

Placing yourSELF in a new context

(using textures, colours, & composition)

As shown by these two water colour paintings by Stephen Abela (Toronto), a story can be told through a clever placement of your image in various contexts / environments.

After creating a series of sketches (gesture, responsive line drawing, and careful observational drawings) or your face and other body parts, you will have the tools to create such a work.

THE PROJECT

Your Self Portrait in context will include:

- an aspect of yourself occupying 1/3 of the final image
- a background context drawn from other observed subjects or image(s)
- the imitation of two textures in your figure or background context

You Will Hand In:

- the self portrait drawing of yourself in a new environment
- four texture drawings from objects found in your environment.

Part A: Finding Textures

Search your home or external environment for a variety of surface textures (4)

In your TERM 1 Notes section of your sketchbook, over two pages create a total of 4 boxes, each 5"x5" (12cmx12cm). In each box use your coloured pencils to imitate the colours and texture of a different textured surface from your environment. Each box should look quite different from each other. Neatly label to identify what each drawn texture is.

Examples of textured subjects might include: dog food, dog hair, dog nail clippings, dog slobber on a dish.

Part B: Self Portrait

Taking a photograph of yourself, working through a mirror, or drawing your hands or feet, plan to take the body part you draw and place it within a new context.

This new context will include the two textures taken from your found textures (from Part 1).

Avoid working from your visual memory. Use other visual resources to create an interesting context for subjects in your background. Example: magazine images, photos, movie backgrounds, exotic places, etc.



In essence, you will combine your self-portrait with two characteristics/elements from your chosen textures to create a new image with a new meaning(s). Example, use the texture of one of your objects as a piece of your clothing (shirt made of dog hair), background (the texture of the dog food) etc.

In your Process...

Planning is important. Create 5 thumbnail sketches to see several different ways to combine the image of yourself and the new environment. See your ideas in 5 different principles of design. Have fun seeing all the different meanings you can get by simply placing yourself in different places around the environment. Play with cropping, color, line, and other ways to variety your image. You could mix styles together; perhaps place your likeness into that of a painting from our art history.

Plan to have your likeness (body part) take up at least a third (25%) of the overall finished image.

Suggested Materials:

Coloured pencil or Watercolours.

10x13" sheet of Mayfair cardstock or watercolour paper.

Other notes for teachers and students:

Students must have 5 to 10 thumbnail sketches before receiving final drawing paper.

In the thumbnail sketches students can plan color scheme, composition, actual self-portrait, and how to incorporate their 2 textures from containers.

Magazine pictures and other references can be used to help with background context.

Students should not use graphite pencils to start their portraits on the drawing paper. They should use the brown color pencil to see best results. (used lightly- changes can be made in the process).

Mixing the colours to create colours is important. Try not to use secondary colors straight from the box. Examples:

red + yellow = orange.

Skin color = yellow + red + brown

Tone earth tones and flesh with dark brown (Umber) and blue (Prussian)

Gray= blue + brown

Black= blue + brown + dark red

Self-In- Context Evaluation

Name:

Cycle:

<p>Level 4 90-100</p>	<p>The student has created an exceptional self-portrait in a unique space. The image is meaningful, the textures and surfaces are well defined and the composition is engaging. We are seeing something that is fully and uniquely resolved.</p> <p>The student may have also...</p> <ul style="list-style-type: none"> • Successfully draw or painted more than their face or hand, taking on a challenge with more of the figure • The frame is dynamic • Fully resolved the image to a strong level of realization. • Texture studies may be exceptionally articulated / refined
<p>Level 3 80</p>	<p>The student has created an engaging drawing / painting of themselves in an unique environment. At least two textures are well defined and the composition is well considered (principles of design)</p> <p>The Sketching process</p> <ul style="list-style-type: none"> • At least 5 different thumbnails or ideas, each trying a different principle of design. • There are 4 texture studies completed in colour and clearly render the qualities specific to each texture • Each texture is labeled and neatly presented in the sketchbook <p>The Portrait</p> <ul style="list-style-type: none"> • There is a clear rendering of the student's own face or hand that occupies at least 25% of the frame • The principle of design that guides the image helps the work succeed. It feeds its dynamics. • The environment that holds the figure lends meaning to the portrait. • Two textures (from the studies) have been applied in this work • The medium was used skillfully. This might occur in the mixing of colours, brushwork and/or hatching. • The artwork appears fully resolved with care • The student took good creative risks here. <p>Perceiving and responding</p> <p>Through a personal reflection, the student has articulated a reasonable understanding of what they have accomplished and its visual qualities. They can point out strengths and weaknesses.</p>

Level 2 60	<p>The self-in-context is complete to a level where the subjects are clear and in an environment.</p> <p>The Sketching process</p> <ul style="list-style-type: none"> • At least 3 different thumbnails or ideas, each trying a different principle of design. • Three texture studies have been completed to a fair likeness. <p>The Portrait</p> <ul style="list-style-type: none"> • The figure (face or hands) are generally described, few particular features • The principle of design plays a minor role in the works success, dynamics • One texture is rendered in this work • The environment for the figure is vague • The medium was used with care/respect <p>Perceiving and Responding:</p> <ul style="list-style-type: none"> • Basic descriptive reflection responses are made • With prodding, the student participates in class discussions.
Level 1 40	<p>Some of the criteria of level 2 were achieved, though key aspects were missing. The following factors may apply...</p> <p>Product:</p> <ul style="list-style-type: none"> • The figure is vaguely defined • There is little clarity of the description of the environment • It is difficult to determine if there is an attempt to visually define any texture in the artwork. • The principle of design appears unconsidered. • The project may be incomplete or made with little care. <p>Perceiving & Responding:</p> <ul style="list-style-type: none"> • No reflection is submitted • Doesn't participate in critiques, even when prompted
Level 0 35 and under	<p>Even with support available, the project lacked basic preparedness and understanding.</p>