

Chapter 2: Visual Elements

Multiple Choice

1. A mark or area that is significantly longer than it is wide may be perceived as _____.

- A. a line
- B. a picture plane
- C. linear perspective
- D. three-dimensional

Answer: A

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2. Sculptures that project out from a two-dimensional ground are called _____.

- A. miniatures
- B. mosaics
- C. reliefs
- D. statues

Answer: C

Page ref: 72

3. When the figure and ground are about equal in area an artist can create a _____, in which either color can be interpreted as lying on top of the other.

- A. figure-ground reversal
- B. figures on grounds
- C. groundling figures
- D. figure-ground dispersal

Answer: A

Page ref: 96

4. Linear perspective is a mathematical system used to show _____.

- A. the ratio of horizontal and vertical lines
- B. recession in space
- C. the ideal length of the picture plane
- D. the distance to stand away from the painting

Answer: B

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5. Michael Heizer's *City Complex I* (fig. 2.31), which has an enduring, monumental effect, is an example of a _____ sculpture.

- A. void
- B. dynamic
- C. two-dimensional
- D. static

Answer: D

Page ref: 78

6. The shapes in Matisse's painting *The Snail* (fig. 2.38) are called hard-edged because _____.

- A. she used a ruler
- B. their boundaries are clearly distinguished
- C. they represent brick walls
- D. the colors look like steel

Answer: B

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7. When two-dimensional images are made to look three-dimensional it is called _____.

- A. abstraction
- B. surrealism
- C. illusion
- D. stylization

Answer: C

Page ref: 82

8. When a visual effect is so realistic it fools our perception it is called _____.

- A. *trompe l'oeil*
- B. stylization
- C. nonobjective
- D. the vantage point

Answer: A

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9. On its most basic level, three-dimensional art physically _____.

- A. occupies space
- B. is heavy and solid
- C. cannot be moved once installed
- D. confronts the viewer

Answer: A

Page ref: 91

10. Complementary colors are those that are _____.

- A. next to each other in a painting
- B. saturated with pigment
- C. opposite each other on the color wheel
- D. basic hues from which all others can be mixed

Answer: C

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11. A shape placed on a two-dimensional surface establishes a _____.

- A. contrasting color
- B. figure-ground relationship
- C. linear perspective
- D. sense of realism

Answer: B

Page ref: 94

12. In art the term "scale" refers to _____.

- A. relative size
- B. the weight of a sculpture
- C. the texture of surface
- D. the range of colors used

Answer: A

Page ref: 105

13. Three-dimensional art in the full round is designed to be seen _____.

- A. from one vantage point
- B. from all sides
- C. from a distance
- D. up close

Answer: B

Page ref: 74

14. Atmospheric perspective is a way to _____.
- A. depict clouds in different ways
 - B. paint natural forces, like rainbows and thunderstorms
 - C. focus the light in a room on a painting
 - D. show deep space by making distant things hazy

Answer: D

Page ref: 101

15. The sculptor Henry Moore was interested in the interplay between _____.
- A. wood and marble
 - B. animals and landscape
 - C. positive form and negative space
 - D. viewers and critics

Answer: C

Page ref: 80

16. The surface quality of a work is called _____.
- A. satin finish
 - B. polish
 - C. texture
 - D. relief

Answer: C

Page ref: 110

17. Edward Steichen's photograph *Rodin: The Thinker* (fig. 2.85) is a good example of the use of _____.
- A. reflections
 - B. texture
 - C. bronze casting
 - D. value and contrast

Answer: D

Page ref: 118

18. During the Renaissance, European painters developed the technique of *chiaroscuro*, or _____.
- A. light and shade
 - B. real and artificial
 - C. modern and antique
 - D. black and white

Answer: A

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19. Real-world objects taken from trash heaps and used in art are called _____.
- A. treasures
 - B. life's waste
 - C. found objects
 - D. land art

Answer: C

Page ref: 93

20. Alexander Calder's *Cow* (fig. 2.45) uses _____ lines to create a sense of three-dimensionality and to emphasize the overall form of the image.

- A. angled
- B. variegated
- C. contour
- D. static

Answer: C

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True/False

21. The phrase "point of view" is used in art to indicate where the viewer is standing in relation to the figures in the artwork.

Answer: T

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22. Colors described as warm have the optical effect of receding in space.

Answer: F

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23. Overlapping is a way of suggesting three-dimensional space.

Answer: T

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24. Anish Kapoor's *Cloud Gate* (fig. 2.92) employs reflected light to capture the viewer's attention.

Answer: T

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25. The Futurists were most interested in capturing a single moment in time in a static image.

Answer: F

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Short Answer Essays

26. Perform a close analysis of at least one work in order to examine how and why calligraphy became a major art form in Islamic art.

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27. One of the major elements of art is the use of light. Discuss the effects of light in Degas' *Dancer with a Bouquet* (fig. 2.61) and Le Corbusier's *Chapel of Notre-Dame-du-Haut* (fig. 2.96).

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28. Cite two paintings in which color is used to evoke or enhance an emotional effect.

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