

## Larger than Life: Self-Portrait Heads



Goal: Students will create a large scale, ink self-portrait head.

Teacher: Kathryn Moran

Grade Level: 10-12

Title: Larger than Life: Self Portrait Head Studies

Standards:

- 9.1A Elements and Principles in each art form
- 9.1C Vocabulary within each art form
- 9.2A A Context of Works in the Arts
- 9.2C Styles and Genres in art
- 9.2L Common Themes in works of art
- 9.3B Criteria
- 9.4B Aesthetic Interpretation
- 9.4D Artistic Choices

Goal: Students will create a large ink self-portrait head.

Objectives:

1. Students will become familiar with the work of contemporary portrait artists.
2. Students will create five 9 x 12 composition self- portrait head studies.
3. Students will create one final large scale self -portrait head.
4. Students will research and present at least one work of a contemporary portrait artist.

Requirements:

- Five self-portrait composition studies.
- One large scale ink self- portrait head.
- A short description and opinion paragraph critiquing the work of a contemporary portrait artist, students should also have a example of that artist's work.

Resources/Visual Aids:

- Artforum magazine
- Marlene Dumas: One Hundred Models and Rejects
- Marlene Dumas: Exhibition Catalogue, Moore College of Art and Design
- Works by Alex Katz, Susanna Coffey, Jenny Saville, Allison Miner, and Trevor Young.

Supplies/Materials:

- Ink
- Pencils
- 9 x 12 sketch paper
- Rolls of paper
- Paintbrushes
- Containers for water
- Paper towels

- Mirrors
- Large drawing boards

#### Teacher Preparation

1. Obtain materials and visual aids
  - Images by Marlene Dumas, Jenny Saville, Trevor Young, Allison B. Miner, Alex Katz.
  - Create an artists packet that the students can look at along with the larger visuals.
2. Pre-cut large pieces of Arches paper.

#### Teaching:

##### Introduction:

- Introduce the students to the work of Alex Katz, Jenny Saville, Chuck Close, Trevor Young and Allison B. Miner.
  - \*Ask students to describe the images: materials, subject matter, and process, "What do you see?"
  - \*Present the students with several questions:
    - What do all these images have in common?
    - Are you familiar with any of these artists?
    - What do these artists have in common with Marlene Dumas?
    - Is there a sense of form?
    - "Do these images challenge typical ideas about self-portraiture?"
    - "Do these artists seem interested in just the face of the model?"
    - "Does the composition affect the mood of the piece?"
    - "Do these images appear to have been made from photographs or from life?"
    - "Why do you think these artists chose to work so big?"
    - "Does this work remind you of any other artists?"
    - "What elements of art seem the most important in these images?"

\*Hopefully, this segment of the introduction will be a group discussion led, but not dominated, by the instructor. This discussion should also excite the students about the project.

\*Discuss the materials in the introduction as well. The students will be working with ink and washes, just as they did in the previous project, however this time they will need to utilize more control and planning. Advise them to lightly sketch out their large-scale self-portrait drawing before moving on to the ink.

##### Directions:

1. Students will gather materials from a central table; five sheets of 9x12 sketch paper, ink, paintbrushes, water containers, pencils, mirrors, newspaper, and paper towels.
2. Students will create five composition ink wash self-portrait paintings.



3. Students will lightly sketch out each composition idea and then go over it with the ink and washes.
4. When the student has completed their composition studies, with the approval of the instructor, they may move onto the final large scale self-portrait head ink painting.
5. The students may use pastels to highlight and create areas of focus on their final drawing, once the ink has dried.
6. When the final drawing is complete, the students will begin the research portion of the lesson.
7. Students must find a contemporary portrait artist.
8. Students must obtain at least one image by the artist they choose and write a short paragraph describing the artist's work and a short opinion based paragraph about the artist.

Closure:

- There will be a critique/discussion on the final drawings and presentations of the artists and images the students chose to research.

Critique/Evaluation/Assessment:

- During the critique, several questions must be raised:
  - How did it feel to go from the small- scale studies to the large scale final drawing?
  - Did the images from the small -scale transfer to the large scale well or did you have to make some changes?
  - Did you enjoy the level of control you had over your materials?
  - Did you feel more comfortable with the ink in this lesson or in the previous lesson?
  - What criteria did you use to determine the best composition study?
- After the criteria are discussed (the instructor will make a list on the board), the instructor will use the student's suggestions to discuss the work further.

Time Budget:

- This lesson will take between five to six 80-minute block periods to complete.

Safety Concerns:

- The instructor must monitor the students when they are attaching the large pieces of paper to the large boards.

Bibliography:

- Medvedow, Jill. Marlene Dumas: One Hundred Models and Endless Rejects. Hatje Cantz Publishers, Boston: 2001.
- Powers, Sarah. Alice Neel: Paintings and Drawings. Locks Gallery, Philadelphia: 2005.

AP Studio Art

\*\*\*Homework due: Tuesday, October 18\*\*\*

Choose one of the contemporary artists you have researched for homework and think about the following questions:

1. How has their work influenced my work?
2. How could their work influence my work in the future?

Write a one-page essay with an introduction, body and conclusion. You may find another contemporary artist to use for this assignment if you feel the artists you have researched will not have any real affect on your work.

AP Studio Art

\*\*\*Homework due: Tuesday, October 18\*\*\*

Choose one of the contemporary artists you have researched for homework and think about the following questions:

3. How has their work influenced my work?
4. How could their work influence my work in the future?

Write a one-page essay with an introduction, body and conclusion. You may find another contemporary artist to use for this assignment if you feel the artists you have researched will not have any real affect on your work.

AP Studio Art

\*\*\*Homework due: Tuesday, October 18\*\*\*

Choose one of the contemporary artists you have researched for homework and think about the following questions:

5. How has their work influenced my work?
6. How could their work influence my work in the future?

Write a one-page essay with an introduction, body and conclusion. You may find another contemporary artist to use for this assignment if you feel the artists you have researched will not have any real affect on your work.

AP Studio Art

\*\*\*Homework due: Tuesday, October 18\*\*\*

Choose one of the contemporary artists you have researched for homework and think about the following questions:

7. How has their work influenced my work?
8. How could their work influence my work in the future?

Write a one-page essay with an introduction, body and conclusion. You may find another contemporary artist to use for this assignment if you feel the artists you have researched will not have any real affect on your work.





AP Studio Art  
Homework Due: Friday, October 7, 2005

Name:  
Number:

1. Find a contemporary artist who works with portraits (preferably self-portraits), and bring in one or more examples of their work. Write two paragraphs: first, describe the artist's work, media, dates, etc. In the second paragraph, please compare the work of the artist you chose to the work of one of the contemporary artists we discussed in class, (Susanna Coffey, Jenny Saville, Allison Miner, Marlene Dumas, or Alex Katz).



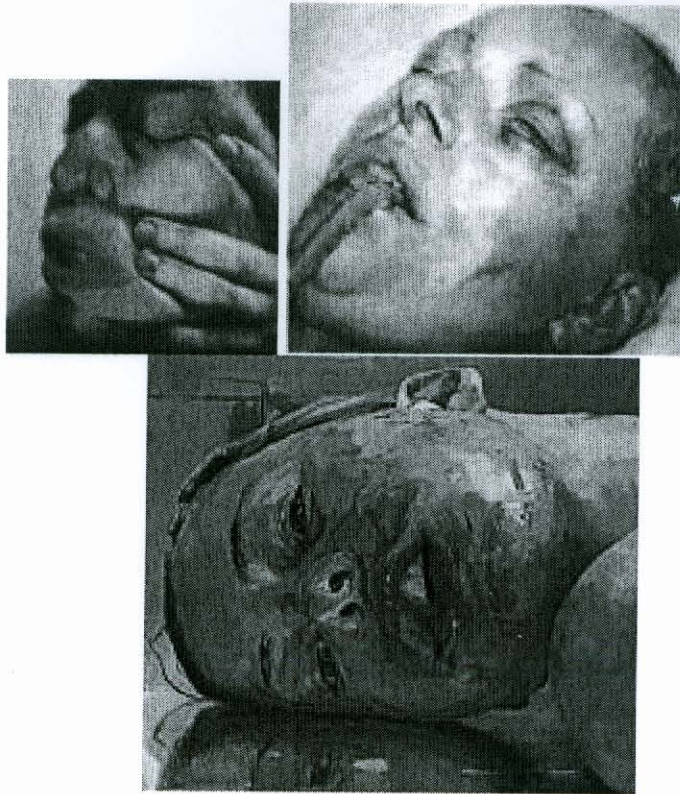
Jenny Saville 2004



Susanna Coffey 2002

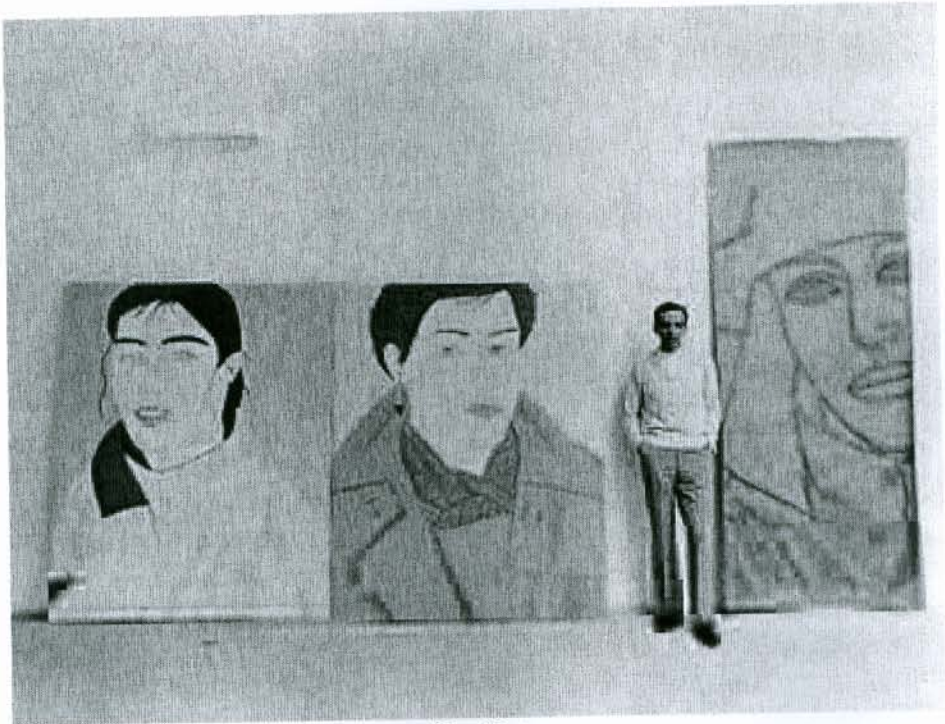
2. In your sketchbook, create four thumbnails and one final abstract self-portrait drawing. You may use pencil, ink or charcoal on your final portrait.

LARGER THAN LIFE PORTRAITS



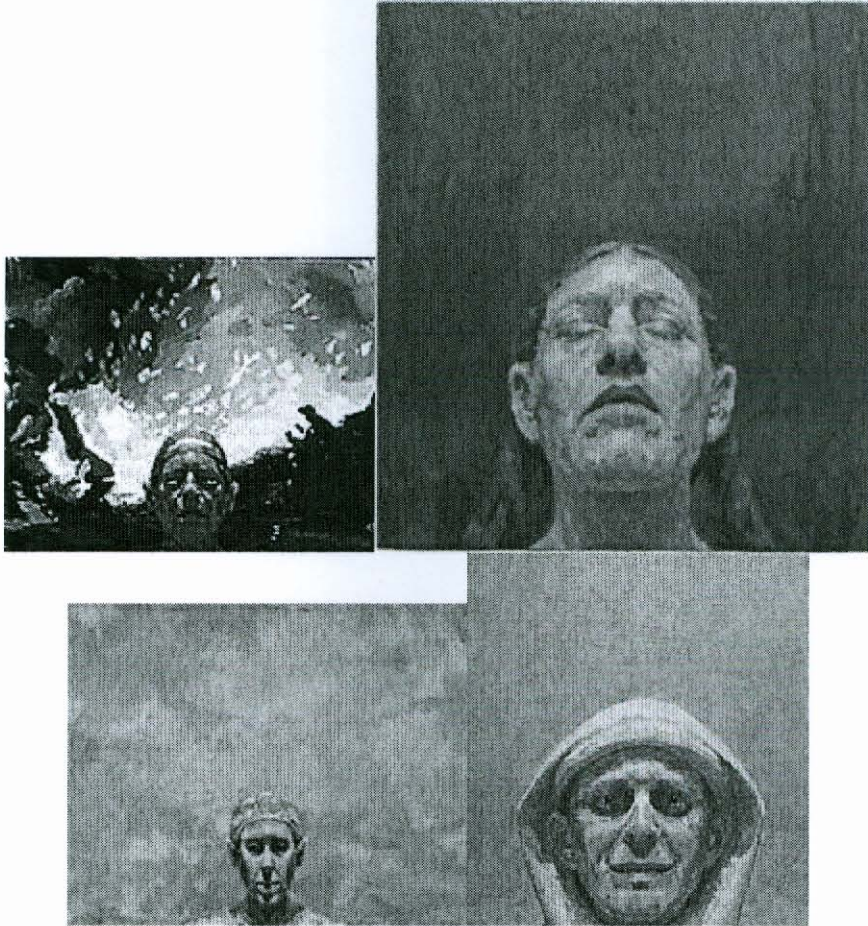
Jenny Saville 2004





Alex Katz

LARGER THAN LIFE PORTRAITS



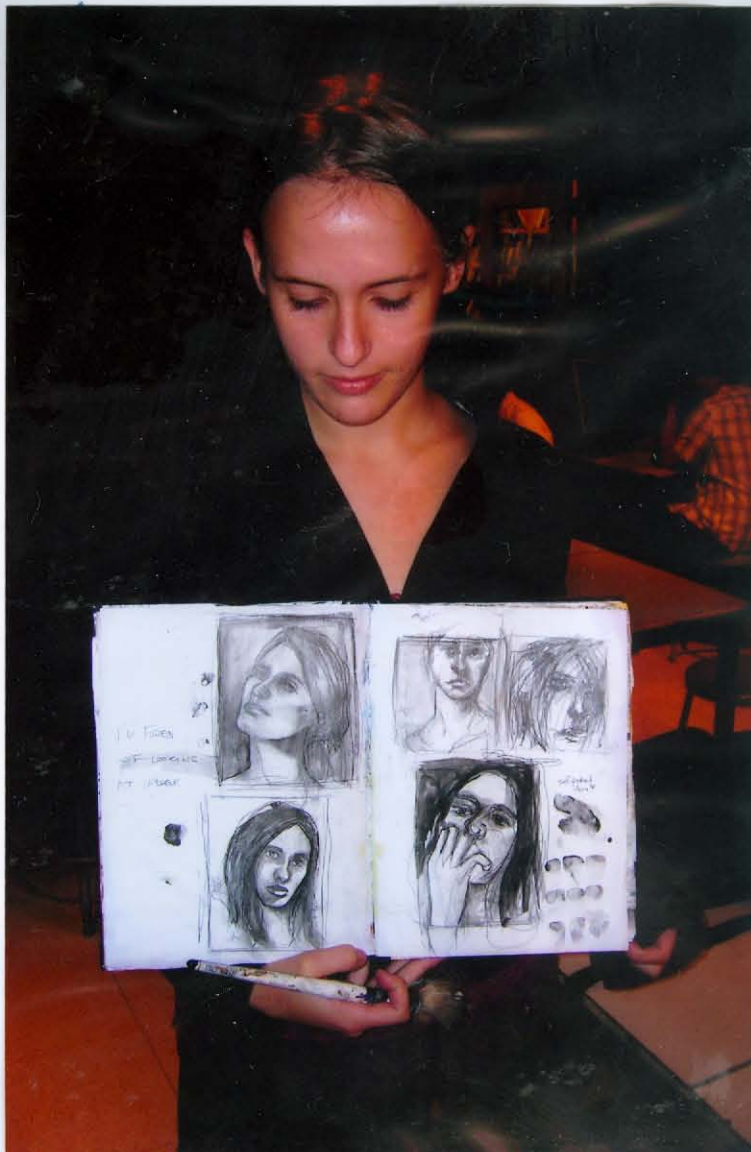
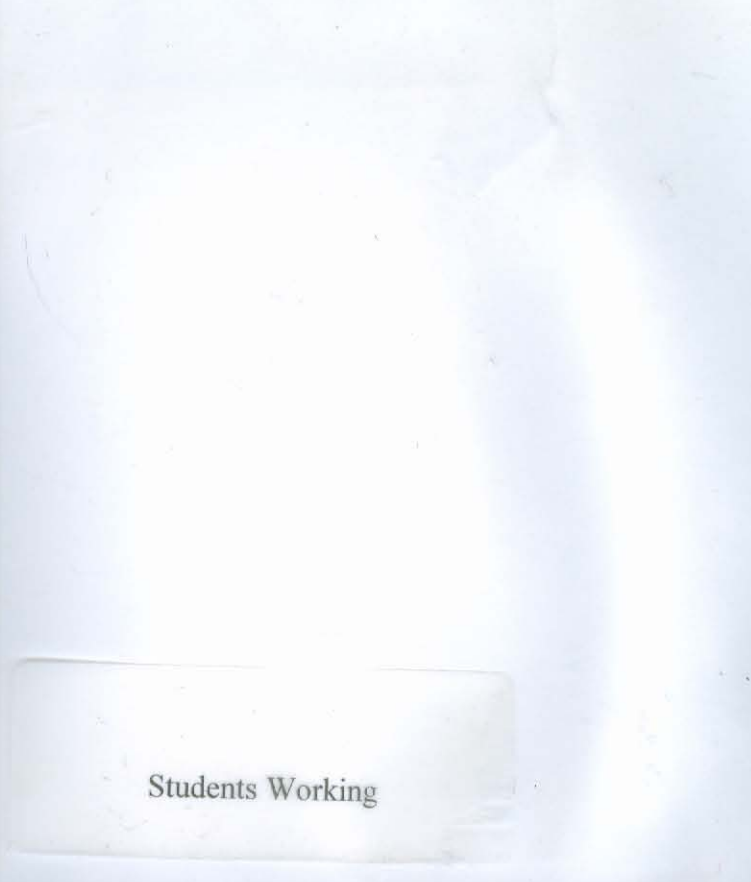
Susanna Coffey

# Rubric: Larger than Life Self Portrait Head AP Studio Art

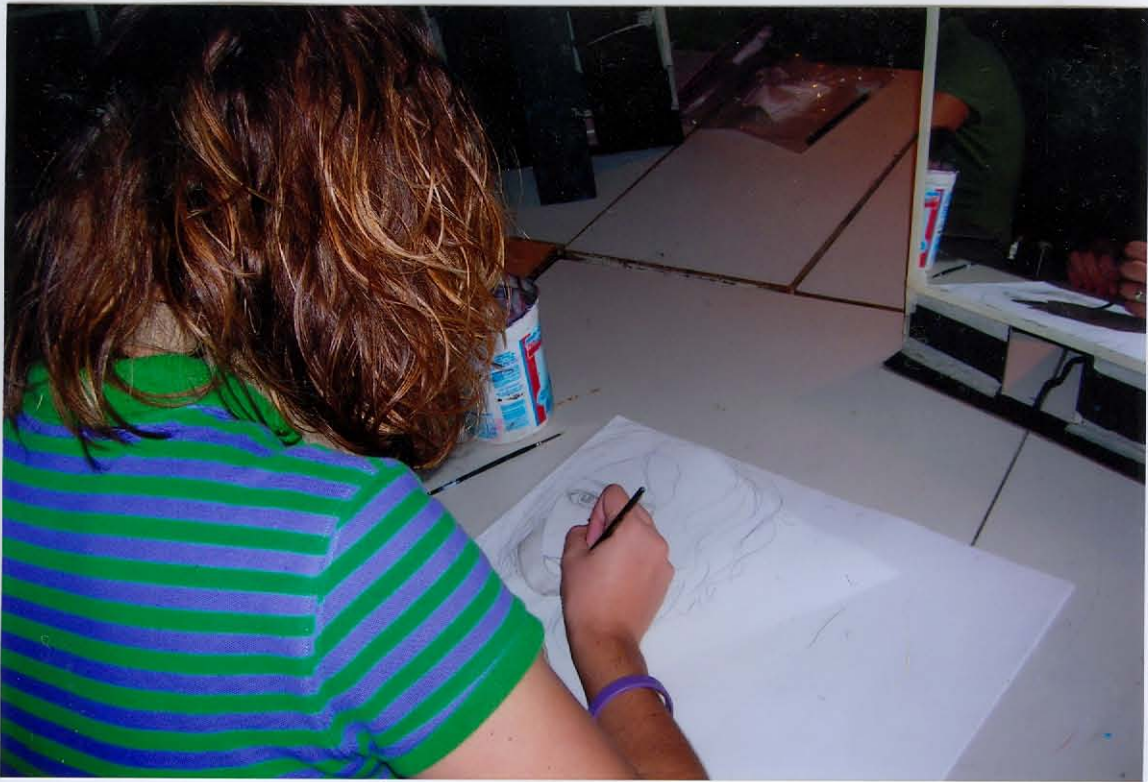
Name:

Angle of pose informs three-dimensional head view. (15 points)	
Three-dimensional form is created with ink washes. (25 points)	
Cropping is used to exaggerate the size of the head. (25 points)	
Composition is balanced. (15 points)	
Craftsmanship. (10 points)	





Student Work







Students Working



Student Work





Students Working



king



Student









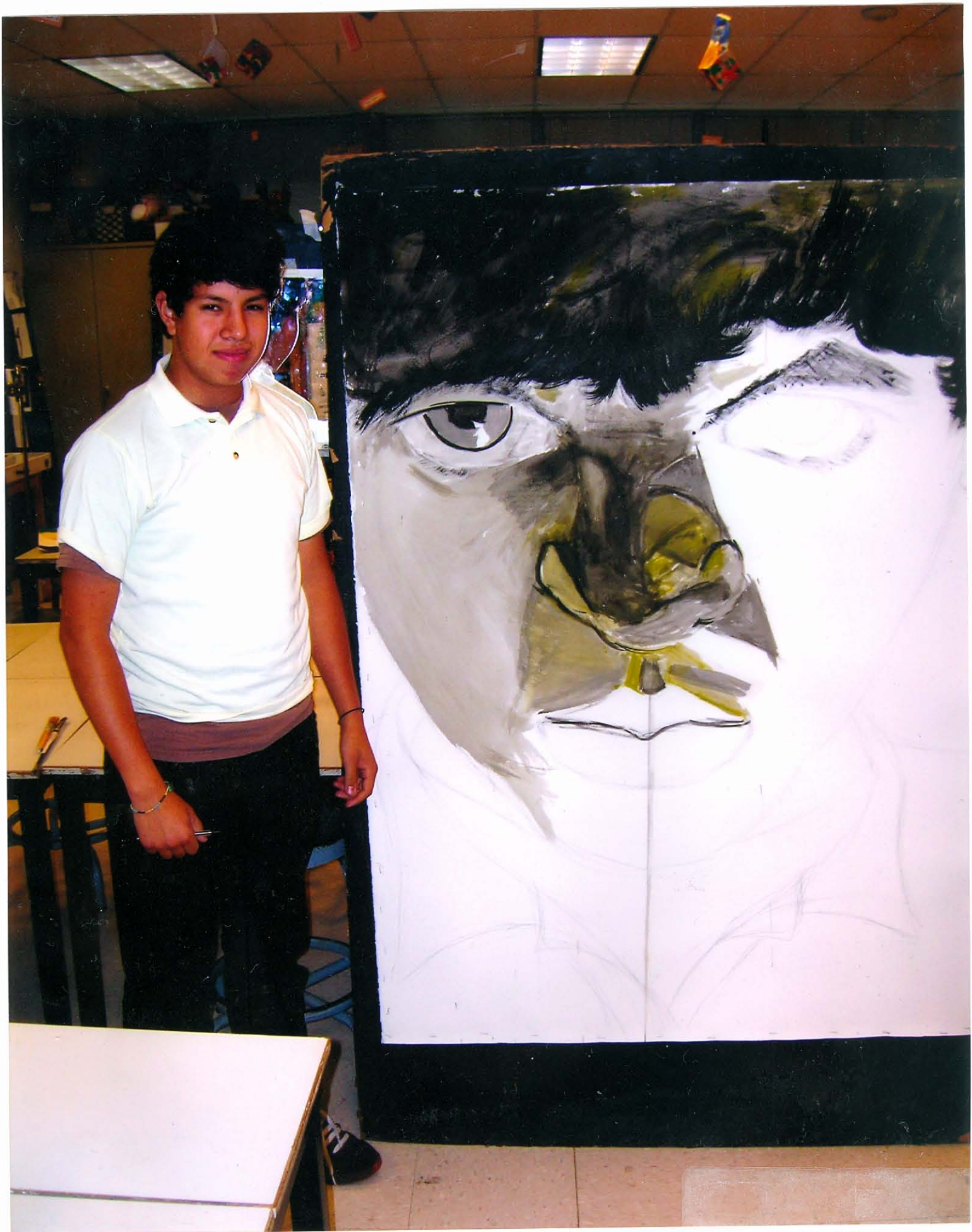


Students Working









Student Work





Student Work