

PROJECT 1: "SELF-PORTRAIT" STILL LIFE

Project Critique: February 22, 2017

Final Turn In: March 1 2017

Worth: 15% of Overall Course Grade

PROJECT DESCRIPTION

For your first project in ART140, you will create a representational still life painting that is also a self-portrait. What is a self-portrait in the context of an artwork that doesn't use your actual likeness? It should express some important aspect of who you are. This may be a character trait, a memory, a key life goal, an emotional state or any number of other factors in your identity.

How do you create a self-portrait from an inanimate still life? A thoughtful selection of items is the first step. Two approaches you might consider:

1. Choose objects of particular sentimental, memorial or symbolic importance to you.
2. Pick objects that may not be themselves significant but which have aesthetic or cultural associations. When meaningfully placed or combined, these can create a personal statement or narrative.

In addition to the objects you choose, the way you layout and render your piece will affect how successful you are in conveying your concept. Although this is a representational assignment—meaning you should remain relatively true to the observed formal elements of line, shape, value and color—you have some freedom in how you compose and how you apply paint.

Be aware that you will have some time in class to work on Project 1, but be prepared to devote significant at home time as well.

BASIC REQUIREMENTS

- Your still life must consist of *at least* three items.
- In size, Project 1 must be a *minimum* of 11" x 14" and a *maximum* of 18" x 24". It can be any proportion of length to width (square or rectangle) so long as falls within the minimum and maximum.
- We will be painting on birch plywood. Either one half or three quarter inch thicknesses are acceptable. You may purchase your own from a retailer or I have some ½" stock available that I will cut and sell to you at cost. The rate is \$1.35 per square foot, which means an 11" x 14" panel costs \$1.50, a 16" x 20" costs \$3.00 and an 18" x 24" costs \$4.00.

CRITIQUE

Project 1 must be completed and ready for critique on Wednesday, February 22 at the beginning of class. During critique, you will be expected to speak about the choices you made with particular emphasis on how you used still life painting to represent your identity. Remember, no late work is accepted, so, if you must be absent on the 22nd, take a photograph and submit it to me via e-mail no later than 5:20 pm, *or you will receive a zero*. Missing critique will result in your project grade being automatically lowered one letter regardless of timely submission.

FINAL SUBMISSION

After critique, you will have one week to improve the piece based on feedback received and/or your own considered observations. The final painting must be submitted March 1 at the beginning of class. We will look briefly at finished versions as a group, but will not have a second formal critique.

GRADING

Project 1 is worth 15% of the course. Your grade is based on painting as it exists on February 22. This mark will be raised if you make improvements between critique and final submission. However, you can only take advantage of this opportunity if the painting was finished to the best of your ability in time for critique. Unfinished works or works that were obviously neglected will not be eligible for boosted grading.

Criteria for evaluation are:

1. completion of all requirements in a timely manner including related homework assignments and other outside work
2. creative engagement in ideation
3. application of relevant painting approaches including underpainting and layering
4. demonstrated understanding of basic color theory and mixing with regard to representational (observational) painting
5. facility of paint handling including the application of brushstrokes with blending and/or markmaking.
6. development of a strong composition with consideration of the logical placement of areas of emphasis, the creation of balance and the placement of formal elements to keep the eye moving/engaged.
7. strength of self-portrait concept and support of that concept through subject selection, composition and technique
8. overall quality
9. active, thoughtful participation in critique