RLP-STUDIOA · RLP Advanced Studio Art A — Observation, Abstraction and Transformation

Unit 2: From Nature to Abstraction: Cropping, Faceting and the Limited Palette

Practice Workbook. The same problems, in the same order, as the Practice sections of the online lessons.

Name _____ Period _____

Lesson 2.1 — Cezanne, the Cubists and Other Roads to Abstraction

FLUENCY

1. What does *abstract* usually mean in art, according to the lesson? Why is "random" the wrong definition?

2. Define *facet* and *notan*.

3. Match each artist or maker to the route to abstraction the lesson describes: (a) Cezanne, (b) Picasso and Braque, (c) Kandinsky, (d) Ogata Kōrin.

APPLICATION

4. In Cezanne's *The Basket of Apples*, how is a change of plane on an apple shown? Contrast this with the smooth shading of Unit 1's value lab.

5. The Nelson-Atkins label for *Mont Sainte-Victoire Seen from Les Lauves* says Cezanne set aside traditional perspective. List three things the label says he did instead.

6. Explain why the lesson says the Diné wearing blanket and the Hawaiian tapa cloth should be treated as their own traditions and not as "early" versions of modern art.

7. Kōrin's *Plum Tree* makes white blossoms "by what he did not paint." Explain the technique and name one way you could use the same idea in a pencil abstraction of an apple.

CHALLENGE

8. The lesson's study asks you to draw one apple five times, each time leaving more out. Write a plan for the five drawings, saying what you keep in each.

REVIEW

9. Review (Lesson 1.1): the lesson invites you to make a three-value thumbnail of Dow's *Boats at Rest*. Which sketchbook purpose is that, and what question does it test?

Lesson 2.2 — Crop, Enlarge, Facet: Testing a Limited Palette

FLUENCY

1. Define *monochromatic* and *analogous* palettes and give an example of each.
2. What does it mean for a form to *bleed*, and how many edges must your crop bleed off?
3. Describe how each of the three lab media behaves: colored pencil, watercolor, oil pastel.

APPLICATION

4. Using the lab kit's crop test (biggest negative shape divided by smallest, and at least three bleed edges), decide which crop to keep: Crop P bleeds 3 edges, shapes 8, 4, 2; Crop Q bleeds 4 edges, shapes 6, 6, 5; Crop R bleeds 2 edges, shapes 12, 3, 1.

5. Your paper is 12 x 16 inches. What is the average facet area if you use 20 facets? 40 facets? 120 facets? Which is too many, and why?

6. Plan an analogous palette for a red-orange pepper (or another warm object) lit from the left, following the lesson's green-pepper example: name the hues and say which facets get which.

7. The lesson says to use your own photograph. Explain the reason in terms of permission and credit.

CHALLENGE

8. Use the kit's worked palette-test scores (value range, edge control, speed, each 1-5): colored pencil 4, 5, 2; watercolor 3, 3, 4; oil pastel 3, 2, 5. Your object needs crisp facet edges most. Which medium do you choose, and what is each medium's total if you count edge control double?

REVIEW

9. Review (Lesson 2.1): which earlier movement's method is this lab's faceting closest to, and what palette did that movement often use?

Lesson 2.3 — Material and Meaning: Hand, Screen and Medium

FLUENCY

1. Define *medium*, *multiple* and *register*.
2. List four of the lesson's questions you can ask about any material.
3. Name three things that change when a drawing is made in a digital tool like Krita instead of by hand.

APPLICATION

4. Compare *The Great Wave* and *The Basket of Apples* as objects: how did each medium shape how the image looks *and* how it was used?

5. In the worked comparison, the family judged the digital pepper more "correct" and the oil-pastel pepper more "alive." Name the criterion behind each judgment.

6. Someone calls a poster designed to be printed in thousands of copies "worse than a painting because it is not unique." Use Re9.HSII to respond in two or three sentences.

7. You alter a photograph of your object in GIMP (you darken the background and remove a bruise). What responsibility does the lesson say you now have?

REVIEW

8. Review (Lesson 1.3): the Chilkat garment is woven from cedar bark and mountain goat hair. Which family of criteria from Unit 1 does the meaning of those materials most support, and why?

Lesson 2.4 — Natural Form to Abstraction: Making the Main Work

FLUENCY

1. What makes a composition harmonious, and what keeps it interesting?

2. Name the two predictable ways faceted work fails.

3. Put the workshop's order of work in sequence: render the background in lower intensity; establish the lightest and darkest facets; transfer the faceting plan; stop at about two-thirds for self-critique; make a palette key; finish the dominant area.

APPLICATION

4. Give one medium-specific rule for each medium: colored pencil, watercolor, oil pastel.

5. The technique sheet limits a palette-breaking accent to 5 percent of a 12 x 16 sheet. What is the maximum accent area, and what percent of the sheet is a 2-square-inch accent?

6. Run the sheet's tiled-floor test on a small plan. Facet areas (sq in): 9, 9, 10, 8, 9, 11, 3, 20. The median is 9. How many facets are within 25 percent of the median, and does the plan fail?

7. You decide one facet will break the analogous palette as an orange accent among greens. Write the one-sentence sketchbook note the lesson requires, and explain why it matters.

8. Propose two variations for the series and name the single decision each changes.

REVIEW

9. Review (Lesson 1.4): the workshop says to render background facets in lower intensity or a narrower value range. Which Unit 1 principle is that, and what is the main work's dominant area?

Unit 2 checkpoint

1. Why does the front edge of the table in Cezanne's The Basket of Apples not line up on either side of the cloth?
   A. He was careless
   B. He combined views from slightly different positions and placed forms where the composition needed them
   C. The painting was cut down
   D. He copied a photograph
2. True or false: Picasso and Braque's early Cubist palettes were often reduced to browns, grays and ochres so that color would not distract from structure.
3. Which work does the lesson describe as abstraction driven by expression, with color compared to music?
   A. Kōrin, Plum Tree
   B. Kandinsky, Improvisation No. 30 (Cannons)
   C. Cezanne, Mont Sainte-Victoire
   D. Dow, Boats at Rest
4. True or false: A Hawaiian tapa cloth is made by weaving cotton thread on a loom.
5. A palette of three to five hues that sit next to each other on the color wheel is called _____.
6. On a 12 x 16 inch sheet, what is the average facet area with 32 facets?
   A. 4 sq in
   B. 6 sq in
   C. 8 sq in
   D. 12 sq in
7. A crop bleeds off four edges but its negative shapes measure 7, 7 and 6 squares. What does the lab kit decide?
   A. Keep it: it bleeds off the most edges
   B. Reject it: the negative shapes are too uniform (ratio about 1.2)
   C. Keep it: the shapes are large
   D. Reject it: crops may not bleed off four edges
8. Which feature of woodblock printing best explains why The Great Wave circulated widely?
   A. It used oil paint
   B. It is a multiple: many impressions could be printed and sold cheaply
   C. It was painted on silk
   D. It was too large to move
9. Standard Re9.HSII asks you to determine whether the _____ others use are relevant to the work.
10. True or false: In colored pencil, you should burnish early so later layers blend smoothly.

11. A faceted abstraction in which every facet is the same size and value most likely looks like
    A. a harmonious, varied composition
    B. a tiled floor
    C. a Kandinsky improvisation
    D. a bleed crop