Understanding Art 11th edition Fichner Rathus Test Bank

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Name:_____ Class:_____ Date:_____

Chapter 2: Line and Shape

Multiple Choice

1. In art, a _____ can be defined as a moving dot.
    a. space
    b. shape
    c. mass
    d. line
    e. contour

ANSWER: d
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Multiple Choice
HAS VARIABLES: False
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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

ANSWER: c
POINTS: 1
DIFFICULTY: implied line
QUESTION TYPE: Multiple Choice
HAS VARIABLES: False
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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

ANSWER: d
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Multiple Choice
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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

ANSWER: e
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Multiple Choice
HAS VARIABLES: False
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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

ANSWER: a
POINTS: 1
DIFFICULTY: comprehension
QUESTION TYPE: Multiple Choice
HAS VARIABLES: False
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6. _____ are formed when intersecting or connected lines enclose space.

a. Textures
b. Compositions
c. Horizons
d. Volumes
e. Shapes

ANSWER: e
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Multiple Choice
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7. The _____ shape of an artistic composition is considered the ground.
   a. biomorphic
   b. positive
   c. irregular
   d. negative
   e. complementary

ANSWER: d
POINTS: 1
DIFFICULTY: comprehension
QUESTION TYPE: Multiple Choice
HAS VARIABLES: False
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8. Light against dark or dark against light create visual differences in _____.
   a. scale
   b. shape
   c. hue
   d. wavelength
   e. value

ANSWER: e
POINTS: 1
DIFFICULTY: comprehension
QUESTION TYPE: Multiple Choice
HAS VARIABLES: False
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9. What term is sometimes used in place of the word *modeling*?
   a. Fresco
   b. Chiaroscuro
   c. Mezzotint
   d. Mandala
   e. Tempera

ANSWER: b
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Multiple Choice
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Chapter 2: Line and Shape

10. Helen Frankenthaler's abstract *Before the Caves* may be described as _____.
    a. flat
    b. full
    c. amorphous
    d. allegoric
    e. textured

ANSWER: c
POINTS: 1
DIFFICULTY: comprehension
QUESTION TYPE: Multiple Choice
HAS VARIABLES: False
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11. When an artist uses transparency it is also called _____.
    a. linear perspective
    b. value contrast
    c. overlapping
    d. relative size
    e. afterimage

ANSWER: c
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Multiple Choice
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12. What inspired Picasso to create his groundbreaking painting known as *Les Demoiselles d'Avignon*?
    a. Heavy machinery
    b. African and Iberian art
    c. Japanese art
    d. Prehistoric cave paintings
    e. Nature

ANSWER: b
POINTS: 1
DIFFICULTY: comprehension
QUESTION TYPE: Multiple Choice
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13. Edward Weston's *Dunes, Oceano* highlights the aesthetic possibilities of _____.
    a. contour lines
    b. outlines
    c. colors
    d. illusions
    e. flat lines

ANSWER: a
POINTS: 1
DIFFICULTY: comprehension
QUESTION TYPE: Multiple Choice
HAS VARIABLES: False
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14. Horizontal lines suggest calm and _____.
    a. stability
    b. chaos
    c. movement
    d. illusion
    e. roundness

ANSWER: a
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Multiple Choice
HAS VARIABLES: False
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15. The measure of a line refers to its _____and its width.
    a. scale
    b. shape
    c. hue
    d. length
    e. value

ANSWER: d
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Multiple Choice
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Subjective Short Answer

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Chapter 2: Line and Shape

16. Three-dimensional shadows can be created by the use of dots and lines. List three methods for shading and contouring in this manner.
ANSWER: Answers may vary
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Subjective Short Answer
HAS VARIABLES: False
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17. How does the architect Frank Gehry refer to the design of his Guggenheim Museum in Bilbao, Spain? What do others compare it to?
ANSWER: Answers may vary
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Subjective Short Answer
HAS VARIABLES: False
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18. Name two different categories of shapes.
ANSWER: Answers may vary
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Subjective Short Answer
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19. What three terms are interrelated words used to define distinct areas of works of art and architecture?
ANSWER: Answers may vary
POINTS: 1
DIFFICULTY: knowledge
QUESTION TYPE: Subjective Short Answer
HAS VARIABLES: False
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Essay

20. Compare and contrast Umberto Boccioni's *Dynamism of a Cyclist* with Dorothea Rockburne's *Pascal's Provincial Letters*.
ANSWER: Answers may vary

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POINTS: 1
DIFFICULTY: comprehension
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21. Discuss the use of psychological line in Mary Osborne's *Nameless and Friendless*.
ANSWER: Answers may vary
POINTS: 1
DIFFICULTY: comprehension
QUESTION TYPE: Essay
HAS VARIABLES: False
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22. Explain the difference between actual mass and implied mass, and provide an artistic example of each.
ANSWER: Answers may vary
POINTS: 1
DIFFICULTY: comprehension
QUESTION TYPE: Essay
HAS VARIABLES: False
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23. Explain the differences between contour and outline in Sandro Botticelli's the *Birth of Venus* and the *Mona Lisa* by Leonardo da Vinci.
ANSWER: Answers may vary
POINTS: 1
DIFFICULTY: comprehension
QUESTION TYPE: Essay
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