

Topic Guide

B1: Nature in art and architecture



A level History of Art

Pearson Edexcel Level 3 Advanced GCE in History of Art (9HT0)

GCE History of Art 2017 – Topic Guide

B1: Nature in art and architecture

(This is written in March 2017 as discussions about the new specification are still ongoing. It will be amended and added to as appropriate as further resources and suggestions become available.)

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Course outcomes

- Students will be able to discuss and explore the artistic, contextual, ethical and social issues raised by artists' involvement with the narratives of nature, with reference to specific examples.
- They will examine these art works in their own right, by means of formal analysis, a detailed exploration of the relevant developments in materials, techniques and processes, and the stylistic influences appropriate in each case.
- Students will also explore the conceptual links between the works and the context of their production by exploring the cultural, social, technological and political factors at play.
- This understanding will be further developed by consideration of the use, meaning and impact of these artworks both in their era of production and in subsequent eras. Students will need to consider the location and display of the artworks as well as the motives and impacts of their commissioning (where appropriate).
- Students will need to have detailed knowledge of one specified painter, sculptor and architect. This knowledge should span at least two relevant works and consider the artist's personal experience and exploration of nature.
- Students will be expected to build coherent debates around the key issues of Nature in art and architecture and to integrate and evaluate the arguments of named critics relevant to the topic and/or their selected specified artists.
- This study is expected to span wars in different parts of the globe across different eras and all students must explore the full Scope of Works (as listed on page 11 of the specification) with specific examples both before and after 1850 and within and beyond the European tradition.

Selecting your key works for study

- 1 First, select your specified painter (Durer, Turner, Monet or O’Keeffe), sculptor (Giambologna, Hepworth, Flanagan or Long) **and** architect (Nash, Gaudi, Lloyd Wright or Calatrava). Make sure that one of these has produced work pre 1850 and one post 1850. The third may have produced work at any time. (Once you have selected your key artists from these lists, you are not obliged to include any works by the others, although you may choose to do so if you wish.)
- 2 For **each of these**, you will need to find **two** relevant works (and may not repeat any work used in any other theme or period). You will also need to source at least one critical text for the whole theme or – and this may be easier – one critical text for each of your selected specified artists. You will find it useful to look at the Scope of works grid to make the most effective decisions on key works.
- 3 Put these works into your Scope of Works grid (exemplar and blank grid attached at the end of this document.)
- 4 For the study of Nature in art and architecture, you must have at least one work in each of the following categories, **both pre and post 1850:**
 - a Landscape 2D works
 - b Animals in 2D or 3D works
 - c Plants in 2D or 3D works
 - d The elements (fire, water, wind or earth) in 2D or 3D works
 - e The relationship between man and/or woman and nature in 2D or 3D works
 - f Architectural works influenced by nature

(All three themes have the same number of categories and require the same minimum number of key works (12) meaning that each theme is equal in terms of work load and criteria.)

- 5 Now select one painting/2D work, one sculpture/3D work and one building from the list of works from beyond the European tradition on page 14 of the specification. Add these to your Scope of Works grid: you need at least one example in each of the twelve categories on this grid.
- 6 Now you have a free choice to select your remaining works to complete your Scope of Works grid (as long as you don’t reuse anything from another theme or period). In addition to your selected key works, you will want to look at more than one work of art in some or all categories in order to build a better debate and develop your students’ understanding of the key issues and developments.
- 7 Once you have a completed Scope of Works grid, you are ready to think about delivery and teaching. See the sample outline Scheme of Work and Calendar for suggestions on how to organise your teaching. Of course, these are only suggestions. The full Scope of Works and Key Topics must be covered as listed in the specification.

Some selected works by specified artists with possible categories for Scope of Works

(Choose one from each category. One artist must have worked pre-1850 and one post-1850. The other may have worked at any time.)

Specified Painters

Albrecht Durer

1. Animals in 2D/3D: 'The Rhinoceros', 1515
2. Plants in 2D/3D: 'Great Piece of Turf', 1503

JMW Turner

1. Landscapes or seascapes in 2D: 'The Bridgewater Sea Piece' 1801 (NG)
2. The elements in 2D or 3D: 'The Burning of the Houses of Parliament' 1834 (Tate)

Claude Monet

1. Landscape or seascapes in 2D: 'The Thames below Westminster' 1871 (NG)
2. Plants: 'Reflections of clouds on the water lily pond' c1920 (MOMA)

Georgia O'Keeffe

1. Animals in 2D or 3D: 'Deer's skull with Pedernal' 1936
2. Plants in 2D or 3D: 'Black Iris' 1924

Specified Sculptors

Giambologna

1. Animals in 2D or 3D: 'Turkey' 1567
2. Relationship between wo/man and nature: 'The Apennine Colossus' 1579

Barbara Hepworth

1. Elements: 'Oval Form -Trezion 5, Aberdeen' 1957
2. Relationship between wo/man and nature: 'Squares with two circles' 1963 (Tate)

Barry Flanagan

1. Animals in 2D or 3D: 'Leaping Hare' 1981 (Southampton)
2. Animals in 2D or 3D: 'Horse' 1983 (Cambridge)

Richard Long

1. Elements in 2D or 3D: 'White Water Line' 1989
2. Relationship between man and nature: 'Tame Buzzard Line' 2001 (Roche Court)

Specified Architects

John Nash

1. Architecture influenced by nature: 'Luscombe Castle', Devon 1800
2. Architecture influenced by nature: 'Corsham Court', Wiltshire 1796

Antoni Gaudí

1. Architecture influenced by nature: 'Sagrada Família', Barcelona, 1852-96
2. Architecture influenced by nature: 'Casa Batlló' Barcelona, 1904-6

Frank Lloyd Wright

1. Architecture influenced by nature: 'Falling Water' Pennsylvania 1936

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2. Architecture influenced by nature: 'Johnson Wax Headquarters', Wisconsin 1939

Santiago Calatrava

1. Architecture influenced by nature: 'Milwaukee Art Museum' 1994-2001
2. Architecture influenced by nature: 'Bodegas Ysios Winery' 1998-2001

Assessment

Paper 1 is a **three hour** assessment divided into three sections – Section A: Visual Analysis; and Section B: Themes (two themes to be selected by the teacher). All questions on the examination paper are compulsory.

Students are expected to spend the first hour on Section A: Visual Analysis (3 x 20 minute responses – each worth 12 marks.)

They are then advised to spend **one hour on each of their two selected Themes**. They will answer two compulsory questions on each Theme. These questions are unequally weighted: one has 12 marks and the other 25 marks. Students are therefore advised to spend 20 minutes on the shorter 12 mark question. This is the same as the time and value allocation of Section A questions, so will be straightforward for both students and teachers. The longer 25 mark question has a suggested time allocation of 40 minutes.

The two questions in the examination will always ask candidates to refer to two or more specific examples and to create and explore an analysis and/or argument.

- The shorter (12 mark) question will require an exploration of two works of a type, genre or by date or place of production. Questions may focus on any element of the Key Topics as listed on page 15.
- The longer (25 mark) question is synoptic and will therefore require students to respond to a prompt with an evidenced argument and personal opinion. They will be expected to refer to evidence from more than one Key Topic or category from the Scope of Works. Students must also engage with their knowledge of relevant critical texts in order to support or counter their argument in this question. For this question in particular, discussion in class of the kind of issues listed below will encourage students to engage with the ideas of the theme and to build confidence in the production of articulate, detailed responses.

In both cases, assessment and marks will be allocated using all three assessment objectives. The standards required for each level are clearly set out in the markschemes in the Sample Assessment Materials. These Sample Assessment Materials are available here:

<http://qualifications.pearson.com/content/dam/pdf/A%20Level/history-of-art/2017/specification-and-sample-assessments/GCE-HISOFART-SAMS.pdf>

(While the indicative content given at this initial stage is merely an illustration of the type of material a student might draw on, the mark schemes are set for the duration of the specification and these are the key passages for teacher and student preparation. In each case, the expectations for each of the Assessment Objectives have been clearly laid out in an evenly graduated mark range. It is expected that the full range of marks will be used.)

Some questions about Nature in art and architecture

The questions that follow are intended to stimulate and frame a debate. Clearly, not all questions or issues will be relevant to all the works selected. Examination questions will only be asked on the **Scope of Works** and **Key Topics** as listed on the specification. Therefore, the specification is the main point of reference and the additional questions that follow are intended only to provide material for thought and discussion in the interest of building a coherent, cohesive and exciting investigation of the theme.

a. Landscape or seascape in 2D works

- Where is the land/ocean depicted?
- Is it a realistic or topographical view? Or has it been imagined or constructed?
- Why do you think this view and the specific elements of the landscape have been selected as a subject here?
- How/where does this work sit in the wider chronology of art about the land or sea?
- What other narrative elements are significant (eg: the time of day, the season, the figures or activities portrayed)?
- What emotion/s do you think the artist is revealing or intending in this work?
- Who owns this land?
- What is the relationship between man and nature here?
- What similarities and differences can you find in landscapes and seascapes across a wide variety of time and place? How do you account for these?
- How far can you access the artist's 'story' through the work? Or the impact of his or her's wider society?
- Would you consider this work 'sublime' or 'pastoral'? (And what do these terms mean?)

b. Animals in 2D or 3D works

- What animal/animals have been depicted here?
- What is the symbolism/significance of these creatures in this culture?
- How has the representation of this animal changed over time?
- What is the environment created? And the relationship between the animal this setting?
- Is the scene peaceful or aggressive?
- Are humans also included in the work? If so, what is the relationship between animal and human?
- Why has the artist chosen to represent this animal?
- What qualities or emotions of the animal is the artist focused on?
- Is the animal a real species? Has the artist seen this animal themselves?

c. Plants in 2D or 3D works

- What plant/s has the artist explored here? Why?
- What stage in their growth is the subject of the work?
- Is the plant seen in a setting? If so, how is this significant?
- How/where has the artist seen this plant? What relevance does it have in their lives? Why have they chosen to focus this work of art on this plant?
- Is the plant symbolic/significant for this culture? What does it represent?
- What is the relationship between woman or man and this aspect of nature here?
- Is the plant or environment under threat?
- What similarities and differences can you find in works of art exploring this plant across time and place?

d. The elements in 2D or 3D works

(**The elements** include fire, earth, air (or wind) and water.)

- Which element has been shown here?
- Is it represented in a constructive or destructive way?
- Is there a narrative to the scene or is it a contemplation of elemental power alone?
- How have representations of the elements changed over time and place?
- How can ideas be expressed differently in 2D or 3D?
- What are the boundaries between the real and the created here? Why is this significant?
- What emotions are generated in the viewer?
- What is the relationship between the elements and the wider aspects of nature here?
- What is the personal experience of the artist and how is this significant in their creative response?

e. The relationship between wo/man and nature in 2D and 3D works

- How are these ideas explored?
- Is man and/or woman seen to be in harmony or in conflict with nature in this work?
- Is there a different role ascribed to men or women? Or to different groups of men and women?
- Is there a political meaning or aspect of the work? Does it contribute to a wider ecological discussion? If so, how?
- Does the work advocate change or continuity?
- What aspects of the scene are drawn from reality and which from the imagination? How/why is this significant?
- How has this relationship been presented similarly and differently by artists across time and place?
- What are the emotions or responses of viewers to this work? At the time of creation and subsequently?

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- Where does this work fit in the wider chronology or conventions of Art History on this subject?
- Do figures of men and women need to be included in the work if the relationship between man and nature is under discussion?
- Is there such a thing as 'the male gaze' in these works?
- What is the impact of the colonial/post colonial debate in works focusing on the relationship between wo/man and nature?

f. Architectural works influenced by nature

- In what ways has this work been influenced by nature?
- What ideas are novel in this building?
- Why do you think this architect has sought to refer to nature in their man-made building?
- What similarities and differences can you find in buildings referring to nature over time and place?
- What particular aspects are handled differently in buildings from 'beyond the Western European tradition'?
- In modern or contemporary works, how can you find global ideas merging from multiple artistic traditions?

Critical texts to support Theme study

Students are required to enhance their understanding of the debates around the theme of B1: Nature in art and architecture by studying relevant critical texts. These texts, or extracts from these texts, should explore the ideas, positions and contributions of named critics. The named critics may be critics, writers, philosophers, historians or art historians working at any time. Their writings need to be explored for their opinions and judgements so that students can support or challenge an argument with reference to the views of others. Therefore, sources of factual knowledge or content are not advisable here.

The requirement for 'named critics' means that students may refer to their arguments by the name by a summary of their key concept or ideas, or by a short quotation as best fits their line of argument. Clearly, it is always important that the named critics selected by teachers should be available in the public domain so that the references made by students can be verified by examiners.

Teachers and students need to explore **at least one critical text** in support of each theme. For each Theme, this text must include critical views around **both of their selected specified artists and their selected specified architect**. In the event that one critical text does not cover all selected specified artists, further material will be needed to cover the gaps.

Some teachers might choose to select their works by their chosen specified artists and architects first, and then to source contemporary or subsequent criticism around each that explores aspects of the works relevant to the wider debate.

There are some collections of criticism that may be useful to teachers for multiple Themes and Periods. These include Fernie's *Art History and its Methods* (Phaidon, 2008); Gaiger and Wood's *Art of the Twentieth Century: A Reader* (Yale University Press, 2003) as well as their three-part series *Art in Theory* (Blackwell, 2003) and Hatt & Klonk's *Art History: A Critical Introduction to its Methods* (Manchester University Press, 1988). Freedberg's *The Power of Images* (1991) is also rich.

The exploration of architectural theory in general might be achieved through an investigation of some writings of the classic texts in this field: Vitruvius *De Architectura* (c15 BC), Alberti *On the Art of Building* (1452), Perrault *Ordonnance for the Five Kinds of Columns* (1683), Semper *The four elements of architecture* (1851), Ruskin *The Seven Lamps of Architecture* (1849) or Pevsner *An Outline of European Architecture* (1942), all of which are obviously out of copyright and available online. Students would not need to read the text in its entirety, but to engage with key concepts and to consider how their selected works fitted or challenged the opinions contained therein.

In support of B1: Nature in art and architecture, teachers and students might explore Reyner Banham's *The Architects of Four Ecologies* (1971) or Lewis Mumford's idea of 'organic humanism' in *The Condition of Man* (1944). WJT Mitchell's *Landscape and Power* (2002) and Kenneth Clark's *Landscape into Art* (1949) offer great material for discussion in class. Burke's ideas about the sublime reproduced in *On the Sublime and the Beautiful* (2009) are clearly important here, as well as writings about the newer field of biomorphism, eg: Akathidis' *Biomorphic Structures: Architecture Influenced by Nature* (2016).

John Berger's contribution to this field has been huge: most teachers will think of *Ways of Seeing* as a core text, but his essay 'Why Look at Animals?' and selections from both *Landscapes* and *Portraits* as well as his *Selected Essays* offer critical material for all three themes.

Resources for B1: Nature in art and architecture

- Andrews, M; *Landscape in Western Art*, Oxford, 1999
- Arthur, J. C; *Antonio Gaudi: Visionary Architect of the Sacred and the Profane*, Carlton, 1999
- Barrell, J; *The Dark Side of the Landscape*, Cambridge University Press, 1980
- Bassegoda Nonell, J; *Antonio Gaudi: Master Architect*, Abbeville Press, 2001
- Bryson, N; *Looking at the Overlooked: 4 Essays on Still Life Painting*, Reaktion Books, 1990
- Carlson, A; *Aesthetics and the Environment*, Routledge, 2002
- Clark, T; *100 views of Mount Fuji*, The British Museum Press, 2001
- Cosgrove, D; *The Iconography of Landscape*, Cambridge, 1989
- Honour, H. and Fleming, J; *A World History of Art*, Laurence King, 2005.,
- Huntsman, P; *Thinking About Art*, Wiley Blackwell, 2016
- Jodidio, P; *Architecture: Nature*, Prestel, 2006
- Mitchell, WJT; *Landscape and Power*, University of Chicago Press, 2002
- Moorhouse, P; *Richard Long: A Moving World*, Tate Publishing, 2002
- Morphy, H; *Aboriginal Art*, Phaidon, 1998
- Nature (documents of contemporary art) Kastner, Whitechapel Art Gallery, 2012
- Shaw, P; *The Sublime New Critical Idiom*, Routledge, 2017
- Simon Schama *Landscape and Memory*, Harper, 2004
- Solkin, D; *Richard Wilson: The Landscape of Reaction*, Tate Gallery, 1982
- Wright, FL; *An Organic Architecture: The Architecture of Democracy*, Lund Humphries, 2017

First hand learning and museum education

- Our UK galleries have a huge wealth of resources that can be accessed online via the links given below, although clearly this list is just a starting point. Many of these have extensive outreach programmes and students are strongly encouraged to see works at first hand either individually or as a class. We have deliberately selected the specified artists and freedom of choice around key works in UK collections so that all teachers may coordinate their choice of key works with those that are on public display in their vicinity.
- Ashmolean Museum, Oxford: www.ashmolean.org
- Baltic Centre for Contemporary Art: www.balticmill.com
- Birmingham Museum & Art Gallery: www.birminghammuseums.org.uk/bmag
- Brighton Museums: www.brightonmuseums.org.uk
- Bristol Museum & Art Gallery: www.bristolmuseums.org.uk
- Burrell Collection: www.glasgowmuseums.org
- Ferens Art Gallery: www.hullcc.gov.uk/museums
- Fitzwilliam Museum, Cambridge: www.fitzmuseum.cam.ac.uk
- Harewood House: www.harewood.org
- IWM: www.iwm.org.uk

- Leeds Art Gallery: www.leeds.gov.uk/artgallery
- Manchester Art Gallery: www.manchesterartgallery.org
- Museum of Liverpool: www.liverpoolmuseums.org.uk/mol
- National Museum, Cardiff: www.museum.wales
- Scottish National Galleries: www.nationalgalleries.org
- The Courtauld Gallery, London: www.courtauld.ac.uk
- The Hepworth, Wakefield: www.hepworthwakefield.org
- The National Gallery, London: www.nationalgallery.org.uk
- The National Portrait Gallery, London: www.npg.org.uk
- The Royal Collection, London: www.rmg.co.uk
- The Tate, www.tate.org
- The Wallace Collection, London: www.wallacecollection.org
- The Whitworth: www.Manchester.ac.uk/whitworth
- Turner Contemporary: www.turnercontemporary.org
- Ulster Museum: www.nmni.com/um
- V&A: www.vam.co.uk
- Walker Art Gallery: www.liverpoolmuseums.org.uk/walker
- Yorkshire Sculpture Park: www.ysp.co.uk

Internationally, further resources are available from museums and galleries around the world. Some initial suggestions are given here in a very short list:

- Metropolitan Museum of Art, New York: www.metmuseum.org
- The Louvre, Paris: www.louvre.fr
- Kunsthistorisches Museum, Vienna: www.khm.at
- National Gallery of Art, Washington DC: www.nga.gov
- The Pompidou Centre, Paris: www.centrepompidou.fr
- Museum of Modern Art, New York: www.moma.org
- The Prado, Madrid: www.museodelprado.es
- Alte Nationalgalerie, Berlin: www.smb.museum
- Rijksmuseum, Amsterdam: www.rijksmuseum.nl

The digital and film resources available for Art History continue to grow rapidly. Again, initial suggestions would include:

- www.smarthistory.org.uk
- www.khanacademy.org
- Open University Open Access podcasts: www.openartsarchive.org/open-arts-objects
- Web Gallery of Art: www.wga.hu
- www.artcyclopedia.com
- www.arthistory.about.com
- www.artlex.com
- www.bubl.ac.uk
- www.artuk.org
- www.academia.edu
- 'Great Artists with Tim Marlow', Seventh Art

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- Simon Schama 'The Power of Art', BBC Series
- Annenberg Learner 'Art Through Time: A Global View'
- BBC Four 'A History of Art in Three Colours'
- Art UK: www.artuk.org

B1: Nature in art and architecture: sample key works

Scope of Works	Pre 1850	Post 1850
Landscape or seascape in 2D	JMW Turner 'Shipping at the Mouth of the Thames' (Tate)	Georgia O'Keeffe 'Rams Head, Little Hollyhock and White Hills'
Animals in 2D or 3D	Double headed serpent (BM) George Stubbs <i>Whistlejacket</i> (National Gallery)	Barry Flanagan <i>Leaping Hare</i> (Southampton City Art Gallery) Barry Flanagan <i>Bronze Horse</i> (Jesus College, Cambridge)
Plants in 2D or 3D	Wen Zhenming <i>Wintry Trees</i> (British Museum)	Andy Goldsworthy <i>Hanging Trees</i> (YSP)
Elements in 2D or 3D (water, wind, fire, earth)	Hokusai <i>The Great Wave</i> (British Museum)	Richard Long <i>Waterlines</i> (Tate)
Relationship between wo/man and nature in 2D or 3D	JMW Turner <i>Rain, Steam and Speed</i> (National Gallery)	Agnes Denes <i>Wheatfield - A Confrontation</i> (Manhattan)
Architectural works influenced by nature	Angkor Wat, Cambodia	Calatrava <i>World Trade Centre Transport Hub</i> (New York) Calatrava <i>Bodega Ysios Winery</i>

Blank grid for your completion

(You need at least one work in each box.)

Scope of Work	Pre 1850	Post 1850
Landscape or seascape in 2D		
Animals 2D or 3D		
Plants 2D or 3D		
Elements 2D or 3D (water, wind, fire, earth)		
Relationship between wo/man and nature in 2D or 3D		
Architectural works influenced by nature		

Key: Must have two works by **one specified painter, one specified sculptor and one specified architect**. Must have three works (one of each type) **from beyond the Western tradition**.

Nature: a longer list of possible works

Scope of Work	Pre 1850	Post 1850
Landscape or seascape in 2D	<p>Breughel <i>Landscape with the fall of Icarus</i> 1555</p> <p>Canaletto <i>Westminster Bridge with the Mayor's Procession</i> 1746</p> <p>Constable <i>The Haywain</i> 1821</p> <p>El Greco <i>View of Toledo</i> 1600</p> <p>Friedrich <i>The Wanderer Above the Sea Fog</i> 1818</p> <p>Guo Xi <i>Early Spring</i> 1072</p> <p>JMW Turner <i>Shipping at the Mouth of the Thames</i> 1806</p> <p>Palmer <i>A Cornfield by Moonlight with Evening Star</i> 1830</p> <p>Poussin <i>Landscape With the Ashes of Phocion</i> 1648</p> <p>Rosa <i>Rocky Landscape with Huntsman and Warriors</i> 1660</p> <p>Van de Velde <i>Storm at Sea</i> 1672</p> <p>Wen Zhenming <i>Old Pine Tree</i> 1530</p>	<p>Cézanne <i>Mont Sainte-Victoire with large pine</i> 1887</p> <p>Kiefer <i>Morgenthau Plan</i> 2013</p> <p>Monet <i>Wild Poppies near Aegenteuil</i> 1873</p> <p>O'Keeffe <i>Ram's Head, White Hollyhock-Hills</i> 1935</p> <p>Munch <i>Starry Night</i> 1922</p> <p>Renoir <i>Path Through the Long Grass</i> 1876</p> <p>Richter <i>Seascape</i> 1998</p> <p>Soutine <i>Landscape at Ceret</i> 1920</p> <p>Sutherland <i>Black Landscape</i> 1939</p> <p>Sutherland <i>Western Hills</i> 1938</p> <p>Van Gogh <i>Starry Night</i> 1888</p> <p>Van Gogh <i>Wheatfield with Cypresses</i> 1889</p> <p>Williams <i>Drifting Smoke</i> 1981</p> <p>Winslow Homer <i>Driftwood</i> 1909</p>
Animals 2D or 3D	<p>Mughal <i>Turkey</i> (Akkbar) 17th century</p> <p>Abu'l Hasan <i>Squirrels on a Plane Tree</i> 1610</p> <p>Barye <i>Tiger Devouring an Alligator</i> 1832</p>	<p>Balla <i>Dog on a Leash</i> 1911</p> <p>Barry Flanagan <i>Bronze Horse</i>, 1983</p> <p>Barry Flanagan <i>Leaping Hare</i>, 1980</p> <p>Bourgeois <i>Maman</i> 1999</p>

	<p>Blake Cotan <i>Still Life with Dead Birds, Fruit and Vegetables</i> 1602</p> <p>Delacroix <i>Tiger Attacking a Wild Horse</i> 1829</p> <p>Double Headed Serpent (British Museum)</p> <p>Durer <i>Rhinoceros</i> 1515</p> <p>Fabritius <i>The Goldfinch</i> 1654</p> <p>George Stubbs <i>Whistlejacket</i> 1762</p> <p>Gericault <i>The Epsom Derby</i> 1821</p> <p>Gericault <i>Rearing Stallion</i> 1820</p> <p>Hunt <i>The Scapegoat</i> 1854</p> <p>Negfu <i>Horse and Groom in Winter</i></p> <p>Rubens <i>The Hippopotamus Hunt</i> 1615</p>	<p>Brancusi <i>Bird in Space</i> 1924</p> <p>Calder <i>Lobster Tail and Fish Trap</i> 1939</p> <p>Crane <i>Neptune's Horses</i> 1892</p> <p>Duchamp-Villon <i>Large Horse</i> 1914</p> <p>Gaudier-Brzeska <i>Bird Swallowing a Fish</i> 1914</p> <p>Giacometti <i>Cat</i> 1954</p> <p>Hirst <i>The Physical Impossibility of Death</i> 1991</p> <p>Klee <i>Blue Horse 1</i> 1911</p> <p>Klee <i>Fate of the Animals</i> 1913</p> <p>Landseer <i>Monarch of the Glen</i> 1851</p> <p>Ofilii <i>The Upper Room</i> 1999</p> <p>Redon <i>The Spider</i> 1887</p> <p>Rousseau <i>Tiger in a Storm</i> 1891</p>
Plants 2D or 3D	<p>Arcimboldo <i>Winter</i> c1565</p> <p>Eitoku <i>Cypress</i> 1580</p> <p>Korin <i>Irises</i> 1700</p> <p>Palmer <i>The Magic Apple Tree</i> 1830</p> <p>Ruysch <i>Still Life of Flowers on Woodland Ground</i> 1690</p> <p>Tohaku <i>Forest of Pines</i> 16th century</p> <p>Wen Zhenming <i>Wintry Trees</i> 1543</p>	<p>Goldsworthy <i>Hanging Trees</i> 2007</p> <p>Law <i>Irises</i> 2017</p> <p>Monet <i>Water Lily Pond</i> 1900</p> <p>Quinn <i>Careless Desire (Iceberg)</i> 1998</p> <p>Quinn <i>The Nurseries of El Dorado</i> 2007</p> <p>Van Gogh <i>Sunflowers</i> 1888</p> <p>Wang Zhen <i>Lychee and Rock</i> 1922</p>
Elements 2D or 3D (water, wind, fire, earth)	<p>Arcimboldo <i>Water</i> 1566</p> <p>Blake <i>Good and Evil Angels</i></p>	<p>Chillida <i>Comb of the Wind</i> 1977</p>

B1: Nature in art and architecture

	<p>c1805</p> <p>Church <i>Niagara Falls from the American Side</i> 1867</p> <p>Constable <i>Hadleigh Castle</i> 1829</p> <p>Friedrich <i>The Sea of Ice</i> 1824</p> <p>Hiroshige <i>Sudden Shower at Ohashi</i> 1857</p> <p>Hokusai <i>The Great Wave</i> c1830</p> <p>John Martin <i>Pandemonium</i> 1841</p> <p>Turner <i>Snow Storm – Steam Boat off a Harbour’s Mouth</i> 1842</p> <p>Turner <i>The Burning of the Houses of Lords and Commons, 16 October</i> 1834 1835</p>	<p>De la Maria <i>The Lightning Field</i> 1977</p> <p>De la Maria <i>The New York Earth Room</i> 1977</p> <p>Eliasson <i>New York City Waterfalls</i> 2008</p> <p>Gallen-Kallela <i>Lake Keitele</i> 1905</p> <p>Goldsworthy <i>Icicle Star</i> 1987</p> <p>Homer <i>Driftwood</i> 1909</p> <p>Lee Ufan <i>From Winds</i> 1982</p> <p>Nobuo Sekine <i>Phase Mother Earth</i> 1968</p> <p>Richard Long <i>Waterlines</i> 1989</p> <p>Verscheuren <i>Wind Paintings</i> 1980</p> <p>Yves Klein <i>Fire Paintings</i> 1960</p>
Relationship between wo/man and nature in 2D or 3D	<p>Akbar <i>Tames the Savage Elephant Outside the Red Fort</i> 1590</p> <p>Aurangzeb <i>Hunting Lions</i> 1670</p> <p>Avercamp <i>Winter Scene with Skaters Near a Castle</i> 1608</p> <p>Bosch <i>Garden of Earthly Delights</i> 1500</p> <p>Breughel <i>Haymaking</i> 1566</p> <p>Copley <i>Watson and the Shark</i> 1782</p> <p>Gainsborough <i>Mr and Mrs Andrews</i> 1748</p> <p>Gericault <i>Raft of the Medusa</i> 1819</p> <p>Hobbema <i>Avenue at</i></p>	<p>Agnes Denes <i>Wheatfield – A Confrontation (Manhattan)</i> 1982</p> <p>Burne-Jones <i>Green Summer</i> 1868</p> <p>Christo and Jeanne Claude <i>Surrounded Islands</i> 1982</p> <p>Eliasson <i>Your Waste of Time</i> 2013</p> <p>Matisse <i>Joy of Life</i> 1906</p> <p>Magritte <i>The Human Condition</i> 1933</p> <p>Nash <i>We Are Making a New World</i> 1918</p> <p>John Sabraw <i>Axioma VII</i> 2015</p> <p>Pissarro <i>Apple Picking at Eragny-sur-Epte</i> 1888</p>

	<p><i>Middelharnis</i> 1689</p> <p>Turner <i>Rain, Steam and Speed</i></p> <p>Uccello <i>The Hunt in the Forest</i> 1460</p>	<p>Quinn <i>The Toxic Sublime</i> 2015</p> <p>Seurat <i>Bathers at Asniers</i> 1884</p> <p>Underwood <i>Headlands (Outcrop)</i> 2011</p>
Architectural works influenced by nature	<p><i>Angkor Wat</i>, Cambodia</p> <p><i>Great Mosque of Cordoba</i>, Spain c800</p> <p><i>Kandariya Mahadeva Temple</i>, Khajuraho, India c1030</p> <p><i>Temple of the Jaguar</i>, Chitchen Itza, c800</p> <p><i>Temple of the Sun</i>, Machu Picchu, c1450</p>	<p>EMBT <i>Spanish Pavilion</i>, Shanghai 2010</p> <p>Gaudi <i>Sagrada Famiglia</i></p> <p>Grimshaw <i>Eden Gardens Projects</i> Cornwall, 2000</p> <p>Heatherwick Studios <i>Nanyang Learning Hub</i> 2015</p> <p>Lloyd Wright <i>Falling Water</i> 1938</p> <p>Santiago <i>Milwaukee Art Museum</i> 2001</p> <p>Santiago Calatrava <i>World Trade Centre Transport Hub</i> (New York)</p> <p>Utzon <i>Sydney Opera House</i> 1973</p>

