Re-Stylization Artwork

“Re-Style” definition: Rearrange or remake in a new shape or layout.

“Context” definition: the set of facts or circumstances that surround a situation or event, “the historical context”

This project involves you researching and then Re-Styling a traditional piece of art into a different Style.

Stylistic Properties - Western style (Photorealism with Value with One/Two/Three Perspective) to Japanese Ukiyo-e Style (Little/no value with Shifting Perspective)

Changing the Context of the original, i.e. a person with a ski mask may seem acceptable on a ski hill – but how does the context change of a ski masked person walking into a bank?

STEP ONE: Begin RESEARCHING works of art and then think about how you can possibly Re Style it from one stylistic tradition into another.

STEP TWO: Print off a few traditional works and in your sketchbook make a series of 3 conceptual designs of your ideas in your sketchbook.

STEP THREE: Have your sketch approved by the teacher before starting your large 18 x 24 drawing.

WRITE your Artistic Statement Template to document your artistic process. Who has influenced your Re stylization and why?

STEP FOUR: REFLECT: Answer the following questions using the elements and principles of design and complete your Artistic Statement Template for formal 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?

Super Mario Bros – Western Style (Photorealism with Value with One/Two/Three Perspective)

Re-Style Examples

Western Comic book Style:
1) Photorealism Proportions
2) Photorealism Value
3) One/Two/Three Perspective to vanishing points

Re-Styled: Egyptian Style/Canons:
1) the more important a person was, the larger they were depicted
2) men are depicted with darker skin than women
3) faces, arms, legs, hands and feet are shown in profile
4) eyes (usually single eye) and chest are frontal
5) no mathematical perspective attempted
6) little or no overlapping
7) spaces are divided into horizontal bands or registers (like comic strips)
8) the left foot is forward on standing figures

Western Comic book Style:
1) Photorealism Proportions
2) Photorealism Value
3) One/Two/Three Perspective to vanishing points

Re-Style: Japanese Ukiyo-e Style
Little/no value with Shifting Perspective
Captain America Vs Iron-Man

Western Style:
1) Photorealism Proportions
2) Photorealism Value
3) One/Two/Three Perspective to vanishing points

Re-Styled: Japanese Ukiyo-e Style
Little/no value with Shifting Perspective

Thanos - Western Style:
1) Photorealism Proportions
2) Photorealism Value
3) One/Two/Three Perspective to vanishing points

Re-Styled: Japanese Ukiyo-e Style
Little/no value with Shifting Perspective
A) Influences and research from past and present works:

What is the title of the original work:

What is the original Style properties/context/meaning of the work:

What is your new Re-Style/context and what properties did you change:

B) Drawing techniques used in my work and how they support my intended visual Re-Style message/theme:
<table>
<thead>
<tr>
<th></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><strong>Knowledge/ Understanding</strong></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 in the drawing. 0.25</td>
<td>Student demonstrates some understanding of the elements &amp; principles of design in the drawing. 0.50</td>
<td>Student demonstrates considerable understanding of the elements &amp; principles of design in the drawing. 0.75</td>
<td>Student demonstrates a high degree of understanding of the elements &amp; principles of design in the drawing. 1</td>
</tr>
<tr>
<td><strong>Thinking/ Inquiry</strong></td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student depicts representational and Re-Stylization imagery in the drawing with limited effectiveness. 0.25</td>
<td>Student depicts representational and Re-Stylization imagery in the drawing with some effectiveness. 0.50</td>
<td>Student depicts representational and Re-Stylization imagery in the drawing with considerable effectiveness. 0.75</td>
<td>Student depicts representational and Re-Stylization imagery in the drawing with a high degree of effectiveness. 1</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student discusses influences in the artistic statement with limited clarity. 0.25</td>
<td>Student discusses influences in the artistic statement with some clarity. 0.50</td>
<td>Student discusses influences in the artistic statement with considerable clarity. 0.75</td>
<td>Student discusses influences in the artistic statement with a high degree of clarity. 1</td>
</tr>
<tr>
<td><strong>Reflective Questions: Strength, Weakness &amp; Next Step</strong></td>
<td>Incomplete. 0</td>
<td>Poor, yes/no answers/limited incomplete. 0.25</td>
<td>Somewhat coherent and somewhat complete. 0.50</td>
<td>Clear and substantial answers. 0.75</td>
<td>Superior and insightful answers. 1</td>
</tr>
<tr>
<td><strong>Application</strong></td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Preliminary sketches are poor/incomplete. Concepts are poor/incomplete. Planning is tentative or non-existent. (0.5) 0.5</td>
<td>Preliminary sketches are somewhat clear and complete. Concepts are somewhat complete. Planning is somewhat substantial &amp; shows some alternative ideas. (1-2) 1</td>
<td>Preliminary sketches are mostly complete. Concepts are complete. Planning is evident &amp; shows some divergent thinking is evident. (2-3) 1-1.75</td>
<td>Preliminary sketches are thorough &amp; complete. Concepts are fully developed. Planning is exceptional &amp; shows considerable flexibility in thinking. (3+) 2</td>
</tr>
<tr>
<td><strong>Creative Process: Demonstration of Skill Development &amp; following procedures including Clean Up</strong></td>
<td>Incomplete. 0</td>
<td>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5</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>
<td>Student demonstrates superior effectiveness in demonstrating the creative process and following procedures. 8-10</td>
</tr>
<tr>
<td><strong>Uses elements &amp; principles of design and drawing techniques to produce an effective artwork (proportion, shape, contrast, etc.)</strong></td>
<td>Incomplete. 0</td>
<td>Student demonstrates limited use of the elements &amp; principles of design &amp; drawing techniques to produce an art work of limited effectiveness. 1</td>
<td>Student demonstrates some use of the elements &amp; principles of design &amp; drawing techniques to produce an art work of some effectiveness. 2-3</td>
<td>Student demonstrates considerable use of the elements &amp; principles of design &amp; drawing 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 &amp; drawing techniques to produce a highly effective art work. 5</td>
</tr>
<tr>
<td><strong>Value/Colour (Shade &amp; Tone)</strong></td>
<td>Incomplete. 0</td>
<td>Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect 3-dimensionality. 1</td>
<td>Work demonstrates few areas of extreme black or white or colour. The composition contains sufficient value to reflect 3-dimensionality. 2</td>
<td>Work demonstrates some areas of extreme black or white or colour. The composition contains sufficient value to reflect 3-dimensionality. 3-4</td>
<td>Work demonstrates exact &amp; balanced amounts of extreme blacks, whites &amp; greys. The composition contains balanced value to reflect 3-dimensionality. 5</td>
</tr>
</tbody>
</table>

A1. The Creative Process: apply the 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 materials, media, and technologies; demonstrate an understanding of a variety of ways of presenting their works and the works of other artists; 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)

A1.3 describe in detail with reference to a variety of historical and contemporary art works (e.g., the social scenes painted by Pieter Bruegel the Elder; Joseph Paxton’s Crystal Palace; works by Canadian war artists, such as Alex Colville’s Bodies in a Grave or Molly Lamb Bobak’s Private Roy, Canadian Women’s Army Corps), how knowledge of a work’s cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of the work’s intent and meaning

A1.4 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)

A2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect social and personal values;

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 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating, analysing, and/or presenting art works (e.g., when analysing how artists’ manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)

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 (e.g., the social scenes painted by Pieter Bruegel the Elder; Joseph Paxton’s Crystal Palace; works by Canadian war artists, such as Alex Colville’s Bodies in a Grave or Molly Lamb Bobak’s Private Roy, Canadian Women’s Army Corps), how knowledge of a work’s cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of the 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 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., 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)

B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works (e.g., how artists are affected by oppression, persecution, censorship, or war, or by cultural, political, and/or religious beliefs; how access to locations, materials, technologies, and funding can affect the production of art works)

B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society (e.g., with reference to their self-awareness and their ability to express their emotions, their cultural and social empathy, their knowledge of and appreciation for their own cultural heritage and the culture heritage of people in their community, their reaction to stereotypes, their understanding of the issue of cultural appropriation, their appreciation for the natural and built environment around them, changes in their position on social/cultural 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 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; makeshift, trash, collage of media; digital manipulation; media; weathering; optical illusion and subjective precision, 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 the 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, deployment, and respect for others when working in a studio or visiting a presentation space)