

# Self Portrait Mixed Media Project

Name: \_\_\_\_\_

**Mixed Media:** A technique involving the use of two or more artistic media, such as photography and pencil, ink and pastel or painting and collage, that are combined.

**Photocollage:** Combining multiple pictures into a single image, digitally or mechanically.

**STEP ONE: RESEARCH** on the school network: <S://Mr.Arnett/AVI 10/Self Portrait Mixed Media Project/Self Portraits - The Exploration of Self/intro.htm> link.

**STEP TWO: CHOOSE one** portraiture artwork to answer the questions the attached sheet – “Looking at Self-Portraits Through Time: Critique.”

**STEP THREE: REVIEW** the attached sheet on “Photocollage Vocabulary” and “Manipulation/ Transformation: Operational Techniques” and begin thinking about what kind of Self Portrait Mixed Media you can create incorporating photocollage and manipulation techniques.

**STEP FOUR: DRAW 3** different conceptual sketches incorporating at least 2 different photocollage and manipulation techniques. Your Self Portrait Mixed Media should be based on a theme/emotion reflecting some aspect of your own personality/background. (i.e. Cultural-Ancestry, Mystery, Humor, Nostalgia, Happiness, Jealousy)

**REMEMBER:** Your self image must appear in the final image. Have your sketches and techniques approved by the teacher before starting to collage on canvas board.

**STEP FIVE: PHOTOGRAPH** at least 1 self portrait to use in the final image.

**STEP SIX: COLLAGE** your Self Portrait photo by printing it off with the black and white printer and then apply to a strip of mac-tac. Let the image adhere over night and then transfer to canvas board using matte gloss finish.

**STEP SEVEN: WRITE** your Artistic Statement Template to document your artistic process.

**STEP EIGHT: REFLECT** on your finished work by answering the following questions:

1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?



Mixed Media Self Photo Portraits



**K/U: Looking at Self-Portraits Through Time: Critique**

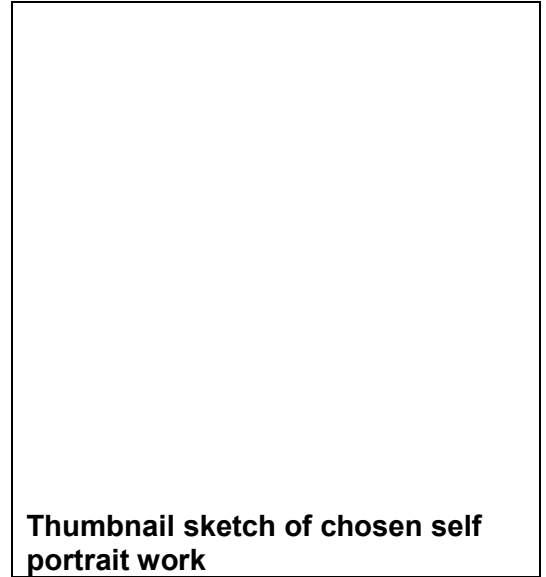
**Name:** \_\_\_\_\_

**Name of Chosen Artwork:** \_\_\_\_\_

**Artist Name:** \_\_\_\_\_

**DESCRIPTION**

1. Describe what kind of work it is (i.e drawing, painting etc.): (1)
  
2. Provide a brief biography of the artist and information about the artistic style: (2)



**ANALYSIS**

1. Choose **6** elements and principles of design and analyze how they are used in the work: (line, shape, colour, form, movement, rhythm, contrast, texture, balance, variety, proportion, unity, emphasis, space) (6)

1. -
2. -
3. -
4. -
5. -
6. -

2. How has the artist used his/her materials to create their image? (Traditional/Technological/Hybrid materials) and to what effect? (2)

## **INTERPRETATION**

1. Based on what you have learned about this artwork, what do you think the artist was trying to say?  
(1)
2. What feeling does the artwork evoke in you? (1)
3. Do you think there are symbols in this artwork which reinforce its meaning? Describe how these work. (1)
4. Do you think the artist effectively organized the elements and principles of design and explain why or why not? (2)

## **JUDGEMENT**

1. Do you like this artwork? Why or why not? (Base your answers on what you have learned) Explain.  
(2)

**Artistic Statement Template**

**Name:** \_\_\_\_\_

**Artwork Title:** \_\_\_\_\_

**A) Research Questions**

In what new ways can images and photo materials be re-combined or integrated to challenge accepted views of representation?

**B) Photocollage, Manipulation/Transformation, Operational techniques used** in my work and how they support my intended visual message:

**C) REFLECT** by answering the following questions using the elements & principles of design:

1. What part of your finished project did you find most successful and why?

2. What part of your finished project did you find least successful and why?

3. If you had to do this project, what part would you change or improve on and why?

## Photocollage Vocabulary

**Photocollage:** Combining multiple pictures into a single image, digitally or mechanically.

**Base Picture:** The image(s) chosen to be the foundation of your photomontage.

**Pictorial Element:** An object or person taken from another picture.

**Proportion:** The relationship between picture elements (size and placement).

### Mechanical Photocollage

Layering of picture elements by hand using a 35-mm camera and manual cutting and pasting tools.

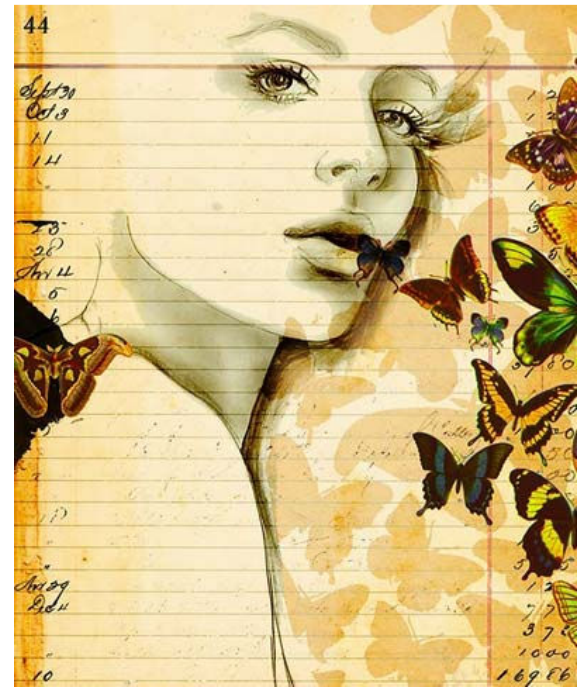
The final image can be photographed for a 'seamless' effect.

**Digital Photocollage:** Layering of picture elements through the use of digital imaging computer software, such as *Photoshop*, etc.

**Scanner:** Image input device which converts analog pictures into digital form.

**Digital Camera:** Camera which saves images in digital form, thereby making it easy to input images into a digital imaging software program.

**Special Effects:** Enhancing images digitally or mechanically through the use of hand-colouring, airbrushing, and other photographic controls (e.g., depth of field, blurring)



## Building a Photocollage: Basic Concepts

These concepts can be applied to both digital and mechanical methods of creating a photocollage.

### 1. SETTING THE STAGE

- Start with a base picture; add a backdrop; establish foreground, middleground, background

### 2. ADD PICTURE ELEMENTS

- Adjust placement/arrangement of picture elements according to whether they belong in the foreground, middleground, or background

### 3. ESTABLISH PROPORTION

- Adjust size and placement of picture elements to produce a cohesive final product.

### 4. DIRECT THE ACTION (Placement of picture elements will affect the dynamic of the image.)

### 5. INCORPORATE LIGHT AND SHADOW

Light works to enhance desired atmosphere; direct viewer's eyes; and integrate picture elements.

Shadows:

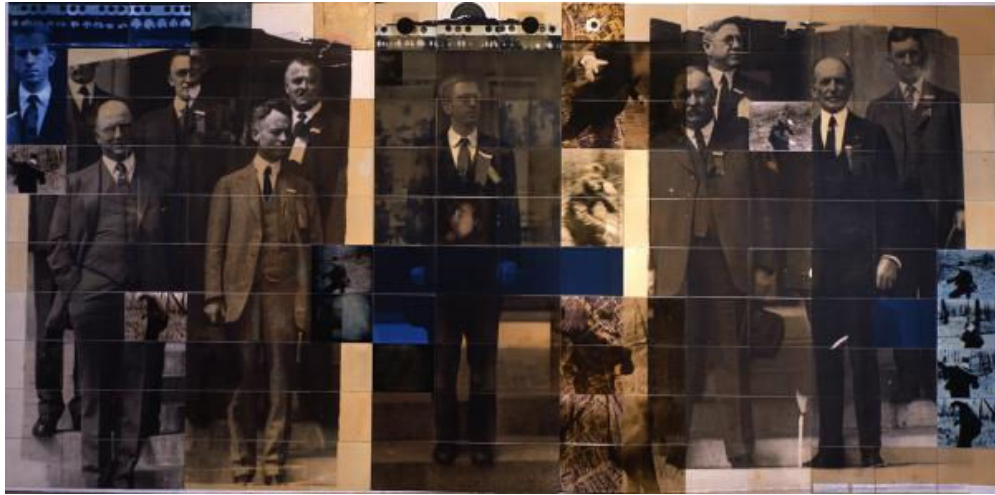
- harsh/dark shadows indicate a bright light source; light-coloured shadows indicate softer light
- hard-edged shadows indicate that the object casting the shadow is close to whatever the shadow is falling on; soft-edged shadows indicate that the shadow has travelled a great distance

### 6. INCORPORATE SPECIAL EFFECTS (hand-colouring, airbrushing, filters)

### 7. OUTPUT/TRANSFER

- Onto a variety of supports if completed mechanically (paper, wood, walls, furniture, doors, etc.)
- Onto a variety of papers if completed digitally (watercolour paper, photographic paper, transfer paper, transparency for project purposes, T-shirts)
- Onto screen, wall, etc. through use of LCD projector if completed digitally

# Manipulation/Transformation: Operational Techniques



1. **Magnification:** The “reconstruction” of a subject on a much larger scale than that of the original; for example, a pencil sharpener, eight feet high as a subject for sculpture.
2. **Minification:** Making an object appear smaller; for example, an “art museum” created the size of a shoe box.
3. **Multiplication:** Repeating images or forms within a composition, a grid structure, a kaleidoscopic pattern in reflected images.
4. **Substitution:** Changing the original qualities of objects and surfaces: a “soft” telephone, a “wooden” light bulb, a “concrete” pillow.
5. **Reversals:** Reversing colour, perspective, functions, relative sizes and so on; reversing the “laws of nature”, such as gravity.
6. **Fragmentation:** Splitting or fragmenting objects or images. The subject may be either partially developed, fragmented, or dismembered. Splitting planes, as in Cubist art.
7. **Partial Delineation:** Drawing, carving, or presenting only a portion of an image in its finished state; depicting an image emerging or becoming engulfed in its environment Michaelangelo’s unfinished Slaves, for example.
8. **Distortion:** Changing an object or image by deformation, distortion, or progressive states of degradation: burned, dissolved, decomposed, crushed, cracked.
9. **Disguising:** The use of latent or hidden images; obscuring the qualities of an object by wrapping, masking or camouflaging.
10. **Metamorphosis:** Depicting images or forms in progressive states of change.
11. **Transmutations:** A radical form of metamorphosis; creating Jekyll and Hyde transformations, mutations, alterations, hybridizations, re-materializations.
12. **Simultaneity:** Presenting several views or time modes simultaneously, for example simultaneous presentations of side, top, back, and bottom views, as in Cubist painting; temporal dislocations, such as the simultaneous presentation of childhood and adult memories or various time space situations; simultaneous presentation of different sensory experiences.
13. **Soft Focus:** Changing focus of all an image; blurred edges or contour lines; photographic images blurred by movement or panning.
14. **Transference:** The intrusion of an object or elements into a space or environment not normally its own; the displacement of an object or elements in a new situation. For example, a huge egg towering above the skyscrapers of New York City’s skyline.
15. **Collapsing Volume:** (or vice versa: expanding two dimensional forms into three-dimensional objects): Rendering three dimensional subject to appear flat or transparent, through the use of contour line, silhouette, transparent planes. And the reverse: a well known painting interpreted as a three dimensional form.
16. **Animation:** Inanimate subjects can be made “to come to life”: organic or inorganic subjects can be given human qualities. Functions can also be implied through image repetition and progression; for example, overlapping silhouettes of scissors in various open and closed positions to suggest “cutting”.
17. **Progressive Image Breakdown:** Subjecting an image to treatment that tends to deteriorate, obscure or progressively break it down to simple shapes or patterns: using translucent collage overlays to obscure images; sequential colour photocopying to break down detail; gridding and transforming; computer serialization.
18. **Positive Negative Reversal:** Using the photographic negative rather than the print (or both) in a composition; using female moulds or concave shapes to abstract figurative sculpture (as in the work of Alexander Archipenko and Cubist sculptors)

**Self Portrait Mixed Media Rubric**

**Name:** \_\_\_\_\_

	<b>Level 0</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>	
<b>Knowledge/ Understanding</b> Demonstrates understanding of the elements & principles of design	Work does not meet assignments expectations for this category. Incomplete.  0	Student demonstrates limited understanding of the elements & principles of design.  0.25	Student demonstrates some understanding of the elements & principles of design.  0.50	Student demonstrates considerable understanding of the elements & principles of design.  0.75	Student demonstrates a high degree of understanding of the elements & principles of design.  1	<b>/1</b>
<b>Thinking/ Inquiry</b> Mixed Media Self Portrait	Work does not meet assignments expectations for this category. Incomplete.  0	Student depicts their Mixed Media Self Portrait with limited effectiveness.  0.25	Student depicts their Mixed Media Self Portrait with some effectiveness.  0.50	Student depicts their Mixed Media Self Portrait with considerable effectiveness.  0.75	Student depicts their Mixed Media Self Portrait with superior effectiveness.  1	<b>/1</b>
<b>Communication</b> Clarity: Discusses research & influences in the research questions & artistic statement	Work does not meet assignments expectations for this category. Incomplete.  0	Student discusses influences in the research questions & artistic statement with limited clarity.  0.25	Student discusses influences in the research questions & artistic statement with some clarity.  0.50	Student discusses influences in the research questions & artistic statement with considerable clarity.  0.75	Student discusses influences in the research questions & artistic statement with a high degree of clarity.  1	<b>/1</b>
Explains use of Photocollage, Manipulation/Transformation, Operational techniques in the artistic statement	Incomplete.  0	Student explains use of techniques in the artistic statement with limited clarity.  0.25	Student explains use of techniques in the artistic statement with some clarity.  0.50	Student explains use of techniques in the artistic statement with considerable clarity.  0.75	Student explains use of techniques in the artistic statement with a high degree of clarity.  1	<b>/1</b>
Reflective Questions: Strength, Weakness & Next Step	Incomplete.  0	Poor, yes/no answers/limited incomplete.  0.25	Somewhat coherent and somewhat complete.  0.50	Clear and substantial answers.  0.75	Superior and insightful answers.  1	<b>/1</b>
<b>Application</b> Creative Process: Demonstration of Skill Development & following procedures including Clean Up	Incomplete.  0	Student demonstrates limited effectiveness in demonstrating the creative process and following procedures.  5	Student demonstrates some effectiveness in demonstrating the creative process and following procedures.  5-6	Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures.  7-8	Student demonstrates superior effectiveness in demonstrating the creative process and following procedures.  8- 10	<b>/10</b>
Creative Process:  3 Conceptual Sketches;						
Final Mixed media Self Portrait Image;						
Uses elements & principles of design and Photocollage, Manipulation/Transformation, Operational techniques to produce an effective Mixed Media Self Portrait	Incomplete.  0	Student demonstrates limited use of the elements & principles of design and techniques to produce an art work of limited effectiveness.  1	Student demonstrates some use of the elements & principles of design and techniques to produce an art work of some effectiveness.  2-3	Student demonstrates considerable use of the elements & principles of design and techniques to produce an art work of considerable effectiveness.  3-4	Student demonstrates a high degree of using the elements & principles of design and techniques to produce a highly effective art work.  5	<b>/5</b>
						<b>/20</b>

A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;  
 A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., extend their skills in using brainstorming, concept webs, mind maps, and/or groups discussions to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection)  
 A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., extend their skills in working with a range of media; demonstrate flexibility in revising plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary versions of their work, and revise the work on the basis of reflection and self-assessment)  
 A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes (e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with idea

- generation and elaboration; evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process
- A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
- A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions
- A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues
- A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
- A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes
- A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences
- B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
- B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response)
- B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's *Falling Water* and Moshe Safdie's *Habitat*)
- B1.3 explain in detail, with reference to a variety of historical and contemporary art works how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning
- B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality)
- B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;
- B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies (e.g., how art works function to decorate private and public space, to investigate and draw attention to themes and issues, to criticize political policy and social norms, to satirize public figures, to memorialize people and commemorate events, to preserve aspects of a people's culture; how works of art can symbolize political, religious, social, or economic power; the power of art to help change personal and public positions on social and political ideas)
- C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
- C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)
- C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works
- C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works
- C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;
- C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work)
- C2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail how they are used in a variety of art works
- C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.
- C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space)