



**I,
ME,
MINE**

Assessment objectives

A01 Record observations, experiences and ideas in forms that are appropriate to intentions.

25%

A02 Analyse and evaluate images, objects and artefacts showing understanding of context.

25%

A03 Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses.

25%

A04 Present a personal response, realising intentions and making informed connections with the work of others.

25%

Objects

- Symbolise an aspect of a person's life
- Memorabilia
- Treasures
- Gifts
- Reflect your mood
- Souvenirs

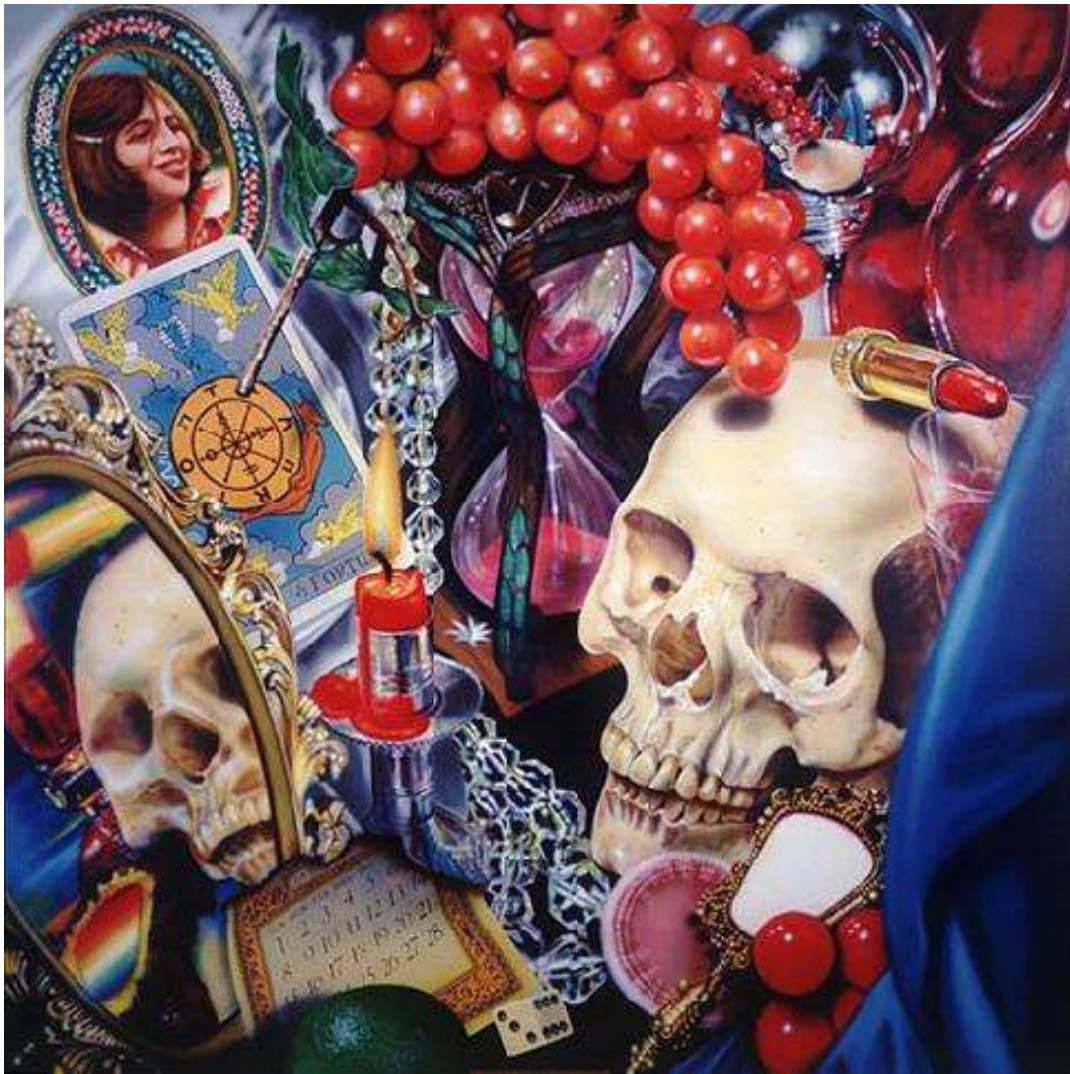




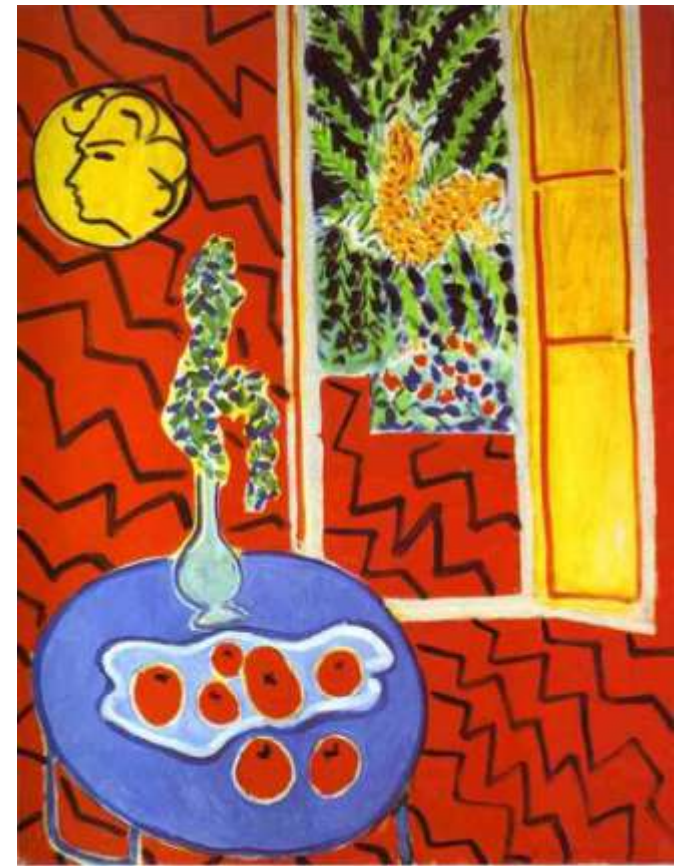
Fernand leger



Paul Cezanne



Audrey Flack



Henri Matisse

People

- Portraits / self portraits
- Family
- Friends
- Facial expressions
- Body language



Leon Kossoff



Pablo Picasso



Giacometti



Peter Blake



Henry Moore



Pierre-
Auguste
Renoir



Paul Gauguin



Jan Vermeer



CAREL WEIGHT



Edward Burra



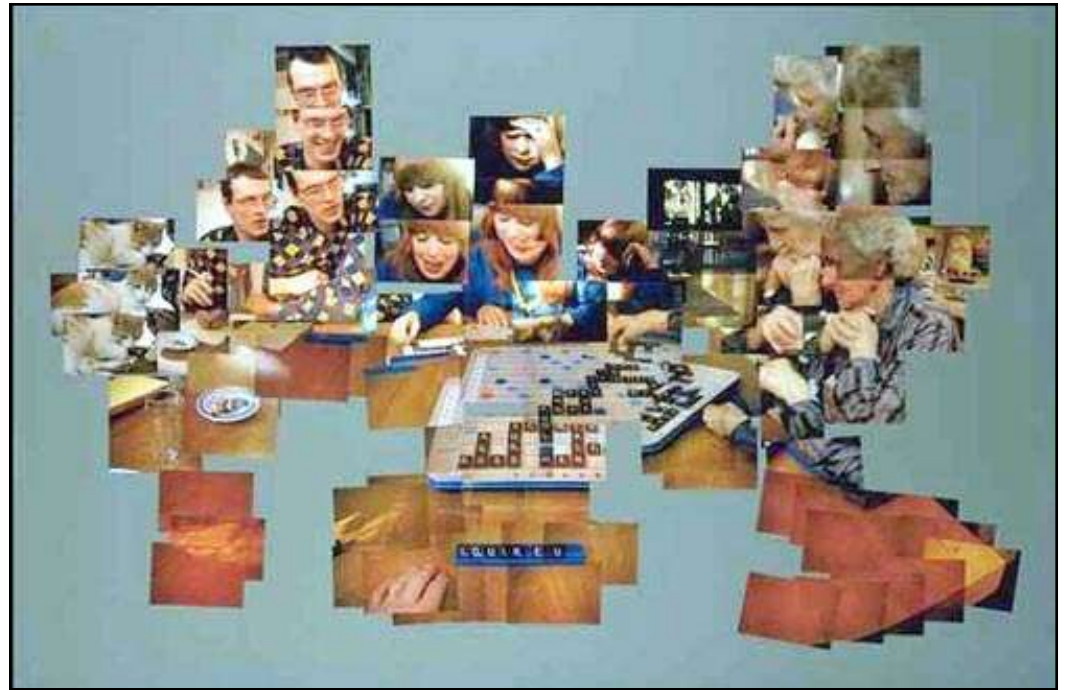
Henri Rousseau

Bill Brandt



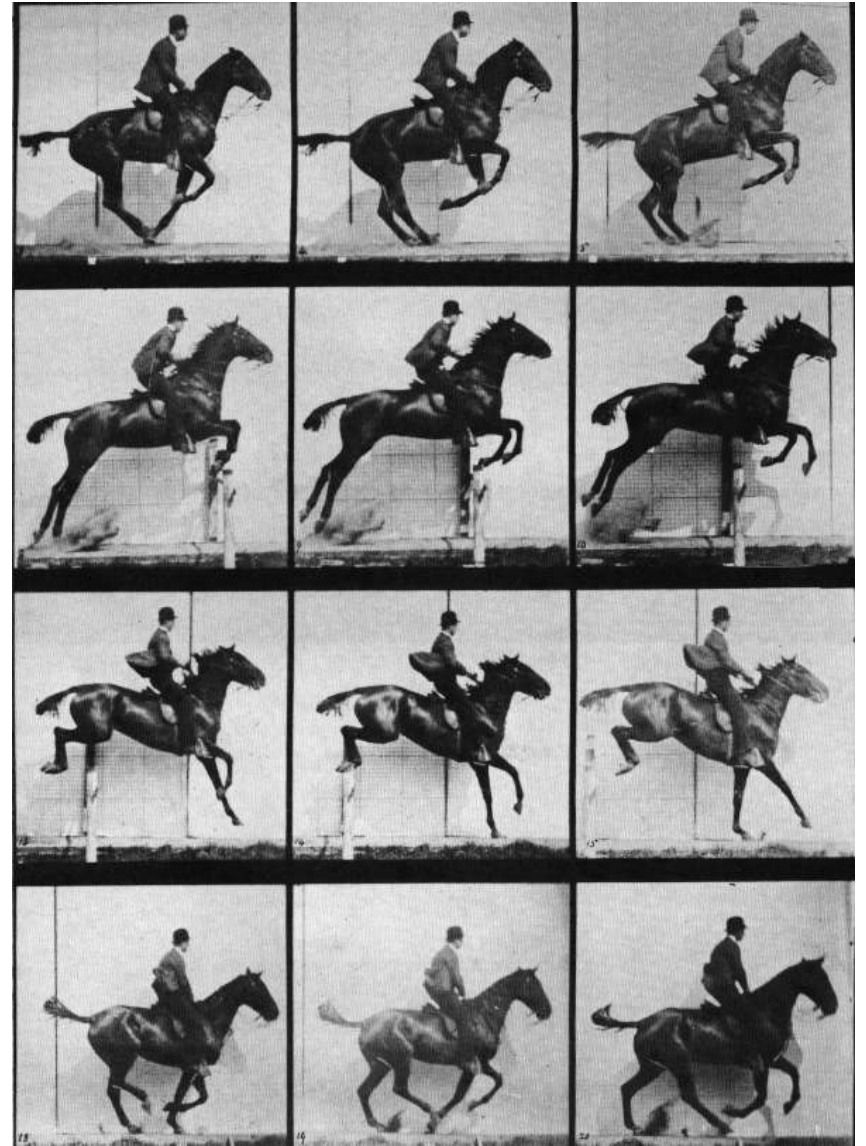
Activities

- Actions
- Interests
- Journeys
- Social events
- Sports
- hobbies

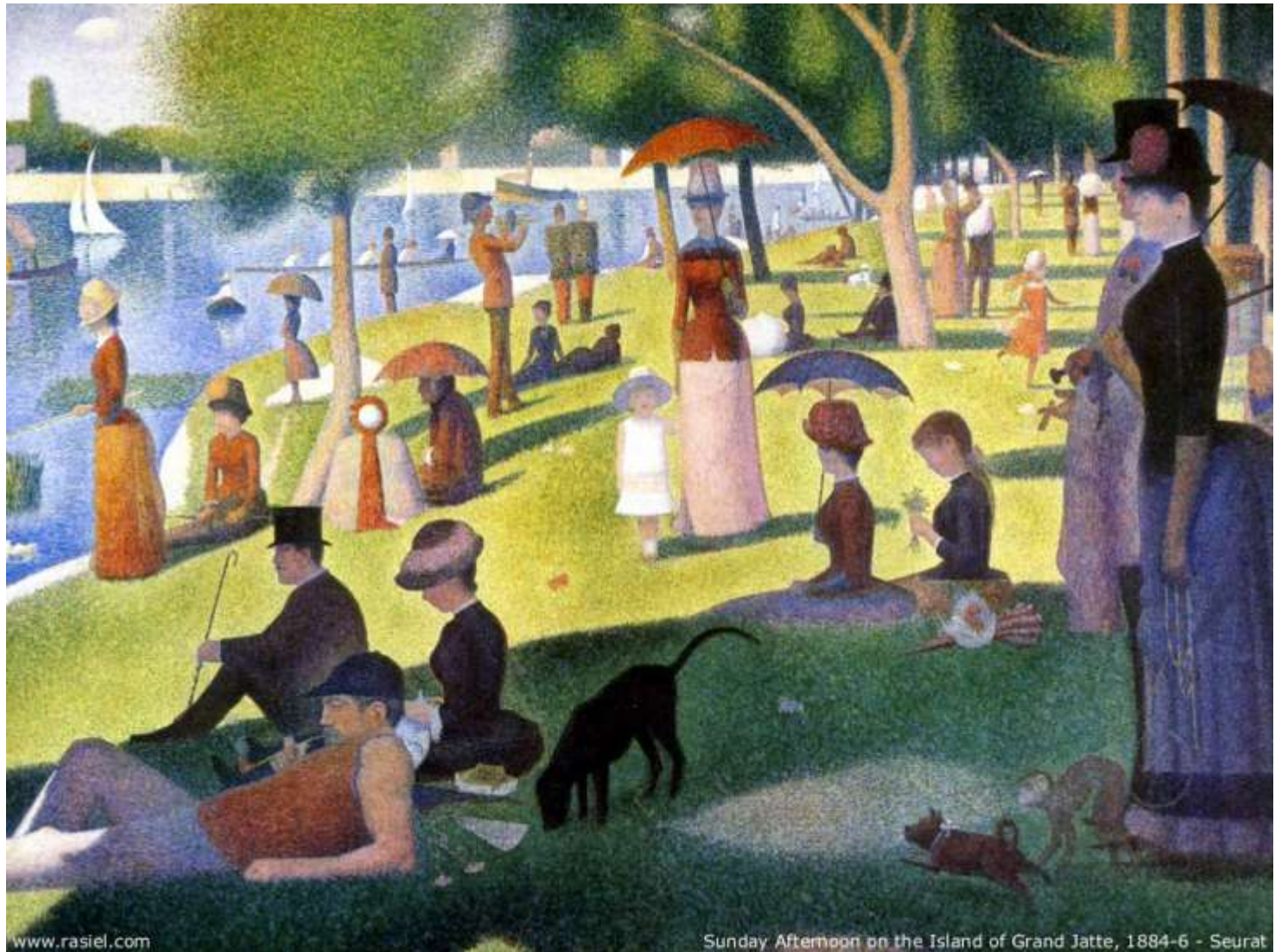




Sport Photography



Edward Muybridge



Georges Seurat



WASSILY KANDINSKY SQUARES WITH CONCENTRIC RINGS

Kandinsky

MUSIC



Places

- Interiors
- Exteriors
- Light / atmosphere
- Local surroundings
- Countryside
- City
- Town
- Village
- Places of particular interest



Eduardo Paolozzi

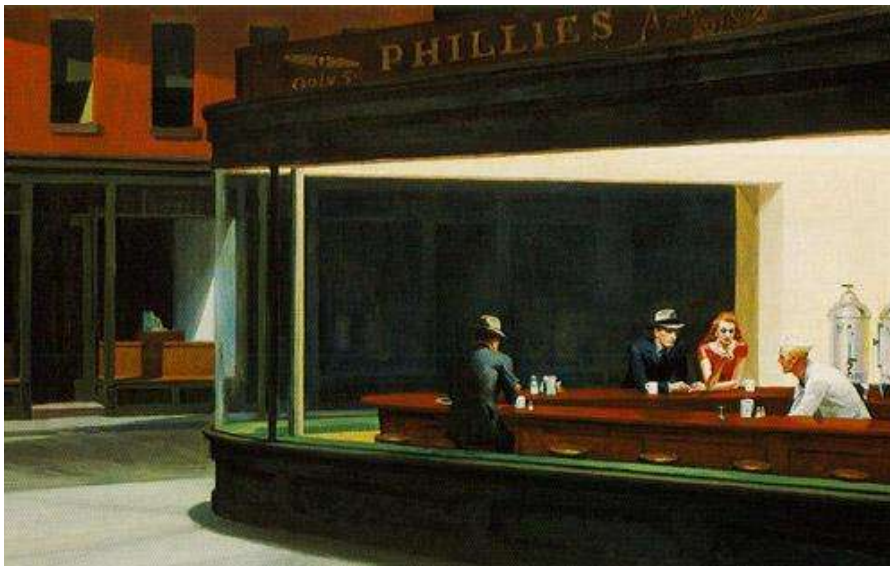
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Anthony Green



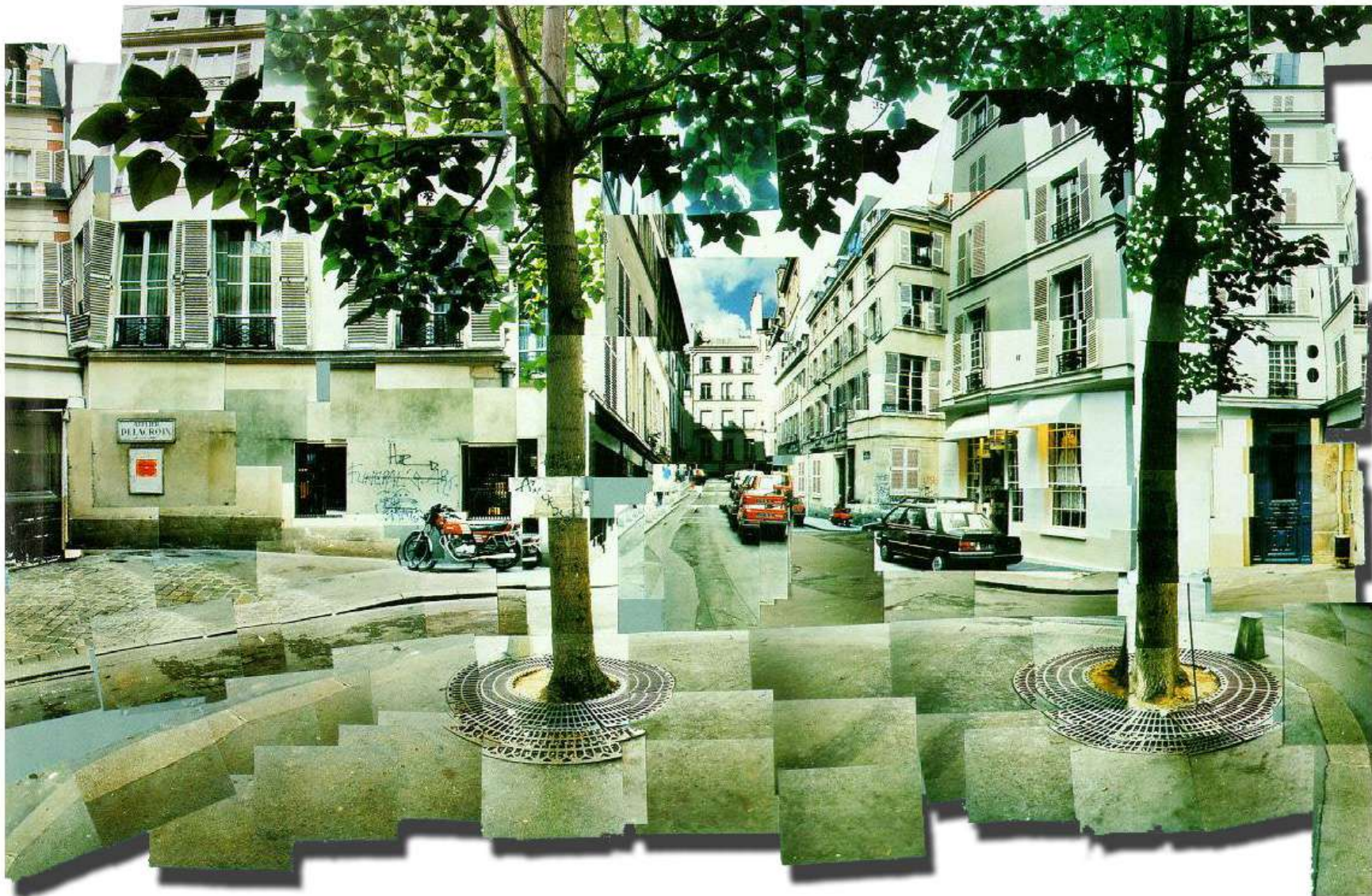
Pierre Bonnard



Edward Hopper



Richard
Hamilton



David Hockney

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Carol Naylor



L S Lowry

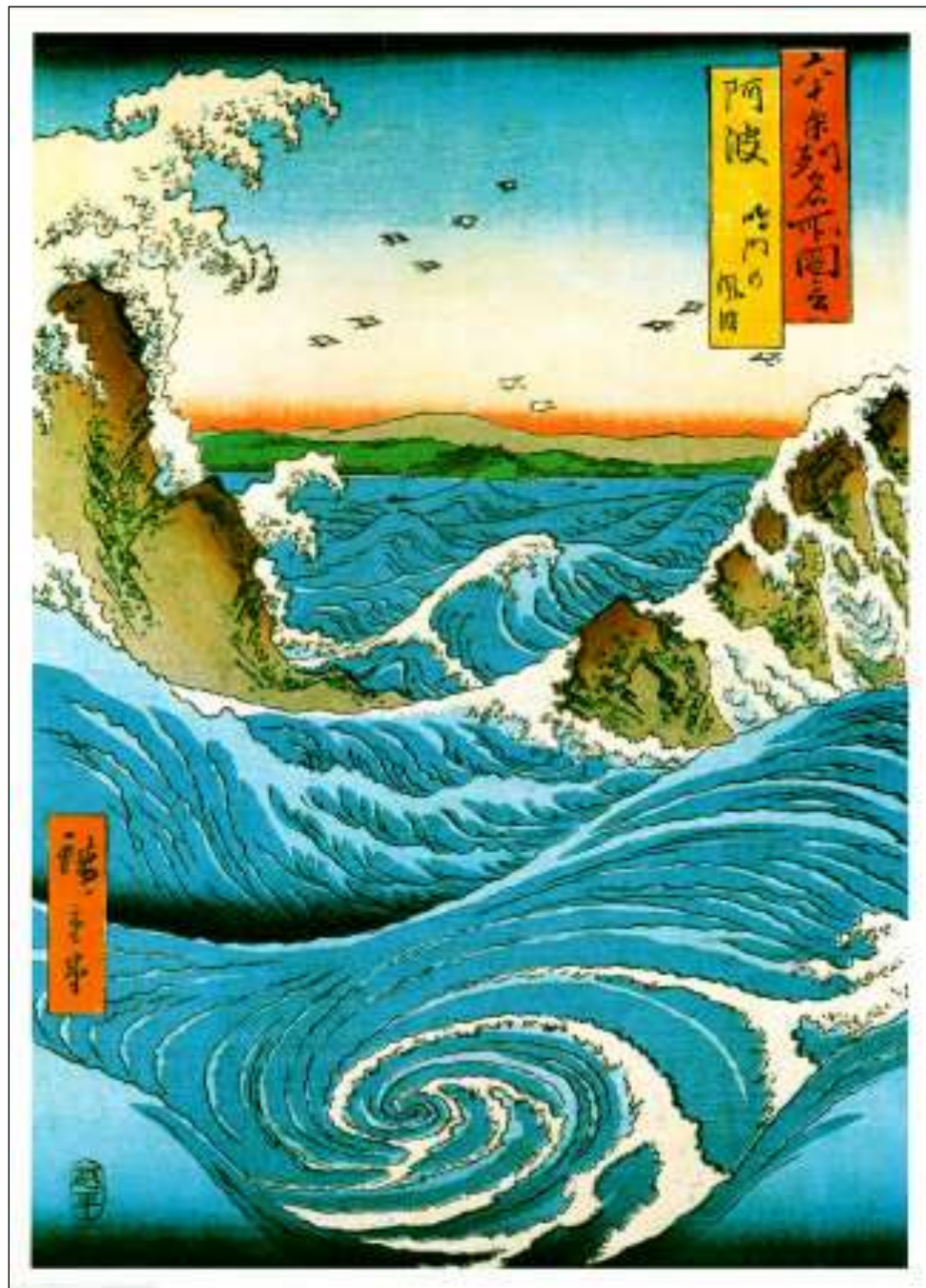


Martin Parr



Boyle family

Ando Hiroshige

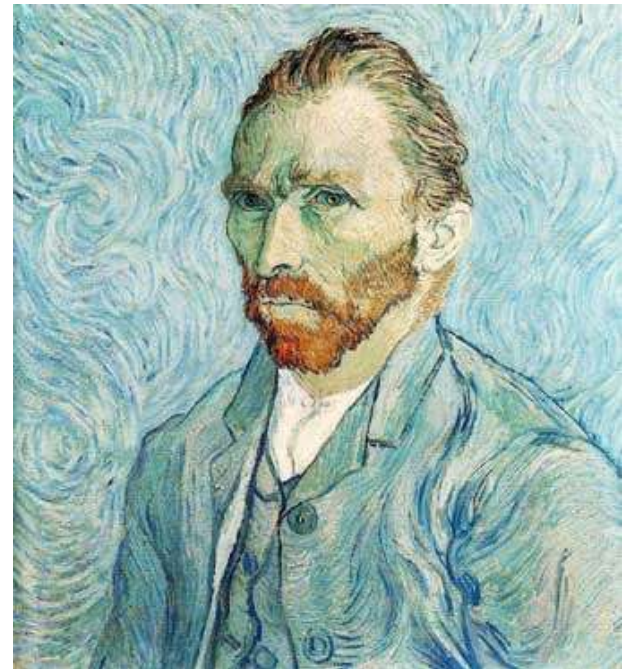


Hopes, Fears and Memories

- Expression
- Dreams
- Fantasies
- Likes
- Dislikes
- Ambitions



Jawlensky



Van gogh

SURREALISM

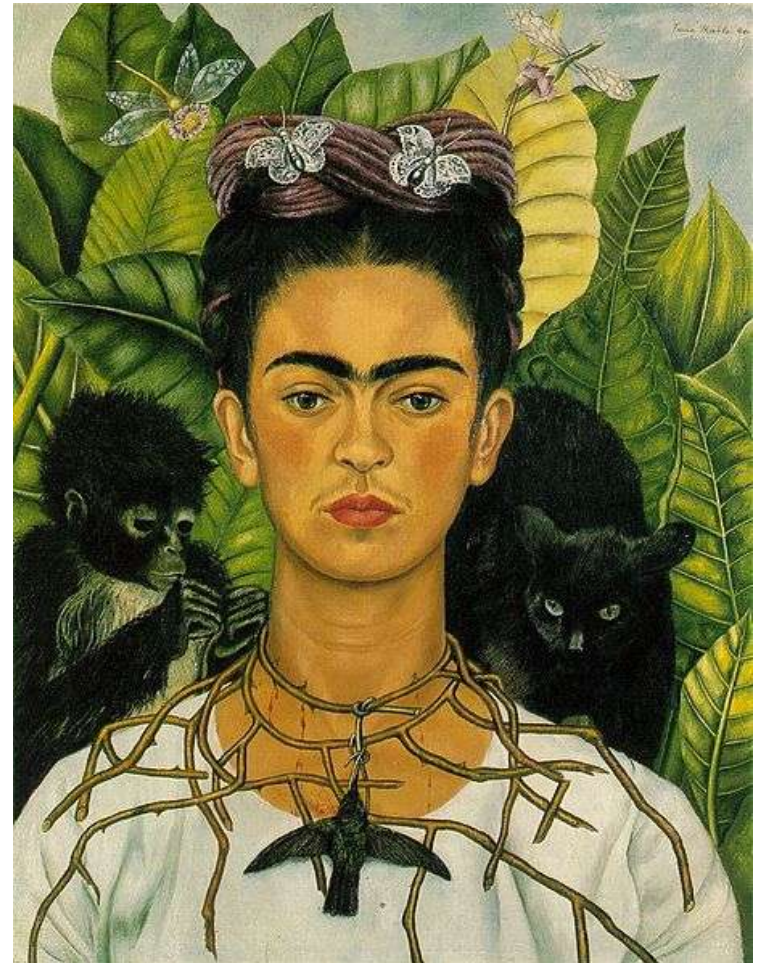


Portrait of Dali by
Phillipe Halsman



Painting by
Dali

Frida Kahlo





Mark
Rothko





Joan Miro





Sonia Delaunay

Sonia Delaunay (1885 – 1979) was a Jewish-French artist who, with her husband Robert Delaunay and others, cofounded the Orphism art movement, noted for its use of strong colours and geometric shapes. Her work extends to painting, textile design and stage set design. She was the first living female artist to have a retrospective exhibition at the Louvre in 1964 and in 1975 was named an officer of the French Legion of Honor.

Her work in modern design included the concepts of geometric abstraction, the integration of furniture, fabrics, wall coverings, and clothing.

Grayson Perry (winner) was born in Chelmsford in 1960. He studied at Braintree College of Further Education and at Portsmouth Polytechnic. In the early 1980s Perry was a member of the Neo-Naturist group, and took part in performance and film works. He has continued to make work in a variety of media which now includes embroidery and photography. Yet Perry is best known for his ceramic works: classically shaped vases covered with figures, patterns and text. The revealing and often dark subject matter depicted on these pots is at first disguised by their colourful, decorative appearance. His chosen topics include autobiographical images of himself, his transvestite alter ego Claire, and his family, as well as references to political events and an investigation of cultural stereotypes. Over the last five years Perry has also used embroidery and photography.



Perry's subject matter sometimes comes from his upbringing in the Essex countryside, as depicted on the vase, *I was an Angry Working Class Man* 2001. This presents the recognisable iconography of motorbikes, pub signs and other images of manhood, topped off with the golden figure of an emasculated Pit Bull Terrier, mascot of the stereotypical Essex Man. He also engages directly with contemporary issues, for example in the vase *We've Found the Body of your Child* 2000, which deals with child abuse within the home. Perry simultaneously employs and subverts the craft form of ceramics. He revels in its second-class status within world of fine arts, in order to explore challenging, yet witty and thought provoking themes. As he says 'A lot of my work has always had a guerrilla tactic, a stealth tactic. I want to make something that lives with the eye as a beautiful piece of art, but on closer inspection, a polemic or an ideology will come out of it'.

In awarding the prize to Grayson Perry, the judging panel admired his use of the traditions of ceramics and drawing in his uncompromising engagement with personal and social concerns.



Jean Tinguely was a Swiss painter and sculptor. He is best known for his sculptural machines or kinetic art, in the Dada tradition; known officially as metamechanics. Tinguely's art satirized the mindless overproduction of material goods in advanced industrial society.

Tinguely grew up in Basel, but moved to France as a young adult to pursue a career in art. His best-known work, a self-destructing sculpture titled *Homage to New York* (1960), only partially self-destructed at the Museum of Modern Art, New York City, although his later work, *Study for an End of the World No. 2* (1962), detonated successfully in front of an audience gathered in the desert outside Las Vegas.





Richard Estes (born May 14, 1932 in Kewanee, Illinois) is an American painter who is best known for his photorealistic paintings. The paintings generally consist of reflective, clean, and inanimate city and geometric landscapes. He is regarded as one of the founders of the international photo-realist movement of the late 1960s, with painters such as Ralph Goings, Chuck Close, and Duane Hanson.



Chuck Close

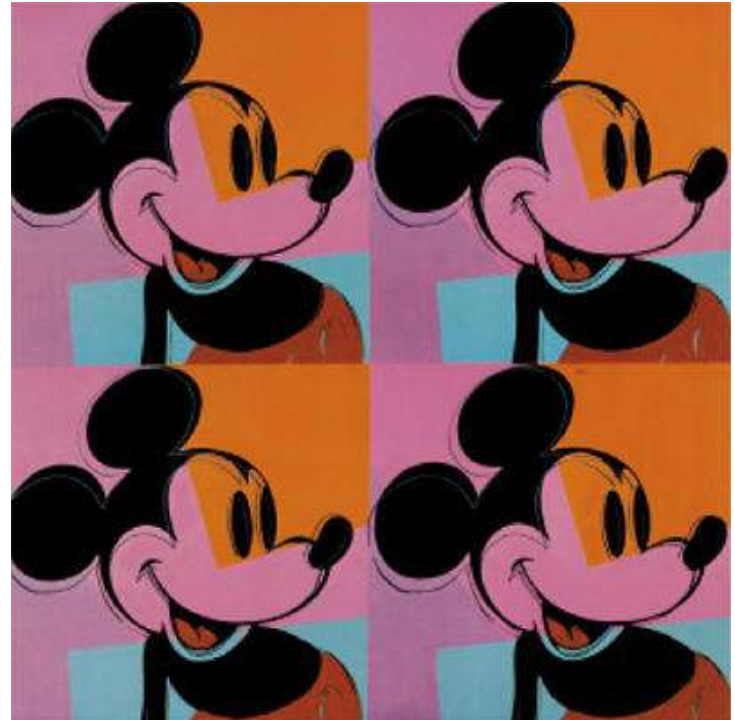
Claes Oldenburg (born January 28, 1929) is a sculptor, best known for his public art installations typically featuring very large replicas of everyday objects. Another theme in his work is soft sculpture versions of everyday objects.



Claes Oldenburg opened up the avenue of a kind of comedy far from a critique of modernist myths. His pop sculptures drew on the humour that can be obtained from exaggeration (make a claim that's large enough, and people will laugh - right now you are probably wondering if this article's ambitious thesis is meant seriously). He monumentalized the mundane (the giant matchsticks) or created oversized 3-D cartoons (the knotted gun outside the United Nations).



Andy Warhol





Michael Craig-Martin, *Eye of the Storm*, 2003, Acrylic on Canvas, 335.3 x 279.4 cm, Collection Irish Museum of Modern Art, Purchase

Craig-Martin's later works have used a stylised drawing technique often depicting everyday household objects and sometimes incorporating art references, such as objects known from their use in Dada artworks. His work can be compared to that of his earlier contemporary Patrick Caulfield and latterly with that of Julian Opie. There is no differentiation in treatment, which consists of black line drawings with lines of equal mechanical width and brightly coloured images, which have been compared to "nursery" colours. The work can be done on canvas with (acrylic) paint or with other methods, such as using black tape to make the lines. In the *Intelligence* show at Tate Britain he completed an entire room in this fashion.



Patrick Caulfield



Julian Opie

John Salt (born August 2, 1937) is an English artist, whose obsessively detailed paintings from the late 1960s onwards made him one of the pioneers of the photorealist school.

Although Salt's work has developed through several distinct phases, it has generally focussed on images of cars, often shown wrecked or abandoned within a suburban or semi-rural American landscape, with the banality and dishevelment of the subject matter contrasting with the immaculate and meticulous nature of the work's execution.

Oil on canvas



airbrush

Joe Tilson

born 1928, English painter, sculptor and printmaker. After serving in the Royal Air Force (1946–9), he studied in London at St Martin's School of Art (1949–52) and the Royal College of Art (1952–5). He worked at first in a fairly conventional realist style. In the late 1950s he began to produce reliefs in wood, making use of his carpentry skills and achieving by 1961 a highly formalised abstract language. Although much of Tilson's work in the 1960s retained a handmade look, by the mid 1960s he was making creative use of technology, notably in his editioned screenprints and multiples.

In 1972 Tilson began deliberately to project his adoption of a simpler rural existence. He again favoured traditional craftsmanship in wood. He became interested in the symbolism of the four elements and in natural cycles. In his paintings and prints of the 1980s he often used inscriptions and motifs drawn from mythology. His preference was later for a variety of more traditional techniques, including etching, aquatint, woodcut

