Chapter 8 – Other Formal Elements

Multiple Choice Questions

1. We can see that Sassetti's *Meeting of St. Anthony and St. Paul* (fig. 214; p. 157) was intended to be a temporal experience because it depicts:
   (a) St. Anthony at three different points
   (b) the process of painting
   (c) a representation of a miracle
   (d) part of a diptych

2. Jean Tinguely's *Homage to New York* (fig. 221; p. 162) is a work that sputtered, stalled, erupted, self-destructed, and moved; it is thus an example of:
   (a) drawing
   (b) talking art
   (c) kinetic art
   (d) optical painting

3. Because Michelangelo's *Pieta* (fig. 205; p. 152) is made of marble and the artist has transformed it into lifelike form, we are virtually compelled to touch the work; it is therefore:
   (a) kinetic
   (b) tactile
   (c) optical
   (d) impasto

4. The systematic and repetitive use of the same motif or design on this Lotto rug, Anatolia (fig. 210; p. 155) creates an important decorative tool we know as:
   (a) temporality
   (b) homage
   (c) media
   (d) pattern

5. In *Europe After the Rain* (fig. 208; p. 154) Max Ernst used *frottage*, which is:
   (a) trompe l'oeil
   (b) raking light
   (c) a wide variety of rubbed textural effects
   (d) pasted enamel paint

6. Early manuscripts such as the *Lindisfarne Gospels* (fig. 211; p. 155) are said to be illuminated or:
   (a) reflective of the power of the church
   (b) elaborately illustrated and decorated
   (c) showing beautiful figurative drawing skills
   (d) an early example of aerial perspective
7. A friend of Monet’s described his great paintings of *Waterlilies* in the Musée de l’Orangerie (fig. 215; p. 159) as demonstrating Brownian motion, which is the result of:
   (a) motion of suspended particles in fluid
   (b) autumnal rhythm
   (c) mechanized interaction
   (d) religious zealotry

8. Hans Namuth’s photos show us (pp. 160-161) that Jackson Pollock longed to be involved in his work and in the process of painting, and thus he painted on:
   (a) an easel
   (b) the floor
   (c) Impressionist masterpieces
   (d) a mechanized wall

9. Pattern (p. 155) results from our recognition of:
   (a) relief painting
   (b) utilitarian objects
   (c) trompe l’oeil
   (d) any formal element that repeats itself

10. The use of decorative pattern (p. 155) has been associated with:
    (a) folk art
    (b) beautifying utilitarian objects
    (c) quilt-making
    (d) all of these

11. Optical Painting or “Op Art” works (p. 162) are created precisely to give us the illusion or sensation of:
    (a) self-destruction
    (b) movement
    (c) animalism
    (d) decoration

12. Impasto (pp. 152-154) is:
    (a) brushstrokes with seeming body
    (b) an actual textural effect
    (c) paint applied a thick, heavy manner
    (d) all of these

13. Monet’s large-scale lily pond paintings (p. 159) require one to view them over time; they may thus be considered:
    (a) spatial
    (b) illusion
    (c) temporal
    (d) kinetic
14. The directness, realism, and immediacy of television (p. 164) have caused it to be considered the most:
   (a) entertaining choice
   (b) realistic of media
   (c) immoral imagery
   (d) all of the above

15. The video images in Bill Viola's *Room for St. John of the Cross* (figs. 225, 226; p. 165) would not be appropriate for broadcast television because they are:
   (a) too abstract
   (b) too erotic
   (c) too monotonous
   (d) too poetic

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

16. Kinetic sculptures are sculptures that __________.

17. The word we use to describe the work of art's ability (p. 152) to call forth tactile sensations is __________.

18. The textural effect of a thick brushstroke (p. 152) is called __________.

19. __________ is a tactile quality that appears to be actual (p. 154) but is not.

20. The French word *frotter* (p. 154) means __________.

21. The use of intricate, ribbon-like traceries of line (p. 155) that suggest wild beasts is called __________.

22. We find intricate, ribbon-like traceries of line (p. 155) that suggest wild beasts and a checkerboard pattern in an eighth-century work called the __________.

23. Miriam Schapiro’s large work *Barcelona Fan* (fig. 212; p. 156) is an example of a ______.

24. Pattern's repetitive quality (p. 156) creates a sense of ______ and directional movement.

25. Because Bernini’s *David* (fig. 213; p. 157) seems caught in the midst of action, and because it implies the figure of Goliath, we feel that it is a single moment taken from a larger story; it is thus __________.
True False Questions

26. When Pollack was painting (p. 161) his movements were stiff and jerky. T ___ F ___

27. In Riley’s Drift 2 (fig. 220; p. 162) we encounter wave action. T ___ F ___

28. In the 20th century the spatial and temporal have not been combined in art. T ___ F ___

29. The Great Train Robbery was the first narrative-action-chase scene in the history of the cinema. T ___ F ___

30. Time and motion are the same in television and video art. T ___ F ___

Short Answer Questions

31. Because the drips and sweeps of paint record the artist’s action (as in Pollack’s No. 29; fig. 219; pp. 160-161) they are labeled what?

32. In Bill Viola’s work Room for St. John of the Cross (figs. 225, 226; p. 165) what is barely audible?

33. One tongue-in-check critic of Tinguely’s Homage to New York (fig. 221; p. 162) believed that it represented what for civilization?

34. At the Orangerie museum in Paris, the large-scale water lily paintings of Monet do what to the room?

35. Garnett’s Erosion and Strip Farms (fig. 209; p. 154) is a work in what medium?