

ART 110 - MID-TERM QUIZ - NOON WED MARCH 18

Note: The Mid-Term in previous semesters was in class and closed book.

This is open book. So you should do well.

I have expanded your time to complete to 120 minutes - if needed.

The one thing I must ask is that you work independently and do not share or compare answers with any other student.

You have been given prep files, an open book and plenty of time.

How to complete the quiz.

At the class website:

Following the same procedure and options as the Mid Term Prep Quiz
- assigned last week and due at Noon today.

You will need to either :

(Preferred) A - Open "Mid Term Quiz.txt" Copy and paste the quiz questions as text into a text editor.

Complete Answers (Please Save your work in Progress every few minutes) and Save your file.

Then email an attached .pdf or .doc or txt file to instructor as an attachment.

or

B - Open "Mid Term Quiz.pdf" (Second option)

Print out Quiz, Hand write Answers, Take Photos of Completed Quiz

Email attached .jpps to the instructor as attachments.

For The Quiz Visuals -

You will need to download and have open on your screen: "Mid-Term Image Slides.pdf"

This is the exact same file as before - so you should have it already and be familiar with it !

One suggestion is to complete the quiz without looking at the book.

Then make a second pass to confirm or clarify answers with book.

For multi choice answers - you might erase all except the correct answer.

Short Answers

1. What can hatching and cross hatching create in a drawing?
2. Describe each of these : representational ~ abstract ~ non-objective
3. In what visual technique or system is “vanishing point” found. And what is a “vanishing point” in that system.
4. What is *plein-air* painting and what is often the subject matter?
5. Describe/ Compare the use of and kind of “line’ found in the two works shown on pg 10 and pg 11 in the Slides.pdf
6. Define diagonal recession and what it creates.
7. List “4 Roles of the Artist” from our Text Book (Part 1)

Image Identification - “Mid-Term Image Slides.pdf” on www.ballstudio.net

<i>First Name</i>	<i>Title of Work</i>	<i>Date (Approximate)</i>	<i>Topic or Issues Discussed in Textbook related to the work</i>
Pg 2	Van Eyck		
Pg 13	Da Vinci		
Pg 18	Monet		
Pg 19 or 20	Michelangelo		
Pg 14	Caillebotte		
Pg 35	Duchamp		
Pg 17	Turner		
Pg 6	Warhol		

Pg 6 - What makes this an example of Pop Art? How is it different than the imagery most often associated with Pop Art.

Pg 9 - List Artist Title Date Media -

Describe other works by the artist and the creative process that relate to the finished painting.

Pg 16 - List the Artist and Year of the Work - How does this work establish or modify the illusion of depth.

Pg 21& Pg 22 List both Artist Names - If these are not landscapes what are they?

Pg 26 - List Title and Year of the Work

Describe where / how this image has each these formal elements:

scale, time, movement, shape, line, unity, variety, repetition

Pg 27 - Name the Media Used and the Chapter that media is discussed in

Pg 22 - Name the Artist - Describe What is unusual about painting process, materials and set up

Pgs 41-42-43 - List the names of each of the 3 architectural works. List several dominant "Principles" common to all 3

Pg 3 - What may have inspired Pablo Picasso's style of representation as seen in Les Demoiselles d'Avignon

a) Native American Pottery b) African Masks c) Japanese Prints d) Chinese Ceramics

Pg 5 - Name the artist and date for the work. How is the work now "out of date"

Pg 16 - In Harmony in Red (The Red Room) How has Matisse's modified the representation of spatial depth

Pg 15 - In Dead Christ, which technique does Andrea Mantegna utilize to adjust by the actual point of view?

a) isometric projection b) foreshortening c) oblique projection d) verisimilitude

MULTIPLE CHOICE

1. Art intended to stimulate a sense of beauty can be described as:

a) iconographic. b) utilitarian. c) objective. d) aesthetic

2. Art that gives form to the immaterial, represents spiritual forces, hidden or universal truths can be

a) art based on observation of one's immediate surroundings. b) religious art.
c) art that deals with "identity politics." d) landscape art.

3. Naturalism is a brand of representation in which the artist
 - a) paints exactly, faithfully what he or she sees.
 - b) abstracts what he or she is depicting, to varying degrees.
 - c) retains realistic elements but presents the world from a personal or subjective point of view.
 - d) works with ideas instead of images, creating purely nonobjective artwork.

4. When and where was linear perspective first codified (studied, organized, and written down)?
 - a) during the Renaissance in Italy
 - b) in the twelfth century in Japan
 - c) in the twentieth century in the United States
 - d) during the Classical period in Greece

5. List 3-5 different techniques artists have used to create the illusion of deep space on a two-dimensional surface.

6. Pg 17 - J. M. W. Turner uses two types of perspective in Rain, Steam, and Speed - The Great Western Railway. What are they?
 - a) stacked and two-point
 - b) atmospheric and multiple view
 - c) atmospheric and one-point

7. With atmospheric perspective, objects further from the viewer appear.
 - a) warmer and more detailed.
 - b) cooler and less distinct.
 - c) warmer and less distinct.
 - d) cooler and more detailed.

8. A color's brightness or dullness is called its
 - a) intensity or saturation.
 - b) tint or shade.
 - c) relative key.
 - d) hue.

9. On the color wheel, blues and greens are usually thought of as
 - a) complementary colors.
 - b) cool colors.
 - c) intermediate colors.
 - d) opposite each other.

10. What is yellow's complementary color?
 - a) red
 - b) violet
 - c) orange
 - d) blue

11. How did the restoration of the Sistine Chapel change the understanding of Michelangelo's palette?

12. When an artist deliberately avoids emphasis, we say that the work is
 - a) afocal.
 - b) radially balanced.
 - c) postmodern.
 - d) multilateral.

13. Which of these statements about drawing is NOT true ?
 - a) In the 15th and 16th centuries, drawings began to be preserved by artists and collected by connoisseurs.
 - b) It was historically used as a preliminary study for paintings or sculptures.
 - c) It is now, and always has been, exclusively, a means of pure representation.
 - d) Because of its directness and accessibility, drawing is a quick means of expression.

14. In regards to color, compare a shade and a tint

15. List 3 kinds of drawing media from the Drawing Chapter

16. List 4 kinds of paint from the Painting Chapter

17. Why do fresco paintings tend to be well preserved and where do they often occur?

MIX MATCH

a. complementary colors b. simultaneous contrast c. hue d. absolute symmetry e. atmospheric perspective
f. implied line g. intensity h. palette i. intermediate colors j. proportion k. contour line

1. ___ When each half of a composition is exactly the same.
2. ___ A technique, often employed in landscape painting, designed to suggest three-dimensional space in the two-dimensional space of the picture plane, and in which forms and objects distant from the viewer become less distinct, often bluer or cooler in color, and contrast among the various distant elements is greatly reduced.
3. ___ The range of colors on the *color wheel* between each *primary color* and its neighboring *secondary colors*; yellow– green, for example.
4. ___ Literally, a thin board, with a thumb hole at one end, upon which the artist lays out and mixes colors, but, by extension, the range of colors used by the artist. In this last sense, a *closed* or *restricted palette* is one employing only a few colors and an *open palette* is one using the full range of *hues*.
5. ___ In any composition, the relationship between the parts to each other and to the whole.
6. ___ Pairs of colors, such as red and green, that are directly opposite each other on the *color wheel*.
7. ___ A property of *complementary colors* when placed side by side, resulting in the fact that both appear brighter and more intense than when seen in isolation.
8. ___ A color, as found on a *color wheel*.
9. ___ A line created by movement or direction, such as the line established by a pointing finger, the direction of a glance, or a body moving through space.
10. ___ The relative purity of a color's *hue*, and a function of its relative brightness or dullness; also known as *saturation*.

ART MOVEMENTS - Part 4

A. Abstract Expressionism B. Cubism C. Renaissance D. Pop Art E. Minimalism F. Impressionism

1. _____ Europe - 14th to 16th century - characterized by a revival of interest in the arts and sciences that had been lost since classic antiquity.
2. _____ Early 1960s American - characterized by emphasis on the forms and imagery of mass culture.
3. _____ American, mid-20th century - characterized by rejection of expressive content and use of formal “geometric” non-objective means.
4. _____ 19-century France - characterized by discontinuous strokes of color meant to reproduce the effects of light.
5. _____ Pioneered by Pablo Picasso and Georges Braque in the first decade of the 20th century - noted for geometry of forms, fragmentation of the object, and its increasing abstraction.
6. _____ Late 1940s early 1950s, predominantly American - characterized by rendering of expressive content by *abstract* or *nonobjective* means.