

SUBJECT INTENT

Our curriculum aims to nurture:

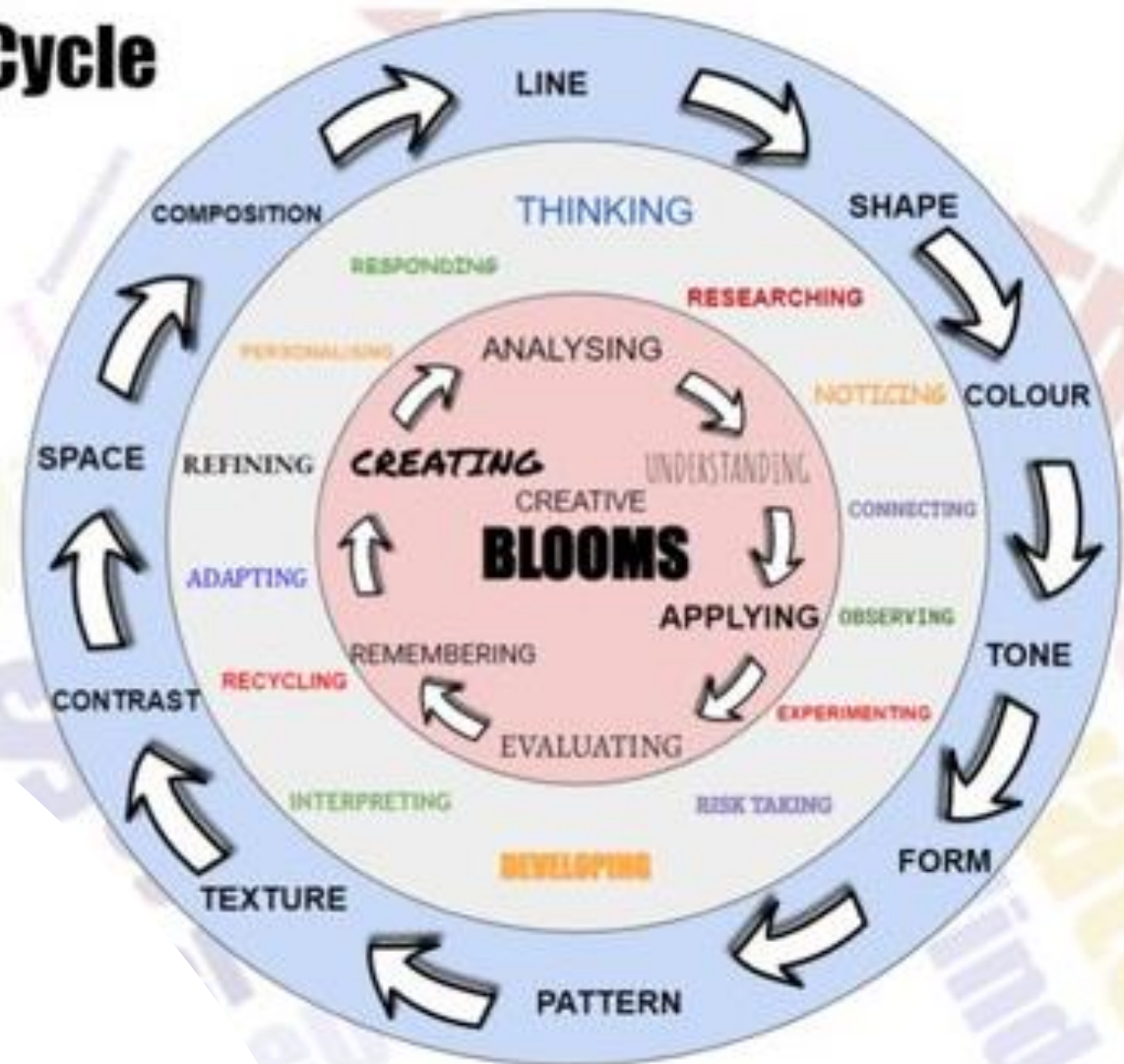
Autonomous learners that are able to independently adapt and exploit a variety of skills, both practical and critical.

Resilient students, confident to take risks and comfortable with ambiguity whilst experimenting with visual language.

Who are able to:

Think critically and creatively when responding to an awakened understanding of the world through and appreciation of art and culture.

Creative Cycle



ENHANCING



INTENT – Foundation year to enrich artistic skills, knowledge and experiences, equipping them for the GCSE years ahead.

Techniques and processes	RAG	Teacher
Drawing in two dimensions I Can Exploit line, shape, tone, form when drawing from observation. I Can Draw effectively using pen, coloured pencil and chalk and charcoal.		
Drawing in 3D I Can draw 3D shapes and forms effectively using clay, card and wire. I Can design effectively to support 3D work, demonstrating an appreciation of different viewpoints.		
Composition I can Use compositional conventions such as the rule of thirds, leading lines, symmetry and head room when creating my work.		
Watercolour I Can Mix colours in the pan lid, adding sufficient water to the tablets in order to gain a good consistency. I Can Apply paint thinly, blending colours gradually on the surface of the paper. I Can Pre flood areas with water in order to achieve softer, more subtle colours, tones and blends.		
Painting with acrylic - More accomplished paintings can be achieved by developing techniques to apply layers of paint I Can Load my brush suitably, controlling water and consistency for my desired effect. I Can Lay down a ground layer of colour or tone to support a cohesive painting and enable light and dark tones to be seen. I Can Drawing with brush - Sketching out using a different tonal value of the ground colour . I Can Blend different tones and hues, from light to dark to achieve form. I Can Use Impasto techniques effectively, applying thick layers of paint expressively to create energy and movement in a piece. I Can Use Line and wash , combining fineliner or biro to record line before working with thin layers of paint to add colour. I Can Block light, medium and dark colours or tone, working without blending to create stylised, effective images and form.		
Printmaking I Can Mono print effectively. (Drawing designs onto the back of paper laying on a thinly rolled out layer of printing ink). I Can Poly press print effectively. (Indenting designs into polyboard using a sharp point. Inking and then pressing onto paper). I Can Screen print effectively. (Add cut stencils to a silk screen before passing ink through it using a squeegee over paper or fabric). I Can Lino print effectively. (Lino cutting tools gouge out designs before applying ink and pressing onto paper using a roller). I Can Drypoint etch print effectively. (Scratching designs into a plastic plate. Applying ink before passing through a press).		
Analysing I can Use support resources to write in detail about different styles, techniques, use of media of artists and my own work. I Can Identify and annotate/plan ways that I intend to build upon the work of others and then act upon this plan effectively.		

The Formal Elements - parts used to make a piece of artwork.

Line, shape, space, form, tone, texture, pattern, colour and composition.

Often used together, how they are organised in a piece of art determines what the finished piece will look like.

Mastering the formal elements and in combination with each other will help to record drawings accurately and create effective artwork.

THINK DEEPER



Artists Steel!

Stand on the Shoulders of Giants

Transcription (copy) - Useful if you need to develop initial understanding of how an artist has used media.

Pastiche - Useful to develop your own way of using media inspired by an artist.

Build upon the 'Describe, Context and Analysis method from year 8:

- **What visual attributes do you notice most prominently in the work of others? (Formal Elements)**

- **How have they emphasised this?**

- **What effect does it have upon your experience of the work?**

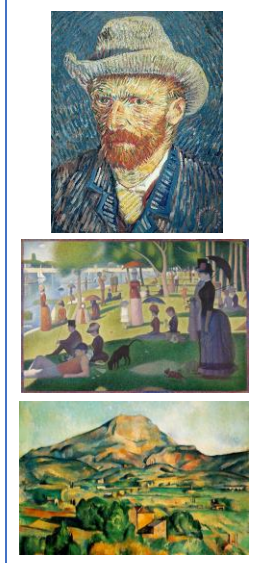
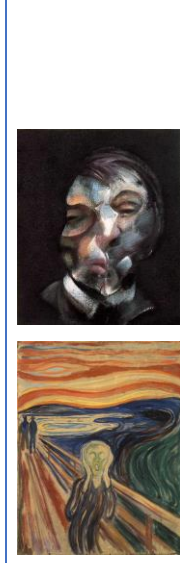
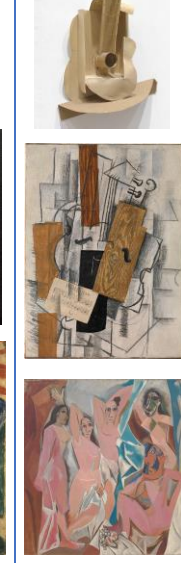
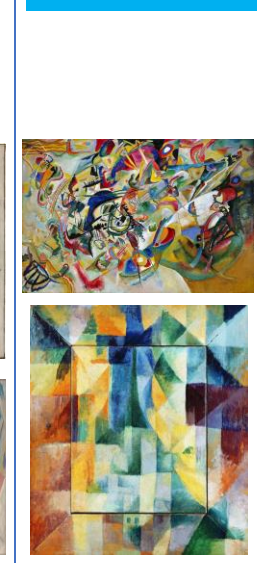
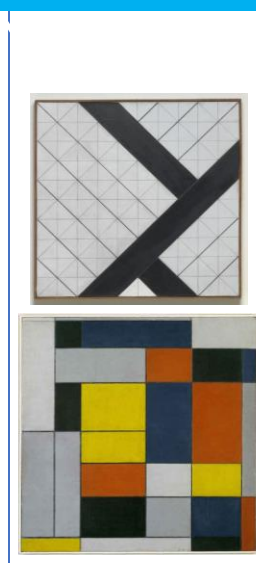
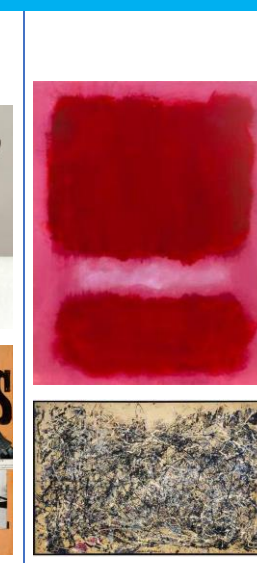
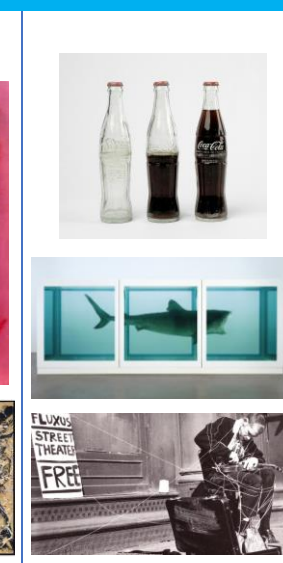
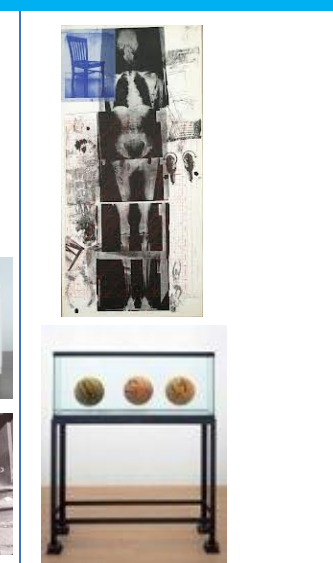
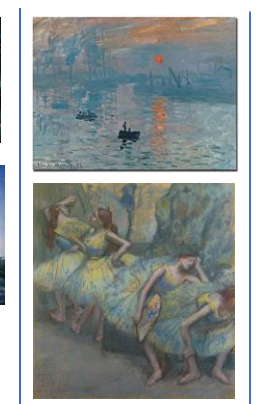
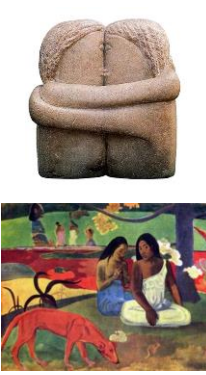
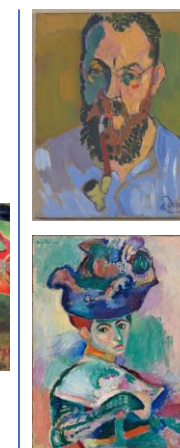
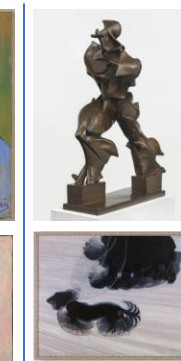
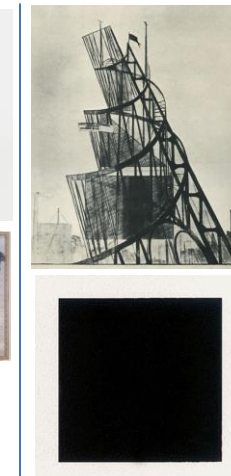
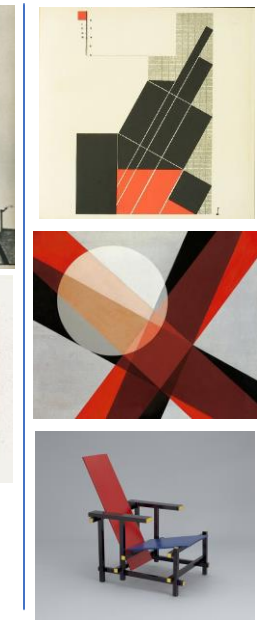
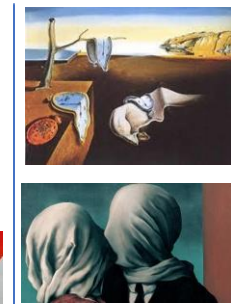
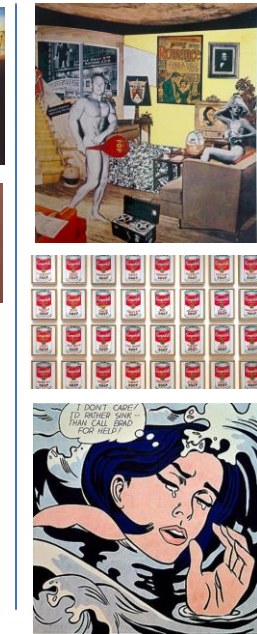
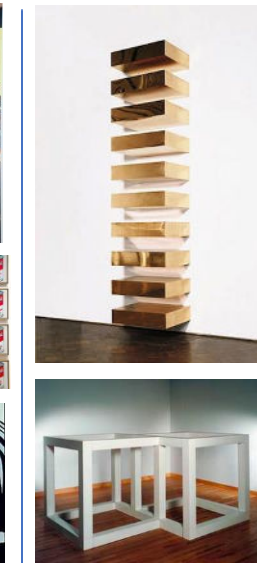
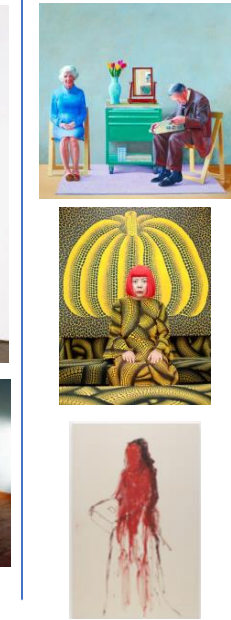
- **How will you use and interpret this now in your own work?**

Artists take risks.

Have no fear of perfection, you'll never achieve it.'

Salvador Dali

CONTEXTUAL KNOWLEDGE ORGANISER – 150 YEARS OF

										
Renaissance 1300 - 1700	Pre Impressionism 1820-1870	Post Impressionism 1880-1906	Expressionism 1905-1920	Cubism 1907-1914	Orphism/Blue Rider 1910-1914	Neo Plasticism 1917 - 1931	Dadaism 1916-1923	Abstract Expressionism 1943 - 1970	Conceptualism/Fluxus 1952 - onwards	Postmodernism 1970-- 1989
Academy Art (Salon) 1788-1890	Impressionism 1870-1890	Primitivism 1880-1930	Fauvism 1905-1910	Futurism 1909-1919	Suprematism/Constructivism 1915-1925	Bauhaus 1919-1933	Surrealism 1924-1945	Pop Art 1956 - 1970	Minimalism 1960 - 1975	Art Now 1990 Onwards
										

All art that has gone before has informed the way that artists work today. Knowledge of this journey will better inform your own

KNOWLEDGE ORGANISER – 150 YEARS OF MODERN ART - HOW ONE MOVEMENT LED TO THE NEXT

YEAR 7 Term 1 – MY WORLD

Renaissance	1300-1700	Marked the transition of Europe from the medieval period to the early modern age. - Reacted to new developments in science and religion at the time, painting classically from real life and nature - Expensive bright colours made from ground insects and coloured stones were used sparingly to symbolise wealth and prosperity.	 
Paris Academy "Salon"	1748-1890	Premier art institution of France (Paris) at the time. Celebrated only a classical (Renaissance influenced) style of creating art. Included the work of most of the important painters and sculptors of the time and maintained almost total control of what was seen as high art.	 
Pre-Impressionism	1820-1870	Sought to use more free and expressive brushmarks with bolder colours. Painting images of real life and events. The Academy did not approve!	
Impressionism	1870-1890	A group of Paris based artists, Monet, Manet, Renoir, Sisley, Cezanne, and others captured an 'impression' of real life. Due to the invention of oil paint in tubes, work was often painted outdoors, constructed with bolder colours and more lively brush marks.	

YEAR 7 Term 2 - EXPRESSIONS

Post-Impressionism	1880 - 1906	Group of artists seeking to develop away from Impressionism. - Georges Seurat - The science of colour, added dots to the surface of the canvas. (Pointillism). - Paul Cezanne - Reduced objects to their basic shapes while retaining the saturated colours of Impressionism. - Vincent Van Gogh - colourful, vibrant swirling brush strokes to convey feelings and his state of mind. (Expressionism). - Paul Gauguin - almost illustrative scenes with elements of Symbolism. Quite a simplistic style using bright and vibrant colours.	   
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YEAR 7 Term 3 – CULTURAL INFLUENCES

Primitivism	1880 - 1930	The availability of travel to further away destinations and the influx of cultural artefacts into Europe. Artists started to use shapes, colours, patterns and more simplified detail in their work. Think of the term 'Primitivism'! Positive or negative?	
Fauvism	1905 - 1910	Pure, brilliant colour, aggressively and quickly applied straight from the paint tubes to create a sense of an explosion on the canvas.	
Cubism	1907 - 1914	First step on the journey towards abstraction. Influenced by Primitivism (masks) Cezanne (basic shapes) and Fauvism (colour). Reaction against photography. Fragmented subject matter. Viewing from multiple angles to create one flattened image.	



KNOWLEDGE ORGANISER – 150 YEARS OF MODERN ART - HOW ONE MOVEMENT LED TO THE NEXT

YEAR 8 – Term 1 – NEWS AND EVENTS

Futurism

1909-1919

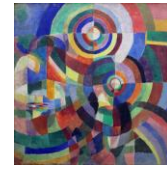
Obvious influence of Cubism and early abstraction. Italian art movement that aimed to capture the dynamism and energy of the modern world.



Orphism/Blue Rider

1910-1914

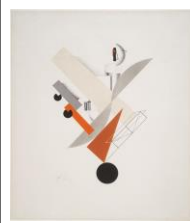
Moving further from Cubism with less true use of colour and identifiable shapes, one of the earliest styles to approach 'complete abstraction'.



Suprematism

1915-1925

Eastern European movement. Named by the artist Kazimir Malevich, the first journey into complete abstraction. Characterised by basic geometric forms, such as circles, squares, lines and rectangles, painted in a limited range of colours.



Constructivism

1915-1925

Founded in 1915 by Vladimir Tatlin and Alexander Rodchenko, heavily influenced by Picasso and Cubism. Abstract and austere, constructivist art aimed to reflect modern industrial society and urban space. Favoured the industrial assemblage of materials.



YEAR 8 – Term 2 – MAN MADE ENVIRONMENT

Neo Plasticism

1917-1931

Total abstraction pioneered by Dutch artist, Piet Mondrian. His own type of abstract painting used only horizontal and vertical lines and primary colours. The formal elements of art were used only in the purest way.



Bauhaus

1919-1933

The movement from Germany encouraged teachers and students to pursue their art and crafts together in design studios and workshops. Championed the geometric, abstract style from previous movements, and its aesthetic continues to influence architects, designers and artists. Closed by the Nazis leading up to WW2.



YEAR 8 – Term 3 - MESSAGES

Dadaism

1916-1923

Formed during the First World War in Zurich in negative reaction to the horrors and folly of the war. The art, poetry and performance produced is often satirical and nonsensical in nature. Carried an anti-art sentiment.



Surrealism

1924-1945

Similar to Dada, Surrealism was characterised by a profound disillusionment with and condemnation of the Western emphasis on logic and reason. However, rather than anti-art, Andre Breton aimed to find a bridge between the subconscious and the reality.



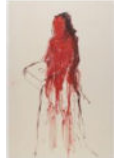
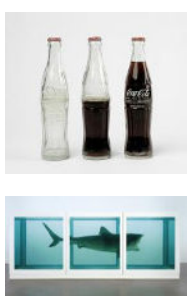
Abstract Expressionism

1943-1970

Based in New York City, their aim was to make art that while abstract was also expressive or emotional in its effect. They were inspired by the surrealist idea that art should come from the unconscious mind. Many American artists had fled from Nazi Germany and were connected with the Bauhaus.



KNOWLEDGE ORGANISER – 150 YEARS OF MODERN ART - HOW ONE MOVEMENT LED TO THE NEXT

Pop Art	1956-1970	Reaction to consumerism and the materialistic nature of popular culture in modern society. Thought that magazine/poster advertising, easily reproduced designs in bold colours, packaging and billboards could become 'High Art'? Changed the face of Modern Art, narrowing the gap between Popular culture and 'Fine Art'.		Minimalism	1960-1975	Linked to Conceptualism by the way that it challenged the existing structures for making and viewing art. Arguing that the importance given to the art object is misplaced and leads to an elitist art world which only the privileged few can afford to enjoy. The idea is more important. Typified by artworks composed of simple geometric shapes based on the square and the rectangle.	
YEAR 9 AND 10				Post Modernism	1970-1989	Postmodernism was born of scepticism and a suspicion of reason. It challenged the notion that there are universal certainties or truths. Advocated that individual experience and interpretation of our experience was more concrete than abstract principles. While the modernists championed clarity and simplicity; postmodernism embraced complex and often contradictory layers of meaning.	
Fluxus	1951-1974	Rooted in experimental music, named after a magazine, the Latin word Fluxus means flowing. Founder Maciunas said that the purpose of was to 'promote a revolutionary flood and tide in art, promote living art, anti-art'. This has strong echoes of Dada.		Young British Artists	1980s-2000s	The label Young British Artists (YBAs) is applied to a loose group of British artists who became known for their openness to materials and processes, shock tactics and entrepreneurial attitude.	
Conceptualism	1952-now	Conceptual art can be and can look like almost anything. Unlike a painter or sculptor who will think about how best they can express their idea using paint or sculptural materials and techniques, a conceptual artist uses whatever materials and whatever form is most appropriate to putting their idea across, could be anything from a performance to a written description.		Art Now Contemporary?	2000s-Now	No identifiable term used to describe explosion of variety in art of the last 20 years. Perhaps Contemporary art comes closest. From large impactful public sculptures to street art. Ideology is drawn from previous movements, particularly Conceptualism and Post Modernism.	



KNOWLEDGE ORGANISER – CONTEMPORARY ARTISTS INFLUENCED IN STYLE, TECHNIQUE AND CONCEPT BY PREVIOUS MOVEMENTS

Tracy Emin	1963	British artist known for making works that convey experiences and events from her own life by using a range of media, from needlework and drawing, to sculpture and installation. Part of the Young British Artists group which took the art world by storm with their controversial take on contemporary art in the late 1980s.		Banksy	1974	Arguably the most controversial street artist in the world, Banksy's works have become a subculture in their own right. Banksy's political statements and disruptive vision have impacted cities across the globe at vital moments in modern history, provoking alternative viewpoints and encouraging revolution in the art world. His identity remains unknown, even after more than 30 years of involvement in the global graffiti scene.	
Damien Hirst	1965	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 estimated at US\$384 million in the 2020 Sunday Times Rich List. During the 1990s his career was closely linked with the collector Charles Saatchi,		Laolu Senbanjo	1982	A Brooklyn based Nigerian born performance and visual artist, singer/songwriter/musician, human rights lawyer and Activist. Through his artwork Senbanjo considers himself a keeper of Yoruba culture. His style of art is called "Afromysterics"	
Jean Michelle Basquiat	1960	Jean-Michel Basquiat first attracted attention for his graffiti under the name "SAMO" in New York City. He sold sweatshirts and postcards featuring his artwork on the streets before his painting career took off. He collaborated with Andy Warhol in the mid-1980s, which resulted in a show of their work. Basquiat died on August 12, 1988, in New York City.		Yayoi Kusama	1929	A Japanese contemporary artist who works primarily in sculpture and installation, but is also active in painting, performance, film, fashion, poetry, fiction, and other arts.	
Grayson Perry	1960	Grayson Perry CBE RA is an English contemporary artist, writer and broadcaster. 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"		Shepard Fairey	1970	An American street artist and graphic designer best known for his Barack Obama "Hope" poster. One of the most famous and influential street artists of the contemporary era, his works are displayed at several prestigious museums all over the world	

KNOWLEDGE ORGANISER – CONTEMPORARY ARTISTS INFLUENCED IN STYLE, TECHNIQUE AND CONCEPT BY PREVIOUS MOVEMENTS

Kehinde Wiley	1977	Kehinde Wiley is a young, African-American painter who is quite literally changing the face of portraiture with his sensitive, vibrant, and political portrayals of black folk, ranging from teenagers he meets on the streets, to fellow contemporary artists, and even former President Barack Obama.	
Anthony Gormley	1950	Sir Antony Mark David Gormley OBE RA is a British sculptor. His works include the Angel of the North , a public sculpture in Gateshead 1998; Another Place on Crosby Beach near Liverpool; and Event Horizon , a multipart site installation which premiered in London in 2007.	
Chris Offili	1968	Christopher Offili, CBE is a British Turner Prize-winning painter who is best known for his paintings incorporating elephant dung. He was one of the Young British Artists. Since 2005, Offili has been living and working in Trinidad and Tobago, where he currently resides in Port of Spain	
Shirin Neshat	1957	Shirin Neshat is a contemporary Iranian visual artist best known for her work in photography, video, and film (such as her 1999 film Rapture), which explore the relationship between women and the religious and cultural value systems of Islam.	

Elizabeth Payton	1965	Elizabeth Peyton's intimate, modestly scaled portraits of friends, celebrities, and historical figures helped usher in a return to figuration in the 1990s. Interested in the way pop cultural images can be mediated and distorted, Peyton uses bold, expressionistic brushwork and surprising swatches of saturated colors as she allows viewers to consider the figure anew.	
Maggi Hambling	1945	British painter and sculptor. Her style is colourful and energetic and she is perhaps best known for her vigorous portraits, such as that of the eminent chemist Dorothy Hodgkin (1985, NPG, London).	
Marlene Dumas	1957	In the past Dumas produced paintings, collages, drawings, prints and installations. She now works mainly with oil on canvas and ink on paper. The sources she uses for her imagery are diverse and include newspaper and magazine cuttings, personal memorabilia, Flemish paintings, and Polaroid photographs. The majority of her works may be categorised as 'portraits', but they are not portraits in the traditional sense. Rather than representing an actual person, they represent an emotion or a state of mind. Themes central to Dumas' work include race and sexuality, guilt and innocence, violence and tenderness.	 

KNOWLEDGE ORGANISER – CONTEMPORARY ARTISTS INFLUENCED IN STYLE, TECHNIQUE AND CONCEPT BY PREVIOUS MOVEMENTS

Emily Kame Kngwarreye	1910 - 1996	Emily Kame Kngwarreye was an Aboriginal Australian artist from the Utopia community in the Northern Territory. She is one of the most prominent and successful artists in the history of Australian art.	
Amy Sherald	1973	Amy Sherald is an American painter. She works mostly as a portraitist depicting African Americans in everyday settings. Her style is simplified realism, involving staged photographs of her subjects	
Katie Scott	1988	Her work draws influences from traditional medical and botanical illustration, both in aesthetic and subject matter. Her work plays with the ideas of scientific uncertainty and speculation, fabricating the inner and outer workings of the world. Her illustrations depict a familiar yet fantasy vision of plants, humans and minerals.	
Faith Ringgold	1930	Faith Ringgold from Harlem, New York is an American painter, writer, mixed media sculptor, and performance artist, best known for her narrative quilts.	

Kerry James Marshall	1955	Kerry James Marshall is an American artist and professor, known for his paintings of Black figures. He previously taught painting at the School of Art and Design at the University of Illinois at Chicago. In 2017, Marshall was included on the annual Time 100 list of the most influential people in the world	
Nick Cave	1959	Nick Cave is an American sculptor, dancer, performance artist, and professor. He is best known for his Soundsuit series: wearable assemblage fabric sculptures that are bright, whimsical, and other-worldly, often made with found objects.	
Jason Naylor	1981	Jason is an award-winning artist, designer, and creative director based in Brooklyn. After earning a BFA in graphic design from Brigham Young University, he moved to NYC to immerse himself into the life, color and magic of New York. He began his professional career working in the Creative Department of M·A·C Cosmetics, where he learned about the business of art and design, and developed his taste for spreading life and color into any and every project he could get his hands on. Six years later, Jason set out to start spreading his own message into the world.	

KNOWLEDGE ORGANISER – CONTEMPORARY ARTISTS INFLUENCED IN STYLE, TECHNIQUE AND CONCEPT BY PREVIOUS MOVEMENTS

Yinka Shonibare	1962	Yinka Shonibare is a British-Nigerian artist living in the United Kingdom. His work explores cultural identity, colonialism and post-colonialism within the contemporary context of globalisation. A hallmark of his art is the brightly coloured Ankara fabric he uses.	
Paula Rego	1935 - 2022	Dame Maria Paula Figueiroa Rego DBE RA GCSE GOSE GColCa was a Portuguese-British visual artist known particularly for her paintings and prints based on storybooks. Rego's style evolved from abstract towards representational, and she favoured pastels over oils for much of her career.	
Bob and Roberta Smith	1963	Patrick Brill OBE RA, better known by his pseudonym Bob and Roberta Smith, is a British contemporary artist, writer, author, musician, art education advocate, and keynote speaker	
David Hockney	1973	David Hockney OM CH RA is an English painter, draftsman, printmaker, stage designer, and photographer. As an important contributor to the pop art movement of the 1960s, he is considered one of the most influential British artists of the 20th century	

Aiste Stancikaite	1988	A Lithuanian artist, living and working in Berlin. Founded on intricate figuration, the slow nature of Aiste's practice challenges today's fast-paced image consumerism. The physical and meditative process involved in creating each piece brings a deeper understanding of the subject matter and its complexities.	
Sonia Boyce	1962	British Afro-Caribbean artist working in London. She is a Professor of Black Art and Design at University of the Arts London. With an emphasis on collaborative work, Boyce has been working closely with other artists since 1990, often involving improvisation and spontaneous performative actions on the part of her collaborators. Boyce's work involves a variety of media, such as drawing, print, photography, video, and sound. Her art explores "the relationship between sound and memory, the dynamics of space, and incorporating the spectator".	 
Jenny Saville	1970	Probably best known for her large scale oil paintings of fleshy, obese female figures. Saville's work invokes a deep fascination in the palpability of flesh, extremities of anatomy, and the grotesque combined with a masterly and yet intuitive instinct for the handling of paint.	