

PART ONE: THE LANGUAGE OF VISUAL EXPERIENCE

Chapter 2: Visual Communication

Vocabulary

Line	Vantage point	Subtractive color mixtures
Implied line	One-point perspective	Color wheel
Shape	Atmospheric perspective	Primary hues
Geometric shape	Aerial perspective	Secondary hues
Organic shape	Time	Intermediate hues
Biomorphic	Implied time	Warm colors
Picture plane	Motion	Cool colors
Figures	Implied motion	Monochromatic colors
Positive shape	Actual motion	Analogous colors
Ground	Light	Complementary colors
Negative shape	Value	Representational art
Figure-ground reversal	Chiaroscuro	Figurative art
Mass	Color	Subjects
Volume	Local color	Trompe l'oeil
Closed form	Achromatic	Abstract art
Open form	Neutrals	Nonrepresentational art
Space	Shade	Nonobjective art
Linear perspective	Hue	Form
Horizon line	Tint	Content
Eye level	Intensity	Iconography
	Saturation	

Multiple Choice Questions

1. The method of creating the illusion of depth on a 2-D surface through the appearance of converging parallel lines and one or more vanishing points is called _____.
(a) atmospheric perspective
(b) chiaroscuro
(c) linear perspective
(d) picture plane
Answer: (c)
Page Ref: 29
2. The term for purity, brilliance, or saturation, of a color is:
(a) hue
(b) value
(c) intensity
(d) scale
Answer: (c)
Page Ref: 43
3. When a work of art such as Theo van Doesburg's *Composition (The Cow)* shows no reference to the natural world of images, it is usually called:
(a) expressionistic
(b) stylized
(c) simplistic
(d) nonrepresentational
Answer: (d)
Page Ref: 50
4. The phenomenon when positive and negative space change places, as seen in M.C. Escher's *Sky and Water I* woodcut print, is called:
(a) composition
(b) object exchange

(c) implied exchange
(d) figure-ground reversal
Answer: (d)
Page Ref: 25

5. The realistic manner in which William Harnett painted *A Smoke Backstage* is called:

(a) abstract
(b) painterly
(c) nonrepresentational
(d) trompe l'oeil
Answer: (d)
Page Ref: 48

6. In the photograph *Pepper #30*, this artist combines awareness, creativity, and communication by encouraging the viewer to look closely at an object.

(a) Otto Dix
(b) Vincent van Gogh
(c) Edward Weston
(d) Henri Rousseau
Answer: (c)
Page Ref: 20

7. *Jack-in-the-Pulpit No. V* is typical in style and content of the artist:

(a) Georgia O'Keeffe
(b) Nancy Graves
(c) Constantine Brancusi
(d) Jean-Michel Basquiat
Answer: (a)
Page Ref: 54

8. The symbolic meaning of visual signs and imagery is called:

(a) content
(b) iconography
(c) form
(d) aesthetics
Answer: (b)
Page Ref: 55

9. Objective or figurative art is considered:

(a) representational art
(b) abstract art
(c) nonrepresentational art
(d) folk art
Answer: (a)
Page Ref: 47

10. In *The Kiss*, the artist Rodin expressed the _____ of love, while the artist Brancusi expressed the _____ of love.

(a) look; touch
(b) thought; heartbreak
(c) risk; satisfaction
(d) feeling; idea
Answer: (d)
Page Ref: 52

11. In his image *Untitled* Keith Haring has used _____ colors.

(a) objective
(b) analogous

(c) tertiary
(d) complementary
Answer: (d)
Page Ref: 47

12. The work *Untitled* by _____ emphasizes implied motion.
(a) Jenny Holzer
(b) Marc Chagall
(c) Kristin Jones
(d) Harold Edgerton
Answer: (a)
Page Ref: 37

13. Raphael's *The School of Athens* provides the viewer with the illusion of the three-dimensional world on a two-dimensional surface by the use of:
(a) cross hatching
(b) the golden mean
(c) symmetrical balance
(d) linear perspective
Answer: (d)
Page Ref: 31

14. The term "value," in the sense of art, refers to the:
(a) lightness and darkness of surfaces
(b) brightness and dullness of surfaces
(c) foreground and background
(d) quality of line and shape
Answer: (a)
Page Ref: 39

Short Answer Questions

16. Differentiate between form and content.
17. Compare and contrast Harnett's *A Smoke Backstage* with Rene Magritte's *The Treason of Images*. In what manner did the artists' motivations affect each work?
18. Identify the characteristics of "cool" and "warm" colors? Give examples for each.
19. Discuss Isaac Newton's contributions to our understanding of color.
20. Define chiaroscuro.
21. There are several techniques artists have used to create the illusion of depth on a flat surface. Identify three of these techniques.
22. List some characteristics of line in Marc Chagall's *I and the Village*.

Essay Questions

23. Compare and contrast the use of perspective in Raphael's *The School of Athens* with Durand's *Kindred Spirits*.
24. Compare and contrast the use of mass and space in Giacometti's *Man Pointing* with Qennefer, *Steward of the Palace*.

25. Compare and contrast Betye Saar's *Liberation of Aunt Jemima* with Carlos Fresquez's "Yellow Wall." What social issues is each attempting to address?
26. Compare and contrast Rodin's *The Kiss* with Brancusi's *The Kiss*. In what way does their approach change the content?
27. Discuss how Ancient Egyptians used mass in their sculpture. How did the Egyptians' beliefs affect their use of mass in art and architecture?
28. Describe how Shen Zhou uses the element of design in his artwork *Poet on a Mountain Top*. Which elements were excluded and why?
29. Discuss how light may be utilized in artworks. Citing examples, describe how the western approach to light has differed from eastern cultures.
30. Discuss the function of the color wheel. What is the significance of the primary colors? What are some color schemes artists have used in their work? Explain.
31. Describe the work of Georgia O'Keeffe. What was her unique approach toward art? What influenced her content?