

Freshman PROCESS JOURNAL #4

This PROCESS JOURNAL is worth 6 Pieces of Evidence:

- Paper on the artist Chuck Close- 2 pieces of Evidence (Criteria A: Knowing & Understanding)
- Complete the self portrait- 3 pieces of Evidence (Criteria C: Thinking Creatively)
- Complete the Principles of Art assignment- 1/2 a piece of Evidence (Criteria B: Developing Skills)
- Reflection: Complete the reflection- 1/2 a piece of Evidence (Criteria C: Thinking Creatively)

Due:

All assignments & demonstrations are on Mr. Chad and Mrs. Milewski's Websites:

www.mrchads.weebly.com & www.mrsmilewski.com

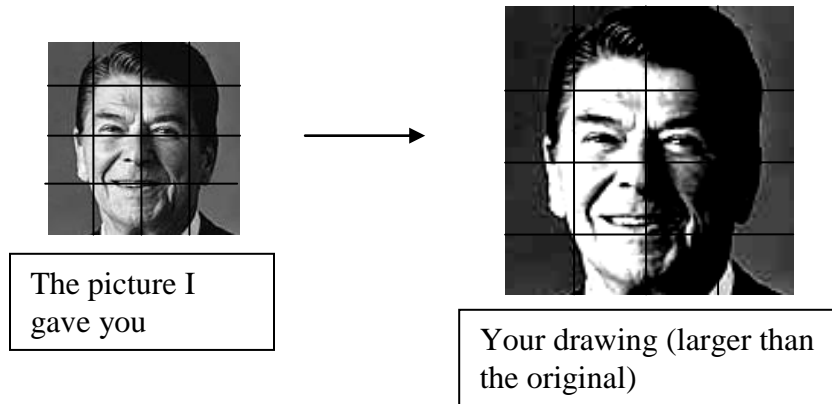
☐ **Chuck Close Research Paper**

○ **3 Page Research Paper**

- Summarize the attached article or use your notes from the movie. Here are some questions to help you write your summary (you don't have to use them you can just use them if you need help. In fact you don't need to use the provided article at all to write your paper, you can do your own research if you wish)
- In your paper write as if we are having a conversation. I don't want a history paper (ex: don't tell me when/where he was born) tell me about how he makes art.
 - How are his works made?
 - What is his method?
 - What is looking for when he takes someone's photograph?
 - Who influenced him as an artist?
 - Who is an artist he admires? Why?
 - What happened to him physically and how did that affect his paintings?
 - What grabs your attention in the work?
 - What is the work about?
 - What do you think Close is trying to say about his work?
 - Why do you think the artist created this work?
 - What have you seen or learned from this work that you might apply to your own artwork or your thinking?
- Paste in 2 pieces of his art
 - 1st piece must be a realistic portrait
 - 2nd piece must be one of his more abstract works (where the grid becomes a part of the art)
 - Tell me what the works are and how they are made
 - I will give you extra credit if you go to the art museum and stand next to his work and get your photo taken. (Don't use flash)

□ **Self Portrait 3 pieces of Evidence**

- **Your Drawing must be the size of your whole PROCESS JOURNAL page**
- You are going to create a self portrait from the picture I took of you using the grid method
 - You will do recreate the drawing in one of two techniques
 - Stipple
 - Crosshatch
 - You may use a fine tip ink pen for higher points (you only get the higher points if your work is completed in the correct gradation technique)
- You are not allow to use traditional blending techniques (no smudging)
- How to Grid Out your picture:
 - You are going to enlarge your portrait picture (the one I gave you)
 - You are going to glue it into your PROCESS JOURNAL
 - You are going to redraw the grid that is on top of your drawing in your PROCESS JOURNAL
 - You will re-draw this grid with new dimensions
 - Your new dimensions are 1.25inches x 1.25 inches



***The Purpose of the grid drawing is that it is a tool which allows you to recreate the drawing in exact proportions. ***

- You must recreate the grid with the same amount of squares (if this does not happen your picture will be disproportionate)
 1. Recreate the grid in your PROCESS JOURNAL with each square that you draw being 1.25 inches x 1.25 inches
 2. Redraw only what is in each coordinating square
 - Draw this first in a cartoon
 - You only want to place point proportions (where a nose, where the eyes are...you give yourself an outline but no shading)
 - Come back in and add gradation to your work with only stipple or crosshatch techniques
 3. You must paste in the original self portrait

□ **The Principals of Art**

- Read the Principals of Art Lesson 2 (attached in this packet)
- In every boldface section there are questions (1-11)
 - Write full answers to the questions in your PROCESS JOURNAL
 - If there are 2 or 3 questions, you need 2 or 3 answers
 - In short- answer every question in answer in the handout

☐ **Reflection:**

- One full page
- Answer the following questions on your self portrait:
 1. How does your self-portrait use harmony?
 2. How does your self-portrait use repetition?
 3. What is the emphasis of your self-portrait and why?
 4. What kind of balance does your self-portrait have and why?

Up Close with Chuck Close

Contemporary American painter Chuck Close is over six feet tall. Yet each of the many heads he has painted tower over him.

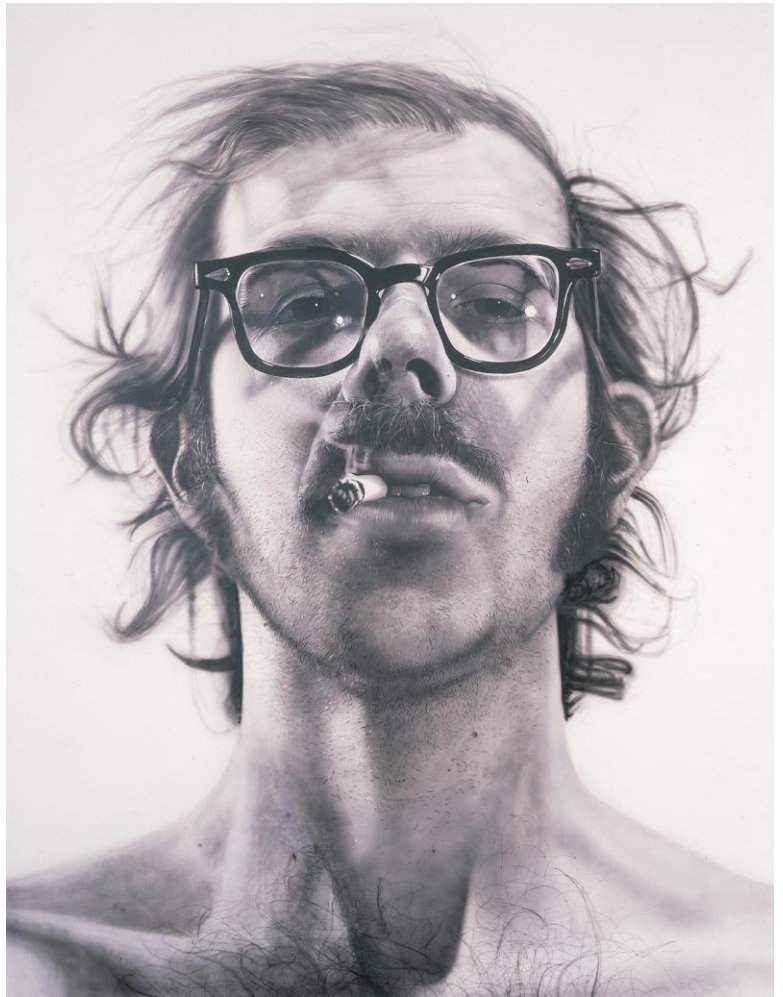
Chuck Close has been painting one subject- the human face- for nearly 30 years. What is unusual about these faces is that each is the size of a wall and none of them are really portraits. Why does he paint this way and why have these faces made Close one of the most important artists working today?

When Chuck Close began painting in the 1960s, he was influenced by a group known as “pop” artists. They were the first to develop art forms based on images from “popular” culture. They felt the media had become so important that images from TV, films, and magazines were as real for many people as their own lives. With his enormous, detailed Chuck Close points out society’s dependency on second-hand visual experiences.

None of the paintings on these pages are traditional portraits. These works tell us nothing about their subjects’ lives, feelings, character, profession, or social status. They are paintings of photos of faces. The overwhelming detail forces us to think, not about the subjects, but about the image itself- how and why it was made.

Close began painting heads in the 1960s, working from small photos. His first faces, like *Phil* and *Mark* were made with an airbrush (a small spray gun) to duplicate photo’s mechanical quality. He magnified every blemish and imperfection, changing the focus of each feature as a camera would. Later, as you can see in the works like *Francesco*, Close’s images began to loosen up. He started using the textures made by brushstrokes. His most recent images are built from specks of color that can be “read” as faces only from a distance.

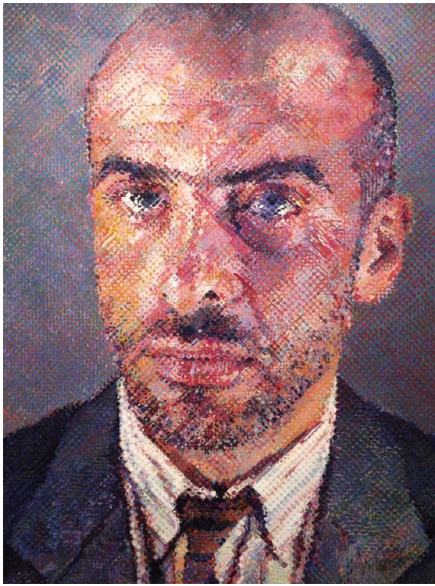
Since the process of creation is as important to Chuck Close as the finished image, his works could actually be paintings of anything. But would any image be as powerful as a nine-foot-high human face? As the artist says “I painting heads because heads matter to everybody. If you paint a face big enough, it’s hard to ignore!”



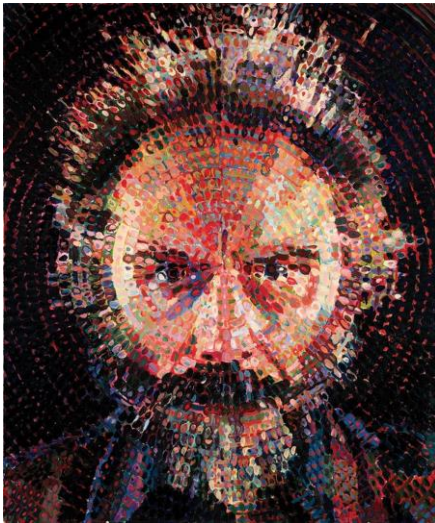
Self Portrait 1967 by Chuck Close



Phil (left) & Mark (right) by Chuck Close



Francesco by Chuck Close



Lucas by Chuck Close

Born Charles Close in 1940 in the State of Washington, the artist was an only child. From the age of 4 close knew he was going to be an artist. "I was always single minded. If you know what you want to do with your life, it saves a lot of time." When he was in his teens, Close had a muscular weakness and wasn't very good at sports. Learning disabilities made school difficult for him. But he discovered he could draw better than anyone else. As he puts it, "I drew to entertain my friends. And I had a lot of support from my family; it set me apart from other people and made me feel special."

After graduating from high school, Close went to the University of Washington. "I realized when I got into college that I could the system work for me in a way it hadn't in high school," he says. He graduated with the highest grade point average in the art school. He then attended Yale Graduate School and got a grant to study in Europe. In 1967, Close moved to New York City and began painting from small black-and-white photos.

During the next 20 years, Close became world famous for the giant faces he created. Then, at the end of 1988, the artist was hospitalized due to the sudden collapse of a spinal artery. Since that time he has been in a wheelchair and paralyzed from the neck down. Since then he has painted a series of portraits many critics have called the best work he has ever done. The artist says, "Sometimes I'll roll by a mirror and I'm shocked to see myself in a wheelchair, but I've learned to surmount problems since I was a kid. I had to recover enough to paint. There was nothing I can do. There is nothing else I want to do."

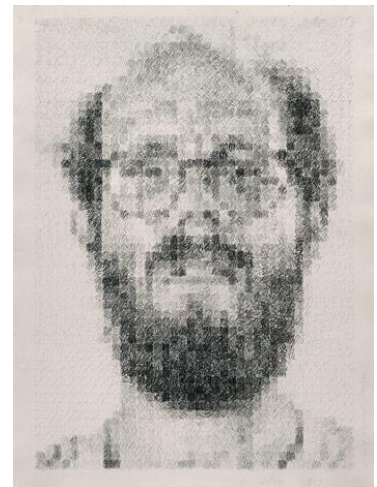
Since he began painting heads, Close has used his own face more than any other. He says, "I have been just as ruthless with my own image. It has given me an idea of how my subjects must feel." He always uses the same frontal, head-on, passport-photo view, with unsmiling lips and deadpan eyes. In spite of his disability, he works in much the same way as always, painting his huge portraits while sitting in a forklift that can be lowered and raised. He uses a grid to enlarge the photos to the size of his canvas, then builds the image block by block (it takes more than a year to do a large portrait). He has used this system of squares to reproduce his own features in a number of media, among them crayon, airbrush, and fingerprints. This work is a kind of double self-portrait, made by using an inkpad to stamp out an image of his face with his fingerprint.

Close's fingerprint faces can be grotesque. But as the artist once said about the reactions to his portraits, "Before I painted my wife, she complained that if I didn't do a painting of her, people would think that I didn't love her. Then I painted her. Now she thinks that people will really think I must hate her."



**Self Portrait 1980 (left).
Fingerprint with stamp pad by
Chuck Close**

**Self Portrait 1979
(right). Conte Crayon by
Chuck Close**





April by Chuck Close

A Close Encounter

Two decades ago, no artist was riding higher than Chuck Close. Critics called him one of the greatest portrait painters ever. His giant “mug shots” sold for six figures. Close was world renowned when, suddenly, he was stuck down. Just before Christmas, in 1988, an artery in his spinal cord collapsed. Doctors still have no idea why, at the time, he was totally paralyzed from the neck down. After months of work, Close regained some control in his arms and legs, but he would never regain the use of his hands. He knew he had to find another way to paint. He found that with a brush strapped to his hand, he could work paint on a canvas, after months of practice, he taught his arm muscles to take the place of his hands.

CC: When you’re trapped in a body that doesn’t work, it’s really an amazing experience. But once you know how to make art, you figure out some way to smear the stuff on, even if you have to spit it on the canvas.

Two years later, Close was back in his Manhattan studio, working on a portrait of his friend April Gornick. It would be a four-month process, alive with color and built by dividing the canvas into tiny squares and filling them in one by one.

CC: These painting are built more like someone would knit or crochet than the way someone traditionally paints.

So each grid is a little painting?

CC: Yes, and I have a little joy with each little painting. There’s a celebratory aspect to these pieces. There are a lot of things I can’t do that used to do, but I can still paint.

And paint his best work yet, according to the critics. But those who know him are not surprised, Close likes challenges. Long before his disability, he made a practice of setting up his own obstacles. How much paint did you use for the portrait, *Joe*?

CC: I used less than two tablespoons of paint for the whole painting- it’s the artists Joe Zucker. He wanted to look like a used-car salesman, so he changed the way he looked before I painted him. Most people have trouble dealing with the results, so they change the way they look right after I paint them.

That doesn’t bother you?

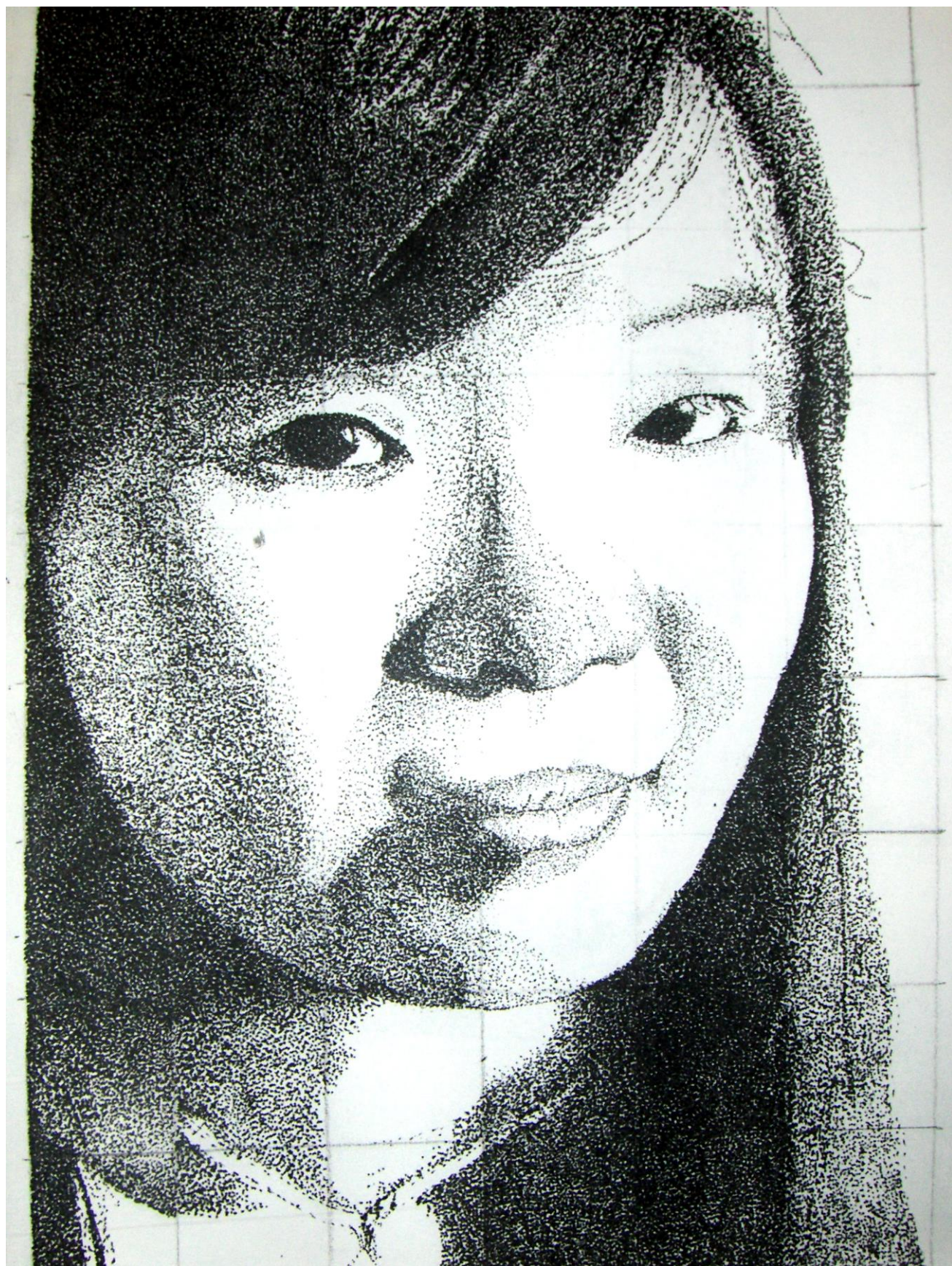
CC: It bothers them. That’s why I don’t do commissioned portraits. If someone’s ego is big enough to get a nine-foot-high painting of themselves, they’d want their nose straightened, teeth capped, skin smoothed. I never wanted to get into that.

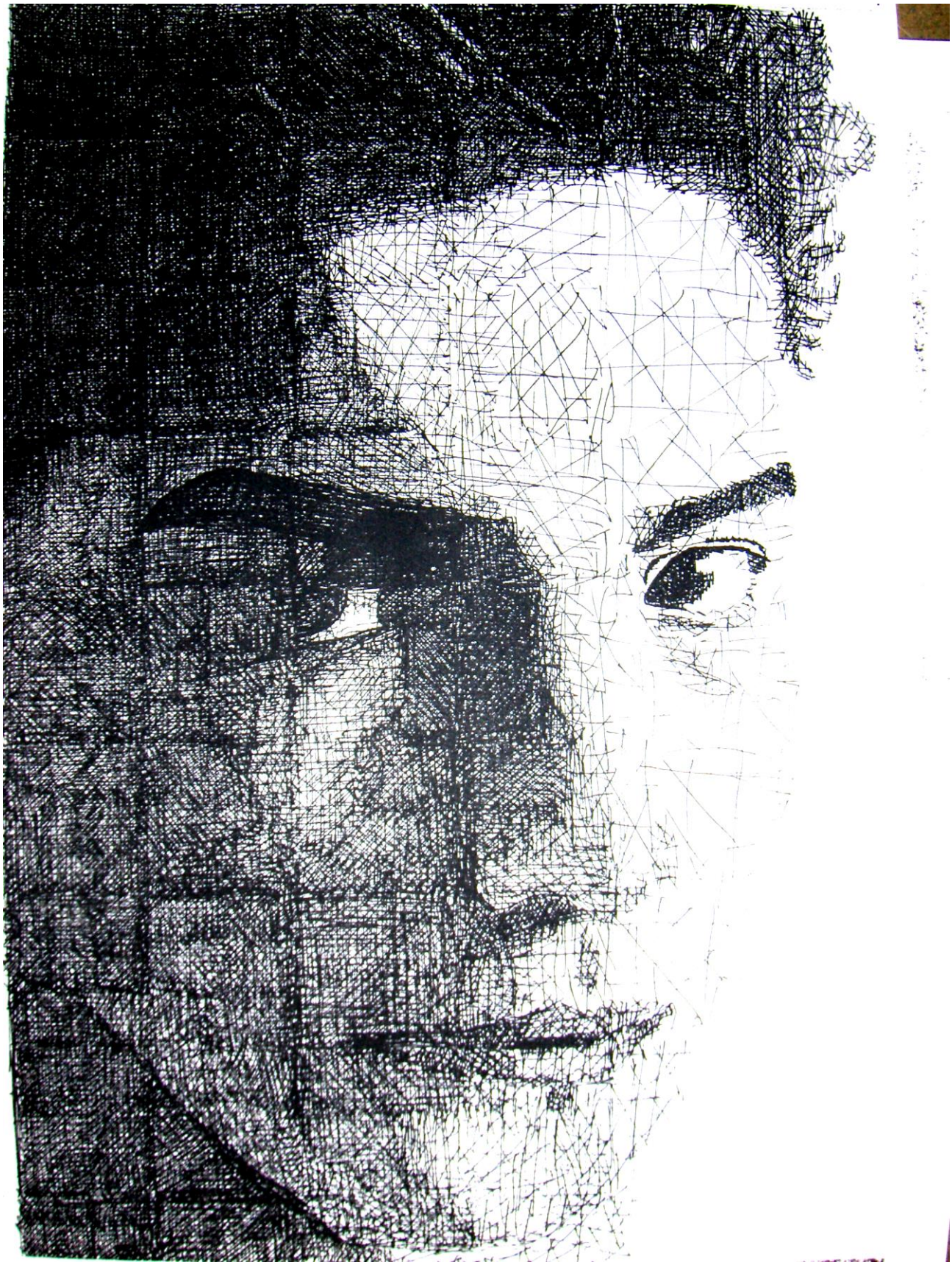
Having just finished his tenth painting since his hospitalization, Close is back at the top of the art world. He tries to do everything he did before in spite of the difficulty of even the simplest task now. But he prefers life in his studio, painting to rock music.

CC: In a world where I have little control over things going on around me, I can at least control the world in my own studio.



Joe by Chuck Close







The Principles of Art

If you want to use a language, knowing the vocabulary is not enough. You must also know how the words go together. You must know the rules of grammar for that language.

The same is true of art. Instead of rules of grammar, the language of art has principles. These principles, or guidelines, govern how artists organize the visual elements to create a work of art.

The principles of art include:

- Balance
- Variety
- Harmony
- Emphasis
- Proportion
- Movement
- Rhythm

Balance:

If you have ever carried a stack of dishes or books, you know the importance of balance. In art, balance is also important. **Balance** is a principle of art concerned with arranging elements so no one part of a work overpowers, or seems heavier than, any other part. In art, balance is seen or felt by the viewer.

In works of art, three kinds of balance are possible. They are formal balance, informal balance, and radial balance. In works of art with **formal or symmetrical balance** the two halves are mirror images.

In works with **informal, or asymmetrical, balance** two unlike elements seem to carry equal weight. For example, a small shape painted bright red will balance several larger items painted in duller reds.

Radial balance occurs when elements or objects in an artwork are positioned around a central point.

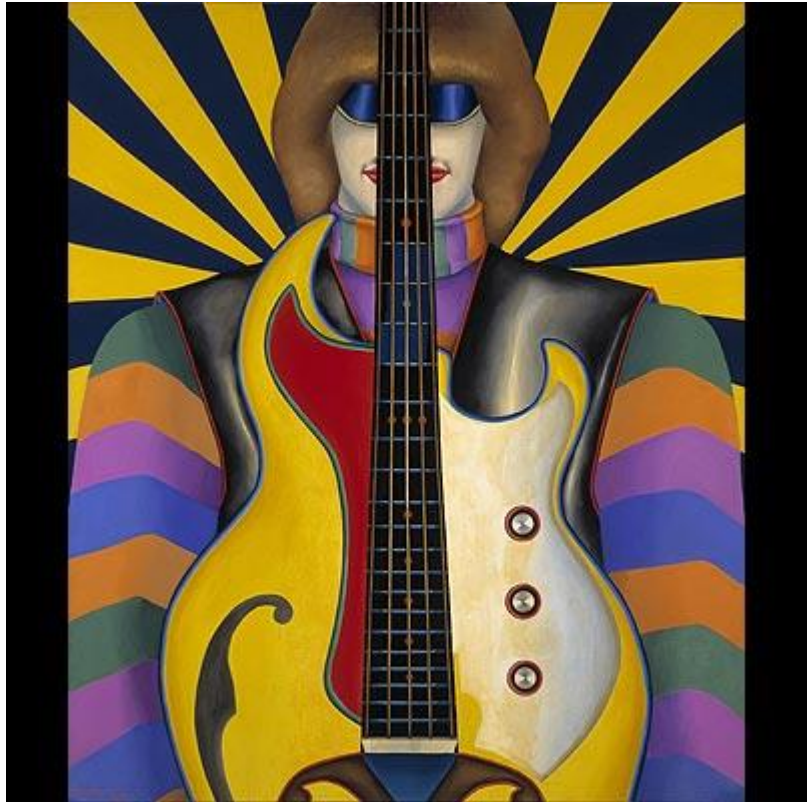


Figure 1-7 Richard Lindner *Rock-Rock* 1966



Figure 1-8 Auguste Renoir
Young Spanish Woman with a Guitar

Put the following answers in your PROCESS JOURNAL:

Study the art works in Figures 1-7, 1-8, and 1-9.

1. Which uses formal balance?
2. Which uses informal balance?
3. Which uses radial balance?

Variety:

The same routine day after day can become dull. The same color or shape repeated over and over in an art work can become equally dull. To avoid dullness, artists use the principle of variety in their works.

Variety is a principle of art concerned with combining one or more elements to create interest by adding slight changes. By giving a work variety, the artist heightens the visual appeal of the work.

Put the following answers in your PROCESS JOURNAL:

Look at Figure 1-7:

4. How does the artist use of color add variety to the work?
5. Which other elements (Remember the Elements of Art from your last PROCESS JOURNAL) are used to add variety?

Harmony:

If too little variety can become boring, too much variety can create chaos. Artists avoid chaos in their works by using the principle of harmony. **Harmony** is a principle of art concerned with blending elements to create a calmer, restful appearance.

Put the following answers in your PROCESS JOURNAL:

Look at Figure 1-7 and 1-8,

6. Which has greater harmony?

7. Which elements does the artist use to introduce harmony to the work? (Remember the Elements of Art from your last PROCESS JOURNAL)



Figure 1-9 Vincent van Gogh *The Starry Night*

Emphasis:

To attract a viewer's attention to important parts of a work, artists use the principle of emphasis.

Emphasis is making an element in a work stand out. Emphasis can be created by contrast or by extreme changes in an element.

Put the following answers in your PROCESS JOURNAL:

Look at Figure 1-8

8. What has been done to emphasize the face of the young woman?

Proportion:

Have you ever tasted a food that was so salty you couldn't eat it? The problem was one of proportion.

Proportion is the principle of art concerned with the relationship of one part to another and to the whole.

The principle of proportion is not limited to size. Elements such as color can be used in differing proportions to create emphasis. It is used this way in figure 1-17.

Movement:

You may not have realized it, but when you look at a work of art your eye move from part to part. Artists use the principle of movement to lead the viewer's eyes throughout the work. **Movement** is the principle of art used to create the look and feeling of action and to guide a viewer's eye throughout the work of art.

Put the following answers in your PROCESS JOURNAL:

Look at Figures 1-7, 1-8, and 1-9

9. How have the artists used line and shape to move your eyes throughout the works?

Rhythm:

Often artists seek to make their works seem active. When they do, they call upon the principle of rhythm. Rhythm is the principle of art concerned with repeating an element to make a work seem active or to suggest vibration. Sometimes to create rhythm, an artist will repeat not just elements but also the exact objects over and over. When this is done, a pattern is formed.

Put the following answers in your PROCESS JOURNAL:

Look at Figures 1-7, 1-8, and 1-9

10. Which uses the principle of art rhythm?

11. What element is repeated? (Remember the Elements of Art from your last PROCESS JOURNAL)