



KS4 Art Knowledge Book

Name: _____
Teacher: _____
Form: _____



Saint Benedict
A Catholic Voluntary Academy



Love, Belief, Integrity, Knowledge



OUR VALUES

**BE WHO GOD MEANT YOU TO BE AND YOU
WILL SET THE WORLD ON FIRE.**

LOVE

As we know we are loved by God, we will learn to love ourselves and care for our own body mind and soul.

We will show love to one another by being patient and kind, not by being rude, boastful or proud.

As one body in Christ, we will ensure that no member of our community is left out or left behind

BELIEF

We will encourage one another and build each other up.

We will let our light shine, making the world a better place for all.

KNOWLEDGE

We will value knowledge: intelligent hearts acquire knowledge, the ears of the wise seek knowledge.

INTEGRITY

We will always strive to make the right choice even when this is the harder path to take.

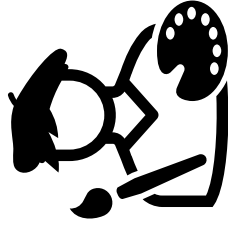
We will live and work sustainably.

**AT SAINT BENEDICT
WE DEVELOP THE
CHARACTER OF OUR
COMMUNITY THROUGH
OUR CURRICULUM AND
CULTURE.**

GCSE

**ART, CRAFT & DESIGN
KNOWLEDGE ORGANISER**

FORMAL ELEMENTS



CONTENTS

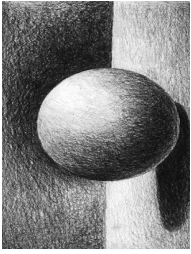
Page 3 Tone, Shape & Form

Page 4 Pattern, Line & Texture

Page 5 Colour

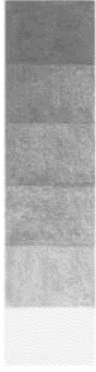
THE FORMAL ELEMENTS

TONE



Tone describes the lightness or darkness of a surface.

A gradient is a series of tonal values from light to dark.



Tone can help to provide a form with value to give a sense of volume to a flat surface.

ADJECTIVES TO DESCRIBE TONE

Dark	Highlights
Light	Shadows
Mid tone	Shading
Grey	Blending
Blend	Graduated

SHAPE

A shape is an area enclosed by a line. It can be 2-dimensional and can be geometric or organic.



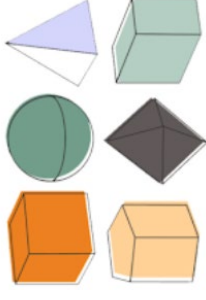
Geometric



Organic

FORM

Forms are 3-dimensional shapes. They occupy space (like sculptures) or give the illusion that they occupy space (drawing).



ADJECTIVES TO DESCRIBE SHAPE

Circular	Irregular
Square	Stylized
Rectangular	Organic
Triangular	Geometric
Misshaped	Contour

WORDS TO DESCRIBE FORM

Angular	Curvaceous
Twisted	Solid
Bulbous	Malformed
Tapered	Rounded
Contours	Negative space

THE FORMAL ELEMENTS

PATTERN

Pattern is a design that is created by repeating a formal element. It can be natural, like the stripes of a zebra, or man made, like a design on fabric. The image repeated is called a **motif**. These can be simple shapes or more complicated arrangements.

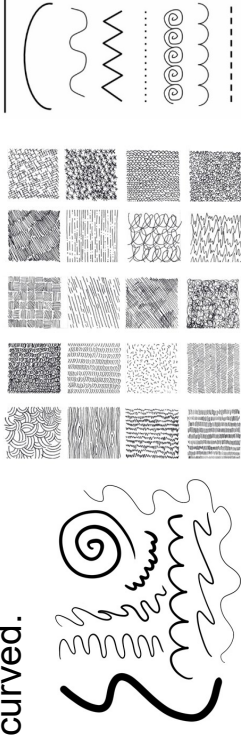


ADJECTIVES TO DESCRIBE PATTERN

Regular	Motif
Irregular	Repetition
Symmetrical	Radial
Tessellating	Tiered
Organic	Even

LINE

Line is a mark left by a moving point e.g. a pencil, or paint on a paintbrush. It can take many forms e.g. horizontal, diagonal, or curved.



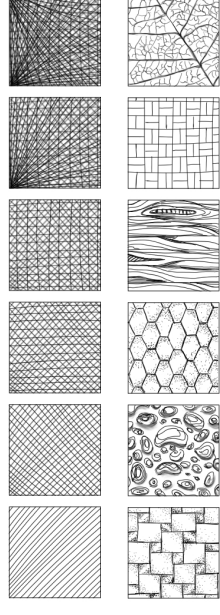
Marks can be repeated and used to create patterns in order to give tone and texture to your drawing.

ADJECTIVES TO DESCRIBE LINE

Broken	Graphical	Hesitant
Flowing	Angular	Scribbled
Moving	Geometric	Wavy
Woolly	Confident	Organic
Tight	Faint	Heavy

TEXTURE

Texture is the surface quality of an object. Texture can be real or implied. **Real texture** can be felt e.g. tree bark, whereas **implied texture** creates the look of texture on a flat surface e.g. a drawing or a painting.



WORDS TO DESCRIBE TEXTURE

Texture	Impasto	Hatching
Smooth	Fine	Rough
Tactile	Uneven	Shiny
Jagged	Frosted	Soft
Coarse	Silky	Stippled

THE FORMAL ELEMENTS

COLOUR

To see colour, you have to have light. When light shines on an object some colours bounce off the object and others are absorbed by it. Our eyes only see the colours that are bounced off or reflected.



Primary Colours

All colours can be obtained by mixing primary colours together. Primary colours cannot be created by mixing other colours.



Secondary Colours

A colour mixed from two primary colours



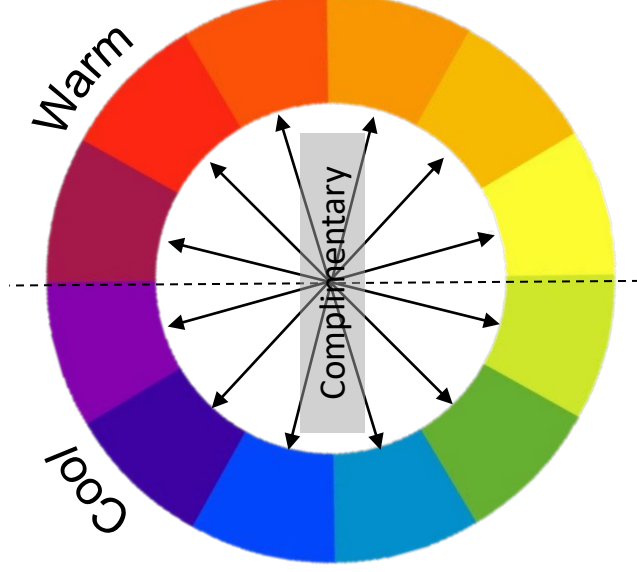
Tertiary Colours

A colour mixed from a primary colour and a secondary colour

Harmonious Colours are 3 colours next to each other on the colour wheel

Complimentary Colours are colours opposite each other on the colour wheel

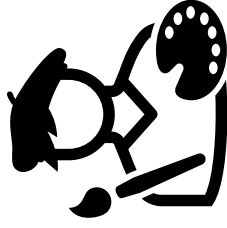
The colour wheel can be split up into **warm** and **cool** colours, and each individual colour has it's own warm and cool variant



ADJECTIVES TO DESCRIBE COLOUR

Opaque	Luminous	Pale
Translucent	Bright	Pastel
Transparent	Saturated	Soft
Contrasting	Vibrant	Muted
Harmonious	Vivid	Deep
Complementary	Brilliance	Dull
Cool	Harsh	Hue
Warm	Neutral	Tint

DESIGN PRINCIPLES



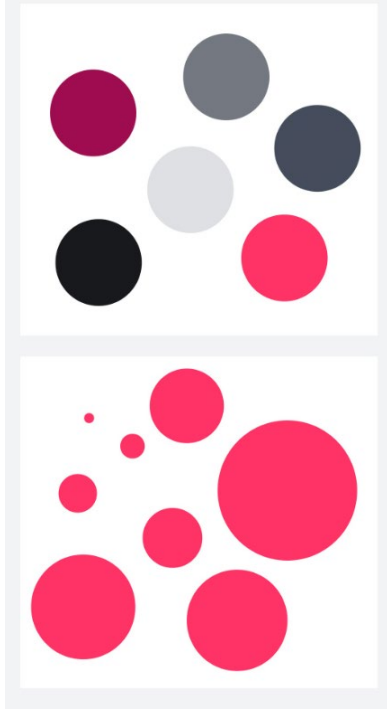
CONTENTS

Page 7	Unity/Variety, Balance & Contrast
Page 8	Scale/Proportion, Repetition & Emphasis

THE DESIGN PRINCIPLES

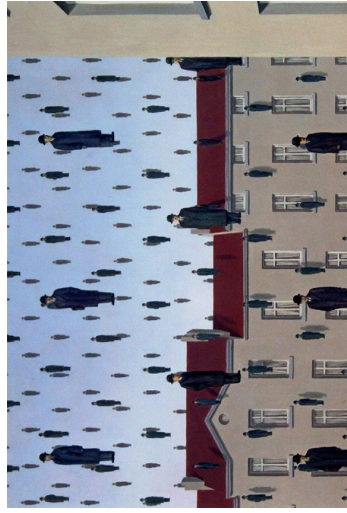
UNITY & VARIETY

Unity is how well the elements of a design work together. Each element should have a clear visual relationship with each other element to help communicate a clear, concise message.



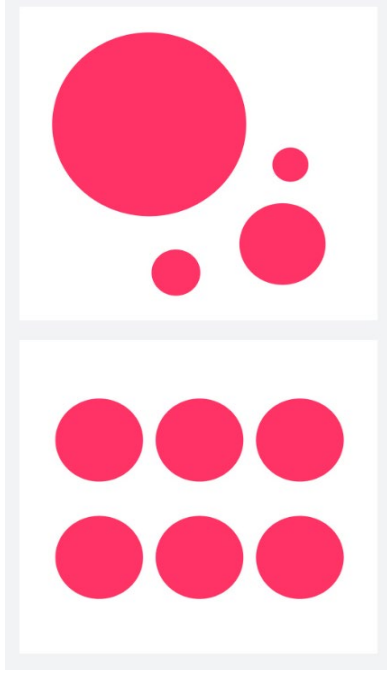
Unity = Same colour
Variety = Different sizes

Unity = Same size
Variety = Different colours



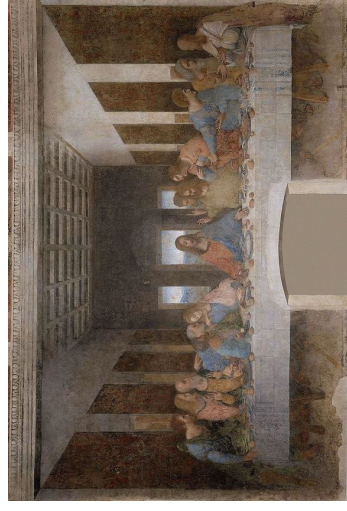
BALANCE

Balance can be symmetrical (with items of equal weight on either side of the centre line) or asymmetrical (with items of different weights laid out in relation to a line that may or may not be centred)



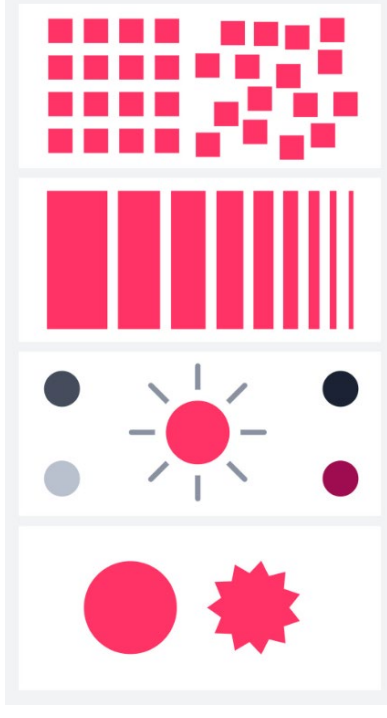
Balance = Symmetrical

Balance = Asymmetrical



CONTRAST

Contrast is the difference between various elements within a design, that makes them stand out from each other.

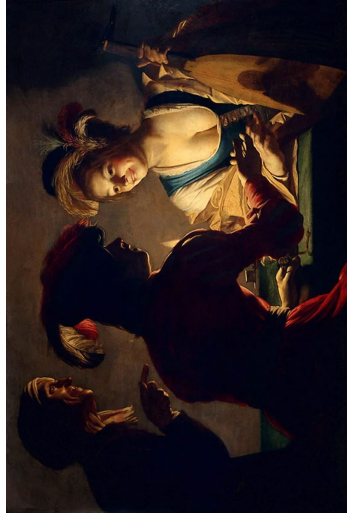


Contrast in shape

Contrast in colour

Contrast in scale

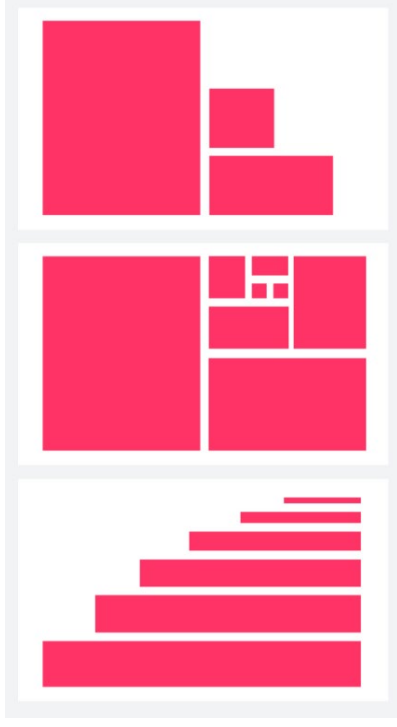
Contrast in layout



THE DESIGN PRINCIPLES

SCALE/PROPORTION

Proportion is the size of the elements in relation to one another. Larger elements tend to be seen as more important while smaller ones are seen as less so.



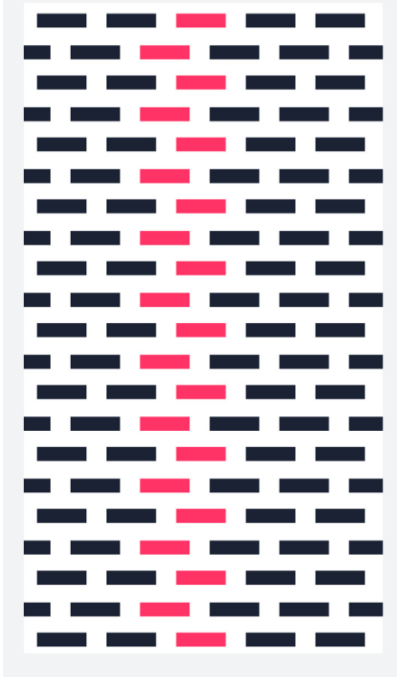
Size

Ratio

Divisions

REPETITION

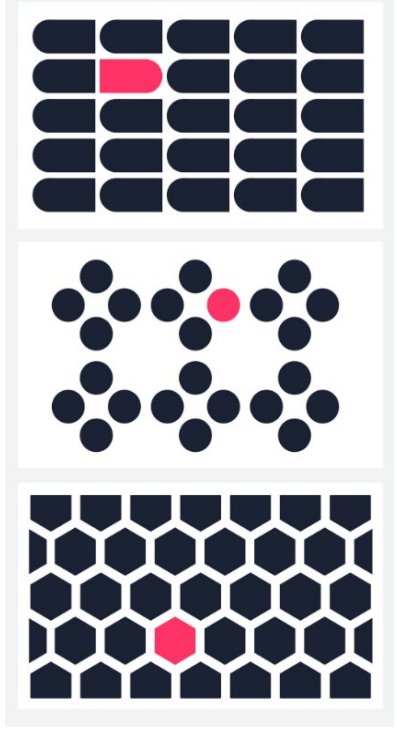
Repetition reinforces an idea or perception. It can be achieved by repeating the same colours, shapes, images, objects, mark making techniques, and so forth.



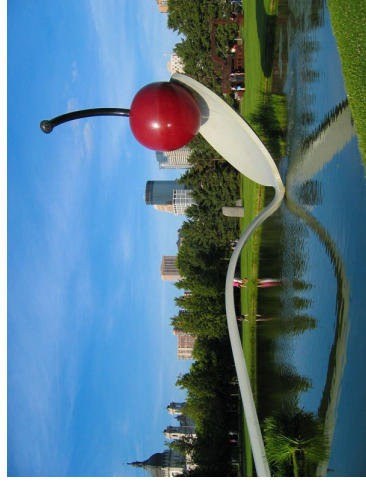
Repetition changes perspective

EMPHASIS

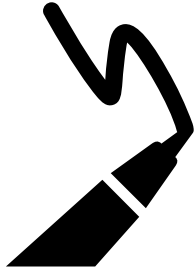
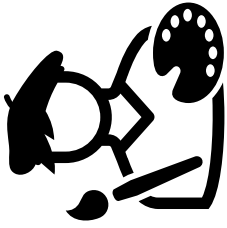
Emphasis causes a certain part of a design to stand out compared to other elements. Conversely, it can also be used to minimise how much an element stands out.



Creating a focal point



WRITING ABOUT ART



CONTENTS

Page 10	Writing About Art - Knowledge
Page 11	Writing About Art - Understanding
Page 12	Writing About Art – Beyond & Bigger Picture
Page 13	Writing About Art – Sentence Starters
Page 14	Writing About Art - Vocabulary
Page 15	Western Art Timeline

KNOWLEDGE

- What is the artist's name?
- Where/when were they born? (this is important to put the work in context)
- What do you know about the artist's background? (Life events/education/career)
- When was the work created?
- What is their style of work?
- What does the artwork show?
- Is the artwork part of a series?
- Is there a theme? What is the theme about? (this could be researched or your own opinion)



EXAMPLE

Dutch Impressionist painter, Vincent Van Gogh was born on March 30th, 1893, in Zundert, a predominantly Catholic province of North Brabant in the Netherlands. Van Gogh created about 2,100 artworks, most of which date from the last two years of his life. They include landscapes, stilllives, portraits and self-portraits, and are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art. He was not commercially successful, and his suicide at 37 came after years of mental illness, depression and poverty.

The painting 'Starry Night' is one of the most recognized pieces of art in the world. Vincent van Gogh painted Starry Night in 1889 during his stay at the asylum of Saint-Paul-de-Mausole near Saint-Rémy-de-Provence. When in a state of depression Van Gogh incorporated darker colours and Starry Night is a wonderful example of this. Blue dominates the painting, blending hills into the sky. The small village lays at the base in the painting in browns, greys, and blues. Even though each building is clearly outlined in black, the yellow and white of the stars and the moon stand out against the sky, drawing the eyes to the sky.

UNDERSTANDING

What is the main focus/where is your eye drawn to?

What formal elements have they used and how? Line, Colour, Shape, Form, Texture, Pattern, Tone...

How would you describe the composition?

If they have used people in their artwork, can you read any body or facial language?

How has the artist achieved the meaning, concept or message in the image?

What techniques has the artist used to create the meaning/concept or message?

What are your opinions of the work and why?

How does the piece of work make you feel?



EXAMPLE

The stars in the sky are the big attention grabber of the painting; the brightness of them, the swirling brushstrokes and the contrast between them and the blue-sky help make them stand out. It could be that Van Gogh simply wanted to breathe in the higher power into his art, as he grew up in a religious household, they could also represent hope. The village is painted with dark colours, but the brightly lit windows create a sense of comfort. The village is peaceful in comparison to the dramatic night sky and the silence of the night can almost be felt in Starry Night. Van Gogh's unique, thick brush strokes are very much obvious and it's possible that his severe attacks further dramatized his brush work, this technique that adds even more depth as well as a rich texture to this work of art. The steeple dominates the village and symbolizes unity in the town. In terms of composition, the church steeple gives an impression of size and isolation. You cannot ignore the huge, curvy Cyprus tree positioned to the left in the foreground of the painting, Cyprus tree are typically associated with mourning. Personally, I believe that Van Gogh was showing that even with a dark night such as this it is still possible to see light in the windows of the houses. Furthermore, with shining stars filling the sky, there is always light to guide you. This is one of my favourite paintings by Van Gogh, I find the blues calming and the sky transfixes me.

BEYOND

- What viewpoint has the artist used?
- Are there any back stories as to how the work was made?
- Does the artwork have depth or is it shallow?
- What materials do you think they have used?
- Can you think of any other materials they could have used?
- What skills will you develop looking at this artist?
- Could you approach the work using different techniques?
- How could you experiment with the artists ideas further?

THE BIG QUESTION

How will you be influenced by this artists work when planning your own artwork?



EXAMPLE

Van Gogh painted The Starry Night during his stay at the Saint-Paul-de-Mausole asylum near Saint-Rémy-de-Provence in France, several months after suffering a breakdown. This painting is based on the view from his window, it appears that his room could have been high up or that the asylum was on a hill. Van Gogh was not allowed to paint in his room, so he created sketches of the view and used these alongside his memory. There is a great deal of depth to this painting, Van Gogh has achieved this by including the foreground, middle ground and the background. There is also depth and texture within the paint that Van Gogh has used, to achieve this he loaded his brush with oil paints to build up a thick, impasto texture. This impasto texture is a key feature in many of van Gogh's works. By creating work in response to Van Gogh I will develop my understanding of mark making, and colour, I will also develop my painting and drawing skills, and I think it will also provide me with the opportunity to be more expressive within my work. When planning my own work I will consider exaggerating certain elements like colour and perspective, if I paint light within my work I could use a strong colour contrast, like yellow and orange against blue. I could also use directional brushwork to create a sense of movement and turbulence in my painting and finally, I will consider repeating similar techniques and processes within my work, so that I can achieve a strong style.

KNOWLEDGE

The artist... was born in...
Their parents were...
They studied at...
Events that may have influenced...
They are/were influenced by...
The painting is called...
It was completed in the year...
The work portrays...
This style of... is called...
Looking at this piece of work...
This painting is/isn't part of a series called...
When first looking at the painting I thought...
In the painting I can see the following: ...
The subject of the painting is...
To me the artwork looks like...

UNDERSTANDING

My eye is initially drawn to..... Because...
In the piece the artist has created a... texture... by...
The colours used can be described as...
I can see the following shapes and forms...
There is limited use of... this suggests...
The artist uses space to create a feeling of...
The composition of the image suggests...
The composition style conveys...
The objects/people/scene looks... because the artist has...
The artist's use of... suggests...
I think he/she has done this to convey...
In my opinion...
It is in my view that...
This piece of artwork makes me feel...

BEYOND

I think the artist worked from... because...
The artist prepared for this work by...
I think the artist is trying to communicate...
There are/aren't any clear messages...
The reason I think this is because...
They have used...
It appears that...
They may have also used...
If they had used... It might have...
I could potentially use...
By looking at... I will develop my skills in...
It could also influence...
When creating my own work I will...

BIGGER PICTURE

This piece of art will influence how I...
Moving forward I think I will...
As a result of studying... I will...
This piece of art has made me consider...

These sentence starters can be used to help you form your artist research and analysis. You might not always be able to find the answer to all of the questions through research, some of the questions require your thoughts and opinions. Always write in full sentences and evidence your thoughts and opinions.

WORDS TO DESCRIBE ART

Realistic
Abstract
Abstraction
Expressive
Impressionistic
Surreal
Still life
Portraiture
Figurative
Non-Western
Sculpture
Textile
Batik
Appliqué
Glass
Painting
Mixed media
Ceramics

Unrealistic
Colourful
Linear
Rounded
Motion
Messy
Organised
Geometric
Structured
Fluid
Neat
Loud
Accurate
Disorganised
Graphic
Traditional
Modern
Contemporary

COMPOSITION

Balanced
Unbalanced
Skewed
Perspective
Plane
Proportion
Symmetry
Space
Scale
Foreground
Middle ground
Background
Decorative
Eye-line
Focus
Blurred
Form
Birds eye view

DRAWING

Line
Tone
Shading
Contour
Two-Dimensional
Three-Dimensional
Observational
Composition
Proportion
Perspective
Scale
Accuracy
Realistic
Outline
Mark-making
Sketch
Composition
Tracing
Impression

PAINTING

Wash
Watercolour
Acrylic
Oil
Brush strokes
Impasto
Drybrush

LIGHT

Natural
Artificial
Dark
Bright
Shadow
Low light
Dim

PRINTING

Monoprint
Etching
Intaglio
Lithograph
Woodcut
Block Printing
Lino Print
Linocut
Relief Print
Ink
Brayer

FEELING

Atmospheric
Expressive
Humorous
Disturbing
Refreshing
Nostalgic
Emotive
Depressing
Delicate
Sinister
Joyous

ART HISTORY – WESTERN ART TIMELINE

Ancient Art

15,000 BC



Baroque

1600-1730



Post-Impressionism

1886-1905



Cubism

1907-1914



Surrealism

1924-1939



Renaissance

1300-1600



Impressionism

1860-1890



Expressionism

1905-1930



Dadaism

1916-1920



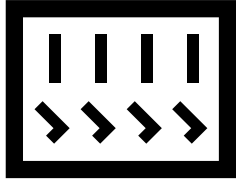
Pop Art

1954-1970



ASSESSMENT

OBJECTIVES



CONTENTS

Page 17 Assessment Objective 1

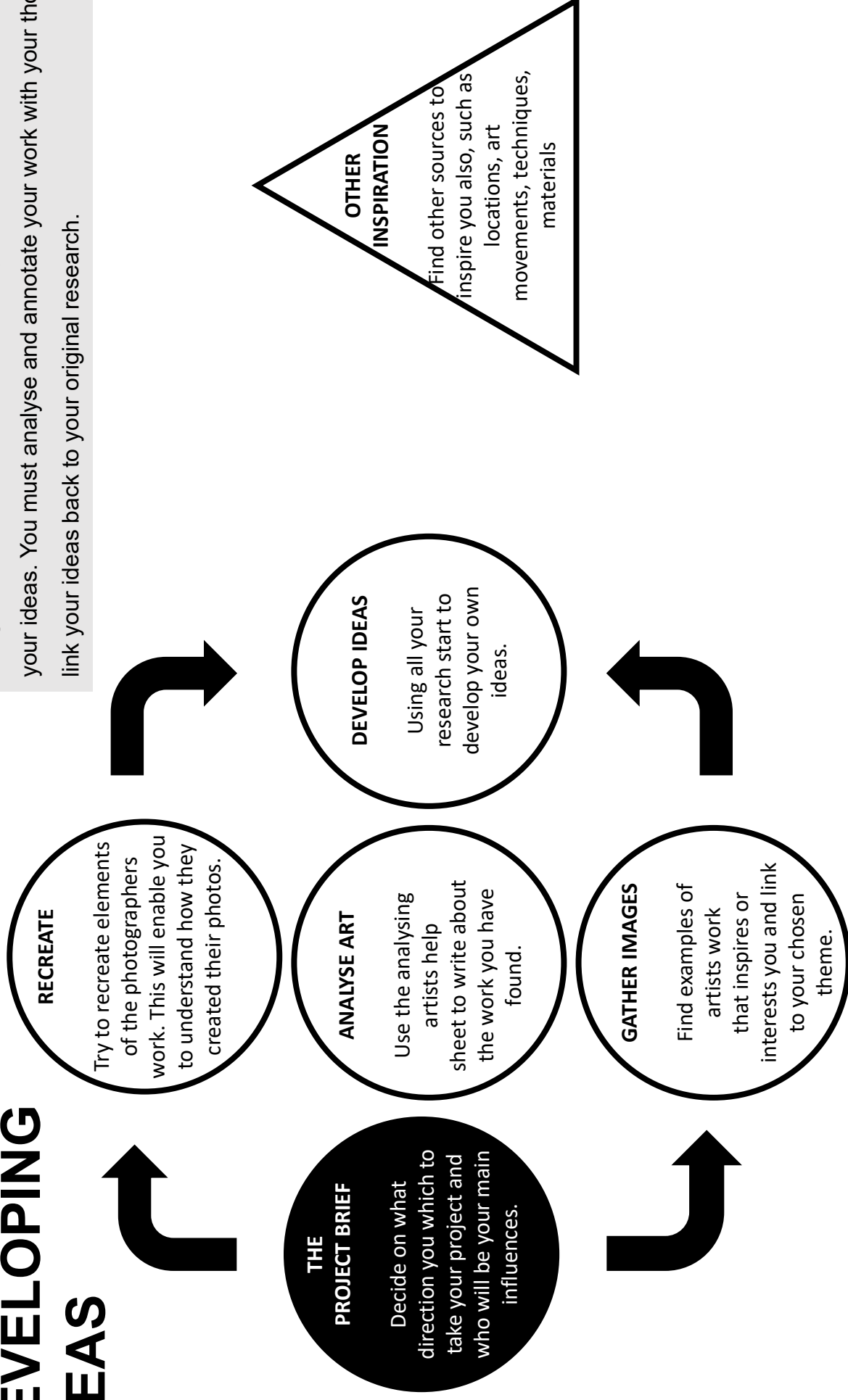
Page 18 Assessment Objective 2

Page 19 Assessment Objective 3

Page 20 Assessment Objective 4

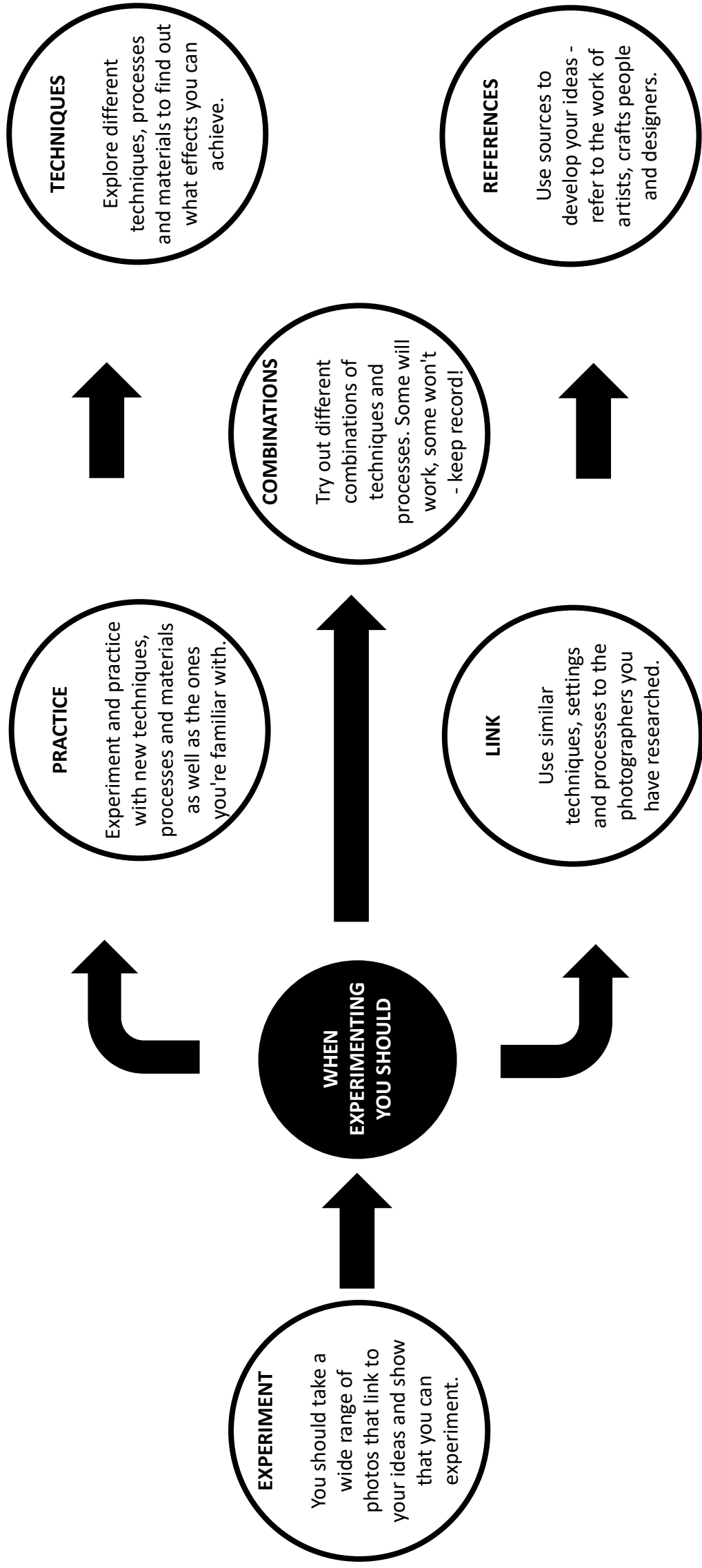
ASSESSMENT OBJECTIVE 1 DEVELOPING IDEAS

You must develop your ideas for your projects by investigating various, artists, crafts people or designers. You should also undertake trips out of the classroom to gather photos that will aid your ideas. You must analyse and annotate your work with your thoughts and opinions. Always link your ideas back to your original research.



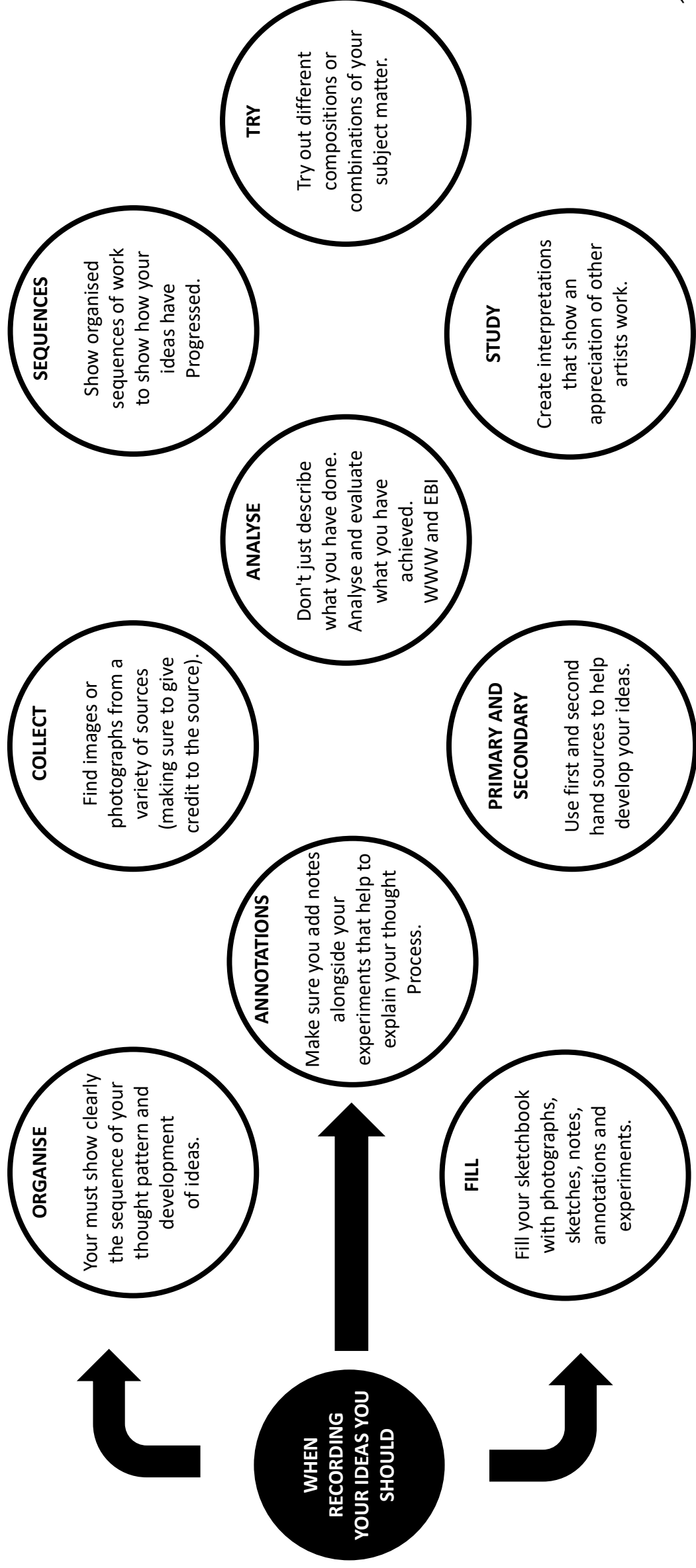
ASSESSMENT OBJECTIVE 3 EXPERIMENTING

You must show that you can explore and refine your ideas through experimentation. You should select different techniques, process, methods, resources, media and materials. It should be clear how you are developing your ideas and that you are improving your work as you go.



ASSESSMENT OBJECTIVE 3 RECORDING

You can record your ideas, observations and insights in visual, written and other forms. You should work from a range of experiences and stimulus materials. You must talk and describe your work; what you have achieved at each stage and what you will do next.

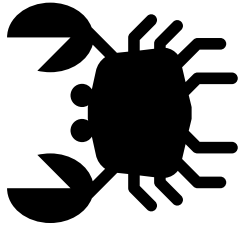
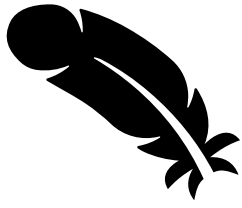


ASSESSMENT OBJECTIVE 4 PRESENT

You must present a personal, informed and meaningful response to the brief. You should demonstrate analytical and critical understanding throughout. You must present the culmination of your journey in a finished piece or pieces



ALL CREATURES GREAT & SMALL



CONTENTS

Page 22 Topic Overview

Page 23 Mark Heard

Page 24 E A Seguy

Page 25 Abby Diamond

Page 26 Ernst Haeckel

Page 27 Katsushika Hokusai

Page 28 Vincent Scarpace

BRIEF OVERVIEW OF TOPIC

In this project you will explore the theme 'All creatures great and small'

You will begin by learning observational drawing techniques using pencil, coloured pencil and pen.

You will focus on developing skills in representing texture, tone and mark making.

You will also develop skills using watercolour paint, acrylic paint, collage, sgraffito, printmaking, and sculpture.

You will explore and analyse the work of a range of artists who use insect, birds, animals, and marine life as inspiration for their artwork, and then you will compose and create your own response showing an influence of their styles and techniques. We will also explore various environmental issues and how we can convey messages through our artwork.

ARTISTS WHO EXPLORE THE THEMES BIRDS, INSECTS, ANIMALS, NATURE AND MARINE LIFE



Mark
Heard



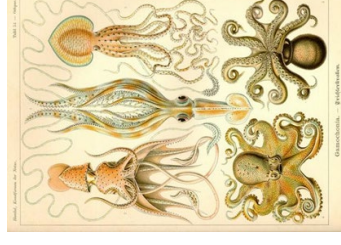
EA Seguy



Abby
Diamond



Katsushika
Hokusai



Ernst
Haeckel



Vincent
Scarpace

PLACES TO VISIT

Derby Cathedral
Darley Park
Elvaston Castle Country Park
Kedleston Park
Attenborough Nature Reserve

RESERVE

Chatsworth Park
Sea Life Centre
Wollaton Hall
Yorkshire Wildlife Park
Twycross Zoo
Bluebells Farm

WEBSITES TO VISIT

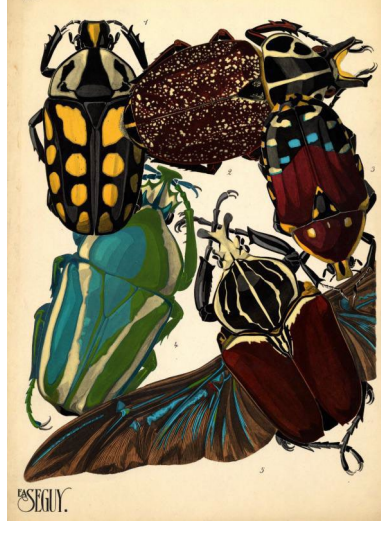
www.rspb.org.uk
www.britishwildlifecentre.co.uk
www.nationalgeographic.com
www.countryfile.com
www.wwf.org.uk
www.wildlifetrusts.org

E A SEGUY

Emile-Allain Séguy, professionally known as E.A. Séguy, was a French designer during the Art Deco and Art Nouveau movements of the 1920s. He primarily created patterns and textiles inspired by the natural world. Because of his particular fascination with insects, he has been confused with Eugene Séguy, a French entomologist active during the same time period. However, it is Emile-Allain who created the popular Papillons and Insectes books, filled with illustrations of vividly coloured butterflies and insects made using the pochoir—French for “stencil”—technique.

Seguy produced eleven albums of nature themed illustrations and patterns, drawing inspiration from papillons and other insects, flowers, foliage, crystals and animals. Seguy was one of few artists that successfully combined both Art Deco and Art Nouveau styles in his work. His brightly coloured geometric patterns were intended to be used as inspiration for such decorative items as textiles and wallpaper.

The Walter Havighurst Special Collections is home to several folios of Seguy’s work, containing the original pochoir prints. One cannot truly appreciate Seguy’s artistic talent nor the unique qualities of the pochoir printing process without the ability to view these materials first-hand.



KEYWORDS

Detail
Illustration
Composition
Geometric

Art Deco
Insects
Papillons
Anatomy
Observations
Pochoir

Stencil
Patterns
Natural
Tone
Printing
Placement

MARK HEARLD

Mark Hearld was born in York in 1974. He studied Illustration at Glasgow School of Art from 1994-97 and went on to the Royal College of Art to study for an MA in Natural History Illustration.

Mark Hearld has a fascination with animals and plants, and they lie at the heart of Mark's work. Hen runs, pigeon lofts and foxes appear within his work often.

Mark Hearld works across a number of mediums, producing limited edition lithographic and linocut prints, unique paintings, collages and hand-painted ceramics.

Mark Hearld's main inspiration is Picasso but he is also greatly admires the work of Bawden, Ravilious and Piper from the 1930's - and the Neo-Romantic artist/illustrators of the 40's and 50's, Keith Vaughn and Craxton.

Mark has completed commissions for Faber & Faber and Tate Museums. A children's book illustrated by a series of Mark's unique collages was published by Walker Books in 2012.

In Autumn 2012 Merrell Books published "Mark Hearld's Work Book" - the first book devoted to Mark's work.



KEYWORDS

Flora & Fauna

Nature

Mark-Making

Mixed Media

Illustration

Collage

Linocut

Lithograph

Painting

Ceramics

Layered

Depth

Colourful

Vibrant

Expressive

Tactile

Distinctive

ABBY DIAMOND

Abby Diamond is a freelance illustrator from Pennsylvania, America. She graduated in 2012 with a BFA in Studio Art.

Abby Diamond gets inspired mostly by birds, insects and nature, she creates beautiful colourful illustrations of a wide variety of different species.

Abby Diamond uses watercolour, ink and marker pen to create her illustrations. Her technique involves using watercolour and ink which she then allows to dry before soaking the paper with a sponge and finishing with marker pens and fountain pens.

Abby Diamond achieves a layered look within her pieces where she uses watercolour painting and ink drawing. She has a beautifully fluid motion and great sense of movement in her illustrations. Abby Diamond uses watercolour paint almost as if she is letting it do what it wants, such as the splatters, faded areas, how the colours blend together, and the way she lets the colour bleed outside of the lines, all these elements make her work look effortless.

Abby Diamond creates artwork and visual materials for a wide range of industries including, children's art, editorial illustration, clothing design, and the music industry, advertising agencies, magazines, musicians, and a variety of publishers.



KEYWORDS

Effortless

Movement

Motion

Mark-Making

Paint

Illustration

Watercolour

Ink

Drawing

Drips

Splats

Layered

Line

Energetic

Organic

Expressive

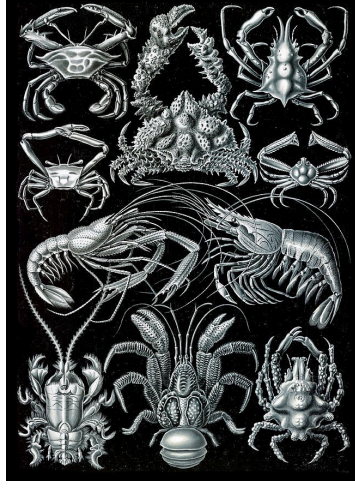
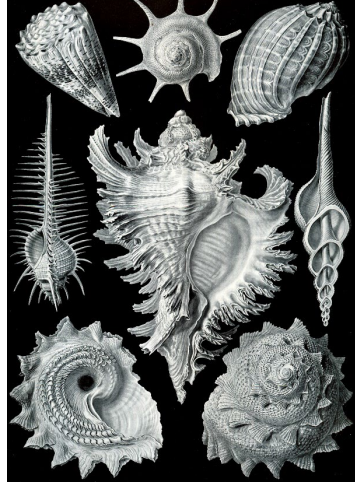
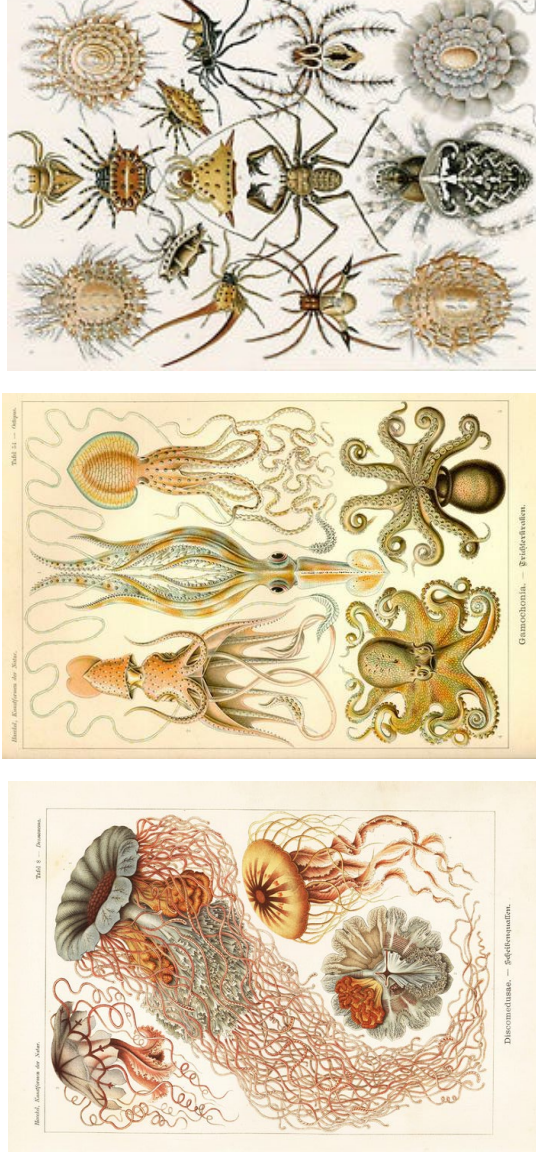
Distinctive

ERNST HAECKEL 16 February 1834 – 9 August 1919

Ernst Haeckel, in full Ernst Heinrich Philipp August Haeckel, was a German zoologist and evolutionist who was a strong proponent of Darwinism and who proposed new notions of the evolutionary descent of human beings. He declared that ontogeny (the embryology and development of the individual) briefly, and sometimes necessarily incompletely, recapitulated, or repeated, phylogeny (the developmental history of the species or race). (See biogenetic law.)

Haeckel grew up in Merseburg, where his father was a government official. He studied at Würzburg and at the University of Berlin, where his professor, the physiologist and anatomist Johannes Müller, took him on a summer expedition to observe small sea creatures off the coast of Heligoland in the North Sea.

Such experiences in marine biology strongly attracted Haeckel toward zoology, but dutifully he took a medical degree, as his family wished, at Berlin in 1857. For a time he practiced medicine; his father then agreed to his traveling to Italy, where he painted and even considered art as a career. At Messina he studied the one-celled protozoan group Radiolaria, members of which are strikingly crystalline in form; not surprisingly, Haeckel later maintained that the simplest organic life had originated spontaneously from inorganic matter by a sort of crystallization.



KEYWORDS

Detail

Illustration

Composition

Zoologist

Evolutionist

Ontogeny

Embryology

Sea Creatures

Anatomy

Observations

Marine Biology

Organic

Science

Monochrome

Natural

Tone

Placement

KATSUSHIKA HOKUSAI 31 October 1760 - 10 May 1849

Katsushika Hokusai was a Japanese ukiyo-e painter and printmaker of the Edo period. Born in Edo (now Tokyo), Hokusai is best known as author of the woodblock print series *Thirty-six Views of Mount Fuji* which includes the internationally iconic print, *The Great Wave off Kanagawa*.

Hokusai created the *Thirty-Six Views* both as a response to a domestic travel boom and as part of a personal obsession with Mount Fuji. It was this series, specifically *The Great Wave* print and *Fine Wind, Clear Morning*, that secured Hokusai's fame both in Japan and overseas. As historian Richard Lane concludes, "Indeed, if there is one work that made Hokusai's name, both in Japan and abroad, it must be this monumental print-series". While Hokusai's work prior to this series is certainly important, it was not until this series that he gained broad recognition.

The largest of Hokusai's works is the 15-volume collection *Hokusai Manga*, a book crammed with nearly 4,000 sketches that was published in 1814. These sketches are often incorrectly considered the precedent to modern manga, as Hokusai's *Manga* is a collection of sketches (of animals, people, objects, etc.), different from the story-based comic-book style of modern manga.



KEYWORDS

Woodblock Prints

Movement

Motion

Edo

Tsunami

Manga

Story-based

Ink

Drawing

Mount Fuji

Layers

Line

Energetic

Expressive

Distinctive

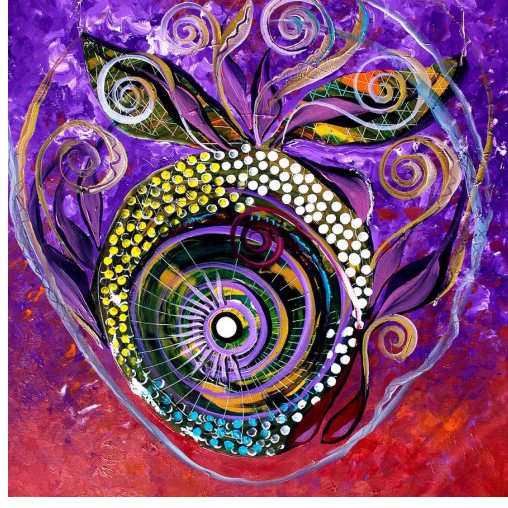
Iconic

ukiyo-e

VINCENT SCARPSPACE

Widely regarded as colourful, completely original, and whimsical, the original works of Vincent Scarpace, represent, in his own words, “a personal journey through the use of basic of art elements: line, shape, and colour - resulting in an arrival, just past experimentation, at unique works of art which purposely resemble fish.” Perhaps best known for his abstract fish art, he’s followed his passion for the creative process, discovering that therein may lay the true reason for his next work of art, and next step in life for him – the pursuit of one’s own creative potential.

Scarpace knew from an early age exactly what he wanted to do with his life. Born to loving, creative, and supportive parents and family, he was encouraged from about age 2 to pursue line, shape, and colour, and the creation of art. His mother, an artist in her own right, taught him how to enjoy drawing, painting, and sculpture very early on. Scarpace’s works have evolved and grown over the years, and he’s paid his dues through a dedication to the pursuit of his passion and the creative process he so believes in. Having worked as an apprentice, production artist, and studio artist since his age of reason, he’s sacrificed many other worthwhile endeavours in the name of his journey. Scarpace holds a BS in Education (Art and Education), and after several years of teaching in both private and public schools, he’s now a former teacher, “retired” very early, to his studio to continue his creative journey and drive toward the creation of unique works of abstract art, often within a ‘fish’ theme.



KEYWORDS

Vibrant
Movement
Motion
Mark-Making
Paint

Illustration
Expressive
Abstract
Colour
Shape
Line

Energetic
Whimsical
Experimental
Distinctive
Harmonious
Complimentary