



SCHOLASTIC

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Beyond the Selfie

Self-Portraits Through History

41.
Lombard

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(1819-1877), *The Desperate
Man (Self-Portrait)*, 1843-1845.
Oil on canvas, 17 3/4 x 21 1/4 in.
(45x54cm), Private Collection.
Image: (L) Use Ricciardi/
Leamington/Bridgeman Images.

Design on Wheels

**How does the designer
who created this fabric
celebrate Indian culture?**

Image courtesy of Taxi Fabric.

Mumbai (muhm-BY), India, home to nearly 22 million people, is one of the world's largest cities. Many young designers who live there feel that older generations don't understand or appreciate their profession. Four designers teamed up to demand attention for their work in an unusual way. In Mumbai, taxis are among the most popular forms of transportation. The designers realized that once a rider slides into a cab, he or she is a captive audience. So they created Taxi Fabric, an organization that invites young artists to design fabrics for the interiors of taxis.

In its mission statement, the Taxi Fabric team explains that "many people don't know that design can create a real impact. With so few spaces for young people to show off their skills, it's hard to change that perception."

The artists' colorful designs decorate every inch of the cars' interiors. Each artist shows a different aspect of India's

**How does the design above transform the cab?**

Image courtesy of Taxi Fabric.

culture. The artist who created the design above top chose to reflect the city's diverse architecture.

The Taxi Fabric team hopes this project will be a platform for young designers to communicate the value of their work. Plus, the designers' colorful fabric brightens cabs that once were dull!

**Watch
a Video**
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Fashioned Faces

Like dancers moving with delicate confidence, the faces in the installation above emerge from layers of gauzy fabric with unexpected power. Artist Benjamin Shine creates depth and dimensionality in the portraits with tulle (tool). Shine first worked with tulle—commonly used to make ballerinas' tutus—while designing clothing. Then he realized he could also use the thin nylon as a medium to make visual art.

Shine folded, pleated, ironed, and sewed more than 6,500 feet of tulle. To create the facial features, he carefully layered the fabric. Light passes through the thinnest areas, creating the highlights. The densest areas become the shadows in the two portraits. Shine spent nearly three months working on this installation in Canberra, Australia.



How does Shine use unconventional materials in this installation?

©Benjamin Shine, *The Dance*.
www.benjaminshine.com.
Images: Developing Agents.

How does this museum differ from others?

Courtesy of Art In Island.



INTERACTIVE ART MUSEUM

Has a security guard ever scolded you for taking a photo at a museum? Photography isn't always allowed at art museums. But that isn't the case at Art In Island, a museum in Manila, Philippines. The creators of this unusual gallery want visitors to take a lot of photos—and they encourage guests to touch the art! Fifty trick murals serve as interactive scenes that people can climb into and strike a pose. Eighteen artists painted the murals, which refer to real paintings, like this one that hints at Vincent van Gogh's *The Starry Night*.

SPOTLIGHT SELF-PORTRAITS

How does Rembrandt add emotion to the painting near right?

Rembrandt van Rijn (1606-1669). *Self-Portrait at the Age of 63*, 1669. Oil on canvas, 39 7/8x22 3/4 in. (88x70.5cm). National Gallery, London. Purchased 1851 (NG221). Image: ©National Gallery, London/Art Resource, NY.

What does the artist's clothing say about her social status, in the painting on the right?

Elisabeth Louise Vigée Le Brun (1755-1842). *Self-Portrait in a Straw Hat*, after 1782. Oil on canvas, 38.5x27.8 in. (97.8x70.5cm). National Gallery, London. Image: ©National Gallery, London.



Beyond the Selfie

Artists in every era share rich details about their lives and work through self-portraits

Watch a Slide Show scholastic.com/art

How do you select the selfies you post on Instagram? You might think about your facial expression, your hairstyle, and even what you're wearing. Each of these details says something about you to the people who look at your page. Knowing this, you probably make careful choices about the pictures you post.

Posting selfies is a recent phenomenon. But how people choose to represent themselves is not. **Self-portraits**, from all periods in history, are documents of the choices artists make about how to present themselves to others. From their clothing to the color scheme and the composition, every detail in a self-portrait has meaning.

Realistic Likenesses

Dutch artist Rembrandt van Rijn (REHM-brant van RYN) painted nearly 100 self-portraits during his life. These works provide a visual record of Rembrandt's technical development and aging face. The example above left, painted in 1669, is one of Rembrandt's last. He uses a **realistic** style to capture every detail. Recognized for his innovative method of painting light, Rembrandt uses **highlights** and **shadows** to draw the viewer's eye to his face. This emphasis on the artist's expression fills the work with emotional depth.

French painter Elisabeth Vigée Le Brun (vih-ZHAY luh BRUHN) created the self-portrait above more than a century later, in 1782. From the folds in her clothing to the delicate feather in her hat, Vigée Le Brun uses rich colors and varied **textures**. Her formal attire seems out of place for someone in the messy act of oil painting. Do you think she really painted while wearing such fancy garments? Or did she choose to represent herself fashionably to make a statement about her social status?

How does Van Gogh use color in this self-portrait?

Vincent van Gogh (1853-1890), *Self-Portrait With Gray Felt Hat*, 1887. Oil on canvas, 17 1/2x14 5/8 in. (44.5x37.2cm), Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).

Experimental Images

Vincent van Gogh, a 19th-century Dutch artist, struggled to make ends meet throughout his life. He realized that painting self-portraits was cheaper than hiring a model to pose for him. The artist created many versions of his own likeness, using each to experiment with new techniques. Van Gogh composes the image at right with hundreds of short brushstrokes. He layers **contrasting colors**, such as blue and orange, to create a sense of swirling movement in the background. He also uses unexpected colors to build the **forms** in the work. By adding dabs of green to the left side of his face, he creates shadows and **depth**.

Abstract Shapes

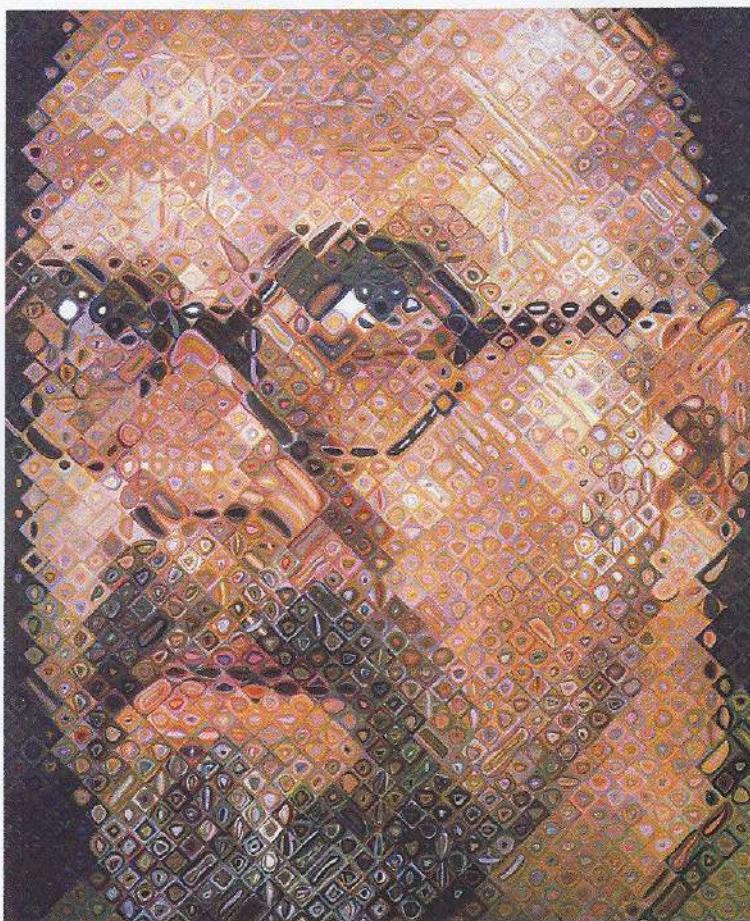
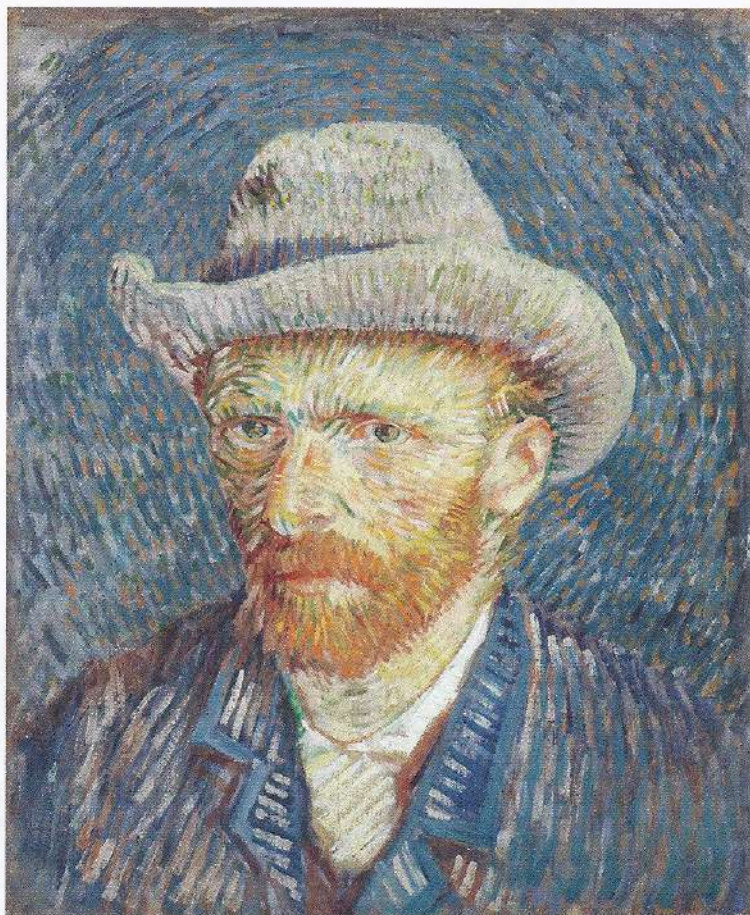
Up close, the painting at right appears to be an **abstract** arrangement of bright shapes. But from a distance, the colors and shapes fit together like a puzzle. They form a self-portrait of contemporary American artist Chuck Close.

Close's painting provides insight into the artist's life. After a spinal disease paralyzed him, Close invented a special apparatus that secures his brush to his wrist. He carefully composes his paintings with a series of simple shapes. Together the shapes become a large, complex image. Despite physical limitations, Close found a way to continue making art.

When you look at paintings like this one, think about the technique Close uses to slowly paint each square, one by one. Artists make self-portraits for countless reasons. And the techniques they choose to use can provide viewers with as much information about the artist as the image itself.

How does Close's health affect his working process?

Chuck Close (b. 1940), *Self-Portrait*, 1997. Oil on canvas, 102x84 in. (256.1x213.4cm). The Museum of Modern Art, New York. Gift of Agnes Gund, Jo Carole and Ronald S. Lauder, Donald L. Bryant, Jr., Leon Black, Michael and Judy Dvitz, Anne Marie and Robert F. Shapiro, Lella and Melville Sraus, Doris and Donald Fisher, and purchase. Image: Ellen Page Wilson, courtesy Pace Gallery. ©Chuck Close, courtesy Pace Gallery.



Identity Paintings

How does Kahlo use symbolism in this painting?

Frida Kahlo (1907-1954), *The Two Fridas* (Las Dos Fridas), 1939. Oil on canvas, 5 ft. 8 1/2 in. x 5 ft. 8 1/2 in. (173 x 173 cm). Museo Nacional de Arte Moderno, Schaikowitz/Art Resource, NY. ©2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York.

These artists challenge the conventions of traditional self-portraits

When you think of a self-portrait, you probably think of a classically posed figure looking out of the picture plane.

But self-portraits are as varied as the artists who create them. Many painters choose to represent themselves in unexpected ways, using nontraditional compositions.



Double Take

When Mexican artist Frida Kahlo (FREE-dah KAH-loh) was 18 years old, a tragic bus accident left her with severe injuries. Kahlo taught herself to paint during her long recovery. She often painted her own likeness. "I paint self-portraits because I am so often alone, because I am the person I know best," she explained.

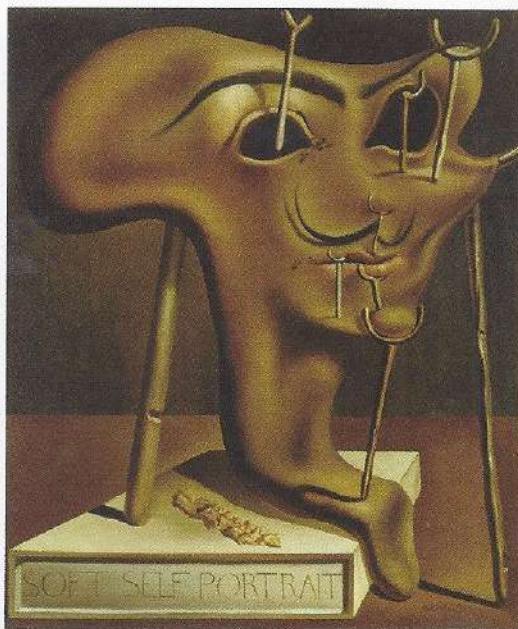
Kahlo's self-portraits are like visual biographies. She relies on **symbolism** to record her experiences, her fears, and her memories. In her 1939 work *The Two Fridas*, left, Kahlo paints herself twice. The figure on the left wears European clothing to represent her father's German heritage, while the one on the right wears a Mexican dress to embody her mother's.

The artist emphasizes the link between her dual heritages with a vein connecting two exposed and vulnerable hearts. The figure on the left controls the bleeding of her broken heart, symbolizing suffering, with a surgical tool.

Surrealist Self

Salvador Dalí (SAL-vuh-dawr dah-LEE) embraced **surrealism**, an artistic style that abandons reality for strange, dreamlike compositions. The artist frequently placed a blank canvas by his bedside so he could paint immediately after awaking from his dreams. Strange imagery fills his compositions, puzzling viewers and even the artist himself, who once said, "I am the first to be surprised and often terrified by the images that I see appear on my canvas."

In his 1941 work titled *Soft Self-Portrait with Grilled Bacon*, above right, Dalí reduces his face to skin, with gaping holes for eyes. Vertical crutches support the **distorted** shape, which seems to melt across the canvas. Only Dalí's trademark moustache and eyebrows provide clues that this is the artist's face. In an amusing detail, Dalí honors his daily breakfast, painting a strip of bacon at the base of the portrait.



How does Dalí distort this self-portrait?

Salvador Dalí (1904-1989), *Soft Self-Portrait with Grilled Bacon*, 1941. Oil on canvas, 24.03x20.08 in. (61.0 x 51.0 cm), Dalí Theatre-Museum, ©Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society (ARS), New York 2016.

In what ways does Basquiat use street art techniques in the work below?

Jean-Michel Basquiat (1960-1988), *Self-Portrait*, 1984. Acrylic and pencil on paper glued on canvas, 39.5x27.5x18 in. (100x70 cm), Private Collection, Banque d'Images, ADAGP/Art Resource, NY, ©The Estate of Jean-Michel Basquiat/ADAGP, Paris/Artists Rights Society (ARS), New York 2016.

Street Portrait

Jean-Michel Basquiat (zhah-MEE-shell BAHS-kee-ah) began his career as a street artist with paintings like the self-portrait at right. He soon brought street-art techniques into New York City's top galleries. Art collectors loved his fresh style, and the young painter quickly became a superstar.

Works like the 1984 self-portrait at right may at first appear unrefined, but Basquiat considered his artistic choices carefully. His dynamic paintings seem to feature a language of their own. The artist scratches into the surface of the paint, almost like he is drawing. He layers flat colors in a series of basic shapes to **simplify** the human form. Then he adds delicate details, such as the repeating shapes that represent teeth. Basquiat explained that he wanted to make "paintings that look as if they were made by a child."



WRITE ABOUT ART

Select one of these paintings. Write a paragraph describing how the artist's biography may relate to his or her artistic style.



Picasso's Journey

What can we learn about the artist by comparing his self-portraits?

What does the figure's expression tell you about the young artist who painted the work above?

Pablo Picasso (1881-1973), *Self-Portrait*, 1896. Oil on canvas, 12.8x9.2 in. (32.7x23.5 cm). Museo Picasso, Barcelona, Spain. Donated by the artist, 1970. MPB 110.079. Image: Bridgeman Images. ©2016 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

What does the cool palette in the work above right symbolize?

Pablo Picasso, *Self-Portrait*, 1901. Oil on canvas, 31.6x23.4 in. (81x60 cm). Musée Picasso, Paris/ Bridgeman Images. ©2016 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

Pablo Picasso once said, "The paintings are the pages of my diary." One of history's most important artists, Picasso painted constantly. Historians estimate that the Spanish artist created more than 50,000 works during his 91 years. He explored many subjects—including his own likeness. Picasso produced self-portraits throughout his life. Each painting reflects his changing techniques and artistic styles. The four works featured here show Picasso's dramatic stylistic development over a period of just 11 short years.

Youthful Expressions

Picasso showed signs of artistic talent at a very young age. In fact, *pencil* was his first word! Pablo's father, an art professor, ensured that his son had outstanding art training. The realistic self-portrait above left, completed when he was only a teenager, demonstrates the artist's traditional training. Pablo uses highlights and shadows to model the facial features, creating a **three-dimensional** effect.

After art school, Picasso traveled frequently to Paris, the center of the art world at the time. There, he saw the cutting-edge art of the day. Soon he started experimenting with modern techniques and subjects. Picasso used a **cool palette** to paint images of social



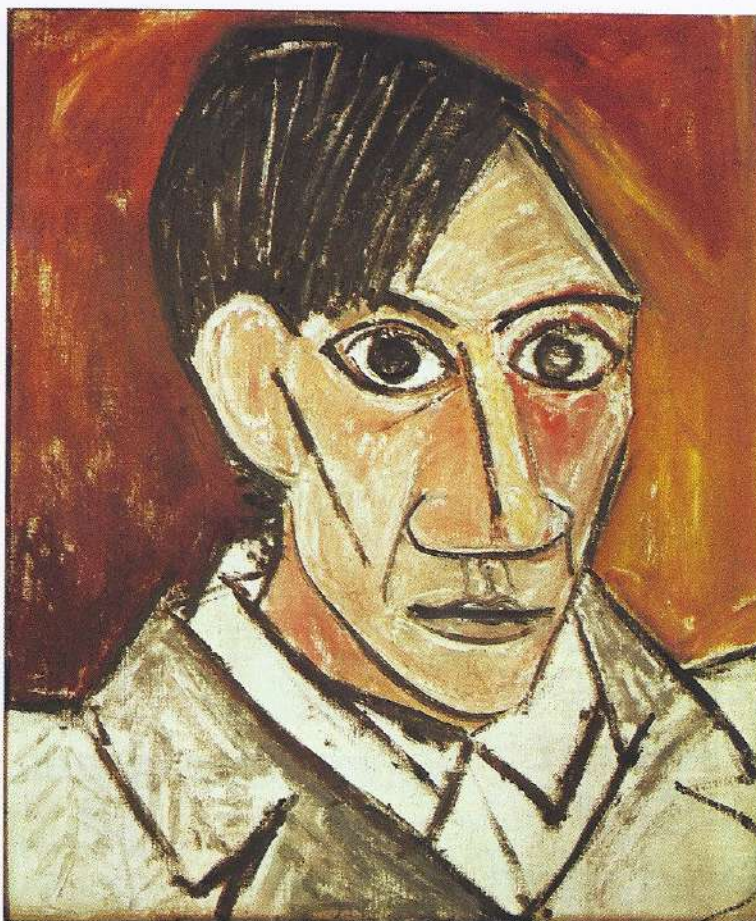
outcasts. The figures have long, thin arms and tired faces. The self-portrait at near left echoes the melancholy tone of these paintings. It shows Picasso's own struggle as a poor artist during this time, known today as his Blue Period.

Picasso was only 20 years old when he made this self-portrait, but he appears much older. The dark-blue coat and flat background **emphasize** the artist's gaunt, pale face. Picasso provides clues about his emotional state through the work's color and composition.

Geometric Simplicity

When Picasso moved to Paris full-time in 1904, he developed a group of close friends. As his outlook improved, the artist's palette became warmer. In works like *Self-Portrait With Palette*, above, he simplifies the forms and emphasizes the facial features with heavy **lines** and shadows. In this work, Picasso holds a painter's palette, reminding viewers that he, the subject, is an artist.

The next year, Picasso developed an interest in African masks and explored their bold, **geometric forms** in his paintings. In the self-portrait above right, Picasso reduces three-dimensional forms,



like the nose and forehead, to a series of **flat planes**. He **exaggerates** the facial expression with wide, staring eyes and **stylized** facial features. The dark line along his jaw makes it seem as if the face is a mask that could be removed.

Artistic Development

Compare the first self-portrait on the far left with the one above. Picasso **cropped** the paintings the same way, and the figures look right at the viewer with similarly confident expressions. But the similarities seem to end there. Now compare all four of the paintings. What can you learn about Picasso's artistic journey by studying his self-portraits chronologically?

How does Picasso use lines in the work above left?

Pablo Picasso, *Self-Portrait With Palette*, 1906. Oil on canvas, 36 3/16x28 7/8 in. (91.9x73.3 cm). The Philadelphia Museum of Art, A.E. Gallatin Collection, 1950 (1950-1-1). Image: The Philadelphia Museum of Art/Art Resource, NY. ©2015 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

How does Picasso exaggerate the features in the work above?

Pablo Picasso, *Self-Portrait*, 1907. Oil on canvas, 19.5x17.9 in. (50x46 cm). National Gallery, Prague, Czech Republic. Image: Erich Lessing/Art Resource, NY. ©2016 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

SKETCHBOOK STARTER

Sketch a self-portrait every day for a week. How do your drawings change over time?

Why did Perugino include himself in a story that happened before he was born?

Pietro Perugino (c.1445-1523), *Giving of the Keys to St. Peter*, 1481. Fresco, The Sistine Chapel, Vatican Museums and Galleries, Vatican City. Image: Bridgeman Images.

5

Things to Know About Self-Portraits

How does Courbet use gesture in this self-portrait?

Gustave Courbet (1819-1877), *The Desperate Man* (Self-Portrait), 1843-1845. Oil on canvas, 17 3/4 x 21 1/4 in. (45x54cm). Private Collection. Image: ©Luisa Ricciarini/Leemage/Bridgeman Images.



1 ARTISTS HIDE IN THE ACTION ▲

This painting shows a scene from the Bible. The artist, Perugino (per-oo-JEE-noh), lived during the Renaissance, centuries after the story takes place. But he adds a self-portrait to the scene as if he were there. The figures closest to Jesus, in the center, wear draped clothing to show that they are part of the Bible story. Those near the edges of the scene, wearing clothing from the Renaissance, represent real men who lived during Perugino's life. Perugino, fifth from the right and inset, looks at the viewer. Like many Renaissance artists, he painted himself among the most powerful men of his time, visually connecting himself to them.



2 GESTURES ADD DRAMA

Gustave Courbet (GOO-stahf koor-BAY), a 19th-century French artist, rejected conventional styles, instead experimenting with bold new techniques. In this 1843-45 self-portrait, the figure raises his arms, creating **diagonal lines** that guide the viewer's eye through the work. Courbet twists his fingers through his wild dark hair, which **frames** his face. This **gesture** adds a frenzied, unsettled quality to the image. Courbet makes startling eye contact, with the irises almost entirely surrounded by white. The artist emphasizes his expression with dramatic highlights and shadows on his arms and face.

3 DETAILS HAVE MEANING ►

Vincent van Gogh painted this 1889 self-portrait soon after a traumatic event in his life. Following an argument with his friend and fellow artist Paul Gauguin (goh-GAN), Van Gogh cut off part of his own ear. The prominent bandage in this painting shows the importance of the episode to the artist. He fills the composition with other objects that have strong personal meaning as well. Japanese prints, such as the one hanging in the background, inspired Van Gogh. A white canvas leans on an easel over his shoulder. Some art historians believe that these objects may represent a new beginning for the artist after the violent incident.



How did Van Gogh convey meaning in this self-portrait?

Vincent van Gogh (1853-1890), *Self-Portrait With Bandaged Ear*, 1889. Oil on canvas, 23 13/16 x 19 11/16 in. (60.5 x 50 cm). The Samuel Courtauld Trust, The Courtauld Gallery, London.

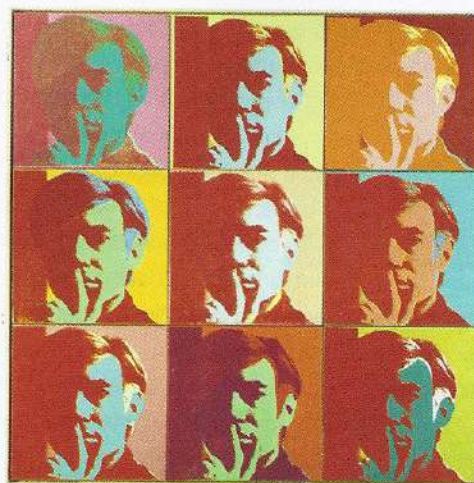


How does Pippin simplify the forms in this self-portrait?

Horace Pippin (1888-1946), *Self-Portrait*, 1941. Oil on canvas board, support, 14 x 11 in. (35.56 x 27.94 cm). Albright-Knox Gallery, Buffalo, NY. Room of Contemporary Art Fund, 1942. Image: Albright-Knox Gallery/Art Resource, NY.

4 LESS IS MORE

American artist Horace Pippin sustained a crippling injury to his right arm while serving in World War I. After the war, he taught himself to paint, using his left arm to guide his right as it held a paintbrush. In this 1941 self-portrait, Pippin uses **flat color** and clean lines to grab the viewer's eye. He emphasizes shapes and forms rather than specific details. This simplicity allows Pippin to draw the viewer's attention to his tools—the easel, the canvas, and the brush—revealing his identity as an artist.



What is Warhol's message about consumer culture in this self-portrait?

Andy Warhol (1928-1987), *Self-Portrait*, 1966. Nine attached panels, silkscreen ink & synthetic polymer on canvas. Private Collection. Image: ©Christie's Images/Bridgeman Images. ©2015 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York.

5 REPETITION REINFORCES ►

In the 1960s, mass-produced advertisements and merchandise inspired Pop artists, including American Andy Warhol. He realized that he could use **repetition** in his art to present a message about consumer culture. In this 1966 work, Warhol repeats the same self-portrait in a **grid** nine times. He created the self-portraits in an assembly-line process similar to the way many products are manufactured. He used areas of flat color to make each **print** (an image created using a mechanical technique). Other than the colors the artist chose for each, the prints are identical to one another. By repeating his self-portrait, Warhol creates a mass-produced version of himself.

T-Shirt Backlash

Are the slogans on these children's tees offensive?

Two children's T-shirts sold by the clothing store Old Navy recently caught the attention of many customers—but not for the garments' style. Written across the front of the tees were the slogans: "Young Aspiring Artist *Astronaut*" and "Young Aspiring Artist *President*." Many people felt that crossing out the word *artist* suggested that kids shouldn't dream of becoming artists when they grow up.

Parents, artists, and customers took to Twitter and Facebook to express their concern over the shirts' message. Many people were upset because they thought the slogans would discourage children from pursuing careers in creative fields. They believed that the tees would lead those kids who hope to someday become artists to feel like their goals aren't as worthwhile as other kids' ambitions.

Others questioned why those at Old Navy think being an astronaut or president is preferable to becoming an artist. Some social media users argued that many more kids will grow up to become artists than astronauts or presidents. They noted that artists work in many professions—as graphic designers, illustrators, art teachers, cartoonists, animators, and photographers—to name just a few. Some people pointed out that even Old Navy itself relies on artists to create its clothing designs.



But not everyone agrees that the tees' messages are negative. Some believe the shirts—which were made for girls—actually encourage them to pursue prestigious careers usually dominated by men. Representatives at Old Navy also defended the shirt designs. A spokesperson for the company said that it sold a variety of graphic tees "meant to appeal to a wide range of aspirations." But because of the backlash, officials at Old Navy decided to remove the shirts from the company's website and stores. What do you think? Do Old Navy's shirts inspire or discourage kids?

One person posted the comment above on Twitter.

Tell us what you think!
scholastic.com/art

CRAFT AN ARGUMENT

1. Why were some people angered by the slogans printed on two of Old Navy's T-shirts?
2. What argument did the company make to defend its shirts?
3. Should stores sell clothing that some might think is offensive? Why or why not?

STUDENT OF THE MONTH

Portrait of the Artist

This artist uses realism to show his artistic style

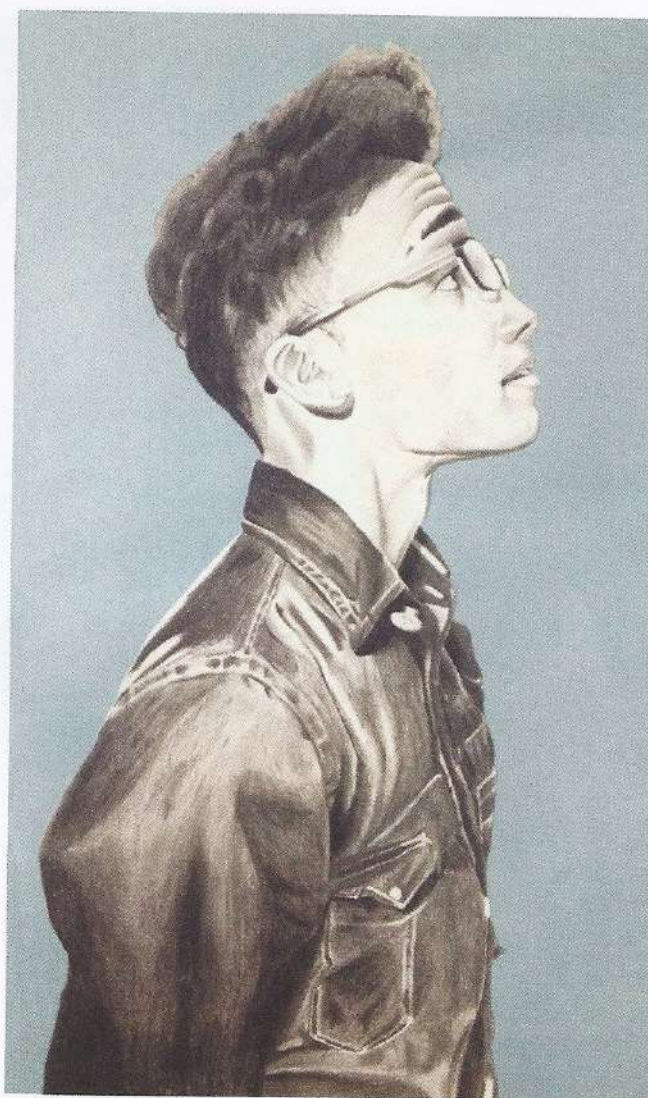
Jordan Hall loves that art has no rules. He likes to stray from the traditional. "It's exciting that I can create anything that I want," says Jordan, 19, a freshman studying graphic design at the University of Akron in Akron, Ohio. He hopes to someday work in advertising or video-game animation.

What inspired this self-portrait? It was an assignment for my AP studio art class. But I didn't want to draw my face from the front like everyone else. So I took a bunch of pictures of myself with a self-timer. I chose the side view because I liked the angle. It isn't just about my face.

Is this image a reflection of your personality? I guess it shows that I like to be different and push the boundaries of what is normal. I don't like doing the same thing everyone else is doing. I think the image reflects my independent spirit.

What were you looking at? A lot of people ask me that. The truth is, I was looking at the ceiling. Even so, there's an element of mystery that makes people wonder what I'm thinking and draws them in.

How did you create your self-portrait? I put a grid over my photo and drew a grid with the same proportions on a sheet of paper. I sketched my outline on the paper. Then I sketched in all the highlights and



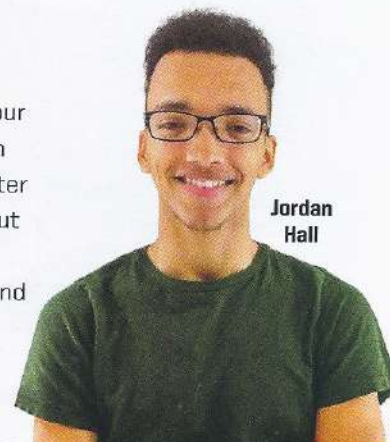
How does Jordan create mystery in this composition?

shadows. I filled in all the dark areas with charcoal. I shaded the mid-gray points, such as the nose, mouth, and eyes. Then I used a blending tool to blend the lines between the darker and lighter areas. Using an eraser, I highlighted areas like the cheekbone, nostril, and lips. Finally, I cut out my image with an X-Acto knife and pasted it onto the light-blue paper.

Do you have any advice for aspiring artists like yourself? Don't compare your style with anyone else's. Follow your own creative vision. You'll end up being a better artist, not only in the work you create, but also in how you think of yourself as an artist. It will give you more confidence and allow you to create even better work.

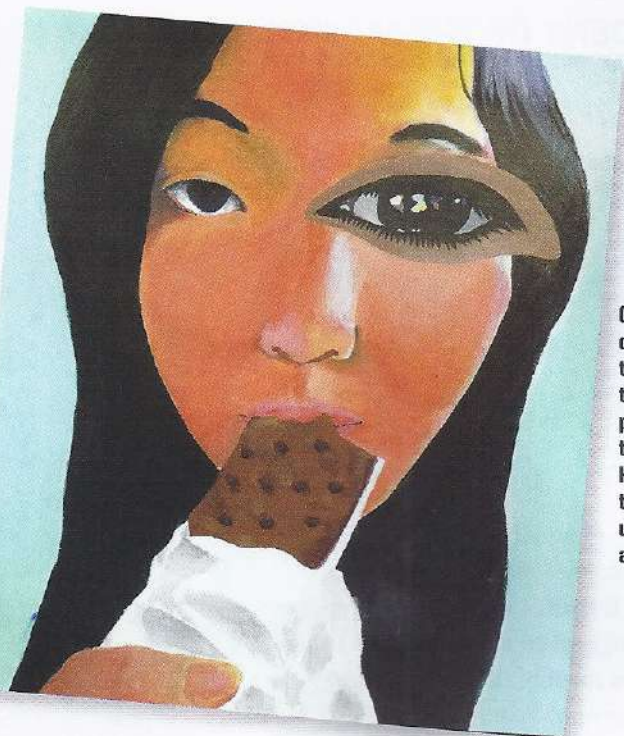


Jordan won a Gold Key for his drawing in the 2015 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.



Jordan Hall

HANDS-ON PROJECT PAINTING



Compare the collage on the left with the finished painting on the right. How does the artist use color and shape?

Paint Your Self-Portrait

MATERIALS

- recycled magazines
- photographs of yourself
- digital camera/cell phone camera
- printer
- scissors
- glue sticks
- ruler
- permanent markers
- plastic sleeve
- canvas paper
- pencils
- water containers
- paintbrushes
- paper towels
- acrylic paint

Use what you've learned about self-portraits to develop a painting of your own likeness

You've seen how artists like Pablo Picasso create self-portraits. Now it's your turn to make a self-portrait by designing and painting a composition using a defining artistic technique.

Prepared by: Heather Grayzen,
Salk School of Science,
New York, New York

Watch a Video!
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STEP 1

Create a Reference Collage

Look carefully at the self-portraits included in this issue of *Scholastic Art*. What choices does each painter make about the techniques he or she uses to depict the setting, clothing, and objects? Do these choices reveal something personal about each artist? Keeping these iconic self-portraits in mind, cut out magazine images that have meaning for you. Look for a variety of images that could be used to create the background, middle ground, and foreground in your composition. Look for colors and textures that will energize your composition. Find an old photo of yourself at home or take a new digital photo and print it. Begin experimenting with your composition. Choose one background image, and then add one or more photos of yourself in the foreground. Incorporate other images. Use cropping, framing, gesture, or repetition in unexpected ways. Once you are happy with your composition, glue each image into place.

TIP: The scale of your images will affect how realistic or abstract your composition looks.

STEP 2 Sketch Your Composition

Insert your collage into a clear plastic sleeve. Use a ruler and a permanent marker to draw a grid on the plastic sleeve. Then use a ruler and a pencil to lightly draw a matching grid on your canvas paper. This grid should be directly in proportion to the grid on your plastic sleeve. Sketch the basic shapes from your collage onto your canvas paper with a pencil. Use the grid to make sure that your drawing is to scale.

TIP: Sketch only the structural shapes. You'll paint the details later.

STEP 3 Paint Your Self-Portrait

Look at the paintings in this issue of *Scholastic Art* again. Notice the techniques that each artist uses to paint his or her self-portrait. For example, Vincent van Gogh uses line in his work on page 5, and Horace Pippin simplifies the shapes in his work on page 11. Select one technique that you will use in your own self-portrait. Think about how your chosen technique might affect the way viewers will interpret your painting. Begin painting your composition on your canvas paper. With your collage as a reference, use the grid to keep your painting to scale. Remember to incorporate your chosen artistic technique throughout the entire composition. Use large brushes for areas of flat color and small brushes to paint small details.

TIP: Keep the paint thin at first, building up layers of color slowly.



Cut out images from magazines.



Arrange the images to create a collage.



Use a grid to help you lay out your composition.



Paint your self-portrait.



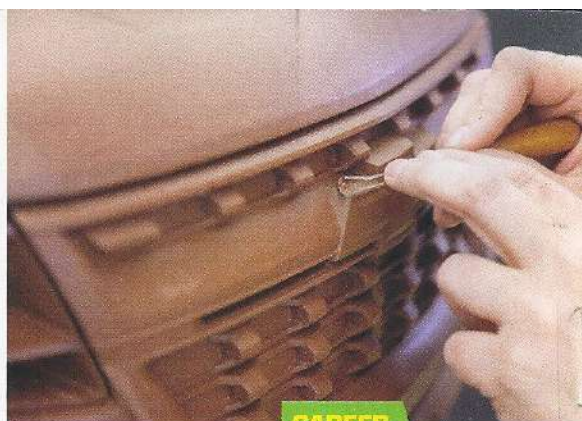
How did the student who painted this self-portrait use texture?



The student who created this work used color for emphasis.



GREAT ART JOBS AUTOMOTIVE CLAY MODELER



Bailey Sisoy Isgro sculpts clay models of cars and trucks in development at General Motors.

CAREER PROFILE

AUTOMOTIVE CLAY MODELER

SALARY:

Automotive clay modelers can earn from \$40,000 to \$140,000 per year, depending on the company and experience.

EDUCATION:

Most automotive clay modelers have a Bachelor of Fine Arts (B.F.A.) degree in transportation design.

GETTING STARTED:

► If you live near an auto company, apply for an internship in the sculpting department.

► Read car magazines to develop a feel for the designs of different cars.

► Make a model. Use modeling clay (you can buy it online) to experiment with making a scale model of a car.

Carving Clay Cars

Bailey Sisoy Isgro talks about sculpting clay models of new car designs

Scholastic Art: What is your job?

Bailey Sisoy Isgro: I'm a creative hands-on sculptor for General Motors. I work with designers and digital sculptors to create 3-D clay models that represent cars and trucks that General Motors is developing.

SA: How do you create a clay model?

BSI: First, I block out a metal and foam frame, and pack 2 to 3 inches of clay over the frame. Then I shape the model based on the designer's sketches. I work with the designer to make sure the model reflects his or her ideas. I also work with the digital sculptors to make sure that the model works with the mechanical requirements—there must be space for the engine to fit under the hood. There is a lot of back-and-forth as we refine the model.

SA: What types of tools do you use?

BSI: I use some tools that are similar to potter's tools, such as loop tools and rakes. I also use a big machine—it's about 8 feet tall—called a Tarus mill. It can sculpt the model on three axes—so it can move up and down, left and right, and in and out all at the same time. With all of these tools, I can refine the clay model to the point that you wouldn't believe it was not a car.

SA: What is the purpose of a model?

BSI: We use scale models, or smaller models, to help determine the direction of the design. We also use the models in a wind tunnel to see if we need to make changes to make the car more fuel-efficient. And we use full-size refined models to see how the different surfaces of the car catch light—because how a car "reads" light is a big factor in what makes it attractive. And you can't tell how a car will read light from a computer model.

SA: What do you find to be most surprising about your job?

BSI: The people who work here are artists, and the atmosphere is wonderful. I was also shocked by how many women work here, especially in leadership positions.