Chapter 7 – Light and Color

Multiple Choice Questions

1. Le Corbusier’s Interior of Notre-Dame-du-Haut (fig. 160; p. 121) is one of the most dramatically lit spaces in modern architecture because the:
   (a) light is all chartreuse
   (b) light possesses a spirituality
   (c) space is huge
   (d) choir loft is so high

2. In her painting Judith and Maidservant with the Head of Holofernes (fig. 167; p. 124-125) Artemisia Gentileschi heightens the drama of this scene by using tenebrism; this is a technique that means:
   (a) cross-hatching
   (b) simultaneous contrast
   (c) murky
   (d) black

3. In his A Sunday on La Grande Jatte (fig. 189; p. 139) Seurat believed that by painting with thousands of tiny dots of color, called pointillism, the viewer’s eye would:
   (a) perceive the hidden symbolism
   (b) see cross-hatching
   (c) construct a new reality
   (d) mix colors optically

4. Mary Cassatt’s In the Loge (fig. 170; p. 126-127) is a study in contrast between:
   (a) light and dark
   (b) tenebrism and chiaroscuro
   (c) verticals and diagonals
   (d) shape and volume

5. The color scheme in Sanford R. Gifford’s October in the Catskills (fig. 186; pp. 136-137) consists of warm colors; thus in varying degrees of intensity we see:
   (a) greens and violets
   (b) yellows, oranges, and reds
   (c) blues and greens
   (d) tertiaries

6. Turner certainly used linear perspective in Rain, Steam and Speed—The Great Western Railway (fig. 162; p. 122), but the space of the painting is dominated by the:
   (a) luminous perspective
   (b) aerial perspective
   (c) two-point linear perspective
   (d) axonometric projection
7. In his *Head of a Satyr* (fig. 168; p. 125), Michelangelo utilized cross-hatching to achieve the
sense of:
(a) volume and form
(b) shape and color
(c) axonometric projection
(d) deep space

8. The author describes Chuck Close's painting *Stanley* (fig. 193; p. 141) as:
(a) layered pointillism
(b) made up of micro-paintings
(c) reproducing the abstract design of the photo's grid
(d) all of the above

9. Charles Searles's painting *Filas for Sale* (fig. 194; p. 142) uses a polychromatic color scheme,
that is:
(a) only complementary hues
(b) primarily tertiaries
(c) the entire range of hues
(d) a closed palette

10. One of the chief tools employed by Renaissance artists to render the effects of light (p. 124)
was chiaroscuro, that is:
(a) greens and yellows
(b) the balance of light and shade
(c) murky highlights
(d) the perceptual key

11. In 1905 Albert Munsell came up with a different color wheel (fig. 190; p. 139) that better
accounts for one of the most powerful complementary color relationships, that is:
(a) blue and red-orange
(b) green and red
(c) orange and blue
(d) yellow and blue-violet

12. The intensity of a color (p. 134) is a function of the color's relative:
(a) brightness or dullness
(b) refraction key
(c) lightness or darkness
(d) medium

13. On the color wheel, the cool range (p. 137) refers to:
(a) yellow to red
(b) black to grey
(c) green through violet
(d) orange to blue
14. On the conventional color wheel (p. 133), an intermediate color lies **directly** between:
   (a) tints
   (b) a secondary and primary
   (c) shades
   (d) two secondary colors

15. Artists sometimes choose to expressively employ arbitrary color (p. 145), this occurs when the artist paints things:
   (a) in colors that are not “true”
   (b) not in their correct optical color
   (c) not in their local color
   (d) all of these

**Fill-in-the-Blank Questions**

16. The color mixture of yellow-green (p. 120) is also called ____________.

17. The range of colors (p. 135) that an artist prefers to use is called ____________.

18. Among the three basic areas of shadow (p. 124), the darkest area of all is the ____________ ____________.

19. Whenever black is added to a hue (p. 128) we are dealing with a ____________.

20. Whenever white is added to a hue (p. 128) we are dealing with a ____________.

21. Up to ten million different colors (p. 132) may be distinguished by the ____________.

22. When the total spectrum of refracted light (p. 134) is recombined, ____________ results.

23. The easiest way for an artist to lower a hue’s intensity or saturation (p. 134) is to add _____.

24. The three primary colors (p. 133) are blue, yellow, and _____.

25. On the traditional color wheel, the complementary color (p. 138) to blue is _____.

**True False Questions**

26. So-called “color blind” people do not experience spatial relationships differently from the rest of us. T ____ F ____

27. When both warm and cool hues occur together in the same work (p. 137) they tend to evoke a sense of tension. T ____ F ____
28. Analogous color schemes (p. 137) are composed of those hues that are opposite each other on the color wheel.  
   T ____ F ____

29. For Wassily Kandinsky (p. 149), blue was the heavenly color.  
   T ____ F ____

29. The red tree in Stuart Davis’s *Summer Landscape* (fig. 199; p. 143) is an example of local color.  
   T ____ F ____

**Short Answer Questions**

31. The restoration of the Sistine Chapel ceiling frescoes (p. 135) would seem to change our notion of Michelangelo’s art, particularly his what?

32. Placing two complements next to each other (p. 139) without mixing creates what effect?

33. In his painting *The Night Café* (fig. 202; p. 148), van Gogh employs red and green to what end?

34. Sonia Delaunay-Terk (p. 146) explored “the beautiful fruit of light”; this refers to what?

35. In the colors of *Electric Prism* (fig. 201; p. 147), Sonia Delaunay-Terk believed that she had joined herself to the what of modernity?