Learning to Look: Navigating the Mysteries of the Art World

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Weekly Themes

Week 1: Who am I? A Closer Look at the Art of Portraiture

Week 2: The Changing Nature of Landscape Art

Week 3: Whose History is it Anyway?

Week 4: Hidden Meanings in Still Life

Week 5: Photographs – Capturing the Moment

Week 6: “My kid could do that!” The Perils of Abstraction
The Art of Landscape

We are surrounded with things which we have not made and which have a life and structure different from our own: trees, flowers, grasses, rivers, hills, clouds. For centuries they have inspired us with curiosity and awe. They have been objects of delight. We have recreated them in our imaginations to reflect our moods. And we have come to think of them as contributing to an idea which we have called nature. Landscape painting marks the stages in our conception of nature. Its rise and development since the Middle Ages is part of a cycle in which the human spirit attempted once more to create a harmony with its environment.

Kenneth Clark, “Landscape Into Art.” 1949 (3rd ed. Published 1952)
Landscape: origins
Egypt 14th Century BC, Fragment of a wall painting from Tomb of Nebamun, Thebes (British Museum); and Painting of Gardens of Amun, Temple of Karnak (in tomb of Nakh, Chief Gardner (Royal Museum of Art and History, Brussels))
Roman wall paintings from c. 20 BC (Villa of Livia), Terme Museum, Rome
Landscapes from the *Très Riches Heures du Duc de Berry* (Illuminated Manuscript), Limbourg Brothers, c. 1412-16 Musée Condé, Chantilly, France
15th/16th century: Leonardo landscapes (in the background)

Virgin of the Rocks, 1483-6 (Louvre, Paris)  
Mona Lisa, 1503-17 (Louvre)
16th c. Scenes of everyday life

The Harvesters, Pieter Bruegel the Elder, 1565 (Metropolitan Museum, NY).

Stormy Landscape, Peter Paul Rubens, c. 1635-36 (NGC)
Landscape with a Temple of Bacchus, Claude Lorraine, 1644 (NGC)
‘Postcards’ from the 18th century

‘Venetian Room’ National Gallery of Canada (European Galleries)  The Arsenal, Venice, by Bernardo Bellotto. C. 1743
Rome From the Villa Madama, Richard Wilson, c. 1765 (NGC)

River Landscape with Cattle Watering and Ferry Boat, Thos. Gainsborough, c. 1754-6 (NGC)
19th century

Salisbury Cathedral from the Bishop’s Grounds, John Constable, 1820 (NGC)

Constable Cloud Study, 1822 (Tate Gallery)
Salisbury Cathedral from the Bishop’s Grounds (NGC sketch)

Salisbury Cathedral from the Bishop’s Grounds (finished work), 1823 (V&A, UK)
Canada’s Constable: Homer Watson
The Flood Gate, c. 1900-01 (NGC)
The Bridge at Narni, Camille Corot, 1827 (NGC)
Romanticism with a Classical subject

**Mercury and Argus**, Joseph William Mallord Turner, 1836 (NGC)

Painting was partly repainted in 1840 (detail of the Mercury and Argus figures, below)
19th c.

Rain, Steam and Speed: The Great Western Railway, by J.M.W. Turner, 1844 (National Gallery, London)

The Slave Ship, J.M.W. Turner, 1840 (Museum of Fine Arts, Boston)
The Great Wave off Kanagawa, Katsushika Hokusai
1829-33 (Met, NY) Woodblock print, 1st in series of ‘Thirty-six Views of Mount Fuji’
19th c. contrasts...

The Third Class Carriage, H. Daumier, 18 (NGC)

First Class: the Meeting...and at First Meeting Loved, A. Solomon, 1854 (NGC)
Second version with Chaperone Awake...😊
The Shock of the new: Manet’s *Luncheon on the Grass*, 1862-3 (with a little inspiration from Raphael/Raimondi)
Impressionism

Impression Sunrise, Claude Monet, 1872 (Musée Marmottan, Paris)

Waterloo Bridge: the Sun in a Fog, Claude Monet, c. 1903 (NGC)
Impressionism

Impression Sunrise, Claude Monet, 1872
(Musée Marmottan, Paris)

A Stormy Sea, Claude Monet, c. 1884
(NGC)
Rain, Pourville, Claude Monet, 1896
(NGC)

Detail...
Seurat’s *Sunday Afternoon on the Island of La Grande Jatte*, 1884 (Art Institute of Chicago)
The New World

*Micmac Indians*, Unidentified Canadian (?) Artist, c.1850 (NGC)
Canada Southern Railway at Niagara, Robert Whale, c. 1870 (NGC)
1880: Sunrise on the Saguenay, and the Birth of the Royal Canadian Academy

Sunrise on the Saguenay, Lucius O’Brien, 1880 (NGC)
Art for Arts’ Sake: the beginnings...

Nocturne in Black and Gold: The Falling Rocket, James Abbott McNeill Whistler, c. 1875-7, Detroit Institute of Arts

Arrangement in Grey and Black: The Artist’s Mother, 1871 (Musée d’Orsay)
Twentieth-century Landscape

Forest, Paul Cezanne, c. 1902-04 (NGC)

Meadow and Farm of Jas de Bouffan, Cezanne, c. 1885-87 (NGC)
Cezanne’s Mont Sainte-Victoire with Large Pine, c. 1887 (Courtauld Institute of Art, UK)
The one that almost got away...

The Eiffel Tower, Marc Chagall, 1929 (NGC)
A Singular woman – Georgia O’Keefe (1887-1986)

Lake George with Crows, Georgia O’Keefe, 1921 (NGC)

Georgia O’Keefe, photograph by Alfred Stieglitz, 1918
Most expensive painting by a woman artist: $44M in 2014

Jimson Weed, White Flower #1, Georgia O’Keefe, 1932
(Crystal Bridges Museum of Art, Arkansas)
Tom Thomson (1877-1917)

The Jack Pine, Tom Thomson, 1916-17 (NGC)  
Thomson’s Northern River, 1915 (NGC)
Sketches from the field by Tom Thomson
Memorial cairn at Canoe Lake, Algonquin Park, and photo of Tom Thomson in his element
Images of windswept Georgian Bay

Passing Rain, Elizabeth Wyn Wood. 1928 (carved 1929). (NGC)

Stormy Weather, Georgian Bay, F.H. Varley, 1921 (NGC)
A September Gale, Georgian Bay, Arthur Lismer, 1921 (NGC)
The Tangled Garden, J.E.H. MacDonald, 1916 (NGC)
Terre Sauvage, A.Y. Jackson, 1913 (NGC)
Frank Johnston, Fire-swept Algoma, 1920 (NGC)
Canadian Galleries, NGC
A.Y. Jackson at the Ottawa Art Gallery
Ottawa Art Gallery (interior) and portrait of artist Carl Schaeffer by Robert Hyndeman (1942) on display at OAG
Ontario Farmhouse, Carl Schaefer, 1934 (NGC)
Lawren Harris at the NGC (moving toward abstraction)

Snow II, 1916

North Shore, Lake Superior, 1926
Emily Carr (1871-1945)

National Gallery – Canadian Galleries

Fir Tree and Sky, c. 1935-36
Later additions to the Group of Seven (Holgate and Fitzgerald)

*Totem Poles, Gitsegukla*, Edwin Holgate, 1927 (NGC)

*Doc Snyder’s House*, Le Moine Fitzgerald, 1931 (NGC)
Nude in a Landscape, Edwin Holgate, 1930 (NGC)
Leeward of the Isle (Sous le vent de l’île), Paul-Emile Borduas, 1947 (NGC)
Magic realism: Alex Colville

*Woman, Man and Boat*, 1953 (NGC)
Hound in Field, Alex Colville, 1958 (NGC)
Melancholy Landscapes: Christiane Pflug

Kitchen Door and Esther, 1965

Cottingham School in Winter I, 1968 (NGC)
View of Victoria Hospital, Greg Curnoe, 1969-71, NGC
Nature in the Abstract...

Lower St. Lawrence, Marcel Barbeau, 1964 (NGC)

Rock of Ages #4 (abandoned quarry, Barrie Vermont), Edward Burtynski, 1991
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<tr>
<th>Photograph Title</th>
<th>Location</th>
<th>Photographer</th>
<th>Year</th>
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<tr>
<td>Nickle Tailings #31 (Sudbury, ON)</td>
<td>Edward Burtynsky (1996)</td>
<td><a href="http://www.edwardburtynski.com">www.edwardburtynski.com</a></td>
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<tr>
<td>China Recycling #9, Circuit Boards, Guiyu, Guangdong Province, China</td>
<td>2004</td>
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Opening at the National Gallery Sept. 26:
Postmodern landscape
Kiss This Goodbye, Joanne Tod, 1984, Canada Council Art Bank Collection
Collada de Jucla Stones – a 12 day walk in the Pyrénées, France & Andorra, 2010

Stone Line, 1980 (Scottish National Gallery, Edinburgh)
Scorched Earth, Clear-cut Logging on Native Sovereign Land, Shaman Coming to Fix, Laurence Paul Yuxweluptun, 1991 (NGC)
Surrealist inspiration: Salvador Dali’s *The Persistence of Memory*, 1931 (Museum of Modern Art, NY)
And finally, a landscape in 3 dimensions:

Max Dean’s *Waiting for the Tooth Fairy*, 2009 (Ottawa Art Gallery)