

PART ONE: THE LANGUAGE OF VISUAL EXPERIENCE
Chapter 3: How an Artwork is Built

VOCABULARY

scale
composition
design
unity and variety
pattern
balance
symmetrical balance
asymmetrical balance
emphasis
focal point
subordination
directional forces
contrast
repetition and rhythm
proportion
format

Multiple Choice Questions

1. *Going Home* illustrates this artist's skillful use of abstraction, unity and variety.
(a) Jacob Lawrence
(b) Pieter de Hooch
(c) Suzuki Haranobu
(d) Edgar Degas
Answer: (a)
Page Ref: 60

2. Claus Oldenburg's and Coosje van Bruggen's art, as seen in *Shuttlecocks*, affects us immediately by its:
(a) symbolism
(b) scale
(c) iconography
(d) color
Answer: (b)
Page Ref: 72

3. The balance in *Jockeys Before the Race*, by the artist Edgar Degas, is:
(a) symmetrical
(b) asymmetrical
(c) isometric
(d) repetitive
Answer: (b)
Page Ref: 66

4. *Large Reclining Nude* is the final result of this artist's long process of planning and rearranging the design of the composition.
(a) Henri Matisse
(b) Pablo Picasso
(c) Beverly Pepper
(d) Nicolas Poussin
Answer: (a)
Page Ref: 75

5. Ogata Korin's *Cranes* is a good example of the principle of:
- (a) insistent rhythm
 - (b) emphasis and focal point
 - (c) rhythm and repetition
 - (d) emphasis and contrast
- Answer: (c)
Page Ref: 71
6. The result of the process of arranging, selecting and ordering is called the:
- (a) purpose
 - (b) design
 - (c) emphasis
 - (d) direction
- Answer: (b)
Page Ref: 59
7. _____ refers to size relationships between parts of a whole.
- (a) probability
 - (b) scale
 - (c) proportion
 - (d) chiaroscuro
- Answer: (c)
Page Ref: 72
8. The term "format" refers to the size and shape of a _____ picture plane.
- (a) three-dimensional
 - (b) formal
 - (c) proportioned
 - (d) two-dimensional
- Answer: (d)
Page Ref: 73
9. In _____ balance, the two sides of a composition on either side of an imaginary vertical dividing line correspond to one another in size, shape, and placement of form.
- (a) informal
 - (b) symmetrical
 - (c) asymmetrical
 - (d) radial
- Answer: (b)
Page Ref: 63
10. The juxtaposition of strongly dissimilar elements is referred to as _____.
- (a) contrast
 - (b) asymmetry
 - (c) hierarchy
 - (d) composition
- Answer: (a)
Page Ref: 69
11. The organization of visual elements in a work of art is referred to as _____.
- (a) the composition
 - (b) the proportion
 - (c) the design
 - (d) the balance
- Answer: (a)
Page Ref: 59

12. Which of the following occurs when equal forms, masses, or elements balance one another?
- (a) asymmetrical balance
 - (b) radial symmetry
 - (c) symmetrical balance
 - (d) bilateral symmetry

Answer: (c)
Page Ref: 63

13. _____ is the appearance or condition of oneness in a work of art.
- (a) Rhythm
 - (b) Emphasis
 - (c) Balance
 - (d) Unity

Answer: (d)
Page Ref: 59

14. Repetition of similar elements in a work of art creates the illusion of:
- (a) shape
 - (b) color
 - (c) rhythm
 - (d) line

Answer: (c)
Page Ref: 69

Short Answer Questions

15. What is the difference between composition and design?
16. Using any example from the chapter, explain how and why artists use pattern in their art works.
17. Define contrast in a composition, and give an example from the chapter to explain its purpose.
18. Discuss the difference between scale and proportion. Cite examples for each.
19. Describe Jacob Lawrence's use of the principles of design in his painting *Going Home*. Which elements did he use in this work to create unity?
20. Describe Poussin's *Holy Family on the Steps* and discuss how he used directional forces within the picture plane.

Essay Questions

21. Citing examples from the text, discuss the use of balance in both architecture and painting. What are the two different types of balance and how are they different? Can artists combine both asymmetrical and symmetrical elements in one work of art? How?
22. Citing artworks studied in this chapter, describe how the use of color can affect artistic balance. Choose three artworks with different color schemes to distinguish the variances.
23. What is the overall difference between the elements of art and the principles of design? Describe how the two work together to form a composition. Analyze a work of art from this chapter to describe how an artist uses both the elements and the principles to create a strong composition. Explain how your understanding of the principles of design help you in experiencing and describing this work of art.

24. Discuss Matisse's varying states or stages in creating *Large Reclining Nude*. Why was Matisse so particular in planning his composition? What was he trying to achieve? Matisse sought to make his work appear effortless and light. How has he achieved his goal in *Large Reclining Nude* through the elements of art and principles of design?
25. Is knowledge of the elements of design relevant to your life? Explain, providing reasons for your answer.
26. Size relationships within a work of art may express symbolic meaning. Compare and contrast Michelangelo's *Pieta* (page 73) with the Roettgen *Pieta* (page 74). How do the proportion variations within each sculpture affect these works differently? Why did each artist use such proportions in their works? What different interpretations were they trying to convey to the viewer?