



Landscape – *The Sublime to
Starry Night*, giving landscape
painting a new meaning



It's quiz time...

1. What two cities were being destroyed in John Martin's *Destruction...*?
2. What is technically wrong with how he has depicted the eruption of the volcano?
3. *The Great Wave off Kanagawa* was part of a series of how many other prints?
4. Where was that particular blue paint from?
5. How old was Turner when he entered the Royal Academy?
6. What coincided with the exhibition of *Slave Ship*?
7. Who was portrayed in *Woman with a parasol*?
8. In addition to the work itself, what extra element was important for Goldsworthy in his art?
9. What was the display choice of *Martyrs* similar to?
10. Where is *Martyrs* now?

<https://www.youtube.com/watch?v=zEJyZepZlr8&list=TLPQMTAwNTlwMjMB1IJefnBlMg&index=2>



Pieter Bruegel the Elder, *Landscape with the fall of Icarus*, c.1560, oil on canvas, Royal Museum of Fine Arts, Belgium, 73 x 112cm





Ovid **“Many a fisherman pulling in his catch with bended rod, shepherd leaning on his crook and farmer at his plough, gazed at them with astonishment and thought that anyone who knew how to soar through the ether must be immortal.”**

Key points for *Landscape with the fall of Icarus* c.1560

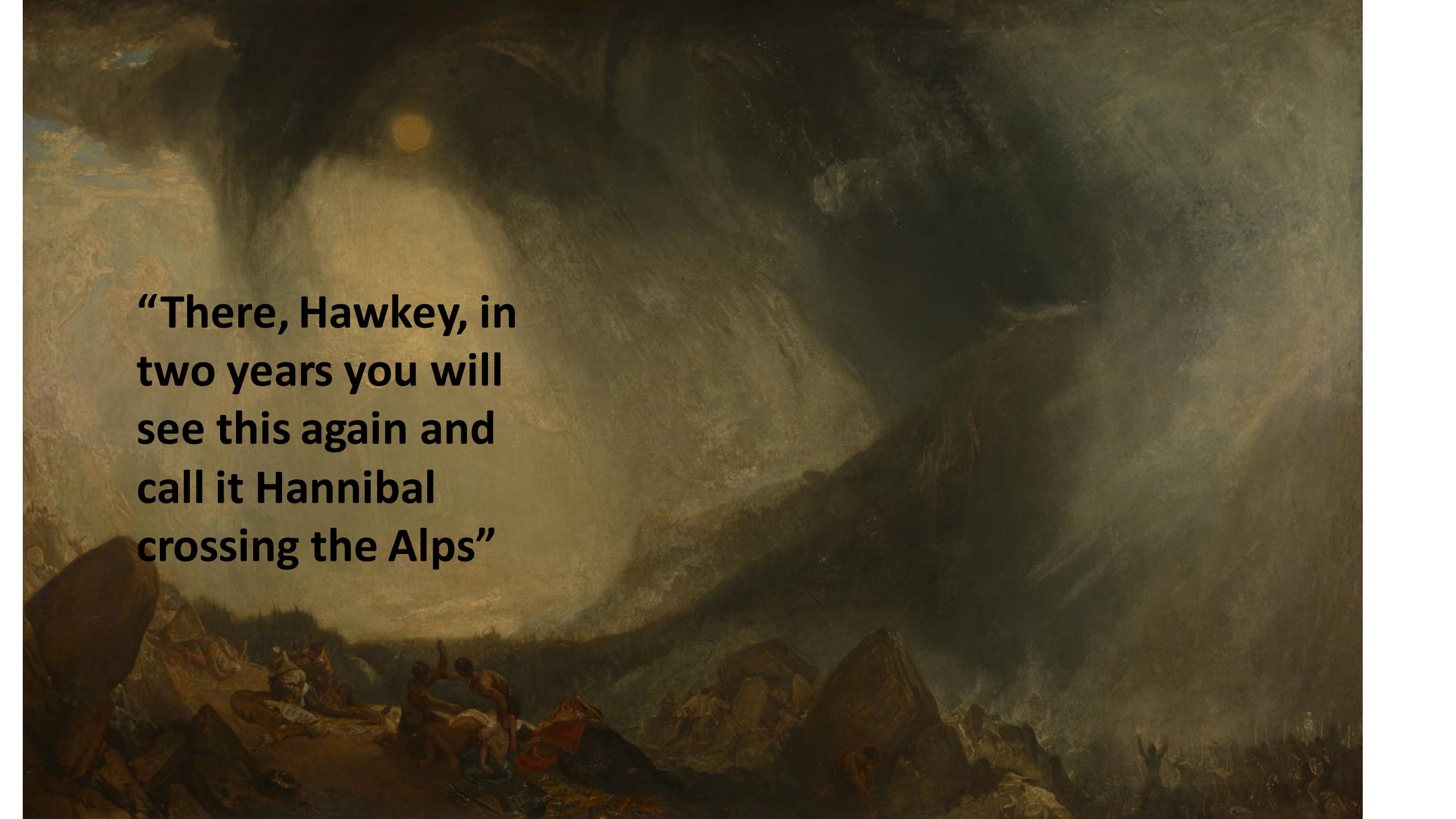
- The painting, perhaps painted in the 1560s, is now usually seen as a good early copy by an unknown artist of Bruegel's lost original, perhaps from about 1558.
 - Original has been lost
- Ovid's *Metamorphoses*
 - Icarus flew too close to the sun with wings made of beeswax and feathers. Fell into sea and drowned. Legs can be seen in the water
- Sun has half set on the horizon. That is how long Icarus has been falling for
- Icarus symbolized someone who refused to fall in line and be content with his lot
 - He was not a hero, but a fool.
- Heroes here are in dominant positions
 - Farmer largest in composition
 - Head of shepherd right in centre



J.M.W. Turner, *Snow Storm: Hannibal and his Army Crossing the Alps*, exhibited 1812, oil on canvas, Tate Britain, London, 146 x 237cm

John Martin, *The Destruction of Pompeii and Herculaneum*, 1822, oil on canvas, Tate Britain, London



The background is a large, dramatic painting depicting Hannibal's army crossing the Alps. The scene is set in a dark, mountainous landscape with a large, bright, circular light source (the sun or moon) in the sky, casting a beam of light down on the scene. In the foreground, several figures are shown in various states of distress and exhaustion, some lying on the ground, others struggling to move. The overall tone is somber and heroic, with a focus on the physical and emotional challenges of the journey.

**“There, Hawkey, in
two years you will
see this again and
call it Hannibal
crossing the Alps”**



Snow Storm: Steam-Boat off a Harbour's Mouth.



Jacques-Louis David, *Napoleon Crossing the Alps*, 1801-1805

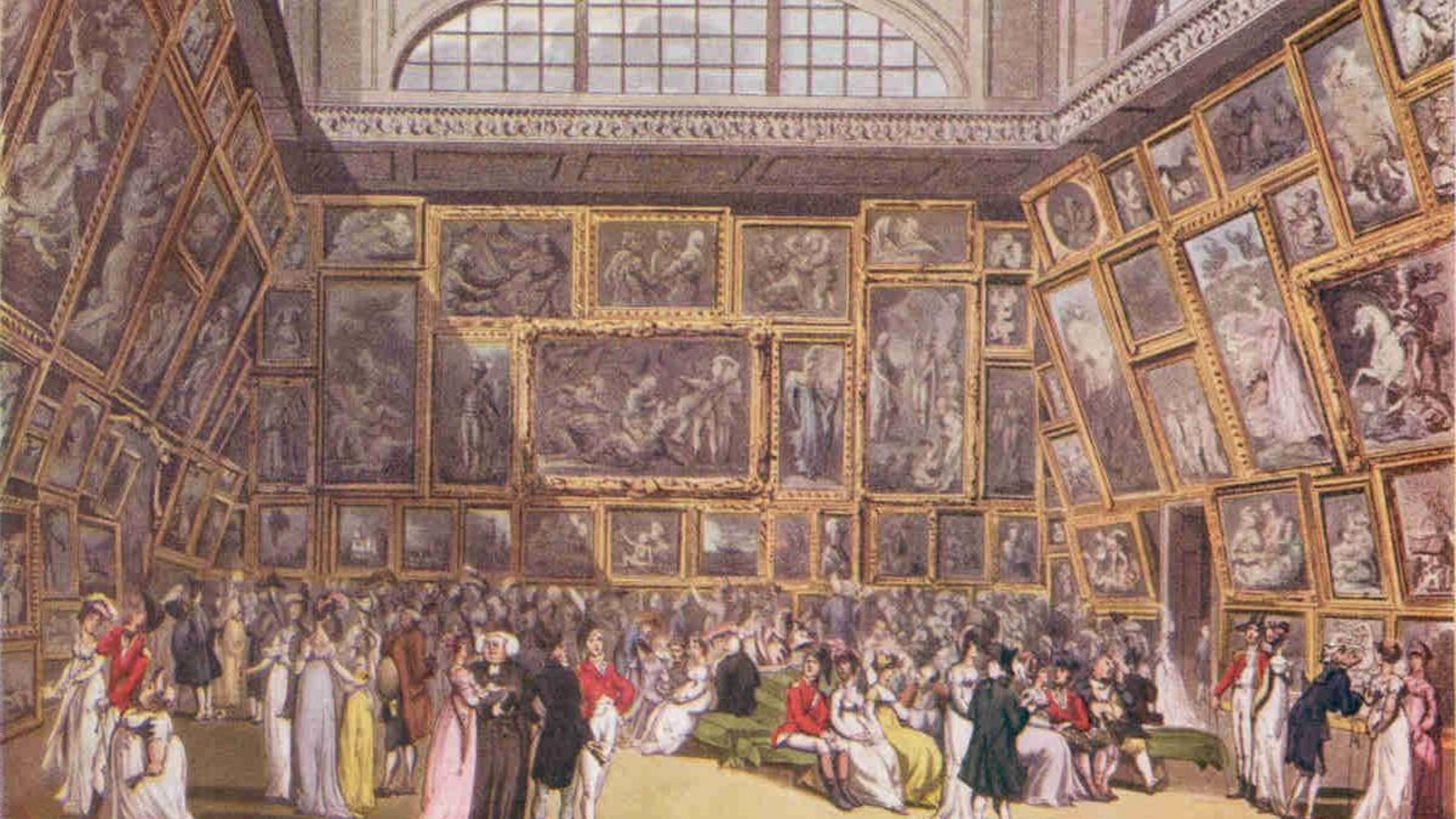


J.M.W. Turner, *Snow Storm: Hannibal and his Army Crossing the Alps*, exhibited 1812, oil on canvas, Tate Britain, London, 146 x 237cm





Cozens, Hannibal showing to his army the fertile plains of Italy, 1752–1797



Key points for *Snow Storm: Hannibal and His Army Crossing the Alps* c.1812

- The Peace of Amiens in 1802 -Allowed Turner to travel to continent
- differed from the fashionable storm painters such as John Martin
 - their storms were to a large extent concoctions - Hollywood sets,
 - Turner's storms were based on accurate observation. This storm was an actual experience, though it took place in Yorkshire rather than Switzerland
- Turner often brooding on the war between Rome and Carthage, (c.250-150BC) - saw a parallel with the Napoleonic Wars -Turner saw parallels between Napoleon and Hannibal
- A curving black storm cloud dominates the sky, poised to descend on the soldiers in the valley below, with an orange-yellow sun attempting to break through the clouds.
- Turner insisted that the painting should be hung low on the wall to ensure it would be viewed from the correct angle.
- It was widely praised as impressive, terrible, magnificent and sublime



Caspar David Friedrich, *The Sea of Ice*, 1823-5, oil on canvas, 96 x 126cm



Caspar David Friedrich



Caspar David Friedrich, *Wanderer above the sea of fog*, c.1818

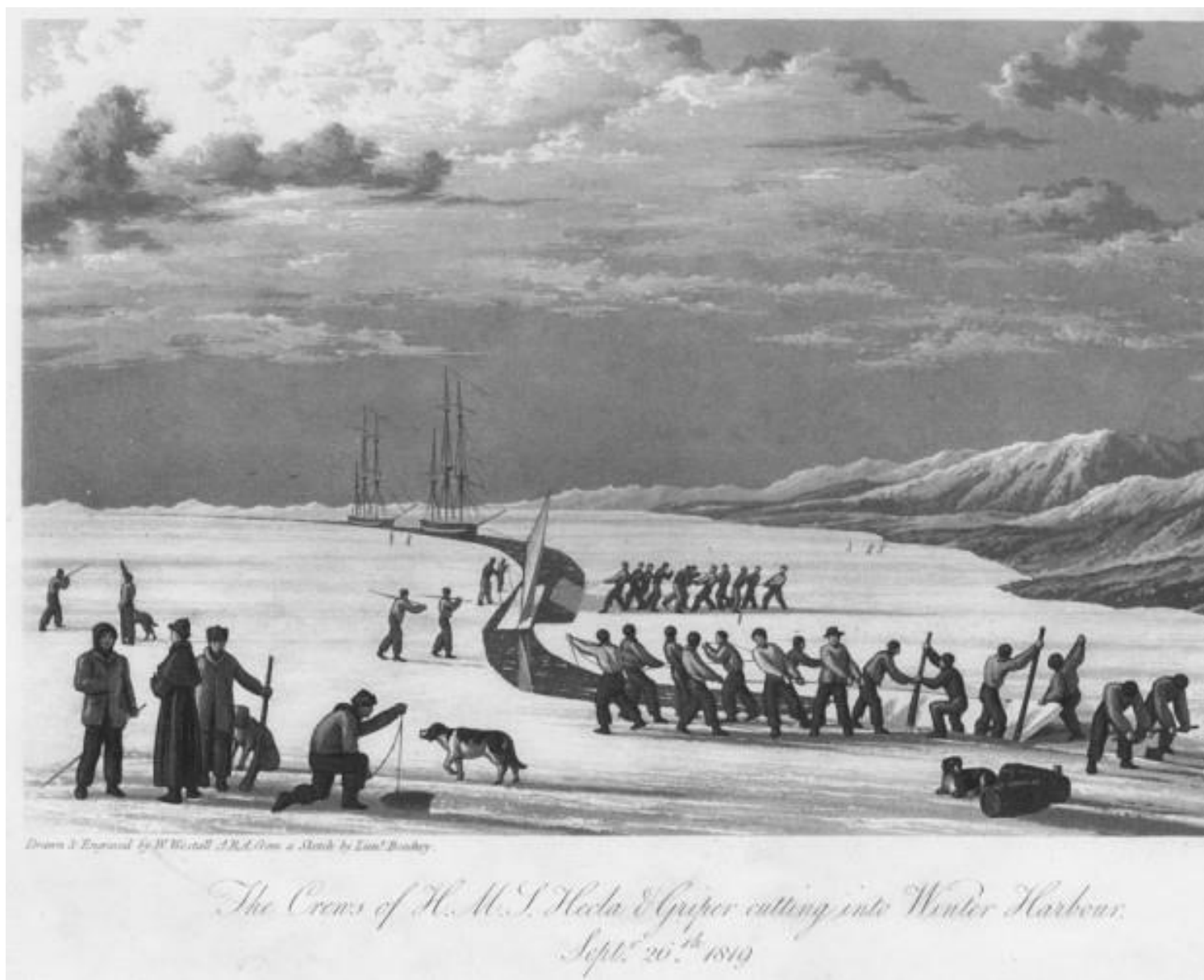




Caspar David Friedrich, *The Sea of Ice*, 1823-5, oil on canvas, 96 x 126cm



Johann Martin von Rohden, *Waterfall at Tivoli*, 1819





Caspar David Friedrich, *The Watzmann*, 1824-5, National Gallery, Berlin



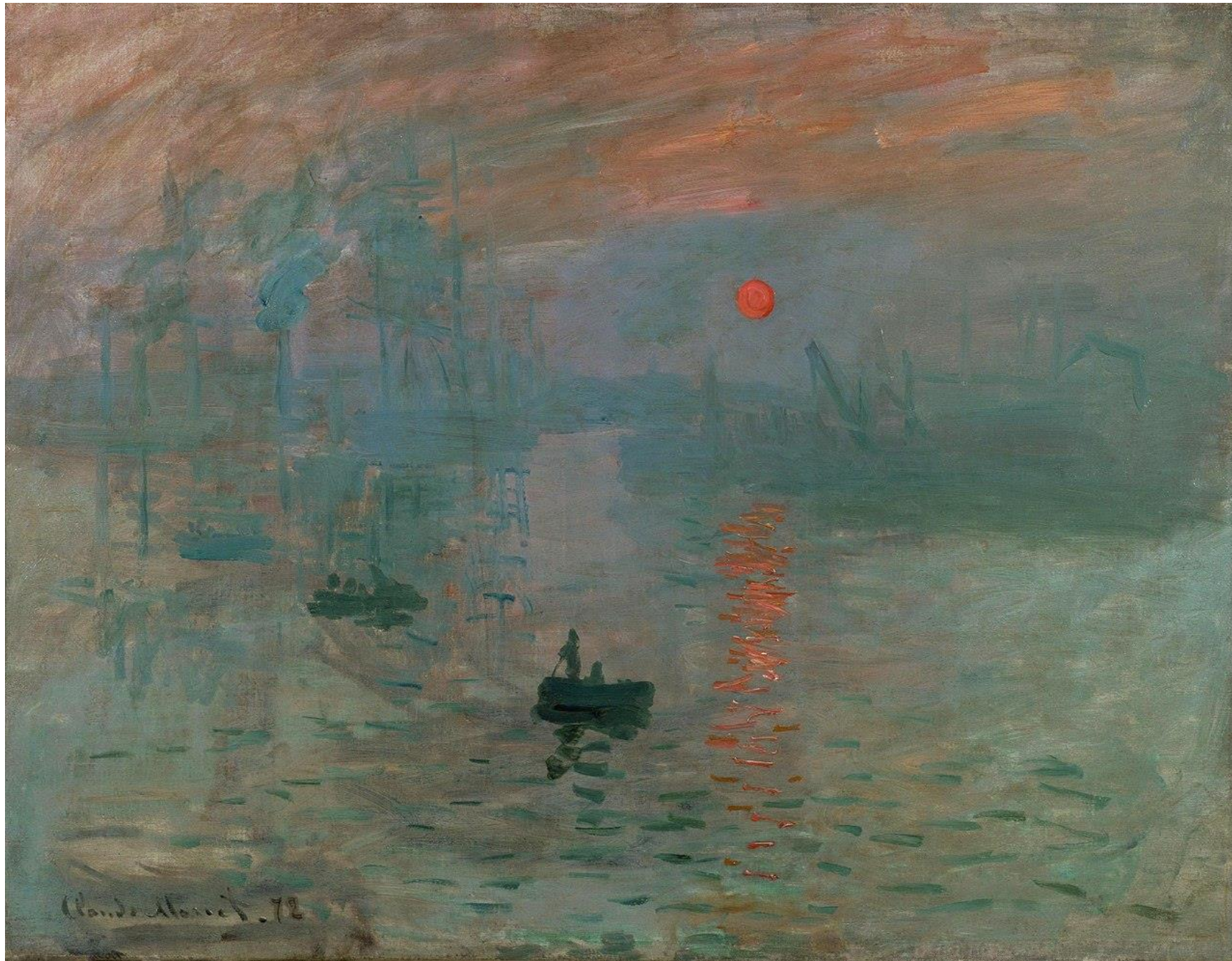
Caspar David Friedrich, *The Sea of Ice*, 1823-5, oil on canvas, 96 x 126cm



Key points for *The Sea of Ice* 1823-25

- Romanticism was both an artistic movement and an approach to life.
 - It rejected the Enlightenment ideas of rationalism and intellect in favour of religion, emotion, and culture.
- painting was first shown in 1824 at the Prague Academy exhibition
 - under the title An Idealized Scene of an Arctic Sea, with a Wrecked Ship on the Heaped Masses of Ice.
- A source of inspiration for the painting was the polar expedition mounted by William Edward Parry from 1819 to 1820
 - in search of the North-west Passage.
 - The stern of the wreck is just visible on the right inscription on it confirms, this is HMS Griper
- The particular feature of this work is that the drama has already happened.
- Brother died in the ice

Impression, Sunrise, *Claude Monet*, 1872, oil on canvas, 48 x 63, Musée
Marmottan Monet, Paris







ENGLISH CHANNEL

● **Le Havre**

BELGIUM

LUXEMBOURG

★ **Paris**

FRANCE

SWITZERLAND

ITALY

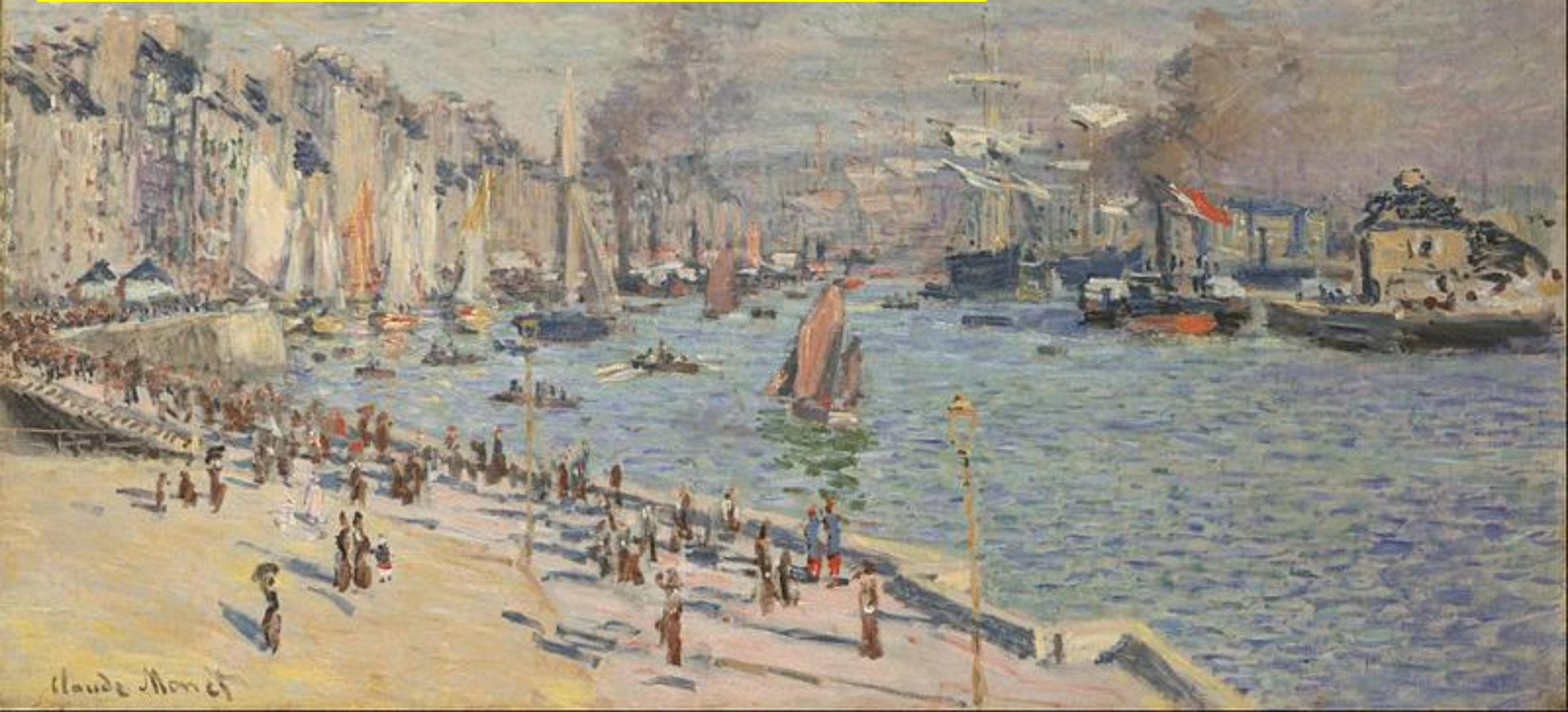
Bay of Biscay

ATLANTIC OCEAN

ANDORRA

Corsica (France)

The six painted canvases depict the port "during dawn, day, dusk, and dark and from varying viewpoints, some from the water itself and others from a hotel room looking down over the port"





The home of photographer Nadar, where the 1874 exhibition took place



SOCIÉTÉ ANONYME
DES ARTISTES, PEINTRES, SCULPTEURS, GRAVEURS, ETC

PREMIÈRE
EXPOSITION
1874

35, Boulevard des Capucines, 35

CATALOGUE

Prix : 50 centimes

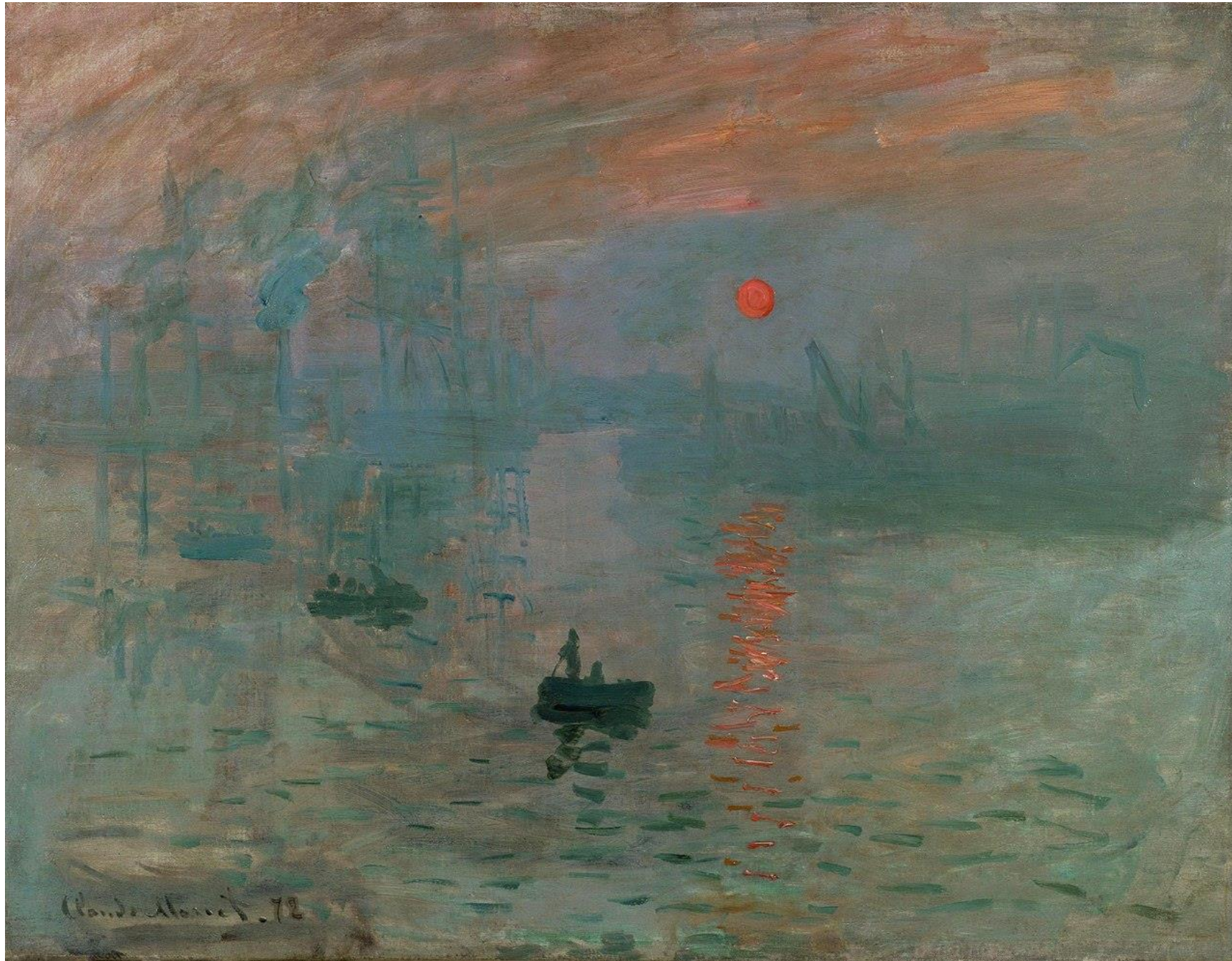
L'Exposition est ouverte du 15 avril au 15 mai 1874,
de 10 heures du matin à 6 h. du soir et de 8 h. à 10 heures du soir
PRIX D'ENTRÉE : 1 FRANC

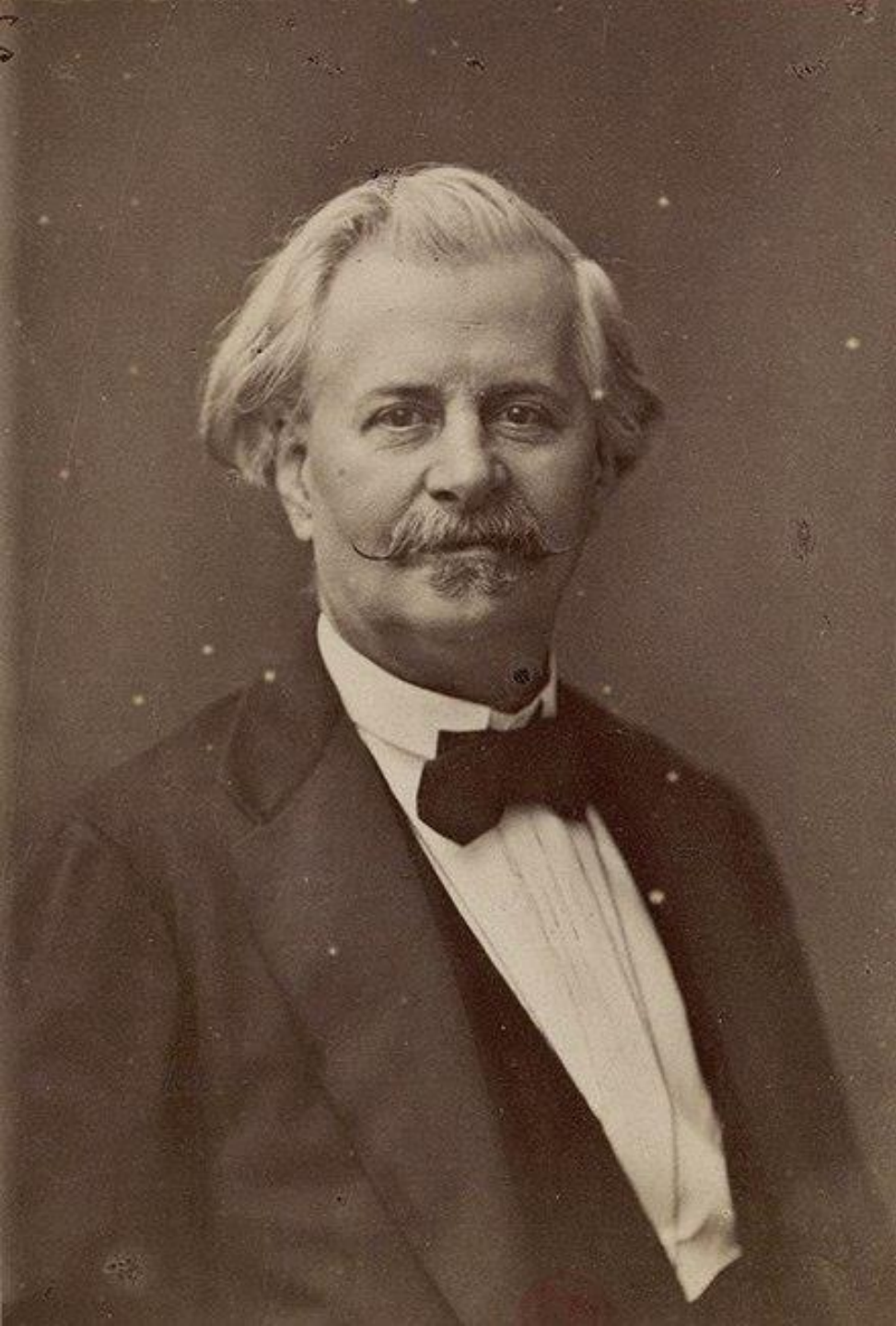


PARIS
IMPRIMERIE ALCAN-LEVY
61, RUE DE LAFAYETTE

1874

Impression, Sunrise, *Claude Monet*
1872, oil on canvas, 48 x 63, Musée Marmottan Monet, Paris





**“A preliminary
drawing for
a wallpaper pattern
is more finished
than this seascape.”**

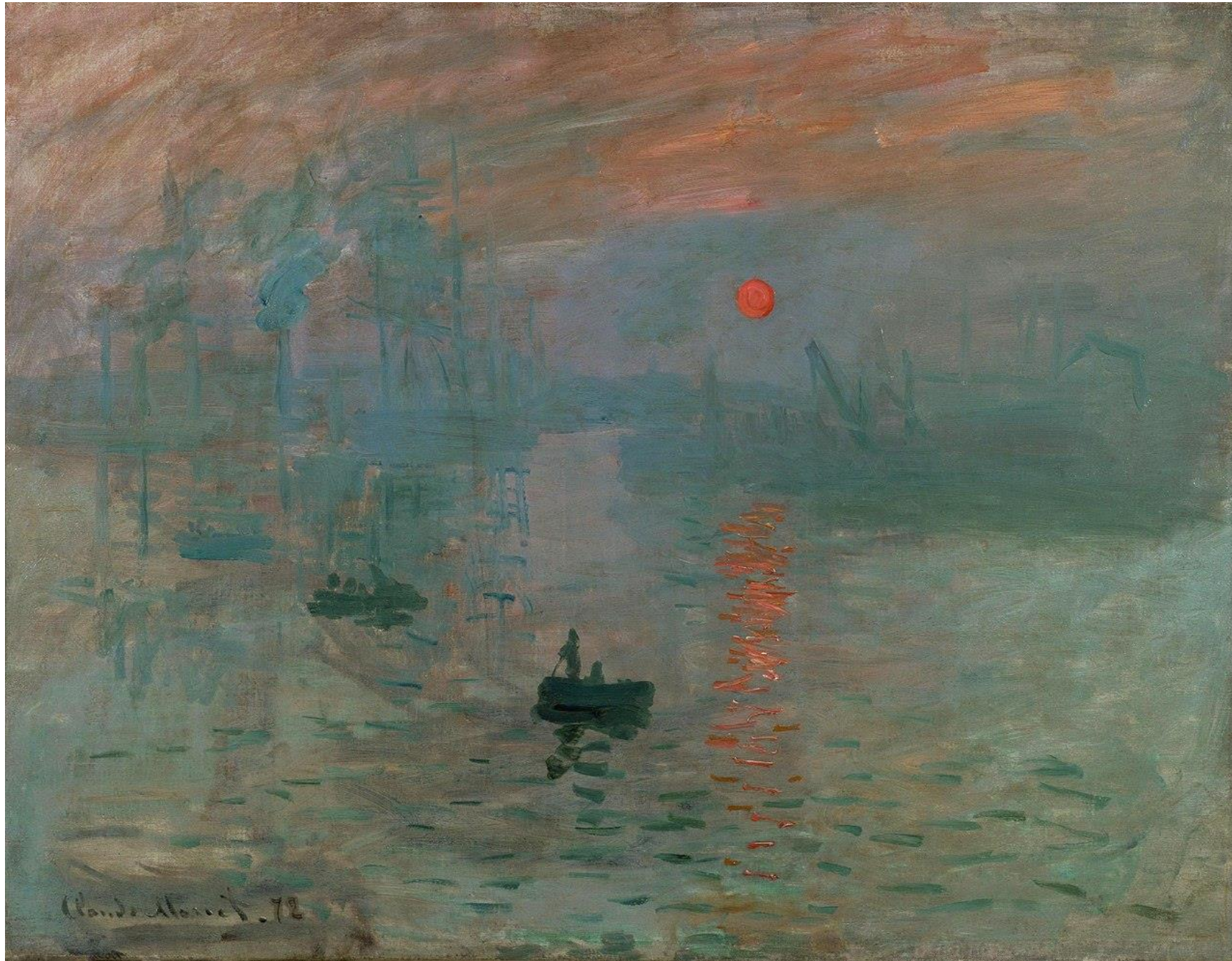
Monet, *The Thames below Westminster*,
1871





Turner, *Rain, Steam and Speed*, 1841

Impression, Sunrise, *Claude Monet*
1872, oil on canvas, 48 x 63, Musée Marmottan Monet, Paris





Key points for *Impression: Sunrise* 1872

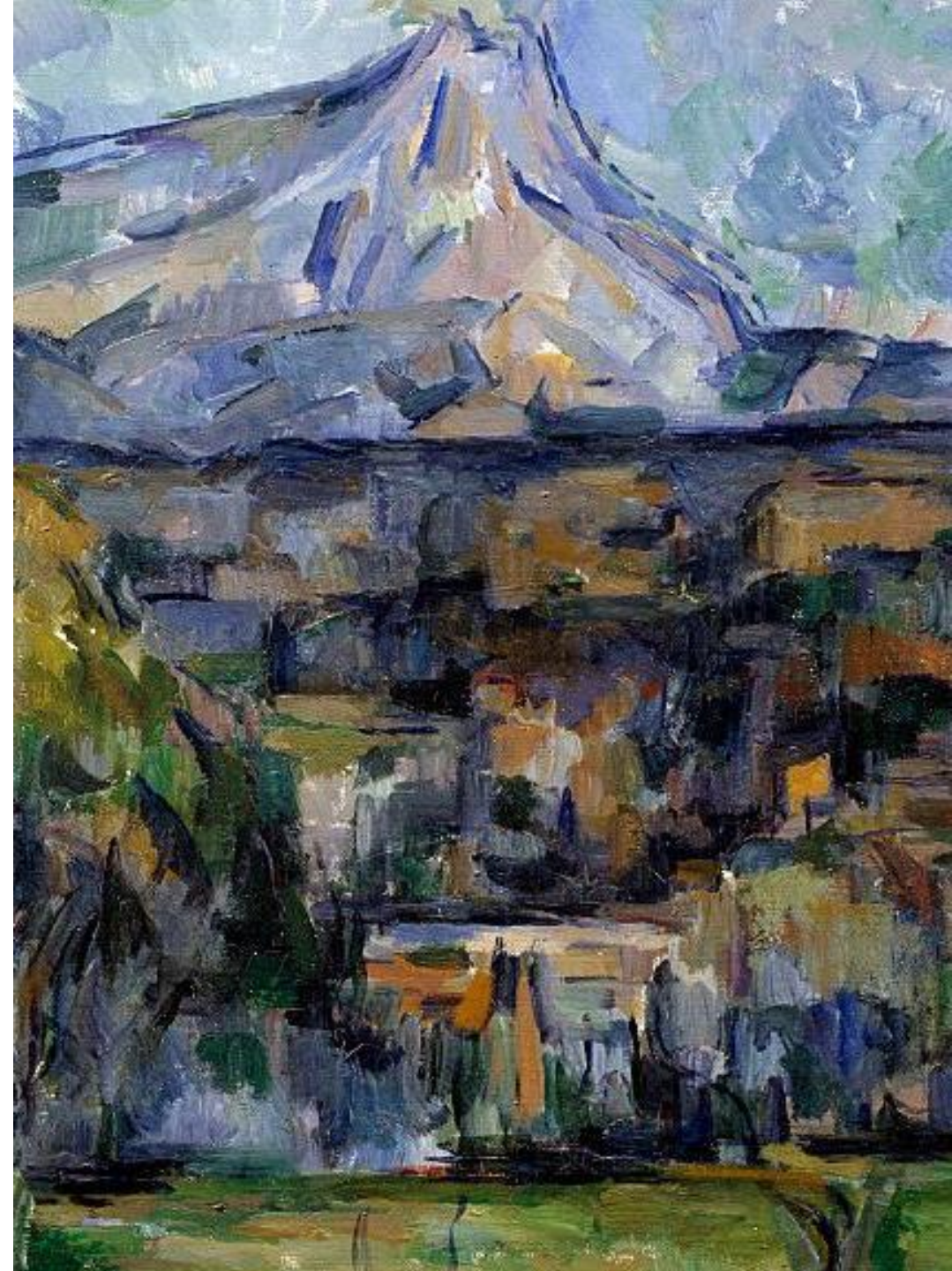
- was responsible for naming the world's most popular style of modern art
- *Impression, Sunrise* became the most famous in the series after being debuted in April 1874 in Paris at an exhibition by the group “Painters, Sculptors, Engravers etc. Inc.”
 - Monet claimed that he titled the painting *Impression, Sunrise* due to his hazy painting style in his depiction of the subject:
- Initially used to describe and deprecate a movement, the term Impressionism “was immediately taken up by all parties”
- Following the defeat of France in the Franco-Prussian War of 1870–71, the regeneration of France was exemplified in the thriving port of Le Havre.
 - Some suggest that the contrast of elements like the steamboats and cranes in the background to the fishermen in the foreground represent these political implications
- Monet influenced by Turner

Starry Night, *Vincent van Gogh*
1889, oil paint, 74 x 92, Museum of Modern Art, NYC

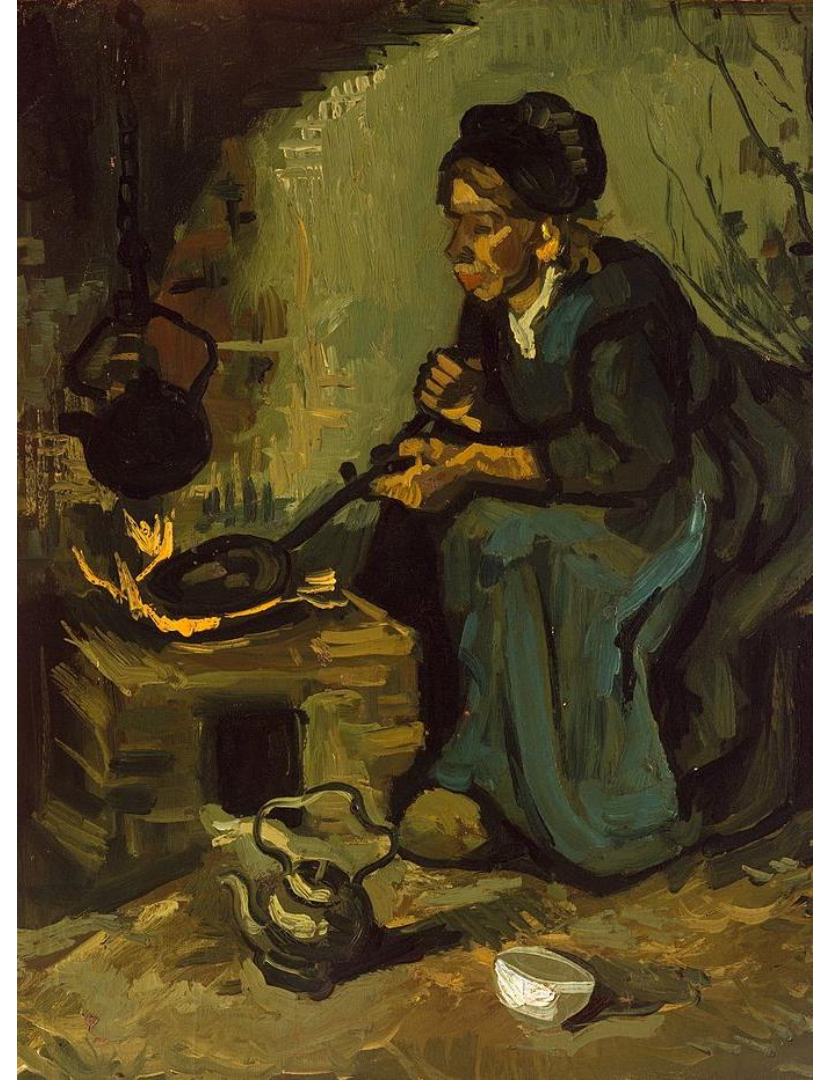




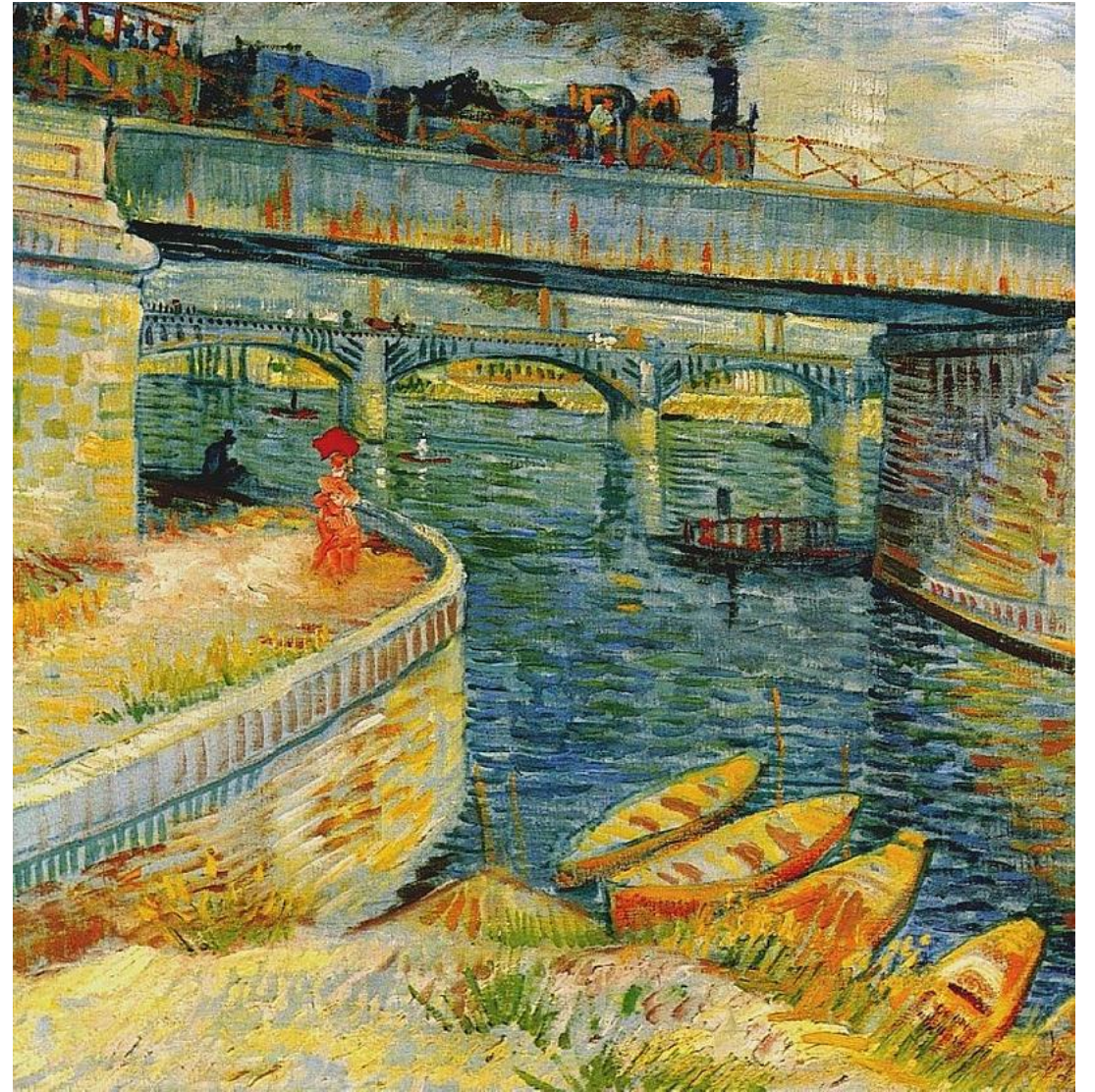
<https://www.youtube.com/watch?v=oxHnRfhDmrk>

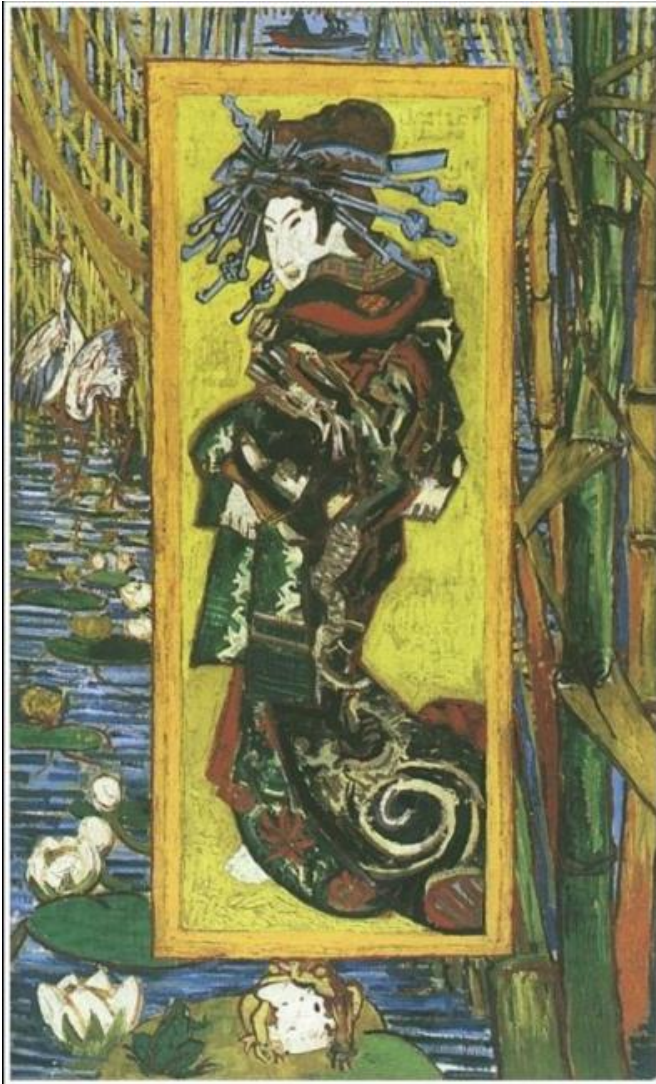


Peasant Woman cooking, Vincent van Gogh
1885, oil on canvas, 44 x 38, The Met, NYC



Bridges across the Siene, Vincent van Gogh, 1887, oil on canvas, 52 x 65, Zurich

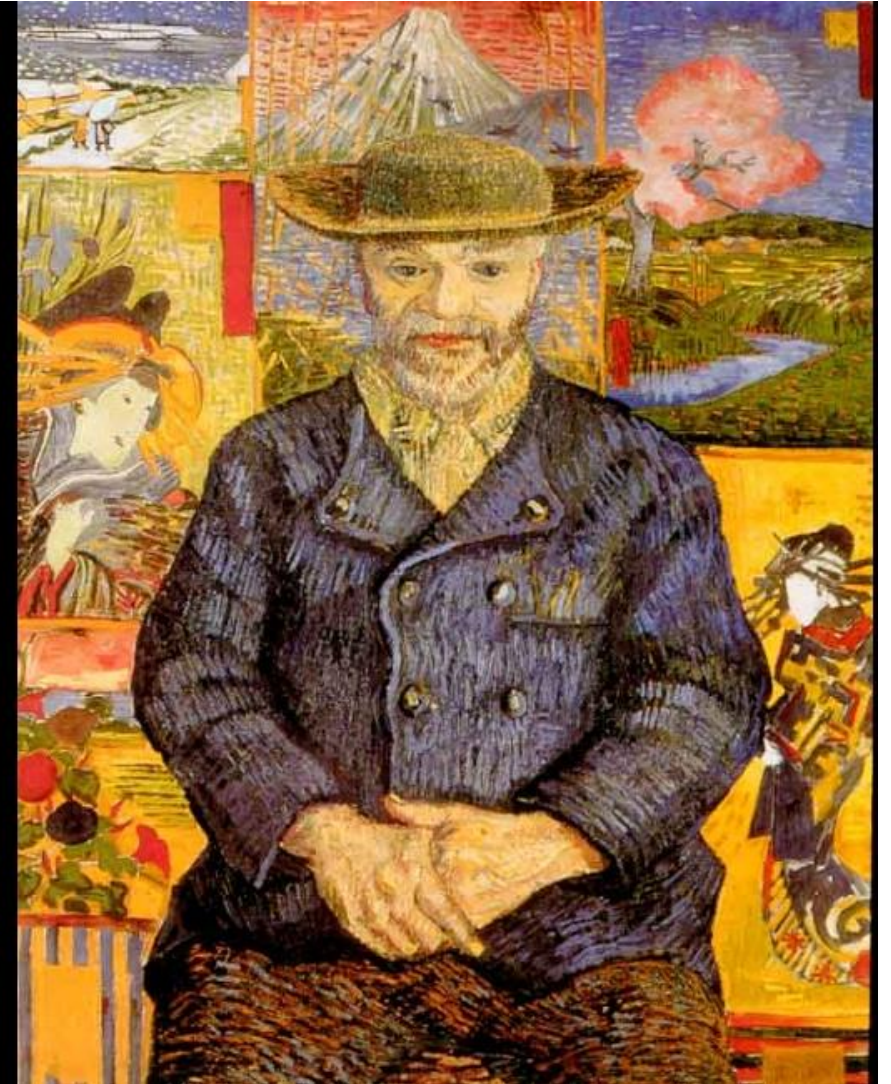




Vincent Van Gogh, *The Courtesan*,
after Keisai Eisen, 1887, oil on
canvas



Van Gogh, *Flowering Plum Tree*, 1887, oil on
canvas, after Ando Hiroshige, *Kameido Ume*
(Japanese apricot) Garden, 1857, from the series
One Hundred Famous Views of Edo



Vincent Van Gogh, *Père Tanguy*, 1887, oil on
canvas

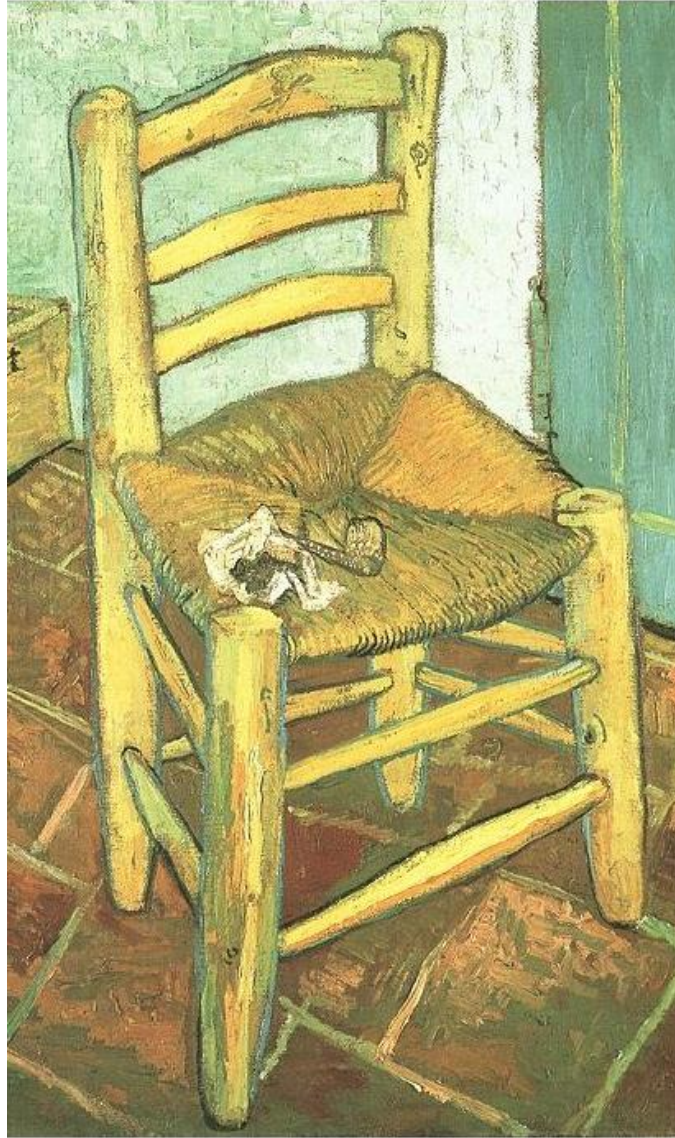


Vincent Van Gogh after Hiroshige, *The Great Bridge in the Rain*, 1887, oil on canvas

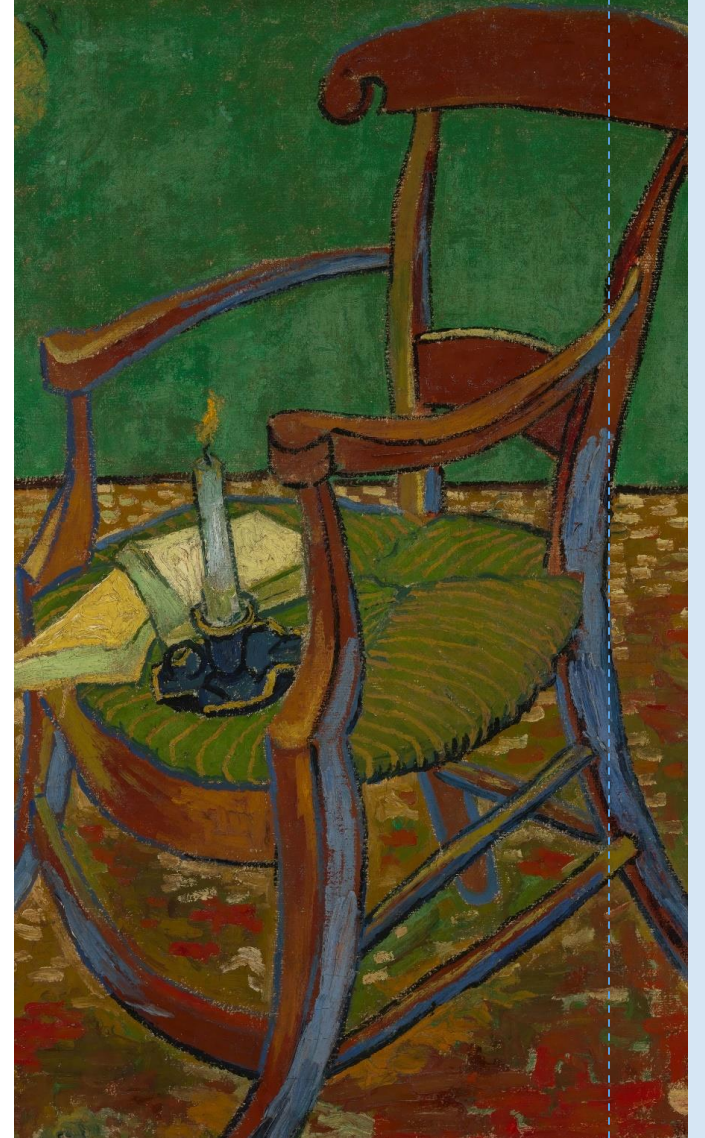


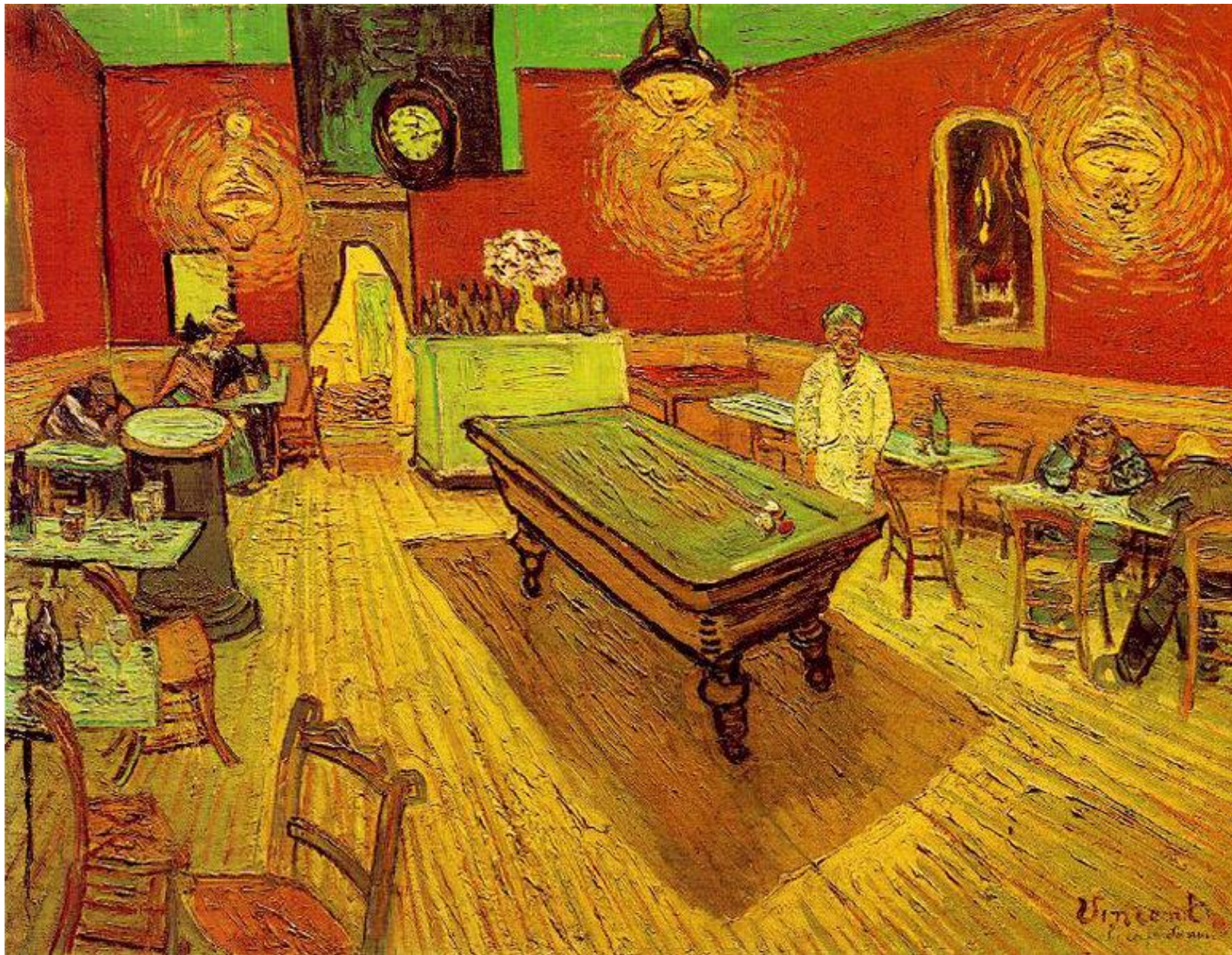
Ando Hiroshige, *Evening Shower at Atake and the Great Bridge*, c.1857, ukiyo – e woodblock print

Van Gogh's Chair, Vincent van Gogh
1888, oil paint, 91 x 73, National Gallery, London

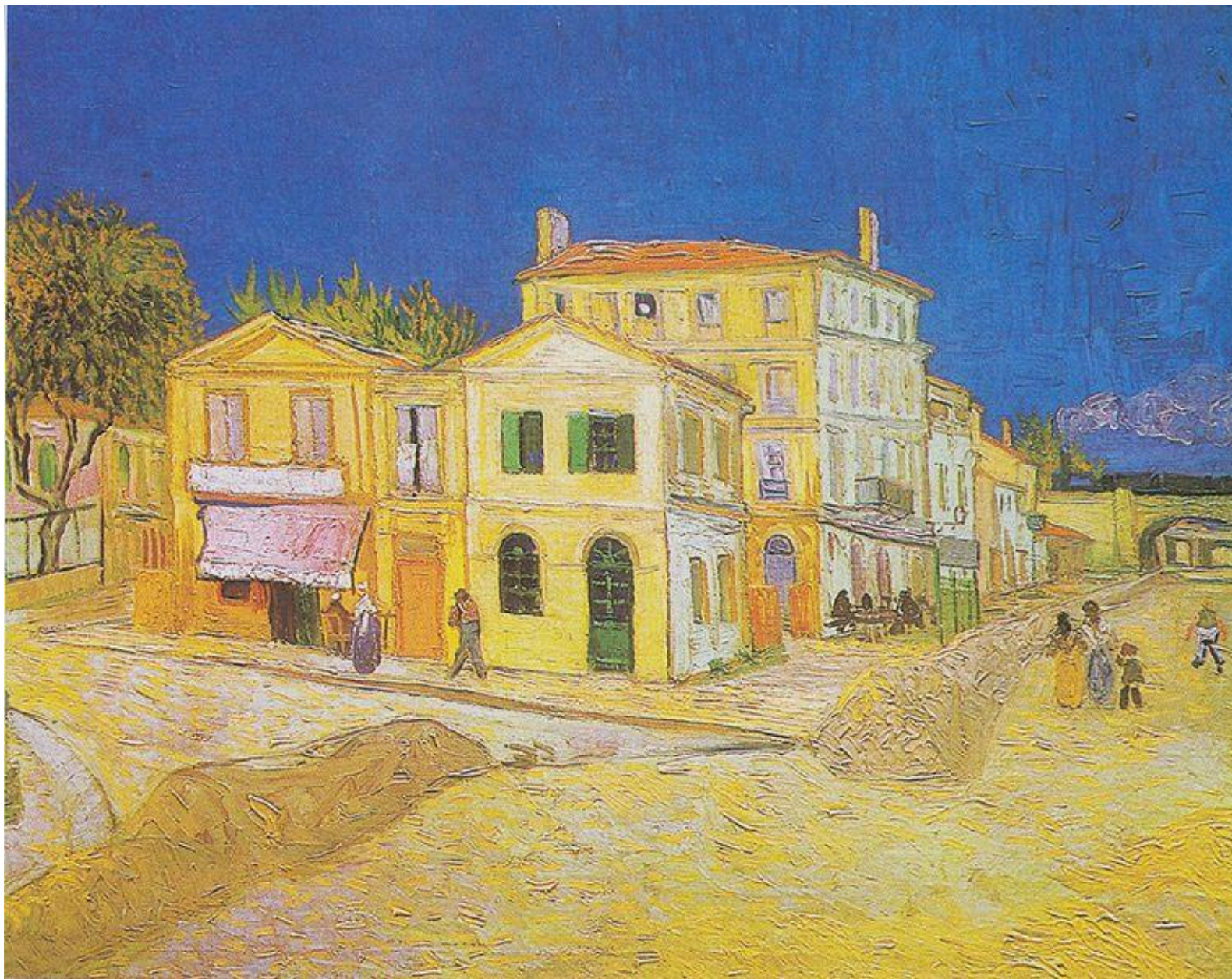


Gauguin's Chair, Vincent van Gogh
1888, oil paint, 90 x 72, Van Gogh Museum, Amsterdam





Vincent van Gogh, *The Night Café*, 1888, oil on canvas



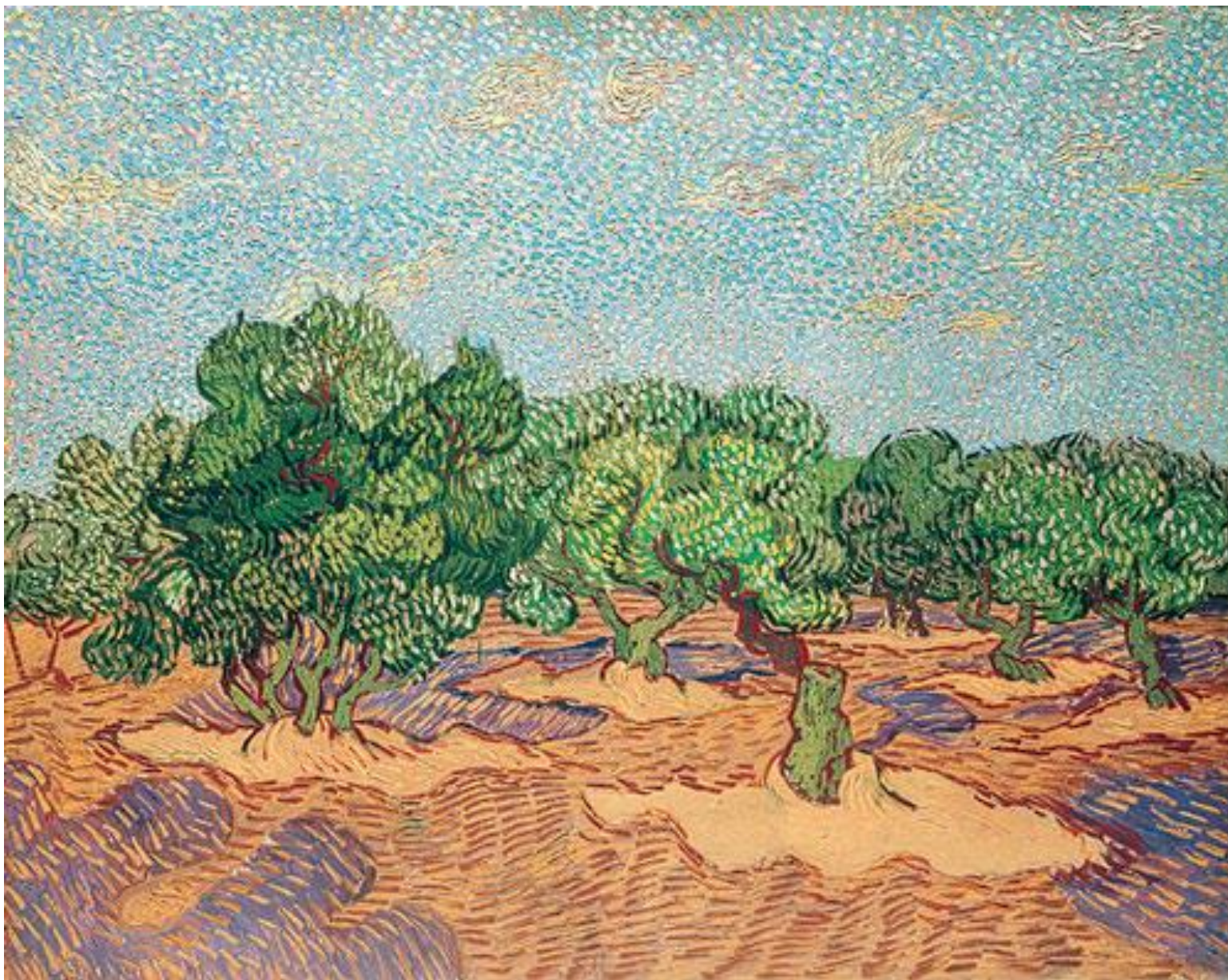
Vincent van Gogh, *The Yellow House*, 1888, oil on canvas



Vincent Van Gogh, *A Corridor in the Asylum*, 1889, oil on canvas

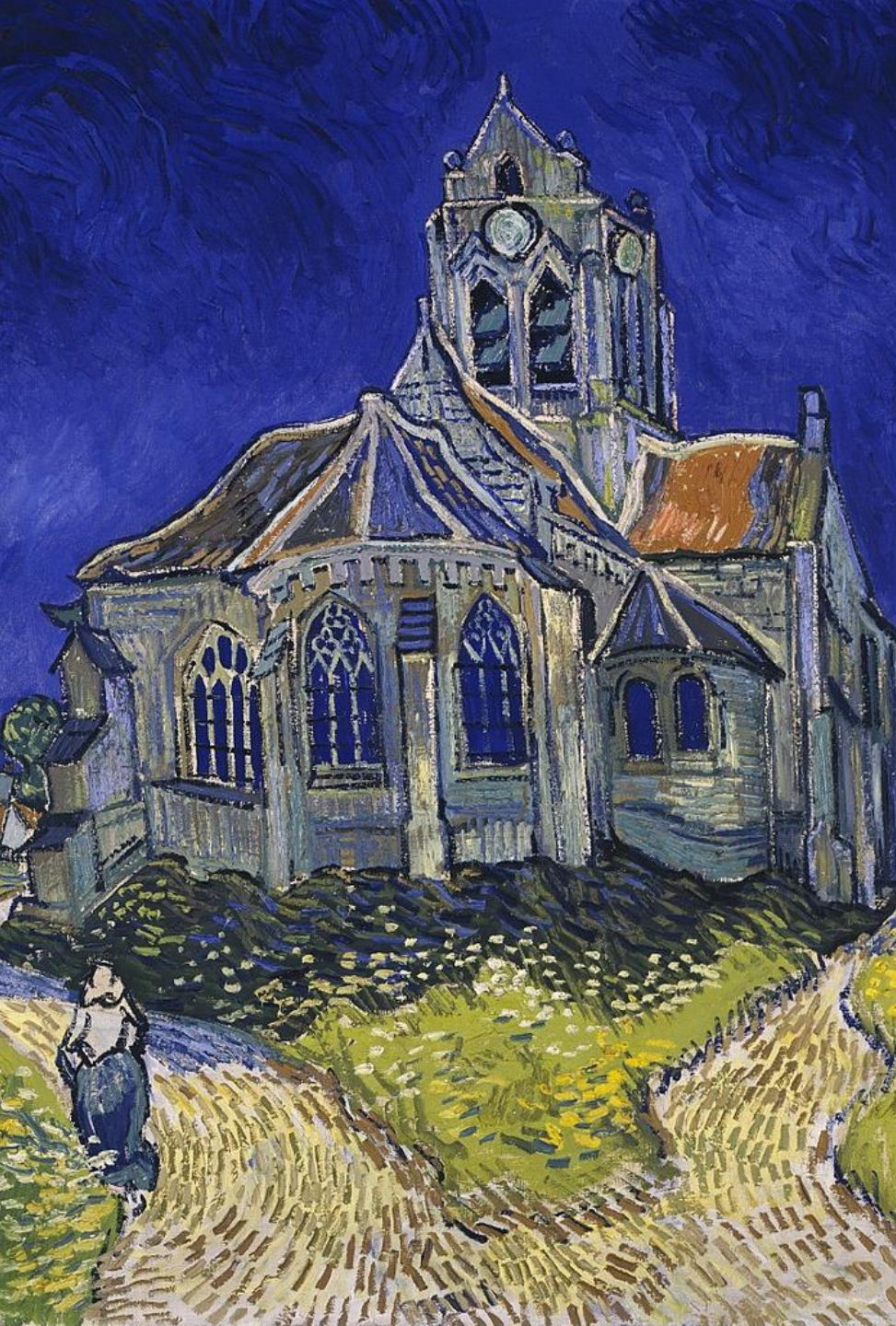


Vincent van Gogh, *Wheat Field with Cypresses*, 1889, oil on canvas



Vincent van Gogh, *Olive Orchard*, 1889, oil on canvas

Church at Auvers, Vincent van Gogh
1890, oil on canvas, 74 x 94, Musée D'Orsay, Paris



Starry Night, *Vincent van Gogh*
1889, oil paint, 74 x 92, Museum of Modern Art, NYC



- “This morning I saw the country from my window a long time before sunrise, with nothing but the morning star, which looked very **big,**” van Gogh wrote to his brother Theo, from France.



Key points for *Starry Night* 1889

- Post-Impressionism breaking free of the naturalism of Impressionism
 - late 1880s, a group of young painters sought independent artistic styles for expressing emotions rather than simply optical impressions, concentrating on themes of deeper symbolism.
- Over the course of his decade-long career (1880–90), he produced nearly 900 paintings and more than 1,100 works on paper.
- Fearing another breakdown, Van Gogh admitted himself to the asylum in St Remy in 1889 remained there for a year where he painted 100s of canvases
- Rooted in imagination and memory, The Starry Night embodies an inner, subjective expression of van Goghs response to nature.
- Considered symbolically, the cypress could be seen as a bridge between life, as represented by the earth, and death, as represented by the sky, commonly associated with heaven - regarded as trees of the graveyard and mourning.



Paul Nash, *The Menin Road*, 1919, 182m x 317m oil on canvas, Imperial War Museum, London







Paul Nash, *We are Making a New World*, 1918, oil on canvas





PAUL NASH

AN OFFICIAL ARTIST ON THE WESTERN FRONT



WAR PAINTINGS & DRAWINGS
LEICESTER GALLERIES

LEICESTER SQ. W.C.2.

10 TILL 6, ADMISSION 1/3 INCLUDING TAX.

"I have just returned, last night from a visit to Brigade Headquarters up the line and I shall not forget it as long as I live. I have seen the most frightful nightmare of a country more conceived by Dante or Poe than by nature, unspeakable, utterly indescribable. In the fifteen drawings I have made I may give you some idea of its horror, but only being in it and of it can ever make you sensible of its dreadful nature and of what our men in France have to face. We all have a vague notion of the terrors of a battle, and can conjure up with the aid of some of the more inspired war correspondents and the pictures in the *Daily Mirror* some vision of battlefield; but no pen or drawing can convey this country—the normal setting of the battles taking place day and night, month after month. Evil and the incarnate fiend alone can be master of this war, and no glimmer of God's hand is seen anywhere. Sunset and sunrise are blasphemous, they are mockeries to man, only the black rain out of the bruised and swollen clouds all though the bitter black night is fit atmosphere in such a land. The rain drives on, the stinking mud becomes more evilly yellow, the shell holes fill up with green-white water, the roads and tracks are covered in inches of slime, the black dying trees ooze and sweat and the shells never cease. They alone plunge overhead, tearing away the rotting tree stumps, breaking the plank roads, striking down horses and mules, annihilating, maiming, maddening, they plunge into the grave, and cast up on it the poor dead. It is unspeakable, godless, hopeless. I am no longer an artist interested and curious, I am a messenger who will bring back word from the men who are fighting to those who want the war to go on for ever. Feeble, inarticulate, will be my message, but it will have a bitter truth, and may it burn their lousy souls."



Paul Nash, *The Menin Road*, 1919, 182m x 317m oil on canvas, Imperial War Museum, London



Nash suggested the following inscription for the painting. **'The picture shows a tract of country near Gheluvelt village in the sinister district of 'Tower Hamlets', perhaps the most dreaded and disastrous locality of any area in any of the theatres of War.'**



John Singer Sargent, *Gassed*, 1919, oil on canvas





Paul Nash, *The Menin Road*, 1919, 182m x 317m oil on canvas, Imperial War Museum, London

Key points for *Menin Road 1919*

- British painter, printmaker, illustrator, and photographer who achieved recognition for the war landscapes he painted during both world wars.
- He was based at St. Eloi on the Ypres Salient
 - he was delighted to see that, with spring arriving, the landscape was recovering from the damage inflicted on it.
- However, on the night of 25 May 1917, Nash fell into a trench, broke a rib
 - by 1 June, had been invalided back to London. A few days later the majority of his former unit were killed in an assault on a position known as Hill 60.
- In November 1917 Nash returned to the Ypres Salient as a uniformed observer and War Artist
 - Months of incessant rain had led to widespread flooding and mile upon mile of deep mud.
 - Nash was outraged at this desecration of nature.



Nancy Holt, *Sun Tunnels*, 1973-76, Great Basin Desert, Utah







Nancy Holt, *Views Through a Sand Dune*, 1972



Nancy Holt, *Stone Enclosure, Rock Rings*, 1977



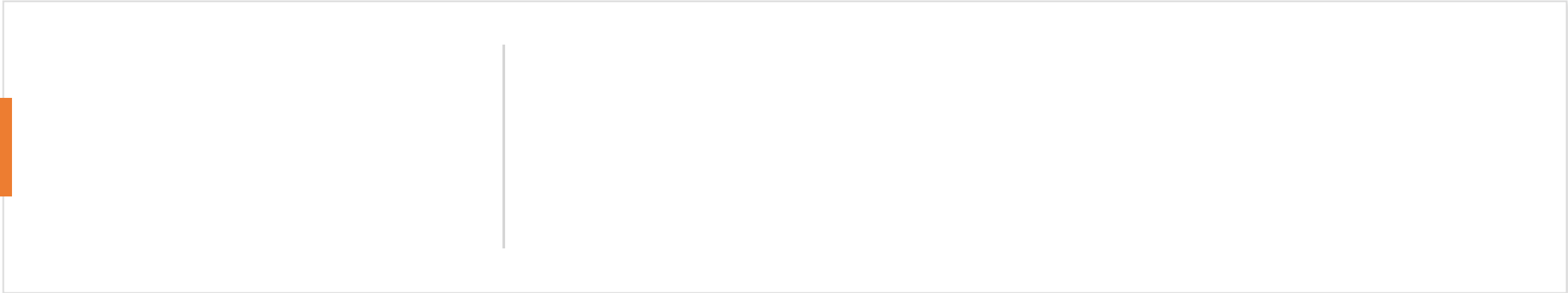
Her *Locator Series*





Holt "[it] brings the vast space of the desert
back to human scale."









- Holt wrote in 1977 about her **magnum opus**, Sun Tunnels, located in the Great Basin Desert of Utah:
- “I wanted to bring the **vast space of the desert back to human scale**. I had no desire to make a **megalithic monument**. The panoramic view of the landscape is **too overwhelming to take in without visual reference points** ... through the tunnels, parts of the landscape are framed and come into focus ... **the work encloses surrounds....**

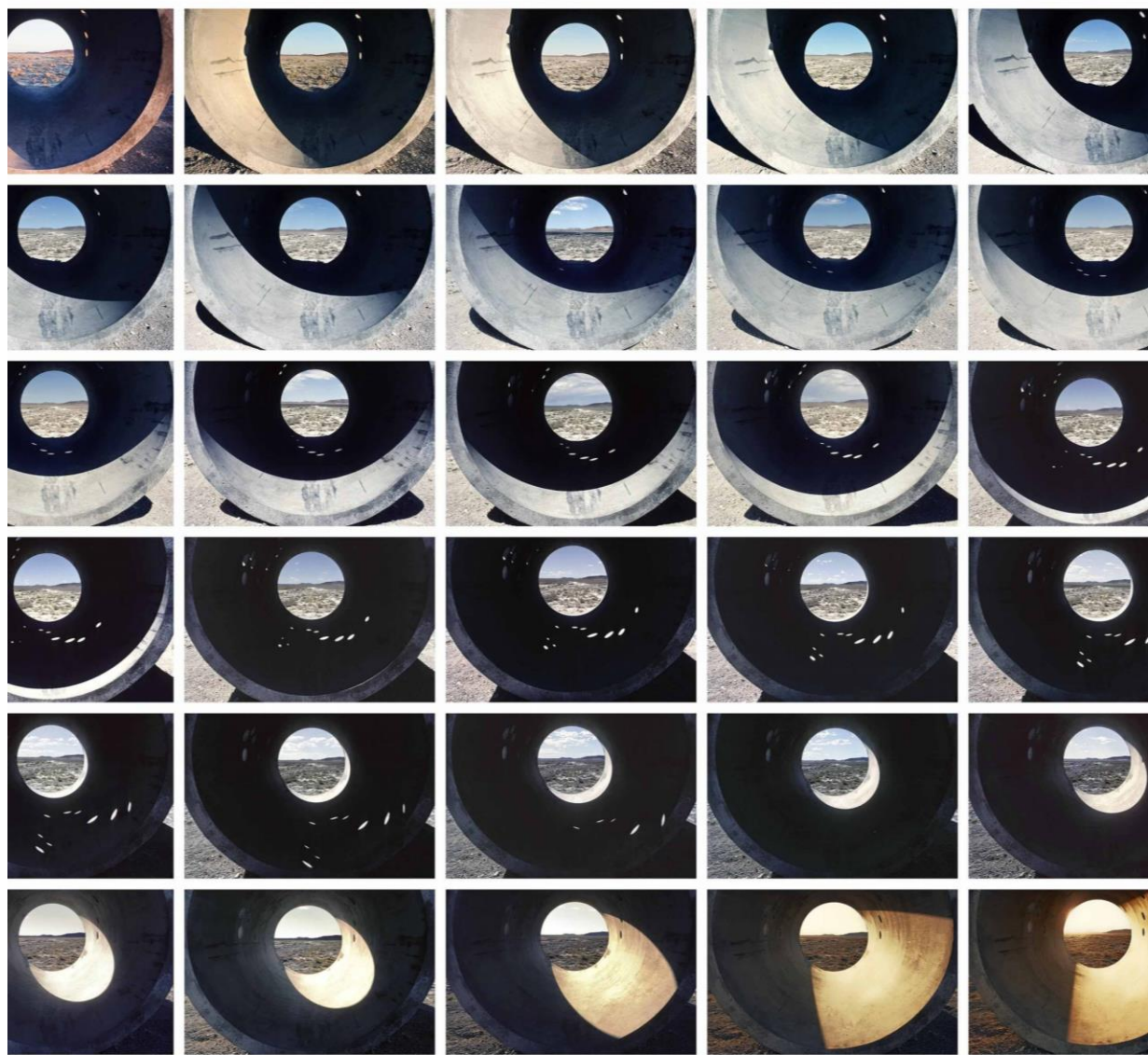
“Drop in” to the sun tunnels

- <https://www.google.com/maps/@41.303802,-113.8633981,3a,75y,270.38h,101.36t/data=!3m8!1e1!3m6!1sAF1QipN1eqObI3CWkl3iCaXv6zIbLuh8JFDFjEkj3C4I!2e10!3e11!6shttps:%2F%2Flh5.googleusercontent.com%2Fp%2FAF1QipN1eqObI3CWkl3iCaXv6zIbLuh8JFDFjEkj3C4I%3Dw203-h100-k-no-pi0-ya322.9866-ro-0-fo100!7i8704!8i4352>

Waldemar visits the *Sun Tunnels*

- <https://www.youtube.com/watch?v=6koPeWqrYh0>









Nancy Holt, *Sun Tunnels*, 1973-76, Great Basin Desert, Utah



Key points for *Sun Tunnels 1973-76*

- With her novel use of cylindrical forms, light, and techniques of reflection, Holt developed a unique aesthetic of perception
 - enabled visitors to her sites to engage with the landscape in new and challenging ways
- provided a new lens for observing natural phenomena
 - (such as summer and winter solstices and sun, moonlight, and constellation patterns)
 - which transform specific geographic locations into vivid and resonant experiences
- Holt's most recognized artwork, Sun Tunnels (1973–1976), is a large-scale installation in Utah's Great Basin Desert, a four-hour drive from the UMFA
- It consists of four large concrete cylinders, arranged on the desert floor in a cross pattern, that align with the sunrise and sunset on the summer and winter solstices.
 - each of the cylinders is pierced with smaller holes representing the stars of four constellations: Draco, Perseus, Columba, and Capricorn.



Next week: *Animals – Man's best friend or feared foe?*
