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

Unit 2: Painting With Paper: Landscape Across Cultures

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

Name _____ Period _____

Lesson 2.1 — Why Paint a Place? Landscape in Many Traditions

FLUENCY

1. Define *shanshui*, *handscroll* and *ragamala*.

2. Name the three kinds of distance described in writings attributed to Guo Xi. Which one does the title *Old Trees, Level Distance* name?

3. Match each work to the purpose of landscape the lesson gives it: (a) Yi Sumun, *Landscape of the Four Seasons*; (b) Hiroshige, *Mishima: Morning Mist*; (c) *Maru Ragini*; (d) Claude Lorrain, *View of Delphi with a Procession*.

APPLICATION

4. How does the handscroll format change how a viewer experiences Guo Xi's landscape compared with a framed painting? Connect the format to the scholar-painters' purpose.

5. The Saint Louis Art Museum reads Bingham's *Raftsmen Playing Cards* (1847) as an argument. Identify the two details a first glance misses and explain the argument.

6. Emmet Gowin's aerial photograph of Times Beach, Missouri (1989) shows a tidy, peaceful-looking street grid. What does the museum say happened there, and what question does the lesson ask about the image?

7. Compare the purposes of Constable's *Stoke-by-Nayland* and Monet's *Stacks of Wheat* series, using the lesson's descriptions.

CHALLENGE

8. Duncanson's *Vale of Kashmir* (1867) was inspired by Thomas Moore's poem *Lalla-Rookh*, yet its figures stay subordinate to the landscape. Using the A-semester idea of dominance and subordination, explain what that choice says about the painting's purpose.

REVIEW

9. Review (Lesson 1.1): Peto's *Books on a Table* and Monet's *Stacks of Wheat* both deal with time. How differently does each show it?

Lesson 2.2 — The Paper Palette: A Color Wheel Made of Found Paper

FLUENCY

1. List the three primaries, three secondaries and six tertiaries of the twelve-part wheel.

2. Define *atmospheric perspective* and *color temperature*.

3. What does the base wash do in a paper painting? Contrast a warm wash with a cool one.

APPLICATION

4. The lab sheet's wheel is an 8-inch circle in 12 equal segments. How many degrees is each segment? Which hue sits opposite yellow, opposite red and opposite blue?

5. Your grayscale photo shows every yellow piece is light and every blue piece dark. Why is this a problem for a landscape, and what papers must you hunt for?

6. Plan the test strip of far hills, a middle field and near grass: give the size, shape and edge of pieces for each band, following the worked example.

7. Explain the idea that each piece of paper should act like a brushstroke. Give two examples of how size, edge or direction describes a form.

CHALLENGE

8. On the lab sheet's 8-inch wheel, the hue ring runs from radius 2 to 3 inches. At the middle of that ring (radius 2.5 in.), how wide is one 30-degree segment? Show the arc-length arithmetic.

REVIEW

9. Review (Lesson 2.1): which of the unit's landscapes uses a strong, unexpected color ground that you might imitate with a wash, and what mood does the lesson say it creates?

Lesson 2.3 — Rules of Composition and Changing Reputations

FLUENCY

1. Name five European landscape composition devices from the lesson.

2. Name two East Asian landscape conventions the lesson describes.

3. Define *convention* and explain why the lesson puts "rules" of composition in quotation marks.

APPLICATION

4. How did the name "Impressionists" come about, and how did the value of the paintings change afterward?

5. Duncanson's reputation and Bingham's both changed after their deaths. Compare the two changes using the lesson's evidence.

6. Bingham died in 1879. The *Kansas City Star* "discovered" him in 1966. How many years later was that? Does it fit the lesson's claim of "more than eighty years"?

7. Write a judgment of Hiroshige's *Mishima: Morning Mist* using two different sets of criteria: European composition conventions and the print's own purpose.

REVIEW

8. Review (Lesson 1.3): the reputations of Harnett, Peto, the Impressionists and Duncanson all changed. Name one cause of change that the Harnett-Peto case had which the Impressionist case did not.

Lesson 2.4 — Painting With Paper: The Landscape

FLUENCY

1. In what order do you build a paper landscape, and why?

2. How should distant pieces differ from foreground pieces?

3. List the safety and permission rules for photographing your landscape.

APPLICATION

4. The technique sheet's picture is 14 x 11 inches. If the horizon is one-third of the height from the top, how far down is it, and how many square inches are sky and land?

5. Match each direction of paper pieces to a form: vertical, horizontal, following a slope. Then explain why consistency matters.

6. A magazine piece in your sky has printed text on it and jumps forward. What does the workshop tell you to do, and what principle is at stake?

7. In the worked dusk street scene, what is the dominant area, and what revision did the artist make after a day away? Why did it help?

REVIEW

8. Review (Lesson 2.3): name two composition conventions you might follow in your paper landscape, and one you might deliberately break, with a reason.

Unit 2 checkpoint

1. How is a handscroll viewed?
   A. All at once, framed on a wall
   B. Unrolled a section at a time from right to left
   C. From far away only
   D. Projected on a screen
2. What does the Saint Louis Art Museum say the snag in Raftsmen Playing Cards argues for?
   A. Building more rafts
   B. Clearing the rivers with federal funds
   C. Banning card games
   D. Moving the capital
3. True or false: Duncanson was, in the Cleveland Museum's words, the first African American artist to achieve recognition both nationally and abroad.
4. Distant objects look lighter, cooler and less detailed because of _____ perspective.
5. On a twelve-part color wheel, how many degrees apart are two complements?
   A. 30
   B. 90
   C. 120
   D. 180
6. True or false: A base wash is laid after the paper pieces, to seal them.
7. Who turned "impression" into a label for Monet and his colleagues?
   A. Monet himself
   B. The critic Louis Leroy, mockingly, in an 1874 review
   C. A museum in the 1950s
   D. Alfred Frankenstein
8. True or false: In Chinese landscape painting, empty areas of silk or paper read as mist, water or sky.
9. A shared practice within a tradition, which can be followed or broken, is a _____.
10. On a 14 x 11 inch picture with the horizon one-third down from the top, how much area is sky?
    A. About 36.7 sq in
    B. About 51.3 sq in
    C. About 77 sq in
    D. About 102.7 sq in
11. Which piece is right for foreground grass?
    A. A large smooth pale piece
    B. Small, dark, warm pieces torn vertically and overlapped
    C. Long horizontal pale strips
    D. A single cut rectangle