Chapter 6 – Space

Multiple Choice Questions

1. As a result of the one-point linear perspective of Leonardo da Vinci’s *The Last Supper* (fig. 136; p. 106) the gaze of Christ seems to:
   (a) burn through Judas
   (b) control the world
   (c) suspend time
   (d) leap outside the picture

2. Gustave Caillebotte’s *Place de l’Europe on a Rainy Day* (fig. 138; p. 106) employs two-point linear perspective, which helps to create a(n):
   (a) isometric view
   (b) trimetric angle
   (c) lively composition
   (d) psychological intensity

3. Peter Paul Rubens’s painting *The Kermis* (fig. 143; p. 109-111) celebrates:
   (a) marriage
   (b) Rubens himself
   (c) growing old gracefully
   (d) raw appetite

4. Because Matisse was interested in compositional elements and not pure *verisimilitude*, his *Harmony in Red* (fig. 154; p. 116) deliberately:
   (a) violates the laws of perspective
   (b) exudes psychological expression
   (c) he was seems formally boring
   (d) has great accuracy of detail

5. Cézanne’s *Madame Cezanne in a Red Armchair* (fig. 156; p. 116-117) shows that the artist was interested in
   (a) design
   (b) the activity of painting
   (c) play of pattern and color
   (d) all of these

6. As is common in Japanese art, the Kumano Mandala (fig. 149; p. 112) utilizes oblique projection to:
   (a) emphasize unity
   (b) stress monocular vision
   (c) create the illusion of space
   (d) suggest tension
7. Andrea Mantegna uses foreshortening in *The Dead Christ* (fig. 154; p. 115) to:
   (a) manifest chiaroscuro
   (b) adjust the distortion created by the point of view
   (c) project the design
   (d) express reverence

8. In the *Rubin Vase* (fig. 127; p. 102), we see the relationship called figure-ground reversal; this is when the:
   (a) linear perspective distorts the middle ground
   (b) the black appears as vase or background space
   (c) foreshortening is uncorrected
   (d) vanishing point moves up front

9. Two sculptural art works that both have positive forms containing negative space are the African Feast-Making Spoon (fig. 130; p. 103) and:
   (a) Mantegna’s *Dead Christ*
   (b) Diebenkorn’s *Women in Chaise*
   (c) Puryear’s *Self*
   (d) Hepworth’s *Two Figures*

10. Monocular vision (p. 113) is when a picture drawn in perspective employs a point of view that is:
    (a) one-eyed
    (b) depthless
    (c) pyramidal
    (d) expressive

11. The stereoscope (p. 113) is such an effective means of describing “real” space by mimicking binocular vision, precisely because it results from:
    (a) a computer
    (b) the divergence of points of view
    (c) two loudspeakers
    (d) six photos

12. In a painting or drawing, the picture plane (p. 104) is the:
    (a) deep space
    (b) artist’s viewpoint
    (c) surface of the work
    (d) composition

13. A spatial projection (p. 112) in which all lines indicating height, width, and depth remain parallel is called:
    (a) perpendicular
    (b) parallel
    (c) diagonal
    (d) axonometric
14. According to Sayre, our notion of space has changed abruptly since the beginning of the 20th century (p. 100) with Einstein’s theories, even seeming to become:
   (a) perspectival
   (b) adventurous
   (c) static
   (d) fluid

15. In 1986 architect Gae Aulenti converted a railway station into the Musee d’Orsay (fig. 128; p. 102) by adding cubical and rectilinear galleries, all the while maintaining the:
   (a) space defined by the original architecture
   (b) cruciform plan
   (c) pyramidal entrance foyer
   (d) flying buttresses

**Fill-in-the Blank Questions**

16. Because two-dimensional space is flat, a sense of depth (p. 104) on a two-dimensional surface can be achieved only by ______________.

17. Change of scale and overlapping are techniques (p. 104) artists have used to convey the illusion of deep space on a ____________________________________________.

18. Trimetric and isometric (p. 112) are types of __________________ projection.

19. Perspective is a system known to the Greeks (p. 105), but it was not ______________ until the Renaissance.

20. In linear perspective, the __________ ________ is located (p. 105) on the viewer’s horizon.

21. The instant a __________ is placed on a ground (p. 102), a sense of space is activated.

22. When there are two vanishing points (p. 106) then _______ _______ linear perspective is being employed.

23. Because of the convincing one-point linear perspective in his mural of The Last Supper (fig. 136; p. 106), Leonardo is able to organize the space of the painting around ________.

24. The space of The Last Supper (fig. 136; p. 106) was created as an extension of the space in the __________________ of the Monastery of Santa Maria delle Grazie in Milan.

25. A ________ is a solid that occupies a three-dimensional volume.
**True False Questions**

26. Shape (p. 101) is deep and massive.  
   T ____ F ____

27. Rubens' *The Kermis* is related thematically to Brouwer's *Peasant Dance* (p. 110).  
   T ____ F ____

28. The use of space in Rubens' *Kermis* enhances the content of the picture.  
   T ____ F ____

29. New technologies are not affecting (p. 100) our sense of space.  
   T ____ F ____

30. Brueghel's *The Wedding Dance* (fig. 142; p. 109) is balanced.  
   T ____ F ____

**Short Answer Questions**

31. The vanishing point of Brueghel's *The Wedding Dance* (p. 108) is on the horizon where?

32. If the vanishing point is to one side or the other in a composition (p. 105), the recession is said to be what?

33. If the vanishing point is directly across from the viewer's vantage point (p. 105), the recession is said to be what?

34. In Richard Diebenkorn's *Woman in Chaise* (fig. 131; p. 104), the untouched white ground of the paper is called what?

35. In an illusionistic two-dimensional art work, objects closer to the viewer (p. 104) do what to objects that appear to be behind?