

CREATIVE

TRADITIONAL & DIGITAL

KATHY KOVOSI 2025



SELF-PORTRAIT TRICKERY

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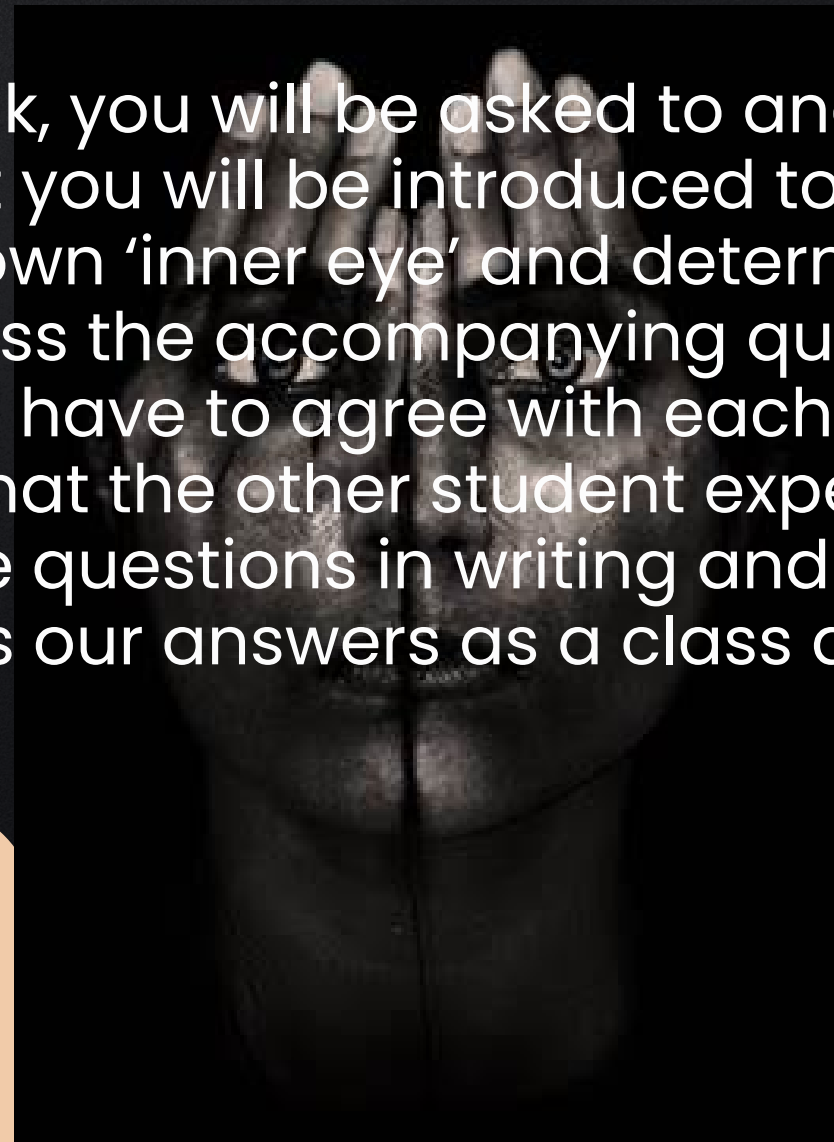
DIGITAL SELF PORTRAITS





Throughout history, artists have used their command of the elements and principles to compose images that, in some way or another, are manipulated to persuade the viewer to experience their work in a certain way. The application of colour theory and symbolism are a big part of the process.

For this task, you will be asked to analyze and reflect on the artworks and artists that you will be introduced to in this PPT. Please view the artwork with your own 'inner eye' and determine how the artwork makes you feel. Next, discuss the accompanying questions with a partner or seatmate. You do not have to agree with each other's interpretation, but be sure to listen to what the other student experiences through the art. Finally, answer the questions in writing and submit them as an assignment. We will discuss our answers as a class afterwards.



INTRODUCTION

ANDY WARHOL

Andy Warhol/Self-Portrait #9 (1986)

BING VIDEOS ANDY WARHOL'S HAUNTING SELF-PORTRAIT

(YOUTUBE, SOTHEBY'S, 11.8K VIEWS, NOV 14, 2016)

[HTTPS://WWW.BING.COM/VIDEOS/RIVERVIEW/RELATEDVIDEO?
&Q=ANDY+WARHOL+HAUNTING+SELF+PORTRAIT&&MID=FC2EC8
58774CF284B4D1FC2EC858774CF284B4D1&&FORM=VRDGAR](https://www.bing.com/videos/riverview/relatedvideo?&q=andy+warhol+haunting+self+portrait&&mid=fc2ec858774cf284b4d1fc2ec858774cf284b4d1&&form=VRDGAR)



ANDY WARHOL Q&A:

1. Why might Andy Warhol's 1986 self-portrait be depicted with a blue, pink, orange, and yellow camouflage pattern over his own face?
2. How was hybridization applied to this self-portrait? What purpose does it serve?



ANALYZE

QUESTIONS

-
- How does Cindy Sherman's Photograph 'Untitled #98' make you feel?
- How did the artist use colour to provide information to the viewer?
- What is the focal point of this self-portrait?
- What perspective is this photograph taken from?
- Why do you think the artist took the photo from this perspective?

How Cindy Sherman Designed Self-Portraiture
<https://www.thecollector.com/cindy-sherman-self-portraits/>

CINDY SHERMAN



Untitled #98 by Cindy Sherman, 1982, via the Tate Modern, London

UNTITLED #98, 1982



Untitled #99
Cindy Sherman

Cindy Sherman's artwork *Untitled #98*, 1982, is part of a group of four images now known as her "Pink r]Robe" series, featuring Sherman posing under a pink chenille bathrobe. Sherman began using color photography around 1980. It immediately pushed her to explore a new style of self-portraiture that was less obscure and enigmatic than her earlier black and white work. Sherman appears without make-up or costume in this series, while the robe suggests a moment of private intimacy. Critics have suggested Sherman shows us her "real," vulnerable self in these images, looking at us directly with an unflinching stare. However, in the entire series of four images, a subtle, fictional narrative is created where Sherman becomes increasingly hostile, defensive, and shrouded in darkness. We are reminded that a photographic image is always an act of staging, artifice, and theatricality. ([How Cindy Sherman Redefined Self-Portraiture \(7 Artworks\) | TheCollector](#)).

<https://www.thebroad.org/art/cindy-sherman/untitled-98>

KAREN ARMENTA

Digital Self-Portrait

Questions:

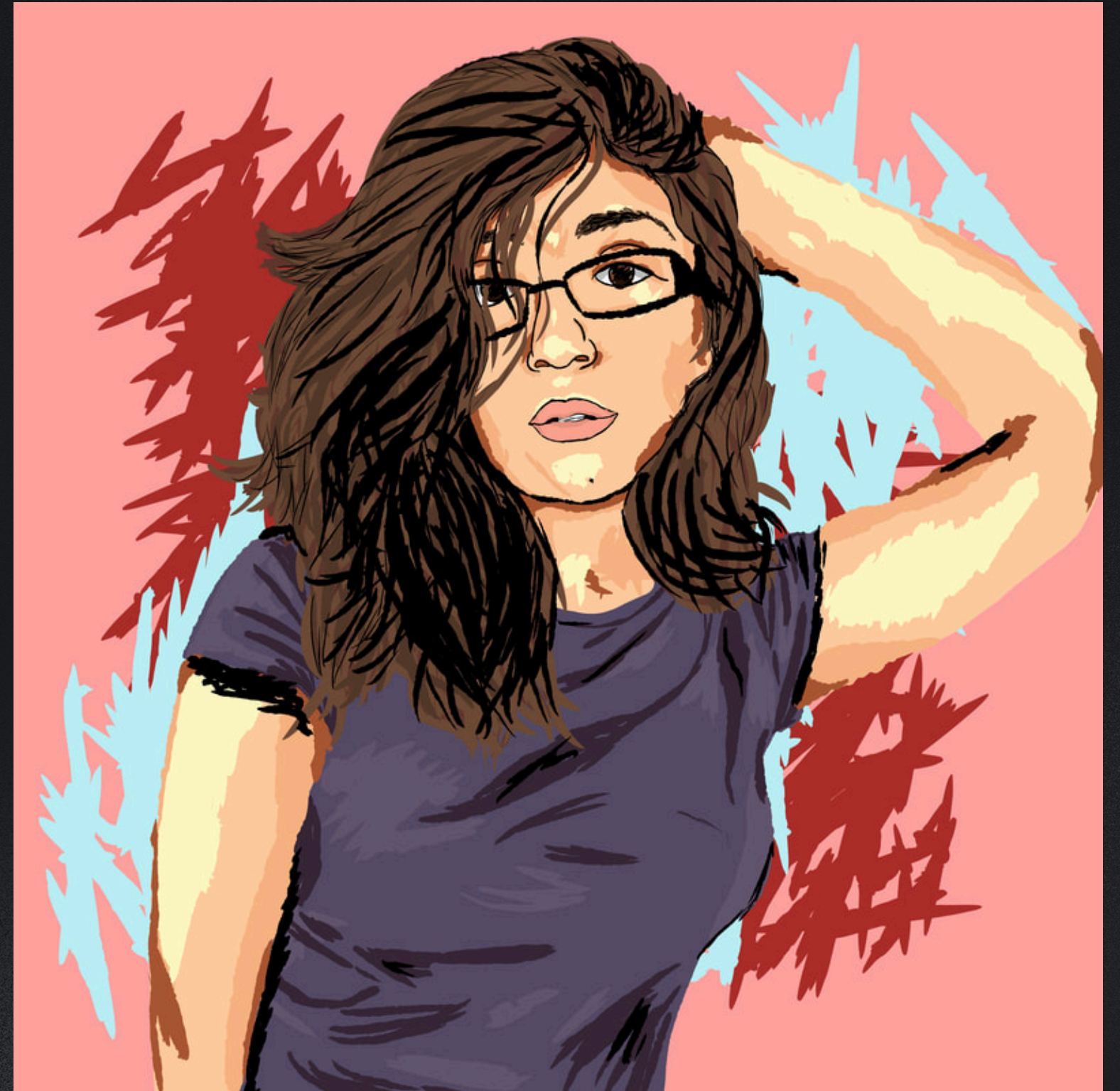
1. How does this artist use elements of design (colour, line, shape, space, texture, value) to portray a particular emotion or mood?
2. What emotion or mood is this artist trying to express? Do you think they were successful? Why or why not?
3. If you could make suggestions to the artist to improve this work, what advice would you give?



"i'M a MeSs", Medium: Digital Illustration, Size: 36 in. x 36 in., October 15, 2017

REFERENCE PHOTO

Illustrating my heavy workload, this digital self-portrait, inspired by Warhol's Shot Light Blue Marilyn and Jeni Gao's Between Heaven and Hell, uses fast lines and unblended colors to add feelings of being rushed. My facial expression mimics the weariness I feel over managing my work, school, and personal image. Time stops for no one, as much as I want it too sometimes. This piece captures a rapid state, emphasizing the obsession of myself in my current state of time through line and texture.



MISHELLE ANGARITA

Digital Self-Portrait

Questions:

1. List step-by-step, the process that you believe the artist took to create this digital self-portrait?
2. What digital tools could have been used to create this self-portrait?
3. How did this artist use symbolism and colour theory to create a particular emotion or mood?



Mishelle Angarita – Ilustradora | Visual storytelling in Bogotá, Colombia :: Behance

DIGITAL SELF-PORTRAITS



SECOND PROJECT

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YOUR TURN TO CREATE:



MEDIA ARTS

BEYOND
THE AVERAGE SELFIE

STUDENT SAMPLES

Add a subheading

THANK YOU