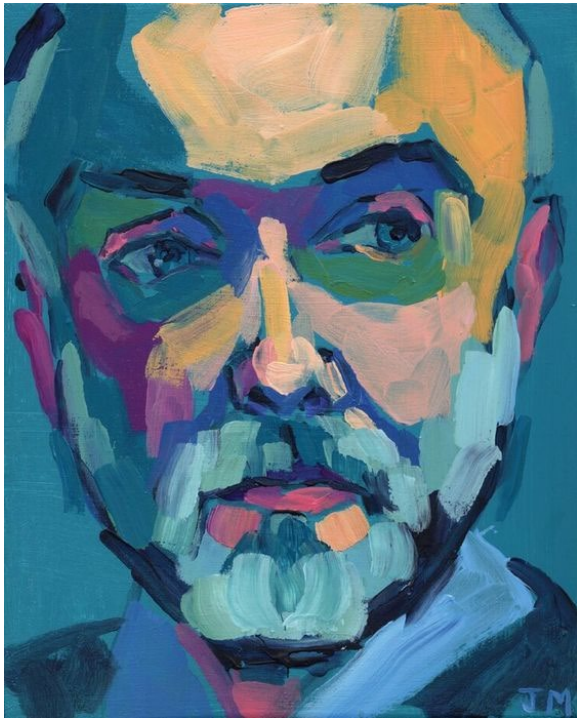
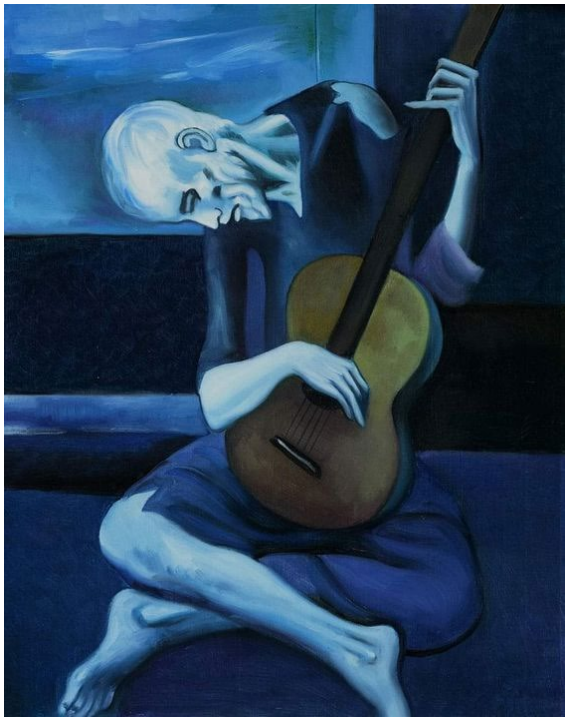




Year 8 Art
Unit 3
'Portraiture'

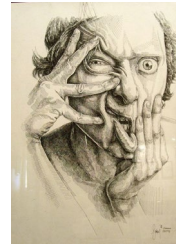
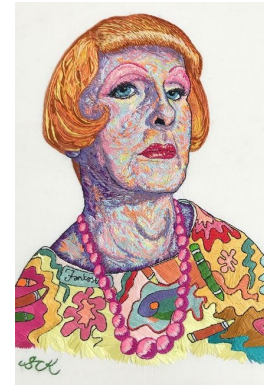
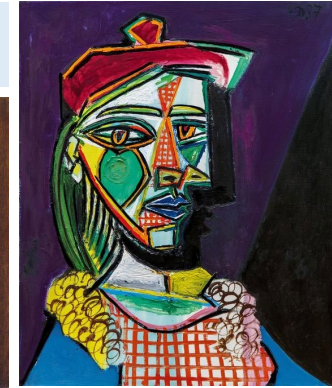
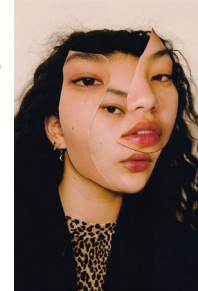
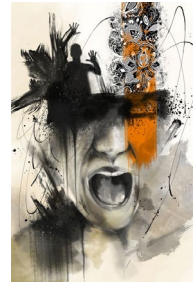


Year 8 – Knowledge Organiser – Half Term 5, 'Portraiture'

Project Overview

this project you will research the role of portraiture in a historical and contemporary context. Additionally, you will be introduced to the term 'identity' and understand how this is explored in portraiture.

You will develop skills in a range of mediums, including watercolour, colouring pencil and collage. You will investigate artists who focus on portraiture and self-portraiture, including Loui Jover.



Art Formal Elements

Colour – What you see when light reflects off something.

Line – A mark which can be long, straight, curved, etc.

Tone – How light or dark a colour is.

Texture – How something looks or feels, e.g., rough or smooth.

Pattern – A symbol, design or shape that is repeated.

Shape – A 2D area which is enclosed by a line, e.g., triangle, square, circle.

Form – Something which is 3-dimensional, e.g., cuboid.



Portraiture:

Portraiture is the recording of an individual's appearance and personality, whether in a photograph, painting, sculpture, or any other medium. What makes it so magical is its ability to depict not only the physical but also psychological characteristics of a figure.

Self-Portraiture:

While a portrait refers to any painting that depicts a human figure, a self-portrait refers to a painting that depicts the artist that produced it. Self-portraiture, whether produced in the medium of painting or of photography, is its own distinct genre of art, like that of the landscape or the still life.

Artists' self-portraits are critical to our understanding of both portraiture and the history of art. They are the form in which many artists have come to be remembered, offering insights into their lives, surroundings, and even their state of mind.

Year 8 – Half Term 5 – IKE Plus

1. Create a **title page** for the unit, '**Portraiture**'. Complete this on an **A4** page.

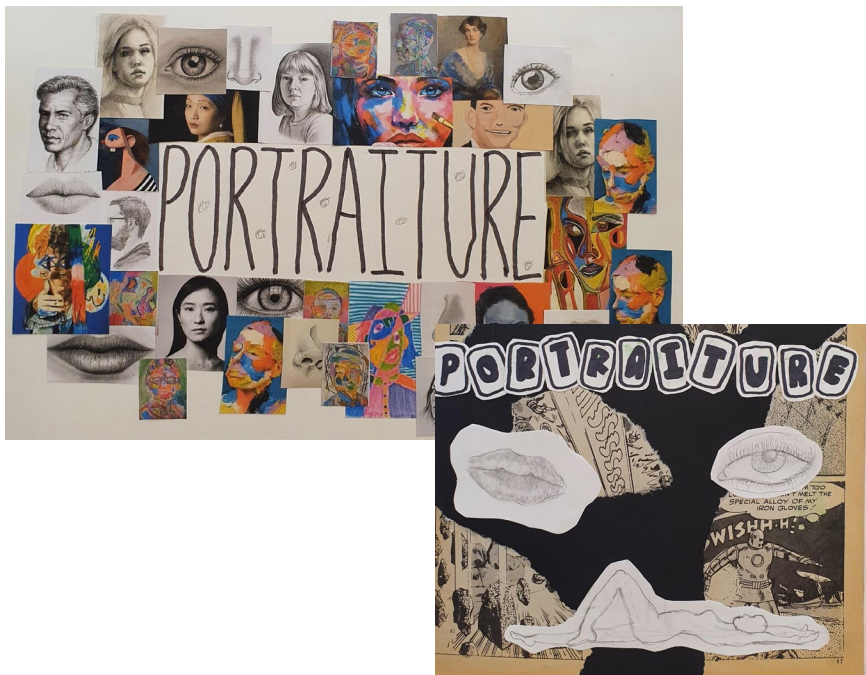
Checklist:

*A clear **title** introducing the topic – 'Portraiture'. Use bold, interesting font.

*A minimum of three **images/ drawings** which reflect the topic.

*An intentional page layout.

***Colour** – add colour using a **medium** of your choice, e.g., colouring pencils, paints, marker pens, etc.



2. Spellings

- *Portraiture
- *Contemporary
- *Identity
- *Exploration
- *Psychological
- *Proportions
- *Abstract
- *Symbolism
- *Expressive
- *Emotive
- *Surrealism

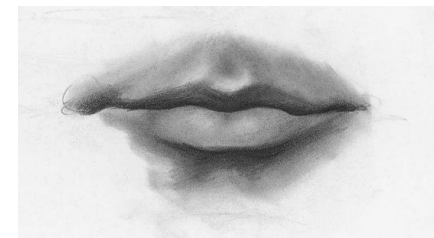
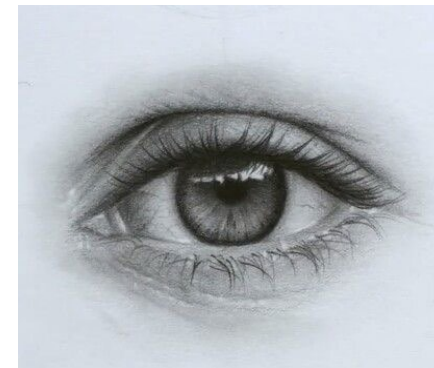
3. Complete a **tonal observational** drawing of a **facial feature** - an eye, nose, mouth or ear. Complete this on an **A5** piece of paper using a **pencil**.

Steps to Success:

***Continuously observe** (look at) the feature you are drawing, to ensure **accuracy**.

*Use your pencil **lightly** to begin with to allow you to easily erase any mistakes.

*Add **tone** to your drawing through **shading**. Consider where the **highlights** and **shadows** are. For a better outcome shade in **one direction** and **blend** your tones.



4. Create an **abstract portrait/ self-portrait** inspired by **Pablo Picasso's Cubist** portraits. I would suggest looking at a range of Picasso's Cubist portraits before creating your own. Complete this artwork on an **A4** piece of paper.

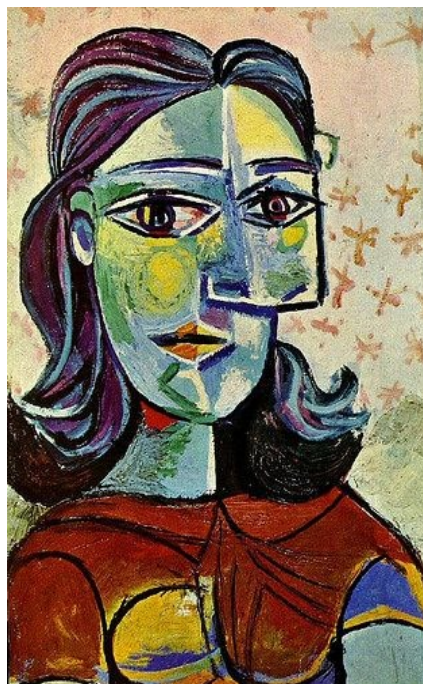
Steps to Success:

*Draw your portrait out **lightly** in pencil first allowing you to erase any mistakes.

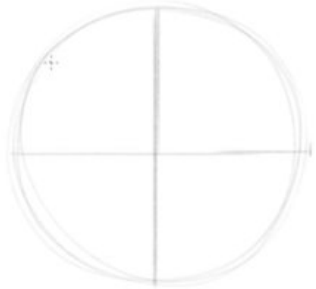
*Use a **variety** of **shapes** to **construct** your portrait, look at the different shapes Picasso uses.

***Experiment** with your **placement** of the facial features. Remember this portrait is **abstract** so does not need to look realistic.

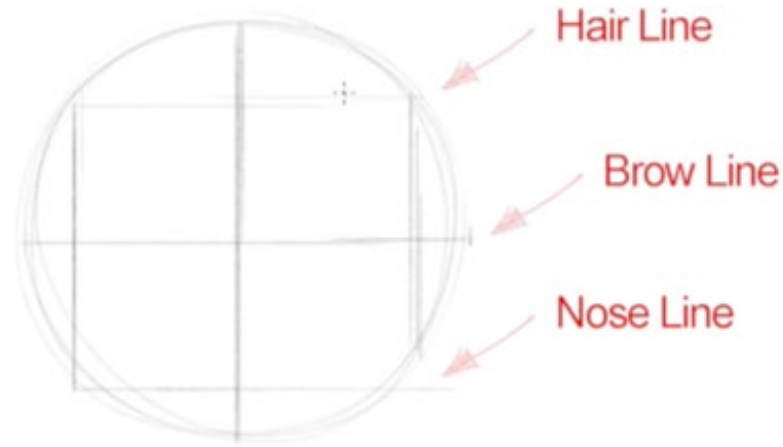
***Add colour** using a medium of your choice, e.g., oil pastels, colouring pencils, paints, etc.



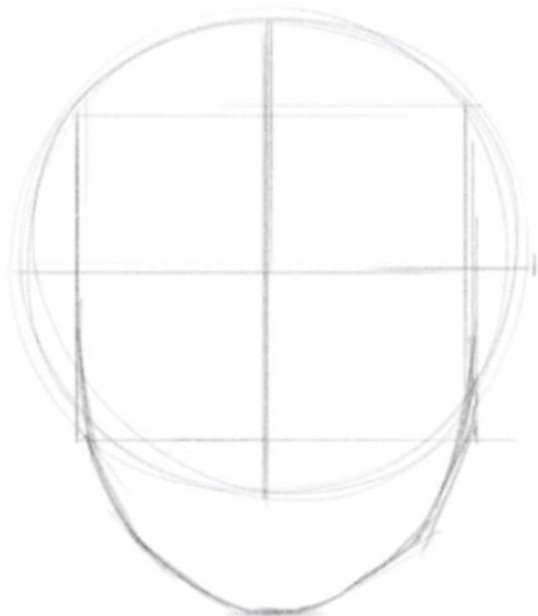
Drawing the Human Face - Proportions



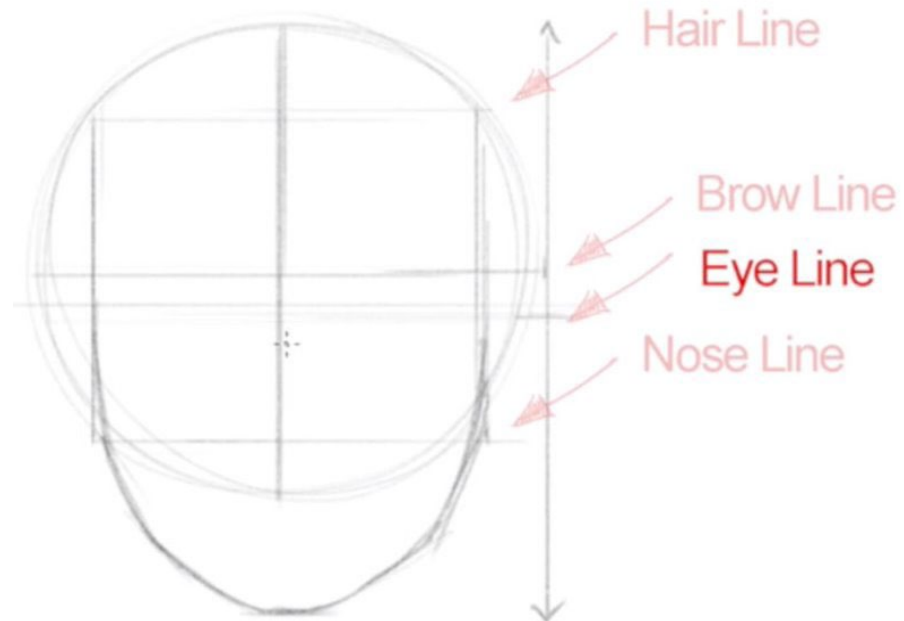
Step 1: Draw a **circle** with **two intersecting lines** that connect directly in the centre. The circle represents the top portion of the head. We'll use the intersecting lines to determine the locations of the facial features.



Step 2: Next, draw a **square** in which each corner touches the circle. This square will eventually represent the edges of the face. The top line will eventually become the **bottom hairline**. The bottom line will become the **nose line**, while the centre line will become the **brow line**.

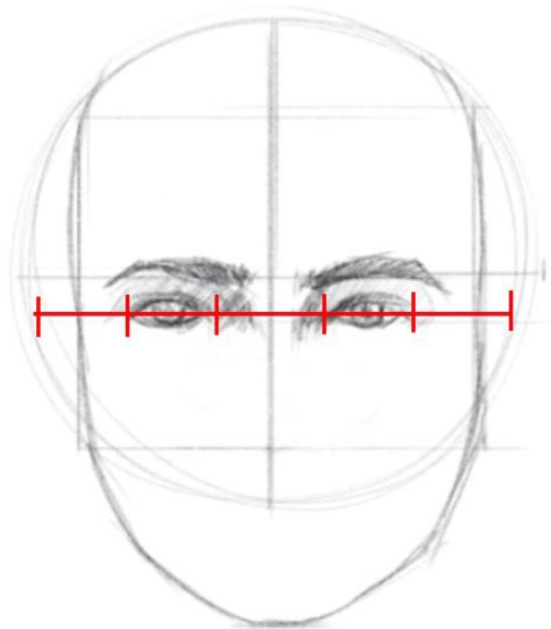


Step 3: **Measure** the distance from the **centre line** to the **bottom line**. You can use your pencil and thumb to do this. From the bottom line of the square, use this measurement to mark the location of the bottom of the chin. Then, draw the edges of the chin from each side of the square so that they connect at your marked location.

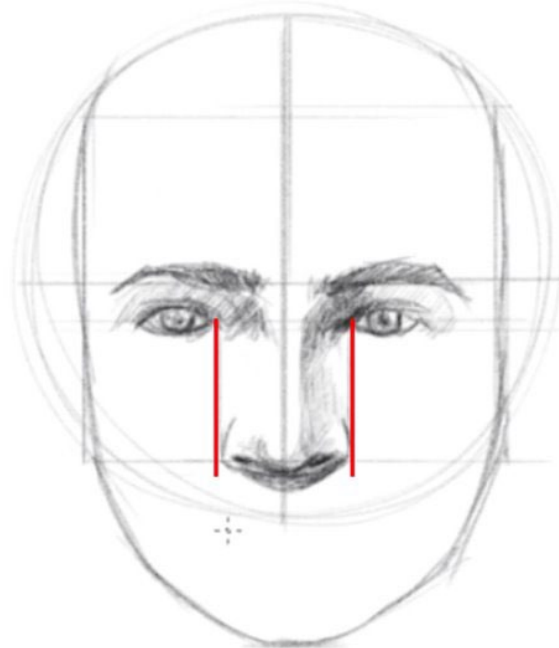


Step 4: Now we have the basic structure of the shape of the face in place. We'll next locate the eyes. We can use the height of the head to help us determine the location of the eyes on the face. The eyes are generally found on a **line in the centre of the head**. The brow line is represented by the centre line that we drew in step one. So, we know that the eyes should be found **just below** this line, in the centre of the head. We can draw a line here for the "eye line".

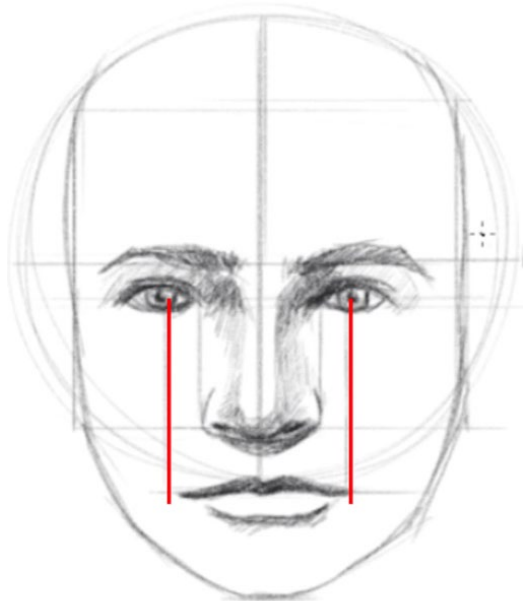
Drawing the Human Face - Proportions



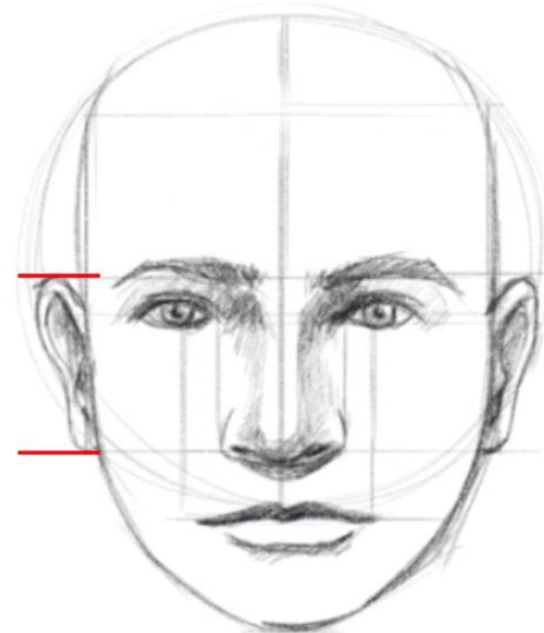
Step 5: Now that we know where our eyes are located on the face, we can draw them. There's another measurement to keep in mind. We also should consider the **width** of the eyes. The width of the head, from ear to ear, generally measures the same length of **five "eyes"**. This means that if we want to draw the eyes with accurate proportions, then we need to draw them so that they match this **approximate measurement**.



Step 6: Moving down the face, we'll next draw the nose. The bottom of the nose can be found on the **bottom line of the square** that we drew in step two. The width of the nose varies from person to person but is generally as **wide** as the **inside corners of the eyes**. It may be helpful to draw two light lines down from the inside corners of the eyes to help you find the width of the nose.

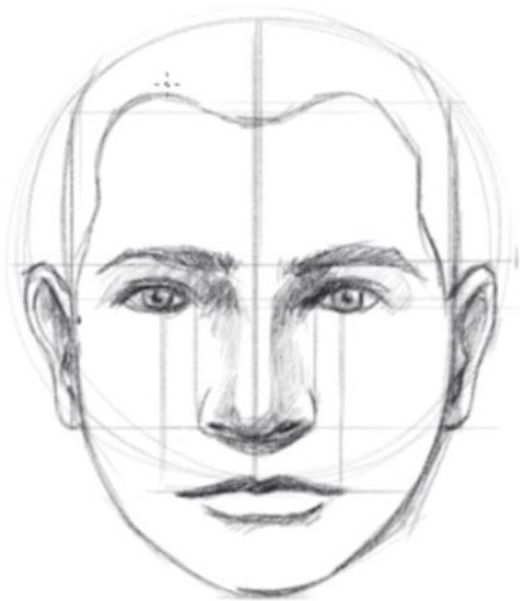


Step 7: We find the mouth slightly higher than half-way between the bottom of the nose and the chin. Of course, this measurement varies from person to person. We can draw a line to mark the positioning of the mouth. We can use the eyes to help us determine the **width** of the mouth. The **corners of the mouth** generally **align** with the **inside edges of the pupils**. It may be helpful to draw light lines from the pupils to the "mouth line".

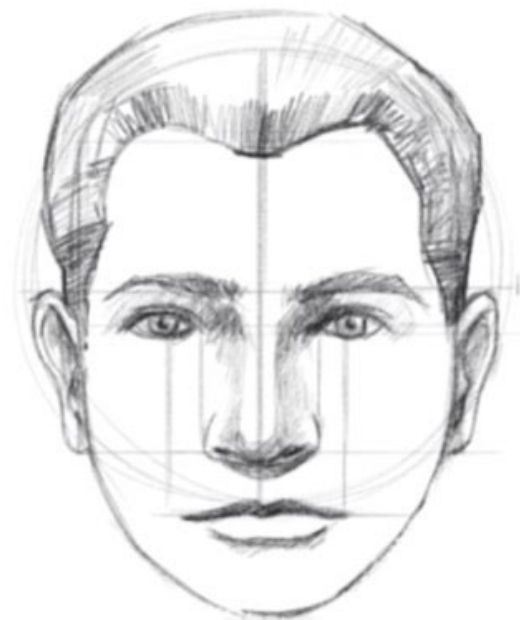


Step 8: Next, draw the ears. Here again, we can use the locations of the features of the face to help us determine the location of the ears. The **top of the ears** will generally align with the **brow line**, while the **bottom of the ears** align with the **nose line**. Keep in mind that the ears come out of the head and extend upward slightly. This means that the ears will extend outward from the head, near the eye line.

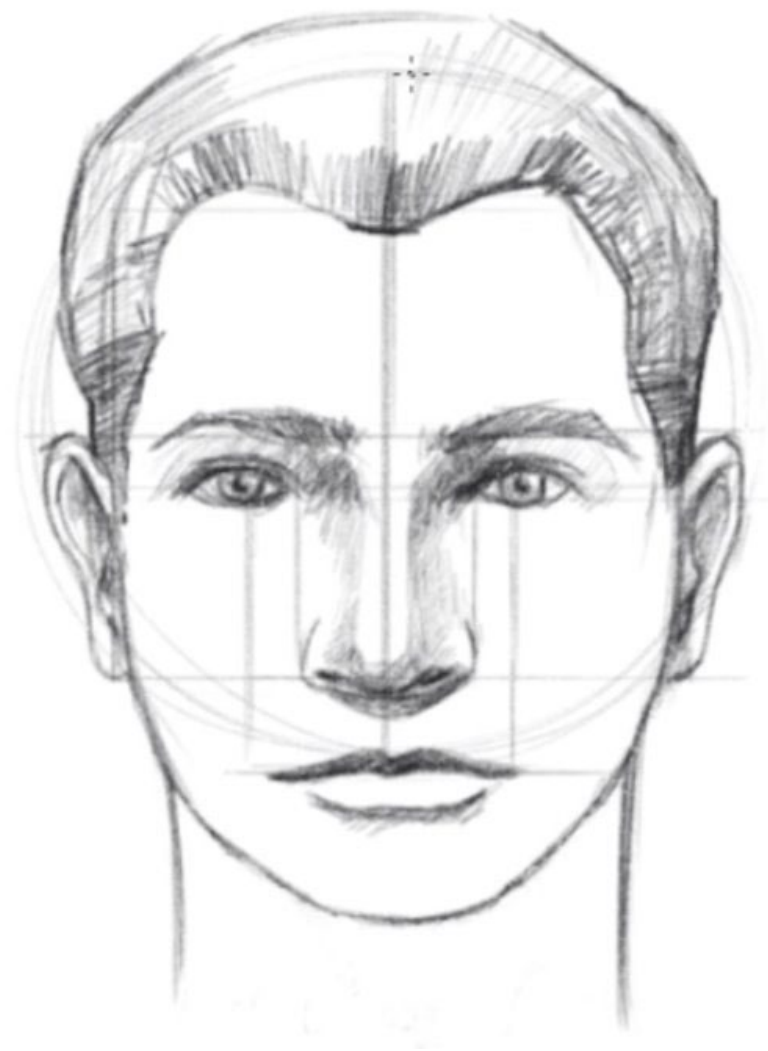
Drawing the Human Face - Proportions



Step 9: Now we'll draw the hairline. If you're drawing someone that has long hair that overlaps the forehead, the hairline may not be visible, but it's still important to know where it's located. The hairline is found on the **top edge of the square** that we drew in step two. Hairlines vary greatly from person to person.

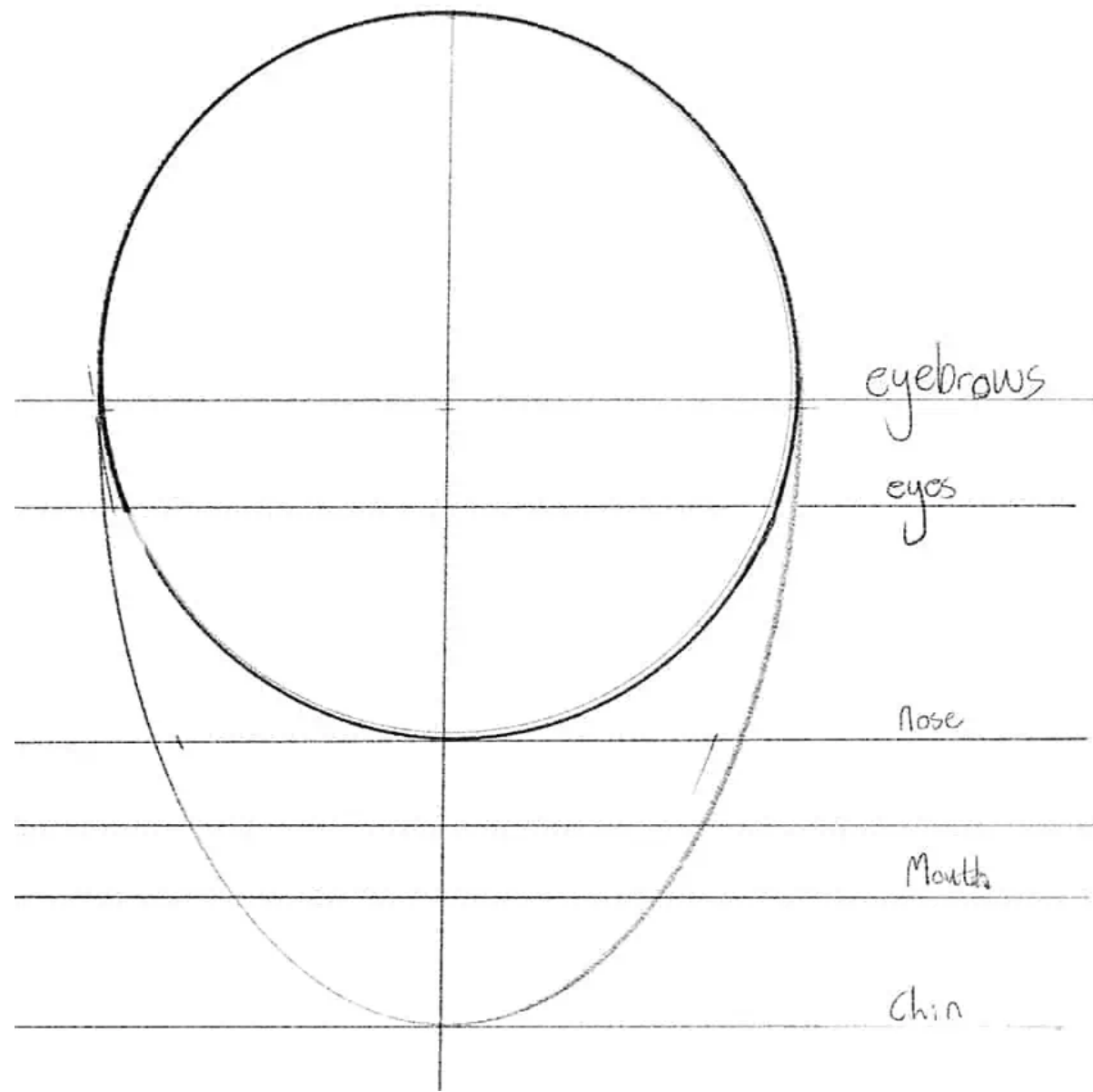
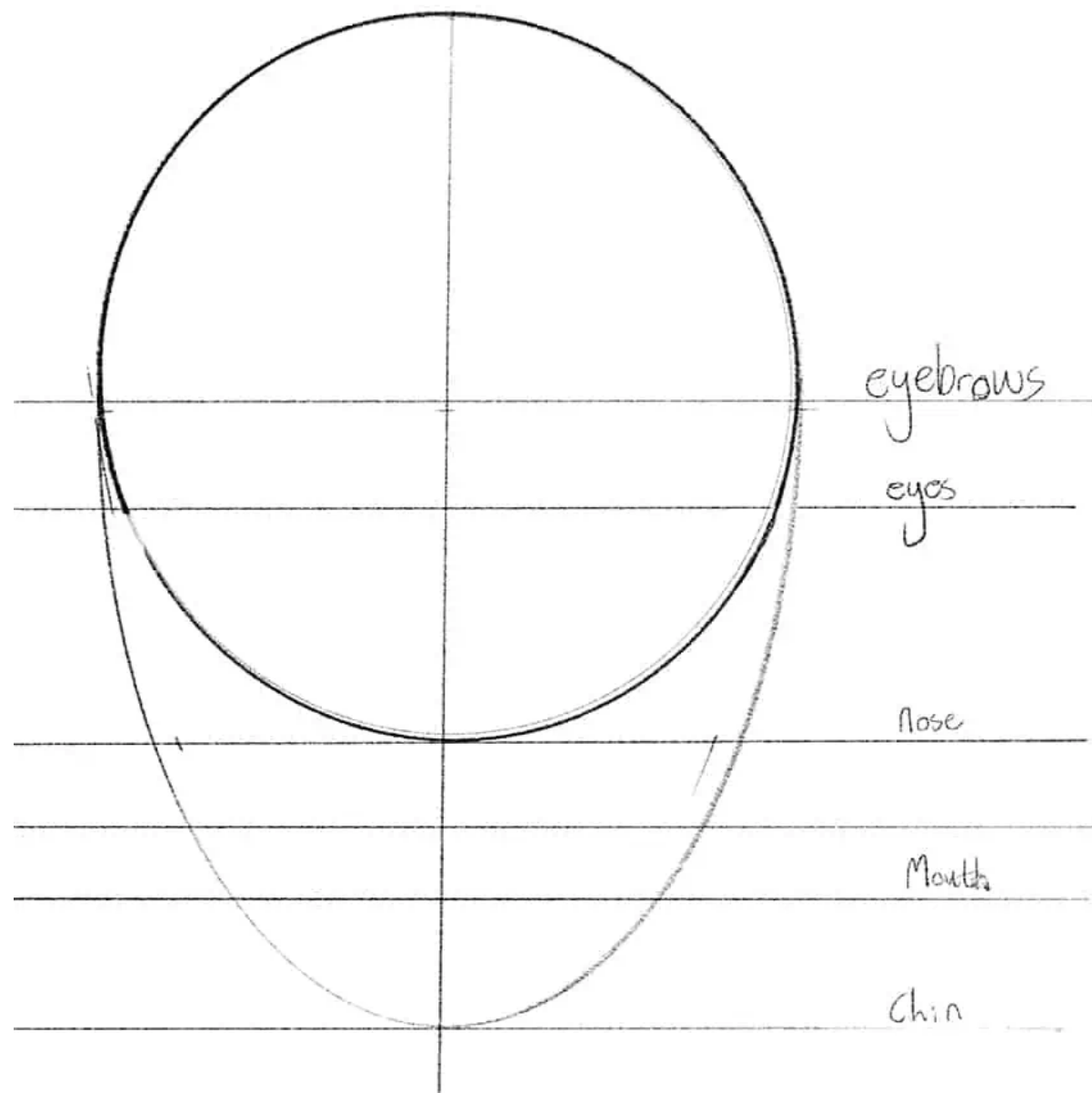


Step 10: Now that we have the hairline in place, we can draw the hair. Shorter hair extends only slightly off of the top of the head, while longer or bushier hair may extend quite a bit. In both cases, however, the hair extends out from the head and should not be drawn directly on the head.



Step 11: Now we need to add a neck to our floating head. The tendency of most beginning artists is to make the neck too narrow. Generally speaking, the neck extends down from the bottom of the ears. Female necks are slightly slenderer, while the necks of males are broader. To draw the neck, we'll simply **extend two lines** down from the **bottom of the ears**.





Drawing the Human Face - Features

1. Start with a circle. This will be the iris.

TIP: try and find a circle you can trace!


2. Add a small circle in the center.

This is the pupil


3. Draw an arch over the larger circle.

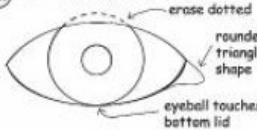
notice how it overlaps


4. Add bottom lid area

erase dotted

rounded triangle shape

eyeball touches bottom lid

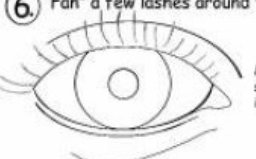

5. Add arch here

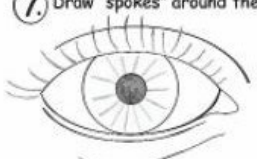
add "thickness" under lid

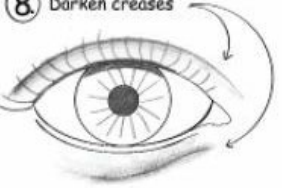
Line under eye


6. "Fan" a few lashes around the upper lid

Make them slightly longer in the center

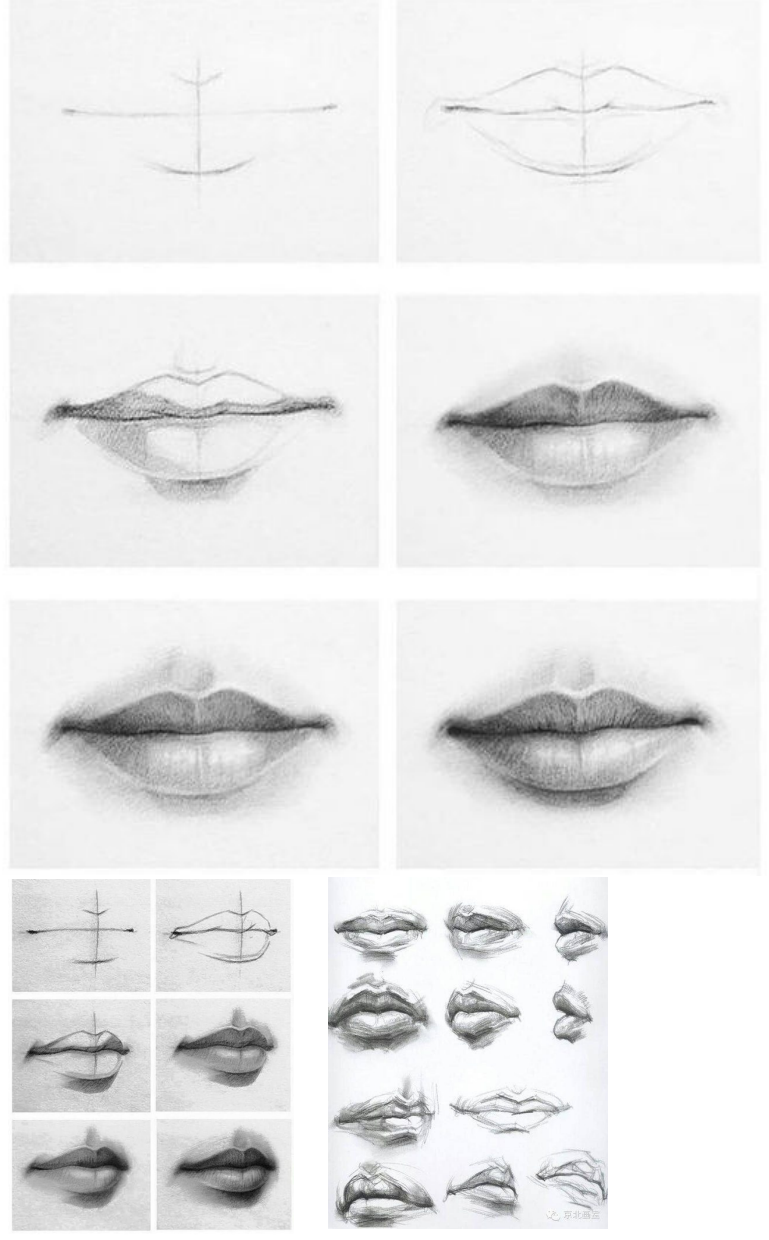
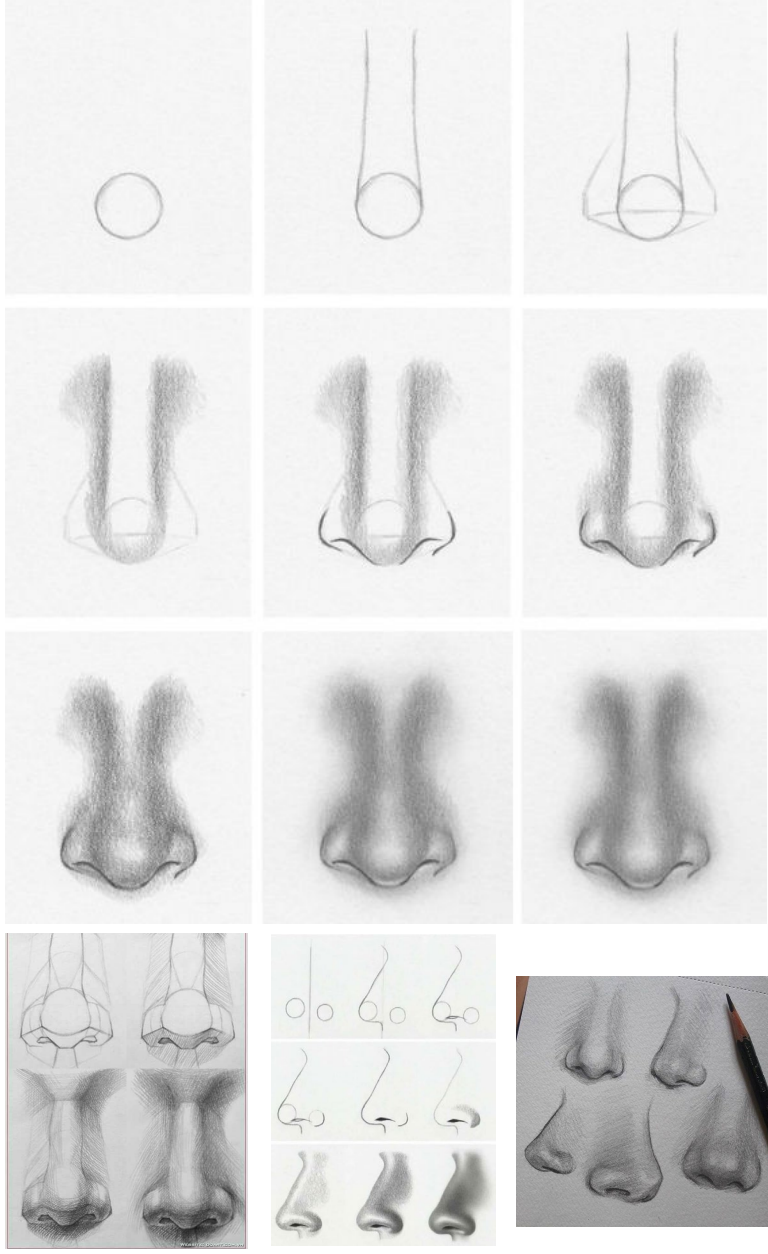
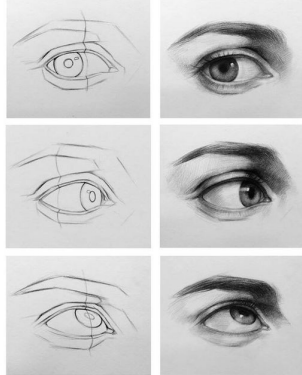
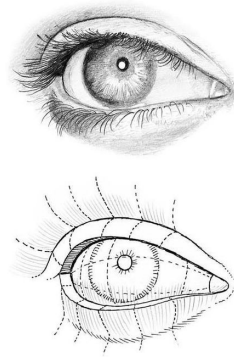

7. Draw "spokes" around the pupil


8. Darken creases


9. Shade. Add more lashes at top and some shorter ones on bottom lid.

Erase some spots in the iris area to indicate reflections. Add more spokes coming from pupil.





Year 8 – Knowledge Organiser – Half Term 6, 'Portraiture'

S - Subject Matter

What does the image show? Describe what you see.

E - (Formal) Elements

TONE, COLOUR, LINE, PATTERN, TEXTURE, COMPOSITION

Describe how the artist has used each formal element in the piece if relevant.

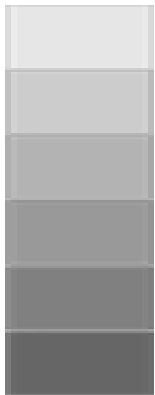
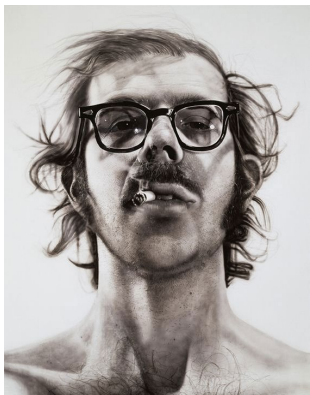
Which formal elements will you talk about?

M - Materials

What is the work made out of? Any particular techniques been used?

I - Intent

Why did the artist produce this piece, is there a reason?



Tone:

Tone refers to the **lightness** or **darkness** of a colour. One colour can have almost an infinite number of different tones.

Key words:

Shading – The colouring of an image to add depth.

Blending – To gradually (smoothly) transition from one tone to another.

Highlight – The lightest or one of the lighter parts of a drawing, painting, etc.

Shadow – The dark area within a drawing, painting etc.

Tonal Ladder – A scale used by artists to see how many different tones they can achieve with one colour.

Symbolic Language:

Signs and symbols communicate ideas. The symbolic language of art is a language of intrigue and meaning. Symbolism is one of the most important elements which gives depth to art. A painter uses symbolism when he wants to put emotions and ideas in the picture which we can't experience with our five senses. It's all about showing instead of telling.

Frida Kahlo:

Frida Kahlo was a Mexican painter best known for her uncompromising and brilliantly colored self-portraits that deal with such themes as identity, the human body, and death. Although she denied the connection, she is often identified as a Surrealist.



Identity:

Identity is the qualities, beliefs, personality traits, appearance, and/or expressions that characterize a person or a group.

Artists often explore the characteristics that determine our personal and social identity. They construct a sense of who we are as individuals, as a society, or as a nation. They question stereotypes and conventions while exploring attributes such as gender, sexuality, race, nationality and heritage.

Key Artists:

- *Frida Kahlo
- *Loui Jover
- *Chuck Close
- *Pablo Picasso
- *Eric Daigh
- *Mark Powell
- *Johnathon Yeo
- *David Theron
- *Andy Warhol
- *Paul Cezanne
- *Vincent Van Gogh
- *Leonardo da Vinci
- *Grant Wood
- *Jean-Michel Basquiat
- *Lucian Freud
- *Gabriel Moreno
- *Florian Nicolle
- *Joshua Miels
- *Thomas Saliot
- *Gillian Lambert
- *Elly Smallwood
- *Dominic Beyeler
- *Francoise Nielly
- *Marion Bolognesi
- *Stephanie le Doux

Year 8 – Half Term 6 – IKE Plus

1. Select **one** of the **portrait artists** listed on 'Year 8 - Knowledge Organiser – Half Term 6 – Portraiture'.

Research your chosen artist and create an **artist research page**.

Complete this task on an **A4** piece of paper.

Checklist:

- *A clear **title** introducing the Artist you have selected – use bold, interesting font.
- ***Key information** about the artist and their artwork. Try and include a minimum of **5 different facts**.
- *Images of the artist's work - include a minimum of **3 images** of different **portraiture artworks** by your chosen artist.
- ***Add Colour!**

Challenge: Complete a **copy** of one of your chosen artists artworks. Think about the **process** the artist took and the **materials** they used to create the artwork.

Once you have completed your copy write a short **evaluation**. Outline what went well, and what you would do differently if you were to complete the copy again.



3. Complete an **analysis** of the accompanying artwork by **Frida Kahol - 'The Two Fridas, 1939'**.

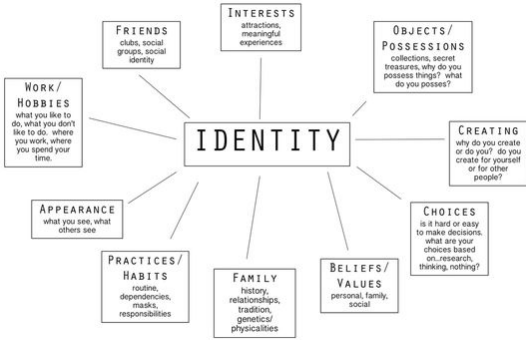
Using **full sentences** and **subject specific** vocabulary, answer the questions below to support you in analysing this artwork.

- *What can you see within this artwork? What is in the foreground, midground and background?
- *What symbolic language can you see?
- *What colours has the artist used? Do these colours have an impact on us as the viewer?
- *Does the artwork tell a story, if so, what do you think this story is?
- *What is the purpose of the artwork? Why did the artist produce this piece?
- *What is one thing you like about this artwork and why?

2. Watch the video on **identity**.

<https://www.youtube.com/watch?v=NICodKeadp0>

Create a **mind-map** exploring your own **identity**. Include **key information/ words** that look at your hobbies, successes, family, religion, and so forth.



4. **Places to visit.**

- *The National Portrait Gallery, London
- *The Tate, London
- *The Tate Modern, London

If you visit any of these places take **pictures** to show your class teacher.

5. Create an **abstract** and **absurd** portrait from cutting and **collaging** sections of different portraits from **newspapers** and **magazines**.

Complete your collage portrait on an **A4** piece of paper.

