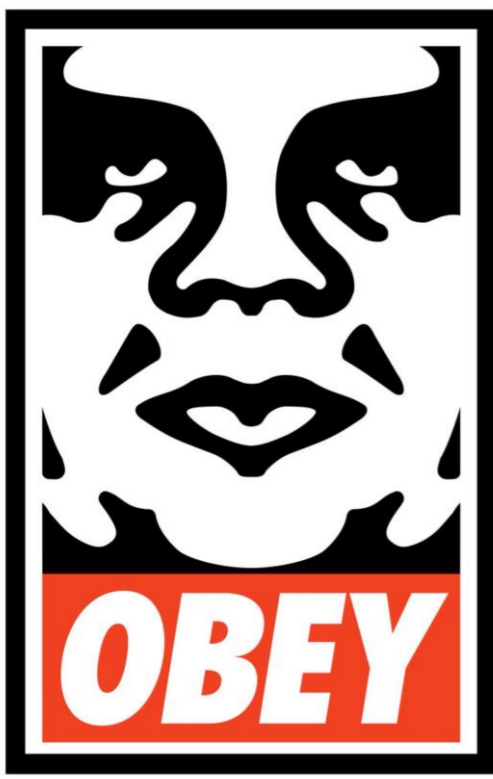


# ART KNOWLEDGE ORGANISER: PORTFOLIO - ARTISTS 1



Shepard Fairey, in full Frank Shepard Fairey, (born February 15, 1970, [Charleston, South Carolina, U.S.](#)), American muralist and graphic artist perhaps best known for his [iconic](#) 2008 "Hope" poster depicting then U.S. presidential candidate [Barack Obama](#). His work combined street-art activism with entrepreneurial spirit.

As a middle-class teenager, Fairey had an interest in skateboard [culture](#). By 1984 he was designing and selling hand-decorated boards and T-shirts. He graduated (1988) from the Idyllwild Arts Academy in [Palm Springs](#), California, and earned a B.F.A. (1992) from the [Rhode Island School of Design](#). While at the latter institute, he experimented with street-art media, launching his first sticker campaign in 1989 with a crude portrait of the towering professional wrestler André René Roussimoff, captioned *Andre the Giant Has a Posse*. He gained national attention and sold more than one million copies of another sticker with a refined version fo the portrait and the single word OBEY



**GRAYSON PERRY (Born 1960):** is an English contemporary artist. He is known for his ceramic vases, tapestries and cross dressing, as well as his observations of the contemporary arts scene, and for dissecting British "prejudices, fashions and foibles". Perry's vases have classical forms and are decorated in bright colours, depicting subjects at odds with their attractive appearance. There is a strong autobiographical element in his work, in which images of Perry as "Claire", his female alter-ego, and "Alan Measles", his childhood teddy bear, often appear. He was awarded The Turner Prize in 2003.



**Georgia Totto O'Keeffe (November 15, 1887 – March 6, 1986)** was an American artist. She was best known for her paintings of enlarged flowers, New York skyscrapers, and New Mexico landscapes. O'Keeffe has been recognized as the "Mother of American modernism".

Art, Craft & Design		
Content Overview	Assessment Overview	
Component 01 - <b>PORTFOLIO</b> a portfolio of practical work showing your personal response to either a starting point, brief, scenario or stimulus.	Worth up to 120 marks non-exam assessment (internally assessed and externally moderated)	<b>60%</b> of your total GCSE
Component 02 - <b>EXTERNALLY SET TASK</b> Your exam paper will be issued on or after 2 January in year 11 and will provide you with five themes, each with a range of written and visual starting points and stimuli.	Worth up to 80 marks  10 hours exam (internally assessed and externally moderated)	<b>40%</b> of your total GCSE

Assessment Objectives	
AO1	Develop ideas through investigations, demonstrating critical understanding of sources
AO2	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes
AO3	Record ideas observations and insights relevant to intentions as work progresses
AO4	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language

Artist investigations provide evidence for AO1 and AO3

Aim for 'sophisticated / excellent' standard in ALL your work



The moderator will visit the Academy at the end of the course to view your best work. He/she will look for your evidence against the four assessment objectives He/she will then judge whether your evidence is:

- Limited / superficial
- Basic / undeveloped
- Competent / informed
- Well-considered / effective
- Confident / in-depth
- Sophisticated / excellent

# ART KNOWLEDGE ORGANISER: PORTFOLIO – OBSERVATIONAL DRAWING



**Portfolio Projects**  
Timepiece  
Floral  
Profile  
Spiders

Key Words When drawing From Observation	
<b>line</b>	Defines shape, the outer edges of something
<b>tone</b>	How dark or light a shape is
<b>shape</b>	The outline of an object
<b>pattern</b>	A repeated shape or line
<b>shadow</b>	Gives an object a 3D appearance
<b>texture</b>	The feel or appearance of a surface, how rough or smooth it is
<b>proportion</b>	The size and shape of one object in comparison to another
<b>cross-hatching</b>	Lines are placed over each other at different angles to build up areas of tone
<b>media/medium</b>	The materials and tools used by an artist to create a piece of art
<b>tint</b>	Adding black or white to a colour



Assessment Objectives	
AO1	Develop ideas through investigations, demonstrating critical understanding of sources
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AO4	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language

Observational drawings provide evidence for AO2 and AO3

Aim for 'sophisticated / excellent' standard in ALL of your work

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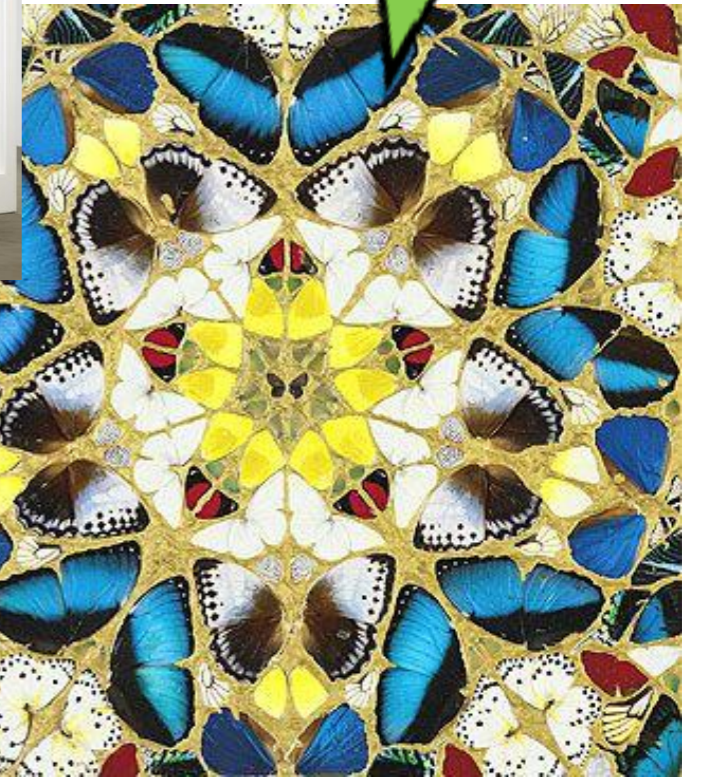
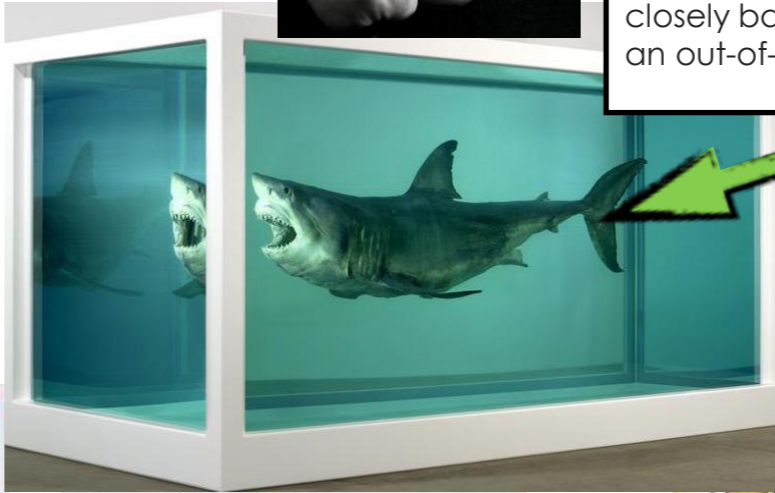
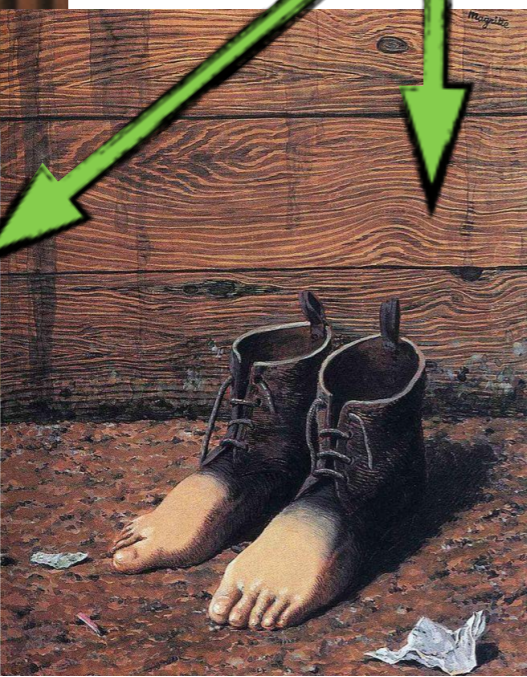
**ART KNOWLEDGE ORGANISER:  
PORTFOLIO - ARTISTS**



**RENE MAGRITTE (1898 – 1967)** was a Belgian Surrealist artist. He became well known for creating several witty and thought-provoking images. Often depicting ordinary objects in an unusual context, his work is known for challenging observers' preconditioned perceptions of reality. His imagery has influenced Pop, Minimalist and Conceptual Art.



**DAMIEN HIRST (Born 1965):** is an English artist, entrepreneur, and art collector. He is one of the Young British Artists (YBAs), who dominated the art scene in the UK during the 1990s. He is reportedly the United Kingdom's richest living artist, with his wealth valued at £215M in the 2010 Sunday Times Rich List. He was awarded The Turner Prize in 1995. Death is a central theme in Hirst's works. He became famous for a series of artworks in which dead animals (including a shark, a sheep and a cow) are preserved (sometimes having been dissected) in formaldehyde. In September 2008, Hirst made an unprecedented move for a living artist by selling a complete show, *Beautiful Inside My Head Forever*, at Sotheby's by auction and bypassing his long-standing galleries. The auction raised £111 million (\$198 million), breaking the record for a one-artist auction as well as Hirst's own record with £10.3 million for *The Golden Calf*, an animal with 18-carat gold horns and hooves, preserved in formaldehyde. In several instances since 1999, Hirst's works have been challenged and contested as plagiarised. In one instance, after his sculpture *Hymn* was found to be closely based on a child's toy, legal proceedings led to an out-of-court settlement.



**JULIAN OPIE (born 1958):** is a sculptor and digital artist associated with the New British Sculpture movement, and best known for portraits that reduce subjects to essential lines and color planes. Born in Oxford, he studied at Goldsmith's School of Art from 1979 to 1983, during which time he created the series *Eat Dirt*, *Art History* of tongue-in-cheek copies of famous artworks. In his early work, Opie made steel sculptures of domestic appliances, architectural structures and abstract, geometrical shapes. More recently, he has focused on digital media such as LED projections and graphic art. His work draws on classical portraiture, Japanese woodblock prints and Pop Art aesthetics, particularly the work of Andy Warhol and Roy Lichtenstein.



**Printmaking Techniques**

**Preparation of ink:** Using a small amount of ink, roll the ink out on a Perspex sheet until a tacky consistency is achieved.

**Applying ink to polystyrene block:** Use the roller to apply the tacky ink to the polystyrene block.

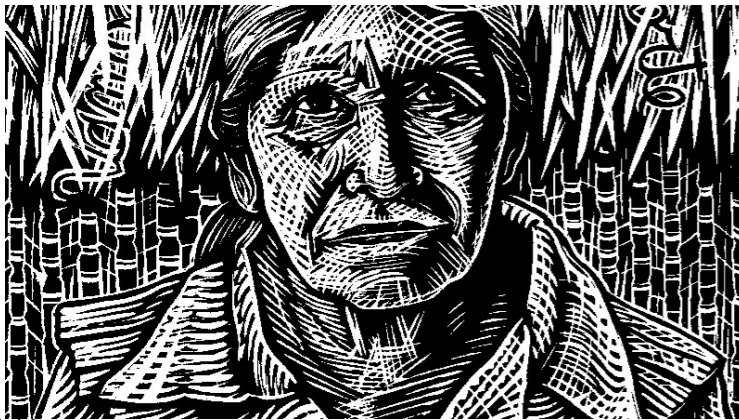
**Good transfer of print:** Using dry roller or your flat hand, apply pressure to the back of the polystyrene block taking care that the block is held securely in place.

**Peel to reveal** To avoid snapping the polystyrene block, carefully peel the prepare away from the polystyrene block.

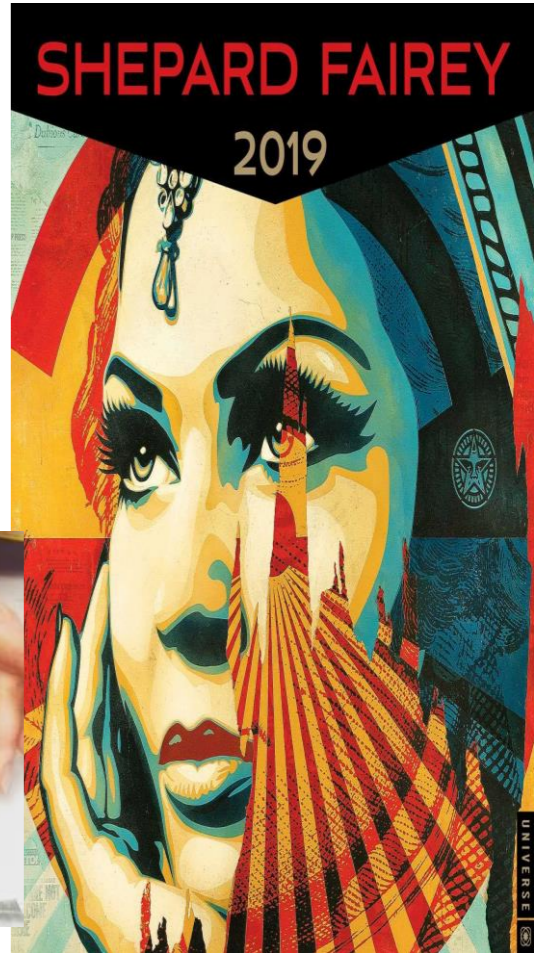
**Reduction process adding more to the design:** After cleaning and drying the polystyrene block, press into it with more shapes and textures. When initial prints are dry, over print with a different colour.

Printmaking techniques are generally divided into the following basic categories:

- Relief** - where ink is applied to the original surface of the matrix. Relief techniques include woodcut or woodblock as the Asian forms are usually known, wood engraving, linocut and metal cut.
- Intaglio** - where ink is applied beneath the original surface of the matrix. Intaglio techniques include engraving, etching, mezzotint, aquatint.
- Planographic** - where the matrix retains its original surface but is specially prepared and/or inked to allow for the transfer of the image. Planographic techniques include lithography, mono-typing, and digital techniques.
- Stencil** - where ink or paint is pressed through a prepared screen, including screen-printing and pochoir.



Printmaking Key Words	
<b>relief printing</b>	A surface (block) is pressed into, cut away or built up to create raised areas that the rolled ink touches. This is then transferred onto paper.
<b>reduction printing</b>	Additional layers are printed in different colours. More surface is removed from the block for each layer.
<b>polystyrene</b>	A man-made soft material that can be pressed into to create a printing block.
<b>lino</b>	A soft, flat material that can be carved into
<b>ground</b>	The types of surface you will print onto
<b>lino cutting tools</b>	Very sharp cutting tools, used to carve into the surface of the lino
<b>matrix/block</b>	The surface / object that the ink is rolled onto



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Experimenting with materials provides evidence for AO2

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Public  
**ART KNOWLEDGE ORGANISER:  
 PORTFOLIO - DEVELOPMENT**



**Card & cardboard constructions**

**Stoneware**  
 Stoneware clay is malleable and often grey in its raw state. It is usually fired at temperatures ranging from 1150°C – 1300°C (2100°F to 2372°F). Once fired, it becomes stone-like, forming a hard, dense and variegated clay. It is a tough and forgiving material.

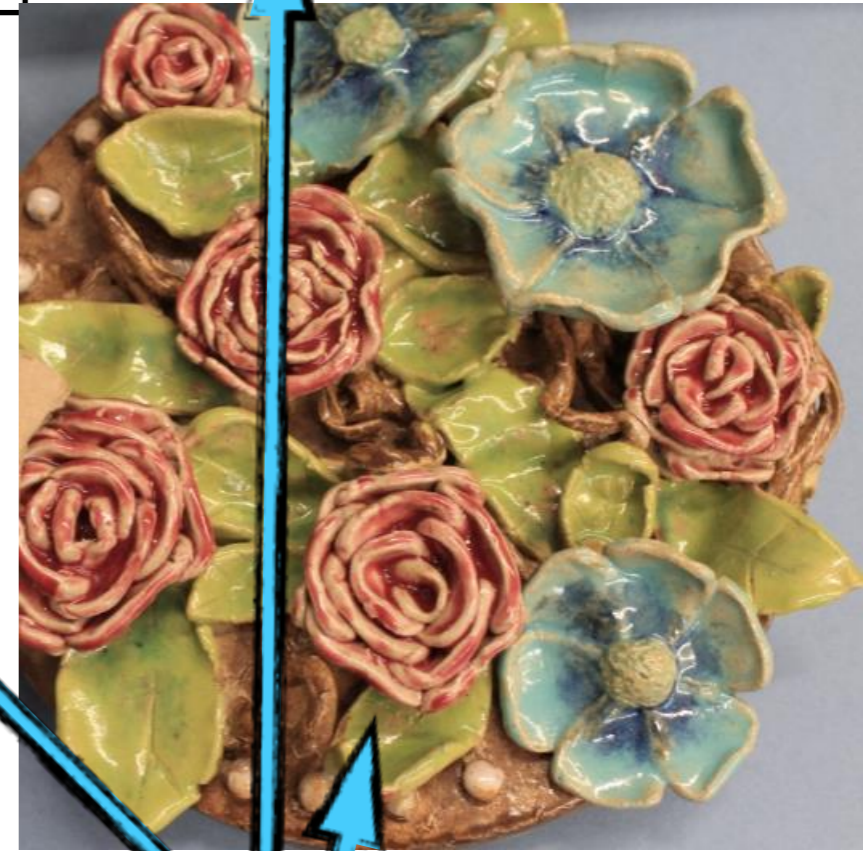
**Firing process**  
 The firing process turns raw clay into ceramic through high-temperature heating. This usually happens in a kiln. Clay often goes through two types of firing - bisque firing and glaze firing.

**Bisque**  
 Bisque is the first firing. It is a slower process and occurs at a lower temperature, reaching up to 1000°C (1830°F). Although hardened, a bisque piece is still porous and so can hold glaze. However, it can also be painted, polished or left as it is. If the bisque is glazed, it will then need to go into the kiln for a second firing - the glaze firing.

**Glaze**  
 Glaze is essentially "liquid glass" - ground-down glass particles mixed with pigments. It melts at a high temperature and turns into the coatings that you see on finished ceramic pieces. It is used both for decorative purposes and for waterproofing items such as cups. Glazes can be used in similar ways to watercolour paints or inks. They can be used to create wash effects when applied with a sponge or wide brush, or detailed, precise images can be created using fine brushes.



Key Words - Ceramics	
<b>wooden board</b>	For building work on
<b>battens</b>	Ensures the clay is rolled to an even thickness
<b>rolling pin</b>	Rolls clay flat
<b>knife</b>	Cuts slabs, tiles, coils and decorative pieces
<b>wire ended tool</b>	For carving, shaping and shaving off layers of clay
<b>cheesewire</b>	For cutting large pieces of clay
<b>kiln</b>	Large oven for firing clay work
<b>firing</b>	Baking the clay work in the kiln
<b>glaze</b>	Liquid glass that can be brushed, poured, sponged onto clay work for decoration and colour. Waterproofs clay work
<b>plastic/wooden tools</b>	Variety of double ended tools to shape and manipulate clay.
<b>pinch pot</b>	Technique to create small vessel or head shape



**Ceramics**