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

Unit 4: Objects Transformed: Assemblage, Altered Objects and the Midyear Exhibition

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

Name _____ Period _____

Lesson 4.1 — Objects With Power: Assemblage, Adornment and Transformation

FLUENCY

1. Define *nkisi*, *nganga* and *readymade*.

2. What was added to the basic object in each case: (a) the Yorùbá beaded crown (adéńlá), (b) the Kuba hat (Kalyeem), (c) the Liao dynasty boots?

3. What did Marcel Duchamp submit to an exhibition in 1917, and what idea did it argue for?

APPLICATION

4. Two interpretations of the nkisi nkondi: colonial collectors called such figures "fetishes"; scholars working with Kongo sources call them instruments of law and healing. Defend the more plausible one with two reasons from the lesson.

5. The figure in the Cleveland Museum is "no longer spiritually active." Explain why, and name the third context the lesson says neither maker intended.

6. The beaded veil of the Yorùbá crown hides the king's face. According to the museum, what does that do in Yorùbá belief?

7. Nick Cave's *Property* (2014, Nelson-Atkins) includes an iron shoeshine chair. Using the lesson's three-note method, write a short model analysis of how studying the work could change how you see an everyday object.

CHALLENGE

8. The unit's question asks whether joined objects keep their original identities. Compare City Museum in St. Louis with El Anatsui's hangings on this question.

REVIEW

9. Review (Lesson 3.1): what does the lesson say a found material brings into a collage, and how does Cave's choice to leave the objects in the floor molds unaltered use the same idea in three dimensions?

Lesson 4.2 — Found-Object Sculpture: Joining, Balance and Visual Logic

FLUENCY

1. Name the four problems the found-object sculpture asks you to solve.

2. Describe the three levels of transformation.

3. Match each joining method to what it suits: wire, hot glue, epoxy putty, tabs and slots.

APPLICATION

4. Use the kit's stability test: one edge of a 12-inch base is lifted 1 inch. What is the slope of the tilt, and roughly what angle is it?

5. The kit's rule of thumb keeps the base at least one-third as wide as the sculpture is tall. What minimum base suits a 15-inch sculpture? The worked bird is 12 inches tall on a 6-inch tin: does it pass?

6. A student hot-glues a heavy metal can on top of a plastic bottle. Predict the result and redesign the joint.

7. Write a collecting rule of your own and explain how it gives the sculpture a visual logic. Then list three objects that follow it and are safe to use.

REVIEW

8. Review (Lesson 1.2): how does dominance and subordination change when a work is a sculpture instead of a drawing?

Lesson 4.3 — Researching an Artist's Style: Criticism Presentations

FLUENCY

1. List the five headings the lesson uses to break down a style.
2. Define *broadside* and *calavera*.
3. What does the three-minute presentation contain, in order?

APPLICATION

4. Write a five-heading style analysis of Posada using the lesson's facts.

5. Bingham's *Canvassing for a Vote* (1852, Nelson-Atkins) is a candidate for the presentation. Write a description sentence and an analysis sentence for it from the lesson's facts.

6. Write one claim about an artist's impact and one piece of evidence, as Cn11.HSIII requires. Use Cezanne or Posada.

7. A classmate's plan is to paste a printed copy of a famous Posada skeleton onto a shoe. Using the lesson's ethics, explain what is wrong and how to fix it.

REVIEW

8. Review (Lesson 1.3): in your presentation's judgment step, what must you state, and why does the Unit 1 lab say this is where arguments go wrong?

Lesson 4.4 — The Altered Hat or Shoe: Additive and Subtractive Methods

FLUENCY

1. Define additive and subtractive methods and give two examples of each from the workshop.

2. What must you do to shiny plastic or rubber before painting, and why is bleach not used?

3. List the safety rules for cutting a shoe or hat with a craft knife at home.

APPLICATION

4. Translate the lesson's idea heading into a decision: what can a shoe add to an artist's ideas, and what can a hat add? Give an example from the worked Hokusai sneaker.

5. In the Hokusai sneaker, identify one additive and one subtractive move and the quality of the print each echoes.

6. The technique sheet's Posada shoe stamps a heap of 12 skulls with an eraser stamp about 0.75 x 0.75 inch. If the 12 stamps were set edge to edge in one row, how long would the row be? Is stamping additive or subtractive, and is carving the eraser stamp itself additive or subtractive?

7. Write the two-context self-critique for an altered object in Posada's style: one criterion from the artist's tradition and one from contemporary practice, each with something met, something not yet met, and a revision.

REVIEW

8. Review (Lesson 4.3): why does the workshop start from the five-heading style analysis rather than from a favorite image by the artist?

Unit 4 checkpoint

1. When did a carved Kongo figure become a nkisi?
   A. As soon as the carving was finished
   B. When an nganga placed empowering substances in and on it
   C. When it entered a museum
   D. When it was painted
2. True or false: The interpretation of minkisi minkondi as "fetishes" is the more plausible one because it came first.

3. Which Missouri connection does the lesson give for Nick Cave?
   A. He founded City Museum
   B. He was born in Fulton, Missouri, and studied at the Kansas City Art Institute
   C. He painted Canvassing for a Vote
   D. He owns the Nelson-Atkins

4. Duchamp's term for a manufactured object chosen and presented as art is a _____.

5. Which joint is the best match for a heavy, smooth metal object?
   A. Hot glue
   B. Tabs and slots
   C. Wire through a hole, a mechanical fastener or epoxy putty
   D. Glue stick

6. True or false: A consistent coat of one paint color unifies diverse found objects but erases their histories.

7. By the kit's rule of thumb, what is the minimum base width for an 18-inch-tall sculpture?
   A. 3 inches
   B. 6 inches
   C. 9 inches
   D. 18 inches

8. Which is the strongest description of a style?
   A. Hokusai made waves.
   B. Hokusai combined crisp outlines, flat blues and big curving diagonals in color woodblock prints of Mount Fuji seen near and far.
   C. Hokusai is famous.
   D. Hokusai was Japanese.

9. A skeleton figure dressed and acting like the living, in Mexican popular art, is a _____.

10. Which is a subtractive method on an altered shoe?
    A. Sewing on beads
    B. Painting a wave
    C. Scratching through dry paint to reveal lines
    D. Gluing on a paper mountain

11. True or false: Working in another artist's style is acceptable when you credit the artist, transform rather than copy, and avoid the sacred or culturally owned designs of living communities.