

Do NOW

Get your Do Now folder
Complete the final Reflection in your
packet. When you are finished, write
“final reflection complete”

TROMP L'OIEL & SCULPTURE

Cardboard Sculpture
unit

WHAT IS TROMP L'OEIL?

Directly translated from French it means "to fool the eye", works created in this style create the illusion of reality, they are meant to look realistic (what we consider "realistic" is different than what was considered realistic in the past. Tromp L'oeil can exist in pretty much any art medium, drawing, painting, sculpture, ceramics, etc. While the goal is deception, often times this style of art is meant to "wow" viewers and to get them to be astonished at the level of skill being employed to create the work of art.



THE EARLIEST KNOWN WORKS....

Although the term Tromp L'oeil did not begin to be used to describe works of art until the 1800s, artists as far back as ancient times were trying to make their work look realistic. It began in Rome and Greece when artists of this time used pigment on wet-plaster to create lifelike details. This style of painting is known as Fresco. The Greek artist Zexius from 5BCE was rumored to have painted grapes in such detail that birds were even fooled as they tried to peck at the paintings. Frescos found at Pompeii held elements of Tromp L'oeil in them.

THEY JUST GET TRICKIER

17th century Dutch (or Flemish) painters took tromp l'oeil to new heights, artists like Evert Collier specialized in this style of painting and he brought them to the English market. Flemish painters of the 17th century possibly competed with one another to develop paints (oil and wax based) which could create more deceiving effects. Eventually these advancements quickly developed and this style of painting became far more popularized.



EDWARD COLLIER, A TROMPE L'OËIL OF NEWSPAPERS, LETTERS AND WRITING IMPLEMENTS ON A WOODEN BOARD, C. 1699.

MODERN APPLICATIONS

HERE ARE SOME MORE CONTEMPORARY
EXAMPLES OF ARTISTS WORKING WITHIN
TROMP L'OEIL IN PAINTINGS AND PUBLIC ART







FRENCH MURALIST 'MANTRA'



Claes Oldenburg

Pop Art

- One of the major art movements of the 20th century.
- Began in England in the 1950s and became popular in the U.S. in the 1960s.
- Artists used images of popular culture in their art, images of mass media, advertising, comic books, and products.
- Some Pop Artists: David Hockney, Roy Lichtenstein and Andy Warhol.



Claes Oldenburg



- Claes Oldenburg was born in 1929 in Stockholm, Sweden.
- He is known for his public art installations and for his soft sculptures.
- Many of his artworks were made in collaboration with his wife Cossje van Bruggen.

Claes Oldenburg

- ▶ The experience of the participants was more important than the artwork itself
- ▶ Subjects included consumer merchandise
- ▶ full of humorous irony and contradiction:
 - Makes hard objects like a bathroom sink out soft sagging vinyl
 - Makes soft objects like a cheeseburger out of hard painted plaster
 - Takes small items like the spoon and recreates them on an architectural scale
 - He said, "*I like to take a subject and deprive it of its function completely.*"



Paint Torch, 2011



Public Installations

- An installation is an artistic genre of 3D works that occupy a space.
- He takes ordinary objects and exaggerates the proportions.
- Dropped Cone circa 2001





Spoonbridge and Cherry, Claes Oldenburg



Flying pins, 2000



Soft Sculptures



- This installation is called a soft sculpture because its material is soft.
- The Floor Cake circa 1962

Clothes Pin

- Clothes Pin circa 1976
- Medium" Cor-Ten steel with stainless steel spring on a concrete base.
- Located in Philadelphia



















MARILYN LEVIN

1935-2005

Levin was a ceramic artist who loved working in the Tromp L'oeil style and many of her works look undoubtedly as if they are made from materials such as leather like we see here in Bob's Cowboy Boots, 1973

The details in each work have been painstakingly completed to replicate the textures and nuances of each object that it is modeled after.



ASHLEY LYON

B.1983

ceramic artist Ashley Lyon uses ceramic processes and materials to create hyper-realistic sculptures that fool the viewers eye!





IAN MCMAHON

Works in plaster and large scale sculpture to create works that look light and fabric like, they are fragile and some of this works utilize the inevitable demise of a work as an aspect within the piece. Check out [this video](#) to see just what that looks like!

MONSIEUR PLANT

French artist Christophe Guinet creates works of art heavily influenced by his love of nature. He uses sculptural materials and sometimes found objects and combines them with natural elements to create mind bending works of art that leave the viewer pondering about the limitations of nature.



IT'S ALL ABOUT THE DETAILS

The twisty knotty lumber is actually created from plaster and then real bark is added to the work to take the illusion to the next level!

PUSHING THE BOUNDARIES

This work goes beyond tromp l'oeil and starts to enter into the conceptual and surrealist realm of art. Mr. Plant has a whole series of work using shoes as a central reference point and you can check out more of them [here](#).





MICHAEL LEAVITT

Using recyclable cardboard, artist Micheal Leavitt manipulates this often overlooked material to create shoes that look very much like the real thing!

He talks about how the material is made from trash essentially which allows him to have tons of room to experiment and play with the material as much as he wants to.



STUDENT EXAMPLES: OBJECT DRAWINGS



YOUR ASSIGNMENT

After you complete an artist analysis on Michael Leavitt you will then:

create a drawing of the object you will be sculpting.

This object drawing must be completed in as much detail as possible as it will be a reference point throughout this project.

You will determine where you will showcase your sculpture in the school.

After the object drawing is completed you will work to manipulate cardboard in all kinds of different ways to make it look as realistic as possible.

From there you will move into creating your cardboard object projects, you will use a variety of methods to manipulate the cardboard and to contort it into a sculpture that has a tromp L'oeil effect on viewers! Consider how you will incorporate color, this will be your choice.



STUDENT EXAMPLES





Work Time : Brainstorming

1. Think about different objects that could be interesting in a larger size
 - a. What could it symbolize if it changes size?
2. Where could you put it in the school
 - a. Would it make a statement?
3. How big would you increase the size
 - a. If it is really small at least 5x the size
4. Bring the object in tomorrow



ARTIST STUDY

You will complete an artist study about Michael Leavitt to learn more about him, his work and how he manipulates cardboard. This will be useful as we move into our project for cardboard shoe sculpting! Please see the artist study handout in Canvas for guidance on how to complete this assignment. This will count as a daily participation grade.



DO NOW

1. Get your Do Now folder
2. Question for Wednesday
3. Look at the image and answer the questions
4. What do you notice?
5. What do you think the scale has to do with the artwork?



Ai Weiwei

Ai Weiwei is a Beijing-based artist and activist whose work encompasses sculpture, installation, photography, film, architecture, curation, and social criticism. His art has been featured in major solo exhibitions. His work often comments on Chinese government, cultural events, and censorship



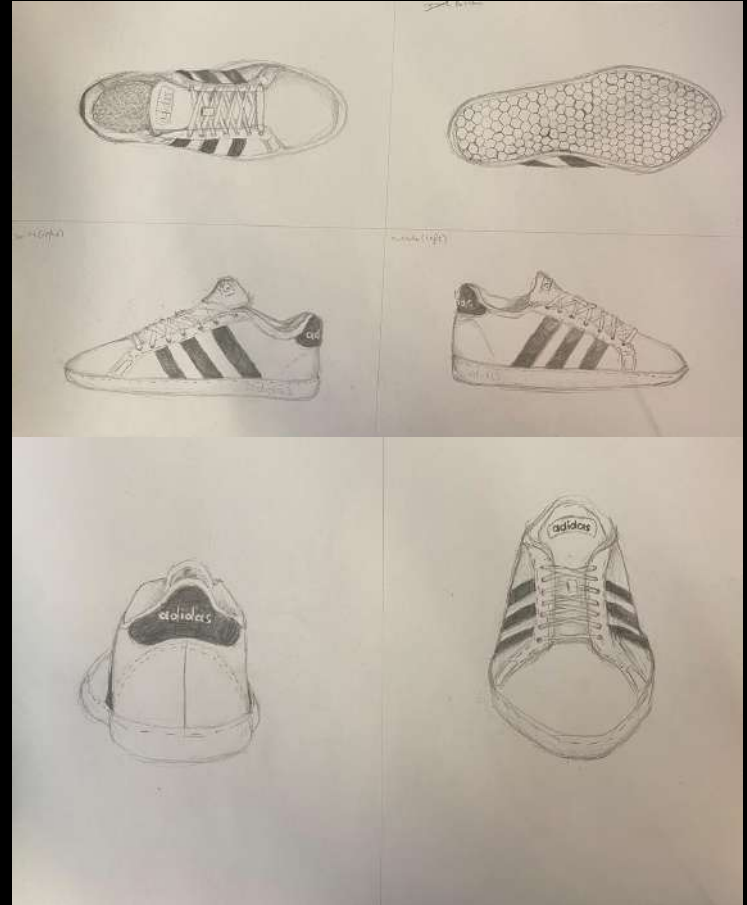
Mr. Ai's "Law of the Journey" (2017) is a 230-foot inflatable boat containing 258 faceless larger than life-size figures representing refugees

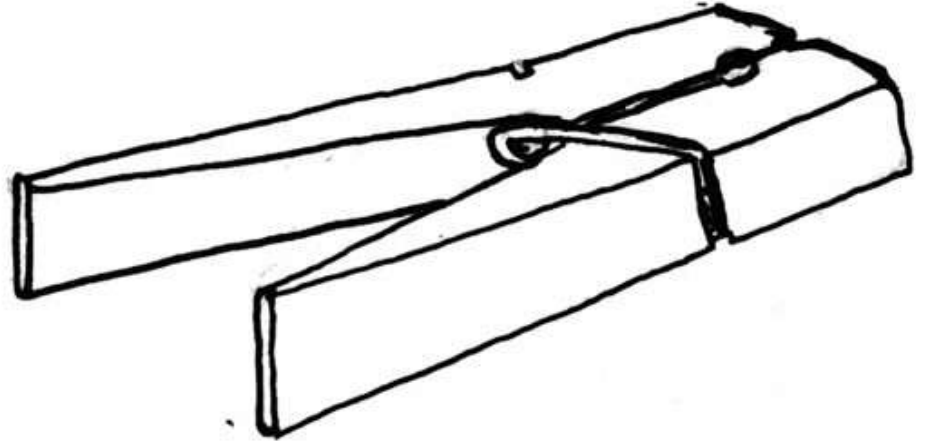
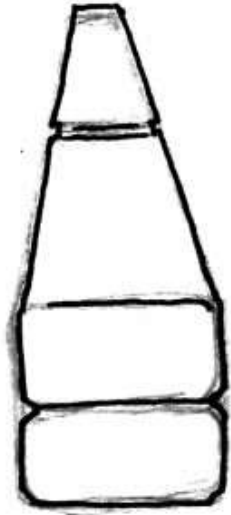
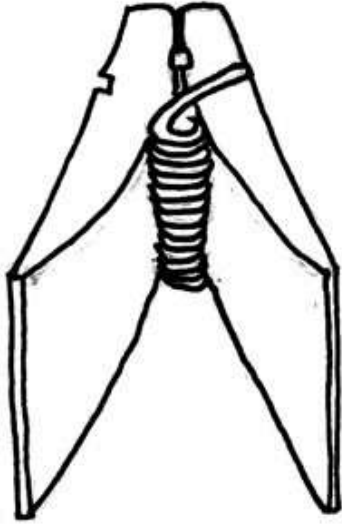




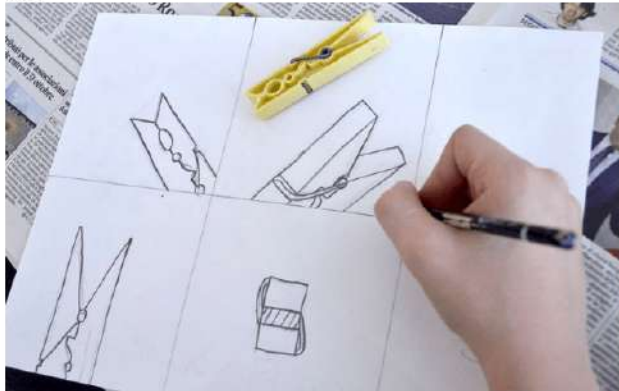
Ai Weiwei's *Sunflower Seeds*, 2010. The installation placed 100 million realistic porcelain sunflower seed husks in the Tate Modern galleries, each hand-crafted in small workshops in Jingdezhen, to symbolize deaths from Sichuan earthquake and other calamities

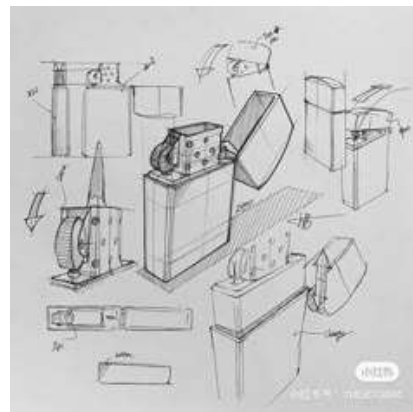
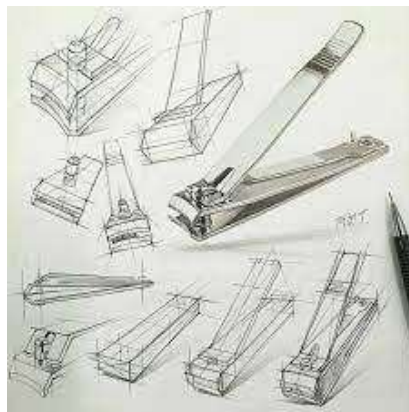
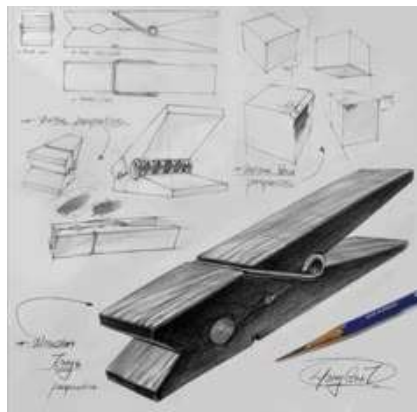
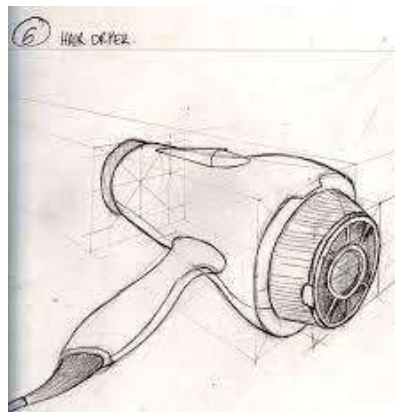
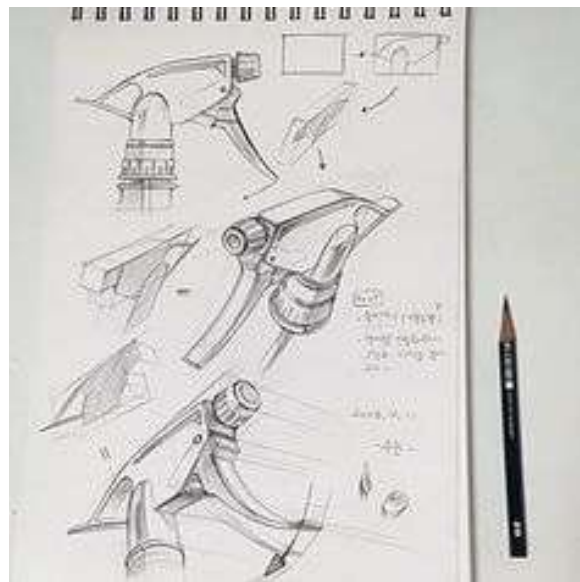
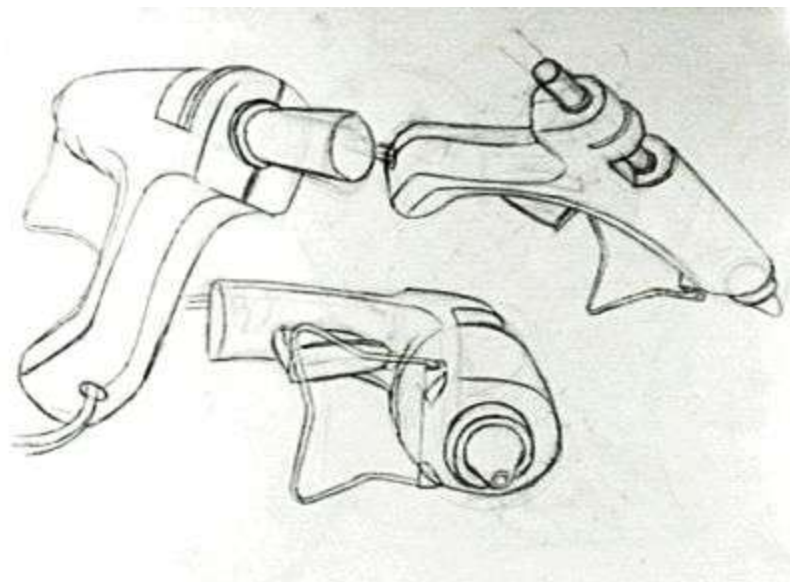
Object Studies and measurments





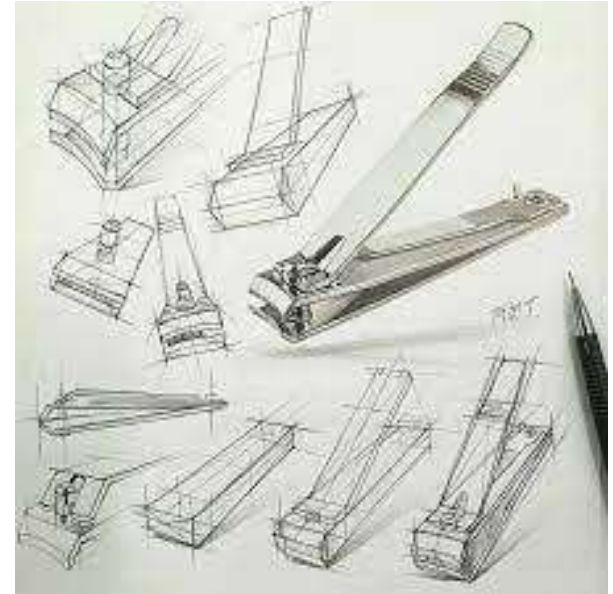
[ad_1]





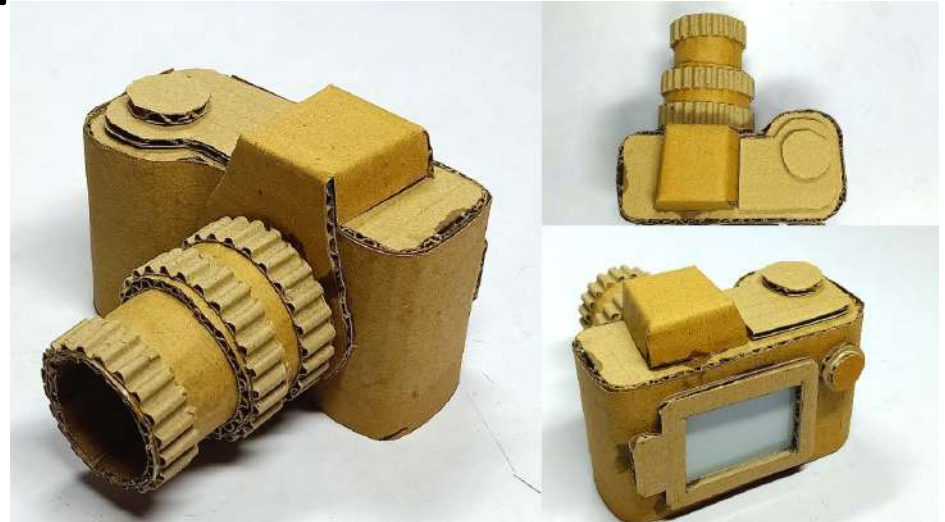
Work Time - Studies of your object

1. On a piece of paper draw in detail one angle of your object
 - a. Get the measurements of your object using a ruler - can be in cm or in
2. Rotate your object and get another angle
3. Repeat until you have drawn every side of the object and you have an understanding of the form and every measurement
4. Complete your sketch in your packet to determine where you will be placing your sculpture

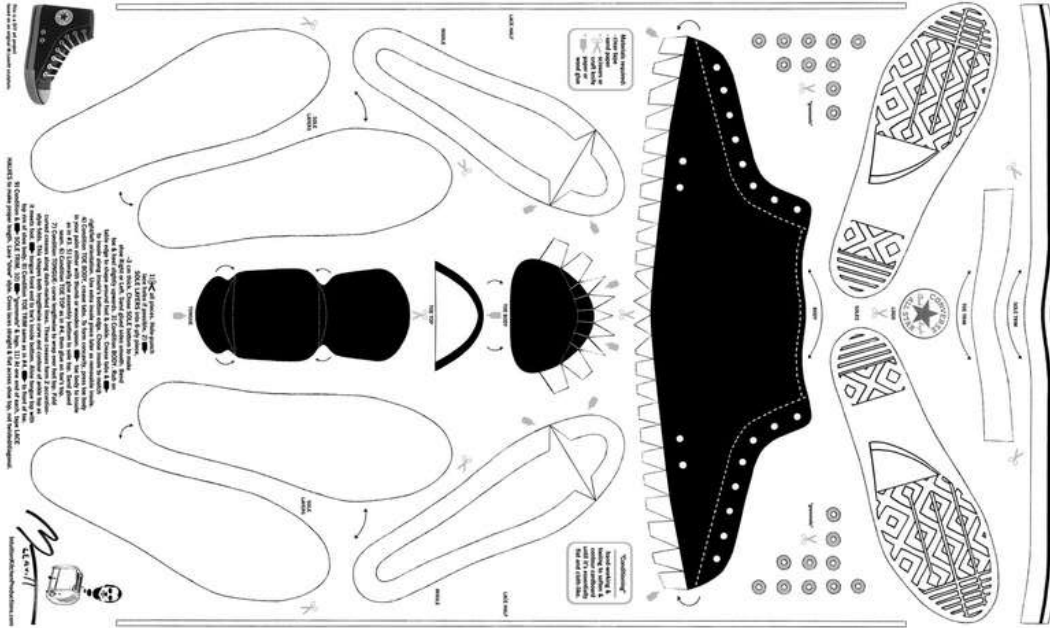


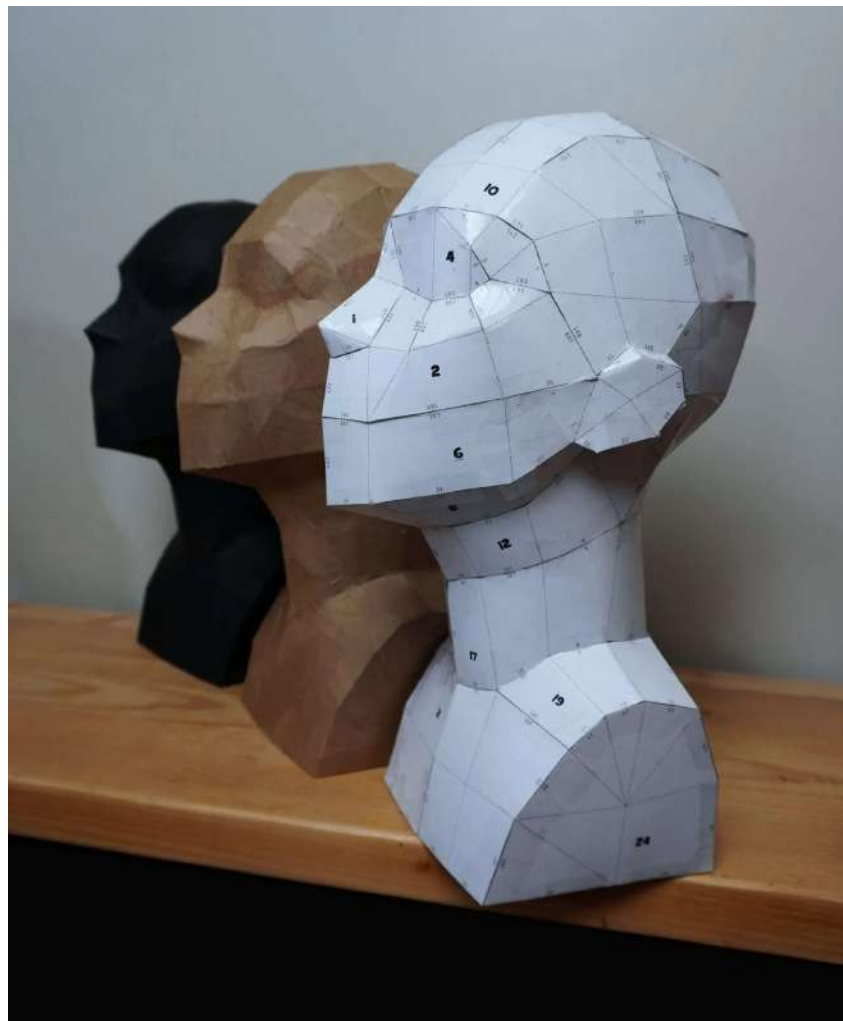
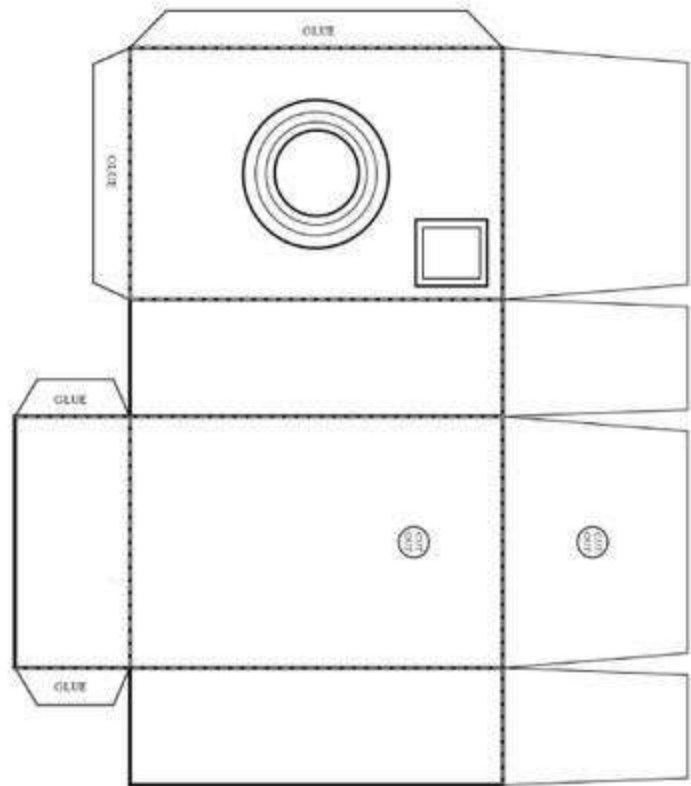
DO NOW

1. Get your Do Now folder
2. Question for Thursday
3. What planning do you think the artist needed to do to create this artwork?



Templates/pattern: a model or guide for building a form, including its structure, style, and default properties. Form patterns can help ensure that forms are consistent and recognizable.







Building Techniques

Slot Method



*don't just cut one line,
cut 2 lines the width of
the piece you're inserting



Bending & Scoring



*make sure
bends are
parallel with
corrugation,
not
perpendicular

Adding Texture

Use the Corrugation



*peeling cardboard
can go slowly-
don't rush & leave
it looking ragged

Tear the Edges



*besides
having rough
edge, you can
also show
different layers





FLANGE

TEACHERSARETERRIFIC.COM

Cut short lines all the way around the bottom of a tube, about an inch apart. Fold the tabs out and tape each tab in place.

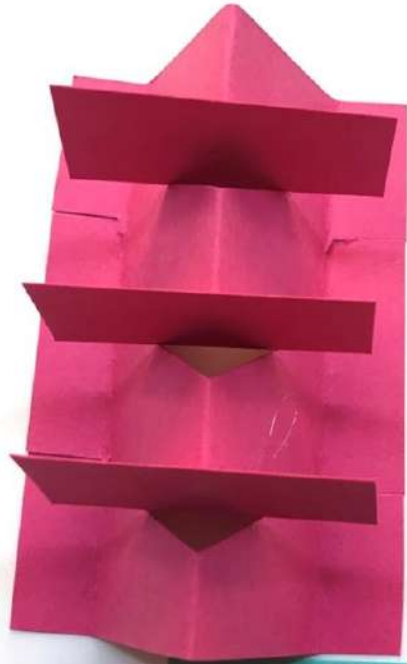


How to make an insert: Fold a flap at each end of the cardboard. Fold the cardboard in half. Cut a slit in the location you need to use for threading another material through the shape. Tape the bottom flaps in place. This could be used for creating a cranking device. The inserted object would be the material you would turn to make the crank work.

TABS



How to make tabs: Cut one inch long slits in two places along one edge of the cardboard. Fold the two spots on each end in one direction and the middle spot in the opposite direction. Now, you have three places to add tape. This is perfect for creating walls.



NOTCH

TEACHERSARETERRIFIC.COM

How to make notches:

Fold each end of a piece of cardboard making flaps.

Fold the cardboard in half.

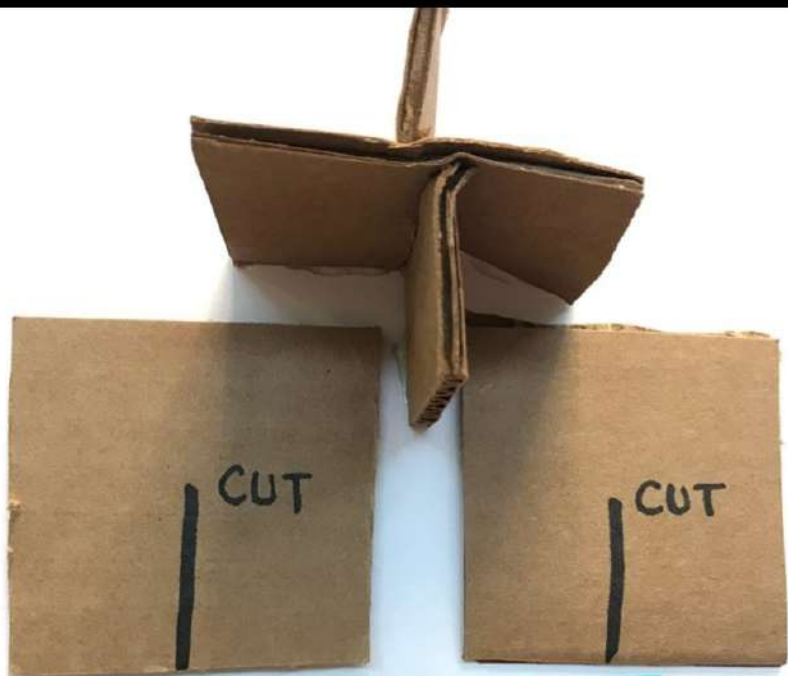
Along the top of the triangle you just made cut notches.

Now another piece of cardboard can lay in those notches. This is perfect for creating space between two floors of a house.



GUSSET

How to make gussets: Cut three small triangles the same size. Glue one edge to a piece of cardboard to make the “shelf”. Glue the back side of the shelf and the back of each triangle to another piece of cardboard. The bottom cardboard is now attached to your structure. This would also be a great wall.



INSERTS

TEACHERSARETERRIFIC.COM

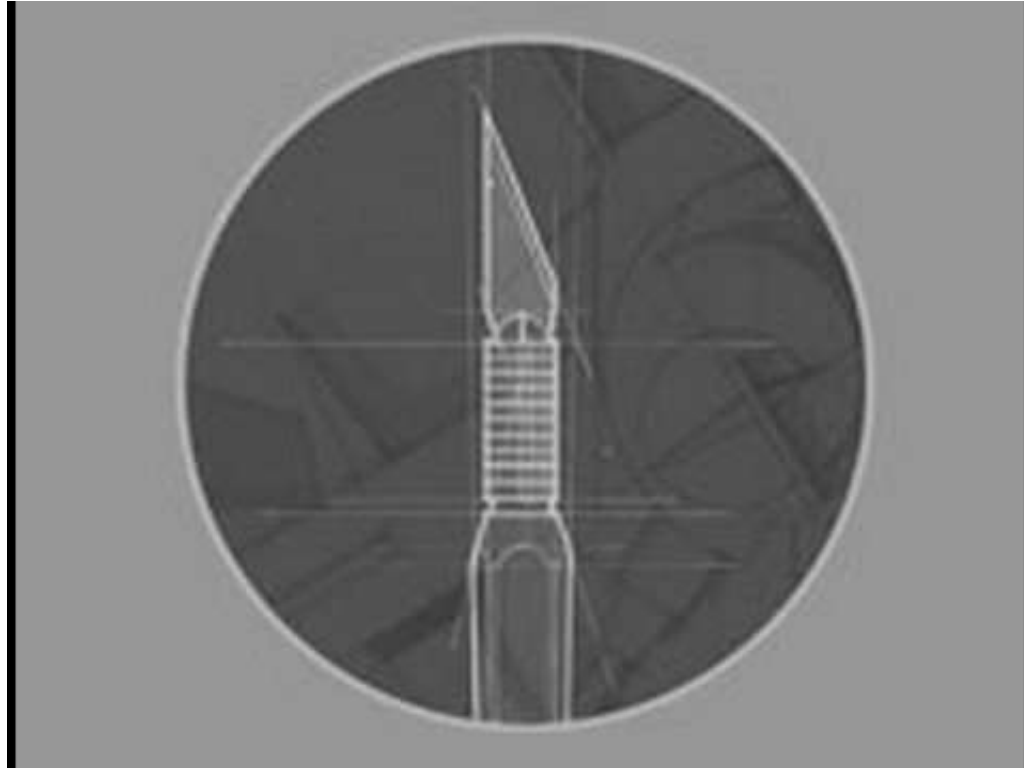
How to make an insert:
Cut two pieces of cardboard the same size. Cut a slit in the center of both. Now just slide them together using the slits you just made. This makes a shape that can be a support for a tower!

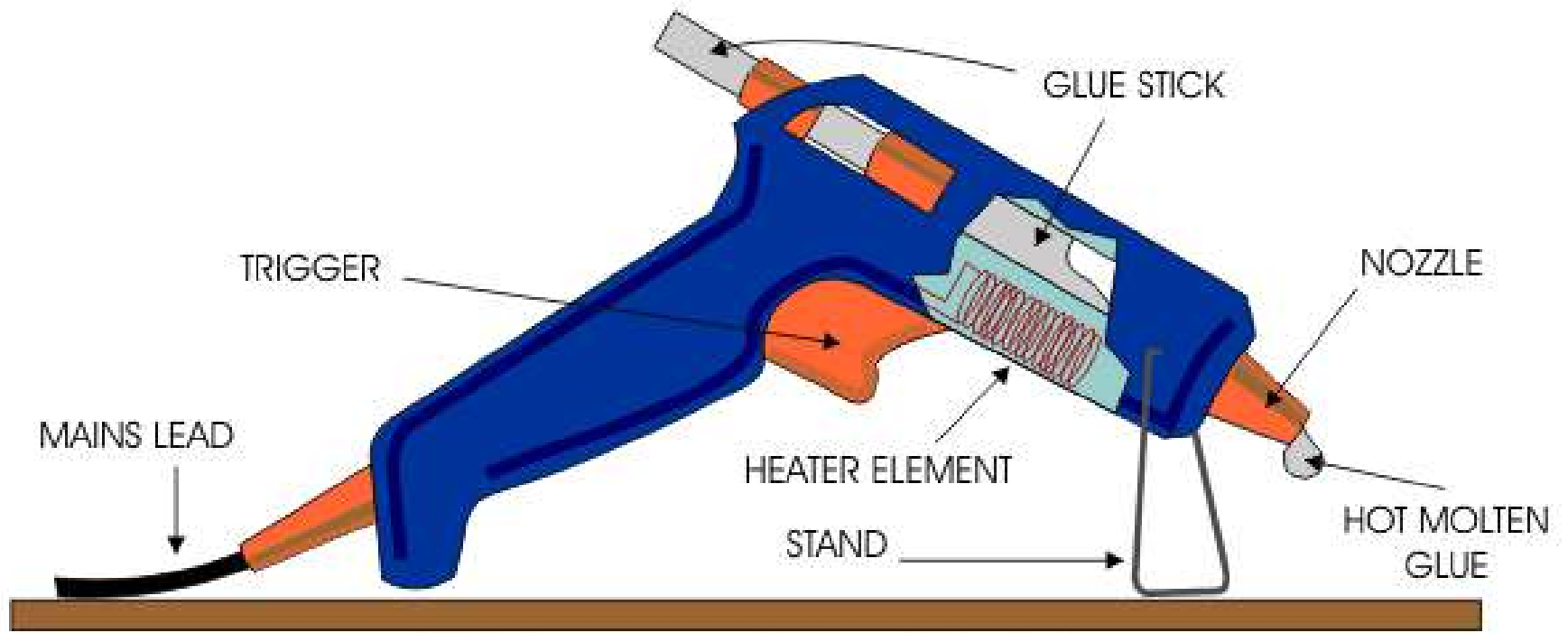


How to make an insert: Cut two pieces of cardboard the same size. Then cut a slit in the center of each piece. Do NOT cut all the way across.

To connect these just slide the two cut spots together and adjust. This will stand upright.

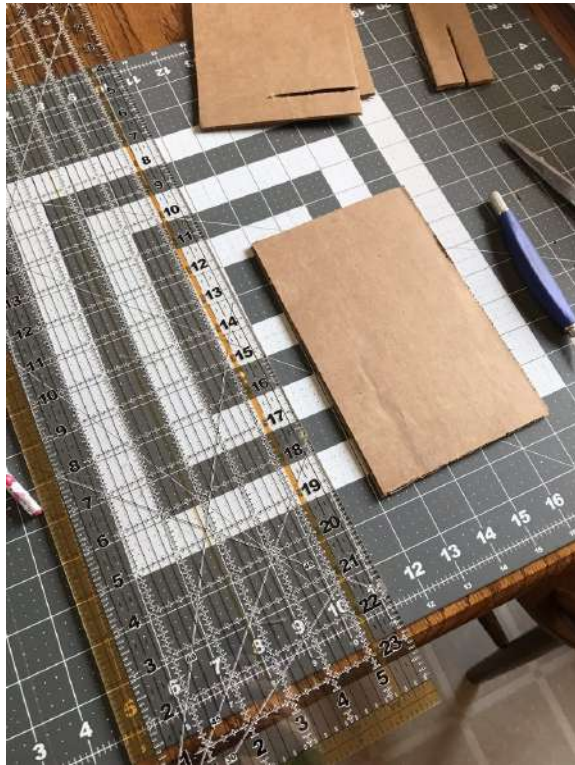
how to use an exacto knife





SECTIONAL DRAWING OF A HOT GLUE GUN

Pattern for your Maquette







Building Techniques

Slot Method



*don't just cut one line,
cut 2 lines the width of
the piece you're inserting



Bending & Scoring



*make sure
bends are
parallel with
corrugation,
not
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Adding Texture

Use the Corrugation



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TEACHERSARETERRIFIC.COM

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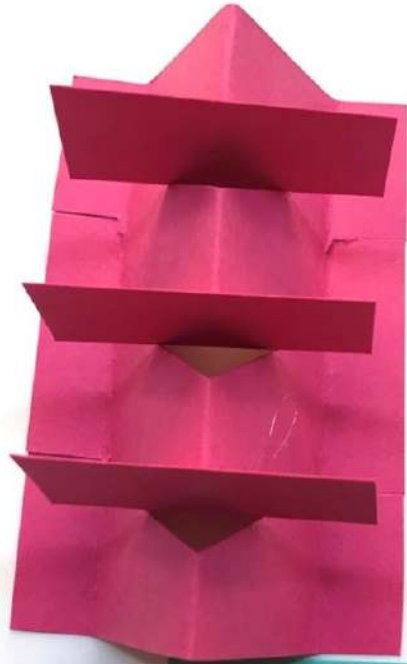


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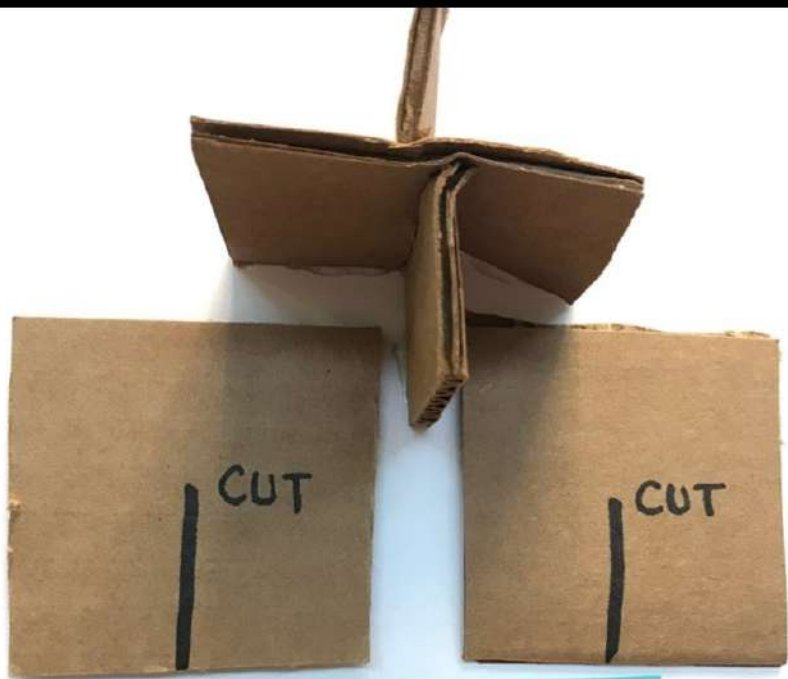
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TEACHERSARETERRIFIC.COM

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How to make an insert: Cut two pieces of cardboard the same size. Then cut a slit in the center of each piece. Do NOT cut all the way across.

To connect these just slide the two cut spots together and adjust. This will stand upright.

Building Techniques

Slot Method



*don't just cut one line, cut 2 lines the width of the piece you're inserting



Bending & Scoring



*make sure bends are parallel with corrugation, not perpendicular



DO NOW

1. Get a new do now sheet your Do Now folder
2. Question for Wednesday
3. What do you need help with in your templates and patterns?

Critique on a piece of paper

1. Write down feedback - Group Talks

1. First impressions - only the observations
2. What are some elements that are enhancing your Drawing (things that should stay the same)?
3. What are some elements that are detracting from your drawing (things that could change)?
4. What is a suggestion for your drawing (be specific)?

2. Reflect - You think (after everyone is done giving feedback)

1. What is your plan for revising your drawings? (Be specific)

When you are done: Put your paper in your Do Now folder and then continue working on your project

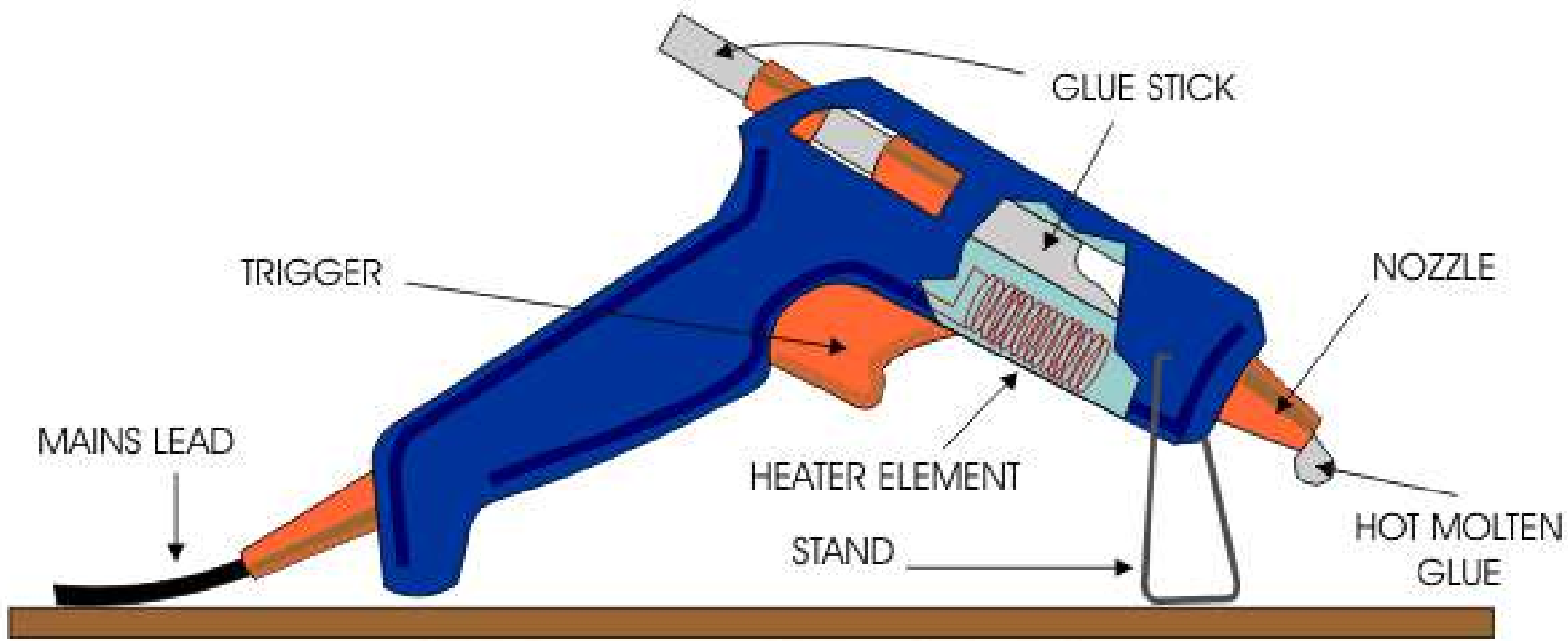
Do Now

Get your Do Now folder

Question for Monday

What is one way to create a curve in your cardboard to create a cylinder?

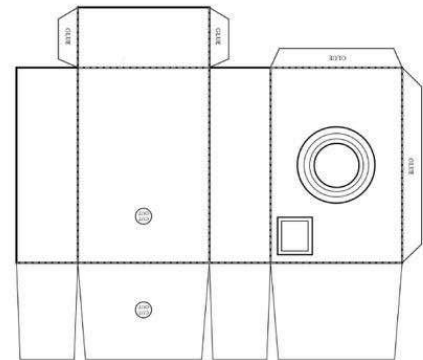
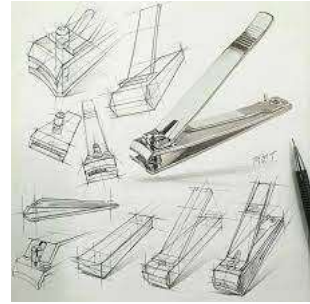




SECTIONAL DRAWING OF A HOT GLUE GUN

Work Time Goal: Finish object studies and begin templates

1. On a piece of paper draw in detail one angle of your object
 - a. Get the measurements of your object using a ruler - can be in cm or in
2. Rotate your object and get another angle
3. Repeat until you have drawn every side of the object and you have an understanding of the form and every measurement
4. Begin the template on a large piece of paper multiplied by at least 5 and proportionate in each section
5. Begin putting the pieces together with hot glue



DO NOW

1. Get your Do Now folder

2. Question for Thursday

What progress have you made on your project this week? What do you need to make to be ready for critique on



DO NOW

Get into your do now groups and get ready for critiques

Table 1	④
Tillotson, Alice H	
Morical, Bryce	
Le, Aidan	
Kuhn, Kaysa A	🚩

Table 5	④
Garcia, Carla	
Ababur, Sifan N	🚩
Patel, Bhavik J	
Miller, Thomas A (Sooter)	

Table 3	④
Ahmed, Fardosa A	🚩
Hussein, Amina A	
O'Neill, Austin B	
Molel, Sabreen C	

Table 4	③
Willcock, Eliza H	🚩
Ahmed, Ahmed A	
Arul, Judah R	

Critique on a piece of paper

1. Write down feedback - Group Talks

1. Description - no judgment, just what you see:

1. Analysis - Describe how the work is organized as a complete composition

1. Interpretation - Describe how the work makes you think or feel

1. Judgment or Evaluation - Present your opinion of the work's success

1. What is your plan for revising your Sculpture? (Be specific)

When you are done: Put your paper in your cubby and then continue working on your project

DO NOW

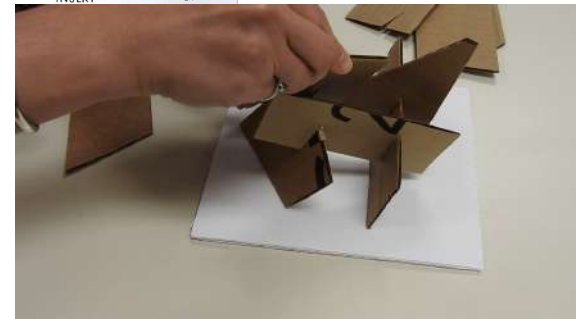
Get your project out and begin working right away!

Paper Mache



Work Time Goal: Cut out cardboard pieces and begin putting them together

1. Trace your pattern onto your cardboard
 - a. If you are scoring your cardboard, pay attention to the direction of the corrugation
2. Carefully cut out the cardboard
 - a. Plan for attachment techniques
3. Begin putting the pieces together with hot glue
 - a. Do not use too much hot glue
 - b. Use the cardboard techniques to put hold the pieces together





DO NOW

How are you planning on adding color to your project?
What colors are you planning on using?

The Color Wheel

How to Mix Secondary/Tertiary Colors

Primary, Secondary, Tertiary

- ▶ **Primary:** Red, yellow, blue
 - ▶ Cannot be mixed
- ▶ **Secondary:** Orange, green, violet
 - ▶ Mixed from **two** primary colors (50/50 mix)
 - ▶ Ex: Green - one part blue and one part yellow
- ▶ **Tertiary:** Red-orange, red-violet, yellow-green, yellow-orange, blue-green, blue-violet
 - ▶ **one** primary + **one** secondary color (25/75 mix) **
 - ▶ Ex: Blue-Violet – this will be 3 parts Blue and one part Red paint
 - ▶ Ex: Yellow-Green – this will be 3 parts Yellow and one part Blue paint



Color Wheel Layout

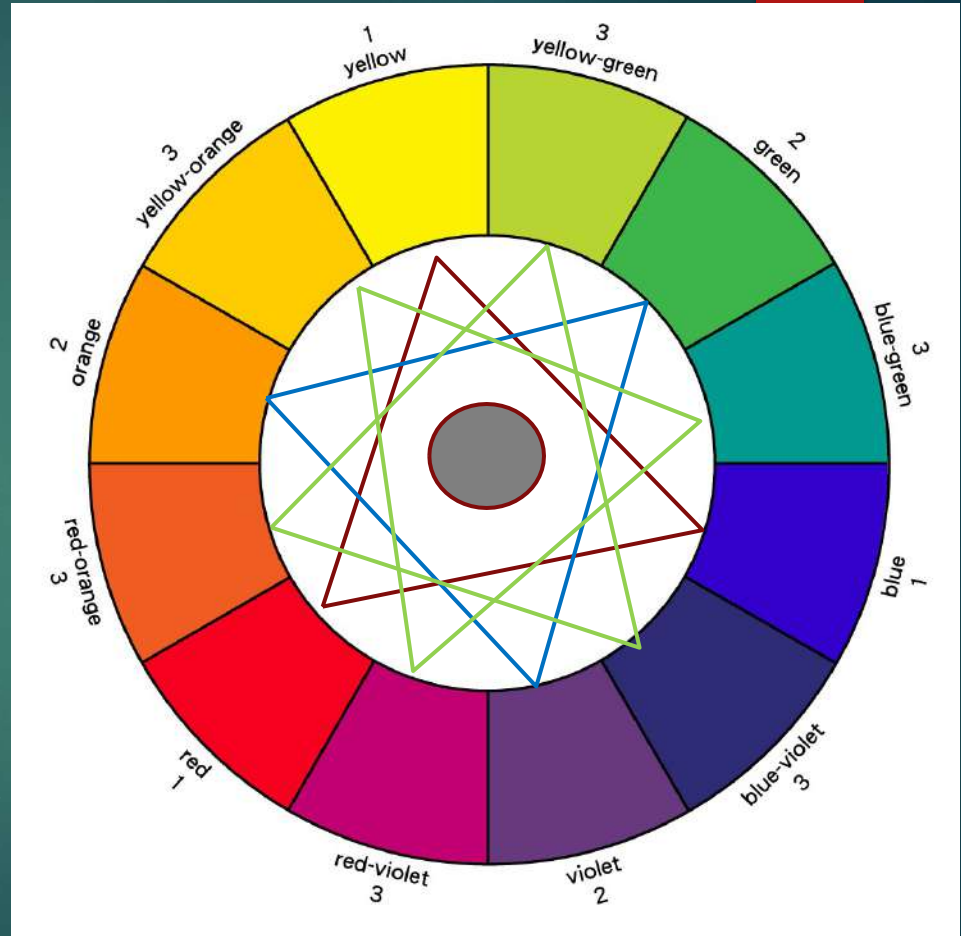
Primary Colors (Labeled #1) – Form an equilateral triangle – RED triangle

Secondary Colors (Labeled #2) – Also form an equilateral triangle – BLUE triangle

Tertiary Colors (Labeled #3) – Form two equilateral triangles – GREEN Triangles

Complementary Colors – **ANY two colors** opposite each other on the color wheel

Analogous Colors – Any 3-5 colors side by side on the color wheel (ex: Violet, Blue-Violet, Blue, Blue-Green, Green)



More on Secondary & Tertiary Colors

- ▶ It is really important for students to understand that **mixing is a ratio** when it comes to painting (this is where listening in Math class comes in handy LOL).
- ▶ When mixing **secondary colors**, equal parts of the two primaries are needed for an accurate secondary color (mix and check against color wheel to make sure it is a secondary and not a tertiary).
- ▶ When mixing **tertiary colors** it is important to remember that the **FIRST** color in the tertiary color name is the primary that you need more of in the mix
 - ▶ Ex: When mixing **Red-Violet** (Red + Blue) you will need more red and less blue paint to achieve the best Red-Violet (check against color wheel to make sure it is actually Red-Violet and not Violet or Blue-Violet – if the ratio of primary colors is correct the tertiary color will be perfect)



Mixing Tints & and Tones/Shades

- ▶ **Tint:** any color (hue) plus amounts of white (depending on desired value)
- ▶ **Tone/Shade:** any color (hue) plus its complement (I use the term Tone in my classroom, you may refer to Tones as Shades)
 - ▶ **to the right are examples from the Acrylic Value Scales Lesson

Gradually add Blue-Green to the Red-Orange to darken

Gradually add Red to the Green to darken

Gradually add a tiny bit of yellow to the Violet to darken

Gradually add Red-Orange to the Blue-Green to darken



Gradually Add White to each Hue in increasing amounts to create lighter value sections of the scale

I always have the students use a value scale reference to make sure they understand how to match value to color



Practical Mixing to achieve consistent results



Mixed
Paint



Tint

Hue

Tone/Shadow

How to Mix

Complementary Colors and Neutrals

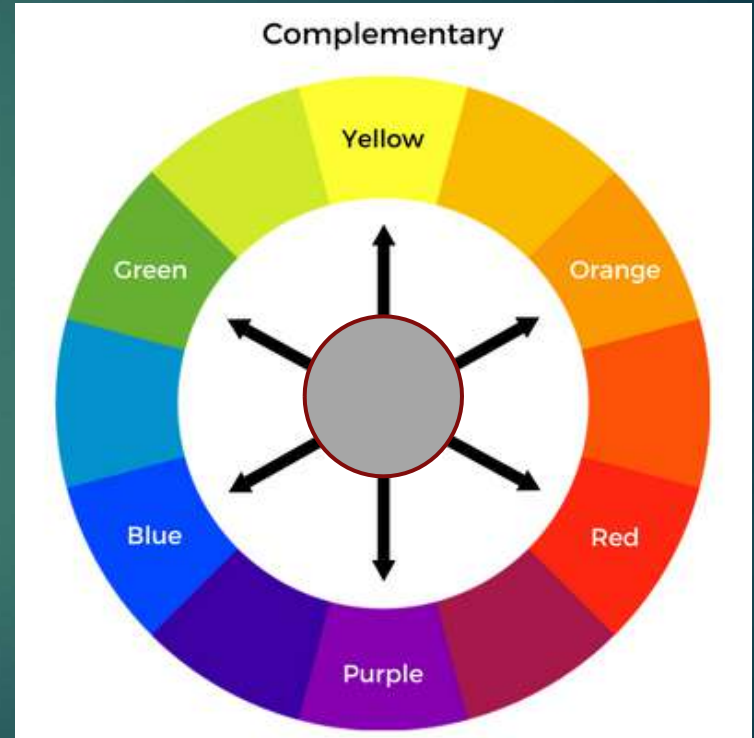
▶ **Complementary Colors** – ANY two colors opposite each other on the color wheel

▶ **In acrylic painting** - when mixed equally - complementary colors create a neutral gray (add white to this mix to create the lighter gray seen in the center of the color wheel here)

▶ **Note:**

▶ When mixing complements to achieve a gray, make sure the amounts of each complement are equal as if the ratio is off the neutral may appear as a version of brown or muddy green

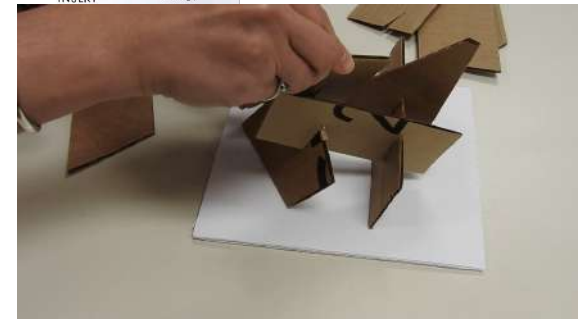
▶ **Ex:** when mixing red and green, if the result appears to be a warm neutral (brown) simply add more blue to bring the neutral back to the dark gray family – remember, you will need to add white to the final gray to make it light gray.





Work Time Goal: Cut out cardboard pieces and begin putting them together

1. Trace your pattern onto your cardboard
 - a. If you are scoring your cardboard, pay attention to the direction of the corrugation
2. Carefully cut out the cardboard
 - a. Plan for attachment techniques
3. Begin putting the pieces together with hot glue
 - a. Do not use too much hot glue
 - b. Use the cardboard techniques to put hold the pieces together
4. Add paper mache or prime your project with white paint to prepare for adding color





WORK DAY Class ends at 11;05

TODAY IS FOR YOU TO COMPLETE YOUR PROJECT
AND FINAL REFLECTION IN YOUR PACKET.