

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 20 - April 24, 2020

Course: 10 Art

Teacher(s): Ms. Frank clare.frank@greatheartsirving.org

Weekly Plan:

Monday, April 20

- Exercise: Varied Levels of Contrast
- Develop the range of value and contrast in your self-portrait.

Tuesday, April 21

- Develop the range of value in your self-portrait, with particular attention to planes, shifts in value along contours, and varied levels of contrast.

Wednesday, April 22

- Read over the attached article about self-portraits, looking thoughtfully at the images as you do so.
- Of time remaining: Finishing touches on your self-portrait - or - write a sketchbook entry about the self-portraits which most interest you.

Thursday, April 23

- Carefully observe the self-portraits in today's reading as you read about the artist or portrait.
- Sketchbook entry: Briefly discuss in short paragraphs the portraits which most speak to you.

Friday, April 24

- Experiment with setting up a photographic portrait of yourself, in which your pose and expression, manner of dress and the items around you speak to an idea about yourself. Submit 1-3 photos.
- Sketchbook entry: Briefly discuss your photographic self-portrait(s).

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently.

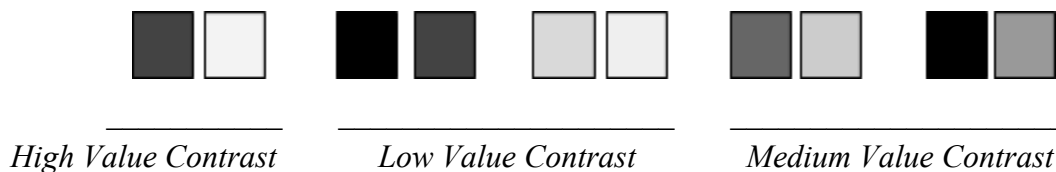
Student Signature

Parent Signature

Most assignments in art this week use a pencil and your sketchbook. Keep a piece of clean folded paper handy to place below your hand as you draw to prevent smudging. If an assignment involves a photograph, you will want to make a record in your sketchbook of that photo file so that you can easily find it later. Each day's assignment is designed to take about 20 minutes for the average student to complete. If you have time remaining push your observations and skills further, either on that day's assignment or one from earlier in the week.

Monday, April 20

1. Draw 5 pairs of ½ inch squares (example below). Within these squares shade smoothly to achieve an example of high value contrast, 2 examples of low value contrast, and 2 examples of medium value contrast. Label the contrast levels below the pairs. It is important both to achieve smooth, even value application as well as to achieve the level of value contrast. An example is provided:



2. Develop the range of value in your self-portrait, with particular attention to planes, shifts in value along contours, and varied levels of contrast.

- You should have a wide range of value, with least 6 distinct levels of value.
- Be sparing in your use of white and black. Only the brightest areas should be white - high reflection, perhaps - and only the darkest shadows in the darkest areas should be black.
- There should be areas where the transition between values is gradual, and areas where the change is more abrupt.
- You should have a wide range of value contrast. Make sure to have areas of very low, medium, and high value contrast.
- Use value contrast and transitions or gradations to imply contours; avoid actual outlines.

Tuesday, April 21

1. Carefully observe your self-portrait, considering dimensionality (how 3D it looks) and the development of planes throughout the face and head.

2. Develop the range of value in your self-portrait, with particular attention to planes, shifts in value along contours, and varied levels of contrast. (Refer to yesterday's guidelines.)

3. You may wish to add hatching and cross-hatching or cross-contour work to enhance the effect of direction and dimensionality in planes and around contours.

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Wednesday, April 22

1. Read over the attached article about self-portraits (p. 3), looking thoughtfully at the images as you do so.
2. Of time remaining: If you need to put more finishing touches on your self-portrait, do so now. Otherwise, write a sketchbook entry about which of the self-portraits most interest you. Identify the portraits by naming the artist and work. Write using complete sentences, and describe what specific aspects of those paintings interested you - something about imagery, expression, atmosphere...?

Thursday, April 23

1. Carefully observe the self-portraits in today's reading as you read about the artist or portrait. (p. 9).
2. Sketchbook entry: Briefly discuss in short paragraphs two portraits which most speak to you. Identify the works by name and title, and describe the imagery or qualities that you find meaningful or expressive.
3. If time remains and your self-portrait would benefit, add some finishing touches, with an eye toward dimensionality and expression.

Friday, April 24

1. Experiment with setting up a photographic portrait of yourself, in which your pose and expression, manner of dress and the items around you speak to an idea about yourself. You might use a timer function to take the photograph yourself or you might direct someone else to take the photos. Choose 1-3 to submit as your assignment.
2. In your sketchbook write the photo file number(s) down so you can find the photo(s) to submit. Write some notes about the ideas you are attempting to convey through your portrait, whether through lighting, pose, objects, surroundings... You will use this information next week.

Wednesday's Reading: An article from the website WebUrbanist, a website dedicated to Architecture, Art, Design and Build Environments

<https://weburbanist.com/2009/07/22/the-revealing-art-of-self-portraits/>

9 Famous Painters & the Revealing Art of Self-Portraits

Article by [Guest](#), filed under [Drawing & Digital](#) in the [Art](#) category



It's a rare artist that hasn't at one time or another attempted a self-portrait. Sometimes it's for the most obvious reason, that in painting himself he has a ready, willing and free model. At other times artists may use self-portraits to advertise their skills, practice their craft, explore some inner turmoil or stake a place in history. Whatever reason the artist might think he had for the painting though, with art as with writing, the act of creation always reveals something about the creator. Whether it's the unusual yellow ambience

of a Van Gogh or the isolation of Hitler's self-portrait it's always possible to learn a little more about the artist by reading between the brush-strokes.

Albrecht Dürer (1471–1528)

(image source: [wikimedia](#))



The German painter Albrecht Durer was perhaps the first really prolific self-portraitist, producing at least twelve images of himself, including three oil portraits, and figures in four altar pieces. He was something of a child prodigy, painting from an early age, and by his twenties was selling his works all over Europe. He was highly conscious of his public image and reputation and I believe we can see that in this self-portrait which

depicts him in an idealized way, elaborately groomed and dressed in the very latest Italian fashion to demonstrate to the world his international success. Although he was only a young man at the time, he was clearly confident of his talent and aiming to go far.

Rembrandt Harmenszoon van Rijn (1606–1669)

(image via: [wikipedia](#))



The Dutch artist Rembrandt was also a prolific painter of self-portraits. At one time about ninety paintings were counted as Rembrandt self-portraits, but it is now known that he had his students copy his own self-portraits as part of their training. Art experts currently believe that he was responsible for over forty paintings, as well as a few drawings and thirty-one etchings, which is still pretty impressive. An interesting aspect of Rembrandt's

self-portraits, other than their undoubted quality, is what we can discover in their sheer number and time-span. They record his progress from an uncertain young man, through his time as a very successful portrait-painter in the 1630s, to the later troubled but powerful self-portraits of his old age.

Francisco José de Goya y Lucientes (1746 – 1828)

(image via: [wikimedia](#))



The Spanish painter Goya occupies a unique place in art history, regarded by many as the last of the old masters and first of the moderns. He was a court painter to the Spanish Crown and a chronicler of history, who was bold in handling color and regarded as daring for the subversive elements in his art. In later years he suffered physical and mental breakdown, complaining of deafness, poor vision and loss of

balance. Postmortem diagnosis pointed toward possible paranoid dementia due to unknown brain trauma. This self-portrait of him with Dr Arrieta reflects his troubled state of mind, with its themes of illness and mortality.



Vincent Willem van Gogh (1853 – 1890)

(image via: [courtauld.ac.uk](#))

Think about a ‘tormented artist’ and one of the first names that come to mind is likely to be Van Gogh. This Dutch post-impressionist is probably as well known for [having cut off his own ear] (which may or may not have happened as reported) as he is for his considerable body of work. One of the characteristics of his paintings is the sunny

yellow ambiance that infuses them. Van Gogh indulged heavily in absinthe, a drink known to produce 'yellow vision' in addicts. The drug digitalis, which he is also believed to have taken, would also produce 'yellow vision'. Interestingly and strangely enough, Van Gogh never seems to look directly at his 'audience' in his self-portraits.

Claude Oscar Monet (1840 – 1926)

(image via: [monetalia](#))



Monet was a founder of the French impressionist style of painting, which is based on the artist conveying his perceptions of the subject rather than a precise likeness. The term 'impressionism' is in fact derived from the title of Monet's painting 'Impression, Sunrise'. [...]

Toulouse Lautrec (1864 – 1901)

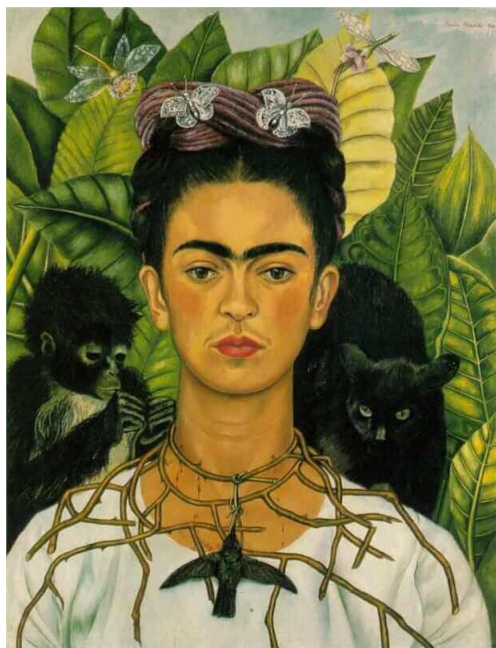
(image via: [toulouse-lautrec-foundation](#))



Henri Marie Raymond de Toulouse-Lautrec-Monfa or simply Henri de Toulouse-Lautrec was a French artist famous for his depictions of the theatrical and decadent life of fin de siècle Paris. Looking at this self-portrait you see in the mirror the reflection of a young man, handsome and apparently normal in all ways that are visible. The reality was somewhat

different. As a child he fractured both thigh bones and the breaks did not heal properly.

His legs ceased to grow, so that as an adult he was only 5 ft tall, with an adult-sized torso but child-sized legs which were only 27.5 in long.



Frida Kahlo (1907 – 1954) (image via: fridakahlo.org)

When looking at [Kahlo's *Self-Portrait with Thorn Necklace and Hummingbird*, from 1940], the pain is evident in her face. Pain and determination are both things that characterized this artist's difficult life. Magdalena Carmen Frida Kahlo y Calderón spent many years bedridden following a terrible accident, with only herself for a model. Despite her handicaps she painted prolifically using vibrant colors in a unique style influenced by the indigenous cultures of Mexico and European

influences including Realism, Symbolism and Surrealism. Many of her works are self-portraits that symbolically express her own pain and [identity]. The 50 or so of them include many of herself from the waist up, and also some nightmarish representations which symbolize her physical sufferings. She insisted, "I never painted dreams. I painted my own reality."

Andrew Warhol (1928 – 1987)

(image via: artquotes)



Andy Warhol, darling of the 1960s New York art scene and prince of 'pop art', was a self-styled enigma who hid himself away in the full glare of the world's media . Though he courted publicity skilfully and at times obsessively, he was an intensely private person. In manipulating the media he was a master of misdirection and 'playing dumb', always claiming that all all anyone needed to

know about him and his works was already there, “on the surface”. It's not surprising then that what I see in this self-portrait is an artist who, even while saying to the world ‘hey this is me’, still attempts to camouflage and obscure the reality.

Adolf Hitler (1889 – 1945)



(image via: [dailymail](#))

And here, as they say, is a man who needs no introduction. I think we're all pretty familiar with his main claims to fame (or infamy) but one of his lesser known aspirations was to be an

artist. This watercolor is thought to be the earliest self-portrait by Adolf Hitler, painted in 1910 when the future Fuhrer was 21 and struggling to make his mark on the art world. The figure is strangely anonymous, with no nose or mouth yet Hitler was keen to identify himself by daubing a cross and the initials AH above it. The loneliness of someone who cannot connect with the world around him or the people in it rests on the surface of the self-portrait. Perhaps this was just a romantic vision Hitler had of himself, or perhaps it was a genuine expression of a deeper alienation.

A Selection of Great Self-Portraits, Renaissance to Contemporary

I am indebted to The Guardian, a British newspaper, for much of the text that follows below:

<https://www.theguardian.com/artanddesign/jonathanjonesblog/2014/sep/04/the-top-10-self-portraits-in-art-lucian-freud-sherman-rembrandt>



Judith Leyster - Self-Portrait, 1630

Judith Leyster's Self-Portrait exudes self-confidence in her abilities, and it has become one of the National Gallery of Art's most popular Dutch paintings. Leyster has depicted herself at her easel, briefly interrupting work on a painting of a violin player to interact with the viewer. ... By juxtaposing her hand holding a brush with the hand and bow of the violin player, Leyster cleverly compares the art of creating ephemeral music with the art of creating timeless paintings. She holds the tools of her trade—a palette, a cloth, and no fewer than eighteen brushes. In reality she would not have worn the elegant dress and lace-trimmed collar while at work in her studio.

(<https://www.nga.gov/collection/art-object-page.37003.html>)



Artemisia Gentileschi – Self-Portrait as the Allegory of Painting (1638-39)

The muses are female in ancient Greek mythology. For 17th-century painter Artemisia Gentileschi, one of the few women to have a successful career in art in early modern Europe, this was an opportunity. Where a male artist might show himself portraying a woman dressed up as a muse or with a picture of a muse behind him, Gentileschi can show herself personifying painting. Yet any acceptance of a subordinate allegorical role is fiercely contradicted by her tough, muscular image. Painting is a woman, painting is a hero, painting is a worker.

(from The Guardian)



Cindy Sherman - Untitled Film Still #21, 1978

The concept of self-portraiture is dismantled in the works of Cindy Sherman, which depict the artist but never reveal her "true" self. Her art is a masquerade, an endless series of roles that portray her as a hero or monster. This image comes from Sherman's early and most poetic series, in cinematic black-and-white, in which she imagines herself as a Hitchcock or film-noir character in an American landscape, where anything can happen. (text: The Guardian) (image: moma.org)



Lucian Freud – Reflection With Two Children (Self-Portrait) (1965)

(Photograph: Mondadori via Getty Images)

The artist is a colossal father figure in this uneasy painting. Seen in a mirror, he dwarfs his tiny children. It is a painting of alienated and anxious self-consciousness. Mirrors have been essential tools of self-portraiture since Parmigianino's time. In this and other paintings by Freud, that technical fact is made disturbingly explicit as the artist coldly views his reflected image. It is as if he is painting a monstrous stranger. Freud's self-portraiture exposes at its sharpest his acute sense of the discomfort of being a person. (from The Guardian)



Lucian Freud - Reflection, 1985 (Image: Irish Museum of Modern Art)

Lucian Freud, a British artist, was one of the greatest realist painters of the 20th century, renowned for his portrayal of the human form. In this painting you can see Freud's distinctive approach to portraiture, a raw realism with thickly applied paint and shapes that are simultaneously brushwork. His work has a physically visceral quality and communicates an honest, intense scrutiny. Freud was intensely private. He often asked subjects to sit for hundreds of hours over multiple sittings to better capture the essence of their personality.



Rembrandt - Self-Portrait With Two Circles (c 1665-69)

Photograph: English Heritage

To stand in front of this painting is to be scrutinised and found wanting. Rembrandt looks at you with eyes that are dark portals of consciousness, memory and time. He is paused in the act of painting, dressed in the robes of a master. The enigmatic circles behind him represent a world he is making. The richness of the paint is somehow incidental to the shocking, undeniable feeling that a real person looms before you. Rembrandt is a magus; his spell heals and inspires.

(from The Guardian)

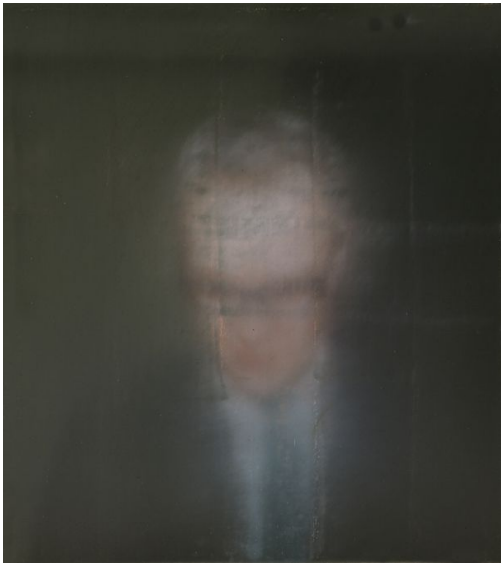


Rembrandt - Self-Portrait With Saskia (1636)

Photograph: Heritage Images/Getty Images

The artist lets us see everything in this etching – how he works and how he lives. In fact, art and life are gloriously inseparable for Rembrandt. He is sitting happily at home with his wife, Saskia, their mutual contentment cosily apparent. His shadowed face and drawing hand contemplate their combined image in a mirror that reveals art not as a remote formal activity, but as a part of life.

(from The Guardian)



Gerhard Richter - **Selbstportrait** (1996)

Gerhard Richter is a well-known contemporary German artist recognized for his mastery of a wide variety of styles. One of his most recognized styles is one where the painting looks like a photograph, even in how it might be blurred. In this painting, *Selbstportrait*, from 1996, the artist depicts himself as he looks towards the ground. The mood is very different from a painting in which the artist engages with the viewer. While in a way this has the snapshot immediacy of a photograph it communicates something of how the photograph acts as a veil, a mediation between the viewer and subject. Notice that the image has the look of a worn photo that may have been folded.

(Image from: <https://www.gerhard-richter.com/de/art/paintings/photo-paintings/portraits-people-20/self-portrait-8185/?p=1>)



Parmigianino - **Self-Portrait in a Convex Mirror** (c 1524)

Photograph: Heritage Images/Getty Images

It's not only modern artists who portray themselves in thought-provoking ways. In the early 16th-century, Parmigianino looked at himself in a convex mirror and painted his distorted reflection, his huge hand close to the surface of the picture, his face the focus of a selfie-like bubble image, in which time and space warp vertiginously. This precocious painting is the theme of John Ashbery's great poem, [Self-Portrait in a Convex Mirror](#).

(from The Guardian)

Gustave Courbet - **The Desperate Man**, 1845

Courbet's self-portrait *The Desperate Man*, combines elements of Romanticism—a style that was prominent until the middle of the 19th century—and Realism, a movement that would eventually be pioneered by Courbet in such works as *The Stonebreakers* and *The Floor Scrapers*.





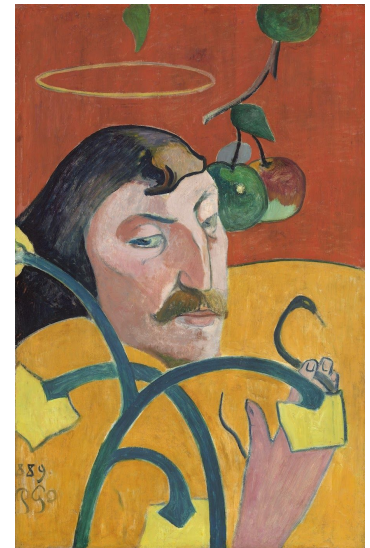
Jacob Lawrence - Self Portrait, 1977

Jacob Lawrence was a 20th century American painter and storyteller, who described his work as “dynamic cubism” influenced by the lively and dynamic shapes and colors of Harlem. Shortly before his death in 2000 he stated “...for me, a painting should have three things: universality, clarity and strength. Clarity and strength so that it may be aesthetically good. Universality so that it may be understood by all men.”

Paul Gauguin - Self-Portrait with Halo and Snake - 1889

Paul Gauguin was a Post-Impressionist painter who for a time worked closely with Vincent van Gogh. Characteristics of Gauguin’s work include a colorful palette, symbolism of both color and imagery, a decorative flatness of composition, a strong sense of movement, and underlying religious themes. This self-portrait incorporates all those qualities, with recognizable Western iconography about good, evil, and the role of making a choice. Notice the dual role of the snake as a flowering plant and the way Gauguin has divided the picture plane in two.

This oil-on-wood painting can be found in the National Gallery of Art in Washington, D.C.



Edvard Munch - Self-Portrait with the Spanish Flu (1919)

(image: wikifiles)

Edvard Munch was a 20th century Norwegian artist known best for his Expressionist paintings and prints that had symbolism and an atmospheric energy verging on angst. In this painting he depicts himself as he recovers from the Spanish Flu of 1918, a pandemic that killed many around the world. His face appears skeletal, with an empty expression, and you see his bedding to the left as he sits in a robe, a blanket over his knees. The painting has the expressive colors and brushwork typical of his work, but the formality of the design and the open light area around his face conveys a stillness.