

Part One Test Bank

MULTIPLE CHOICE

1. A thing that is seen, and especially a thing whose appearance is what matters can best be defined as _____.
a) a concept
*b) an image
c) a fovea
d) a meta-subject
2. The microsaccade is a rapid, unconscious motion of the eyes as they move in a _____ pattern.
a) circular
b) linear
c) pinwheel
*d) zig-zag
3. The principle conceptualization of seeing and being seen, and visual identity in the fine arts is _____.
a) visibility
*b) the gaze
c) chiaroscuro
d) visibility
4. Philosopher _____'s concept of human existence and the distinction between subject and object, was a crucial ingredient in the concept of the gaze.
a) Jacques Lacan
b) Fred Wilson
*c) Martin Heidegger
d) Laura Mulvey
5. Jean-Francois Lyotard believed that all language was both discursive and _____.
a) literal
b) allegorical
c) metaphorical
d) figural
6. How many named layers of light-sensitive cells are found in the human retina?
*a) 10
b) 70
c) 100
d) 7000
7. An example of a cognitive-science method being utilized by both art historians and psychologists is:

- a) reflexology
- b) pictograms
- c) radiovisiography
- *d) eye-tracking

8. *Scopophilia* can be defined as:

- *a) a love of seeing and being seen
- b) an obsession with pictures
- c) a fear of horrific imagery
- d) a fetish for social media

9. _____ is usually defined as a mental image, or something apart from the direct representation of experience

- a) Darstellung
- b) Xiang
- *c) Vorstellung
- d) Saccade

10. Information that our eyes take in from the outside world makes up _____ of what is eventually processed into images in our brains.

- *a) 20%
- b) 33%
- c) 50%
- d) 80%

11. Which author described the idea of the “closure of the vanishing point,” and outlined a historical sequence for subjects in art?

- a) Taddeo Gaddi
- *b) Brian Rotman
- c) Georg Wilhelm Friedrich Hegel
- d) Lucy Lippard

12. Knowledge has been understood as a “kind of seeing and viewing” since at least the time of:

- a) Mesopotamia
- *b) ancient Greece
- c) the Mayans
- d) the Victorian era

13. The term _____ was coined in the 19th century, but only gained wide usage after World War II

- *a) visuality
- b) visibility
- c) visage
- d) visioptics

14. “Standard” retinal cells respond to:

- a) motion, but not light
- b) color, but not monochromatic shifts
- *c) light, but not motion
- d) monochromatic shifts, but not color

15. Pick the word that is most similar to the term *visual object*.

- a) gaze
- *b) image
- c) photoreceptor
- d) tableau

FILL IN THE BLANK

1. Jean-Paul Sartre first formulated the theory of *le regard* in his 1943 titled *Being and Nothingness*.
2. The skull that is painted in Hans Holbein's *French Ambassadors*, is an example of a momento mori.
3. The region at the center of the eye that seems to see things the sharpest, and where we focus our attention is known as the fovea.
4. Visuality is a way of understanding the world as it contends that our identities are largely constituted by systems of images that we experience.
5. Studies in eye movement seem to imply a need to revise the notion that eye movements are largely conscious and therefore our attention is intentional.

SHORT ANSWER

How does language distract our eyes from seeing?

List five visual metaphors that are commonly used in our language.

How does Margaret Olin qualify and explain the *gaze* in relation to art theory?

Explain the steps between the initial image that is seen by the eye, and when it is processed in the visual cortex.

Briefly describe Wittgenstein's idea of *seeing-as*.

ESSAY QUESTIONS

In what ways were Ludwig Wittgenstein and Martin Heidegger in agreement regarding vision and viewing? How did their points differ?

Discuss how language can both aid and impede our ability to see. How does this relate to memory?

Briefly summarize Elkins' views on the relationship between the science of vision, and art history.

How does Elkins attempt to reformulate the dichotomy between the *verbal* and the *visual*? What problems does he see in that dichotomy? What historical references does he use to support his position?

Describe the central ideas of the *male gaze* as it is understood in current theory. Then elaborate on two of the points that Elkins puts forward in an attempt to broaden our understanding and usage of the term "gaze."