PICTURING IDENTITY: 
THE SELF-PORTRAIT AND 
THE AUTOBIOGRAPHY

A Unit of Study

Knowledge of self allows individual insights which are impossible for others to fully understand. The optimum opportunity for an artist to make the most pleasing or piercing revelation of such knowledge is through the self-portrait. The same opportunity for a writer exists through autobiography. Just as a self-portrait is a detailed image of the artist, by the artist, expressed on canvas, wood, paper, or stone, so the autobiography attempts to reveal a physical and/or psychological account of its author through the written word.

What questions are raised in a comparison of self-portraits and autobiographies? Have you ever wondered about the accuracy of an autobiography or a self-portrait? Can an artist create just one image to represent his/her entire life? Are a series of images needed, such as an author writes successive chapters in a book? One of the best-known artists, Dutch painter Rembrandt van Rijn, painted over 80 self-portraits throughout the course of his life, recording times both prosperous and poor. Vincent van Gogh, another artist known for his numerous self-portraits, also left over 700 letters about himself and his work, providing both self-portrait and autobiography.

Due to such striking parallels between self-portraits and autobiographies, this unit focuses on meaningful connections between the two creative art forms. The three self-portraits chosen for this unit are drawn from different cultures, genders, and times. Other self-portraits could certainly be used. The images included here are:

- Elisabeth Louise Vigee Lebrun, Self-Portrait, c. 1781, or Self-Portrait in a Straw Hat, c. 1782.
- Rembrandt van Rijn, Self-Portrait at the Age of 34, 1640.

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Enduring Idea of the Unit: Questions of personal identity are common to the human experience.

Art Idea of the Unit: Personal identity can be expressed in both art and literature.

Key Questions

- How are personal identity and culture represented in self-portraits and autobiographies?
- What are the similarities and differences between self-portraits and autobiographies?
- Why do people express their personal identity in self-portraits and autobiographies?

Unit Objectives

- Students will demonstrate an understanding of how self-portraits and autobiographies reflect the time, place, and culture in which they were created. (Art History)
- Students will respond to the meaning and value of self-portraits and autobiographies supported with persuasive reasons. (Aesthetics)
- Students will communicate interpretations of self-portraits and autobiographies through contrast and comparison supported with compelling reasons. (Art Criticism)
- Students will draw upon universal concepts of personal identity to create self-portraits and autobiographical poems. (Art Production)

Overview of Lessons

Lesson 1

Students will be introduced to the striking parallels and meaningful connections between self-portraits and autobiographies through a self-portrait of artist Elisabeth Vige Lebrun. They will also write individual autobiographical poems.

Lesson 2

Students will continue to investigate self-portraits and autobiographies through the paintings of Rembrandt, an artist well-known for his many self-portraits. Students will also write individual identity profiles.

Lesson 3

Students will explore self-portraits and autobiographical statements of Chuck Close, a contemporary artist, and compare and contrast the three self-portraits that have been studied. They will then work in small groups to write acrostic poems about their choice of the three artworks.

Lesson 4

Students will create self-portraits using Chuck Close's grid method, choose one of their autobiographical writings, and display the work together in a class exhibition. The exhibit will also include the reproductions of the artworks studied and an explanation of the unit.

Resources and Materials

- Other self-portraits.

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LESSON ONE:
ELISABETH VIGEE LE BRUN

Overview of Lesson

In this lesson students are introduced to the remarkable parallels and meaningful connections between self-portraits and autobiographies through a self-portrait and memoirs of artist Elisabeth Vigee Lebrun. They will also collaboratively write a biographical poem about the artist and individual autobiographical poems.

Objectives

- Students will demonstrate an understanding of the ways self-portraits and autobiographies reflect the time, place, and culture in which they were created.
- Students will communicate an understanding of the parallels between the self-portrait and the autobiography.
- Students will demonstrate an understanding of autobiography by writing, as a class, an autobiographical poem based on Vigee-Lebrun's portrait.
- Students will demonstrate an expression of personal identity by individually writing autobiographical poems.

Reproduction


Teacher Preparation

Become familiar with the background information for teachers on page 6. Make one transparency for teacher use and hard copies, one per student, of the autobiographical poem form on page 5 (Art-O-Gram). Display Vigee Lebrun's self-portrait and the objectives/criteria for the lesson.

The Self-Portrait

The characteristics of the portrait are amplified in the self-portrait, a subject long undertaken by artists. The self-portrait is the optimum opportunity for an artist to make the most pleasing or piercing revelation of his or her character and personality. Artists choose to represent themselves objectively or present a more personal expression of their personalities or characters. A self-portrait is the most personal story an artist can tell. This unit will focus on a number of self-portraits from different times, cultures, and genders.

Instruction

Ask students to identify the meaning of biography, then autobiography. Ask students to name autobiographies they have read (for example, Anne Frank's The Diary of a Young Girl, On the Banks of Plum Creek by Laura Ingalls Wilder, or It Came from Ohio: My Life as a Writer, by R. L. Stine). How do autobiographies express personal identity? (through the written word, through voice, style, point of view, personal opinion, personal stories or experiences) How can artists express similar ideas in self-portraits? (same ideas but visually, without words, through point of view, personal stories)

Display the self-portrait by Vigee Lebrun and lead students through discussion. Identify the self-portrait by its title and ask: When do you think it was painted? (after 1782) What clues does it give to the time period? (subject matter, clothing, style) What was happening in history at that time? (the French Revolution was taking place) What was the purpose of the painting? What kind of personality did the subject have? What did the artist want the viewer to know about her? How truthful do you think it is?

Discussion Questions to Consider

- What is a biography? (story of a person's life written by
another person)

- What is portrait? (picture of a person, especially the face)
- What is an autobiography? (story of a person's life written by that person)
- What is the parallel of a biography in art? (a portrait)
- What is a self-portrait? (portrait of oneself)
- How is a self-portrait similar or parallel to an autobiography? (they both tell stories about the subject, from the subject's point of view) How is it different? (one is a picture or image, the other is told in words)
- Why is the self-portrait similar to an autobiography? (they both represent the artist's or writer's personal perspective)
- Why do people write autobiographies or paint self-portraits?
- How is an autobiography or self-portrait important to other readers or viewers?
- From the self-portrait, what kind of personality do you think the artist had?
- What might have been her purpose in painting this self-portrait? (to advertise her skill as a portrait painter; perhaps vanity)

Discuss parallels between the two art forms: How do students identify with the writers and painters of those times and what is different in their (the student's) lives? How important are details in paintings and writings? Would the work be the same without details? How would the students present themselves in a self-portrait?

Using a transparency of the Art-O-Gram (page 5) on an overhead projector, have students collaboratively write a poem from the point of view of Vigee-Lebrun. Encourage students to use visual clues to support their choices of words and phrases. On completion of the group poem, distribute hard copies of the same form and ask each student to complete the form, writing from their individual point of view.

LESSON TWO: INTRODUCTION TO REMBRANDT

In lesson two, students continue to investigate self-portraits and autobiographies through the paintings of Rembrandt, an artist well-known for his many self-portraits. The image used here is Rembrandt's Self-Portrait at the Age of 34, though other of his self-portraits could be used. Students also write individual identity profiles to aid in self-reflection.

Resources

Rembrandt's Self-Portrait at the Age of 34, available at www.nationalgallery.org.uk/collection/index.html


Teacher Preparation

Become familiar with the image and background information on Rembrandt (see Resources). Make a handout for an identity profile.

Body of the Lesson

Display Rembrandt's Self-Portrait and tell students that the artist painted over 80 self-portraits in his lifetime. Summarize his life and work and lead students in a discussion of the painting. Discuss the term "chiaroscuro" and explain its importance in the image. To help students think about their own self-portraits, have them each complete and identity profile.

Possible Questions for Identity Profile

Why were you given your name?
Is there a specific culture or heritage with which you identify?
If so, what is it?
How would you describe how you look?
How would you describe your personality?
What do you most want people to know or understand about you?
What clues about yourself could you present in a self-portrait?

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NTIEVA Newsletter
TEXAS ESSENTIAL KNOWLEDGE AND SKILLS (TEKS) IN PICTURING IDENTITY

TEKS for Art, Grade 8

8.1 Perception. The student develops and organizes ideas from the environment.
8.2 Creative Expression. The student expresses ideas through original artworks, using a variety of media with appropriate skills.
8.3 Historical/Cultural Heritage. The student demonstrates an understanding of art history and culture as records of human achievement.
8.4 Response/Evaluation. The student makes informed judgments about personal artworks and the artworks of others.

TEKS for English Language Arts, Grade 8

8.8c The student is expected to read for varied purposes such as to be informed, to be entertained, to appreciate the writer's craft, and to discover models for his/her own writing.
8.12e The student is expected to understand literary forms by recognizing and distinguishing among such types of text such as myths, fables, tall tales, limericks, plays, biographies, autobiographies, tragedy, and comedy.
8.15c The student is expected to write to inform, such as to explain, describe, report, and narrative.

TEKS for Mathematics, Grade 8

8.8a The student is expected to estimate and evaluate reasonableness of results.
8.8 The student is expected to select and use appropriate units, tools, or formulas to measure and to solve problems involving length, area, time, temperature, capacity, and weight.

The student is expected to use proportional relationships in similar shapes.

ART - O - GRAM

Write a poem about yourself by filling in each of the lines as directed.

_________________________
Your first name

_________________________
Three descriptive characteristics

_________________________
Who lives in:

_________________________
Who loves ___ (3 things)

_________________________
Who feels ___ (1 emotion about 1 thing)

_________________________
Who needs ___ (3 things)

_________________________
Who hopes for ___ (3 things)

_________________________
Who would like to see

_________________________
Who dreams of

_________________________
Your last name
SELF-PORTRAIT
ELISABETH VIGEE LEBRUN

About the Artwork

This self-portrait, painted at about age twenty-six, shows the artist at the height of her youthful beauty, looking both ingenuous and self-possessed. Her natural flair for costume as well as for self-dramatization is shown in the simple elegance of her hairstyle and dress; her white gown is adorned with only a coral bow and sash and a black, lace-trimmed shawl; her hair falls naturally into curls and is unpowdered. A bold pictorial effect is achieved with a limited palette—black, white, and red. Finely nuanced flesh tones are built up by layers of transparent glazes. The eyes reflect a flicker of light, as does the crystal earring.

Kimbell Art Museum
http://www.kimbellart.org/database/
index.cfm?detail=yes&ID=ACK%201849.02

About the Artist

One of the most respected artists in her day, Elisabeth Louise Vigee Lebrun was born in Paris on April 16, 1755, to the portrait painter Louis Vigée and his wife Jean Maissin. Though her father was not particularly successful as an artist, he did teach and encourage his daughter to paint until his death in 1767. Her talent and charm led to early success; even at the young age of fifteen she earned enough money painting portraits to support her mother and younger brother.

Vigee Lebrun developed her talent by visiting museums and copying portraits by masters like Rubens, Raphael, and Rembrandt, an accepted practice at the time. As her reputation quickly grew, she began to receive commissions from aristocrats and celebrities.

Vigee Lebrun’s success as a portrait painter was guaranteed in 1778 when she painted her first portrait of the Queen Marie Antoinette. She became the court painter for the queen, eventually painting from twenty to thirty portraits of the royal family. At the height of her success in Paris, she was known for her salon, where her fashionable friends and patrons assembled to talk and listen to music.

When the French Revolution began in 1789, Vigee-Lebrun’s relationship with the Queen placed her and her family in jeopardy but the artist escaped to Italy in October of 1789. Though Vigee Lebrun was unable to return to France for twelve years, she traveled to many countries where she painted royal portraits and became a member of various art academies. During her twelve years of exile, Vigee Lebrun made good use of her international reputation as an artist. She continued to paint the celebrities of her time, such as Lord Byron and the Prince of Wales, and traveled to Dresden, Vienna, Prague, St. Petersburg, London, and other cosmopolitan centers of the day.

After the Revolution, she was able to return to Paris in 1805. She resumed her salon, continued to support herself by painting, published a memoir in 1835, and died following a stroke at age 87 in 1842.

Text by Nancy Walkup and Pam Stephens, Self-Portraits
Take 5 study print set, Copyright 2000 Crystal Productions

Cultural Context

In Europe in Vigee Lebrun’s time, art academies controlled the careers of artists through approval acknowledged by acceptance for membership in the academy. The academies provided systematic teaching, exhibitions, and discussions. It was impossible to be a successful artist without membership. The Royal Academy of Painting and Sculpture in Paris, founded in 1648, limited female membership to only four women, explaining one reason why Vigee Lebrun encountered difficulties when she pursued acceptance in 1783. This acceptance and her professional success were instrumental in her later admittance into academies in other countries while she was in exile from Paris. In a time and culture dominated by male artists, she achieved professional recognition, social status, and financial success through her own self-nurtured talent and ambitious efforts.

The French Revolution brought about great changes in the government and society of France between 1789 and 1799. It introduced democratic ideals to France, creating a unified state, a strong central government, and a free society dominated by the middle class and landowners.
### Theme
Picturing Identity: Focus on Chuck Close

### Objectives

Students will:
1. demonstrate an understanding of how self-portraits reflect the time, place, and culture in which they were created.
2. respond to the meaning and value of self-portraits by others, supported with persuasive reasons.
3. draw upon universal concepts of personal identity to create self-portraits.

### Procedure/Production

**Share with Students: Chuck Close's Techniques**

For each work Close draws a precise grid of squares over a photograph he has taken himself. He enlarges the photograph to scale on a matching grid of a huge canvas. The head is then painted square by square. Each square becomes a little work of art in a canvas of mini-paintings, which, when viewed from a distance, are seen as a unified image. Before his illness, Close built a portable desk and chair on the prongs of a forklift so that he could raise or lower himself to reach his large canvases. After his illness, he adapted this method to work from his wheelchair.

**Share with Students: How to Make Your Own Self-Portrait**

To make a self-portrait using a grid, begin with a photograph of yourself. It can be a snapshot, a black and white or color photograph, or a photo taken with a digital camera. It can be altered, enlarged, or manipulated using computer software, but it shouldn't be too small. Using a ruler and pencil, lightly measure and draw a grid based on one-inch or one-half inch intervals on the photograph. If you don't want to work directly on the photo, make a photocopy of it upon which to work.

To enlarge the image proportionally, draw a grid to scale over a larger piece of white drawing paper. The proportions could be one inch to three inches or any size desired. For example, draw a one-half inch grid on a photo then a two-inch grid on the larger paper. Using the one-half inch gridded photograph as a reference, enlarge the lines of the image, square by square. Complete the self-portrait with desired media. Water-based paints, colored markers, charcoal pencil, or collage can be used to complete the portrait. It does not need to be realistic. Other variations that can be made include the use of unexpected colors, patterns, or textures. Chuck Close has most often used paper pulp, fingerprints and black paint (on a stamp pad), and vivid colors of paint for his portraits and self-portraits.

Display the completed self-portraits.

### Materials and Preparation

- large sheets of white drawing paper.
- drawing pencils and erasers.
- rulers
- masking tape
- photographs of students (can be enlarged as photocopies by students)

### Resources

- *Chuck Close, A Portrait in Progress*, a video also available from Crystal Productions.

### Motivation

Display the Chuck Close self-portrait. Ask: What time and place do you think this is from? What evidence supports your response? What does he want you to think about him? Why do you think he has chosen to paint this way? How do you think it was made? Show the first of his self-portraits in the book for purposes of comparison. Explain that Close's earlier, photorealistic style changed after he suffered a spinal artery collapse, a rare condition that causes paralysis, and that this painting is an excellent example of his new style. Show the first half of the video (preview first).

### Vocabulary

- photorealism: a style in painting in which the image is created in such realistic detail that it looks like a photograph.
- self-portrait: a portrait of the artist by the artist.
- grid: a network of evenly spaced squares.
- proportion: the relation of two things in magnitude.
- scale: size relative to the accepted normal size of a person, place, or thing.

### Evaluation/Outcomes

To what extent did students:
1. demonstrate an understanding of how self-portraits reflect the time, place, and culture in which they were created?
2. respond to the meaning and value of self-portraits by others, supported with persuasive reasons?
3. draw upon universal concepts of personal identity to create self-portraits?
Chuck Close

Charles Thomas Close was born on July 5, 1940, in Tacoma, Washington. As a child he was severely dyslexic, but his learning disorder was not discovered until he was an adult. Even so, he found ways to overcome his disorder by breaking down information into small units for individual focus. This organizational strategy later contributed to the development of his unique adult painting style.

After completing degrees at the University of Washington in Seattle and the Yale University of Art and Architecture, Close studied in Vienna and taught in Massachusetts and then moved to New York City in the late 1960s. Here he developed his signature style through experimentation with airbrush, sponges, rags, paper pulp, razor blades, and fingerprints. By the early 1970s he was creating monumental portraits based on grids, in both black and white and color.

In 1988, at the height of his career, Close suffered a sudden and deadly physical "event," as the artist calls it. He was stricken by a rare spinal artery collapse, a condition of unknown origin that causes paralysis. He worked through months of rehabilitation to regain partial use of his arms. Though he still requires the assistance of a wheelchair, Close now uses his arms in place of his fingers, painting with a brush strapped to his hand. Though his brushstrokes are more loose and abstract than before his illness, his work continues to evolve with intensity and innovation.

Self-Portrait, 1997

This monumental self-portrait (102 x 84 inches) 1997, is posed in a three-quarter view. Though his head is turned to the side, his eyes glare straight out of the canvas, daring the viewer to look away. The mood is serious and "in your face," as the head crowds the frame, extending beyond its edges. Close has pictured himself objectively as bearded, balding, and wearing glasses. This hyper-critical portrayal is typical of his work and a reason he won't accept commissions.

The self-portrait is structured on a diagonal grid made from squares and painted in exaggerated pink and tan skin tones with highlights and shadows. The actual face is only discernible from a distance. Up close, the recognizable portrait disappears into individual, nonobjective squares painted with doughnut or amoeba-like shapes of vivid color. Careful looking reveals unexpected colors such as light blue, green, yellow, and red, in addition to the expected skin tones and dark hair and shadows.

Nancy Walkup and Pam Stephens, Self-Portraits Take 5 study print set, copyright 2000, Crystal Productions

Instruction

Display the Chuck Close self-portrait and the two prints already used in the unit. Ask students to compare the similarities and differences among the three works, then focus discussion on the Close image. If desired, read excerpts from Chuck Close Up Close and show all or part of the video about him.
"Almost every decision I've made is an outcome of my particular learning disorders. I'm overwhelmed by the whole. How do you make a nose? I'm not sure! But by breaking it down into small units, I make each decision into a bite-sized decision. I don't have to reinvent the wheel every day. It's an ongoing process. The system liberates and allows for intuition. And eventually you have a painting."

Chuck Close

Chuck Close [Image]

After discussion, explain to students that they will work in small groups, choose one of the three self-portraits, and write an acrostic about it. Explain that an acrostic is a composition in verse or arrangement of words in which the first letters in each line, taken in order, spell a word or phrase. Demonstrate the process of writing an acrostic and assign students to small groups. Each group should choose an artwork and write an acrostic about it. On completion, have groups take turns reading their poems to the class, then display them alongside the corresponding reproductions.

How to Write an Acrostic Poem

Choose one self-portrait from the works studied. Write the artist's name in a vertical column on the left side of a page of paper. Use the first letter of each line to write a word or phrase that begins with the letter and describes or interprets the self-portrait.

LESSON FOUR: MAKING GRID SELF-PORTRAITS

In lesson four, students create self-portraits using Chuck Close's grid method, choose one of their autobiographical writings, and display the work together in a class exhibition. The exhibit also includes the reproductions of the artworks studied.

Objective

- Students will draw upon universal concepts of identity to create individual self-portraits using the grid method of Chuck Close.

Teacher Preparation

Assemble art making supplies (pencils, erasers, rulers, drawing paper). Ask students to bring to class photographs of themselves. Make photocopies of student photographs if needed or take digital photos. Make handouts of the instructions (page 11 in this newsletter), one per student.

Instruction

Demonstrate the process for creating a grid self-portrait, then distribute copies of the student instructions reading. Distribute supplies and assist students in the grid process.

Summary and Closure

When the self-portraits are finished, have students choose writings in the unit to display with the artwork. Conclude the unit with a class exhibition, either at school or a local library or business. The self-portraits and accompanying writings could also be published on the school’s website, if available (secure permissions first). Alternately, have students make a mini-portfolio for the unit, perhaps using their self-portraits on the cover. Find a venue for their display.

Extensions

Encourage students to play with the grid format. They may want to distort the grid or try other media or mixed media. They may want to incorporate other images or words into their work. Encourage experimentation.
## Unit Assessment Rubric for Picturing Identity

<table>
<thead>
<tr>
<th>Objective: Student will</th>
<th>Below expectations</th>
<th>Meets expectations</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>demonstrate an understating of how self-portraits and autobiographies reflect the time, place, and culture in which they were created. (Art History)</td>
<td>offers little understanding or factual support of the ways self-portraits and autobiographies reflect the time, place, and culture in which they are created.</td>
<td>identifies and offers some support of the ways self-portraits and autobiographies reflect the time, place, and culture in which they are created.</td>
<td>identifies and offers a variety of support of the ways self-portraits and autobiographies reflect the time, place, and culture in which they are created.</td>
</tr>
<tr>
<td>respond to the meaning and value of self-portraits and autobiographies supported with persuasive reasons. (Aesthetics)</td>
<td>responds to philosophical questioning with little or no persuasive reasons in regard to the meaning and value of self-portraits and autobiographies.</td>
<td>responds to philosophical questioning with some persuasive reasons in regard to the meaning and value of self-portraits and autobiographies.</td>
<td>responds to philosophical questioning with well-supported persuasive reasons in regard to the meaning and value of self-portraits and autobiographies.</td>
</tr>
<tr>
<td>communicate interpretations of self-portraits supported with compelling reasons. (Art Criticism)</td>
<td>interpretations of self-portraits minimally supported with reasons.</td>
<td>interpretations of self-portraits satisfactorily supported with reasons.</td>
<td>interpretations of self-portraits exceptionally supported with reasons.</td>
</tr>
<tr>
<td>draws upon universal concepts of personal identity to create a self-portrait.</td>
<td>little or no evidence of expression of personal identity in self-portrait.</td>
<td>some evidence of expression of personal identity in self-portrait.</td>
<td>original and thoughtful evidence of expression of personal identity in self-portrait.</td>
</tr>
<tr>
<td>write an autobiographical poem that expresses personal identity.</td>
<td>little evidence of personal identity; little descriptive language; errors in spelling, punctuation, and word usage.</td>
<td>satisfactory evidence of personal identity; some descriptive language; spelling is correct, some errors in punctuation and word usage.</td>
<td>original and thoughtful evidence of personal identity; highly descriptive language; correct spelling, punctuation, word usage.</td>
</tr>
</tbody>
</table>

### Other Artists Known for Self-Portraits

- Sofonisba Anguissola
- Robert Arneson
- Romare Bearden
- Paul Cezanne
- Albrecht Durer
- Carmen Lomas Garza
- Norman Rockwell
- Arshile Gorky
- Malvin Gray Johnson
- Palmer Hayden
- Frida Kahlo
- Oscar Kokoschka
- Jacob Lawrence
- Judith Leyster
- Pablo Picasso
- Faith Ringgold
- Diego Rivera
- Norman Rockwell
- Cindy Sherman
- George Tooker
- Vincent van Gogh
- Andy Warhol
- Carrie Mae Weems
- Grant Wood
HOW TO MAKE A GRID SELF-PORTRAIT
INSPIRED BY CHUCK CLOSE

Chuck Close’s Media and Techniques

For each self-portrait or portrait, contemporary Chuck Close takes a large-format photograph of the subject. Then he draws a precise grid of squares over the photograph. He next enlarges the photograph to scale on a matching grid drawn on a huge canvas. The canvas may be as large as nine feet tall. The head is then painted in square by square. Each square becomes a little work of art in a canvas of mini-paintings, which when viewed from a distance is seen as a unified image.

Before his sudden illness, a spinal artery collapse, Close had built a portable desk and chair on the prongs of a forklift so that he could raise or lower himself to reach his large canvases. After his “event,” he adapted this method to work from his wheelchair, using a brush strapped to his arm and supported by the other hand.

Making Your Own Self-Portrait

To make a self-portrait using a grid, begin with a photograph of yourself. It can be a snapshot, a black and white or color photograph, or a photo taken with a digital camera. Make a photocopy of the photograph, enlarging its size if it is very small. If you have access to a computer graphics program, you may want to manipulate a digital image before you enlarge it. Using a ruler and pencil, lightly measure and draw a grid on the photocopy based on half-inch intervals.

To enlarge the image proportionally, draw a grid to scale over a larger canvas or paper. The proportions can be drawn to any size desired. For example, draw a one-half inch grid on a photo, then draw a 2-inch grid on white drawing paper. Using the one-half-inch gridded photograph as a reference, enlarge the lines of the image, square by square. This will create a final image that is four times larger than the original. For a very large final product, inches could correlate to feet. Most of Close’s paintings are about nine feet tall.

Complete the self-portrait with the desired media. Water-based paints, colored markers, charcoal pencil, or collage can be used to complete the portrait. It does not need to be realistic. Variations that could be made include the use of unexpected colors, patterns, or textures. Chuck Close has most often used paper pulp, fingerprints and black paint (on a stamp pad), and vivid colors of paint for his self-portraits and portraits. What can you use on yours?
AMON CARTER MUSEUM 817/738-1933
http://www.cartermuseum.org/intro.html
Downtown: Selected Works from the Permanent Collection

DALLAS MUSEUM OF ART 214/922-1200
http://www.cim-art.org
Henry Moore, Sculpting the 20th Century
February 4 - May 8, 2001

Thomas Moran and the Spirit of Place.
March 4 - May 6, 2001

KIMBELL ART MUSEUM 817/332-8451
http://www.kimbellart.org
European Masterpieces: Six Centuries of Painting from the National Gallery of Victoria, Australia
March 18 - May 27, 2001

MODERN ART MUSEUM OF FORT WORTH 817/738-9215
http://www.mamfw.org/menu.htm
Ultrabaroque: Aspects of Post-Latin American Art
February 4 - May 8, 2001

Ed Ruscha
July 1 - September 30, 2001

SID RICHARDSON COLLECTION 817/332-6554
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