**Digital Mixed Media Triptych Self Portrait**

**Name: ________________**

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

**Triptych:** a set of three panels or compartments side by side, bearing pictures, carvings, or the like.

**STEP ONE: RESEARCH and ANALYZE** the development of self-portraiture through history and apply this knowledge to your own work.

Start your investigation of portraiture by visit the school network: [S://Mr.Arnett/AVI 3M/Self Portraits - The Exploration of Self/index.htm](S://Mr.Arnett/AVI 3M/Self Portraits - The Exploration of Self/index.htm) link.

**STEP TWO: VIEW** the entire site and complete the questions on the attached sheet – “Looking at Self-Potraits Through Time: Critique” by CHOOSING one portraiture artwork to answer the questions on.

**STEP THREE: REVIEW** the attached sheets on “Photocollage Vocabulary” and “Manipulation/Transformation: Operational Techniques” and begin thinking about what kind of photocollage and manipulation techniques you want to incorporate into your Digital Mixed Media Triptych images.

**STEP FOUR: DRAW** a series of at least 3 different possible conceptual sketches incorporating at least 3 different photocollage and manipulation techniques. Your Triptych 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 all 3 finished images. Have your sketches and techniques approved by the teacher before starting creating. WRITE your Artistic Statement Template to document your artistic process.

**STEP FIVE: CREATE** and MANIPULATE your artwork either using a combination of traditional and technological means.

**STEP SIX: SAVE** your finished work to the school network’s: **K: Mr.Arnett/AVI3M/your name_1.jpg, your name_2.jpg, your name_3.jpg**.

**STEP SEVEN: REFLECT:** Answer the following questions using the elements and principles of design and hand them in with your completed work for evaluation.

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?
KU: 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)

3. List 3 major event(s) in history that occurred at the same time this artwork was created: (3)

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. -
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)

2. Do you think this artwork is a significant artwork in the history of art? Why or why not? Explain. (2)
Artistic Statement Template

Name:___________

Artwork Title:_________________________________________________________________

A) Influence(s) and research from past and present works:

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

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**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
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, relatives 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 vise 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).
<table>
<thead>
<tr>
<th>Knowledge/Understanding</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates understanding of the elements &amp; principles of design</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited understanding of the elements &amp; principles of design. 0.25</td>
<td>Student demonstrates some understanding of the elements &amp; principles of design. 0.50</td>
<td>Student demonstrates considerable understanding of the elements &amp; principles of design. 0.75</td>
<td>Student demonstrates a high degree of understanding of the elements &amp; principles of design. 1.00</td>
</tr>
<tr>
<td>Thinking/Inquiry</td>
<td>Digital Mixed Media Triptych Self Portrait</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student depicts their Digital Mixed Media Triptych Self Portrait with limited effectiveness. 0.25</td>
<td>Student depicts their Digital Mixed Media Triptych Self Portrait with effectiveness. 0.50</td>
<td>Student depicts their Digital Mixed Media Triptych Self Portrait with considerable effectiveness. 0.75</td>
</tr>
<tr>
<td>Communication</td>
<td>Clarity: Discusses research &amp; influences in the research questions &amp; artistic statement</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student discusses influences in the research questions &amp; artistic statement with limited clarity. 0.25</td>
<td>Student discusses influences in the research questions &amp; artistic statement with some clarity. 0.50</td>
<td>Student discusses influences in the research questions &amp; artistic statement with considerable clarity. 0.75</td>
</tr>
<tr>
<td>Reflective Questions: Strength, Weakness &amp; Next Step</td>
<td>Digital Mixed Media Triptych Self Portrait</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student explains use of techniques in the artistic statement with limited clarity. 0.25</td>
<td>Student explains use of techniques in the artistic statement with some clarity. 0.50</td>
<td>Somewhat coherent and somewhat complete. 0.75</td>
</tr>
<tr>
<td>Application</td>
<td>Creative Process: Demonstration of Skill Development &amp; following procedures including Clean Up</td>
<td>Incomplete. 0</td>
<td>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5-6</td>
<td>Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 5-6</td>
<td>Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 7-8</td>
</tr>
<tr>
<td>Uses elements &amp; principles of design and Photocollage, Manipulation/Transformation, Operational techniques to produce an effective Digital Mixed Media Triptych Self Portrait</td>
<td>Incomplete. 0</td>
<td>Student demonstrates limited use of the elements &amp; principles of design and techniques to produce an art work of limited effectiveness. 1.00</td>
<td>Student demonstrates some use of the elements &amp; principles of design and techniques to produce an art work of some effectiveness. 2-3</td>
<td>Student demonstrates considerable use of the elements &amp; principles of design and techniques to produce an art work of considerable effectiveness. 3-4</td>
<td>Student demonstrates a high degree of using the elements &amp; principles of design and techniques to produce a highly effective art work. 5.00</td>
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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, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., use brainstorming, concept webs, and/or groups discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection)
A1.2 apply the appropriate stages of the creative process to produce and revise two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., explore, experiment with, and refine their use of a variety of media; choose a medium/media appropriate for their planned art work; reflect on the effectiveness of preliminary versions of their work; revise their art work on the basis of reflection and useful feedback)
A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes (e.g., ensure that their portfolio includes evidence of idea generation and elaboration, research, investigation, planning, exploration, experimentation, and revision; include a variety of works created for different purposes), 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 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and...
communicate specific emotions to an audience (e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work)

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 explore and experiment with media, including alternative media, and current technologies, and use them to create a variety of art works (e.g., use media such as digitally enhanced photographs, transparencies, and/or found objects when creating a collage; create a mixed-media image reflecting their personal identity or cultural heritage)

A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists (e.g., Claude Monet’s use of optical colour mixing; Andy Warhol’s use of silkscreen; George Segal’s use of plaster bandage; Jean-Paul Riopelle’s use of a palette knife for impasto application of paint; Daphne Odjig’s use of interconnecting black lines), and adapt and apply them to create original art works

A3.3 describe appropriate standards and conventions for the presentation of different types of visual art works, and apply these standards and conventions when preparing their art works for presentation (e.g., ensure that their work is signed, labelled, dated, matted and/or mounted, that their three-dimensional work can be displayed safely, that the appropriate digital presentation technology is available and in working order)

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 communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context

B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others

B1.3 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria

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 explain the functions of various types of artworks (e.g., animation, various types of architecture, graffiti; propaganda, public, and religious art; works focused on personal expression)

B2.2 identify and explain ways in which various art works are a response to and a reflection of the societies in which they were created

B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works (e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement)

C1.2 explain terminology related to a variety of techniques, materials, and tools (e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter process

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects)

C2.2 demonstrate an understanding of a variety of conventions used in visual arts (e.g., allegory, expressive exaggeration, juxtaposition, synectics; conventions associated with heroic, narrative, naturalistic, propaganda, realistic, and satirical art), and explain how they are used in different types of art works

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.