

Mixed Media: A technique involving the use of two or more artistic media, such as ink and pastel or painting and collage, that are combined.

Social Justice is about preventing human rights abuses and ensuring adherence to international law.

Focus: Issues of minority groups, especially international justice; poverty; women's and children's issues. International justice particularly refers to war crimes and crimes against humanity, including genocide.

Topics: Social, Cultural, Political, or Environmental injustices

STEP ONE: LOOK at the list of artists on the reverse of this paper – “**Artists Who Incorporate Social Justice Themes**”

STEP TWO: RESEARCH one artist whose work involves a Social Justice/Environmental Issue and complete the questions on the attached sheet – “**Researching Social Justice/Environmental Issues in Art**” by **CHOOSING one** artwork to answer the questions on.

STEP THREE: DRAW a series of at least **3** different possible conceptual sketches incorporating a Social Justice/ Environmental Issue. **REMEMBER:** Have your sketches approved by the teacher before starting your final project on canvas board. **WRITE** your Artistic Statement Template to document your artistic process.

STEP FOUR: CREATE your final image on canvas board by printing off a variety of subject matter that reflects your chosen issue. Then using mac tac transfer your images to your board using matte gloss finish and pencil/ paint to create your Social Justice/ Environmental Issue mixed media work.

STEP FIVE: REFLECT: Answer the following questions using the elements and principles of design and hand them in with your completed work for evaluation.

1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?



Roxanne R. Amico- Know Evil '94

"For as long as I can remember I've seen, felt, and otherwise known the world on a visceral and psycho-kinetic level, all sensations blending with one another. It's this transformative experience I'm expressing and commemorating in my work, which I hope to awaken for others in the sharing of my work."

"The medium of mixed media collage lends itself well to developing a visual vocabulary for describing and translating my experiences. I live a life that calls me in many different directions – My life is a path of seeking order in chaos, peace in conflict, wholeness in fragmentation, creative action in the context of destructive action. Collage is both a process and a medium in which I can most naturally give voice to that creative tension. I use the fragments of my life (found and created images) to translate my experiences into something else, something hopefully better than what existed prior."

Photocollage Vocabulary

Photocollage: Combining multiple pictures into a single image, digitally or mechanically.

Base Picture: The image(s) chosen to be the foundation of your photomontage.

Pictorial Element: An object or person taken from another picture.

Proportion: The relationship between picture elements (size and placement).

Mechanical Photocollage

Layering of picture elements by hand using a 35-mm camera and manual cutting and pasting tools.

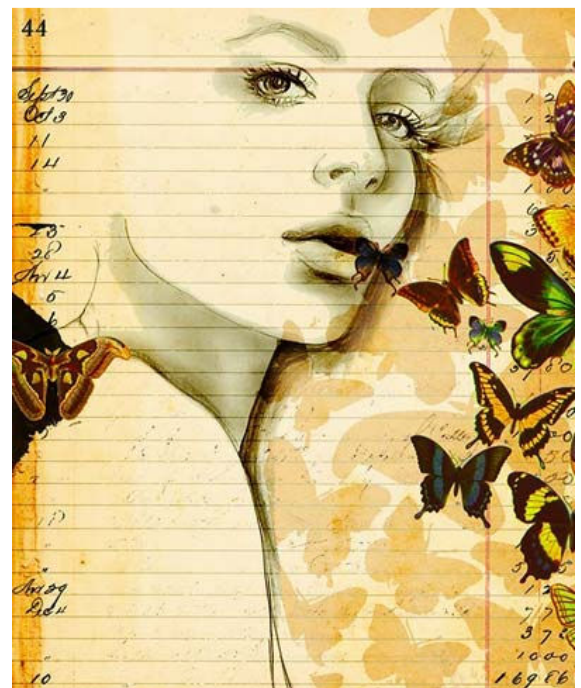
The final image can be photographed for a 'seamless' effect.

Digital Photocollage: Layering of picture elements through the use of digital imaging computer software, such as *Photoshop*, etc.

Scanner: Image input device which converts analog pictures into digital form.

Digital Camera: Camera which saves images in digital form, thereby making it easy to input images into a digital imaging software program.

Special Effects: Enhancing images digitally or mechanically through the use of hand-colouring, airbrushing, and other photographic controls (e.g., depth of field, blurring)



Building a Photocollage: Basic Concepts

These concepts can be applied to both digital and mechanical methods of creating a photocollage.

1. SETTING THE STAGE

Start with a base picture; add a backdrop; establish foreground, middleground, background

2. ADD PICTURE ELEMENTS

Adjust placement/arrangement of picture elements according to whether they belong in the foreground, middleground, or background

3. ESTABLISH PROPORTION

Adjust size and placement of picture elements to produce a cohesive final product.

4. DIRECT THE ACTION (Placement of picture elements will affect the dynamic of the image.)

5. INCORPORATE LIGHT AND SHADOW

Light works to enhance desired atmosphere; direct viewer's eyes; and integrate picture elements.

Shadows:

harsh/dark shadows indicate a bright light source; light-coloured shadows indicate softer light

hard-edged shadows indicate that the object casting the shadow is close to whatever the shadow is falling on; soft-edged shadows indicate that the shadow has travelled a great distance

6. INCORPORATE SPECIAL EFFECTS (hand-colouring, airbrushing, filters)

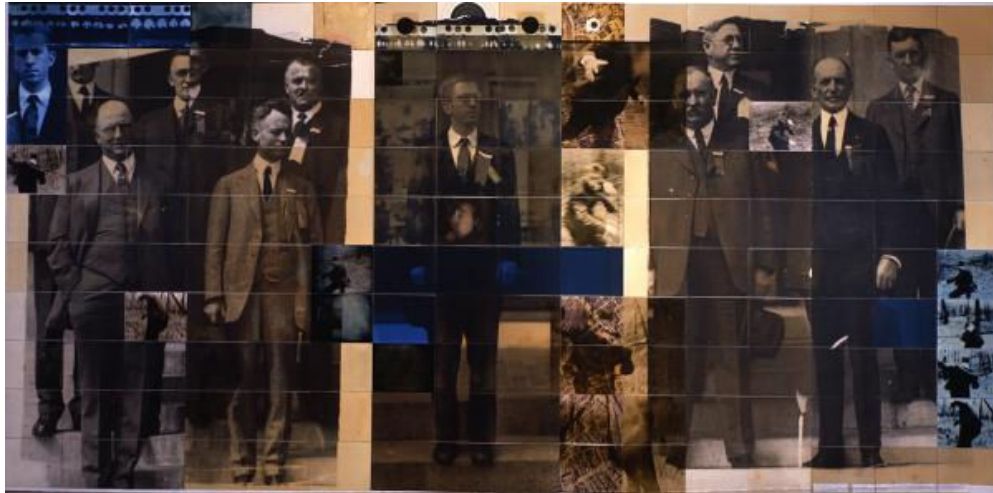
7. OUTPUT/TRANSFER

Onto a variety of supports if completed mechanically (paper, wood, walls, furniture, doors, etc.)

Onto a variety of papers if completed digitally (watercolour paper, photographic paper, transfer paper, transparency for project purposes, T-shirts)

Onto screen, wall, etc. through use of LCD projector if completed digitally

MANIPULATION/TRANSFORMATION: OPERATIONAL TECHNIQUES



1. **Magnification:** The “reconstruction” of a subject on a much larger scale than that of the original; for example, a pencil sharpener, eight feet high as a subject for sculpture.
2. **Minification:** Making an object appear smaller; for example, an “art museum” created the size of a shoe box.
3. **Multiplication:** Repeating images or forms within a composition, a grid structure, a kaleidoscopic pattern in reflected images.
4. **Substitution:** Changing the original qualities of objects and surfaces: a “soft” telephone, a “wooden” light bulb, a “concrete” pillow.
5. **Reversals:** Reversing colour, perspective, functions, relatives sizes and so on; reversing the “laws of nature”, such as gravity.
6. **Fragmentation:** Splitting or fragmenting objects or images. The subject may be either partially developed, fragmented, or dismembered. Splitting planes, as in Cubist art.
7. **Partial Delineation:** Drawing, carving, or presenting only a portion of an image in its finished state; depicting an image emerging or becoming engulfed in its environment Michaelangelo’s unfinished Slaves, for example.
8. **Distortion:** Changing an object or image by deformation, distortion, or progressive states of degradation: burned, dissolved, decomposed, crushed, cracked.
9. **Disguising:** The use of latent or hidden images; obscuring the qualities of an object by wrapping, masking or camouflaging.
10. **Metamorphosis:** Depicting images or forms in progressive states of change.
11. **Transmutations:** A radical form of metamorphosis; creating Jekyll and Hyde transformations, mutations, alterations, hybridizations, re-materializations.
12. **Simultaneity:** Presenting several views or time modes simultaneously, for example simultaneous presentations of side, top, back, and bottom views, as in Cubist painting; temporal dislocations, such as the simultaneous presentation of childhood and adult memories or various time space situations; simultaneous presentation of different sensory experiences.
13. **Soft Focus:** Changing focus of all an image; blurred edges or contour lines; photographic images blurred by movement or panning.
14. **Transference:** The intrusion of an object or elements into a space or environment not normally its own; the displacement of an object or elements in a new situation. For example, a huge egg towering above the skyscrapers of New York City’s skyline.
15. **Collapsing Volume:** (or vice versa: expanding two dimensional forms into three-dimensional objects): Rendering three dimensional subject to appear flat or transparent, through the use of contour line, silhouette, transparent planes. And the reverse: a well known painting interpreted as a three dimensional form.
16. **Animation:** Inanimate subjects can be made “to come to life”: organic or inorganic subjects can be given human qualities. Functions can also be implied through image repetition and progression; for example, overlapping silhouettes of scissors in various open and closed positions to suggest “cutting”.
17. **Progressive Image Breakdown:** Subjecting an image to treatment that tends to deteriorate, obscure or progressively break it down to simple shapes or patterns: using translucent collage overlays to obscure images; sequential colour photocopying to break down detail; gridding and transforming; computer serialization.
18. **Positive Negative Reversal:** Using the photographic negative rather than the print (or both) in a composition; using female moulds or concave shapes to abstract figurative sculpture (as in the work of Alexander Archipenko and Cubist sculptors)

Artists Who Incorporate Social Justice Themes

http://www.warmuseum.ca/cwm/exhibitions/artwar/introduction_e.shtml

José Clemente Orozco – Mexican (social inequity)
David Alfaro Siqueiros – Mexican (social inequity, war)
Maya Lin – Chinese American - Vietnam Veterans Memorial (war)
Jacob Lawrence – American (social inequity)
Alex Colville – Canadian (war images)
David Alfaro Siqueiros – Mexican (social inequity)
Diego Riviera – Mexican (social inequity)
Francisco Goya – Spanish (war images) The Third of May 1808: The Execution of the Defenders of Madrid. 1814.
Pablo Picasso, Guernica (war image), Le Gourmet (The Greedy Child) Tragedy (social inequity)
Kathe Kollwitz – German (war images)
Dorothea Lange – American (social inequity)
George Bellows - American (social inequity)
John Trumbull – American (war images)
John Nash – American (war images)
John Singer Sargent, – American (war images)
Gassed, 1918, 231 x 611.1 cm, Imperial War Museum, London

Standish Backus Navy – American (war images)
Griffith Baily Coale Navy – American (war images)
Franklin Boggs Army – American (war images)
Howard Brodie Army – American (war images)
Manuel Bromberg Army – American (war images)
Dwight C. Shepler Navy – American (war images)

Modern

Michael D. Fay – American (war images)
Henry Casselli – American (war images)
Kristopher J. Battles – American (war images)

Tsuguharu Foujita - Japanese

James Boswell – New Zealand
Peter McIntyre (1910-1995) – New Zealand

Neville Lewis (World War II) – South Africa

Jack Bridger Chalker - British
Ashley George Old - British
Philip Meninsky - British
Ronald Searle - British

Bosnia campaign

Peter Howson (1958-) - British

First World War

Maurice Cullen - Canadian
Kenneth Forbes - Canadian
Alexander Young Jackson - Canadian
C.W. Jefferys - Canadian
Arthur Lismer - Canadian
David Milne - Canadian
Frederick Varley - Canadian

Famous War Artists

Frank Crozier - Australian
A. Henry Fullwood - Australian
George Lambert - Australian
H. Septimus Power - Australian
James Quinn - Australian
Arthur Streeton - Australian
Stella Bowen - Australian
William Dargie - Australian
Donald Friend - Australian
Ivor Hele - Australian
Sali Herman - Australian
Nora Heysen - Australian
Tony Rafty - Australian

Recent conflicts

Rick Amor (East Timor Peacekeeping)
Conway Bown (Army War Artist Iraq War 2006)
Peter Churcher (2002 War on Terrorism)
George Gittoes
Lewis Miller (Iraq War 2003)
Wendy Sharpe (East Timor Peacekeeping)

Maurice William Greiffenhagen (1862-1931)
David Bomberg - British
Muirhead Bone - British
Sir Frank Brangwyn - British
Sir George Clausen - British
Olive Edis - British
Paul Nash (also a war artist in World War II)
Henry Moore
Rodrigo Moynihan (1910-1990)
Paul Nash (also a war artist in World War I)
Stanley Spencer
Graham Sutherland
Doris Clare Zinkeisen (1898-1991)
Anna Katrina Zinkeisen (1901-1976)

Second World War

Thomas Harold Beament (1898-1985)
Alan Brockman Beddoe (1893-1975)
Bruno Jacob Bobak (1923-)[1]
Molly Lamb Bobak (1922-)[2]
Frank Leonard Brooks (1911-)
Patrick George Cowley-Brown (1918-2007)
David Alexander Colville (1920-)
Charles Fraser Comfort (1900-1994)
Francis Michael Forster (1908-)
Paul Alexander Goranson (1911-2002)
Lawren Phillips Harris (1910-1994)
Robert Stewart Hyndman (1915-)

War on Terror- Persian Gulf (Operation Apollo)

John Malcolm Horton (1935-)

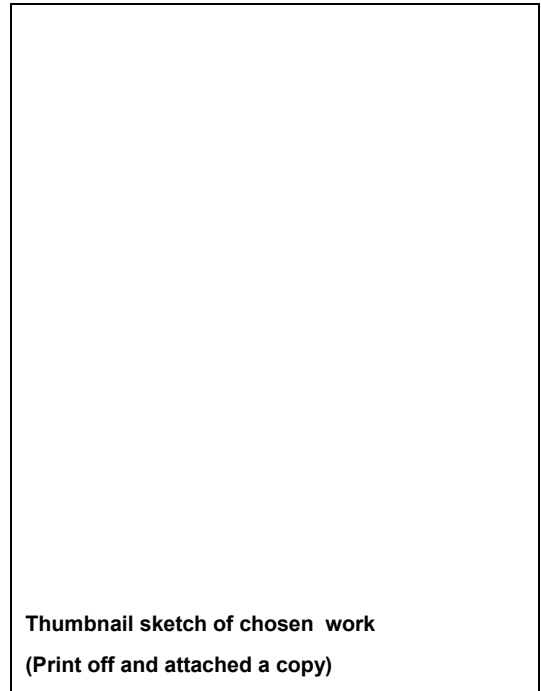
Name of Chosen Artwork: _____

Artist Name: _____

DESCRIPTION

1. Describe what kind of work it is (i.e mixed-media, drawing, painting etc.): (1)

2. Provide a brief biography of the artist and information about the artistic style: (2)



3. List 3 major event(s) in history that occurred at the same time this artwork was created: (3)

ANALYSIS

1. Choose 6 elements and principles of design and analyze how they are used in the work:
(line, shape, colour, form, movement, rhythm, contrast, texture, balance, variety, proportion, unity, emphasis, space) (6)

1. -
2. -
3. -
4. -
5. -
6. -

INTERPRETATION

1. Based on what you have learned about this artwork, what do you think the artist was trying to say? (1)
2. What feeling does the artwork evoke in you? (1)
3. Do you think there are symbols in this artwork which reinforce its meaning? Describe how these work. (1)
4. Do you think the artist effectively organized the elements and principles of design and explain why or why not? (2)

JUDGEMENT

1. Do you like this artwork? Why or why not? (Base your answers on what you have learned) Explain.(2)
2. Do you think this artwork is a significant artwork in the history of art? Why or why not? Explain. (2)

Artistic Statement Template

Name: _____

Artwork Title: _____

A) Influence(s) and research from past and present works:

B) Mixed media techniques used in my work and how they support my intended visual message:

An Acrylic Painting Depicting an Environmental Issue HIGH LEVEL 4



A CRY FOR HELP

I always try to pursue my artworks with a unique approach. In this exemplar project, my goal is to express my message distinctly.

The element of texture is incorporated into the bumpy form of the tree, the roughness of the bark and the dripping blood on the tree trunk by using a wet on wet opaque acrylic technique. In contrast to this style, I used the acrylic paint like a water colour by doing wet on wet, splattering and frottage.

I looked through Applied Arts: Canada's Visual Communication Magazine, for inspiration that would fulfill my goal. When I saw a painting by Jeff Garcia, I was instantly attracted to his neutral colours scheme and originality. I was impressed by the abstract background and its contrast to the distinct black outlines of his subject. I was inspired to create a similar effect with the use of my own style. Another artwork which influenced me, was a photograph by Michael Graf. It was a photograph of a woman, whose white skin blended with the white background. He used drips, as if ink had spilled on her head, to outline her features. My inspirations for "A Cry for Help" are pieces that are contemporary, unique and bold.

The main message of "A Cry for Help" is that nature suffers because of mankind. I have incorporated many elements and principles of design in my piece to support my message. Unity is achieved through a monochromatic colour scheme. The different thickness of my lines have created variety and interest. The bold black lines emphasize the expression of suffering and sadness of the tree. I wanted the facial expression to project my message. My branches and lines are drawn in a way to create a cyclical rhythm promoting the line of vision to begin at the face moving through the hanging branches, onto the smaller tree and back to the face. With the use of the tree's face on one side, and a smaller tree and branches on the other, asymmetrical balance is accomplished.

I chose a background that was chaotic and confusing to symbolize humanity. People today are too busy with their lives concerning themselves with other matters less important than Mother Nature. They are too focused on other things and therefore cannot see that the earth, trees, animals, sea, and sky are slowly dying. The layering of thinned paint with random splatters in the background suggest a busy and chaotic atmosphere.

My hope is that my painting will help develop concern for the environment.

Social Justice/Environmental Issues Mixed Media Rubric

Name: _____

	Level 0	Level 1	Level 2	Level 3	Level 4	
Knowledge/ Understanding Demonstrates understanding of the elements & principles of design in the work (e.g. shape, form, unity)	Work does not meet assignments expectations for this category. Incomplete. 0	Student demonstrates limited understanding of the elements & principles of design in the work. 0.25	Student demonstrates some understanding of the elements & principles of design in the work. 0.50	Student demonstrates considerable understanding of the elements & principles of design in the work. 0.75	Student demonstrates a high degree of understanding of the elements & principles of design in the work. 1	/1
Thinking/ Inquiry Social Justice/Environmental Issue	Work does not meet assignments expectations for this category. Incomplete. 0	Student depicts imagery in the work of a social justice/ environmental issue with limited effectiveness. 0.25	Student depicts imagery in the work of a social justice/ environmental issue with some effectiveness. 0.50	Student depicts imagery in the work of a social justice/ environmental issue with considerable effectiveness. 0.75	Student depicts imagery in the work of a social justice/ environmental issue with high degree of effectiveness. 1	/1
Communication Clarity: Discusses research & influences in the artistic statement Explains use of mixed media techniques in the artistic statement Reflective Questions: Strength, Weakness & Next Step	Work does not meet assignments expectations for this category. Incomplete. 0 Incomplete. 0 Incomplete. 0	Student discusses influences in the artistic statement with limited clarity. 0.25 Student explains use of mixed media techniques in the artistic statement with limited clarity. 0.25 Poor, yes/no answers/limited incomplete. 0.25	Student discusses influences in the artistic statement with some clarity. 0.50 Student explains use of mixed media techniques in the artistic statement with some clarity. 0.50 Somewhat coherent and somewhat complete. 0.50	Student discusses influences in the artistic statement with considerable clarity. 0.75 Student explains use of mixed media techniques in the artistic statement with considerable clarity. 0.75 Clear and substantial answers. 0.75	Student discusses influences in the artistic statement with a high degree of clarity. 1 Student explains use of mixed media techniques in the artistic statement with a high degree of clarity. 1 Superior and insightful answers. 1	/1 /1 /1
Application Creative Process: Ability to solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts. Preliminary Sketches (3) Creative Process: Demonstration of Skill Development & following procedures including Clean Up Uses elements & principles of design and mixed media techniques to produce an effective artwork (e.g. shape, form, unity) Variety: Imagery: Social Justice/Environmental Issue	Work does not meet assignments expectations for this category. Incomplete. 0 Incomplete. 0 Incomplete. 0 Incomplete. 0	Preliminary sketches are poor/incomplete. Concepts are poor/incomplete. Planning is tentative or non-existent. (0.5) 0.5 Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5 Student demonstrates limited use of the elements & principles of design & mixed media techniques to produce an art work of limited effectiveness. 1 Work demonstrates limited variety of imagery. 1	Preliminary sketches are somewhat clear and complete. Concepts are somewhat complete. Planning is somewhat substantial & shows some alternative ideas. (1-2) 1 Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 5-6 Student demonstrates some use of the elements & principles of design & mixed media techniques to produce an art work of some effectiveness. 2-3 Work demonstrates some variety of imagery. 2	Preliminary sketches are mostly complete. Concepts are complete. Planning is evident & shows some divergent thinking is evident. (2-3) 1-1.75 Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 7-8 Student demonstrates considerable use of the elements & principles of design & mixed media techniques to produce an art work of considerable effectiveness. 3-4 Work demonstrates considerable variety of imagery. 3 - 4	Preliminary sketches are thorough & complete. Concepts are fully developed. Planning is exceptional & shows considerable flexibility in thinking. (3+) 2 Student demonstrates superior effectiveness in demonstrating the creative process and following procedures. 8- 10 Student demonstrates a high degree of using the elements & principles of design & mixed media techniques to produce a highly effective art work. 5 Work demonstrates a superior variety of variety of imagery. 5	/2 /10 /5 /5
127						

A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
 A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., use brainstorming, concept webs, and/or groups discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection)

- A1.2 apply the appropriate stages of the creative process to produce and revise two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., explore, experiment with, and refine their use of a variety of media; choose a medium/media appropriate for their planned art work; reflect on the effectiveness of preliminary versions of their work; revise their art work on the basis of reflection and useful feedback)
- A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes (e.g., ensure that their portfolio includes evidence of idea generation and elaboration, research, investigation, planning, exploration, experimentation, and revision; include a variety of works created for different purposes), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process
- A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
- A2.1 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience (e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work)
- A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
- A3.1 explore and experiment with media, including alternative media, and current technologies, and use them to create a variety of art works (e.g., use media such as digitally enhanced photographs, transparencies, and/or found objects when creating a collage; create a mixed-media image reflecting their personal identity or cultural heritage)
- A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists (e.g., Claude Monet's use of optical colour mixing; Andy Warhol's use of silkscreens; George Segal's use of plaster bandage; Jean-Paul Riopelle's use of a palette knife for impasto application of paint; Daphne Odjig's use of interconnecting black lines), and adapt and apply them to create original art works
- A3.3 describe appropriate standards and conventions for the presentation of different types of visual art works, and apply these standards and conventions when preparing their art works for presentation (e.g., ensure that their work is signed, labelled, dated, matted and/or mounted, that their three-dimensional work can be displayed safely, that the appropriate digital presentation technology is available and in working order)
- B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
- B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response)
- B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others
- B1.3 communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context
- B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria
- B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;
- B2.1 explain the functions of various types of artworks (e.g., animation, various types of architecture, graffiti; propaganda, public, and religious art; works focused on personal expression);
- B2.2 identify and explain ways in which various art works are a response to and a reflection of the societies in which they were created
- B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues
- C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
- C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works (e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement)
- C1.2 explain terminology related to a variety of techniques, materials, and tools (e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works
- C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter process
- C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;
- C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects)
- C2.2 demonstrate an understanding of a variety of conventions used in visual arts (e.g., allegory, expressive exaggeration, juxtaposition, synectics; conventions associated with heroic, narrative, naturalistic, propaganda, realistic, and satirical art), and explain how they are used in different types of art works
- C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.
- C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space)