

GCSE Grade: _____

Target Grade: _____

Challenge Grade: _____

YEAR 12

As-level:

fine art

NAME.....

TUTOR GROUP.....



St Anne's Catholic School
Creative Technology Department

CREATIVE
Design



Welcome to AS-LEVEL FINE ART

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21. NOTES



YOU WILL BE GIVEN A CHOICE OF THREE STARTING POINTS. YOU WILL PICK ONE TO COMPLETE BETWEEN NOW AND THE END OF JANUARY.

PROJECT TITLE-

PROJECT OVERVIEW

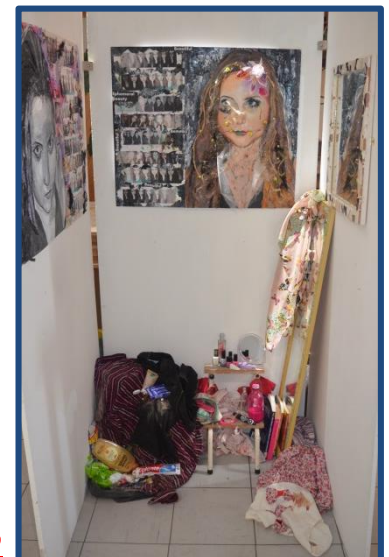
- How to create effective artist research, analysis and response.
(AO1)
- Introduction to new materials, processes and technical skills in photography, printing, painting, clay, assemblage and instillation (AO2, AO3)
- How to respond and generate informed ideas creatively, considering effective evaluations of existing processes.
(AO3)
- Creating a personal response both to an artist's work and style as well as to the overall project. (AO4)

START DATE: SEPTEMBER 5TH 2016

INTERIM ASSESSMENTS- FRI 30TH SEPT, FRI 4TH NOV, 9TH DEC, 6TH JAN

PROJECT LENGTH- 5 MONTHS

COMPLETION DATE- JANUARY 30TH 2017



A-Level Final Outcomes



PROJECT TITLE

You will be given a choice of three different starting points for your As project. Remember these are going to be extended projects that will last until the end of January so pick a topic that you can explore in a wide range of different ways. The projects must take a personal and meaningful route that shows depth of understanding.

1. Atmosphere

Many artists create artwork that invokes a particular atmosphere; this may be through the subject matter or through the feeling created by an instillation. Tracy Emin creates art instillations that give the impression of an atmosphere of disregard and self-deprivation. Artists such as William Turner create paintings that show the world's atmosphere causing havoc over the seashore. Craigie Horsfield as a photographer shows settings of an uncomfortable nature or atmosphere. Atkinson Grimshaw is known for his paintings depicting a foggy or mysterious atmosphere.

2. Fusion

Throughout history there have been many things that have merged and morphed into one in such a way that they become almost fused. Fusion is most commonly thought of in chemical terms as the creation of large amounts of energy through nuclear fusion. However, the many different forms of art and culture evident in our world can also be fused together to make a new style of art.

Iqbal Geoffrey creates works of art based on the fusion of ancient eastern and modern western traditions. The Singh Twins artists merge western and eastern art taking main influences from Indian miniature art. Other artists such as, Chris Ofoli and Henna Nadeem work with different techniques of layering to create culturally fused images. Sonia Boyce fuses both media and cultural meanings in her artworks.

3. Fragments

A fragment is a small part of something larger; this can be considered as many different things. You can fragment a story and only tell a small part of it or fragment a person and only consider one small part of them. There are many different ways that fragments can be considered in art, Siblings Bernd Becher and Hilla Becher create montages of a range of images together looking at buildings from different points of view. Susan

Rothanberg's *Axes*, includes isolated body fragments, dancers, spinners and other figures and animals created in sketchy sections. Fragments was a large part of the cubist movement where artists broke up and rearranged images. Other artists such as James Rosenquist and Robert Cottingham zoom in on images looking at small fragments of the full picture. Cornelia Parker forms sculptures from fragmenting objects into many tiny pieces, her most famous example "Cold Dark Matter" is a sculpture made from an exploding shed.



Task 1: Brief Analysis

The first task you will be expected to undertake will be analysis of your Project title followed by an outline of your intentions for the project.

1. Mind map

- Consider as many different directions that your project could go and how you can branch off from these ideas.
- Research the different artists given in your chosen question
- Research other artists related to the theme.
- Take inspiration from other sources, movies, adverts, buildings, hobbies.

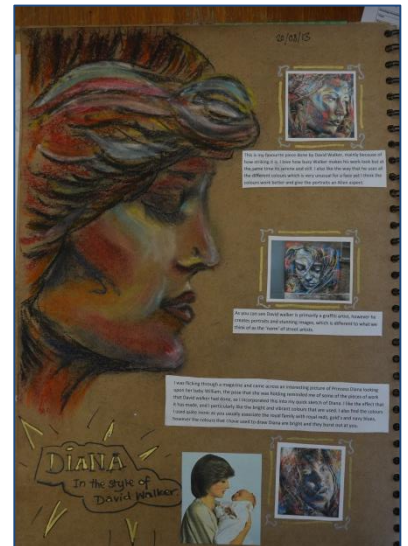
Use these different areas to create a mind map analysing in as much depth where you might go with the project.

2. Statement of Intent

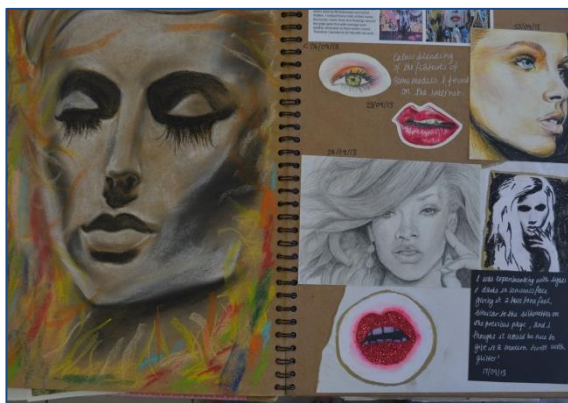
This is a written explanation of what you are hoping and intending to do with your project.

In this you should explain

- What you are hoping to achieve with the project
- How you hope to achieve this
- Why you are wishing to look at this topic and what its deeper meaning is to you.



Past A-Level Work





Term 1:

Summer to October Half Term: Skills Based workshops

The areas listed below will be presented in workshops you will then research relevant artists and create your own response to the styles explored. It is up to you to keep on top of photographing any large scale work and evaluating it in your sketch book.

Photography

You will develop existing skills with photography and Photoshop, considering composition, technique, lighting and subject.

- Studio set up
- Composition recap
- Dramatic lighting
- Focal length and shutter speed
- Layering images and applying affects.

Artists to get you started:



Timothy Hogan



Christian Aslund



Jeremy Cowart



Annie Leibovitz



Nicholas Samaras



Marilyn Minter



Dorothea Lange



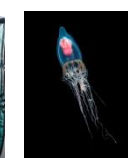
Thomas Kettner



Cindy Sherman



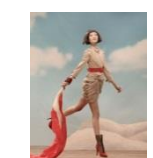
Kazuha Matsumoto



Nicholas Samaras



Bagrad Badalian



Quentin Shih

Print Making

You will develop existing skills looking at new types of printing. This will be expected to be used alongside existing skills with printing as a media.

- Lino prints (tonal)
- Lino prints colour layering
- Screen Printing
- Screen printing in textiles.

Artists to get you started:



Andy Warhol



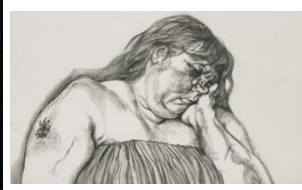
Jasper Johns



Francisco Goya



M C Escher



Lucian Freud



Katsushika Hokusai



Clay

You will add to your knowledge of working in 3D considering in depth the use of Clay as a media. You will be expected to understand the limitations and properties of the media.

- 2D relief
- Coiling
- Slabs
- Moulding

Artists to get you started:



Grayson Perry



Noi Volkov



Angela Schwer



Jian Mahony



Loeke pam



Brigitte Saugstad

Assemblage

You will consider the skills you have explored both during your a-level and your GCSE and consider different ways of linking these together to create an assemblage piece of art.

- Effective presentation
- Recycling
- Creative use of materials.
- Colour

Artists to get you Started:



Joseph Cornell



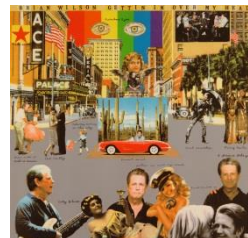
Robert Rauschenberg



Kurt Schwitters



Marcel Duchamp



Peter Blake



Jean Tinguely



Installation

You will consider what an installation is and what forms it can take in art.

- Interactive installation
- Creating a space
- Abstract shape in space
- Concept Art

Artists to get you Started:



Jake and Dinos Chapman



Sarah Lucas



Michelangelo Pistoletto



Mike Nelson



Cornelia Parker



Tracey Emin



Claes Oldenburg



Yayoi Kusama



Olafur Eliasson



Anish Kapoor

Tick List Summer- October Half Term

- | | |
|--|---|
| <input type="checkbox"/> Task Analysis Mind Map | <input type="checkbox"/> Artist research and Analysis: screen in textiles |
| <input type="checkbox"/> Statement of intent | <input type="checkbox"/> Screen print [Photo] fabric |
| <input type="checkbox"/> How to compose an image | <input type="checkbox"/> Explanation and evaluation |
| <input type="checkbox"/> Artist research and analysis [studio] | <input type="checkbox"/> Artist research and Analysis : Clay |
| <input type="checkbox"/> Studio photography : how to | <input type="checkbox"/> How to: Slab, coiling, moulding |
| <input type="checkbox"/> Studio photography examples | <input type="checkbox"/> Design Ideas |
| <input type="checkbox"/> Explanation of choice and evaluation. | <input type="checkbox"/> Clay outcome |
| <input type="checkbox"/> Artist research and analysis [shutter speed] | <input type="checkbox"/> Process and evaluation |
| <input type="checkbox"/> Shutter Speed: How too | <input type="checkbox"/> Artist research and analysis: Assemblage |
| <input type="checkbox"/> Fast/ slow shutter speed examples | <input type="checkbox"/> Designs with principles and layout, colour materials and meaning |
| <input type="checkbox"/> Explanation of choice and evaluation. | <input type="checkbox"/> Assemblage piece |
| <input type="checkbox"/> Artist research and analysis [Photoshop] | <input type="checkbox"/> Process and evaluation |
| <input type="checkbox"/> Photoshop: How too | <input type="checkbox"/> Artist research and analysis: instillation. |
| <input type="checkbox"/> Photoshop examples | <input type="checkbox"/> Ideas and concepts |
| <input type="checkbox"/> Artist research and analysis [Lino/ wood block] | <input type="checkbox"/> Space and consent |
| <input type="checkbox"/> Design Ideas – Single colour | <input type="checkbox"/> Instillation piece |
| <input type="checkbox"/> Lino Print – Single colour | <input type="checkbox"/> Photographs and evaluation |
| <input type="checkbox"/> Design Ideas – layered image | |
| <input type="checkbox"/> Lino Print – Layered colour | |
| <input type="checkbox"/> Explanation and evaluation | |



Term 1:

October Half Term to Christmas: Generating Ideas

Task 1: Initial Ideas

Now that you have explored a range of different media and artists you should have a good idea of where your project is going.

Consider your journey: what have you learnt?

Consider the artists explored what media may you choose?

Consider what the artists you have explored have tried to convey?

In the form of either a range of drawings or a mind map bring together a range of initial ideas. Annotate clearly explaining your thinking.

Task 2: Direct Observations

Pick out key elements of your ideas and collect first hand observations.

Use a range of: Sizes

Medias

Perspectives

Task 3: Collecting resources

You must collect a range of photographs to help in the development of your ideas. **You should not be using internet sources for your work.**

Task 4: Design Development

Consider your most successful idea, sketch a range of different developments: media, composition etc.

Task 5: Media Trailing

You **must** practice at length your chosen media. You must also consider different combinations of media for your final.

All work that cannot go into your book must be photographed and explained.
All ideas must be explained using both sketches and written annotation.



St Anne's Catholic School

Creative Technology Department

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		Just	adequate	clearly	convincing	Just	adequate	clearly	convincing	Just	adequate	clearly	convincing	Just	adequate	clearly	convincing	Just	adequate	clearly	convincing	Just	adequate	clearly	convincing
	Marks Awarded for	0 – 4				5 – 8				9 – 12				13 – 16				17-20				21-24			
AO1	Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	- Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources. - Demonstrates analytical and critical understanding and the use of a specialist vocabulary at a basic level.				- Some ability to develop ideas and sustain investigations, making reference to relevant contextual materials and other sources. - Demonstrates some analytical and critical understanding, with limited use of a specialist				- A reasonably consistent ability to develop their ideas through sustained investigations, informed by contextual and other sources. - Demonstrates analytical and critical understanding and the ability to make appropriate use of a specialist vocabulary.				- Consistent ability to develop their ideas through sustained investigations, informed by contextual and other sources. - Clearly demonstrates analytical and critical understanding and the assured use of a specialist vocabulary.				- A confident and highly developed ability to develop their ideas through sustained investigations, informed by contextual and other sources. - Demonstrates a high level of analytical and critical understanding and fluency in using a specialist vocabulary.				- An exceptional ability to develop ideas through sustains investigations informed by contextual and other sources. - Demonstrates exceptional analytical and critical understanding.			
AO2	Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.	- Minimal ability to experiment with and select appropriate resources, media, materials, techniques and processes. - Little evidence of reviewing and refining ideas as their work develops.				- Some ability to experiment with and select appropriate resources, media, materials, techniques and processes. - Reviews and refines ideas as their work develops with limited success.				- A reasonably consistent but sustained ability to experiment with and select appropriate resources, media, materials, techniques and processes. - Reviews and refines their ideas as their work develops, with a degree of success				- Consistent ability to experiment with and select appropriate resources, media, materials, techniques and processes. • Reviews and refines ideas as their work develops with increasing confidence.				- A confident and highly developed ability to experiment with and select appropriate resources, media, materials, techniques and processes. - Reviews and refines their ideas in an assured manner as their work develops				- An exceptional ability to explore and select appropriate resources, media, material, techniques and processes. - Reviews and refines ideas in a confident and purposeful manner as work develops.			
AO3	Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.	- Minimal ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions. - Demonstrates a minimal ability to reflect on their work and progress.				- Some ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions. - Demonstrates some ability to reflect on their work and progress.				- A reasonably consistent ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions. - Demonstrates an ability to reflect on their work and progress with increasing confidence.				- Consistent ability and a confident approach in recording in visual and/or other forms ideas, observations and insights relevant to their intentions. - Demonstrates a sound ability to reflect on their work and progress.				- A confident and highly developed ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions. - Demonstrates an assured ability to reflect on their work and progress.				-An exceptional ability to record ideas, observations and insights relevant to intentions. -Demonstrates an exceptional ability to reflect critically on work and progress.			
AO4	Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.	- Minimal ability to develop a response, limited by a lack of skill and understanding. - Minimal ability to realise their intentions and where appropriate, make connections other elements - Unclear and often inaccurate language is used.				- Some ability to make a personal, informed and meaningful response which is uneven. - Demonstrates some ability to successfully realise their intentions and, where appropriate, make connections with other elements. - Limited clarity, coherence and accuracy in handling language.				- A reasonably consistent ability to make a personal, informed and meaningful response. - Demonstrates a reasonably consistent ability to successfully realise their intentions and, where appropriate, make connections with other elements. - Work is supported by reasonably clear, coherent and accurate use of language				- Consistent ability to make a personal, informed and meaningful response. - Demonstrates a consistent ability to successfully realise their intentions and, where appropriate, make connections with other elements. - Work is supported by generally clear, coherent and accurate use of language				- A confident and highly developed ability to make a personal, informed and meaningful response. - Demonstrates a highly developed ability to successfully realise their intentions and, where appropriate, make connections with other elements. - Work is supported by clear, coherent and accurate use of language.				- An exceptional ability to present a personal and meaningful response. - Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.			

Mark / 96



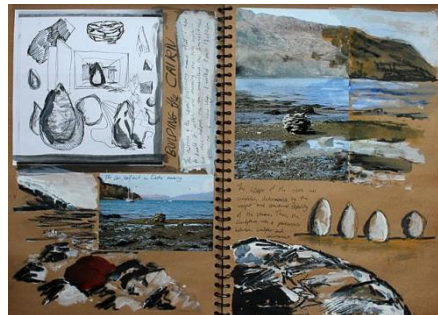
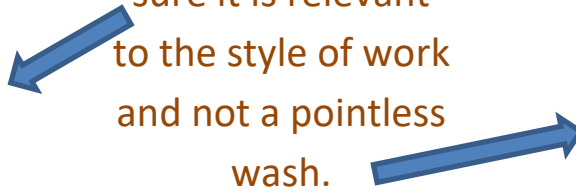
HOW TO Present effectively

Presenting work effectively is an important part of your a-Level. You should predominantly explain your work through visual drawings and diagrams; however, written work is essential to support it. The presentation of your work should not take long, it should speak for itself.

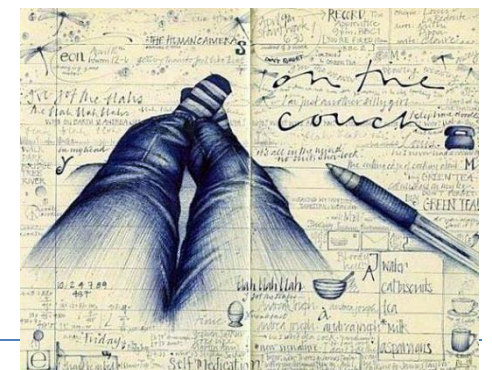
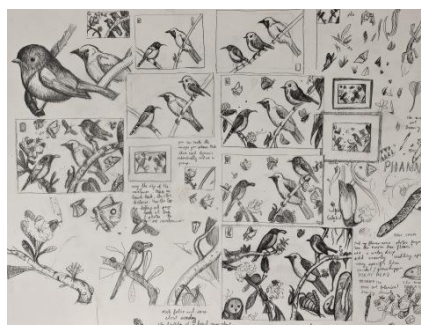
- Do Not:
- add glitter or jewels
 - Add irrelevant washes or tea stains to the background
 - Spend ages on titles or lettering
 - Waste time in anyway making it pretty!



If you are going to add texture make sure it is relevant to the style of work and not a pointless wash.



Consider a style and mood that works for you, will sell your work, is relevant to your topic and is quick to do!!





HOWTO Research

Assessment Objective 1:

Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

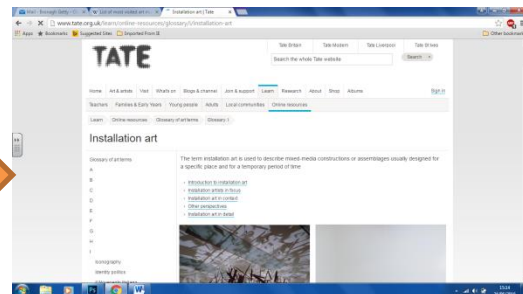
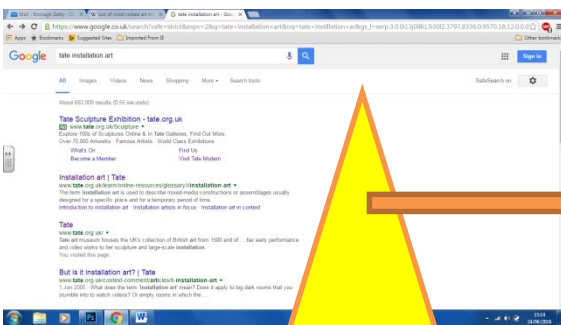
Research should not be completed looking at Google images! You do not want your art work inspiration to derive from pinterest or blogs!

Artists of note will have exhibited in large art galleries; ones to consider:

- Tate
- Saatchi
- Louvre
- Metropolitan Museum of art
- Moma + PS1
- Pompidou
- National Gallery
- National Gallery of Art
- V&A
- Guggenheim
- Musee D'Orsay

You will be able to search on these websites for different types, styles and eras of art.

On finding an artist on these sites, you may then use Google to further research the artist.



If an artist has not exhibited in a big gallery or are not featured in a book they are not to be used as primary research.

You can however, use this as secondary inspiration. Not an artist study!!

When researching an artist you **do not** need to give a full history of their lives! You only need an overview, when they were alive, what movement they were part of, what their art is like/ style, how they made their art, what sort of mood or emotions did they try and convey with their work.



HOW TO

Do an Artist Study

Assessment Objective 1

When completing an artist study it is **not about copying an artist's work**. You are investigating showing analytical and critical understanding.

Pick an artist that you can learn something from, for example:

- Subject fits the theme
- Use paint in a style you like
- Unusual take on media
- Creative compositions.

This means that the subject does not have to link specifically with your theme. If you know you have an idea of media direction!

What a study should include:

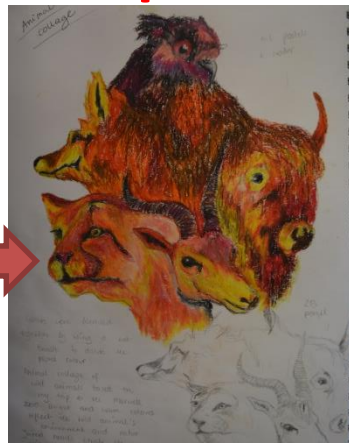
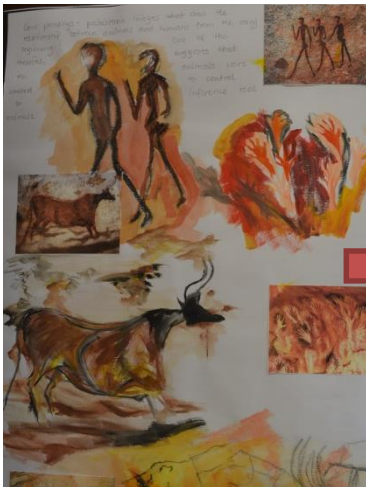
- In depth critical analysis
- Some background information, no more than a few lines.
- Some of the following: tone, texture, media studies
- **A response to the artist. Not a copy of their work**

Investigation

Response



Investigation and Response



Investigation



Response

It is important to show a process in your work, especially if it is with new media!!!



HOW TO

Analyse

Assessment Objective 1

Analysis of Art at A-Level will still cover the same areas as in GCSE, however, this must be backed up with more in depth thinking and background research.





HOW TO Direct Observation

Assessment Objective 3:

Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.

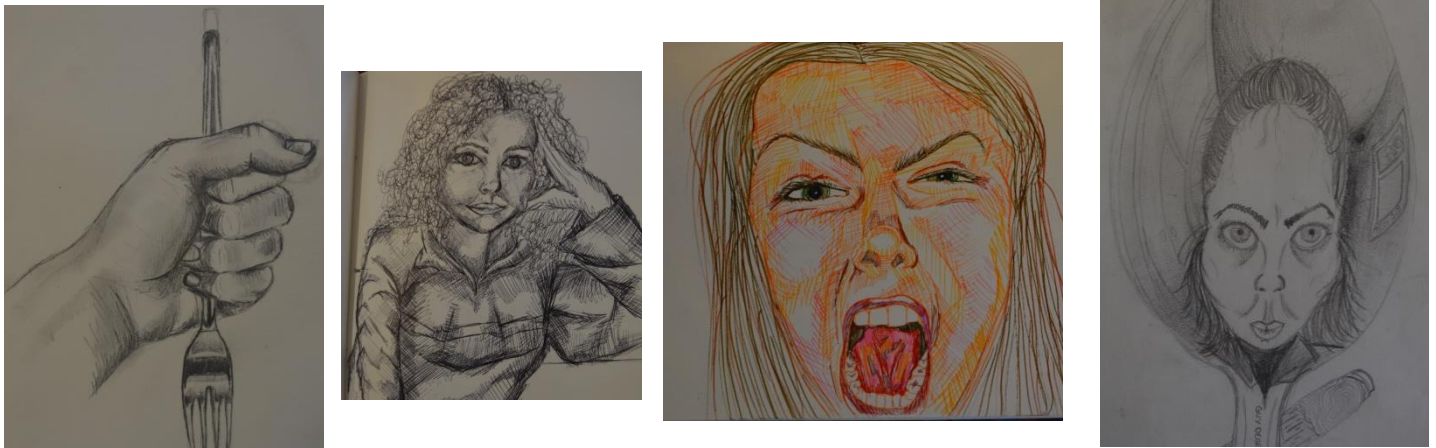
Direct observations are used as a tool to help inform development of ideas. You should be studying something that is likely to feature in a final piece to help with accurate tone, texture and proportions. This also should be used to experiment with a range of different media.

You should have a range of:

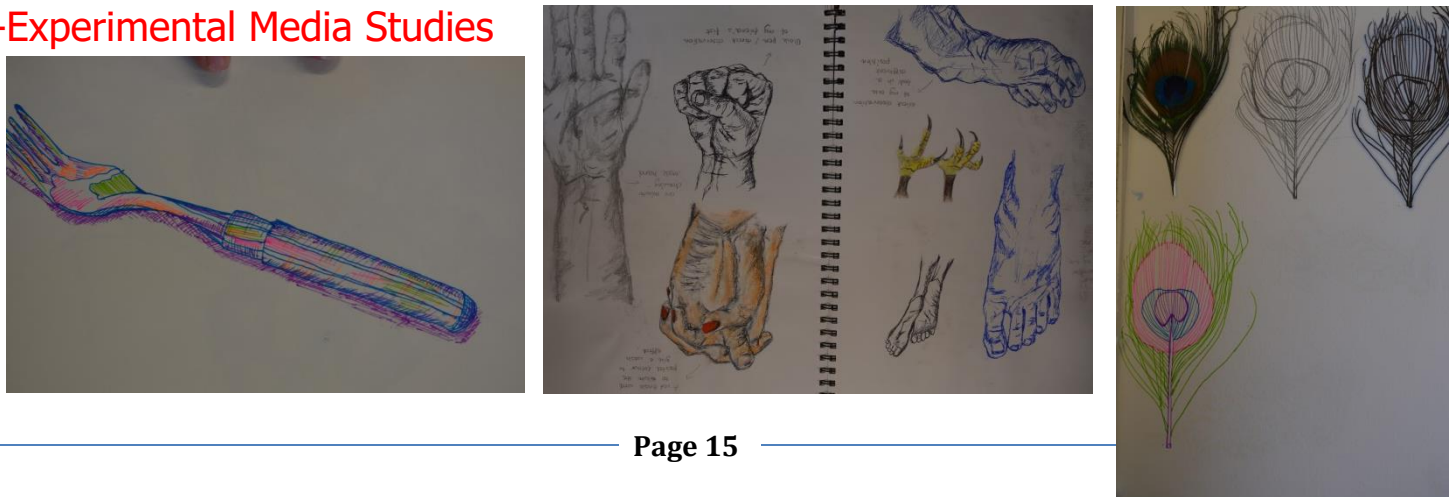
- Quick accurate proportional studies in a range of perspectives.



- Highly skilled tonal studies



- Experimental Media Studies





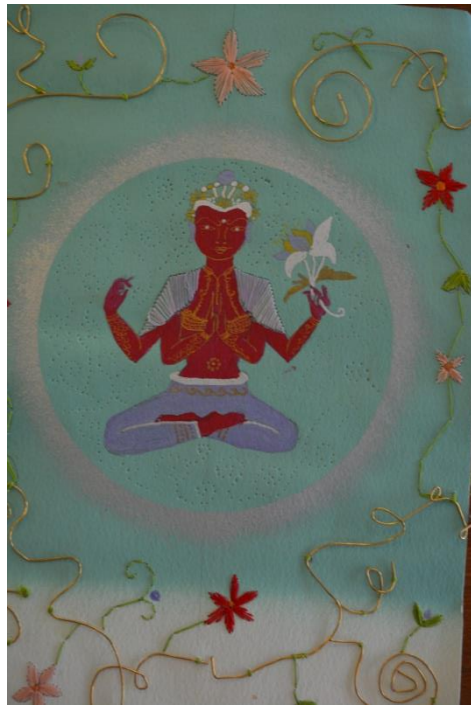
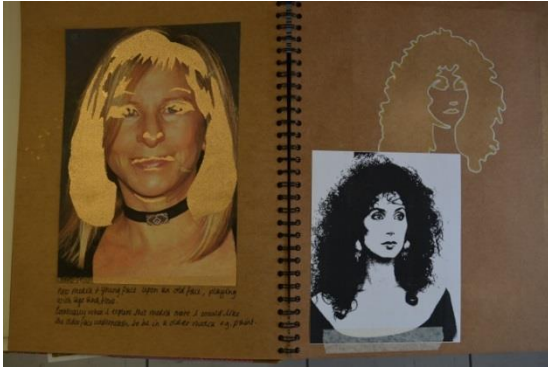
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Assessment Objective 2:

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.

Media Developments: Always consider media combinations and Canvas surfaces



Experimental Artists

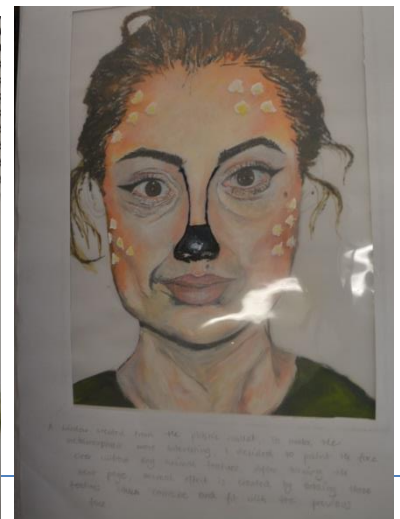
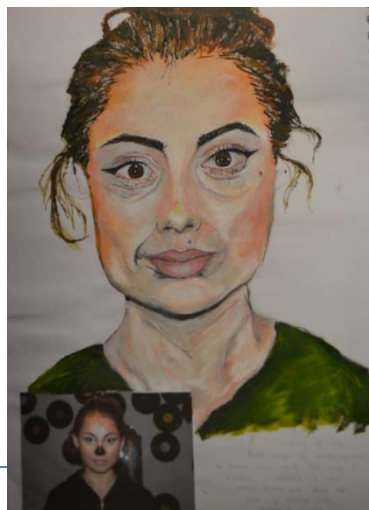
Florian Nicolle
Matthew Cusick
Ron Meuck
Nikki Rosato
Louise O'Hara

**Wax resist
Batik
Felt tip and water
Spray paint
Embroidery
Photoshop
Film Making**



**Ball point pen
Photo Collage
Etching
Stencilling
Biro
Embossing
Paper cutting
Water colours
Acrylics
Colour Pencil
Pencil
Oil Pastel
Chalk**

**Projecting . Paper Mache . Ceramics
Recycling . Collograph . Calligraphy
Montage . Collage . photography**





Self-Study Activities

These are areas that you can extend yourself by working at in your own time. They are easy tasks that can be completed relatively quickly.

1. Paper manipulation

- Through the cutting of magazines explore how you can edit the mood or meaning of the image.
Consider: Hannah Hoch, Aliza Razell and Charlotte Caron.
- Look at the weaving cutting and rearranging of photographs and images. Considering a link with Photoshop colour edits and 2D relief with this work.

2. Drawing with unusual media:

- Consider the use of media that you would not usually draw with. Complete direct observations working in a range of different sizes using material in unusual ways
Consider: Kumi Yamashite, Maurizio Anzeri, Jose Romussi

3. Mark Making

- Mark making can be used as a technique to add an unusual character to your work. Consider how different artists use mark-making in their work and use it in your own work to create a personal piece of work.

Consider: Emma McNally, Danny O'Connor, Jackson Pollock

4. Repetition

- Explore the word repetition throughout the areas of study in your work so far. Consider, print making, Photoshop, painting and stencilling.

Consider: Sara Morris, William Morris, Andy Warhol, Misha Gordin



Local Shows of Art

Southampton Art Gallery

Permanent Exhibition: The Perseus Series in The Baring Room:

Coming soon

Open Exhibition 2016 - A Sporting Life: All residents of Hampshire, Isle of Wight, Wiltshire and Dorset are invited to submit their artwork for our next open exhibition. In the year of the Olympic Games, the theme is 'sport and recreation'

Bell Fine Art: Winchester

The two floors of the gallery show original contemporary and period paintings by artists from the UK, Europe and further afield, together with prints, limited editions and local views. Displays are constantly changing with special features on particular artists.

The Minster Gallery: Winchester

Shows figurative and abstract paintings and sculpture by contemporary British and international artists. As well as a continuously changing display of work by its core artists

Aspex: Portsmouth

Aspex delivers the most interesting, exciting, playful, challenging, thoughtful and creative new contemporary art, from new and established artists of the highest calibre.

Portsmouth Museum: Art Exhibitions

Works from the 1500s in furniture, ceramics, glass, modern wall hangings, wood work, metal work and a group of 1960s furnishing textiles. Along with a range of paintings and prints.

London Art Galleries

Tate Britain

Paul Nash: 26 Oct 2016 – 5 Mar 2017

Rachel Whiteread: 12 Sep 2017 – 4 Feb 2018

Turner Prize 2016: 27 Sep 2016 – 8 Jan 2017

David Hockney: 9 Feb – 29 May 2017

Tate Modern

Georgia O'Keeffe: 6 Jul – 30 Oct 2016

Robert Rauschenberg: 1 Dec – 2 April 2017

The EY Exhibition: Wifredo Lam: 14 Sept – 8 Jan 2017

Wolfgang Tillmans: 15 Feb – 11 Jun 2017

Hyundai Commission 2016: Philippe Parreno: 4 Oct – 2 Apr 2017

The Radical Eye: Modernist photography for the Sir Elton John Collection: 10 Nov 2016- 7 May 2017



Saatchi Gallery

Dates to be announced * Check the website*

Painters' Painters: Richard Aldrich, David Brian Smith, Dexter Dalwood, Raffi Kalenderian, Ansel Krut, Martin Maloney, Bjarne Melgaard, Ryan Mosley, David Salle

ICONOCLASTS: ART OUT OF THE MAINSTREAM: Diann Bauer, Laura Buckley, Matthew Chambers, Peter Coffin, Josh Faught, Daphne Fitzpatrick, Aaron Fowler, Chris Hood, Dale Lewis, Thomas Mailaender, Ryan McNamara, Stuart Middleton, Miltos Manetas, Alejandra Prieto, Scott Reeder, Ben Schumacher, David Shrigley, Philipp Timischl, Jade Townsend, Bedwyr Williams, Andy Yoder

Known Unknowns: Maurizio Anzeri, Matthew Chambers, Francesca DiMattio, Valerie Hegarty, Stephanie Heinze, Richard Höglund, Aaron Fowler, Mia Feuer, George Henry Longly, Kate MccGwire, Dustin Pevey, Benedetto Pietromarchi, Renee So, Anne Speier, Jeni Spota, Roman Stanczak, Phoebe Unwin, Marianne Vitale, Alexi Williams, Douglas White, Joel Wyllie

Serpentine Gallery

Tabor Robak: Drinking Bird Seasons: 1st Oct – 13th Nov

Marc Camille Chaimowicz: 29 Sept – 20th Nov

Helen Marten: 29th Sept – Sunday 20th Nov

Serpentine Pavillion

Serpentine Summer houses 2016: Yons Friedman, Barkow Leibinger, Kunle Adeyemi: Until 9th October

The V & A

Undressed: A Brief History on Underwear: 16 April – 12 March 2017

Silver Speaks: 8 March – 2 July 2017

A History of Photography: The Body: 11 March 2016- 19 Feb 2017

The National Gallery

George Shaw: Back to Nature: 11 May- 30 Oct 2017

Beyond Caravaggio: 12 Oct – 15 Jan 2017

Liverpool Art Galleries

The Tate Liverpool

Everybody Razzle Dazzle: until 13 December 2016

LIVERPOOL BIENNIAL 2016 ANCIENT GREECE EPISODE: Until 16 October 2016

YVES KLEIN: 21 Oct 2016 – 5 Mar 2017

Walker Art Gallery

Dazzle Ship Prints: 4 Aug 2014 – TBC

John Moores Painting Prize 2016: 9 July - 27 November 2016

Transformation: One Man's Cross-Dressing Wardrobe: 24 October 2015 - February 2017

Victoria Gallery & Museum

Permanent Exhibitions

Gallery 1 - Decorative Arts Gallery

Gallery 2 – C.J. Allen % the new Sculptors

Gallery 3- The Victoria Building: More than bricks and Mortar

Gallery 8: The Audubon Gallery



Upcoming Events

There are also a range of changing events throughout the year.

Open Eye Gallery

LIVERPOOL BIENNIAL: **9 JULY - 16 OCTOBER 2016**

Oxford Art Galleries

Modern Art Oxford

KALEIDOSCOPE Celebrating 50 Inspirational Years: 6 Feb- 31 Dec 2016

Sarah Wiseman Gallery

Daniel Ablitt: Seeking Light: s-24th September 2016

Christ Church Picture Gallery

The Beautiful Everyday: Old Masters Transforming the Mundane into Art: 2 July - 16 October 2016

Ashmolean Museum

Pure Land: 1 Mar- 2 Oct 2016

Monkey Tales: 14th Jun – 30th Oct 2016

All Must Have Prizes 1750-1850: 14 Jun – 16 Oct 2016

Storms War and Shipwrecks: treasures from the Sicilian Seas: 21 Jun – 25 Sept 2016

Alternative Views of the High Street: 18 Jul- 30 Sept 2016

Liu Dan: New Landscapes and Old masters: 20 Oct- 26 Feb 2017

Power and Protection: Islamic Art and the Supernatural: 20 Oct – 15 Jan 2017

Pitt Rivers

One of the world's finest collections of anthropology and archaeology



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