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Bible Omod, 2022-23



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Tia Eshetu, 2022-23

Expressive clay portrait

___/10 Idea development

___/10 Feedback

Criteria for your finished clay portrait:

Realistic proportion and detail: Your portrait is clearly recognizable and is highly detailed with correct shapes and sizes.

Clay technique: The sculpture is well-crafted, has excellent texture, is strong, and will not break or explode.

Emotional expression: A specific emotion is clearly expressed in the portrait. This emotion is clearly communicated across the whole of the face.

Expressive clay portrait step-by-step

1. Choose a specific emotion that you want to communicate in your portrait. You may wish to choose a specific person to sculpt at this stage as well. Choose from:

sadness
anger
disgust
surprise
fear
contempt
derision
confusion

2. Divide your clay in half. One half will be for creating the sphere of the head, and the other half will be for the features and neck.

3. Create a hollow sphere that will act as a foundation for your portrait. Divide the clay for the sphere in half, and create a hollow hemisphere of clay with each one. The walls should be about 8mm thick. Use a plastic knife to roughen the edges and then join the two halves together without squishing either hemisphere. Carefully smooth over the seam without deforming the hemispheres. You want the sphere to be airtight at this stage.

4. Paddle the sphere into an egg shape with a wooden spoon. This will both shape and strengthen your clay.

5. Mark out the general proportions of the face.

- Eyes will be near the halfway mark between the top of the head and the bottom of the chin.
- The bridge of the nose will start between the eyes and the tip will stop a little short of half the distance from the eyeline to the chin.
- The lips will be halfway between the tip of the nose and the chin.
- The space between the eyes is usually equal to the width of one eye.
- The mouth is usually as wide as the space between the two pupils of the eye.

6. Add the features. The order is not critical. Add the clay roughly at first. Smoothing too quickly will squeeze the moisture from the clay and make it much harder to mould and shape. Then add and remove clay to refine the features.

Keep observing a real person's face. Choose a photograph to work from - or much better: choose someone in the class.

- nose
- brows
- cheekbones
- fill in forehead
- lips
- chin
- cheeks
- eyes
- hair

7. Adjust the features of the face to express emotion. You will be tempted to simply make a blank face. Keep looking at real people with obvious emotions. Look at how the parts of the face are different from emotion to emotion. There is a huge difference between a sad chin and a disgusted chin.

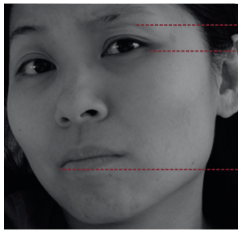
8. Smooth and refine the features. Keep adding and removing clay as needed. Smooth the parts of the face together so that there is a seamless transition from one part to another. Keep working from observation and keep focused on communicating your emotion.

9. Add a neck to support your sculpture. Make sure it is not looking up.

10. Add hair to your sculpture. Observe from real life to help you get the shape and texture.

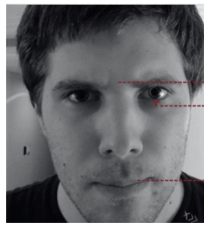
11. Discreetly puncture your portrait so that the air can escape during firing.

Skill builders Expressive Faces



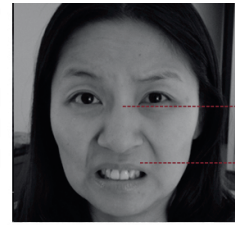
sadness

- ① drooping upper eyelids
- ② losing focus in eyes
- ③ slight pulling down of lip corners



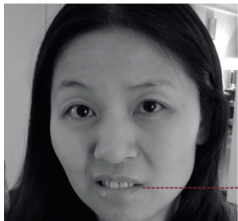
anger

- ① eyebrows down and together
- ② eyes glare
- ③ narrowing of the lips



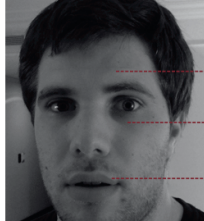
disgust

- ① nose wrinkling
- ② upper lip raised



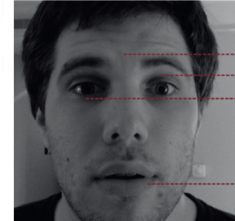
contempt

- ① lip corner tightened and raised on only one side of face



surprise

- Lasts for only one second:
- ① eyebrows raised
 - ② eyes widened
 - ③ mouth open



fear

- ① eyebrows raised and pulled together
- ② raised upper eyelids
- ③ tensed lower eyelids
- ④ lips slightly stretched horizontally back to ears



1. Contempt:

lifted brows, upper lip lifted.
How to cause this:
It's enough just to wipe the sweat off your head with a tip of your tie.

2. Controlled anger:

tightly shut lips, flared nostrils, eyes squinting slightly.
How to cause this:
Find a photo album with your ex-wife photos and put it in a prominent place.

3. Fear:

eyes open wide, eyebrows slightly raised corners of the mouth are pointing downward.
How to cause this:
Pick up the phone and say: "Hey Wolfgang! I heard you and your brother have no place to live? Well, come live with us!"



4. Sarcastic Smile

mouth half-open, eyes slightly squinting.
How to cause this:
Going out with your buddies, promise to be home at 9 pm.

5. Obligatory Smile

mouth corners are pointing in different directions, in a lopsided smile.
How to cause this:
Invite your boss to visit your house.

6. Derision

lips shut, eyes squinting.
How to cause this:
Refuse to pay extra \$100 for a hotel room with a better view.



7. Asking nicely:

lifted eyebrows, trembling chin
How to cause this:
Promise something, then change your mind.

8. Pleading:

wrinkled forehead, lips slightly open, eyes wet.
How to cause this:
Again promise her something, (see previous), and then change your mind again.

9. Baffled Anger

one eye squinted, jaw put forward.
How to cause this:
when you learn wins, go to bed dressed in it's colors.



10. Confusion:

eyes open wide, mouth slightly open.
How to cause this:
get a tattoo with a different girl's name.

11. Deep Hatred

all face muscles are frozen as in a mask.
How to cause this:
Say that her new dress is good, but your secretary's dress is better.

12. Humble Submission.

mouth is closed, one eyebrow slightly raised.
How to cause this:
As yet unknown.



Once upon a time, you simply wanted to make a portrait look right. Now it is time to use your skills to express emotion. Make expressive shaded drawings in your sketchbook.



The Seven Universal Facial Expressions of Emotion



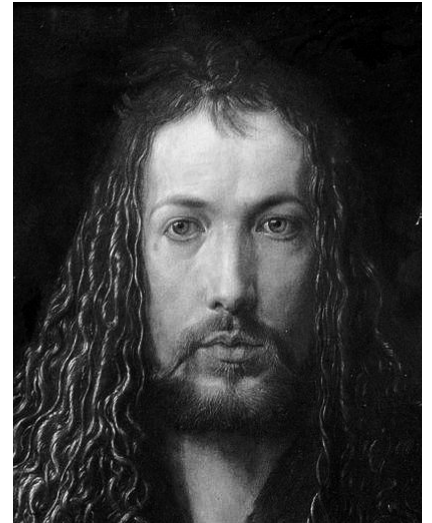
Video: We have only four facial expressions!



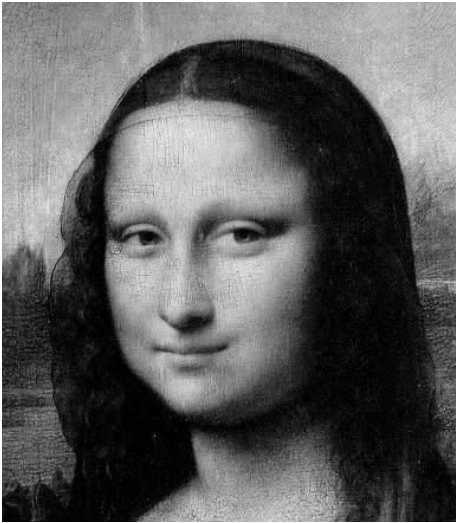
Édouard Manet, *Olympia*, 1863



Johannes Vermeer, *Girl with a Pearl Earring*, c. 1665



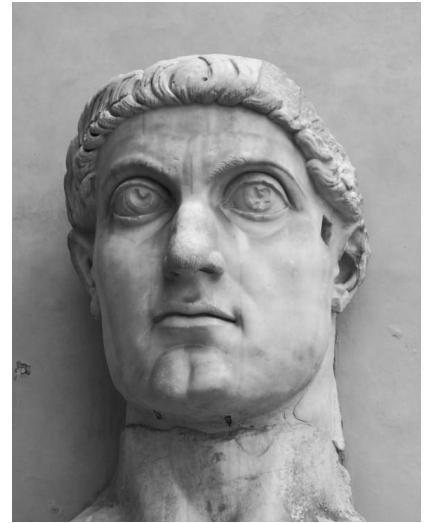
Albrecht Dürer, *Self-portrait*, 1500



Leonardo da Vinci, *Mona Lisa*, c. 1503-1506



Frida Kahlo, *The Two Fridas*, 1939



Unknown, *Head of Constantine*, circa 315

Portraits from art history



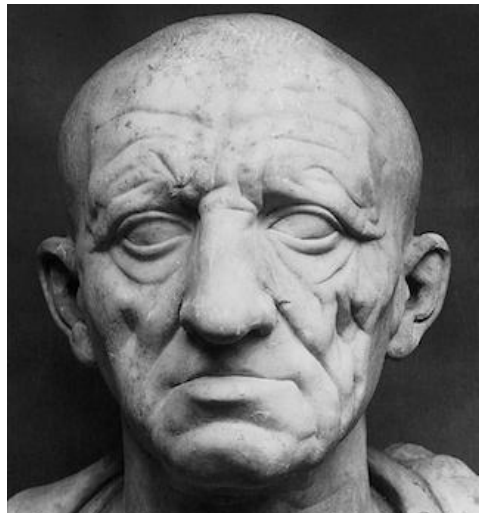
Roy Lichtenstein, *In the Car*, 1963



Rembrandt, *Self-Portrait with Two Circles*, c. 1665-1669



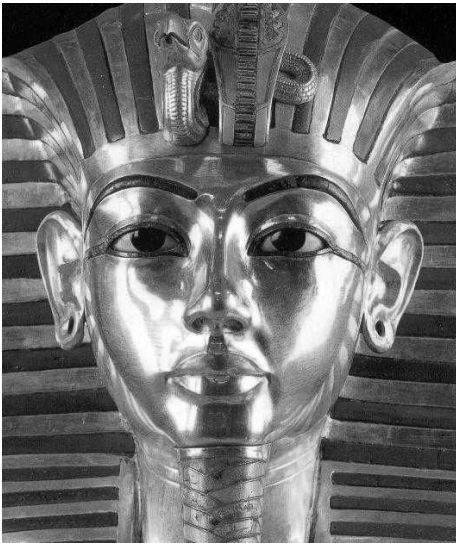
Jan van Eyck, *The Arnolfini Portrait*, 1434



Unknown, *Head of a Roman Patrician* (Cato the Elder), 75-50 BC



Myron, *Discobolus*, circa 450 BC



Unknown, *The Death Mask of King Tutankhamen*, 1320 BC



Jean-Auguste-Dominique Ingres, *Princesse de Broglie*, 1851-53



Edvard Munch, *The Scream of Nature*, 1893



Jeff Koons, *Rabbit*, 1986



Otto Dix, *Portrait of the Journalist Sylvia Von Harden*, 1926



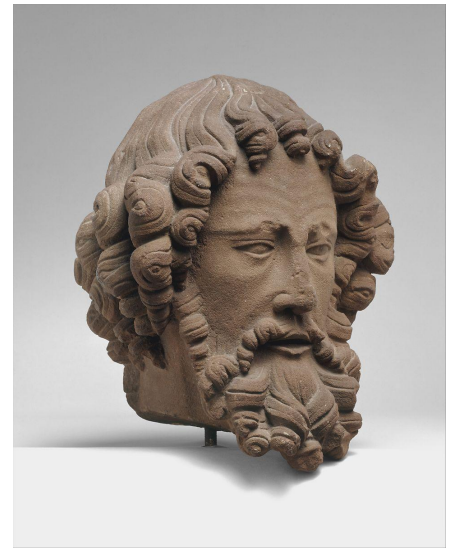
Édouard Manet, *A Bar at the Folies-Bergère*, 1881-82



After Leochares, *Apollo Belvedere*,
white marble, 120–140 CE.



**Marble portrait of the emperor
Antoninus Pius,** ca. 138–161 CE.



**Unknown German artist, *Head of an
Apostle*,** ca. 1280–1300.



Michelangelo (Italy), *David*,
1501–1504. White marble.



Gian Lorenzo Bernini (Italy), *David*,
1623–24.



**Harriet Goodhue Hosmer (US),
Daphne,** 1853, carved 1854.

Sculpted faces



**Antonio Canova (Italian), *Psyche
Revived by Cupid's Kiss*,** 1787–1793.



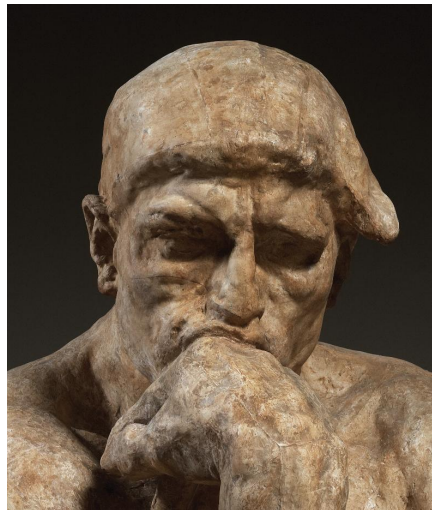
**Edgar Degas (France), *Little Dancer,
Aged Fourteen*,** 1878–1881.

from

Art History



Ernst Ludwig Kirchner (German),
Expressionist wooden sculpture.



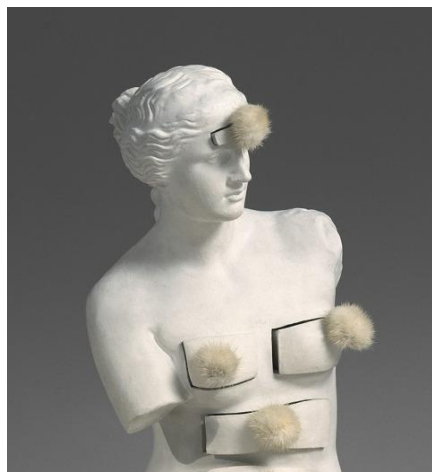
Auguste Rodin (France), *The Thinker*,
1878-1881.



Constantin Brâncuși, *Portrait of
Mademoiselle Pogany*, 1912.



Jacques Lipchitz (US), *Man with
Mandolin*, 1916-17.



Salvador Dalí (Spain), *Venus de Milo
with Drawers*, 1936.



Raoul Hausmann (Austria), *The Spirit
of Our Time - Mechanical Head*, 1919.



Roy Lichtenstein (US), *Head With
Blue Shadow*, 1965.

Expressive clay portrait evaluation

Realistic proportion and detail

The sculpted portrait shows the correct shapes and sizes of the face of a specific person. The person is clearly recognizable and is highly detailed.

Clay technique

The sculpture is well-crafted, with excellent skin and hair texture. As well, it is strong without being thick and heavy, and does not present a risk of breaking or exploding.

Emotional expression

A specific emotion is clearly expressed in the portrait, and this expression is clearly communicated across the whole of the face.

Idea Development

1 Generate ideas

maximum of 50%

Use lists, a web map, or simple drawings to come up with a LOT of ideas! If you already have an idea in mind, choose that as your central theme and expand upon it. Let your ideas wander - one idea leads to another. Drawings can be details of source images, different viewpoints, textures, technical experiments, etc.

Number of **words** → ____ ÷ 3 = ____%

Number of **simple** sketches → ____ × 2% = ____%

Number of **better** sketches → ____ × 4% = ____%

2 Select the best and join together ideas

Circle the best ideas circled = □ 5%

Link into groups of ideas linked = □ 5%

3 Print reference images

- Print **EIGHT** reference images so you can accurately observe the challenging parts of your artwork. Taking your own and using own photographs is preferred, but image searches are also fine.
- **Do not simply copy a picture that you find.** The idea is to edit and combine source images to create your own artwork. If you simply copy a picture, you are plagiarizing and will earn a zero for your idea generation and any criteria involving creativity in your final artwork.
- Up to half of your pictures may be of drawings, paintings, or other artworks of others to use as inspiration. The other images must be realistic photographs.
- You must hand in the **printed** copy of the images to earn the marks.

____ images × 5% = ____% *maximum of 8 images*

4 Thumbnail compositions

- Create **THREE** thumbnail drawings anywhere in the idea development section.
- These should be based on combinations of ideas that you can up with. Include your **background**.
- Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out.
- Draw a frame around your thumbnails to show the edges of the artwork.

____ thumbnails × 8% = ____% *max of 10 thumbnails*

5 Rough copy

- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- **Remember to choose a non-central composition.**

____ drawing × 25% = ____% *great quality or better*

Total = ____%

NOTE: If you simply copy a picture from the internet, you get **25%**.



Ben Bogardus



Amelia McGrath



Zoe Bartel



Daegan Noel



Kumi Henden