RLP-STUDIOB · RLP Advanced Studio Art B — Illusion, Landscape, Message and the Sustained Investigation

Unit 1: Illusion: Trompe l'Oeil From the Studio Curtain to Photorealism

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

Name _____ Period _____

Lesson 1.1 — Fooling the Eye: A History of Trompe l'Oeil

FLUENCY

1. What does *trompe l'oeil* mean, and what is a trompe l'oeil painting designed to do?

2. Retell Pliny's story of Zeuxis and Parrhasius in two sentences and explain why Zeuxis conceded.

3. List the five strategies of trompe l'oeil from the lesson.

APPLICATION

4. The 1658 *Trompe-l'Oeil Still Life with a Flower Garland and a Curtain* was painted by two artists. Who painted what, and what joke does the painted curtain play?

5. Why are letters, cards and pinned notes easier to fake in paint than a deep three-dimensional object such as a vase?

6. How does Photorealism differ from trompe l'oeil, according to the lesson?

7. Compare the two Missouri works: Harnett's *With the "Staats Zeitung"* (Saint Louis Art Museum) and Peto's *Books on a Table* (Nelson-Atkins). What does each museum point out?

REVIEW

8. Review from Studio Art A: in Unit 1's value lab you learned the six zones of light. Which zone does trompe l'oeil depend on most to place an object in front of a surface, and why?

Lesson 1.2 — Colored-Pencil Painting: Layer, Pressure and Burnish

FLUENCY

1. Describe the pressure scale from 1 to 5. At which pressures are almost all early layers made, and why?

2. Define *tooth*, *scumbling*, *underpainting* and *local color*.

3. Why does the course not use odorless mineral spirits, and what blends instead?

APPLICATION

4. Plan the shadow of a red apple in colored pencil. Why does the lab advise against pressing black hard?

5. You need fine white whiskers on a cat in a colored-pencil drawing. Explain the impressed-line technique and when in the process you must do it.

6. Where should you burnish and where not? Give two examples of each.

7. The lab kit's paper curl lifts 1/2 inch at its far end, with the lamp 40 degrees off the board's normal. Using shadow offset = height x tan 40 deg (tan 40 deg = 0.84), how far does the shadow shift at the far end, and at the pin?

REVIEW

8. Review (Lesson 1.1): which of the five trompe l'oeil strategies does the paper-curl exercise practice most, and what happens if you leave that element out?

Lesson 1.3 — Is Illusion Enough? Skill, Deception and Changing Reputations

FLUENCY

1. Summarize the case against illusion as the lesson presents it.

2. Define *attribution*, *forgery* and *memento mori*.

3. What did Alfred Frankenstein show in *After the Hunt* (1953)?

APPLICATION

4. In Harnett's *Memento Mori, "To This Favor"*, which objects stand for death, and what text appears? How does this support the case for illusion?

5. Name three changes in the context of interpretation that changed the meaning of Harnett's and Peto's paintings in the mid-twentieth century.

6. Write a 3-5 sentence position on whether illusion is enough to make a painting good, supported by one specific work, as the dialogue protocol begins.

7. Explain why painting a convincing fake of current paper money or an ID is not acceptable in this project, using standard Cr2.2.HSIII.

CHALLENGE

8. Judge Harnett's *Memento Mori, "To This Favor"* (1879) by imitational, formal and expressive criteria, using only what the lesson tells you. Where do the verdicts diverge?

REVIEW

9. Review (Lesson 1.1): why might Frankenstein's re-attribution have been hard to make by eye alone, given what Harnett and Peto had in common?

Lesson 1.4 — Making the Trompe l'Oeil: Photograph, Grid, Render

FLUENCY

1. Define *proportional grid*, *scale factor* and *perspective distortion*.

2. Put the rendering steps in order: build each object light to dark; impress white lines; burnish glossy surfaces; lay in the backing; render cast shadows.

3. How far from the backing should objects sit, and what should you avoid including?

APPLICATION

4. Your print is 6 x 8 inches with a 1-inch grid and your paper area is 12 x 16 inches. What is the scale factor, what grid goes on the paper, and where does a point at (2.5, 3.25) on the print land?

5. Your phone photo is 4000 x 3000 pixels and your paper is 14 inches wide by 11 inches tall. Keeping the full height, what width should you crop to, and how many pixels come off each side?

6. A print is 8 x 10 inches and your drawing will be 16 x 20 inches. What is the scale factor? What should you do if a print were 8 x 10 and the paper 16 x 24?

7. From six feet away your objects look pasted on. Give the workshop's diagnosis and the fix.

8. Using the technique sheet's 40-degree lamp (offset = height x 0.84), how wide should the shadow be under a key that stands off the board by 1/4 inch? And under a card that lifts 1 inch?

REVIEW

9. Review (Lesson 1.2): why must you erase the grid lines before coloring, and what lab lesson about colored pencil explains it?

Unit 1 checkpoint

1. In Pliny's story, why did Zeuxis concede to Parrhasius?
   A. Parrhasius painted larger grapes
   B. Zeuxis deceived birds, but Parrhasius deceived an artist with a painted curtain
   C. The judges preferred curtains
   D. Zeuxis's painting was damaged
2. True or false: Photorealism, like trompe l'oeil, usually tries to make you mistake the painting for the real object.
3. The strongest single cue that an object stands in front of a surface is a crisp _____ shadow.
4. Which museum holds Peto's Books on a Table?
   A. Saint Louis Art Museum
   B. Nelson-Atkins Museum of Art, Kansas City
   C. Art Institute of Chicago
   D. Cleveland Museum of Art

5. Why should early colored-pencil layers be at pressure 1-2?
   A. They dry faster
   B. Heavy early pressure fills the paper's tooth and prevents further layering
   C. Light layers are brighter
   D. The pencil breaks otherwise
6. True or false: Black pressed hard is the best way to make deep, living darks in colored pencil.
7. What did Alfred Frankenstein's 1953 research reveal?
   A. Harnett was Peto's student
   B. Many paintings sold as Harnetts were by Peto, some with forged signatures
   C. Trompe l'oeil began in America
   D. Peto never signed his work
8. An image or object that reminds viewers of mortality is called a memento _____.
9. A print is 5 x 7 inches with a 1-inch grid and the drawing will be 15 x 21 inches. What grid goes on the paper?
   A. 2-inch
   B. 3-inch
   C. 5-inch
   D. 7-inch
10. With a lamp 40 degrees off the board's normal (factor 0.84), how far does the shadow shift for an object 1/2 inch off the board?
    A. 0.21 inch
    B. 0.42 inch
    C. 0.84 inch
    D. 1.68 inch
11. True or false: You should photograph your arrangement straight on, with the camera parallel to the board, to avoid perspective distortion.