

1.2: Form, Volume, Mass, and Texture

1. These four visual elements of art—form, volume, mass, and texture—are present in _____ works of art.
- two-dimensional
 - balanced
 - three-dimensional
 - large
 - modern

ANS: C DIF: Level 1 REF: Chapter Opener

2. Because it is three-dimensional, a form has these three spatial measurements: height, width, and _____.
- length
 - depth
 - mass
 - size
 - strength

ANS: B DIF: Level 1 REF: Chapter Opener

3. A two-dimensional object is called a shape, and a three-dimensional object is known as a _____.
- form
 - relief
 - building
 - pyramid
 - cube

ANS: A DIF: Level 1 REF: Chapter Opener

4. The sculpture of the Great Sphinx stands as a symbolic guardian of the pyramids at Giza. The ancient Greek definition of a sphinx was a mythological creature whose features were:
- the body of a lion, the wings of an eagle, and the head of a woman
 - the body of a man and the head of a bull
 - the body of a horse and the head of a man
 - the body of a lion and the head and claws of an eagle
 - the body of a woman, the wings of a bat, and the head of a pig

ANS: A DIF: Level 1 REF: Form

5. Forms such as pyramids, which tend to be precise and regular, are known as _____ forms.
- textured
 - organic
 - geometric
 - implied
 - actual

ANS: C DIF: Level 1 REF: Form: Geometric Form

6. The artist David Smith created sculptures of geometric forms. In his work *Cubi XIX*, Smith used the following geometric shapes:
- cuboids
 - rhomboids
 - spheres
 - pyramids
 - ellipses

ANS: A DIF: Level 1 REF: Form: Geometric Form

7. Forms that tend to be irregular, and similar to naturally occurring objects, are known as _____ forms.
- geometric
 - volumetric
 - organic
 - massive

14. An upright stone that has an incised relief on its surface, such as the Maya sculpture (1.2.7), is known as _____.
- a. a stela
 - b. a high relief
 - c. an obelisk
 - d. a bust
 - e. an altar

ANS: A DIF: Level 1 REF: Form in Relief and in the Round

15. This type of relief, which takes its name from the French word for low, does not imply great depth.
- a. area relief
 - b. bas-relief
 - c. a plane
 - d. actual relief
 - e. a frieze

ANS: B DIF: Level 1 REF: Form in Relief and in the Round

16. A sculpture designed in the round can be viewed from _____.
- a. nearly every angle
 - b. one direction
 - c. above only
 - d. the interior
 - e. the front and back only

ANS: A DIF: Level 1 REF: Form in Relief and in the Round

17. A sculpture that can be viewed from more than one side and that occupies space in the same way as other real-life objects is called a _____ sculpture.
- a. freestanding
 - b. bas-relief
 - c. high relief
 - d. heroic
 - e. implied

ANS: A DIF: Level 1 REF: Form in Relief and in the Round

18. The Roman artist who sculpted *Naked Aphrodite Crouching at Her Bath (Lely's Venus)* (1.2.8a, 1.2.8b) did so in such a way that it invites the viewer to move around the work to see more. Describe the differences in the work from side to side that are evidence of this compositional idea.

ANS:
Answer will vary.

DIF: Level 3 REF: Form in Relief and in the Round

19. The element of art that defines the amount of space occupied by an object is _____.
- a. form
 - b. mass
 - c. volume
 - d. texture
 - e. geometry

ANS: C DIF: Level 1 REF: Volume

20. _____ volume is a space that is enclosed by materials that are not entirely solid.
- a. an open
 - b. an actual
 - c. a subversive
 - d. an implied
 - e. a closed

ANS: A DIF: Level 1 REF: Volume: Open Volume

21. Sculptors Ralph Helmick and Stuart Schechter experimented with open volume when they created this hanging sculpture, installed in the Evanston Public Library in Illinois.
- a. *Ghostwriter*

- b. *Cubi XIX*
- c. *Object*
- d. *Cloud Gate*
- e. *Monument to the Third International*

ANS: A DIF: Level 1 REF: Volume: Open Volume

22. Vladimir Tatlin's *Monument to the Third International* was intended as a heroic symbol commemorating the Bolshevik Revolution in Russia. If it had been built, it would have been much smaller than the Eiffel Tower.

ANS: F DIF: Level 1 REF: Volume: Open Volume

23. The spiraling open volume of Vladimir Tatlin's *Monument to the Third International* was intended to give the design a feeling of _____.
- a. restriction
 - b. conservatism
 - c. weight
 - d. texture
 - e. dynamism

ANS: E DIF: Level 2 REF: Volume: Open Volume

24. American sculptors Carol Mickett and Robert Stackhouse created the work *In the Blue (Crest)* to imply the presence of water. The work's many empty spaces, which were created using irregular horizontal members, are an example of _____ volume.
- a. open
 - b. closed
 - c. actual
 - d. restricted
 - e. organic

ANS: A DIF: Level 2 REF: Volume: Open Volume

25. The visual impact of the Olmec sculpture of a colossal head is directly related to its mass.

ANS: T DIF: Level 2 REF: Mass | Gateway to Art

26. This term refers to the substance contained in an object, but it does not necessarily imply weight.
- a. volume
 - b. mass
 - c. form
 - d. texture
 - e. open volume

ANS: B DIF: Level 1 REF: Mass

27. Our experience of objects in the natural world often leads us to assume that a large object will be heavy, but in fact this is not necessarily the case. This element of art is called _____.
- a. space
 - b. volume
 - c. texture
 - d. form
 - e. mass

ANS: E DIF: Level 2 REF: Mass

28. Rachel Whiteread is a British sculptor who fills empty spaces with concrete. For her work *House*, created in 1993, Whiteread made a concrete cast using an entire house as her mold. What assumptions might a viewer make about mass in the context of Whiteread's work? How does it help us to understand the difference between mass and volume?

ANS:

Answer will vary.

DIF: Level 3 REF: Mass

29. Marisol was commissioned to create a sculpture of the Catholic missionary Father Damien. A stout figure in heavy bronze, the statue possesses a weighty _____ that communicates the strong beliefs and courageous determination of the priest.
- a. mass
 - b. color
 - c. outline
 - d. belt buckle
 - e. texture

ANS: A DIF: Level 2 REF: Mass

30. Marisol's work *Father Damien* was created to memorialize the heroism of a priest who lost his life helping the victims of leprosy. This sculpture stands in front of the State Capitol Building in the U.S. State of _____.
- a. Arizona
 - b. Utah
 - c. Hawaii
 - d. Tennessee
 - e. Pennsylvania

ANS: C DIF: Level 1 REF: Mass

31. Because a form exists in "real" space, we can experience it not only visually, but also through our sense of _____.
- a. touch
 - b. balance
 - c. mood
 - d. humor
 - e. hearing

ANS: A DIF: Level 1 REF: Texture

32. When we touch an object we experience a tactile sensation that artists refer to as _____ texture.
- a. mass
 - b. actual
 - c. subversive
 - d. implied
 - e. organic

ANS: B DIF: Level 1 REF: Texture

33. The _____ texture of Anish Kapoor's sculpture *Cloud Gate* is appealing for viewers to touch.
- a. smooth
 - b. implied
 - c. furry
 - d. rough
 - e. silky

ANS: A DIF: Level 1 REF: Texture

34. The highly polished surface of Anish Kapoor's sculpture *Cloud Gate* means that the viewer and the city of _____ become a part of the work, in its reflection.
- a. New York
 - b. Los Angeles
 - c. Chicago
 - d. London
 - e. Paris

ANS: C DIF: Level 2 REF: Texture

35. By using _____ texture to contradict previous tactile experience, artists can invite viewers to reconsider the world around them.
- a. subversive
 - b. expected
 - d. smooth
 - e. rough

c. familiar

ANS: A DIF: Level 1 REF: Texture: Subversive Texture

36. In her work *Object*, a fur-lined teacup and saucer, the Swiss artist Méret Oppenheim employed subversive texture to contradict conscious logical experience. She belonged to the _____ art movement, which drew on ideas and images from dreams and the unconscious mind.

- a. Expressionist
- b. Cubist
- c. Futurist
- d. Impressionist
- e. Surrealist

ANS: E DIF: Level 1 REF: Texture: Subversive Texture

37. Méret Oppenheim was part of an art movement that rejected rational, conscious thought. Her fur-lined teacup and saucer, *Object*, conjures an unexpected and illogical sensation for the viewer by using _____ texture.

- a. subversive
- b. expected
- c. familiar
- d. smooth
- e. silky

ANS: A DIF: Level 1 REF: Texture: Subversive Texture

38. Frank Gehry's Guggenheim Museum in Bilbao, Spain, and Louise Bourgeois's sculpture *Maman* exemplify many of the themes of this chapter. Identify two of the elements or principles discussed in this chapter that either the architect or sculptor have used in creating their artwork. How have these artistic devices been employed, and what effect do they have on the viewer?

ANS:

Answer will vary.

DIF: Level 3 REF: Texture: Box: The Guggenheim Museum, Bilbao