

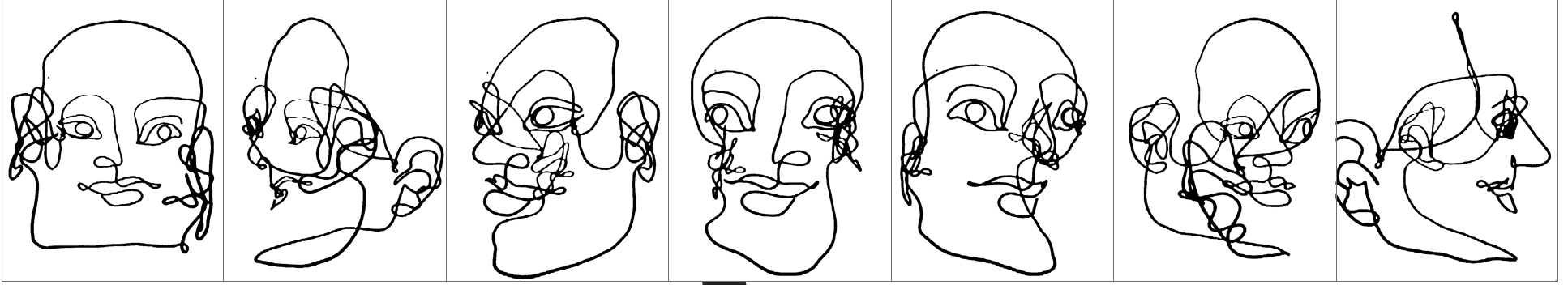
## The Portrait

*Sitters for portraits appear as people auditioning for parts in their own lives.* Max Kozloff

1. **What do I look like?** A portrait must resemble (at least) the person in the picture. You must be able to recognize them.... You superficially (by outward appearance) know someone in a portrait.
2. **What am I like?** You hope to get some sense of a person's character and personality through viewing a portrait. Move beyond surfaces and appearances. Stereotypes may be useful, but beware caricature.
3. **Who am I?** Where is one's place in society, culture? What does one do? What is one's occupation? What is the role of one's gender and race?

PART I: Make seven (7) contour line drawings of your own face from seven (7) distinct viewpoints on the provided 12x18" newsprint. Begin completely blind (not looking at your paper at all, while tracing the details of your head in the mirror) and without picking up your drawing tool. As you progress in the series begin to look more at your drawing until the final one where you should observe your image and your rendering equally. Explore a wide range of drawing tools, but with the condition that they are all black (charcoal, marker, pen, paintbrush with ink, squid ink, etc...). Your hand and eye should move at the same, slow pace. Take between two and ten minutes on each and draw to fill the page.

When you are finished, take a break and then do it all again... but this time radically change the scale at which you draw each portrait. You might also try to vary your expression in this second set. A second mirror would enable you to gain additional views of your head. Bring all fourteen (14) drawings in Thursday.



## The Portrait

*The portrait is one of the most curious art forms. It demands special qualities in the artist, and an almost total kinship with the model.* Henri Matisse

*I never paint a portrait from a photograph, because a photograph doesn't give enough information about what the person feels.* Francesco Clemente

*The head is what matters. The rest of the body plays the part of antennae—making life possible for people—and life itself is inside the skull.* Alberto Giacometti

PART II: Choose seven (7) of your favorite contour line drawings, or make more if you cannot find seven you are happy with. Cut or rip these drawings up in some manner (how intentionally is your choice) and reassemble them into a single, larger, composite piece. Affix them to a larger piece (or pieces) of newsprint or paper of your choice. Your final size must be at least 24 inches in one dimension (vertical or horizontal).



NEXT: Work into this collaged piece with two distinct media, at least one which is drawn or painted directly on the new surface. You may work with color (ink, marker, paint, etc...). Any other elements that you collage (ie. photographs) must be original to you.

The goal is to make your portrait not simply a resemblance of your outward appearance (though there should be some recognizable elements of your face's specific form), but also to give the viewer a sense of the interior world of your mind, and who you really are (*life itself inside the skull*).

