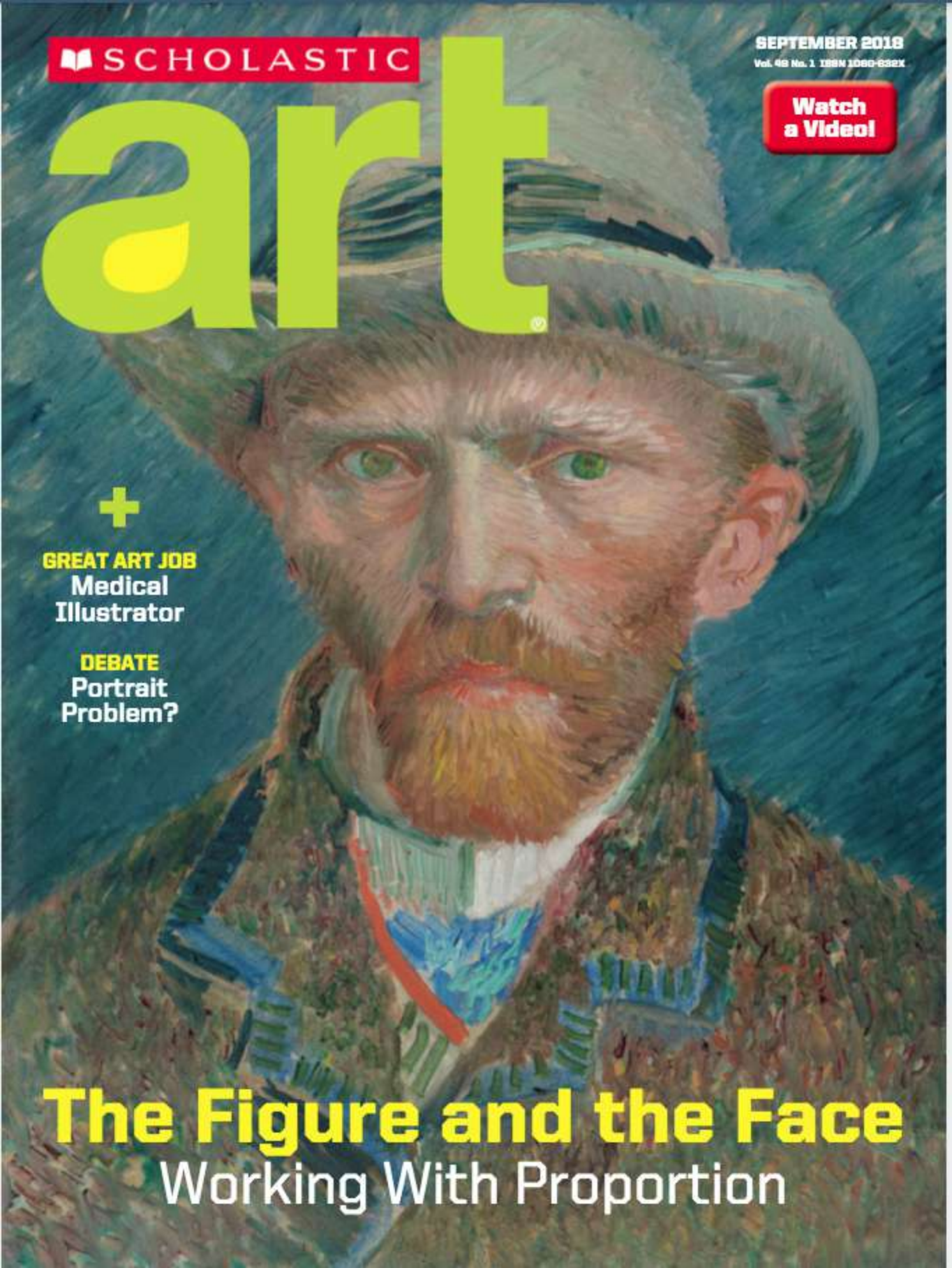
SCHOLASTIC
art
SEPTEMBER 2018
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Watch a Video!
GREAT ART JOB
Medical Illustrator
DEBATE
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ART NEWS + NOTES

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Video: Figure Drawing

Drawing the Head

Debate: Official Portraits

How-to Video: Compose The Figure

Vincent van Gogh (1853–1890), *Self-Portrait*, 1887. Oil on canvas 16.93x13.39in. (43x34cm). Given by the artist to Andries Bonger (1863–1936), Hilversum, Amsterdam and Aerdenhout, by 1905; Amsterdam 1972, p. 418, no. 318.) donated by his widow, Françoise M.M. Bonger (1867–1952), Almere, to the museum, 1956. Rijksmuseum, Amsterdam, the Netherlands. Accession #SK-A-3262. Gift of F.M.M., Baronesse Bonger-van der Borch van Verwolde, Almen.

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How do the artists honor Chilean culture in *Flag Walk*?

Dasic Fernández, *Paseo Bandera*, 2017. Photo: Beckimages.

Parade of Paint

New York City-based muralist Dasic Fernández partnered with architect Juan Carlos López to transform one of the most iconic streets in Santiago, Chile. The pair created a 35,500-square-foot mural that stretches across almost four blocks near the city's main square.

When city officials closed the street to traffic during the construction of a new train line, part of the road became a pedestrian promenade. That's when Fernández and López began developing *Paseo Bandera*—*Flag Walk* in English—a project that fuses art and architecture in an urban space.

Fernández and López commissioned 20 local and Latin American muralists to paint the street. Each artist looked to Chilean history and culture for inspiration. "It was a true visual choreography," Fernández says.

At the end of 2018, officials at the Chilean Ministry of Transport will decide whether to preserve the pedestrian-friendly space or to reopen the street to vehicles.

PAPER TAKES FLIGHT

From a distance, this bird might look real. But paper artist Lisa Lloyd cut layers of multicolored paper to build this delicate sculpture.

The British artist started her career in animation and graphic design, and her paper sculptures require a similar eye for precision. She studied many photos of birds in flight to understand how to sculpt the intricate body and wings. Lloyd, who is inspired by patterns in nature, says, "I love color, geometry, and texture. I love detail."

How does Lloyd create the texture of feathers?

Lisa Lloyd (b. 1974), *Paper Bird*, 2017. Colored paper and card. Courtesy of the artist/www.lisalloyd.net; Instagram: lisa_lloydpaper.

Out on a Limb

Argentinian artist Gerardo Feldstein makes sculptures that distort reality. The artist studied electrical engineering before he began painting and sculpting. Now he uses wire, textiles, and wood to create strangely stretched sculptures like the one at right. In this example, he exaggerates the scale of the figure's outstretched hand and the length of its skinny arm.

Feldstein believes his sculptures evoke "a certain sense of astonishment." They appear to engage in unremarkable human gestures—reaching, pointing, climbing, and standing. "My characters dramatize things I want and I can do," Feldstein says. The artist challenges viewers to see the sculptures as both an extension of him and as a distorted representation of the human figure.

How does Feldstein transform the figure in this sculpture?

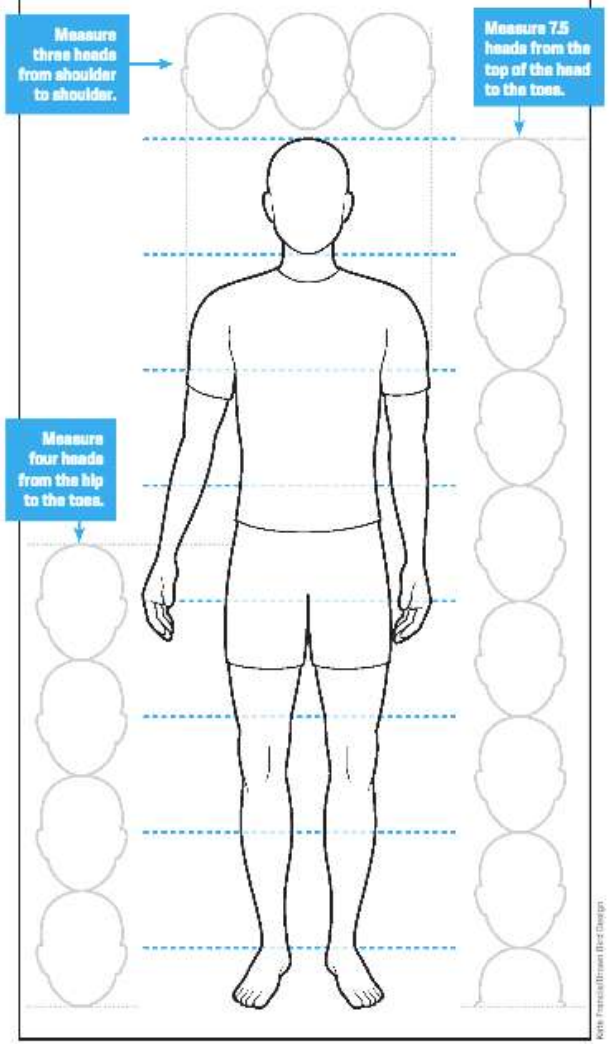
Gerardo Feldstein (b. 1988), *El tanto el tan poco* (neither so much nor so little). Wood and wire. Courtesy of the artist.

Watch a Video!

A Formula for Figures

Discover the secret to realistically depicting the human body

THE CANON OF PROPORTION



For most people, drawing the **human figure** is tricky. The key is to determine the correct **proportions**—the relative size—of the arms, legs, head, and torso. Artists use a set of rules, called the **canon of proportion**, to make it easier to accurately depict people.

Rules to Work By

Artists in ancient civilizations, including Egypt and Greece, created guidelines for representing the figure. Then during the Italian **Renaissance**, a period of scientific and artistic achievement between 1400 and 1600, artists developed better rules. They **observed** human anatomy to learn how to more **realistically** depict people.

Today many artists use the human head as the basic unit of measurement—similar to the way you measure things in inches. As in the diagram at left, artists consider their subject's height in relation to the size of his or her head. Of course, each person's proportions are slightly different, so artists also carefully observe their subjects to more realistically capture their actual forms.

Proportion in Portraits

You can see the canon of proportion at work in American artist John Singer Sargent's paintings. In the 1897 work opposite right, *Mr. and Mrs. I. N. Phelps Stokes*, two figures stand upright. Use a straightedge to measure the length of the woman's head. Then count the number of times her head fits from the top of her figure to the bottom. Note that her red shoe peeks out from under her dress on the left. The long dress makes the woman appear taller than she is.

Making People Move

In art, people don't always appear standing upright like the figures in Sargent's painting. In fact, many artists, like Robert Longo, aim to make their work **dynamic** by capturing the figure in motion. These artists also use the canon of proportion, looking for relationships among the arms, legs, head, hands, and feet.

In the 1970s and 80s, Longo painted a **series** of works called "Men in the Cities," which features people in **contorted** positions. The man in the example above right holds his arms above his head. Compare the length of his forearms with his upper arms. How does the length of his feet relate to the length of his arms? When Longo created this work, he observed the figure, translating each of these measurements from life to his paper.

When you draw, think about the relationships between the head, arms, legs, and torso. The canon of proportion doesn't tell you exactly what individual figures should look like. But it is a guide that will help you believably depict the human body.

SKETCHBOOK STARTER

Use the canon of proportion to realistically sketch a figure in motion.

LEFT: How can you tell whether the painting of this couple is in the correct proportions?

John Singer Sargent (1856-1925). *Mr. and Mrs. I. N. Phelps Stokes*, 1897. Oil on canvas, 84 1/4x39 3/4in. (214x101cm). Bequest of Edith Minturn Phelps Stokes (Mrs. I. N.), 1938. The Metropolitan Museum of Art, NY. Accession #38.184. The Metropolitan Museum of Art/Art Resource, NY.

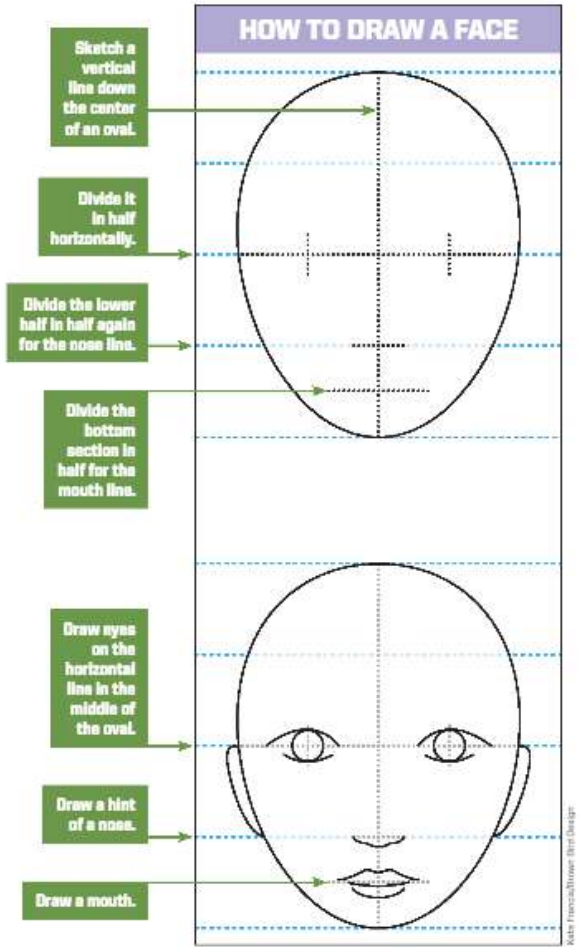
RIGHT: What could be challenging for an artist when depicting the human body in motion?

Robert Longo (b. 1953). *Untitled* from the series "Men in the Cities," 1981-1987. Synthetic polymer paint, charcoal, pastel, gouache, and pencil on paper, 50x38in. (127x97cm). The Museum of Modern Art, NY. Accession #1992.2003. The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. ©ARS, NY.

Watch a Video!

Face Forward

These painters use the canon of proportion—and add a touch of artistic personality



A portrait can simply be a beautiful rendering of a person. Or it can pack a visual punch. But before an artist can share a message through a portrait, he or she must learn to accurately represent the face. This can be as challenging as capturing the entire figure. Just as artists use the canon of proportion as a guide for drawing the figure, they also use it to represent the face.

Look at the diagram at left in relation to the portraits on these pages. How does each artist build his composition using this guide? Leonardo da Vinci, Vincent van Gogh, and Kehinde Wiley (keh-HIN-day WYE-lee) all use the same set of rules to construct a portrait—while still working in their own unique styles.

Perfecting Portraiture

Leonardo lived during the Italian Renaissance. He spent a great deal of time studying human anatomy and observing people. This helped him understand how to paint realistic portraits like the example shown below left, called *Lady With an Ermine*. He measured the distance between **facial features**, looking for consistencies among people's faces. Leonardo used these proportional measurements to guide him as he constructed and painted this portrait and others.

Why is observation an important skill for creating realistic portraits like this one?

Leonardo da Vinci (1452–1519), *Portrait of a Lady With an Ermine*, 1489–1490. Oil on wood panel, 21x16in. (54x40cm). Czartoryski Museum, National Museum, Krakow, Poland. SCALA/Art Resource, NY.

Learning From the Past

Centuries later, artists still learn from the system of measurements Leonardo and his peers developed. In Van Gogh's 1887 self-portrait, below, the Dutch artist's face is gaunt, with a narrow chin and hollow cheeks. But the composition is in realistic proportion, with the tips of his ears in line with his eyes, and his lobes aligned with the bottom of his nose.

In Wiley's 2012 painting *Kancou Diaovno*, right, a woman lifts her chin and tilts her head, gazing down at the viewer. The artist uses **highlights** and **shadows** to render the **contours** of her face, bringing attention to the relationship between her features and the bone structure beneath her skin.

How does Van Gogh use the canon of proportion as a foundation for this expressive painting?

Vincent van Gogh, *Self Portrait*, 1887. Oil on canvas, 16.93x13.39in. (43x34cm). Given by the artist to Andries Bonger (1864–1936), Hilversum, Amsterdam and Kerkentrust, by 1903; (Amsterdam 1972, p. 48, no. 110); donated by his widow, Françoise W.M. Bonger (1888–1975), Almen, to the museum, 1938. Rijksmuseum, Amsterdam, the Netherlands. Accession #SK A 3252. Gift of F.W.M. Baronness Bonger-van der Borch van Verwolde, Almen.

Artistic Freedom

The three portraits shown here are accurate representations of the face. But after each artist composes the basic facial features, he works in a unique style.

Leonardo aimed to realistically show his subject. He carefully blends layers of paint to capture the subtle variations in the woman's skin tones. Van Gogh was interested in **expression**. He painted the self-portrait at left with short, energetic brushstrokes that seem to spring from the center of the face. Wiley learned to paint realistically by studying works by artists like Leonardo. But he gives the portrait above a contemporary twist, adding **graphic** flowers that swirl around the subject.

When artists follow the canon of proportion, they create recognizable human faces. But it is through the individual styles they use to render their subjects that they create meaningful works of art.

How does Wiley use techniques similar to those Leonardo used?

Kehinde Wiley (b. 1977), *Kancou Diaovno*, from "An Economy of Grace," 2012. Oil on canvas, 108x84in. (274x213cm). ©Kehinde Wiley. Courtesy of Sean Kelly, New York. Photo by Jason Wyche, New York.

WRITE ABOUT ART

How do Leonardo, Van Gogh, and Wiley use the canon of proportion to achieve different goals in their works?

Bending the Rules

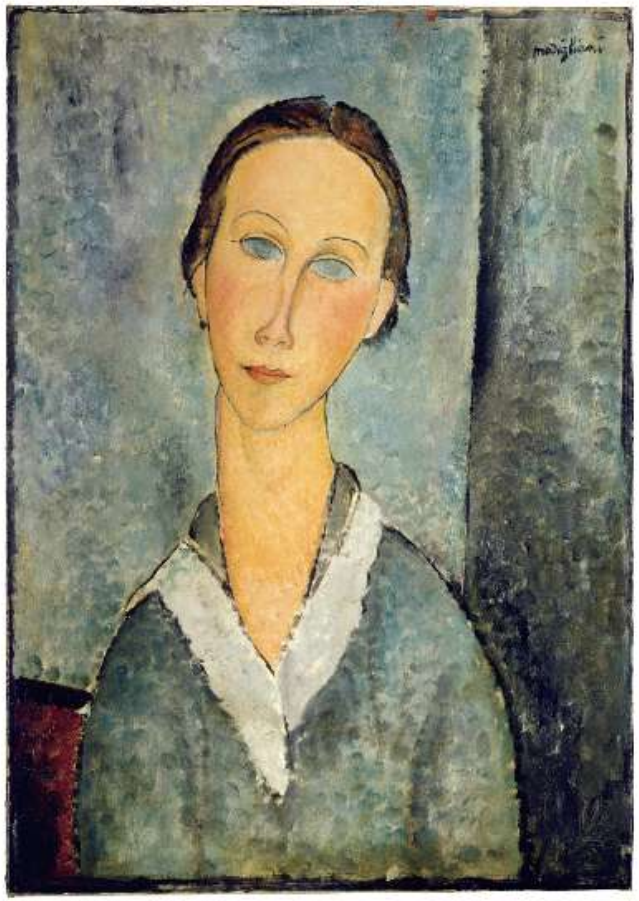
Learn the canon of proportion, and then experiment with it

Look at the artworks on these pages. Do you think the artists who painted them used the canon of proportion? After learning this set of rules, many artists experiment with the traditional proportions of the figure and the face. Through these intentional choices about how they depict people, artists can experiment with their technical style and visually convey their ideas.

Elongated Features

Italian painter Amedeo Modigliani (ah-me-DAY-oh moh-deel-YAH-nee) moved to Paris when he was 22. There, he saw experimental paintings by many important modern artists. He also saw examples of African art and masks. The **simplified** and **abstracted** shapes in these modern paintings and African artworks influenced Modigliani's developing style. He began rendering the figures in his paintings with **elongated** necks, torsos, heads, and facial features. In his 1918 *Girl in a Sailor's Blouse*, right, Modigliani lengthens his model's head and nose, giving her face a masklike quality. Her shoulders slope away from her long neck, **exaggerating** the figure's stretched proportions.

Although his paintings are only loosely realistic, Modigliani always worked from life. He often asked friends, local children, and shopkeepers to model for him. "To do any work, I must have a living person," the artist once explained. "I must be able to see him opposite me."



What details give this portrait a masklike quality?

Amedeo Modigliani (1884–1920), *Girl in a Sailor's Blouse*, 1918. Oil on canvas, 25 3/4x18 1/4in. (65.4x46.4cm). The Metropolitan Museum of Art, New York. Gift of Charles F. Iklé, 1950. Accession #50.110. The Metropolitan Museum of Art/Art Resource, NY.

Emphasis on Shape and Color

French artist Henri Matisse (ahn-REE ma-TEESS) was interested in color and shape. In his 1940 *The Romanian Blouse*, right, the artist portrays a woman. Her facial features are in the correct proportions, but Matisse simplifies them to a few black lines. The woman's figure, however, is not in accurate proportion relative to her head and face. One of her arms is longer than the other. The artist also inflates the shoulders of her blouse so the curves echo the shape of her face. Matisse uses black paint to **outline** the figure and **flat colors** to **emphasize** the simple shapes he uses to compose the portrait.

Distorted Figures

Hannah Höch (hoo-SH), a German artist, began working between the World Wars. Her political artworks explore gender roles and criticize the post-WWI German government. Höch was a master of **photomontage**, a method of creating collages using photographs. Although her 1925 work *The Journalists*, below right, is a painting, the style is similar to a photomontage. Each figure appears to be **assembled** and pasted onto the canvas. Höch **distorts** the figures, playing with the shapes, sizes, and colors of their features. The figure on the right has tiny feet and an enlarged head. Some of the faces even seem to float in space without bodies.

Höch specifically exaggerates features related to the senses and observation: noses, ears, and eyes. In doing so, the artist seems to comment on the subjects'—journalists'—roles as observers of German society following the first World War.

Each of these artists makes deliberate choices about how to twist the rules of proportion. How can you play with the conventions of the figure and the face to develop your own style and to convey ideas?

How does Höch use distortion?

Hannah Höch (1889–1978), *The Journalists*, 1925. Oil on canvas, 33 1/8x31 7/8in. (85x81cm). Berlinische Galerie, Berlin, Germany. Erich Lessing/Art Resource, NY.

How does Matisse use shape to create emphasis?

Henri Matisse (1869–1954), *The Romanian Blouse*, 1940. Oil on canvas, 28 2/3x23 7/8in. (92x73cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Accession RAM 2014(6). Philippe Migeat. ©Succession H. Matisse/Artists Rights Society (ARS), New York. ©CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY.

Pablo Picasso (1881–1973). *The Old Guitarist*. 1903–1904. Oil on panel, 48 3/8x32 1/8in. (122.9x81.6cm). The Art Institute of Chicago, IL. Accession #1926.252. The Art Institute of Chicago/Art Resource, NY.

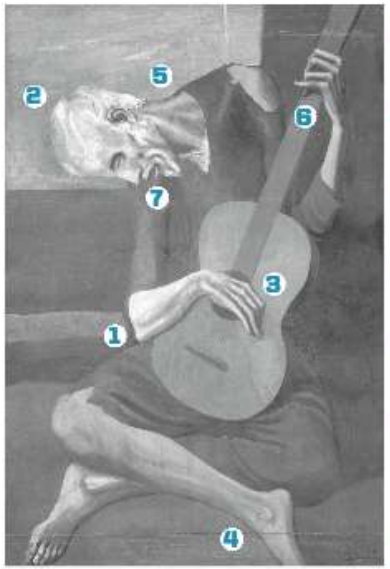
The Old Guitarist, Annotated

Discover how Pablo Picasso uses proportion in this iconic painting

FAST FACTS

- Picasso is one of the 20th century's most well-known artists.
- Born and raised in Spain, the artist spent most of his life in France.
- Throughout his career, Picasso invented new artistic techniques.
- Historians define each change in his style as a "period" in his career.
- Picasso painted *The Old Guitarist* during his Blue Period.
- Experts believe that the melancholy themes Picasso explored during his Blue Period are a reflection of his own struggle as a poor artist.
- The artist painted social outcasts, mostly in blue tones, during his Blue Period.
- *The Old Guitarist* can be viewed at the Art Institute of Chicago.
- Art historians consider *The Old Guitarist* an expression of human suffering.

> **"Others have seen what is and asked why. I have seen what could be and asked why not."**
> **–Pablo Picasso**



1. Picasso bends the figure's hands, arms, and legs at dramatic angles, exaggerating the length of each.
2. The artist crops the scene closely. The man bends forward as if trying to fit within the picture plane.
3. The figure's elongated skeletal fingers are almost as long as his forearms.
4. The man points his toes, lengthening the appearance of his legs.
5. Picasso paints the figure's neck and head at an odd angle. With one shoulder lifted, the figure is distorted.
6. The artist adds bright highlights to each finger and to the muscles in the musician's forearms, drawing attention to them as he plays his instrument.
7. Picasso composes the subject's chin, lips, and nose with a series of triangles. He paints the ears and eyes using half-circles.

Watch a Video!

Compose the Figure

Use what you've learned about proportion to render a portrait

Studio Project Prompt:

- Explore proportion by developing a composition featuring figures and faces.

Parameters:

- Use the canon of proportion as a foundation. Carefully observe your subject to create an accurate likeness.
- Make intentional choices about using exaggeration, distortion, or simplification.
- Include more than one face or figure in your final composition.
- Work in any two-dimensional media.

Before you begin, check out these examples by the students at South Kamloops Secondary School in British Columbia in Canada!

▲ How does Habiba use distortion, color, and shape?

▲ How does Katie use cropping in this painting?

▼ Camryn paints overlapping figures in motion to create a dynamic scene.

Prepared by Lisa Yamaoka, South Kamloops Secondary School, Kamloops, British Columbia, Canada

DEBATE

Amy Sherald

Portrait Problem?

A painting of former First Lady Michelle Obama stirs debate

What makes a portrait successful? Must it look like the subject? Should it contain symbolism? These questions are at the center of a controversy surrounding former First Lady Michelle Obama's official portrait.

Curators at the Smithsonian National Portrait Gallery unveiled the painting, by Amy Sherald, in February. Reactions to the painting were mixed. Some people applauded the unusual portrait with the subject rendered in shades of gray. Others questioned whether the painting is an accurate—or flattering—representation.

Sherald paints Obama wearing a cotton dress by Michelle Smith, an American clothing designer. At the unveiling, Sherald explained that the pattern on the dress reminds her of traditional quilts made in the American South. The dress may be a symbolic reference to Obama's ancestors, who were enslaved Africans.

The dress dominates the work, filling most of the composition. Fans say that the triangular-shaped dress is like an arrow pointing to Obama's face. The first lady appears almost as a mountain, a symbol of strength. Critics argue that the bold geometric pattern actually draws attention away. They say that the subject's face appears to be too small for her body. They also argue that the dress is the true subject of the painting, not the first lady.

What do you think? Is this portrait an appropriate likeness of the subject? Or does the artist take too much creative freedom with the way she explores the subject?

How does Sherald represent the former first lady?

Amy Sherald (b. 1973). *First Lady Michelle Obama*. 2018. Oil on linen, 72 1/8x60 1/8x1 1/2in (183.2x152.7x3.8cm). National Portrait Gallery, Washington, D.C. Accession #NPG.18.57. National Portrait Gallery, Smithsonian Institution; Gift of Kate Capshaw and Steven Spielberg, Judith Kern and Kent Whealy, Tommie L. Pegues and Donald A. Capoccia, Clarence DeLoach, and Brenda Gaines, Jonathan and Nancy Lee Kemper, The Shorenstein Fund of Amy and Marc Meadows, Robert E. Meyerhoff and Rheda Becker, Catherine and Michael Postell, Mark and Cindy Aron, Lyndon J. Barrois and Janine Sherman Barrois, the Honorable John and Louise Bryson, Paul and Rose Carter, Bob and Jane Clark, Lisa P. Davis, Shirley Ross Davis and Family, Allen and Lois Fenn, Conrad and Constance Hipkins, Sharon and John Hoffman, Audrey M. Irmas, John Legend and Chrissy Teigen, Eileen Harris Norton, Helen Hilton Raiser, Philip and Elizabeth Ryan, Rosalynn Omoniyi Sadiq, Josef Vascovitz and Lisa Goodman, Eileen Baird, Dennis and Joyce Black Family Charitable Foundation, Shelley Broader, Arjyn Broker Lee, Andy and Teri Goodman, Randi Charno Levine and Jeffrey E. Levine, Fred M. Levin and Nancy Livingston, the Shenson Foundation, Monique Meloche Gallery, Chicago, Arthur Lewis and Hau Nguyen, Sara and John Schram, Alyssa Taubman and Robert Rothman.

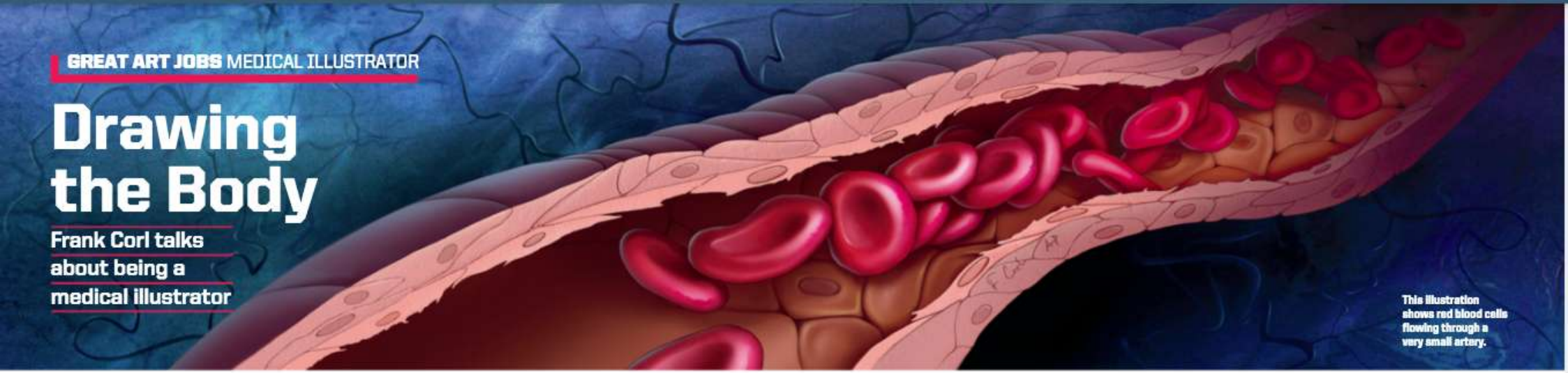
CRAFT AN ARGUMENT

1. Why might some argue that the dress is the subject of this painting?
2. Which details in this artwork are symbolic?
3. Must a portrait be a realistic representation of the subject? Why or why not?

Tell us what you think!

Drawing the Body

Frank Corl talks about being a medical illustrator



This illustration shows red blood cells flowing through a very small artery.

Scholastic Art: What is your job?
Frank Corl: I am a medical illustrator at the Mayo Clinic in Rochester, Minnesota. I illustrate, draw, or animate complex medical concepts in a simplified way appropriate to a specific audience. For example, I create illustrations for patient education materials, such as a pamphlet on a medical condition. I also make step-by-step illustrations showing new medical procedures for medical journals.

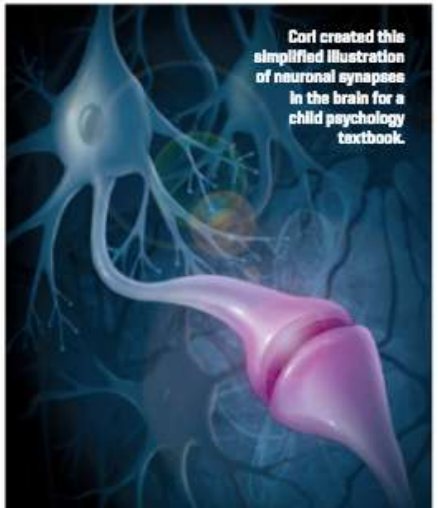
Frank Corl

SA: What is the process for creating a medical illustration?
FC: First, I meet with the doctor requesting the illustration. We talk about what the illustration should accomplish. Then I research and sketch. I send the sketches to the doctor to review. I update the sketches based on his or her feedback, and we might have some more back-and-forth. After the sketch is finalized, I create the version that will be published. I either paint it in color or, if just a black-and-white line drawing is needed, I draw it in pen and ink. Though, most of what I do is in color.

SA: What materials do you use?
FC: Everything we do here is on the computer. I sketch by drawing right on a monitor to create "pencil" sketches. And I digitally render the final versions as well. I mostly work in Adobe Photoshop.

SA: How do you do research?
FC: If I'm illustrating the steps for a surgery, I begin by reading the surgeon's clinical notes. Sometimes I look online for videos of the surgery. Occasionally, I might actually watch a surgeon perform the surgery. If I'm illustrating something more straightforward, such as the human brain or a blood vessel, I often rely on my own knowledge of anatomy. I may also look at CT scans or MRI scans of the body part that I am illustrating. I usually don't look at photographs. They can be very messy—which is why we do what we do. We clean up and simplify the image.

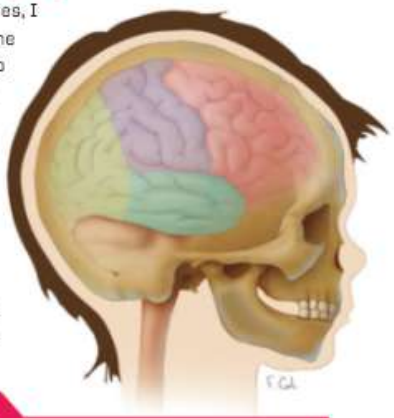
SA: What might people find surprising about your job?
FC: Often, people are surprised to find out that I dissected a human body in graduate school. The first year of any graduate program for medical illustration is basically the same as the first year of medical school. We take gross anatomy, neurology, pathology, and cell biology, all with the medical students. Then, in the second year, we split off and focus on illustration.



Corl created this simplified illustration of neuronal synapses in the brain for a child psychology textbook.

SA: What do you love about your job?
FC: So many things! Sometimes, I work with a surgeon who is the first person in the world to do a certain medical procedure, and I get to document that with my illustrations. It's also very meaningful to me that my patient education illustrations help people understand their diagnoses and the treatments they need. And of course, I get to draw and be creative all day!

Corl uses color to show the different areas of the brain.



CAREER PROFILE

MEDICAL ILLUSTRATOR

SALARY: Most medical illustrators earn between $62,000 and $100,000, depending on experience and location. Some earn even more.

EDUCATION: Most medical illustrators have a master's degree in medical illustration.

GETTING STARTED:

- Practice drawing faces, figures, and still lifes in a technically accurate way.
- Take science classes. Learn about the human body.
- Research graduate programs. Find out entry requirements so you can properly prepare in college.

Fashioning a Portrait

This award-winning artist explores color and style

Daniel Lemke, 18, finds his inspiration in fashion blogs and on social media. A freshman at Texas Christian University in Ft. Worth, Texas, Daniel plans to major in economics, and hopes to always have art as part of his life.

What inspired this portrait? I created it as part of my AP Studio Art portfolio my senior year in high school. I worked with the theme portraiture and fashion.

Did you work from life or from a photo? I worked from photos of a friend. I shot 200 photos in front of her garage, which gave me a flat, simple background.

Is this composition a reflection of the model's personality? Not really. Like in fashion, the focus of the images is about the clothes and textures, not about the model's personality.

How did you choose the colors? I was thinking about bubble gum and cotton candy. I chose pinks and light blues to make the picture feel happy and bright.

What was your working process? First, I photographed the model. I made sketches working from my favorite photos. In one sketch, the model's feet looked too large. In another, her legs looked wrong. I chose the best sketch based on how balanced and natural the proportions of her body seemed. I sketched the figure with pencil on a large sheet of paper, and then I started painting. I laid the background color down first. Then I painted the figure. I added the large blocks of dark color first, and then added details like highlights and shadows.

How does Daniel use color?

What was most challenging about making this work? The lines in the pants were really difficult. I was afraid that I wouldn't be able to do them accurately and they would distort her legs. In fact, they worked really well and helped establish the contours of her legs.

Do you have advice for aspiring artists like yourself? Get out of your comfort zone. When you try new things, you'll be surprised at what you can do.

Scholastic Art & Writing Awards

Daniel won a Gold Medal for his painting in the 2018 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.

Daniel Lemke

Daniel Lemke, 18, Gold Medal, Painting. Images courtesy of the Alliance for Young Artists & Writers and the Scholastic Art & Writing Award Winners of 2018.