## Chapter 2: The Visual Elements

## Multiple Choice Questions

1. The language of art is the very language of our visual and \_\_\_\_\_\_\_\_\_\_\_\_ tactile experiences in the world.
A. auditory B. tactile \* C. olfactory
2. Another name for *visual elements* is
A. color B. grammar C. plastic elements\*
3. We exist in space, we occupy space, and space \_\_\_\_\_\_\_\_\_\_\_\_ us.
A. envelopes\* B. floats C. damages
4. In works with \_\_\_\_\_\_\_\_\_\_\_\_, the viewer completes the work of the line.
A. implied line\* B. actual line C. contour lines
5. Space flows through Calder's *The Brass Family* because the artist used
A. outline\* B. contour line C. brass
6. In Larry Rivers's *Dutch Masters and Cigars*, the image is with us, but \_\_\_\_\_\_\_\_\_\_\_\_
A. only for an instant B. not entirely\* C. quickly disappears
7. When you make or observe an outline, you are describing or suggesting the \_\_\_\_\_\_\_\_\_\_\_\_ of a form or a shape.
A. inside B. center C. edge\*
8. Modeling on a two-dimensional surface is the creation of the illusion of roundness or three dimensions through the use of
A. light B. shadow C. light and shadow\*
9. In works of art, *shapes* are defined as the areas within a composition that have \_\_\_\_\_\_\_\_\_\_\_\_ that separate them from what surrounds them.
A. arrows B. chiaroscuro C. boundaries\*
10. Rachel Whiteread's Holocaust Memorial in Vienna is an excellent example of \_\_\_\_\_\_\_\_\_\_\_\_.
A. space B. mass\* C. modeling
11. Gestalt psychologists have noted that shapes can be ambiguous, so as to encourage \_\_\_\_\_\_\_\_\_\_\_\_ reversals with viewers.
A. angry B. figure-ground\* C. color
12. The \_\_\_\_\_\_\_\_\_\_\_\_ of a color of a surface is its lightness or darkness.
A. hue B. saturation C. value\*
13. What is the name given to the technique of gradual shifting from light to dark through a successive gradation of tones across a curved surface--a technique often used to create the illusion of three dimensions in two-dimensional media?
A. stippling B. chiaroscuro\* C. cross-hatching
14. The *saturation* of a color is its \_\_\_\_\_\_\_\_\_\_\_\_.
A. hue B. value C. pureness\*
15. \_\_\_\_\_\_\_\_\_\_\_\_ said, "It is only after years of preparation that the young artist should touch color…."
A. Vasarely B. Matisse\* C. Orlan
16. The word *texture* derives from the Latin for \_\_\_\_\_\_\_\_\_\_\_\_
A. weaving\* B. rough C. smooth
17. Simulated \_\_\_\_\_\_\_\_\_\_\_\_ in a work of art is referred to as visual texture.
A. brushstrokes B. gouging C. texture\*
18. The literal meaning of the French phrase *trompe l'oeil* is which of the following?
A. trick the eye\* B. triumph of oil C. trick the artist
19. In one-point perspective, parallel lines converge at a single \_\_\_\_\_\_\_\_\_\_\_\_ on the horizon.
A. contour line B. vanishing point\* C. shape
20. Motion pictures create the illusion of movement through \_\_\_\_\_\_\_\_\_\_\_\_.
A. showing 36 still pictures per second B. blurring
C. stroboscopic motion\*

## Completion/Fill-in-the-Blank Questions

1. While the earth moves us at a thousand miles per hour, it is in the smaller motion--the motion of lifting an arm or of riding through a field--that we are more likely to sense and hence to \_\_\_\_\_\_\_\_\_\_\_\_ in art.
{{represent}}
2. Texture is linked with all the emotion of \_\_\_\_\_\_\_\_\_\_\_\_.
{{touching}}
3. Artists, in their self-expression, use the elements of art to design compositions of a certain style, form, and \_\_\_\_\_\_\_\_\_\_\_\_.
{{content}}
4. The vocabulary of art includes line, shape, light, value, color, texture, space, \_\_\_\_\_\_\_\_\_\_\_\_, and motion.
{{time}}
5. In spoken and written languages, we communicate by means of sounds and symbols; in the visual arts, we communicate through \_\_\_\_\_\_\_\_\_\_\_\_ media.
{{visual}}
6. The principles of design include unity, \_\_\_\_\_\_\_\_\_\_\_\_, rhythm, scale, and proportion.
{{balance}}
7. The content of a work of art might be a natural subject, such as a human figure or a landscape, but it might also be an \_\_\_\_\_\_\_\_\_\_\_\_image.
{{abstract}}
8. Geometry teaches us that the shortest distance between two points is a line and that a line may be made up of an infinite number of points; in art, a line is more commonly defined as a \_\_\_\_\_\_\_\_\_\_\_\_ dot.
{{moving}}
9. Georgia O'Keeffe said, "I found I could say things with color and shapes that I couldn't say in any other way--things I had no \_\_\_\_\_\_\_\_\_\_\_ for."
{{words}}
10. In Sol LeWitt's *Lines from Four Corners to Points on a Grid*, the act of measuring to create exact mathematical relationships seems to be intrinsic to the work--or \_\_\_\_\_\_\_\_\_\_\_\_ the work.
{{is}}
11. Contrasting LeWitt's *Lines from Four Corners to Points on a Grid* and Pollock's *Number 14*, the LeWitt encourages us to \_\_\_\_\_\_\_\_\_\_\_\_; the Pollock encourages us to dream.
{{think}}
12. In Edward Weston's *Knees*, the contour lines of the legs are created by the subtle differences in \_\_\_\_\_\_\_\_\_\_\_\_ and texture between the legs and the wall and the floor.
{{value}}
13. The word *form* is often used to speak about shape in sculpture or architecture. Helene Brandt's *Mondrian Variations, Construction No. 3B with Four Red Squares and Two Planes* is a translation of Mondrian's composition into three \_\_\_\_\_\_\_\_\_\_\_\_.
{{dimensions}}
14. Frank Gehry, the architect of the Guggenheim Museum in Bilbao, Spain refers to his work as a \_\_\_\_\_\_\_\_\_\_\_\_ flower.
{{metallic}}
15. In *Bay Side* Helen Frankenthaler literally \_\_\_\_\_\_\_\_\_\_\_\_ paint onto her canvas, creating a nebulous work dense in form and rich in texture.
{{poured}}
16. In a \_\_\_\_\_\_\_\_\_\_\_\_ piece, Lorraine O'Grady labeled herself "Mademoiselle Bourgeoisie Noire".
{{performance}}
17. Local color is defined as the hue of an abject as created by the colors its surface reflects under \_\_\_\_\_\_\_\_\_\_\_\_ lighting conditions.
{{normal}}
18. Leon Kossoff's *Portrait of Father, No. 2* contains the harsh, gouged textures of \_\_\_\_\_\_\_\_\_\_\_, that is the thick buildup of paint on the surface of the canvas..
{{impasto}}
19. The success of the visual pun in Gilhooly's *Chocolate Mousse* is wholly dependent on the artist's ability to \_\_\_\_\_\_\_\_\_\_\_\_ the eye.
{{fool}}
20. Richard Estes's *Williamsburg Bridge* offers the consummate exercise in \_\_\_\_\_\_\_\_\_\_ point perspective.
{{one}}

## Discussion Questions

1. What is the musical equivalent of *line* in visual art?
2. Is it possible to enjoy a work of art without knowing about the elements of art? Explain your answer.
3. Describe one of the messages of *The Heart of Detroit by Moonlight* by the Destroy All Monsters Collective.
4. Define *conceptual art*, give an example of a conceptual piece from *Understanding Art*, and describe an idea that you have for a conceptual piece of your own.
5. Does any of the art work in this chapter suggest that order may pose a threat to harmony and psychological well-being? If so, which? Explain how.
6. Distinguish between actual texture and visual texture. Use works of art to illustrate your answer.
7. Describe how line operates as an active element in Botticelli's *Birth of Venus*.
8. Distinguish between the "messages" of Picasso's *Les Demoiselles d'Avignon* and Colescott's *Les Demoiselles d'Alabama: Vestidas*.
9. How did Edward Steichen "flatten" the image in his *Rodin with His Sculptures "Victor Hugo" and "The Thinker*?"
10. How does the work of Erwin Redl relate to your life? Explain your answer.

Essay:

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