists can invite viewers to reconsider the world around them.
a. subversive
b. expected
c. familiar
d. smooth
e. rough

ANS: A DIF: Level 1 REF: Texture: Subversive Texture

40. In her work *Object*, a fur-lined teacup and saucer, the Swiss artist Méret Oppenheim employed subversive texture to contradict conscious logical experience. She belonged to the _____ art movement, which drew on ideas and images from dreams and the unconscious mind.
a. Expressionist
b. Cubist
c. Futurist
d. Impressionist
e. Surrealist

ANS: E DIF: Level 1 REF: Texture: Subversive Texture

41. Méret Oppenheim was part of an art movement that rejected rational, conscious thought. Her fur-lined teacup and saucer, *Object*, conjures an unexpected and illogical sensation for the viewer by using _____ texture.

a. subversive
b. expected
c. familiar
d. smooth
e. silky

ANS: A DIF: Level 1 REF: Texture: Subversive Texture

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1.3: Implied Depth: Value and Space

1. The Belgian Surrealist artist _____ created *The Treachery of Images*, a work that calls our attention to the illusionary characteristics of painting.
   a. René Magritte
   b. Thomas Hart Benton
   c. Pierre-Paul Prud'hon
   d. Edith Hayllar
   e. Andrea Mantegna

   ANS: A DIF: Level 1 REF: Chapter Opener

2. What did René Magritte express to his viewers when he wrote "Ceci n'est pas une pipe" ("This is not a pipe") on his work *The Treachery of Images*?

   ANS:
   Answer will vary.

   DIF: Level 3 REF: Chapter Opener

3. The lightness or darkness of a surface is the element of art called _____.
   a. value
   b. space
   c. line
   d. shape
   e. color

   ANS: A DIF: Level 1 REF: Value

4. Detective movies of the 1940s were filmed in such dark tones they were referred to as *film noir*. Filmmakers chose these dark values to enhance the _____ mood of the movies.
   a. playful
   b. humorous
   c. serious
   d. light-hearted
   e. romantic

   ANS: C DIF: Level 1 REF: Value

5. Artists can create a sense of _____ by using light and dark values.
   a. tension
   b. humor
   c. fear
   d. depth
   e. height

   ANS: D DIF: Level 1 REF: Value

6. By looking at the flat triangular surfaces of Disney's Spaceship Earth, the effect of light and shadow can be observed. What are these flat surfaces?
   a. textures
   b. curves
   c. planes
   d. lines
   e. shapes

   ANS: C DIF: Level 1 REF: Value

7. Triangular planes make up the surface of a geodesic sphere. Planes that are closer to and facing toward the light source tend to be lighter than planes that are further from it and facing away.

   ANS: T DIF: Level 1 REF: Value

8. A series of different values that are grouped together is called a _____.
   a. value range
   d. value sampler

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b. palette
c. highlight
e. *film noir*

ANS: A DIF: Level 1 REF: Value

9. This method of applying value to a two-dimensional artwork in order to create the illusion of a three-dimensional solid form is called _____.
a. *film noir*
b. value range
c. chiaroscuro
d. perspective
e. palette

ANS: C DIF: Level 1 REF: Value: Chiaroscuro

10. The chiaroscuro method uses five defined values: cast shadow, reflected light, core shadow, light, and _____.
a. scale
b. plane
c. *film noir*
d. palette
e. highlight

ANS: E DIF: Level 1 REF: Value: Chiaroscuro

11. The French artist Pierre-Paul Prud'hon created chiaroscuro by using _____ chalk on paper.
a. black and white
b. blue and gray
c. red and green
d. black and blue
e. blue and silver

ANS: A DIF: Level 1 REF: Value: Chiaroscuro

12. In Caravaggio's *The Calling of St. Matthew*, the artist used light and dark values to emphasize Christ's hand. Why did the artist draw our attention to the hand? What other features in the work are emphasized with light and darkness?

ANS:
Answer will vary.

DIF: Level 3 REF: Value: Chiaroscuro

13. The process of using a series of parallel lines set close to one another to differentiate planes of value in a work of art is called _____.
a. perspective
b. hatching
c. highlight
d. core shadow
e. palette

ANS: B DIF: Level 1 REF: Value: Hatching and Cross-Hatching

14. Hatching and cross-hatching use two-dimensional lines to communicate _____ depth.
a. three-dimensional
b. colorful
c. actual
d. unexpected
e. textural

ANS: A DIF: Level 1 REF: Value: Hatching and Cross-Hatching

15. In order to create value in his drawing *Head of a Satyr,* Michelangelo used both hatching and _____, a variation where the lines overlap, allowing for the depiction of darker tones.
a. atmospheric perspective
b. perspective
d. cross-hatching
e. highlight

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c. chiaroscuro

ANS: D DIF: Level 1 REF: Value: Hatching and Cross-Hatching

16. When using a series of squares that are exactly the same shape, implied depth can be achieved by _____.
a. alternating value
b. relative size
c. overlapping
d. relative position
e. all of the other answers

ANS: E DIF: Level 2 REF: Space: Size, Overlapping, and Position

17. One method used to establish depth in Beda Stjernschantz's *Pastoral (Primavera)* involves placing figures higher or lower in the composition. This process for creating depth is called _____.
a. relative placement
b. overlapping
c. size comparison
d. isometric perspective
e. linear perspective

ANS: A DIF: Level 2 REF: Space: Size, Overlapping, and Position

18. Beda Stjernschantz was a member of the Symbolists, who were interested in the relationship between art and music. This was exemplified in a physiological condition known as _____, in which one of the body's senses translates the experience into another sense.
a. synesthesia
b. amnesia
c. myopia
d. macular degeneration
e. malaise

ANS: A DIF: Level 1 REF: Space: Size, Overlapping, and Position

19. The Chinese artist Li Cheng created _____ in his work *A Solitary Temple Amid Clearing Peaks* by alternating bands of lighter and darker values.
a. vanishing points
b. excitement
c. movement
d. depth
e. geometric shapes

ANS: D DIF: Level 1 REF: Space: Alternating Value and Texture

20. In addition to alternating value, Li Cheng's *A Solitary Temple Amid Clearing Peaks* uses this process to give the viewer a sense that some areas are closer than others.
a. changing visual texture
b. linear perspective
c. chiaroscuro
d. hatching
e. highlight

ANS: A DIF: Level 1 REF: Space: Alternating Value and Texture

21. An artist can use color to indicate depth. When a color is very pure and intense then it seems to be _____.
a. darker
b. further
c. closer
d. lighter
e. flatter

ANS: C DIF: Level 1 REF: Space: Brightness and Color

22. The painter Thomas Hart Benton varied the intensity of the color green in *The Wreck of the Ole '97* to help the viewer feel at a safe distance from the train wreck.

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ANS: T DIF: Level 1 REF: Space: Brightness and Color

23. When objects are far away they lack contrast, detail, and sharpness of focus because of the interference of air. Artists take advantage of this when they use the process called:
    a. atmospheric perspective
    b. isometric perspective
    c. chiaroscuro
    d. highlight
    e. cross-hatching

    ANS: A DIF: Level 2 REF: Space: Perspective

24. An artist paints a scene with a large mountain, which lacks detail and is out of focus, and a tree, which is sharply defined and bright green. The viewer might assume that the mountain is _____ than the tree.
    a. more important
    b. much closer
    c. smaller
    d. further away
    e. older

    ANS: D DIF: Level 2 REF: Space: Atmospheric Perspective

25. *Kindred Spirits* by Asher Brown Durand uses the effects of _____ to give a sense of the vastness of the American landscape.
    a. pencil drawing
    b. atmospheric perspective
    c. geometry
    d. foreshortening
    e. color

    ANS: B DIF: Level 1 REF: Space: Atmospheric Perspective

26. This system, which derives its name from the Greek meaning "equal measure," uses diagonal parallel lines to communicate depth.
    a. isometric perspective
    b. linear perspective
    c. chiaroscuro
    d. multi-point perspective
    e. relative position

    ANS: A DIF: Level 1 REF: Perspective: Isometric Perspective

27. Discuss how isometric perspective communicates a sense of depth when used in contemporary video games and traditional Chinese landscape scroll painting. What do these very different media have in common? Can you think of other examples besides those given in the text?

    ANS:
    Answer will vary.

    DIF: Level 3 REF: Perspective: Isometric Perspective

28. The video game *Transistor* uses _____ perspective.
    a. linear
    b. two-point
    c. multi-point
    d. isometric
    e. one-point

    ANS: D DIF: Level 1 REF: Perspective: Isometric Perspective

29. The video game *Transistor* is designed using units that can be redistributed in any configuration using isometric perspective. These units are called _____.
    a. sliders
    b. updrafts
    d. pixels
    e. tiles

c. tags

ANS: E DIF: Level 2 REF: Perspective: Isometric Perspective

30. This is the system for creating an illusion of depth using three basic components: horizon line, vanishing point, and convergence lines.
a. linear perspective
b. chiaroscuro
c. highlight
d. palette
e. atmospheric perspective

ANS: A DIF: Level 1
REF: Perspective: Linear Perspective: Origins and History

31. Renaissance artists used a camera obscura to help them understand the basic tenets of linear perspective. Camera obscura is a Latin phrase. What is the closest English translation?
a. sand container
b. celestial cylinder
c. dark room
d. pastry dish
e. computer drive

ANS: C DIF: Level 1
REF: Perspective: Linear Perspective: Origins and History

32. This artist proved that his system for creating depth was effective through an elaborate process that involved a painting with a hole, a mirror, and the Florence Baptistery. The viewer would look through the back of the painting of the Florence Baptistery while the mirror reflected it, then, when the mirror was removed, the viewer could see the actual building. Who was this artist and innovator?
a. Alberti
b. Brunelleschi
c. Caravaggio
d. Da Vinci
e. Edison

ANS: B DIF: Level 1 REF: Linear Perspective: Origins and History

33. *A Summer Shower* by the British artist Edith Hayllar employs linear perspective to create depth. The painting contains imaginary sightlines that converge toward a single vanishing point. These lines are also called _____.
a. orthogonals
b. highlights
c. palettes
d. hatched lines
e. chiaroscuro

ANS: A DIF: Level 1
REF: Perspective: Linear Perspective: Origins and History

34. One-point perspective does convey depth, but it has limited applications due to its reliance on a single _____.
a. color
b. shape
c. vanishing point
d. medium
e. volume

ANS: C DIF: Level 1
REF: Perspective: Linear Perspective: One-Point Perspective

35. Masaccio was one of the first artists to use one-point perspective. In his large fresco, *Trinity*, the _____ is centered in the middle of the horizon line, directly ahead of the viewer.
a. vanishing point
b. holy spirit
c. camera obscura
d. patron
e. composition

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ANS: A DIF: Level 1
REF: Perspective: Linear Perspective: One-Point Perspective

36. This type of perspective is used when an object is being viewed from an angle rather than from directly in front.
a. isometric
b. one-point
c. two-point
d. atmospheric
e. foreshortening

ANS: C DIF: Level 1
REF: Perspective: Linear Perspective: Two-Point Perspective

37. This Italian artist used two-point combined with one-point perspective in his painting *The School of Athens*.
a. Raphael
b. Brunelleschi
c. Michelangelo
d. Alberti
e. Caravaggio

ANS: A DIF: Level 1
REF: Gateway to Art: Raphael, The School of Athens: Perspective and the Illusion of Depth

38. This is the area that is visible when a viewer is staring at a fixed point in space.
a. cone of vision
b. highlight
c. vanishing point
d. horizon line
e. orthogonal

ANS: A DIF: Level 1
REF: Gateway to Art: Raphael, The School of Athens: Perspective and the Illusion of Depth

39. If you are looking straight ahead, an object that is behind you is in your cone of vision.

ANS: F DIF: Level 1
REF: Perspective: Linear Perspective: Multiple-Point Perspective

40. The artist can more readily reflect the complexities of the real world by using more than one vanishing point. This is known as _____ perspective.
a. one-point
b. skewed
c. multi-point
d. linear
e. isometric

ANS: C DIF: Level 1
REF: Perspective: Linear Perspective: Multiple-Point Perspective

41. *Ascending and Descending,* by M. C. Escher, uses _____ perspective.
a. atmospheric
b. two-point
c. isometric
d. three-point
e. one-point

ANS: D DIF: Level 1
REF: Perspective: Linear Perspective: Multiple-Point Perspective

42. If an artist were to depict five people, each running toward a different tree, from different starting points, the artist would have to use multi-point perspective.

ANS: T DIF: Level 2

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REF: Perspective: Linear Perspective: Multiple-Point Perspective

43. When the rules of perspective are applied in order to represent unusual points of view, we call this: _____.
    a. overlapping
    b. chiaroscuro
    c. highlight
    d. convergence
    e. foreshortening

    ANS: E DIF: Level 1 REF: Perspective: Foreshortening

44. This German artist illustrated how a figure can be drawn from an oblique angle for his own text on drawing.
    a. Albrecht Dürer
    b. René Magritte
    c. M. C. Escher
    d. Edith Hayllar
    e. Pierre-Paul Prud'hon

    ANS: A DIF: Level 1 REF: Perspective: Foreshortening

45. In the DC Comics image of Superman, the figure is portrayed at an extreme angle. This _____ view creates an unusual perspective and grabs the viewer's attention.
    a. bird's-eye
    b. foreshortened
    c. isometric
    d. obscured
    e. far-away

    ANS: B DIF: Level 1 REF: Perspective: Foreshortening

46. If an artist were to draw a figure whose arm was pointing directly toward the viewer, what technique would the artist have to use when drawing the outstretched arm?
    a. foreshortening
    b. highlight
    c. chiaroscuro
    d. cross-hatching
    e. Surrealism

    ANS: A DIF: Level 2 REF: Perspective: Foreshortening

1.4: Color

1. This is the most vivid element of art and design.
   a. color
   b. value
   c. shape
   d. line
   e. mass

   ANS: A DIF: Level 1 REF: Chapter Opener

2. This object can be used to separate white light into the colors of the spectrum.
   a. color wheel
   b. prism
   c. electromagnet
   d. color chart
   e. microscope

   ANS: B DIF: Level 1 REF: Color and Light

3. Physicists have explained that when we see a color, it is the portion of the light spectrum that a surface fails to _____.
   a. absorb
   b. reflect
   c. subtract
   d. neutralize
   e. lighten

   ANS: A DIF: Level 1 REF: Color and Pigment

4. If you were to look at a t-shirt that absorbed the colors violet, blue, green, yellow, and orange, what color would the t-shirt appear to be?
   a. orange
   b. white
   c. red
   d. green
   e. blue

   ANS: C DIF: Level 2 REF: Color and Pigment

5. Because additive color mixtures are made using light, they rely heavily on pigment.

   ANS: F DIF: Level 2 REF: Additive and Subtractive Color

6. In a digital display, color is created when light cells called _____ illuminate.

   a. phosphors
   b. bulbs
   c. LEDs
   d. flouros
   e. diodes

   ANS: A DIF: Level 1 REF: Additive and Subtractive Color

7. This artist created the digital work Wondrous Spring using digital media.

   a. Van Gogh
   b. Csuri
   c. Newman
   d. Casatt
   e. Hodgkin

   ANS: B DIF: Level 1 REF: Additive and Subtractive Color

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8. When _____ colors are mixed, they make a duller and darker color because more of the visible spectrum is absorbed.
   a. optical
   b. additive
   c. grayscale
   d. warm
   e. subtractive

   ANS: E DIF: Level 1 REF: Additive and Subtractive Color

9. The traditional "artist's" primary colors are _____.
   a. red, yellow, and blue
   b. blue, green, and yellow
   c. green, orange, and violet
   d. red and blue
   e. green and yellow

   ANS: A DIF: Level 1 REF: Color Wheels

10. The artist Vasily Kandinsky advocated the use of primary colors, which cannot be mixed from any other color combination.

    ANS: T DIF: Level 1 REF: Color Wheels

11. Most commercial color printing is achieved using three "true" primary colors and black. These primaries are _____.
    a. red, yellow, and blue
    b. red, green, and blue
    c. cyan, magenta, and yellow
    d. orange, green, and purple
    e. yellow, green, and blue

    ANS: C DIF: Level 1 REF: Color Wheels

12. Colors that are on opposite sides of the color wheel are radically different in wavelength and are called _____.
    a. tints
    b. analogous colors
    c. neutrals
    d. hues
    e. complementary colors

    ANS: E DIF: Level 1 REF: Dynamics of Color: Complementary Color

13. When complementary colors are used next to each other in a composition, they produce a visual anomaly called simultaneous contrast. This visual effect makes the colors appear to _____ along the boundary where the two colors meet.
    a. vibrate
    b. neutralize
    c. disappear
    d. darken
    e. lighten

    ANS: A DIF: Level 1 REF: Dynamics of Color: Complementary Color

14. By using _____ color scheme in his painting *Twilight in the Wilderness*, Frederic Edwin Church intensified the drama of the vast natural landscape.
    a. a Fauvist
    b. a neutral
    c. an analogous
    d. a complementary
    e. a primary

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ANS: D DIF: Level 1 REF: Dynamics of Color: Complementary Color

15. Colors that do not contrast strongly with each other, and which are similar in wavelength, are _____ colors.
a. analogous
b. complementary
c. neutral
d. primary
e. grayscale

ANS: A DIF: Level 1 REF: Dynamics of Color: Analogous Color

16. Analogous color combinations can be used to create unity and steer viewers toward a particular attitude or emotion. Mary Cassatt's *The Boating Party* uses yellow, green, and blue hues to create a _____ and _____ composition.
a. strange . . . uneasy
b. jarring . . . stressful
c. harmonious . . . relaxed
d. tense . . . angry
e. hot . . . erotic

ANS: C DIF: Level 1 REF: Dynamics of Color: Analogous Color

17. The term used for referring to each of the basic colors of the spectrum is _____.
a. complementary
b. secondary
c. hue
d. optical color
e. analogous

ANS: C DIF: Level 1
REF: Key Characteristics of Color: Properties of Color: Hue

18. The sculptor Kane Kwei's *Coffin in the Shape of a Cocoa Pod* is painted a brilliant orange hue. Why might the artist have exaggerated the brightness of a cocoa pod's natural color for use in this context?

ANS:
Answer will vary

DIF: Level 3 REF: Key Characteristics of Color: Properties of Color: Hue

19. The element of art that describes the relative lightness or darkness of a hue, compared to another hue, is known as _____.
a. value
b. saturation
c. intensity
d. contrast
e. form

ANS: A DIF: Level 1
REF: Key Characteristics of Color: Properties of Color: Value

20. A color that is lighter than its basic hue is known as a tint. A color that is darker than its basic hue is called a _____.
a. tint
b. shade
c. neutral
d. monochrome
e. shadow

ANS: B DIF: Level 1

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REF: Key Characteristics of Color: Properties of Color: Value

21. An artwork that uses many hues but only one value is called monochromatic.

ANS: F DIF: Level 2
REF: Key Characteristics of Color: Properties of Color: Value

22. The American artist Mark Tansey used _____ color palette when he painted his homage to Cubism titled *Picasso and Braque*.
a. a neutral
b. a complementary
c. an analogous
d. a monochromatic
e. a vivid

ANS: D DIF: Level 1
REF: Key Characteristics of Color: Properties of Color: Value

23. This painting, titled the *Old Guitarist*, relies on values of blue, brown, and gray. What was the name of the artist who did this work during his or her "Blue Period"?
a. Kandinsky
b. Newman
c. Picasso
d. Derain
e. Cassatt

ANS: C DIF: Level 2 REF: Properties of Color: Value

24. We generally associate a color with its purest, most intense state, or its highest level of _____.
a. value
b. tint
c. contrast
d. chroma
e. grayscale

ANS: D DIF: Level 1
REF: Key Characteristics of Color: Properties of Color: Chroma

25. A color that is almost gray has a _____ chroma.
a. high
b. low
c. medium
d. valuable
e. monochrome

ANS: B DIF: Level 1
REF: Key Characteristics of Color: Properties of Color: Chroma

26. In Barnett Newman's *Vir Heroicus Sublimis*, the artist used color to communicate his idealistic vision of the perfectibility of humankind. What does the perfectibility of humankind mean in this context? What does the artist's use of color have to do with this?

ANS:
Answer will vary

DIF: Level 3 REF: Key Characteristics of Color: Properties of Color: Chroma

27. The use of strong chromatic color in *The Turning Road, L'Estaque* by André Derain gives the work a feeling of _____.

a. calm
b. depression
c. energy
d. languor
e. frailty

ANS: C DIF: Level 1
REF: Key Characteristics of Color: Properties of Color: Chroma

28. The varying color tones in *Ancient Sound* by Paul Klee were intended to be associated with _____.
a. randomness
b. death
c. music
d. personality
e. emotion

ANS: C DIF: Level 2
REF: Key Characteristics of Color: Properties of Color: Tone

29. When a color is associated with hot or cold we refer to this as color _____.
a. personality
b. value
c. tint
d. temperature
e. harmony

ANS: D DIF: Level 1 REF: The Sensation of Color

30. Why did the ceramist who created the underglaze-painted lamp from the Dome of the Rock, Jerusalem, use green as one of the main colors?
a. green is the best color to use for depicting grass
b. green has positive associations in Islamic art
c. green is the only color permitted for use in Islamic ceramic art
d. the Dome of the Rock has a green-colored theme
e. none of the other answers

ANS: B DIF: Level 1 REF: The Sensation of Color: Color Temperature

31. Color _____ can be relative to the other colors nearby. For example, violet can be warm if we see it next to a hot color like red, or cool if we see it next to a colder color like blue.
a. temperature
b. value
c. tint
d. personality
e. harmony

ANS: A DIF: Level 2 REF: The Sensation of Color: Color Temperature

32. We see this type of color when the brain receives so much color information that it is forced to simplify what we perceive.
a. tint
b. complementary color
c. analogous color
d. neutral color
e. optical color

ANS: E DIF: Level 1 REF: The Sensation of Color: Optical Color

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33. The French artist Georges Seurat employed a new technique to create a jewel-like diffusion of light and vibration of color in his work *The Circus*. This type of painting, made up of small dots of color, is known as _____.

a. pointillism
b. Impressionism
c. Fauvism
d. Luminism
e. Pop art

ANS: A DIF: Level 1 REF: The Sensation of Color: Optical Color

34. When he experimented with the relationship between adjacent colors, _____ showed that the human eye can be deceived by color.

a. Rembrandt
b. Josef Albers
c. Vincent van Gogh
d. Michelangelo
e. Isaac Newton

ANS: B DIF: Level 2
REF: The Sensation of Color: Color Theory and Deception

35. Color associations vary by culture. For example, an American bride would probably wear white, while her Chinese counterpart might wear _____.

a. black
b. red
c. purple
d. green
e. yellow

ANS: B DIF: Level 2 REF: Interpreting Color Symbolism

36. What ancient Chinese philosophy used color as a symbolic element to explain how change affects the cosmos?

a. Li Li Weng
b. Tai Chi
c. I Ching
d. Wu Xing
e. Tao Te Ching

ANS: D DIF: Level 2 REF: Interpreting Color Symbolism

37. Color associations can be both culturally specific and universal. Red is a color that can arouse universal feelings, such as:

a. aggression
b. passion
c. eroticism
d. vitality
e. all of the other answers

ANS: E DIF: Level 1 REF: The Psychology of Color

38. Ancient Greek philosophers speculated that color was not a state of matter but a state of mind. What do you think is meant by this statement?

ANS:
Answer will vary

DIF: Level 3 REF: The Psychology of Color

39. Color can be used for healing purposes. The ancient Persian philosopher Avicenna believed that looking at the color _____ had beneficial effects.

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a. green
b. yellow
c. blue
d. black
e. red

ANS: C DIF: Level 1 REF: The Psychology of Color

40. In a letter to his brother Theo, Vincent van Gogh wrote about *The Night Café*: "I have tried to express with red and green the terrible passions of human nature." Discuss what Van Gogh meant by this statement, and how color helps communicate this idea.

ANS:
Answer will vary

DIF: Level 3 REF: The Psychology of Color

41. The Puerto Rican artist Chemi Rosado-Seijo convinced the townspeople of Naranjito to paint their homes different shades and tones of what color?
a. plaid
b. pink
c. blue
d. red
e. green

ANS: E DIF: Level 1 REF: Psychology of Color

42. Henri Matisse was a member of the _____ movement, a group of artists who were especially focused on using color as intensely as they could.
a. Pre-Raphaelite
b. Impressionist
c. Pop Art
d. Baroque
e. Fauve

ANS: E DIF: Level 1
REF: The Psychology of Color: Expressive Aspects of Color

43. _____ in particular is an element of art that can engage the viewer and express a wide range of emotions.
a. volume
b. texture
c. shape
d. form
e. color

ANS: E DIF: Level 1
REF: The Psychology of Color: Expressive Aspects of Color

44. Paul Gauguin's use of the color _____ in his depiction of a crucified Christ enhances the work's connection with the seasons, and expresses a message of optimism and rebirth.
a. red
b. green
c. gray
d. yellow
e. black

ANS: D DIF: Level 1
REF: The Psychology of Color: Expressive Aspects of Color

45. Hilma af Klint created a personal visual vocabulary for her abstract paintings, which were inspired by spiritual experiences. What country was she from?
a. Sweden
d. United States

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b. Senegal
c. China
e. Argentina

ANS: A DIF: Level 1 REF: Expressive Aspects of Color

46. The artist Adrian Kondratowicz was able to elicit a positive emotion from his Harlem community by distributing _____.
a. pink polka-dot trash bags
b. green shamrock-shaped charms
c. gray tweed trousers
d. yellow raincoats
e. black billiard balls

ANS: A DIF: Level 1
REF: The Psychology of Color: Expressive Aspects of Color

1.5: Motion and Time

1. Traditional visual arts, such as painting, are inherently static, but artists have always found inventive ways of conveying the elements of _____ and _____.
   a. motion . . . time
   b. rhythm . . . music
   c. fast . . . slow
   d. red . . . yellow
   e. speed . . . excitement

   ANS: A DIF: Level 1 REF: Chapter Opener

2. This American novelist noted that the "aim of every artist is to arrest motion."
   a. Ernest Hemingway
   b. J. D. Salinger
   c. Edgar Allan Poe
   d. Mark Twain
   e. William Faulkner

   ANS: E DIF: Level 1 REF: Motion

3. When an artist employs visual clues to suggest movement in a work of art that is static and motionless, this is known as _____.
   a. stroboscopic motion
   b. actual motion
   c. rapid motion
   d. implied motion
   e. slow motion

   ANS: D DIF: Level 1 REF: Motion: Implied Motion

4. Bernini's sculpture of Apollo and Daphne is based on a mythological story in which a god pursues a nymph. The artist used diagonal lines and flowing drapery to convey the _____ of the chase.
   a. stillness
   b. color
   c. movement
   d. proportion
   e. composition

   ANS: C DIF: Level 1 REF: Motion: Implied Motion

5. The Italian Futurist artist Giacomo Balla implied motion by repetition and inference in his work _____ *of a Dog on a Leash*.
   a. *Vision*
   b. *Picture*
   c. *Dynamism*
   d. *Movement*
   e. *Texture*

   ANS: C DIF: Level 1 REF: Motion: Implied Motion

6. The Italian Futurist artist Giacomo Balla illustrated the rapid movement of a dog running on a leash by painting a series of _____ in order to give the impression that we are seeing motion as it happens.
   a. colorful dots
   b. repeating marks
   c. geometric shapes
   d. many dogs
   e. dark shadows

   ANS: B DIF: Level 1 REF: Motion: Implied Motion

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7. If a figure in an artwork has drapery billowing out behind it, and appears to have multiple feet in different positions, the viewer might assume that this figure is _____.
   a. running forwards
   b. skipping backwards
   c. standing still
   d. slowly stepping to the side
   e. none of the other answers

   ANS: A DIF: Level 2 REF: Motion: Implied Motion

8. When an artist creates a work that deceives our eyes into believing there is motion as time passes, this is called _____.
   a. actual motion
   b. implied motion
   c. stroboscopic motion
   d. the illusion of motion
   e. performance art

   ANS: D DIF: Level 1 REF: Motion: The Illusion of Motion

9. Jenny Holzer created an illusion of motion using a spiraling electronic message board in this New York museum designed by Frank Lloyd Wright.
   a. Solomon R. Guggenheim Museum
   b. Metropolitan Museum of Art
   c. Museum of Modern Art
   d. Whitney Museum of American Art
   e. Frick Collection

   ANS: A DIF: Level 1 REF: Motion: The Illusion of Motion

10. This art movement of the 1960s relies on perceptual anomalies of the human eye to create dynamic effects.
   a. Bioart
   b. Pop art
   c. Futurism
   d. *Film noir*
   e. Op art

   ANS: E DIF: Level 1 REF: Motion: The Illusion of Motion

11. This artist, who created the work *Cataract 3*, used the natural movement of the human eye to create illusions of motion.
   a. Jenny Holzer
   b. Bridget Riley
   c. Nancy Holt
   d. Alexander Calder
   e. Dorothea Lange

   ANS: B DIF: Level 1 REF: Motion: The Illusion of Motion

12. The kind of motion that is created by showing a series of static images in quick succession is called _____.
   a. stroboscopic motion
   b. implied motion
   c. illusion of motion
   d. actual motion
   e. artificial motion

   ANS: A DIF: Level 1 REF: Motion: Stroboscopic Motion

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13. This spinning disc (spindle viewer) with images on it gives a sense of motion to a viewer when he or she looks through small slits in a second disc at the changing pictures.
    a. magic lantern
    b. phenakistoscope
    c. zoopraxiscope
    d. kinetoscope
    e. cinematograph

    ANS: B DIF: Level 1 REF: Motion: Stroboscopic Motion

14. This American sculptor creates spinning sculptures that are intended to be viewed while a strobe light is flashing to create an impression of motion. His/her work *Drum 52* features an illusion that green liquid spheres rise up into a hand and the illusion repeats as long as the spinning and strobe lighting continues. What is this sculptor's name?
    a. Gregory Barsamian
    b. Alexander Calder
    c. Nancy Holt
    d. Joseph Beuys
    e. Marcel Duchamp

    ANS: A DIF: Level 1 REF: Stroboscopic Motion

15. Disney's *Finding Nemo* is an example of a series of computer-generated images played in rapid succession. This medium is called _____.
    a. kinetic sculpture
    b. *film noir*
    c. zoetrope
    d. animation
    e. painting

    ANS: D DIF: Level 1 REF: Motion: Stroboscopic Motion

16. In his film *Run Lola Run*, Tom Tykwer extends the _____ of the storyline beyond the everyday passage of time by "rebooting" Lola's journey multiple times.
    a. scope
    b. color
    c. angle
    d. background
    e. tempo

    ANS: A DIF: Level 1 REF: Motion: Stroboscopic Motion

17. This kind of motion is occurring when we see movement in real life.
    a. implied motion
    b. actual motion
    c. stroboscopic motion
    d. illusion of motion
    e. artificial motion

    ANS: B DIF: Level 1 REF: Motion: Actual Motion

18. This type of art can only exist in one place and time in history.
    a. ceramics
    b. performance art
    c. Futurism
    d. narrative painting
    e. collage

    ANS: B DIF: Level 1 REF: Motion: Actual Motion

19. This medium involves the human body and usually includes the artist.
    a. performance art
    b. bioart
    d. narrative painting
    e. collage

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c. Futurism

ANS: A DIF: Level 2 REF: Motion: Actual Motion

20. Discuss how performance art differs from other types of performances, such as music, athletics, or theater. Why is performance art different? When confronted by a performance work, how can you tell the difference between it and other disciplines?

ANS:
Answer will vary

DIF: Level 3 REF: Motion: Actual Motion

21. Performance artists in the Cirque du Soleil rely on bodily movements to communicate ideas without speech.

ANS: T DIF: Level 1 REF: Motion: Actual Motion

22. This type of sculpture can move and change its visual form.
a. relief
b. in the round
c. kinetic
d. geometric
e. contemporary

ANS: C DIF: Level 1 REF: Motion: Actual Motion

23. Alexander Calder invented the _____, a type of suspended, balanced sculpture that uses air currents to power its movement.
a. zoetrope
b. stabile
c. mime
d. relief
e. mobile

ANS: E DIF: Level 1 REF: Motion: Actual Motion

24. If Alexander Calder's *Untitled* mobile was powered by a small motor, rather than air currents, it would not be an example of actual motion.

ANS: F DIF: Level 2 REF: Motion: Actual Motion

25. Kinetic sculpture is an object that physically moves, and the Dutch artist "Theo" Jansen likes to create his own type of mechanical "animal." He places these sculptures on beaches where there are strong winds, so the mechanism can walk across the sand. What does he call these objects?
a. Wildebeests
b. Strandbeests
c. Beauty and the Beasts
d. Beach Yetis
e. none of the other answers

ANS: B DIF: Level 1 REF: Motion: Actual Motion

26. When painters in the workshop of the fifteenth-century artist known as the Master of Osservanza illustrated *The Meeting of St. Anthony and St. Paul*, they solved the problem of how to _____ in a single painting by merging a series of episodes into one picture.
a. tell a story
b. mix colors
d. portray two saints
e. create a setting

c. save space

ANS: A DIF: Level 1 REF: Time: The Passage of Time

27. Nancy Holt created this work, which intertwines the passage of time with the movement of the sun.
a. *Cataract 3*
b. *Apollo and Daphne*
c. *Solar Rotary*
d. *Finding Nemo*
e. *Sublimate (Cloud Cover)*

ANS: C DIF: Level 1 REF: Time: The Passage of Time

28. Artists started depicting time in art only in the twentieth century, and no other artwork that implied movement was made before 1900.

ANS: F DIF: Level 2 REF: Time

29. In a series of three photographs that reference a lack of Chinese government concern for the past, the artist Ai Weiwei captured the destruction of what valuable object?
a. a glass sphere
b. a child's toy horse
c. a 2,000-year-old urn
d. three eggs
e. a red Ferrari

ANS: C DIF: Level 2
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30. Duration, tempo, intensity, scope, setting, and chronology are:
a. basic attributes of time
b. attributes of film
c. terms that describe time
d. central tenets of time-based art
e. all of the other answers

ANS: E DIF: Level 2 REF: Time: The Attributes of Time

31. This inventor co-created the film *Fred Ott's Sneeze*, which was one of the first American movies.
a. William Faulkner
b. Thomas Edison
c. Albert Einstein
d. Robert Fulton
e. Alexander Graham Bell

ANS: B DIF: Level 1 REF: Time: The Attributes of Time

32. If the action portrayed in the early film *Fred Ott's Sneeze* was not a sneeze, but a man simply wiping his nose, this would have an effect on the level of intensity in the movie. The movie would be _____.
a. less intense
b. much more intense
c. the same level
d. a bit more intense
e. all of the other answers

ANS: A DIF: Level 2 REF: Time: The Attributes of Time

33. Motion is not the only indicator of the passage of time in art. _____ use the changing properties of organic material to create a sense of time passing in their art.

a. Impressionists
b. Fauvists
c. Bioartists
d. Surrealists
e. Pointillists

ANS: C DIF: Level 1 REF: Time: Natural Processes and the Passage of Time

34. In her work *Astroculture (Shelf Life),* bioartist Suzanne Anker experiments with growing plants in artificial light for use in _____.
a. outer space
b. painting
c. art museums
d. farming
e. underwater cities

ANS: A DIF: Level 1 REF: Time: Natural Processes and the Passage of Time

35. Ron Lambert's sculptural work *Sublimate (Cloud Cover)* replicates the natural process of the water cycle to illustrate the _____.
a. weather
b. passage of time
c. color of rain
d. outside world
e. sun

ANS: B DIF: Level 1 REF: Time: Natural Processes and the Passage of Time

36. The sculptural work *Sublimate (Cloud Cover)* by Ron Lambert measures time based on the process of evaporation and condensation. Can you name three other natural processes that give us a sense of time?

ANS:
Answer will vary

DIF: Level 3 REF: Time: Natural Processes and the Passage of Time