

GCSE UNIT 2
LANDSCAPES
JANUARY - DECEMBER
ART & DESIGN

STARTING POINTS

Start Taking Photos!

- Year 10 /11 coursework unit Start January : Completion December:
- Select one theme from the list below for your Landscape unit .(CA 60%).
 - People and their environment.
 - Patterns in nature.
 - An Artist.
 - Zooming in.
 - Decay in urban and rural environments.
 - Environmental issues.
 - Foundations.

Your Controlled assessment 60%

- We want your work to have a 'meaning' to it. You should be able to discuss/describe your work to a viewer and say 'what it is about'. Also for any annotation to be pertinent and not just factual.
- Perhaps link you theme with personal interests?
- I chose this because...

People and their environment

Starting point :How people interact with their environment- urban or rural

- Busy streets
- Reflections in windows
- Isolation . People sleeping rough . Social comment.
- Events: Sports . Hobbies outside. Festivals.





Vad n
Steil

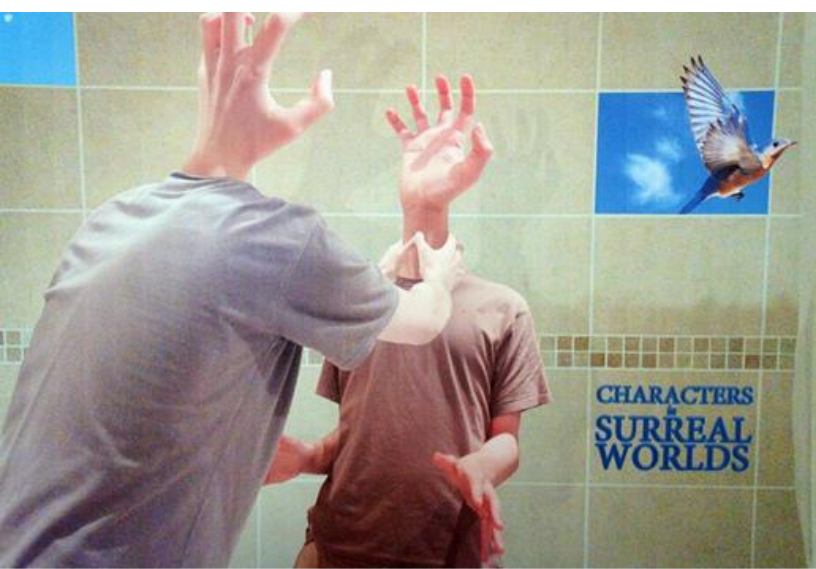
Andrew Starchenko

Photoshoot 5

Andrew Starchenko is a photographer from Saint Petersburg, Russia. I really like the element of suspense in his images, as though he captures the moment just before something is going to happen, the calm before the storm. I also like that although the models are in various poses...

I really like the outcome of these images. To create these images, I made them black and white, then adjusted the contrast and finally played with light.

Doing that I wanted to explore the human form. I am so lucky to be able to photograph...



The Ecumenical Council

Dali began work on this painting in 1958, the year that Catholic Pope John XXIII was elected, and upon its completion in 1960 the first meeting between the pope and the Archbishop of Canterbury in 426 years had taken place, hence the title ("ecumenical" referring to the unity of the Christian churches). The painting, as surreal as it is, finds an inspired Dali reflecting his excitement and hope towards this new chapter for the Catholic Church.



Figure 3: The Ecumenical Council, with the four quarters divided by the cross.

The overall mood is instantly surreal, but also very grandiose and very celestial, due in part to the beautiful backgrounds of blue and white that depict both skylines and seascapes. Although at first the work looks unevenly spaced, the appearance of the cross in the centre of the painting helps divide the work into four quarters, the top three being the Holy Trinity; the Son on the left, the Holy Spirit on the top, and the Holy Ghost on the right (fig. 3). Both the Son and the Holy Ghost are illustrated unusually, their bodies foggy and ghostly, with the Son's clothes made up of fuzzy shapes that recall futurism and the Holy Ghost's face

is clearly in a state of absorption. The three figures are represented by the cross

In the painting's mid-ground is a 'Tree-Man' that had appeared in what was presumed an earlier drawing of Bosch's (fig. 14). Here, he stands in a river with his torso struck open (revealing a bellish diner of naked men) and supporting a platform on his head carrying a phallic set of bagpipes (a common symbol of lust in 15th century art, and a motif continued in the musician's torso below). The Tree-Man is truly one of the most outright surreal creations in the painting, with an inexplicable eggshell-like body and a disc over his head, neither of which appear to symbolize anything. Furthermore, the Tree-Man's facial expression as he peers out from his back is, in spite of all the brutal chaos around him, rather warm and resigned, making him a relatively unthreatening presence in the scene.



Figure 14: The Prince of Hell.

It has been theorized by art historian Hans Belting that this is an ironic self-portrait, and here Bosch is acknowledging that he himself is "an artist who claimed a bizarre pictorial world for his own personal imagination," intimating that the horrific imagery on display is intentionally over exaggerated, and a representation of



Toby Ward



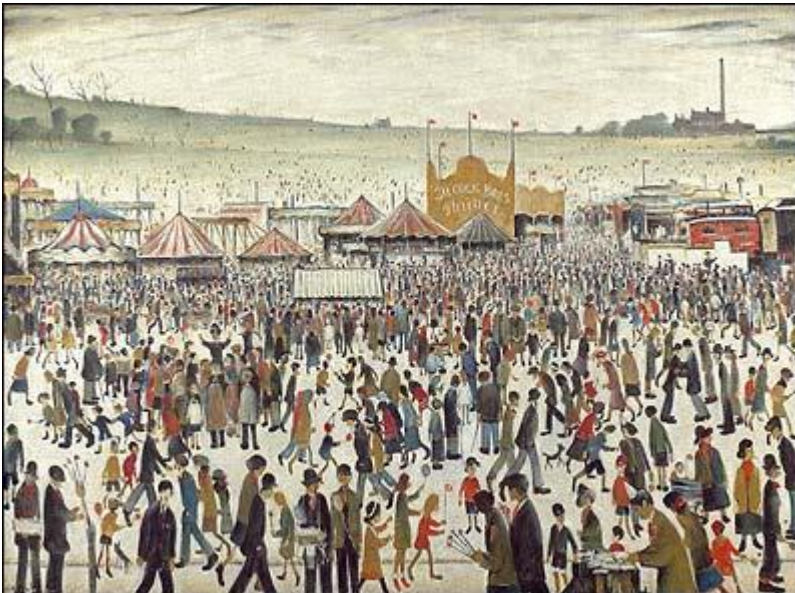
Francis Bacon



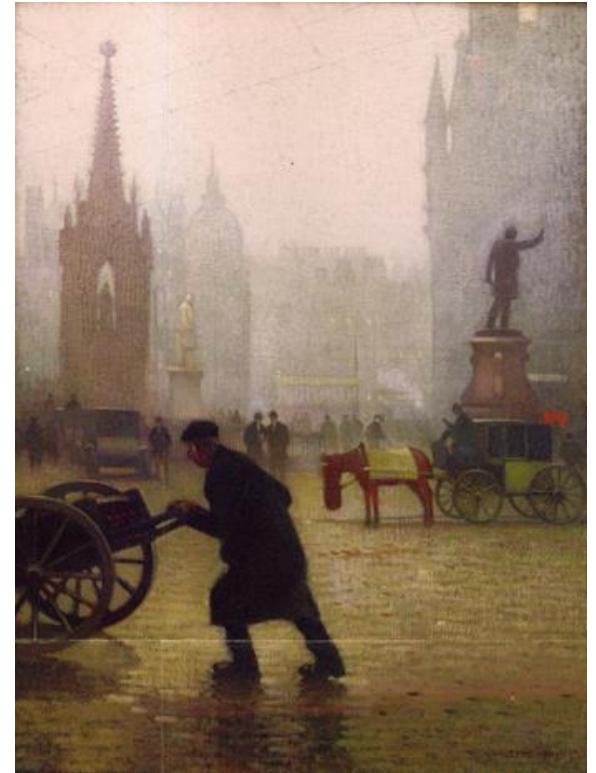
Johannes Stotter



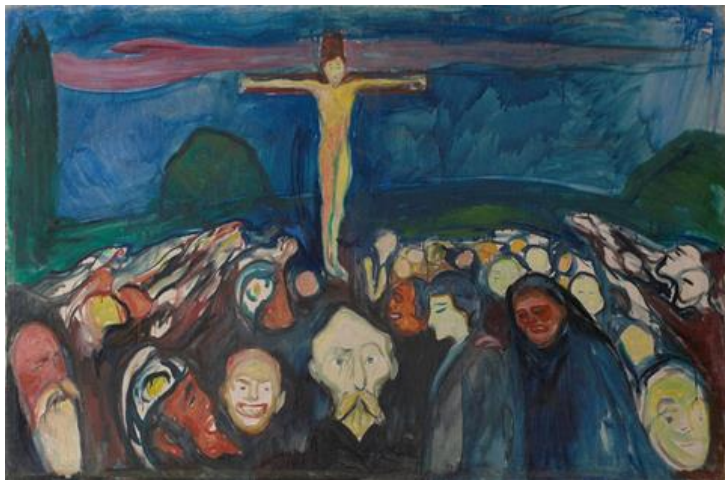
L S Lowry



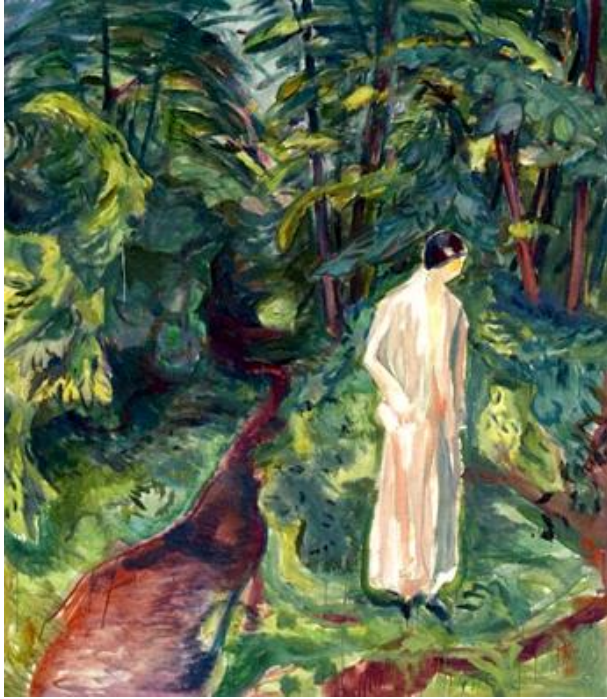
Alphonse Valette



Edvard Munch



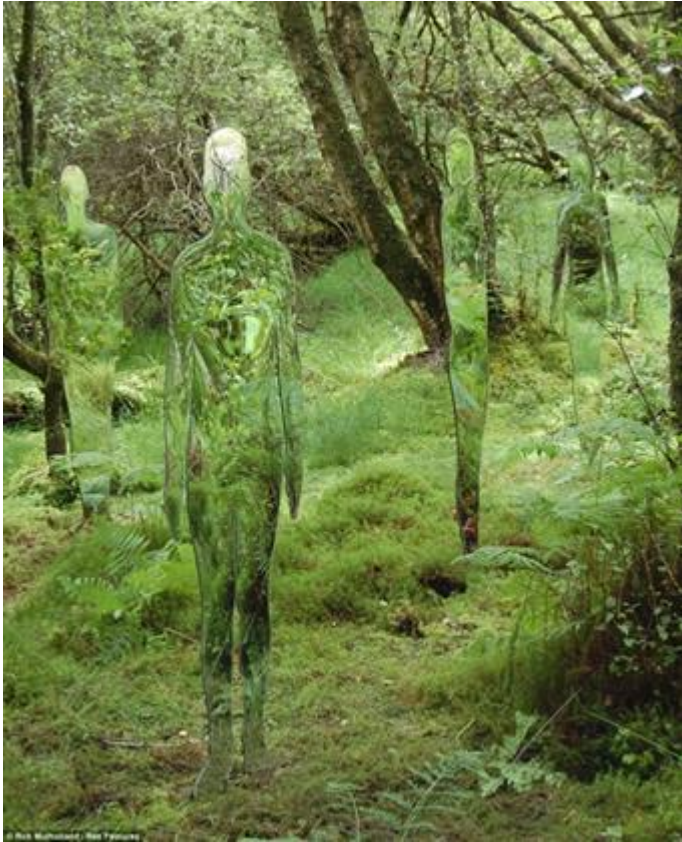
Edvard Munch



Anthony Gormley: Crosby Beach

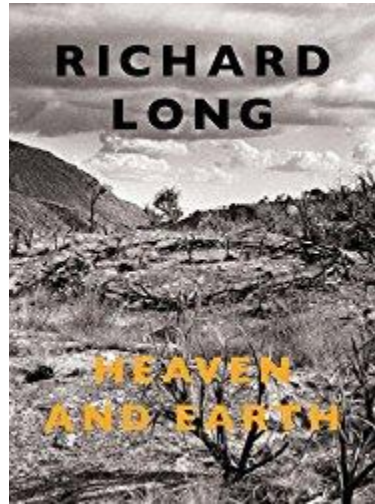


Mirrored figure . Rob Mulholland



Veruschuka





**RICHARD
LONG**

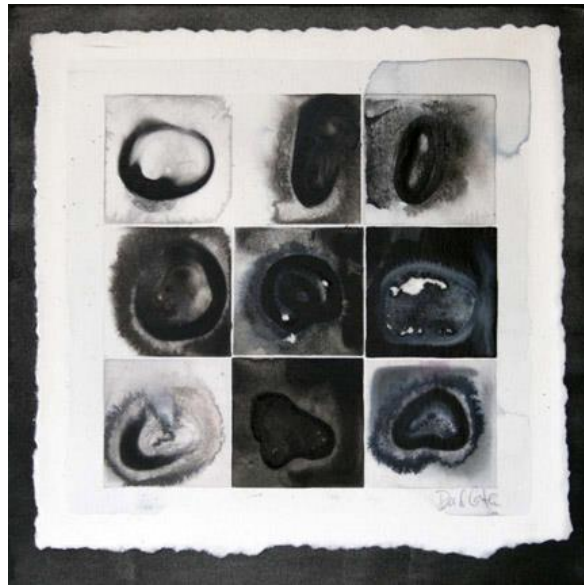
**HEAVEN
AND EARTH**

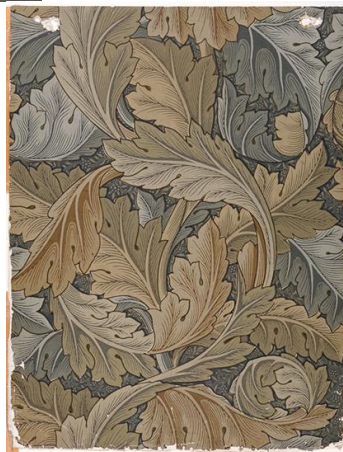


Patterns in nature

- Wayne Thiebaud.
- David Hockney
- Land artists.
- Samuel Palmer
- Pierre Ambrogiani
- Marzia Colonna
- Andres Amador
- Piet Mondrian



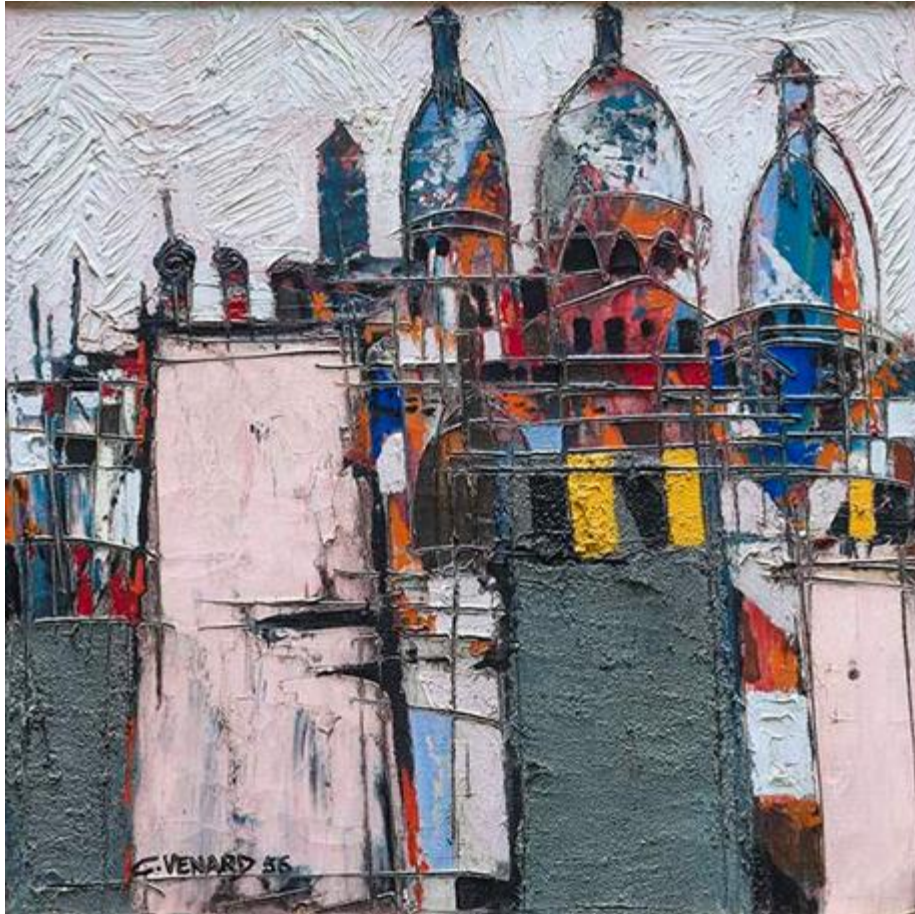




Samuel Palmer 1805 - 1881

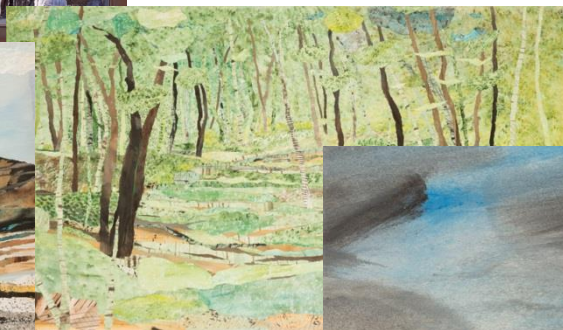


Pierre Ambrogiani 1907-1985





Marzia Colonna



Andres Amador



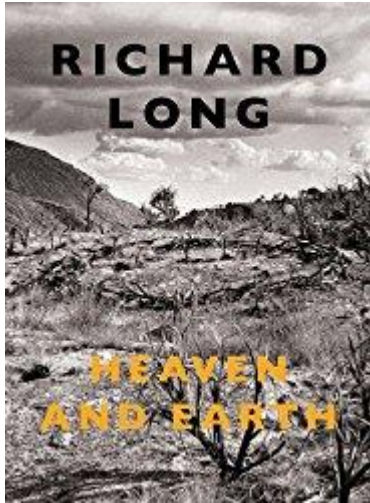
Andy Goldsworthy



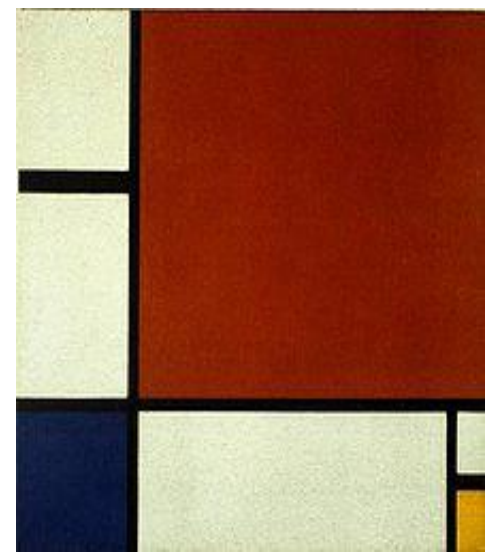
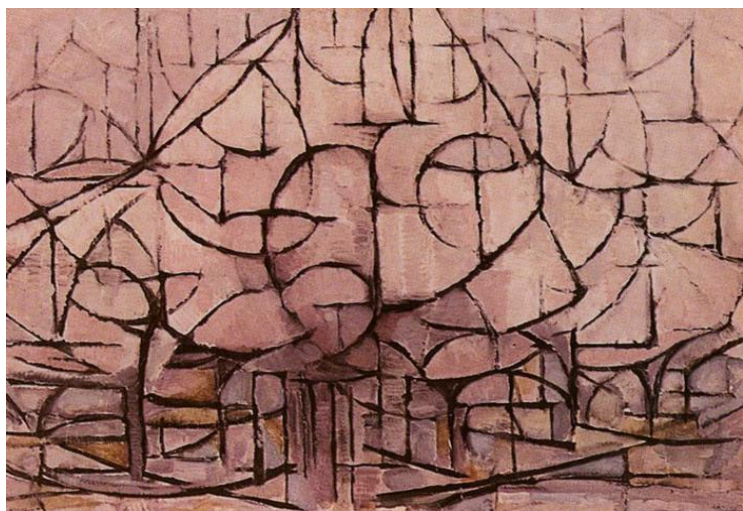
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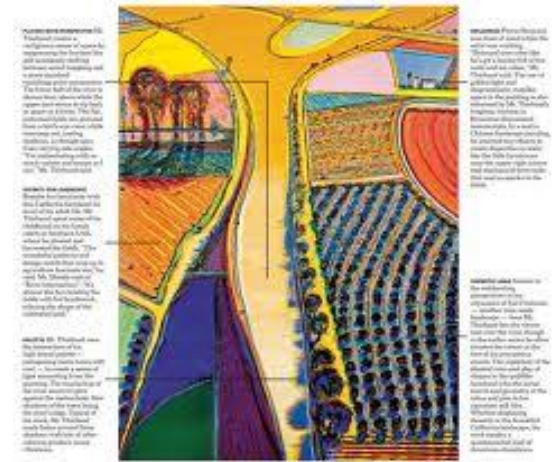
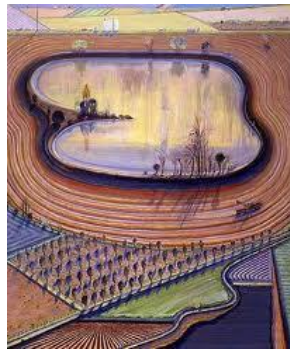
Richard Long



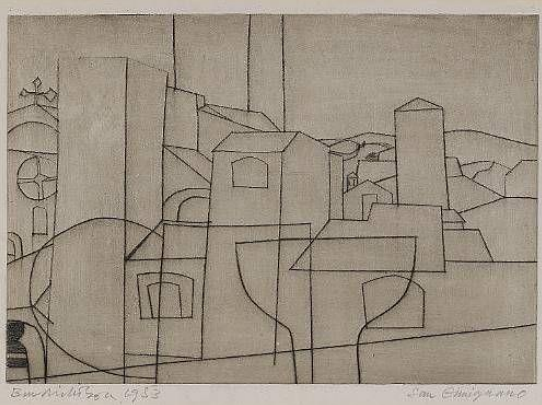
Piet Mondrian



Wayne Thiebaud



Ben Nicholson.



David Hockney



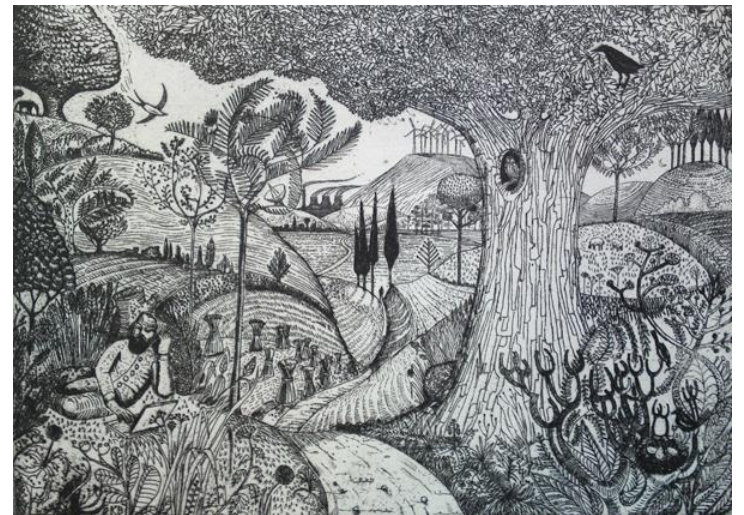
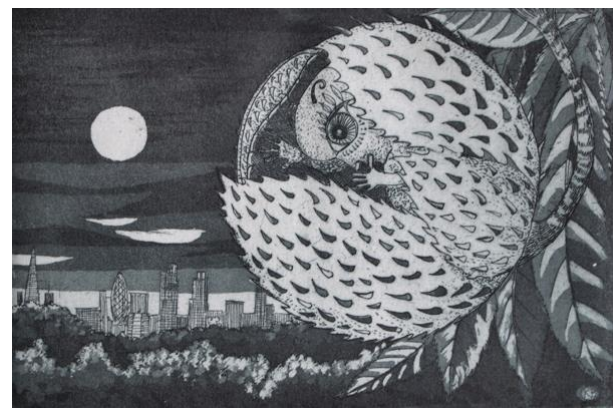
Paul Klee



Paul Klee
Castle and sun



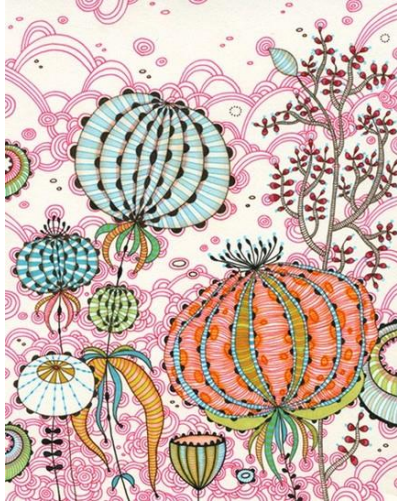
Kit Boyd

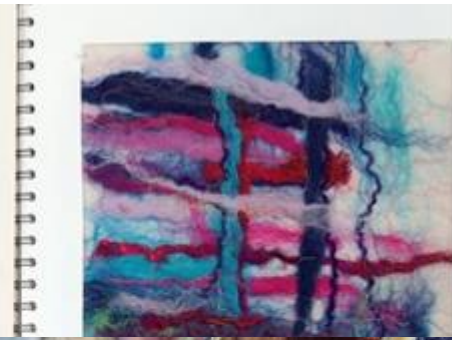


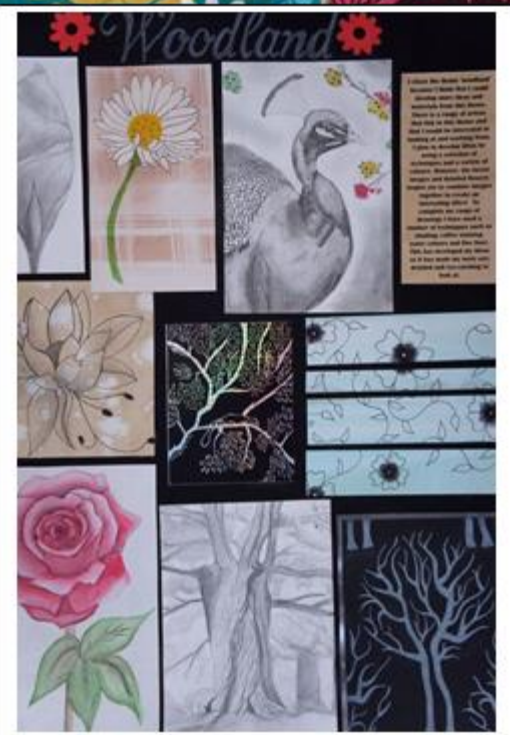
Becky Blair



Yellena James







An artist

- You will investigate/explore in detail the influences their themes . The media they use.
- Nathan Walsh.
- John Piper
- Henry Moore
- Robert Delauney

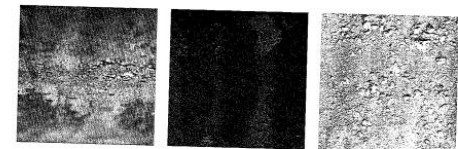
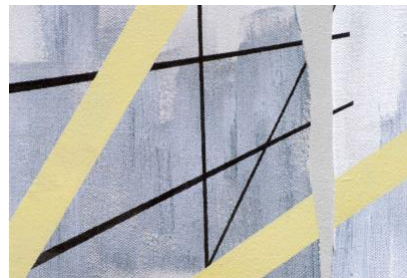
Zooming in

- Close ups of texture and pattern.
- Hedgerows
- Insects birds

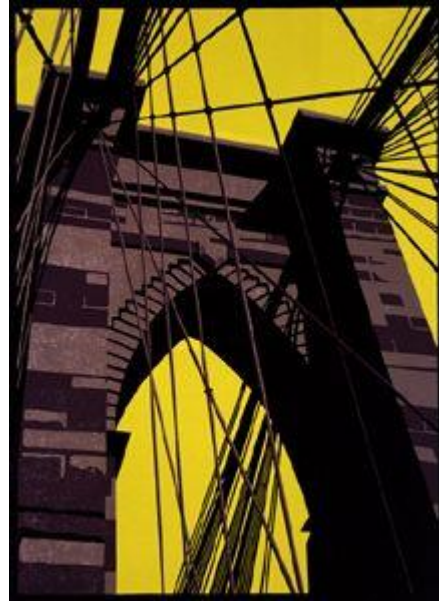
Zooming In



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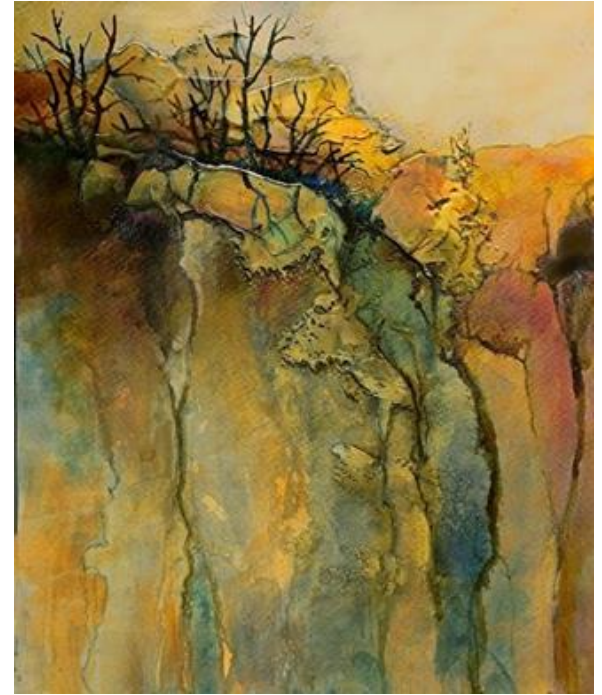
Paul Catherall



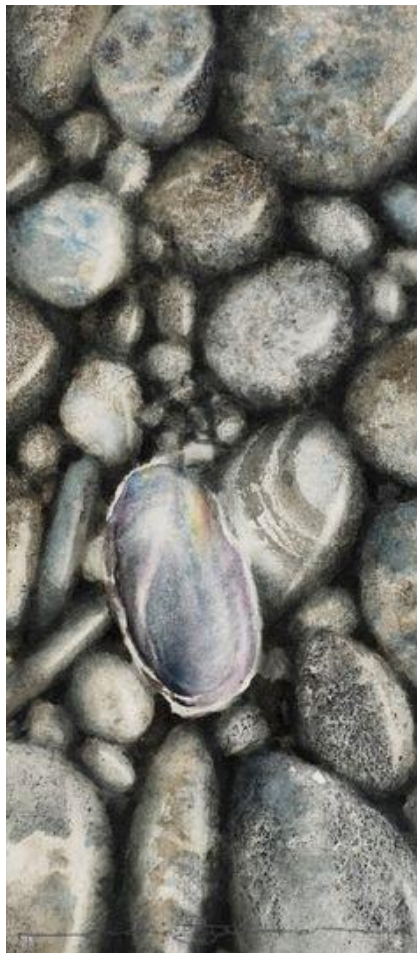
Yvonne Coomber



Carol Nelson



Naomi Tydman



Margarete Vanderpas



Jenny Grevatte



Jenny Grevatte

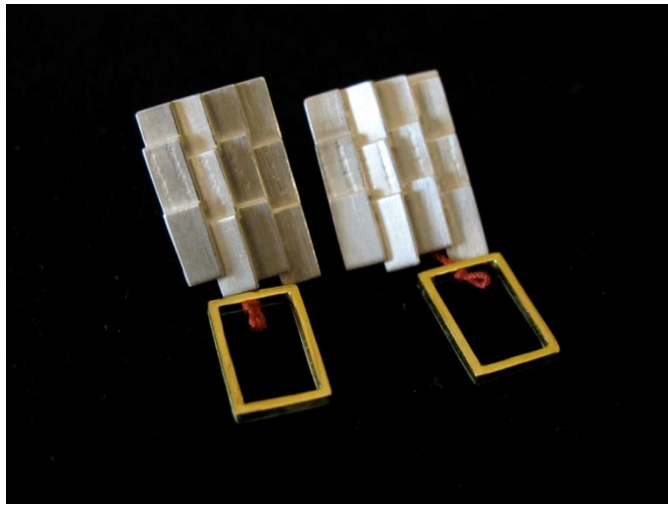
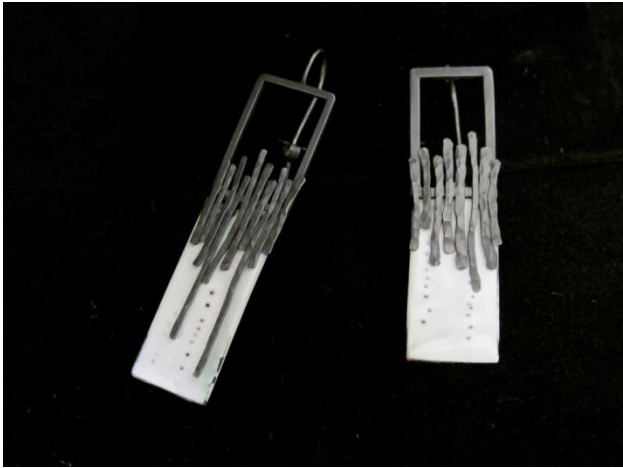




GRAHAM BRACE · 2002 ·

Mariko Sumioka





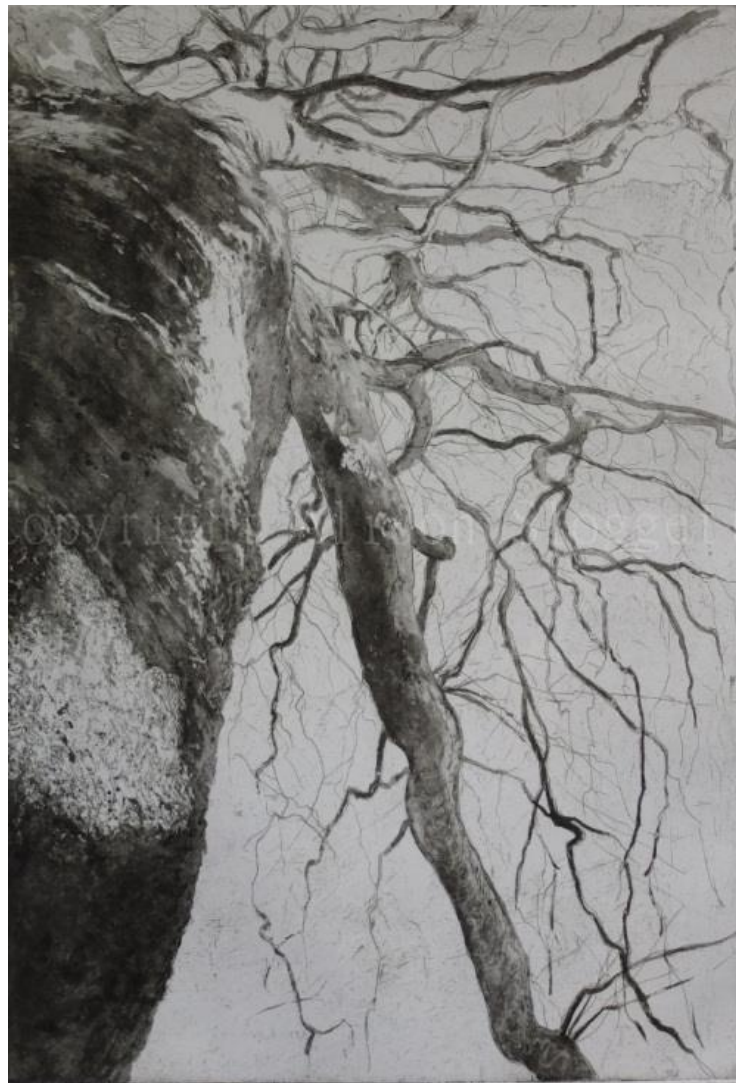
Carol Nelson



Chrissy Norman



Alison Sloggett



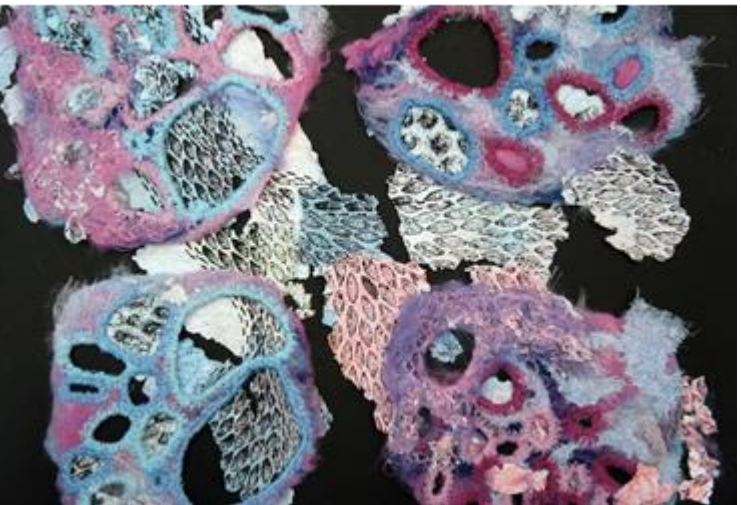
Leslie graff



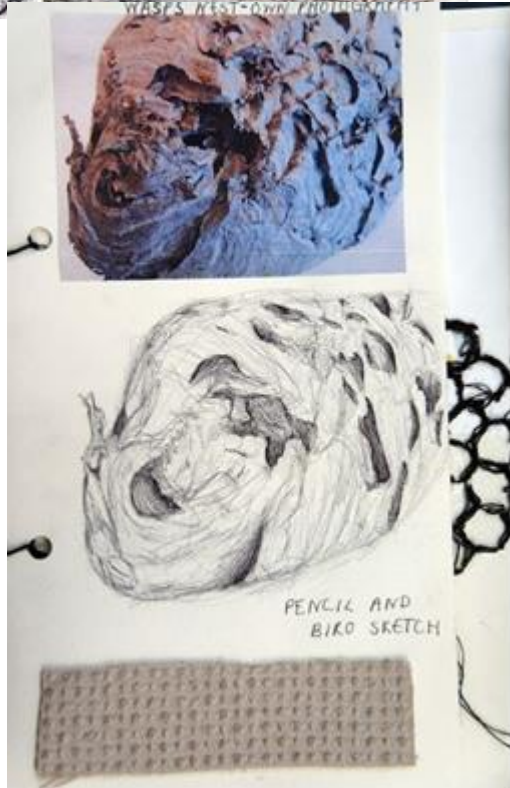
Tiffany Lynch



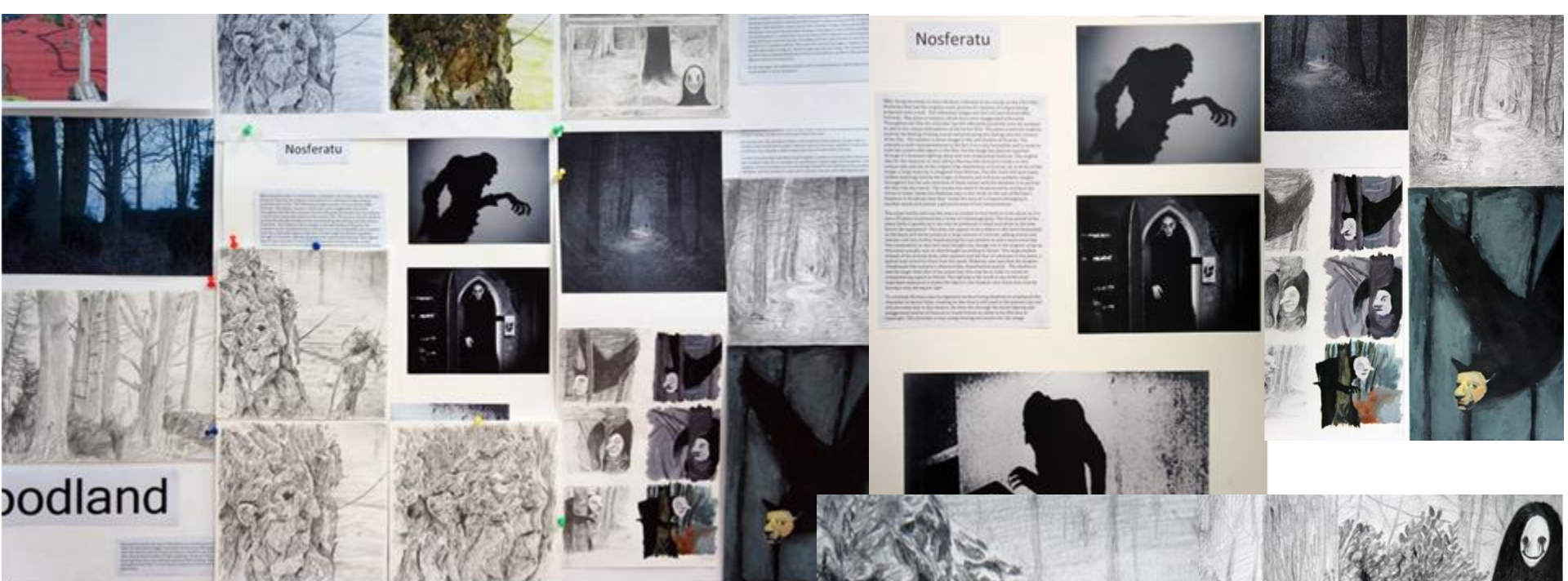












Decay in rural and urban environments

- Buildings:
- Natural forms: Woodlands. Gardens.

Sunga Park



Laura Oldfield



Naomi Tydman



Justin Wheatley



Jenny Wheatley

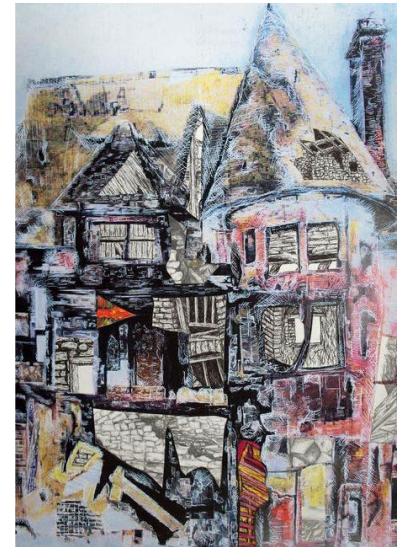
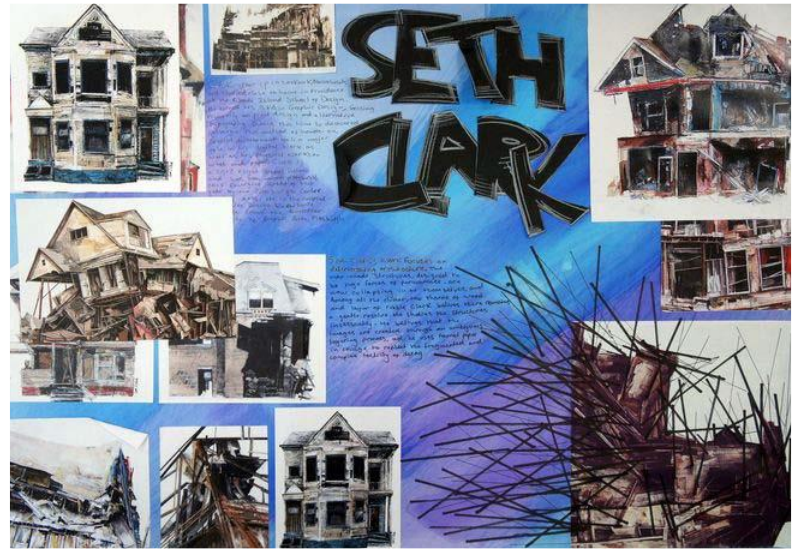


Jenny Wheatley



Seth Clark





Ian Murphy



Dennis Creffield 1931



Niki Feijen



INTENTIONS

For the most part, the intention of this book is to provide a visual history of the city of Detroit, Michigan, from the 19th century to the present. The book is divided into two main sections: 'Intentions' and 'Analysis'. The 'Intentions' section is a collection of photographs that show the city's history from a different perspective. The 'Analysis' section is a collection of photographs that show the city's history from a different perspective.

As a result of the book's focus on visual history, the text is primarily descriptive. The book is divided into two main sections: 'Intentions' and 'Analysis'. The 'Intentions' section is a collection of photographs that show the city's history from a different perspective. The 'Analysis' section is a collection of photographs that show the city's history from a different perspective.

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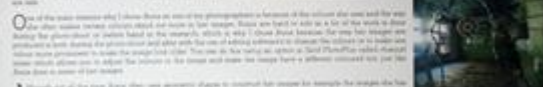


ANNA MIKA



Urbex

Anna Mika is a 25-year-old photographer who travels all over the world to explore abandoned and decaying buildings. She says that she began to take photos of abandoned buildings when she was 16 years old. She says that she was inspired by the work of the photographer Robert Rauschenberg.



One of the main reasons why I chose to do this is because I love photography. I love the way that it allows me to see the world from a different perspective. I love the way that it allows me to see the world from a different perspective.

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ANALYSIS

PERSONAL

OVERALL

When I first started this project, I was inspired by the way that the city of Detroit has changed over the years. I was inspired by the way that the city of Detroit has changed over the years. I was inspired by the way that the city of Detroit has changed over the years.

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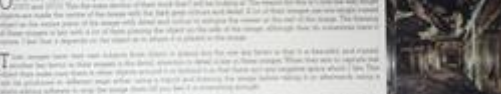
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MARCHAND & MEFFRE



The ruins of Detroit

Marchand and Meffre are a French couple who travel all over the world to explore abandoned and decaying buildings. They say that they began to take photos of abandoned buildings when they were 16 years old. They say that they were inspired by the work of the photographer Robert Rauschenberg.



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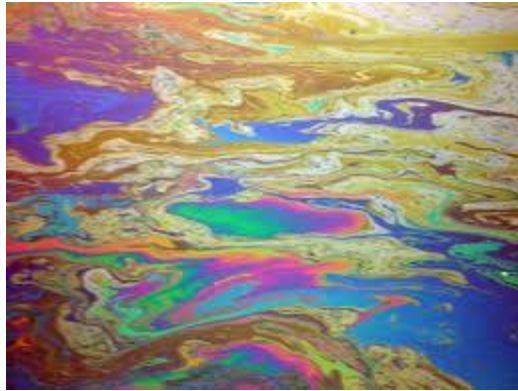
Cernuda arte



Ishmael Gomez Peralta

Environmental issues

- Pollution.
- Farming
- Fly tipping



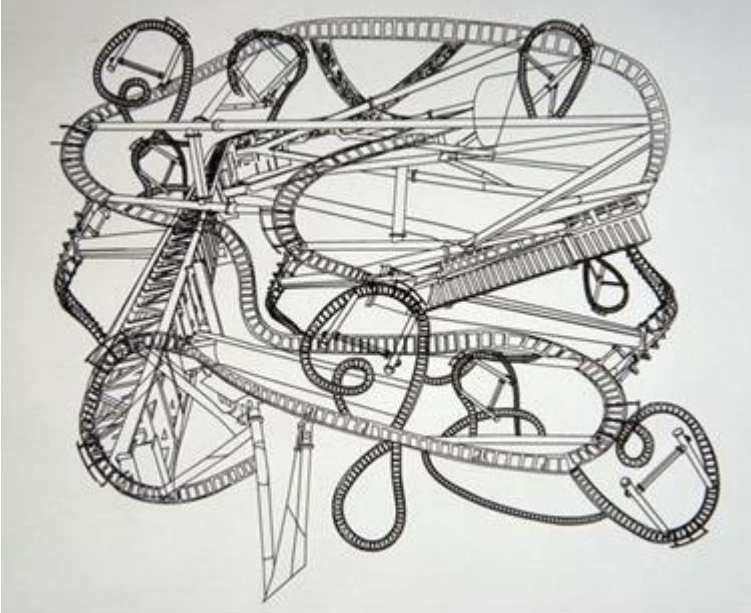
Foundations

Base this starting point on either

- interesting architectural forms,
- a historical, modern and or religious architectural site OR
- Your home, its history, location ,its architectural features.

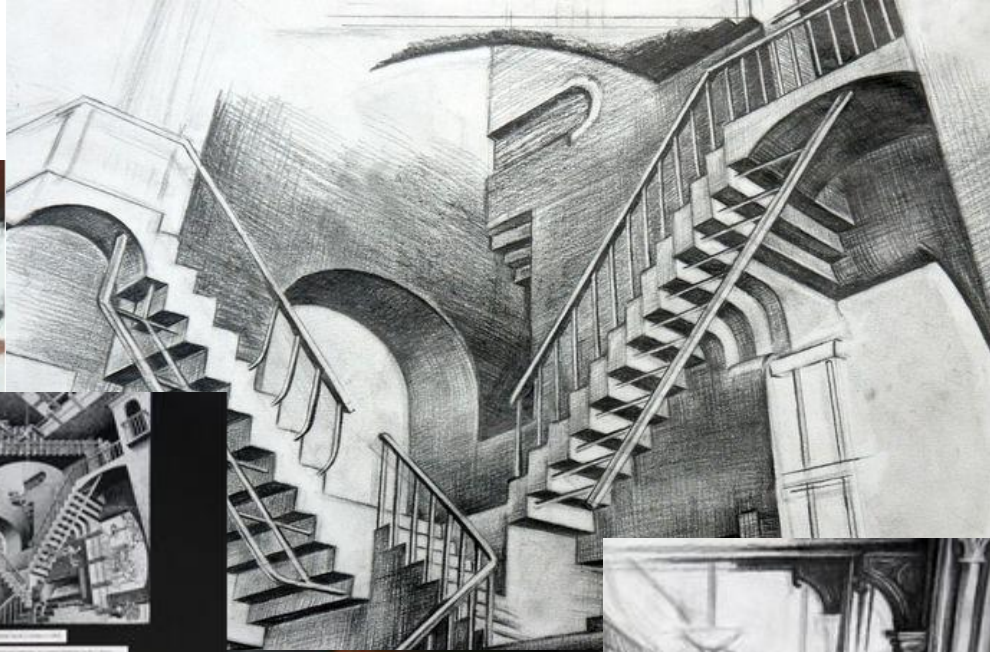
Joseph Fernand Henri Léger

Léger was a French painter, sculptor, and filmmaker, born on February 1881 in Normandy. He initially trained as an architect in 1899, before then moving to Paris in 1900, where he supported himself as an architectural draftsman. He then did Military service for a year, before being enrolled at the school of Decorative Arts after his application to the École des Beaux-Arts was rejected. However, although he was not an official student, he still attended the school as a non-enrolled student which provided him with three empty and useless years. He didn't begin to work as a painter until the age of 25. His work showed the influence of Cubism, which was very rare at the time period. In his early works he used a personal form of cubism which he gradually modified into a more figurative, populist style. His boldly simplified treatment of modern subject matter has caused him to be regarded as a forerunner of pop art. This can be clearly seen in the piece *Builders with a crane*, which particularly



Joseph Fernand Henri Léger
 This is a reproduction of a drawing by Joseph Fernand Henri Léger, showing a roller coaster track. The drawing is a complex, abstract representation of the track, using a variety of colors and geometric shapes to create a sense of movement and structure. The track is shown in a circular, almost spherical arrangement, with a prominent yellow vertical beam and various blue and red structural elements. The drawing is a technical illustration of a roller coaster track, showing the layout of the track, including loops, turns, and drops. The drawing is a technical illustration of a roller coaster track, showing the layout of the track, including loops, turns, and drops.





Small text block, likely a caption or description related to the architectural drawing above it.



Small text block, likely a caption or description related to the architectural drawing above it.



Small text block, likely a caption or description related to the photograph above it.



CALCOTT HALL

From the architectural plan of Calcott Hall I took steps to find a light color palette and a pattern that I liked. The pattern was a mix of geometric shapes and organic forms. I chose a mix of geometric shapes and organic forms. I chose a mix of geometric shapes and organic forms.

I started with a few geometric shapes. I chose a mix of geometric shapes and organic forms. I chose a mix of geometric shapes and organic forms. I chose a mix of geometric shapes and organic forms.

For the interior design I wanted a mix of geometric shapes and organic forms. I chose a mix of geometric shapes and organic forms. I chose a mix of geometric shapes and organic forms.

Amongst some of the things that we will look at are the colors of the walls, the colors of the furniture, the colors of the lighting, and the colors of the accessories.

When looking at the interior design I wanted a mix of geometric shapes and organic forms. I chose a mix of geometric shapes and organic forms. I chose a mix of geometric shapes and organic forms.

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EXPERIMENTS

Although I had already been using experimental design and design I had the need to go out and practice some of the things that I had learned in school and in my previous work. I had the need to go out and practice some of the things that I had learned in school and in my previous work.



When I was in school I had been looking at things like the golden ratio and the Fibonacci sequence. I had been looking at things like the golden ratio and the Fibonacci sequence.



The idea for the interior design was to use a mix of geometric shapes and organic forms. I chose a mix of geometric shapes and organic forms.



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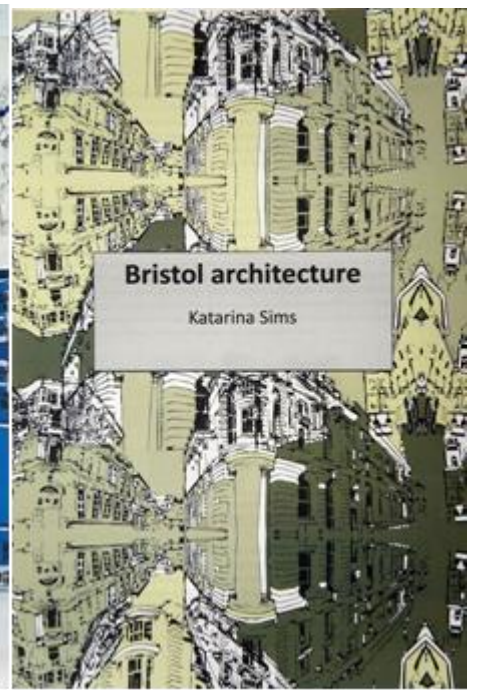
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Bristol architecture

Katarina Sims



The image shows a detailed architectural drawing of a church tower with a clock face. The drawing is done in black ink on a light background. The tower has a square base with a clock face, a smaller square section above it, and a pointed top. The drawing is very detailed, showing the texture of the stone and the structure of the tower.



