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

Unit 3: Word and Image: Collage, Mixed Media and the Visual Poem

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

Name _____ Period _____

Lesson 3.1 — Cut, Paste, Assemble: Collage Across Two Centuries

FLUENCY

1. Where does the word *collage* come from, and how does the lesson define collage, photomontage and assemblage?

2. What is appliqué, and which work in the lesson uses it?

3. Name what each found material brings into a work, according to the lesson: (a) a cut photograph, (b) a bus ticket, (c) a piece of fabric.

APPLICATION

4. Compare the purpose of collage in Disdéri's *Mosaique: The Imperial Court of Napoleon III* and in Mondrian's *Study for a Composition*.

5. In the photocollages of the 1860s-1870s, cut photographs "keep their authority as records of real people while the arrangement is invented." Explain what that means and why it can make such a collage persuasive.

6. Schwitters made his *Merz* collages, such as *Little Dance* (1920), from tickets, wrappers and scraps. What two things do these scraps do in the picture, according to the lesson?

7. Susan Torrey Merritt's *Anti-Slavery Picnic at Weymouth Landing* combines watercolor and ink with collaged painted and metallic papers. Suggest one reason a maker might build figures from cut paper rather than paint them, and say what the work records.

REVIEW

8. Review (Lesson 2.3): a photomontage is made from photographs, which can be copied. Using Unit 2's idea that medium shapes meaning, explain why a cut photograph in a collage means something different from a painted portrait of the same person.

Lesson 3.2 — Mixed-Media Sampler: Transfer, Paste Paper, Weaving and Monoprint

FLUENCY

1. Name the six techniques on the sampler board.

2. What is a monoprint, and what is the paler second pull from the same plate called in the lab?

3. Which copies work for tape and gel transfers, and which do not? Which transfer methods are banned in this course and why?

APPLICATION

4. You want a ragged torn edge on one strip and a controlled one on another. How do you tear each, and what extra feature of colored paper can you use?

5. Give two health or environment notes for this lab and the reason for each.

6. The sampler-kit layout puts six 5 x 7 inch panels on an 18 x 24 board, three across, with 0.5-inch outer margins and 1-inch gaps. How wide is the row of panels including the left margin, and how much board is left at the right?

7. Match a technique from the sampler to each meaning: (a) two places or two languages joined, (b) memory, a photograph present but faded, (c) time, what is underneath still there but partly hidden, (d) a place built from patterns you made yourself.

CHALLENGE

8. Your gel transfer failed and the image stayed on the paper. List the two most likely causes the lab points to, and describe a correct gel transfer step by step.

REVIEW

9. Review (Lesson 3.1): which earlier artist's collages used scraps whose printed letters become shapes, and how could you use that idea when you make your torn-and-cut panel?

Lesson 3.3 — From Poem to Picture: Interpreting a Text Without Illustrating It

FLUENCY

1. Define *illustration* and *interpretation* as the lesson uses them.

2. What is an acrostic, and what does this project's acrostic spell?

3. Name the three tests in the reading for checking whether a visual idea interprets or only illustrates.

APPLICATION

4. Apply the reading's concrete test to this line: "My home is a wonderful, special place." Rewrite it with things you could photograph.

5. A poem is about leaving home. Give one illustration and one interpretation of it, and name the element carrying the interpretation.

6. In the SEDALIA example, the line "Sun-bleached fairground barns in August" became white tissue over a monoprint of long low roofs. Which part illustrates and which interprets? Explain.

7. What does the image add to the text on the Kashan luster tile and in the Shahnama folio "The Feast of Sada"? Answer for both in one or two sentences.

REVIEW

8. Review (Lesson 1.3): reading one line of your poem to an adult and asking what picture it makes is "evidence for your map, not a grade." Which step of criticism is the listener doing, and why is that useful?

Lesson 3.4 — Building the Poem Collage in Layers

FLUENCY

1. Name the two ways a collage can fail, according to the workshop.

2. Define *material culture* and give three examples that could belong to the place in a poem.

3. Put the build in order: dominant element; middle-ground elements; large background pieces (the ground).

APPLICATION

4. The technique sheet limits the dominant area to 15 percent of an 11 x 14 board and requires a rest area of at least 10 percent. Compute both limits. Does a 4 x 5 inch dominant area and a 4 x 4 inch rest area pass?

5. Thumbnails for the collage are 2.75 x 3.5 inches for an 11 x 14 board. What fraction of the final size are they in each direction, and why choose that size?

6. Your collage feels chaotic. List three moves from the workshop that build unity without removing variety.

7. In the Michoacán example, the student saw the next day that the upper left was overcrowded. What did he change, and what does the example show about when to stop for self-critique?

8. You found a magazine image of a city skyline you want in your collage. What does the workshop require you to do?

REVIEW

9. Review (Lesson 3.2): which sampler technique did the Michoacán student use to make his grandmother's hands and the road map "inseparable," and why does it carry that meaning?

Unit 3 checkpoint

1. What does the lesson say a cut photograph brings into a collage?
   A. A date and a journey
   B. Its claim to truth
   C. The person who wore it
   D. A planning tool
2. Mondrian's Study for a Composition (1940-41) uses collage mainly as
   A. a record of a social world
   B. a planning tool to move colored rectangles before painting
   C. a textile technique
   D. a political statement
3. True or false: Bearden's collages joined fragments of different photographs so that scale shifts and fragments meet, much as memory assembles a place.
4. A textile technique in which cut fabric shapes are stitched onto a ground cloth is called _____.
5. Which copy will work for a packing-tape transfer?
   A. An inkjet print
   B. A toner (laser) photocopy
   C. A watercolor painting
   D. A pencil drawing
6. True or false: Spray adhesive is the course's preferred glue for collage because it lays paper flattest.
7. A poem line names a river. Which visual idea interprets rather than illustrates?
   A. A drawing of the river
   B. Torn blue strips woven through a family photograph so the water runs through the people
   C. The word RIVER in large letters
   D. A map with the river labeled
8. In an _____ poem, the first letters of the lines spell a word.
9. True or false: On the Kashan luster tile, the verses run around the image as a border, so text and picture are read together as one design.
10. On an 11 x 14 board, what is the largest dominant area allowed by the 15 percent rule?
    A. 15.4 sq in
    B. 20 sq in
    C. 23.1 sq in
    D. 30.8 sq in
11. In what order is the collage built?
    A. Dominant element, middle ground, ground
    B. Ground, middle ground, dominant element last
    C. Letters first, then everything else
    D. Any order, glued at once