the offerings of prosaic surroundings and the everyday world.

Underline the fact that beauty and the sublime are not simply two degrees on the same aesthetic ladder, as they cannot be compared—indeed, according to Kant, whilst natural beauty is a category of understanding, the sublime only pertains to the imagination. One cannot even say that they are opposed, since the sublime is without measure or form. It is the infinite, the colossal, the unbounded, and in this way it runs counter to norms (or rather, runs counter to it, especially in the field of mathematics). One can illustrate the incompatibility of the two notions by focusing on the “object”, for whilst there may be beautiful objects, there can be no such thing as a sublime object; which is precisely why landscape was chosen as the medium through which the sublime was expressed.

List of artworks

N.B. in the case of guided tours, this list of artworks is indicative. The guide leading the group of pupils is free to choose the works which illustrate their demonstration.

- Gustave Courbet: L’Atelier (The Studio), 1850-51
- Paul Huet: Le Goubry (The Groyse), 1861
- Gustave Courbet: La Lague (The Lave), 1869
- Camille Corot: L’île de la Pastourelle, 1823
- Camille Corot: La Cour Claire, avenue de Ville-d’Avray (The Crown; Avenue of Ville-d’Avray), 1872
- Theodore Rousseau: Une route, forêt de L’Ile-Adam, 1849
- Eugène Boudin: Ruines sur la plage de Trouville (Ruins on the Beach at Trouville), 1869
- Charles-François Daubigny: La Neige (The Snow), 1875
- Claude Monet: La Pêche (The Grapes), 1868-69
- Claude Monet: Gros logis à Eragny (Stoney-Sea at Eragny), 1869-69
- Gustave Courbet: La Palme d’Eragny après l’orage (The Cliff at Eragny After the Storm), 1870
- Claude Monet: Train dans la campagne (Train in the Countryside), 1870
- Camille Pissarro: La Mission à Montfoucault (The Harvest at Montfoucault), 1878
- Claude Monet: Londres, le Parlement: tournant de solide du traversier (London, the Houses of Parliament: shaft of Light in the Fog), 1880
- Paul Cézanne: Le Pont de Mâcon, près de Melun (The Bridge at Mâcon, near Melun), 1880
- Vincent van Gogh: Chasseurs de coquelicots à Auvers-sur-Oise (Gardener’s Thatch in Auvers-sur-Oise), 1890
- Paul Gauguin: Paysage de Bretagne; le moulin (Bretagne Landscape; the Windmill), 1888
- Paul Serusier: Le Tuloumne, 1898
- André Derain: Le Pont de Charing Cross (Charing Cross Bridge), 1906
- Maurice de Vlaminck: Cooxere de Barn (Hillside in Barn), 1906
- Pierre Bonnard: En barque (In a Bar), 1907
- Kee-Xavier Boullet: L’Enlèvement des filles de Lescaup (The Abduction of Lescaup’s Daughters), 1914
- Gustave Klimt: Rosiers sous les arbres (Rose Plants Under Trees), 1883

The rise of landscape painting

**Presentation**

- **Objectives**
- **Before and after the visit**
- **The visit: list of artworks**
- **Bibliography**

**Bibliography**

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  - Pierre Miquel, Le paysage français au XVIIIe siècle, l’ivresse de la nature, La Martinière, 1975
  - Kenneth Clark, L’art du paysage, Giraudon, 1965
  - Roland Revuix, La lettre de Humboldt, Christian Bourgois, 1990
  - Henri Focillon, La peinture au XVIe siècle, Flammarion, 1991
  - Philippe Hamon, La description littéraire, Macula, 1991

**Presentation**

To study the stages in the spectacular rise of landscape painting throughout the 19th century it is important to keep in mind the parameters of landscape painting as a specific genre.

1. What is a landscape?

Whatever its historical and cultural context, painting has very often dealt with the problem of setting objects or figures within a space and therefore has had to address the representation of depth. Artists could choose either to create the illusion, using all manner of methods rational or intuitive or, equally, they could choose to ignore it. Over time, representations of places have nevertheless been numerous: partial views of natural scenery, hills, meadows, Valley, forests, mountains… in most cases these are merely backgrounds, stylised in a greater or lesser degree, but believable.

The use of the phrase “landscape” is only really justified when the featured place not only occupies a central part in the space of the painting by presenting a view, but above all when, rather than being a mere setting or background, it constitutes the main subject of the painting.

Despite the creation in 1816 of a Prix de Rome for historical landscape inspired by Pierre-Henri de Valenciennes (whose reform of the Beaux-Arts classical; in 1849, 1850-51), Larousse, 1992

1. What is a landscape?
1.1. To introduce the idea, invention, humanity.

2. It is important to avoid presenting landscape painting as a specific genre, landscape painting one notices that Impressionist works, which favoured direct perception, are no more than a mere description; it brings into play a series of pictorial means. Colour and brush stroke in particular were used to construct space, relief and volumes, soliciting the active participation of the viewer in the figurative interpretation of the artwork.

2. The expansion of the genre in the 19th century

Following the reawakening of interest in nature, which became apparent at the end of the 18th century, and the growing interest in direct observation of the surrounding environment, landscape painting went through an exceptional development during the 19th century, occupying a leading place within many artistic movements of this period. Artists, wanting to free themselves of the burden of tradition, abandoned the formal compositions of particular events or narratives in order to simply represent pieces of the natural world, identified and localised by titles. In his commentary on the 1886 Salon, remarking on the growth in plein air painting constructed partly or entirely on the subject of nature, the critic Jules Castagnary wrote of “the great army of landscape painters”.

Yet the reasons for this recourse to landscape painting were as many the artists who took it: the prevalence given to the immediacy of visual sensations and the variations and reflections of light, gave way, in the last two decades of the century, to a new conception of “the subject”. It was no longer considered as mere “material” to be copied or as a scene to be “articulated”, but as the starting point for a more autonomous use of pictorial means. Colour and brush stroke in particular were used to construct space, relief and volumes, soliciting the active participation of the viewer in the figurative interpretation of the artwork.

At the same time, the emancipation of painters from pure retinal sensation gave new importance to the spiritual dimension of landscape painting, manifested through a visionary symbolism, sometimes accompanied by a return to Antiquity through a “revived” mythology.

3. On making a circuit of 19th-century landscape painting

3.1. To avoid presenting landscape painting as a specific genre, landscape painting one notices that Impressionist works, which favoured direct perception, are no more faithful to human sight nor nearer a spontaneous perception of external reality than other styles, above all, they achieve the deceptive - already initiated during the first half of the 19th century – of traditional codes of representation, replacing them with a stronger focus on the materials with which the painter works: coloured paint, brushes, surface of the canvas, and the act of painting itself: gestures, marks and traces.
Before and after the visit

Primary school level

Before the visit
1. Define ‘landscape’.
   - Derived from the word ‘land’ (territory) the term refers to the breadth of land nature presents to the observer.
   - By extension, it also refers to any pictorial representation or literary description relating to this observation.
2. Lay that the notion of ‘landscape’ only appeared in the Western world in the 17th century.
3. Show that both definitions are connected; that kinds of places may be called ‘landscape’.
4. Derive from the word ‘landscape’ (In Giverny, Claude Monet was both).
5. a painter of landscapes.
6. Work: rearing, ploughing, sowing, planting, much more common than the latter.
7. Have the pupils paint a fragment of what can be seen from the classroom windows – wild landscapes – only appeared after the visit.
8. Teach the pupils to observe the importance, rainbows, flowers.
9. Consider the titles, for instance: Camille Pissarro: La brouette, 1877; Vuillard: Les toits, 1899.
10. Ask the pupils the formats are almost always horizontal and not vertical (contrast to portraits).
11. Is the horizon line visible? At what height is it situated?
12. Identify the foreground (at the bottom), the middle ground (in the centre) and the background (at the top). Compare the proximity or distance of the different subjects within the landscape.
13. Which elements help us to identify the different planes and evaluate their respective properties?
14. Which of them divide the elements and which connect (paths, hikers, rivers, cattle parallel or perpendicular to the plane of the painting)?
15. Can one distinguish as many details in the different parts of the painting? If not, why not?
16. What is the chosen viewpoint from the ground, at eye-level, from above, from below?
17. How can this factor have an influence on the placing of the horizons line and the relative quantities shown of ground and sky?
18. Have the pupils paint a fragment of what can be seen from the classroom windows – in a schematic way perhaps, as a simple colour chart – at different times of the day or year.
19. Have them draw ‘a cloud’ from memory, then repeat the operation choosing a cloud in the sky as a model. Draw it as if it were a portrait, as if it should not be mistaken for another cloud.

Lower secondary school level

Before the visit
1. Explain the notion of ‘genre’ in painting: history, mythology, portrait, landscape, still-life, in the light of their hierarchy according to academic criteria (possibly drawing a parallel with cinema genres: comedy, drama, historical reconstruction, western, detective...).
2. Show the characteristic features of the ‘landscape’ genre and its extreme limits when the place occupied by humans and their actions vary with the setting (for instance in Eugène Delacroix: Passage d’un pays, Fording a river - 1848) or when the fragment of nature shown is very restrained (for instance in Edouard Vuillard: La grange dans le pot, Le Poulain - A Path in the Pot - 1890, we are still properly speaking of a landscape).
3. Talk about the history of landscape painting before the 18th century and its significance often linked to the Bible: on the one hand, untamed nature, anguish inspiring chaos and terror in the face of hostile forces, and on the other, paradise lost (or irreversible), the enclosed garden, beautiful and protective, inspiring security and a sense of mystery.
4. Show that the modernity of the Impressionists, even when compared with the Barbizon group, lies in their looking away from representing nature from a moral angle to replace it with a ‘realistic’ view of what is there, until then, only been found in study work for landscapes.
5. Analyze the classic rules of composition, landscape painting: the segregation of the planes in space, the studio procedures for the harmonisation of light and distribution of shadows in graded tones, and the highlighting of picturesque and symbolic elements.
6. Present the transformation of physical geography caused by industrialisation and the development of fast transportation, steamships and railways, which allowed the development of many new facilities of transportation spots, excursions to the countryside and weekend holidays. While avoiding any classification as mere didacticism – for the painters’ aims were not geographical – it is possible to show that Impressionist painters often prefer “connecting landscapes” featuring ruins, hedges, roads, rails, streets and harbours, choosing sites that are easily accessible, close to paths of communication.

After the visit
1. Study, from the point of view of art, the question of the representation of space and the integration of characters, the various ways to suggest depth, the use, or not, of perspective and the spatial role of colour.
2. Draw a tree: where does one start and how does one associate trunk, branches and leaves? How did artists like Corot, Poussin, Van Gogh, Cézanne or Sérurier suggest, in each way of his, a thick foliage without painting the leaves one by one? How did they solve the tension between the “global” (the general silhouette, the mass) and the “local” (the particular shape, the distinct units of the tree)?
3. At the crossroads between art and natural sciences: while scientific study is used in the teaching of drawing for human figures (anatomy and morphology), it is neglected in the art of landscape painting.

Upper secondary school level

Before the visit
1. Measure the gap between image and text, underlining the fact that in literature, nature is often linked to a moral judgement the countryside, sain virtues, and logicism, and is often contrasted to the city, licentious, vicious and corrupt, tying between the two, the suburban tend nonetheless to be contaminated by the latter: Guy de Maupassant: La femme de Paul (Paul’s Wife, 1880), A la prairie (in The Spring, 1886).
   - Emile Zola: Thérèse Raquin (1867).
   - L’assommoir (The Drown Shop, 1877).
2. There is nothing of this antimony to be felt in painting, least of all in the works of the landscape painters.
3. At the crossroads between art and natural sciences: while scientific study is used in the teaching of drawing for human figures (anatomy and morphology), it is neglected in the art of landscape painting.

After the visit
1. The picturesque landscape in the 19th century is the result of a contemplative approach in which we are given an exterior view (generally that of the city-dweller) on a domesticated and aesthetised nature.
   - Oscar Wilde: The Decay of Lying in the collection of essays Intentions (1891).
   - To Rainer Maria Rilke, in his above novel, Flaubert wrote under the letter P: “Peinture de nature: toujours des plats d’impurs” (“Painting landscapes: always dishes of impurities”).
2. Landscape paintings:
   - The Charterhouse of Parma (1827-1829).
   - Les toits (1877).
   - La gelée blanche (1877).
   - Les toits (1881).
   - La brouette, 1877.
   - The Wheelbarrow (1877).
   - Les toits (1881).

A possible answer lies in the easy accessibility of a style of painting that supposes no prior knowledge of aesthetics, for literature in the 19th century to be “understood”. Once the public is familiar with the use of landscape as a means of expression and the way to technique of execution which seems a meticulous finish, then these are works which directly address the public’s hedonistic sensibility, providing them an effortless and quasi-immediate “way in”.

Standing in contrast to the lyricism and poetry of the landscape are Gustave Flauder’s nature and detection.

On the Barbizon group: L’Éducation sentimentale (Sentimental Education, 1860), part 5, chapter 1, and especially to the Impressionist approach: Roumaine et Pousettoir (1861), Gallimard, coll. Folio, p. 58 and 592.

In the Dictionary of the arts reçus, attached to the above novel, Flaubert wrote under the letter P: “Paysages de nature: toujours des plats d’impurs” (“Painting landscapes: always dishes of impurities”).

The Decay of Lying in the collection of essays Intentions (1891).

This may be illustrated by mentioning the petition, signed in the early 1830s by the Barbizon painters, demanding that the clearing of the Fontainebleau forest be halted immediately and that Jean-Jacques Rousseau used this forest to establish his own education sentimentale.

The Charterhouse of Parma (1827-1829).

The Wheelbarrow (1877).

The Decay of Lying in the collection of essays Intentions (1891).

Peinture de nature: toujours des plats d’impurs”.

The Charterhouse of Parma (1827-1829).

Les toits (1881).

La gelée blanche (1877).

Les toits (1877).

The Wheelbarrow (1877).

The Decay of Lying in the collection of essays Intentions (1891).

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The Wheelbarrow (1877).

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Before and after the visit

Primary school level

Before the visit

1. Define "landscape".
   - Derived from the word "land" (territory) the term refers to the breadth of land nature presents to the observer.
   - By extension, it also refers to any pictorial representation or literary descriptions relating to this observation.

2. Lay that the notion of "landscape" only appeared in the Western world in the 17th century.

3. Show that both definitions are connected: that - esthetic response to an actual landscape
   "How beautiful!" is a large degree influenced by the history of the artistic landscape.

4. What is a landscape artist?
   - Painter (1881), Gallimard, coll. Folio, 1873), Les rouges hoarfrost (Red Roofs)
   - draughtsman who designs gardens and parks. (In Geography, Cundy Monet was built.
   - Why are there no landscape artists? sculptures?

5. Point out to the children how many different kinds of places may be called "landscapes": wild
   (do they still exist?), developed, cultivated, built.
   - factories: progress harvesting, picking, horticulture
   - Work: rearing, ploughing, sowing, planting, harvesting, picking, horticulture
   - What is the reason the forms are almost always horizontal and not vertical (contrast to portraits)

6. Is the horizon line visible? At what height is it situated?

7. Identify the foreground (at the bottom), the middle ground (in the center) and the background (at the top). Compare the proximity or distance of the different subjects within the landscape.
   - Which elements help us to identify the different planes and evaluate their respective properties.
   - Which of the elements divide and which of them connect (paths, hedges, rivers, calvaries parallel or perpendicular to the plane of the painting)?

8. Can one distinguish as many details in the different parts of the painting? If not, why not?

9. What is the chosen viewpoint from the ground, at eye-level, from above or from below?
   - How can this factor have an influence on the placing of the horizont line and the relative quantities shown of ground and sky?

10. Have the pupils paint a fragment of what can be seen from the classroom window - in a schematic
   - way perhaps, as a simple colour chart - at different times of the day or year.

11. Have them draw a "cloud" from memory, then repeat the operation choosing a cloud in the sky as a model. Draw it as if it were a portrait, as if it should not be mistaken for another cloud.

Lower secondary school level

Before the visit

1. Explain the notion of "genre" in painting:
   - history, mythogy, portrait, landscape, still-life, in the light of their hierarchy according to academic criteria (possibly drawing a parallel with cinema genres: comedy, drama, historical reconstruction, western, detective).

2. Point out to the children how the characteristic features of the "landscape" genre and its extreme limits when the place occupied by human beings and their actions vary with the setting (for instance in Eugène Delacroix: Passage d’un gué, Fording a River - 1845) or when the fragment of nature shown is very restrained (for instance in Edouard Vuillard: La grande porte du poêle, Le Pâturage - A Fog in the Poitou, 1880) are we still properly speaking of a landscape?

3. Talk about the history of landscape painting before the 19th century and its significance often linked to the Bible: on the one hand, untamed nature,
   - fangs inspiring chaos and terror in the face of hostile forces, and on the other, paradise (or irreverent), the enclosed garden,
   - beautiful and protective, inspiring security and a sense of mystery.
   - What do the modernity of the Impressionists, even when compared with the Barbizon group, bring in their work worth of borrowing from a representation of nature from a moral angle to replace it with a "neutral" or sanitary view of the world, or when these, only been found in study work for landscapes.

4. Analyse the classic rules of composed, landscape painting: the segregation of the planes in space, the studio procedures for the harmonisation of light and distribution of shadows in graded tones, and the highlighting of picturesque and symbolic elements.

5. Present the transformation of physical geography caused by industrialisation and the development of fast transportation, steamships and railways, which allowed the development of "pleasure spots" or tourist sites, which have then, been developed in resorts.

6. Go over the history of art since the Renaissance: the transformation of painting from a descriptive to a more expressive role.

7. Have the pupils paint a landscape from memory, then repeat the operation choosing a cloud in the sky as a model. Draw it as if it were a portrait, as if it should not be mistaken for another cloud.

Upper secondary school level

Before the visit

1. Measure the gap between image and text, undeveloping the fact that in literature, nature is often opposed to man or rather concur with the latter. (E.g. Manet)
   - the tension between the town, licentious, vice-ridden, and the countryside and weekend holidays. While avoiding
   - the notion of "landscape" may be seen as an image of painting rather than a landscape.
   - works of nature from the notion of the landscape painting.

2. At the crossroads between art and natural sciences: while scientific study is used in the teaching of drawing for human figures (anatomy and morphology), it is neglected in the art of landscape painting.

3. At the crossroads between art and nature sciences: while scientific study is used in the teaching of drawing for human figures (anatomy and morphology), it is neglected in the art of landscape painting.

4. Analyse the classic rules of composed, landscape painting: the segregation of the planes in space, the studio procedures for the harmonisation of light and distribution of shadows in graded tones, and the highlighting of picturesque and symbolic elements.

5. Present the transformation of physical geography caused by industrialisation and the development of fast transportation, steamships and railways, which allowed the development of "pleasure spots" or tourist sites, which have then, been developed in resorts.

6. Go over the history of art since the Renaissance: the transformation of painting from a descriptive to a more expressive role.

A possible answer lies in the easy accessibility of a style of painting that supposes no prior knowledge of methodology in literature in order to be "understood". Once the public is familiar with the use of light and contrast, the pupils are free to technique of execution which seems a meticulous finish, then these are works which directly address the public's hedonistic sensibility, providing them an effortless and quasi-immediate "way in".

Standing in contrast to the lyrism and poetry of the landscape are Gustave Flaubert's satire and denunciation.

- On the Barbizon group: L'Éducation sentimentale (Sentimental Education, 1860), part 1, chapter 1.
   - and relevant to the Impressionist approach: Baudelaire et Flaubert (1881), Gallimard, coll. Folio, p. 98 and 592.

In this Dictionary of dix récits, attached to the above novel, Flaubert wrote under the letter P: "Paysages de peinture: toujours des plats d‘émulsion" ("Landscape paintings: always dishes of emulsion")

After the visit

1. The pictorial landscape in the 19th century is the result of a contemplative approach in which we are given an exterior view (generally that of the city-dweller) on a domesticated and aestheticised nature.


3. Where "nature" [nature] used to give us Corots and Daubignys, she gives us now exquisite Monets and enhancing Poussin.

The paradox implies that nature imitates art, so far from taking the place of the artist. We can draw comparisons (reminiscent of other references to paintings) to peruse our surroundings.

This may be illustrated by mentioning the premonition, raised in the early 1850s by the Barbizon painters, demanding that the cleaning of the Fontainebleau forest be stopped and that the sites of Barbizon be protected.

Theurode Buisson used his connection with members of parliament to have a decree passed to protect the site; this was achieved in 1836. The forest became something of a historical monument: an artwork derived from Rousseau’s idea of the "man of nature" and relevant to the Impressionist approach: Baudelaire et Flaubert (1881), Gallimard, coll. Folio, p. 98 and 592.

One should also mention Claude Monet’s transformation: from a farmer’s son tone from memory; then prefer "connecting landscapes" featuring ruins, roads, trees and buildings, choosing sites that are easily accessible, close to paths of communication.

After the visit

1. Study, from the point of view of art, the question of the representation of space and the integration of characters, the various ways to suggest depth, the use, or not, of perspective and the spatial role of colour.

2. Draw a tree: where does one start and how does one associate trunk, branches and leaves? How did artists like Courbet, Pissarro, Van Gogh, Cézanne or Sérusier suggest, in each way, a thick foliage without painting the leaves one by one? How did they solve the tension between the "ideal" (the general silhouette, the mass) and the "local" (the particular shape, the distinct units of the tree)?

3. At the crossroads between art and nature sciences: while scientific study is used in the teaching of drawing for human figures (anatomy and morphology), it is neglected in the art of landscape painting.

4. The study of botany seems to me useful to the landscape painter, if only to learn the "dilatation" and how not to all of the leaves of the trees the same time and the same shape."

5. As an emotional and aesthetic experience, "landscape" is also relevant to literature. At what point does a literary description of nature become a landscape, or even a "picture"? Identify the difference between the processes used by writers and those used by visual artists.

6. The description introduces a pause, a punctuation in the unfolding of the narration, but continues in a linear direction, retaining the progressive succession inherent in writing.


L'Éducation sentimentale (1860) Garnier-Flammarion, p. 517 to 400:
   - the description corresponds to the viewpoint of one of the characters or of the narrator.

Châteaubriand: Mémoires d'Outre-Tombe (1841):
   - the description distinguishes, through the use of vocabulary, a global overview (panorama) "the meadow"
   - precise detail (close up) "the gnarled trunk", "the foam of the great wave on the surf in the distance, "the things that we speak most in his soul."

But later, in a more disenchantment period, on the eve of the First World War, it is incommunicability which prevails. To Berta Maria Bike, in his "Les œuvres de Monet (Essays on Art, 1912), "the landscape is a life that is not our life, which does not participate in anything of ours, and which celebrates its solitude without seeing us and which we observe with a certain, close-up sympathy and understanding, only being able to speak another language."

In painting, the landscape is often more mute, at least in the case of the Impressionists, their paintings offer pieces of nature, in the glory of the morning, alone, without any other purpose than that of pleasing the eye, reigning in the fullness of a sunny atmosphere, expressing the happiness of the scene presented by the banks of the Seine or the Normandy coast while indulging
unquestionably in sensations of colour and light.

One should wonder why so much attention, so shocking and scandalous to the viewers of the time, who only perceived it in splashes of crude colours, later became the archetypal of the most harmonious landscapes, the most serene, offering to the world an ethereal vision of absolute platitude.
The rise of landscape painting

1. The expansion of the genre in the 19th century

Following the resurgence of interest in nature, which became apparent even at the end of the 18th century, and the growing interest in direct observation of the surrounding environment, landscape painting went through an exceptional development during the 19th century, occupying a leading place within many artistic movements of this period. Artists, wanting to free themselves of the burden of tradition, abandoned the formal compositions of particular events or narratives in order to simply represent pieces of the natural world, identified and localised by titles. In his commentary on the 1866 Salon, reasoning on the growth in plein air painting constructed partly or entirely on the subject of nature, the critic Jules Courtameze wrote of "the great army of landscape painters". Yet the reasons for this recourse to landscape painting were as many as the artists who took it, the prevalence given to the immediacy of visual sensations and the variations and reflections of light, gave way, in the last two decades of the century, to a new conception of "the subject". It was no longer considered as mere "material" to be copied or as a sense to be "articulated", but as the starting point for a more autonomous use of pictorial means. Colour and brushstroke in particular were used to construct space, relief and volumes, soliciting the active participation of the viewer in the figurative interpretation of the artwork.

At the same time, the emancipation of painters from pure retinal sensation gave new importance to the spiritual dimension of landscape painting, manifested through a visionary symbolism sometimes accompanied by a return to Antiquity through a "revived" mythology.

Objectives

1. The aim of the visit is to have the pupils observe, through the prevalence given to landscape painting, new conceptions of pictorial practice and subject which had their sources in a new perception of the world. The development of this genre resulted from the artists' wanting to teach people to look at the world around them by enabling them to recognise it in paintings of actual places. Yet a painting's function is always more than a mere description; it brings into play a series of signifiers rooted in the particular pictorial device of the artwork. In this respect, realism may also be said to be a form of convention, an interpretation that obeys rather than an exact replica of reality.

2. It is important to avoid presenting Impressionism as the apex of landscape painting, using it as the benchmark by which we judge the excellence of an objective vision of nature, the summit from which we hang a variety of secondary movements, either more precursors or heirs. For this reason it is vital to identify the different movements that bloomed during the century and the remarkable variety of approaches in landscape painting by artists of many contrasting styles.

3. On making a circuit of 18th-century landscape painting one notices that Impressionist works, which favoured direct perception, are no more faithful to human sight nor nearer a spontaneous perception of external reality than other styles; above all, they achieve the debunking - already initiated during the first half of the century - of traditional codes of representation, replacing them with a stronger focus on the materials with which the painter works: coloured paste, brushes, pigments, paintbrush, palette, etc.

Presentation

Te study the stages in the spectacular rise of landscape painting throughout the 19th century, observing how in the 18th century, landscape painting went through an exceptional development during the 19th century, occupying a leading place within many artistic movements of this period. Artists, wanting to free themselves of the burden of tradition, abandoned the formal compositions of particular events or narratives in order to simply represent pieces of the natural world, identified and localised by titles. In his commentary on the 1866 Salon, reasoning on the growth in plein air painting constructed partly or entirely on the subject of nature, the critic Jules Courtameze wrote of "the great army of landscape painters". Yet the reasons for this recourse to landscape painting were as many as the artists who took it, the prevalence given to the immediacy of visual sensations and the variations and reflections of light, gave way, in the last two decades of the century, to a new conception of "the subject". It was no longer considered as mere "material" to be copied or as a sense to be "articulated", but as the starting point for a more autonomous use of pictorial means. Colour and brushstroke in particular were used to construct space, relief and volumes, soliciting the active participation of the viewer in the figurative interpretation of the artwork.

At the same time, the emancipation of painters from pure retinal sensation gave new importance to the spiritual dimension of landscape painting, manifested through a visionary symbolism sometimes accompanied by a return to Antiquity through a "revived" mythology.

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- Sophie Monneret, L’impressionnisme et son époque, Denoël, 1979, new edition Ladmont "Bouquin", 1987
- Pierre Miquel, Le paysage français au XIXe siècle, Éd. de la Martinière, 1975
- Kenneth Clark, L’art du paysage, Gérard Manfelt, 1984
- Roland Recht, La lettre de Humboldt, Christian Bourgois, 1990
- Jean Focillon, La peinture au XIXe siècle, Flammarion, 1991
- Philippe Hamon, La description littéraire, Macula, 1991

List of artworks

N.R. In the case of guided tours, this list of artworks is indicative. This guide leading the group of pupils is free to choose the works which illustrate their demonstration.

- Gustave Courbet: L’Atelier (The Studio), 1850-51
- Paul Éluard: Le Gouffre (The Abyss), 1891
- Gustave Courbet: La Laguna (The Wave), 1868
- Camille Corot: La mer; la danse des nymphes (The Morning, The Dance of Nymphs), 1850
- Camille Corot: La Champagne, voisinage de Ville-d’Avray (The Clearing, Neighbourhood of Ville-d’Avray), 1872
- Théodore Rousseau: Une avenue, forêt de L’Hédie- dron (An Avenue, Forest of L’Hédédrone), 1849
- Eugène Boudin: Ruines sur la plage de Trouville (Ruins on the Beach in Trouville), 1889
- Charles-François Daubigny: La Neige (The Snow), 1875
- Claude Monet: La Pie (The Magpie), 1868-69
- Claude Monet: Grose mer à Étretat (Stormy Sea at Étretat), 1868-69
- Gustave Courbet: La Palisade d’Étretat après l’orage (The Cliff at Étretat After the Storm), 1870
- Claude Monet: Trou dans la campagne (Trou in the Countryside), 1870
- Camille Pissarro: La Mission à Montfauconville (The Harvest in Montfauconville), 1878
- Claude Monet: Londres, le Parlement: trouvailles dans le bruyant (London, the Houses of Parliament: shaft of Light in the Fog), 1870
- Paul Cézanne: Le Pont de Meiller, près de Melun (The Bridge in Melun, near Melun), 1880
- Vincent van Gogh: Chasseneux de Cordeliers à Avignon-sur-Oise (Chasseneux Thatched in Avignon-sur-Oise), 1880
- Paul Cézanne: Paysage de Brignol, le moulin (Dॅorville Landscape, the David Mill), 1893
- Paul Serusier: La Tulipe, 1888
- André Derain: Le Pont de Charing Cross (Charing Cross Bridge), 1906
- Maurice Van de Venne: Crainte de Bœuf (Hillside of Beef) 1906
- Pierre Bonnard: En bordure (By a Bank), 1897
- Kees-Van Dongen: L’Étale des Saints de Léopard (The Abduction of Léopard’s Daughters), 1914
- Gustave Klimt: Rosiers sous les arbres (Rose Plants Under Trees), 1893
there is no breath to disturb the surface of this dark water which, like a mirror, presents a reflection of the bridge itself, reflecting the trees growing on the riverbank in a hollow so substantial. It emulates a feeling of permanence identical to that of the limpidity of the numerous paintings of the Montagne Sainte-Victoire. Cézanne preferred isolated subjects to overviews; the span of the site is here very restrained, and the central subject of the bridge allows him to develop an architecture on the level of the canvas by drawing the line its importance back. But Cézanne avoids any paradoxes of the movement of his lines by placing on a certain irregularity in the contours which are interrupted, only to be continued further on. The brush strokes do not exactly follow the direction of the represented elements but interfere in an autonomous oscillating rhythm, while the green hues develop from a dominant emerald, the leaves have been given the appearance of mineral splinters.

Vincent van Gogh: Claques de Cordelières à Sauve-sur-Oise (Cordelière Thaïs à Sauve-sur-Oise, 1890)
Location: gallery 15
This painting was made during the most frenetic and creative period of the artist’s career, a few months before the tragic end to his short life. Van Gogh left Provence after his voluntary sojourn in the asylum in Saint-Rémy by this time in Sauve-sur-Oise, in the North of Paris. The landscape has here been sublimated by psychic forces: the quest that haunted houses which can still be seen today in the hilly area here to be lifted by some powerful earth tremor which can still be seen in old photographs seem here to have been replaced by retinal sensations, and like Odilon Redon who, in the asylum in Saint-Rémy, had by this time was in an advanced stage of the disease and by this time was in an advanced stage of the disease, he who seemed to be a dominant emerald, the leaves have been given the appearance of mineral splinters.

Paul Serusier: Le Talisman (The Talisman, 1888)
Location: gallery 48
Painted in Post-Impressionism, 'Le Talisman' is a direct reference to Gauguin, who was the ‘cover’ of a cigar box, which, according to legend, seems to have arisen simply whilst making comparisons between the coves of these boxes - this very small painting radicalised the approach of the ‘master’ who was soon to leave Tahiti in his search for a purifying primivism.

The use of vivid colours, completely independent of the actual landscape in which the painting is set - still - very slightly - intended to refer, the extreme simplification of the forms depicted on the surface without any concern for the suggestion of any depth or relief, lead to a landscape so synthetically formulated as to have become impressionistic, according to the artist Maurice Denis for whom the painting was a revelation, as it was for many of his friends in particular the works of Bernard, Pissarro, Bernard, and Edouard Vuillard. These painters were soon to call themselves the ‘Nabis’ (prophets in Hebrew) and they would nickname Serusier’s painting “The Talisman”, its as small size either suggested some sacred icon. In retrospect, posterity would see in this work the manifestos of pure painting, antithetic to the pictorial matter is worked in full impasto, in which he carved deep burrows in parallel networks.

Paul Gauguin: Paysage de Bretagne (Le Moulin David (Brittany Landscape, the David Mill, 1884)
Location: gallery 80
Like Cézanne and Van Gogh, Gauguin was convinced painting should not only interpret retinal sensations, and like Odilon Redon found that “low-relief”, he considered Impressionism, shallow; “thought does not dwell in it”. For him, painting meant using simplified pictorial means to search beyond appearances for a reality more complete and thought out, a spiritual reality which he named ‘abstraction’. Looking at the David Mill, it is easy to see that the artist’s interest in no longer lies in the changing light, with its ephemeral variations and iridescent glitters: here nothing matters, everything is stable, unified, definitive. The lines that combine synthetically the verticals of the houses and trees in the foreground with the sinuous and undulating lines of the meadow, steam and even the barrier, all concur to endorse this Breton subject with the mythical evocation of a primitive and paradisiacal nature. The oblong forms of the hill correspond to the ‘bumps’ of cloud, schematised in the manner of children’s drawings. Stretching across each of these distant shapes, are tones which are both exalted and summarised, which is one of the fundamental elements of the pictorial anomaly did not escape Eugène Delacroix who wrote in 1853 in his Dictionnaire: “The only fault [made by Cézanne in the Studio] is that the painting is working on causes amphiophile [is equivocal]: it looks like a ‘real’ sky in the middle of the painting.

1. The landscape as a monumental state

Paul Huet: Le Gouffre (The Abyss, 1884)
Location: gallery 2
This composed landscape testifies to the late survival of the Romantic spirit that established affinities between the lyricism of natural elements and the tragic-comic state of the poet. The melancholic connections that are manifested here by the juxtaposition of the abyss, a visual, but also linguistic metaphor: one may be said to be “au bord de l’abîme” (at the edge of the abyss), “s’abîmer dans le désespoir” (to be plunged in despair) or “beau pit noir” (beautiful pit). There is little plausibility in the presence of such an abyss, a symbol of the infinitely deep, the immensity of a vast open field, particularly when it is known that Huet made studies for this painting in the Fontainebleau forest; the result is a terrifying, if somewhat affected and over-dramatised image.

“The figures should indicate that an accident, a catastrophe has occurred, and indeed everything in the painting points to this; nature is particularly hostile: threatening clouds, anxious birds, trees shaken by the wind,笔试, and flattened houses - whose instinctive sensitivity to danger is well-known. The handling as was the nervousness felt on the hillside and the scaly surface is well adapted to support the peculiar gravity of a stormy sky.

2. Landscape as a visible subject

Camille Corot: L’âtre matinale (One Morning, the Dance of nymphs, 1859)
Location: gallery 3
Camille Corot was a true and extremely accurate sensibility to the atmosphere of a landscape, a sensibility that avoids theatre-like effects, without vibrata, but his work retains the mark of traditions both in the survival of mythological subjects and in the landscape that both in the survival of mythological subjects and in the landscape. This was the world which comes to me to have its place of the asylum in the centre of the painting, the Viennese artist develops the pictorial means to search beyond appearances for a spiritual reality which he named ‘abstraction’. The perfectly square surface of the canvas is as fiery and nervous as the protagonists sensitivity to danger is well-known. The handling as was the nervousness felt on the hillside and the scaly surface is well adapted to support the peculiar gravity of a stormy sky.

Musée d’Orsay: La Vague (The Wave), 1869
Location: gallery 8
This painting is a real shock of several years of my life - Courbet gives prominent place to a still-life made from Bostanie cast-offs: a wild, brimmed hat with black feather, a guitar and a dagger; it is hardly surprising then, that he went on to make several paintings on the ecosystem theme of a stormy sea under a menacing sky, the central subject of which is a breaking wave topped with foam. Far from being merely anecdotal, here the artist uses ‘nature unleashed’ to make a rich pictorial work in the blunt colours and grey of the storm, with the aim of transcribing the strength of the elements - solid, liquid and air - which he renders with a ‘scambled’ impartiality. Rather than using symbolism to express the panic of a terrified soul, the artist’s manifest intention is to encourage a quasi-geological sensibility to the swallowing powers of nature. The only horror evoked here of mankind’s truth in the face of the force of nature is indicated by the presence of a sailing boat in the distance and two small boats lying on their sides on the shore; we are a long way from Géricault’s tragic Ball of the Nabisco.

The rise of landscape painting

La visite : les œuvres

Introduction

Gustave Courbet: La Vague (The Wave), 1869
Location: gallery 7
In The Studio (1869–71) – a real shock of several years of my life - Courbet gives prominent place to a still-life made from Bostanie cast-offs: a wild, brimmed hat with black feather, a guitar and a dagger; it is hardly surprising then, that he went on to make several paintings on the ecosystem theme of a stormy sea under a menacing sky, the central subject of which is a breaking wave topped with foam. Far from being merely anecdotal, here the artist uses ‘nature unleashed’ to make a rich pictorial work in the blunt colours and grey of the storm, with the aim of transcribing the strength of the elements - solid, liquid and air - which he renders with a ‘scambled’ impartiality. Rather than using symbolism to express the panic of a terrified soul, the artist’s manifest intention is to encourage a quasi-
Eight years later, the naturalist critic prosaically, Emile Zola, in his first Salon, that of when the gods are leaving the stage

The landscape is discreetly inhabited by two herd in T. Rousseau's painting Une avenue, for instance, the engine is hidden behind a screen of greenery and only the steam is visible; under the pale reddish glow of a freezing sun, in counterpoint to the network of bare black trees, on whose branches the ravens are gathering.

The landscape


The landscape is not menacing, the ravens themselves are in no way threatening, nor - unlike Van Gogh's - do they convey any morbid allusions.

Contrasted with the legendary British weather and having William Turner's paintings in mind, Monet carried two fundamental principles of Impressionist technique to their ultimate conclusion: the dissolution of forms and volumes into the atmosphere, and the reciprocal evaluation of complementary colours. By the exclusive use of a simultaneous play of oranges and blues, Monet rendered palpable the density of the air, filled with its mist of light diffusing water droplets.

Considering the evocative of the sunlight and the evanescence of the architecture within such an ethereal atmosphere, the realism of the Impressionist approach seems to consist of literal textual inside the Parisian landscape, enough to have been faithful to it, but as the impressionists had no other creed than to "paint truthfully", they were in fact sparking off the process of Painting's future liberation from an obligation to imitate nature by literal, this autonomy of pictorial means. The impact of the artist's consciousness in the landscape, as residuum in the way it transposed its initial perception to visible reality, and lifted brushstroke and colour from their reference to the real subject.

4. Landscape as the construction of the surface of the painting

Paul Cézanne: La Poste de Mauny, près de Millet

Because in this reference, the artist considered that "nature, far from being limited to the sawdust, was an essential part of the activity of the brain; accordingly, "the artist cannot see the "imagination of the landscape" and the painting is the transposition of a quality in the individual into the visible. Everything in it represents this. This is why Cézanne rejected Monet for being no more than an eye, and why the spherical quality of luminous phenomena reminds his works (the raw red - and he remained solid and permanent interested him, as is articulated in this landscape of absolute immobility here.
The artist wrote in 1856: “[in representing] any place, any object, we must submit ourselves to our first impressions, if we have really been moved, the sincerity of our emotions will be transmitted to others”. Such declarations as these have prompted art historians to consider Corot as one of the most direct precursors of Impressionism. But whereas Impressionists have their work on the immediateness of sensation, Corot, on the contrary, works with reminiscence; their work on the infiniteness of sensation. But whereas Impressionists base their work on the immediateness of sensation, Corot, on the contrary, works with reminiscence; their work on the infiniteness of sensation.

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The rise of landscape painting

La visite : les œuvres

Introduction

• Gustave Courbet : Le Fageur (The Farseer), 1880
Location: gallery 7

“This is the world which comes to me to have its portrait painted!” Courbet declared about this manifesto-setting realist painting. This may be true, but using a device not dissimilar to that used by Diego Velázquez in Las Meninas, Courbet represents himself painting another painting, the very one he is giving the last touches in. The figures should indicate that an accident, a mishap, a tumble, a brush dropped, a duster, a dagger, is hardly surprising. “It was the result of the combination of two distinct states of mind,” said the artist. The “Landscapes” Courbet in which he is giving the last touches, is a pastoral vision not of the earth, but of the earth as it is seen from memory or imagination, his native Brittany’s Gouffre, in which he is giving the last touches, is a primal vision.

1. The landscape as a monumental state

• Paul Huet : Le Gouffre (The Gouffre, 1881)
Location: gallery 8

This composition landscape testifies to the late years of the Romantic spirit that established affinities between the lyricism of natural elements and the Romantic state of mind. Courbet, in a mountainous, melancholic, configuration that are manifestly inspired by the landscape of the Alps, a vision that also linguistically expresses itself as “a touch of the alpine” (on the verb of the alpine), “visiblement dans le désert” (to be ruminating deep green, to be ‘full of rocks’). There is little plausibility in the presence of an alpine landscape, and as such it belongs to theimentary, occasional, not to mention the imaginary, world of a vast open field, particularly when it is known that Huet made studies for this painting in the Fontainebleau forest; the result is a terrifying, if somewhat affected and over-dramatized image.

The figures should indicate that an accident, a catastrophe has occurred! Paul Huet explained, and indeed everything in the painting points to this, as well as the particularly hard, threatening clouds, anxious birds, trees shaken by the wind, the stony, unfeathered hares – whose instinctive sensitivity to danger is well known. The handling is as nervous as the feeling of the picture, and the rocky surface is well adapted to support the particular glower of a stormy sky.

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2. Landscape as a visible subject

• Camille Corot : L’Étude (Study), 1850–51
Location: gallery 5

Camille Corot’s landscapes are vis-à-vis extremely accurate in the atmosphere of a landscape, pure and simple, set amidst a sea of spikes and silhouettes, but his work retains the mark of tradition, of the time he spent in Italy at the beginning of the 19th century, a time that left its mark on his vision of the landscape, both in the survival of mythological subjects and in the depiction of the landscape as it is seen in nature.

1. Vincent van Gogh : Clameur de Cordeliers au Jardin des Cordeliers à Thaon (Clameur at the Jardin des Cordeliers, 1880)
Location: gallery 5

This painting was made during the most frenetic and creative period of the artist’s career, a few months before the tragic end to his short life. Van Gogh left Provence after his voluntary sojourn in Saint-Rémy and by this time was in Arles-sur-Oise, in the North of France.

The landscape has been sublimated by psychic forces: the quest thieved houses which can be still be seen in Sint-Remy from here to be lifted by some powerful earth tremor which distorts the small barrier and metamorphosing hills, trees and clouds into dancing torches. Obviously this is not a case, as with the Romantics, of the landscape sublimated by the landscape itself, which in this case is the other way around. The landscape has been sublimated by psychic forces, generating an optical illusion, which is the effect of the painting.

2. Musée d’Orsay, Paris 2005

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3. Monet’s Garden: lavender scarf

[Image 983x421 to 1162x555]

[Image 984x132 to 1159x266]

[Image 985x564 to 1161x674]