

## **Chapter 2—Visual Elements of Art**

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### **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