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

Unit 4: The Working Artist: Portfolio, Statement and Year-End Exhibition

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

Name _____ Period _____

Lesson 4.1 — Who Makes the Art World? Roles, Careers and New Technologies

FLUENCY

1. Define *curator*, *aesthetician*, *dealer* and *conservator*.

2. Match each role to what it does: (a) critic, (b) art historian, (c) collector, (d) gallery owner.

3. What did Eadweard Muybridge do in 1878, and how did his later *Animal Locomotion* change art?

APPLICATION

4. Explain the pun in Daumier's lithograph *Nadar Elevating Photography to the Heights of Art* (1862).

5. The lesson says "a collector's vision became a public institution" and "an artist can run an institution." Give the Missouri example of each.

6. Use the reading's BLS (OEWS 2025) figures: U.S. graphic designers 197,830 jobs, U.S. fine artists 11,220. About how many times as many graphic designer jobs are there? Missouri graphic designers earn a median of $56,750 versus a U.S. median of $62,960: what is the difference?

7. The reading says the Missouri count of fine artists (110) and craft artists (140) is "unreliable." Why, and what else about these figures matters a great deal in art?

CHALLENGE

8. Analyze one new technology with the reading's four questions: what it replaced or challenged, what it made possible, the argument at the time, and evidence. Use photography.

REVIEW

9. Review (Lesson 1.3): which art-world role did Alfred Frankenstein play in the Harnett-Peto case, and what did that role change?

Lesson 4.2 — Documenting and Presenting Work: Photograph, Correct, Mat

FLUENCY

1. Define *keystone distortion*, *levels*, *sweep* and *acid-free*.

2. How should you light and position the camera for a two-dimensional work, and why turn off the flash?

3. What views should you photograph of a three-dimensional work, and how do you light it?

APPLICATION

4. Use the lab sheet's mat formula for an 11 x 14 inch drawing in a 16 x 20 inch mat with a 0.25-inch overlap on each side. Find the opening, the side borders and the total vertical border, and check the width.

5. A web copy of a 4:3 photo is 1,600 pixels on the long side. What are its dimensions, and how many megapixels is it?

6. Sort these edits into honest correction or misrepresentation: (a) cropping to the edge of the work; (b) removing a smudge that is on the real drawing; (c) using Perspective to straighten keystone; (d) brightening colors beyond the original; (e) setting levels so the white paper is white.

7. Compare how you would preserve a charcoal drawing and a collage or sculpture, as Pr5.HSIII asks.

CHALLENGE

8. Design a mat for a 12 x 16 inch practice drawing in an 18 x 22 inch board with 0.25-inch overlap, choosing a bottom border 0.5 inch larger than the top. Give the opening, side, top and bottom borders, and verify both directions.

REVIEW

9. Review (Lesson 1.4): the trompe l'oeil workshop and this lab both say to keep the camera parallel to a flat surface. What goes wrong otherwise, and how can you check it on the photo?

Lesson 4.3 — Portfolio Review: Selecting, Reworking and Differing Criteria

FLUENCY

1. Name the three reviewer roles and what each looks for.

2. What are the selection rules for the final portfolio?

3. Define *rework* and say what reworking is not.

APPLICATION

4. The exhibition juror ranks your small finished drawing highest and the investigation reviewer ranks it lowest. Explain the disagreement using Re9.HSIII.

5. List the four parts of a rework rationale, and identify each in the lesson's worked collage example.

6. In the worked example, after reworking, two family members looked at the map first, but the artist's own photo two days later still caught her eye first at the transferred photo. Did the rework succeed? Write the two-sentence after-note.

7. Write the review notes the lesson asks for in one role (choose the college reviewer) for an imagined portfolio: three strongest works and why, one that does not meet the criteria and why, and one question.

REVIEW

8. Review (Lesson 3.4): the worked rework fixes a collage whose eye goes to the wrong place first by changing contrast. How is that like fixing the date in the *Macbeth* poster?

Lesson 4.4 — The Artist Statement and the Curated Exhibition

FLUENCY

1. List the five parts of the artist statement structure.
2. Define *curatorial rationale*, *wall text*, *wall plan* and *catalog*.
3. Name four access features the workshop requires for the exhibition or catalog.

APPLICATION

4. Rewrite this weak statement sentence so it is specific and visible in the work: "I use mixed media and art has always been my passion."

5. Use the technique sheet's hanging rule: the center of each work at 57 inches, 6 inches between works in a row. Five drawings, each 12 inches tall and 9 inches wide, hang centered in a 144-inch hallway. How long is the row, where does it start, and how high are the top edges?

6. A single 14 x 11 inch collage (14 tall, 11 wide) hangs alone, centered, on a 96-inch wall. Where does its left edge go, and how high is its top edge?

7. In the worked show "What Stays," explain the curatorial order and why two strong works were left out. Which standards does this decision address?

REVIEW

8. Review (Lesson 4.2): what must the preservation plan for your exhibition include, using what you learned about storing and documenting work?

Unit 4 checkpoint

1. Which role researches when, where, why and by whom works were made, and revises attributions?
   A. Critic
   B. Art historian
   C. Dealer
   D. Aesthetician
2. True or false: Daumier's title Nadar Elevating Photography to the Heights of Art puns on a real balloon ascent and on whether photography could rank as art.
3. Which Missouri institution was founded in 2001 by the curator and collector Emily Rauh Pulitzer?
   A. Laumeier Sculpture Park
   B. Pulitzer Arts Foundation
   C. Kemper Museum
   D. Kansas City Art Institute
4. A philosopher who asks what art and beauty are and how judgments of taste can be justified is an _____.
5. A 9 x 12 inch drawing goes in a 14 x 17 inch mat with an 8.5 x 11.5 inch opening. What is each side border?
   A. 2.5 in.
   B. 2.75 in.
   C. 3 in.
   D. 5.5 in.
6. True or false: Digitally removing a smudge that is on the real artwork is honest correction.
7. The trapezoid shape produced when a camera is not parallel to a flat artwork is called _____ distortion.
8. The juror and the investigation reviewer rank the same drawing differently. Why?
   A. One is wrong
   B. They apply different sets of criteria
   C. The drawing is average
   D. Reviewers must agree
9. True or false: A rework that does not solve the problem has no value in the portfolio.
10. Which is the strongest opening for an artist statement?
    A. Art has always been my passion.
    B. My work asks what remains after a place changes; I layer transferred photographs under tissue so faces appear and disappear.
    C. I like many kinds of art.
    D. This statement is about my art.
11. Using a 57-inch center line, where is the top edge of a 24-inch-tall work?
    A. 57 in.
    B. 63 in.
    C. 69 in.
    D. 81 in.