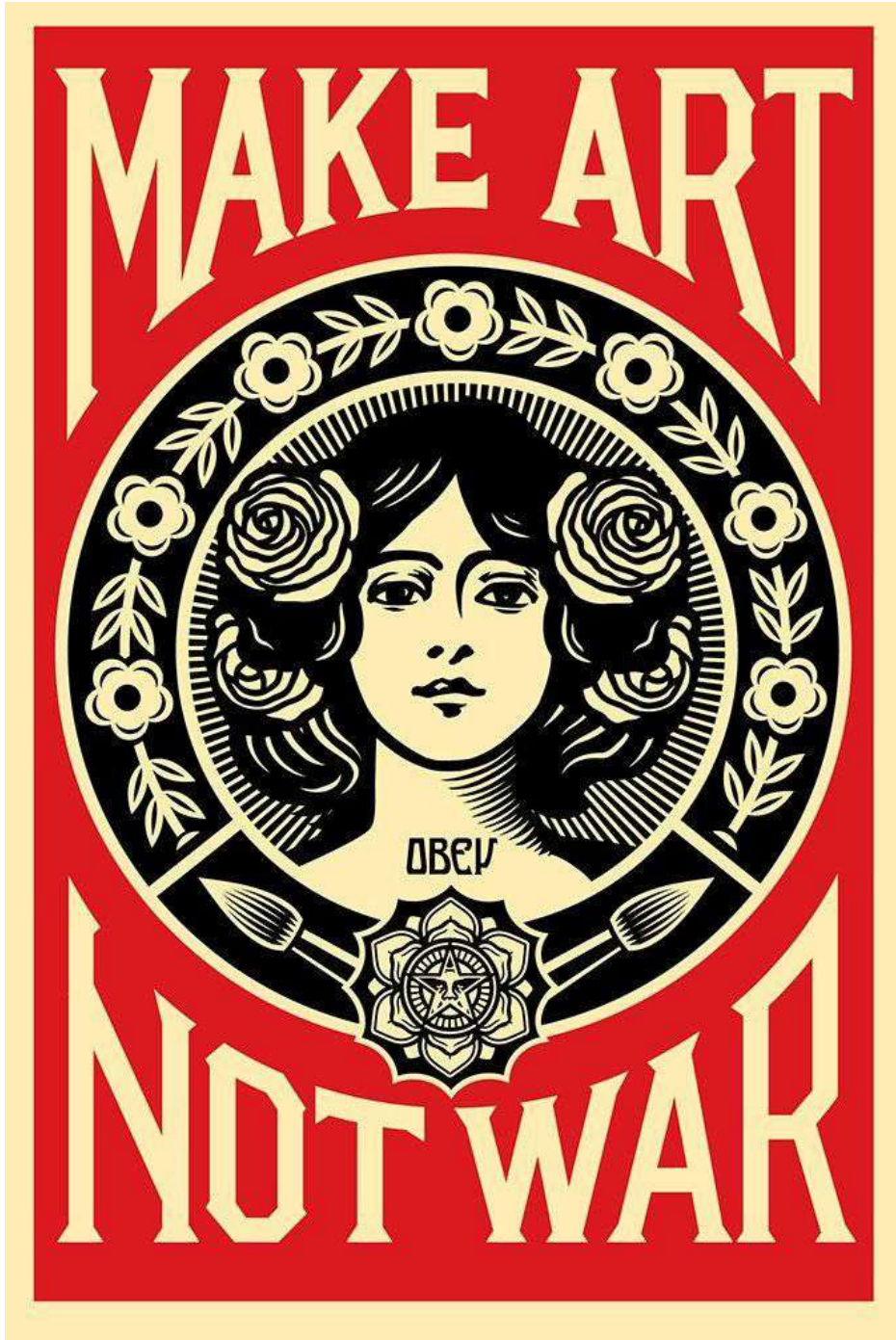


VOCABULARY NOTEBOOK ENTRY: muralist, Andre the Giant, stencils, trademark, propaganda

DO NOW:



"Make Art Not War", Shepard Fairey (b. 1970), 2015?, stencil, 24"x 36", offset lithograph, open edition, obeygiant.com

Frank “**Shepard Fairey**” is a very famous graphic artist, muralist, and overall artist. He was born on February 15, 1970 in Charleston, South Carolina in the United States. In 1988, the artists graduated from Idyllwild Arts Academy in Palm Springs, California. He earned his Bachelor of Fine Arts from the Rhode Island School of Design in Providence, Rhode Island in 1992.

As a young adult, Shepard Fairey became very interested in art. He soon began to use his drawings in T-shirts and skateboards. He was a skateboard-obsessed art student. While in school, Shepard Fairey held a part-time job in a skateboarding shop. Soon after, he hit the skateboard community hard by pasting homemade stickers all over the place. It was then that he realized his desire and interest in the street art culture and graffiti movement. Another strong influence was his love for punk music, which he demonstrated stencils.

One of the first images he ever used was that of Andre the Giant. Shepard Fairey found this image in a newspaper ad and he chose to introduce it to the streets.

Shepard Fairey is one of the most influential street artists of our time. Shepard Fairey’s work has been used in screen-prints, stencils, stickers, masking film illustrations, wheat paste, collages, sculptures, posters, paintings, and murals. Shepard Fairey enjoys working with the colors black, white, and red. Fairey has constantly shifted between the realms of fine art, commercial art, street art, and even political art. His most famous art includes images of Andre the Giant, the Obey trademark, the propaganda poster of Barack Obama, and many more.

Shepard Fairey’s work combines elements of graffiti, pop art, business art, and Marxist theory. His work has been seen in galleries around the world and even museums. Not only that, but is often recognized in graphic designing and signature apparel. One of his most famous works includes his portrait of Barack Obama. In fact, this portrait drew national attention to Fairey and his work quickly exploded after that recognition. This poster also received the Brit Insurance Design of the Year Award in 2009.

Shepard Fairey has held solo and group exhibitions across the world. Some of his more famous ones include Capsule, Birmingham, England in 2000, Kantor Gallery Window in New York, New York in 2003, OXOP Gallery in Minneapolis, Minnesota in 2006, and Merry Karnosky Gallery in Los Angeles, California in 2007.

Shepard Fairey currently lives and works in Los Angeles, California in the United States.

EXIT: Answer in a complete sentence: Describe the artist’s use of balance in today’s Do Now Art Image.

7TH & 8TH GRADE, WEEK 19, DAY 2

VOCABULARY NOTEBOOK ENTRY: dissent, paranoid, conservative, conspicuously, consumptive

DO NOW:



"Obey Giant", Shepard Fairey (b. 1970), 1989, stencil, obeygiant.com

Manufacturing Quality Dissent Since 1989

The OBEY sticker campaign can be explained as an experiment in Phenomenology. Heidegger describes Phenomenology as “the process of letting things manifest themselves.” Phenomenology attempts to enable people to see clearly something that is right before their eyes but obscured; things that are so taken for granted that they are muted by abstract observation.

The first aim of phenomenology is to reawaken a sense of wonder about one’s environment. The obey sticker attempts to stimulate curiosity and bring people to question both the sticker and their relationship with their surroundings.

Because people are not used to seeing advertisements or propaganda for which the product or motive is not obvious, frequent and novel encounters with the sticker provoke thought and possible frustration, nevertheless revitalizing the viewer’s perception and attention to detail. The sticker has no meaning but exists only to cause people to react, to contemplate and search for meaning in the sticker. Because OBEY has no actual meaning, the various reactions and interpretations of those who view it reflect their personality and the nature of their sensibilities. Many people who are familiar with the sticker find the image itself amusing, recognizing it as nonsensical, and are able to derive straightforward visual pleasure without burdening themselves with an explanation. The PARANOID OR CONSERVATIVE VIEWER however may be confused by the sticker’s persistent presence and condemn it as an underground cult with subversive intentions. Many stickers have been peeled down by people who were annoyed by them, considering them an eye sore and an act of petty vandalism, which is ironic considering the number of commercial graphic images everyone in American society is assaulted with daily.

Another phenomenon the sticker has brought to light is the trendy and CONSPICUOUSLY CONSUMPTIVE nature of many members of society. For those who have been surrounded by the sticker, its familiarity and cultural resonance is comforting and owning a sticker provides a souvenir or keepsake, a memento. People have often demanded the sticker merely because they have seen it everywhere and possessing a sticker provides a sense of belonging. The Giant sticker seems mostly to be embraced by those who are (or at least want to seem to be) rebellious. Even though these people may not know the meaning of the sticker, they enjoy its slightly disruptive underground quality and wish to contribute to the furthering of its humorous and absurd presence which seems to somehow be antiestablishment/societal convention. Giant stickers are both embraced and rejected, the reason behind which, upon examination reflects the psyche of the viewer. Whether the reaction be positive or negative, the stickers existence is worthy as long as it causes people to consider the details and meanings of their surroundings. In the name of fun and observation.

– Shepard Fairey, 1990

EXIT: Answer in a complete sentence: Describe the artist’s use of space in today’s Do Now Art Image.

7th & 8th GRADE, WEEK 19, DAY 3

VOCABULARY NOTEBOOK ENTRY: iconic, commissioned, Associated Press, proceeds

DO NOW:



"HOPE", Shepard Fairey (b. 1970), 2008, collage, 60"x40", Smithsonian, Washington D.C.

The **Barack Obama "Hope" poster** is an image of [Barack Obama](#) designed by artist [Shepard Fairey](#), which was widely described as iconic and came to represent his [2008 presidential campaign](#).^{[1][2]} It consists of a stylized [stencil](#) portrait of Obama in solid red, beige and (light and dark) blue, with the word "progress", "hope" or "change" below (and other words in some versions).

The design was created in one day and printed first as a poster. Fairey sold 290 of the posters on the street immediately after printing them. It was then more widely distributed—both as a digital image and other paraphernalia—during the [2008 election season](#), initially independently but with the approval of the official Obama campaign. The image became one of the most widely recognized symbols of Obama's campaign message, spawning many variations and imitations, including some commissioned by the Obama campaign. This led [The Guardian's Laura Barton](#) to proclaim that the image "acquired the kind of instant recognition of [Jim Fitzpatrick's Che Guevara poster](#), and is surely set to grace T-shirts, coffee mugs and the walls of student bedrooms in the years to come."^[3]

In January 2009, after Obama had won the election, Fairey's [mixed-media](#) stenciled portrait version of the image was acquired by the [Smithsonian Institution](#) for its [National Portrait Gallery](#). Later in January 2009, the photograph on which Fairey based the poster was revealed: a June 2006 shot by former [Associated Press](#) freelance photographer [Mannie Garcia](#). In response to claims by the [Associated Press](#) for compensation, Fairey sued for a [declaratory judgment](#) that his poster was a [fair use](#) of the original photograph. The parties settled out of court in January 2011, with details of the settlement remaining confidential.

On February 29, 2012, Fairey pleaded guilty in a New York federal court to destroying and fabricating documents during his legal battle with the Associated Press. Fairey had sued the news service in 2008 after it claimed that the famous poster was based on one of its photos. Fairey claimed that he used a different photograph for the poster. But he admitted that, in fact, he was wrong and tried to hide the error by destroying documents and manufacturing others, which is the source of the one count of criminal contempt to which he pleaded guilty.^[4] In September, Fairey was sentenced to two years of [probation](#), 300 hours of [community service](#), and a fine of \$25,000.^[5]

In 2009 Fairey's Obama portrait was featured in the book [Art For Obama: Designing Manifest Hope and the Campaign for Change](#) which Fairey also edited.^{[6][7]}

In an interview with [Esquire](#) in 2015 Fairey said that Obama had not lived up, "not even close," to his expectations. He continued, "Obama has had a really tough time, but there have been a lot of things that he's compromised on that I never would have expected. I mean, drones and domestic spying are the last things I

would have thought [he'd support]."^[8] . —**wikipedia.org**

SORRY, WE ARE COMPLETELY SOLD OUT!

In order to do our part to help OBAMA get elected, we started a grassroots campaign on a street postering level and now the OBAMA HOPE image is now part of history. We produced and distributed over 300,000 posters to be placed in windows, front yards, and businesses. We like to think we made a little difference.

In the spirit of OBEY we have a few of these posters left over from the campaign and there is no need to have them posterred on the streets anymore so we would like to offer them to you. The proceeds of these posters will be going to efforts to reverse Proposition 8 in California. These posters are signed by Shepard and are \$40. We

only have a limited quantity left so when they go, they will be gone. —**obeygiant.com**

EXIT: Answer in a complete sentence: Describe the artist's use of color in today's Do Now

Art Image.

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7TH & 8TH GRADE, WEEK 18, DAY 4

VOCABULARY NOTEBOOK ENTRY: alarmist, sustainability, mandala, incitement

DO NOW:



"Earth Crisis", Shepard Fairey (b. 1970), 2015, 8 meters in diameter, Eiffel Tower, Paris,

France (Temporary Installation)

Shepard unveils his latest work “Earth Crisis:” a giant sphere suspended between the first and second floor of the Eiffel Tower, a call to action to address the global environmental crisis. Visible from November 20 to 26th, it is a strong artistic gesture for Paris that will host the World Conference on climate change [COP21](#).

“My political stance on protecting the planet is driven by my concern for the quality of life for future generations. I’m not an alarmist, but I do think people need to understand that we are facing an earth crisis. I think it is exciting that the globe provides different experiences for the viewer from a distance and up close while living in the heart of the Eiffel Tower. I hope the Earth Crisis Globe appeals visually but also generates a needed conversation about the fate of our planet.” -Shepard

This project designed and implemented by [Gallery Itinerrance](#) comes from the combination of resolute commitment of the artist, the Mayor of Paris and the operating company of the Eiffel Tower, in favor of sustainable development. The sphere, called “Earth Crisis,” weighs 2.3 tons and displays 8 meters in diameter for a printed surface area of over 200 meters squared. Suspended more than 60 meters above the ground, it is a strong call to reflection on the future of our planet and the threats to its sustainability.

Public art has the power to engage people emotionally and intellectually. The Earth Crisis Globe is a mandala designed to provide a unified ornamental structure that evokes floral motifs and harmony with nature. Housed within the mandala’s shields are images that symbolize both threats to nature and incitement to respect it. The mandala images, composed of climate change and environmentally themed graphics, are positioned to raise awareness and provoke discussions about the Earth’s future. The colors used in the globe design connect blue and green of air, water, and vegetation that allow the earth to sustain life.

Earth Crisis Details by Shepard:



EARTH CRISIS

My political stance on protecting the planet is driven by my concern for the quality of life for future generations. When I look at the motives of those who deny climate change, they are not driven by a quest for truth, but by greed or, in the case of politicians, the benefit of aligning themselves with certain corporate donors. The correlation between Carbon emissions and climate change is virtually unanimous in the scientific community. I’m not an alarmist, but I do think people need to understand that we are facing an earth crisis. If you aren’t a bit concerned about climate change, what will it take... NYC and Bangladesh under water?



GREEN POWER

Green Power was created as part of my Power & Glory series. The series explores various notions of power and glory in terms of industry, authority, energy, the environment, politics, vice, and virtue. Many of my Power & Glory images critique fossil fuels and explore their accompanying oil and gas iconography as symbols of what literally and metaphorically drives America. Green Power was one of the images from the series in support of green energy. Rather than subsidizing dirty fossil fuels, tax revenues should be supporting research and development for renewable power sources.



RESPECT AND JUSTICE

The Respect & Justice image is a call to celebrate, respect, and nurture the planet. The inter-dependence of earth's eco-systems inspired the concept of Gaia, or the earth as one organism with a respiratory system. The earth's delicate respiratory system can be thrown dangerously out of balance by climate change. True justice for the earth and future generations of all species can only be achieved by respecting the fragility of the eco-systems that sustain life. The future is in our hands.



PAINT IT BLACK

Paint it Black is inspired by the Rolling Stones song and is about oil influencing too much of U.S. energy policy and foreign policy. Imagine if all the money spent on wars and strategic interests in the Middle East had been spent on developing green energy alternatives. Instead, the government subsidizes the highly profitable oil and gas industries for billions a year because no politician wants a rise in the price of gas to be blamed on them. The need for gas will remain, but countries and companies need to invest in sustainable energy alternatives to help with the transition away from the finite supply of fossil fuels that are also responsible for CO2 emissions and climate change.



LIFEGUARD NOT ON DUTY

This Lifeguard Not On Duty image was inspired by vintage scenic postcards and some old photos I saw of oil derricks down the beach on the California coast. There are still oil drilling platforms visible from the beach in Santa Barbara where there have been several oil spills. Beyond just the environmental hazards of oil spills and climate change, Lifeguard Not On Duty is also about our collective lack of foresight in transitioning away from oil, which is finite, to energy sources which are renewable. The tide will turn, and the question is whether the world will be technically equipped to adapt.



GLOBAL WARMING

The Global Warning image was inspired by watching my wife Amanda sunbathe with a newspaper over her face. I imagined the irony of newspaper headlines about climate change while the sunbather remains blissfully ignorant while the warnings about global warming are literally right in front of her face! I photographed my wife on the spot to make an illustration and then I had fun critiquing the right-wing climate change deniers in the satirical newspaper articles. Considering the magnitude of climate change, it is surprising that it does not make newspaper headlines with greater frequency.



SAVE OUR ENVIRONMENT

This image was originally created in the late 90's for an organization called Save Our Environment which was founded by Mike D of the Beastie Boys. At the time, wind energy was becoming more cost-effective, and therefore viable, as a sustainable alternative to fossil fuels. Wind is actually free, so the biggest challenge to implementing wind turbines is the up-front cost. I think the investment in wind energy to save our environment is well worth it. I designed this image to suggest that windmills or turbines are iconic symbols of a healthy earth.

EXIT: Answer in a complete sentence: Describe the artist's use of proportion in today's Do Now Art Image.

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VOCABULARY NOTEBOOK ENTRY:

DO NOW: protest art, rendering, banner,



"Greater Than Fear", Shepard Fairey (b. 1970), 2017, Newspaper Poster, 12"x22"

We are all equally American. That's the message artist Shepard Fairey and others are hammering home with a campaign titled "We the People," which calls for posters printed in newspapers to be used as protest art Friday at inauguration demonstrations.

In an interview with The Times, Fairey said his imagery — Latina, Muslim and African American women rendered in the same red, white and blue that made his "Hope" election posters for [Barack Obama](#) famous — was a pointed reference to people who have felt attacked by President-elect Donald Trump.

The nonprofit Amplifier Foundation, which defines its mission as "amplifying the voices of grassroots movements through art and community engagement," commissioned the works by Fairey. The foundation also led a successful Kickstarter campaign to pay for the artwork to be placed as paid advertising in the Washington Post, the New York Times and USA Today. The goal, organizers said: to reclaim "American values and identity."

"We felt the phrase 'We the People' is pretty important. It means everyone," Fairey said, adding that they wanted the posters to convey "the idea of the melting pot and inclusion."

We felt the phrase 'We the People' is pretty important. It means everyone — Shepard Fairey

For Fairey and for Ernesto Yerena and Jessica Sabogal, two others who created "We the People" posters, art reproduced as full-page newspaper ads turned out to be a novel hack for distributing a message widely. (The images are also available to [download online for free](#).) The official presidential inauguration website says large banners will not be allowed at public inauguration events, but the newspaper posters fall within size requirements.

"It's a 12-by-22 spread, so you can take it out of the newspaper and hold it up," Fairey said Thursday, adding that the campaign also planned to drop art materials out of the back of moving vans at yet-to-be disclosed locations in Washington.

Free speech, Fairey said, can't be contained.

"This whole idea of sanitizing in order to put across a certain image from one perspective is very disturbing," he said.

Amplifier's Kickstarter campaign sought to raise \$60,000, but to date it has raised more than \$1.3 million. Kickstarter doesn't distribute funds for a month, so Fairey used his own money to finance the project until Kickstarter funds become available. "We the People" ads in the three newspapers cost \$276,000, organizers said. The remaining money will be used to distribute fresh images that highlight groups and causes that the incoming administration has marginalized, Fairey said, citing women's reproductive rights and the LGBT community.

The campaign is printing 8,000 posters for the planned Women's March in Los Angeles on Saturday and even more for its counterpart in Washington, although Fairey said he was not sure of the number. Banners measuring 24 feet high and 18 feet wide are being created for the L.A. march as well.

"Last year was a tough year. There were a lot of divisions and fear mongering in the rhetoric," Fairey said. "Things like this give people a platform to say, 'I resist fear and exclusion.' It makes it easier for people who are afraid to express their point of view because they think they are out of step with the dominant ideology."

Fairey said his "Hope" posters and the "We the People" posters are driven by the same impulse: to provide encouragement to those who feel powerless and deflated.

"I'm still very proud of the work I did on the 'Hope' campaign. Those values carry on," he said, adding: "Whether you're Muslim, Latino or black, we're all Americans. I want this campaign to be about us seeing ourselves in each other and feeling a connection to one another."

EXIT: Answer in a complete sentence: Describe the artist's use of emphasis in today's Do

Now Art Image.

