Chapter 5 – Line

Multiple Choice Questions

1. In Vincent van Gogh’s *The Starry Night* (fig. 106; p. 86-87), we note that much of the emotional power of the work stems from the artist’s use of an expressive line that is so:
   (a) loose and free
   (b) cantilevered
   (c) implied
   (d) dead

2. In Ingres’s *The Turkish Bath* (fig. 123; p. 99) the artist uses contour line, outline, and implied line. Yet he uses circles within circles to:
   (a) create a grid
   (b) celebrate the masculine
   (c) organize the work
   (d) embody the sultan

3. In Pat Steir’s series *The Drawing Lesson* (figs. 103, 105; pp. 86-87), each pair of works represents a particular quality of line that is:
   (a) expressive
   (b) intellectual
   (c) emotional
   (d) all of these

4. Titian’s *Assumption and Consecration of the Virgin* (fig. 101; p. 85) demonstrates the strength of lines of sight; this is one of the most powerful types of:
   (a) expressive line
   (b) implied line
   (c) textured line
   (d) contour line

5. In order to indicate the waving motion of hands in his *Untitled* drawing (fig. 98; p. 83), Keith Haring uses:
   (a) contour lines
   (b) textured lines
   (c) actual lines
   (d) implied lines

6. Alexander Calder’s *Dots and Dashes* (fig. 99; p. 84) is an excellent example of kinetic art, that is a work that:
   (a) is fun
   (b) moves
   (c) connotes
   (d) surrounds
7. In his work *Lines From Four Corners to Points on a Grid* (fig. 110; p. 90), Sol LeWitt uses an analytic line that is:
   (a) precise
   (b) logical
   (c) mathematically rigorous
   (d) all of these

8. In *Three Fujins* (fig. 117; p. 95), Hung Liu uses carefully drawn structural lines and uncontrolled painted drip lines, because what is very important to her?
   (a) contrast
   (b) her need to paint
   (c) lack of control
   (d) spiritual captivity

9. What kinds of works (p. 84) of art utilize movement to create implied lines and a sense of virtual volume?
   (a) drawings
   (b) outlined
   (c) kinetic
   (d) conceptual

10. Implied lines depend on our perception (p. 83), and are created by a sense of:
    (a) visibility
    (b) tangibility
    (c) movement
    (d) action

11. Lines that are suggested (p. 83) by nodding, pointing or by following something that is indicated but invisible are:
    (a) negative lines
    (b) constructivist lines
    (c) contour lines
    (d) implied lines

12. It has been suggested of J. A. D. Ingres (p. 98), that probably no painter better explored the expressive qualities of the curve as it relates to the:
    (a) triangular composition
    (b) female body
    (c) circular form
    (d) virtual volume

13. Because Hung Liu studied and taught painting (p. 94) of a Russian Social Realist style, in her works she employed lines that are:
    (a) strict, classical
    (b) abstract expressionist
    (c) post-impressionist
    (d) expressively romantic
14. When a style of line (p. 87) is termed autographic, this means it:
   (a) is like a signature
   (b) identifies the artist
   (c) is recognizably of one artist
   (d) all of these

15. The 19th century style of art that attempted to express all feelings and passion is called:
   (a) Classical
   (b) Rational
   (c) Romantic
   (d) Socratic

Fill-in-the Blank Questions

16. Historically, many cultural assumptions have been made about line. Greek art of the fifth century BCE probably acts as the basis for ____________ line.

17. According to Sayre, line is “above all, the artist’s most basic _______.

18. In Untitled (fig. 98; p. 83), Keith Haring employed two types of lines: actual lines indicating the motion of waving hands and also ________.

19. The pattern of vertical and horizontal lines (pp. 90-91) crossing one another to make squares is called the ____________.

20. As Calder’s Dots and Dashes (fig. 99; p. 84) moves, the lines it generates are equivalent (in the artist’s mind) to the lines created by a __________________________.

21. Line is perhaps (p. 82) the most _______ _____ element of art.

22. In painting, the way the artist chooses to organize the canvas (p. 82) is called the _________

23. The French terms for still life (p. 82) are __________________________.

24. When volumes make lines appear to us as they curve away (p. 83), these lines are called __________ lines.

25. In his Assumption and Consecration of the Virgin (fig. 101; p. 85), Titian employs interlocking _______________ _______ to unify the divine and mortal worlds.
True False Questions

26. Pat Steir (p. 86) calls *Drawing Lesson, Part I, Line* "a dictionary of marks."  
   T ____ F____

27. Ingres was most interested (p. 98) in absolutely accurate anatomy.  
   T ____ F____

28. Ingres often manipulates female anatomy (p. 98) to satisfy needs of design.  
   T ____ F____

29. Poseidon (p. 96) was the Greek god of the sea.  
   T ____ F____

30. Lisa Lyon (p. 97) was the main subject for Pat Steir's *Drawing Lesson* series.  
   T ____ F____

Short Answer Questions

31. How does Praxiteles treat the female figure in his *Aphrodite of Knidos* (fig. 119; p. 96)?

32. In his *Jupiter and Thetis* (fig. 120; p. 97), with what lines does Ingres define Jupiter?

33. In *Jupiter and Thetis* what sexist implications does Ingres associate with the male?

34. Ingres seems to regard Thetis (p. 97) as the embodiment of what qualities?

35. What does the author call Jasper Johns's loose, fluid brushwork seen in *Numbers in Color* (fig. 111; p. 91)?