

## INTRO

While the artists of his time had to reproduce the styles of the past and paint religious, historical or mythological subjects,  
C decided he would only paint what rem him the most important events of his life:  
landscapes of the countryside where he lived, skies that represented his state of mind...

## ANNONCER PLAN

bio

pov of C + crit ab his art

what painted

SCFTM

## BIO

born in S, Eastern England, 1776

father: G C, a wealthy corn merchant, expected J to succeed him in the business

youth: drew the countryside of S

introduced to G Beaumont, collector, impressed by his drawing, showed him his Hagar and the Angel, by C Lorrain, which gave C the idea of becoming a painter

hesitated during a few years into become a painter or work for his father, which was safer

but finally understood he had to fulfill his passion

1799, at the age of 23 persuaded his father to let him study in the RA

there, he copied ag and ag paintings of the past, but he would ever preferred paint directly in front of the nature

1809-1816: tried to marry MB, childhood friend, but her grandfather, Dr Rhudde, attempted to it, bec considered the C family as inferior

those times were dark for him, and his landscapes became stormy

he also lacked of money and had to paint portraits to live

married in Oct 1816

1828: M died of tuberculosis

would never live nor paint like before

he would paint in the following years his darker paintings: ruins, storm...

had to wait the age of 52 to have a little success in E and join the RA

died on the night of the 31st March 1837 at the age of 61

## **PART 1**

**at this time, the artists were taught to paint only using the work of painters from the past**

they had to copy again and again the style of someone else

If a master painted a sunset in a way = truth

contemplate a real sunset to make their own idea

C one of the 1st painters to go outdoor when had to paint a landscape criticized his contemporaries who painted the sc while staying in their studio

on the contrary, when C paints, pays real attention to the nature, as if he just discovered it, as if he never saw it before

"When I sit down to make a sketch from nature, the first thing I try to do is to forget that I have ever seen a picture"

cared about the atmosphere created by the sky, the shadows and about the color created by the light

criticized the work in a studio, because indeed, the lights aren't natural and the shadows are darker than outdoors.

**while the religious, historical and myth subjects and portraits were considered as the most noble subject, preferred painting landscapes**

"Still I should paint my own places best; painting is with me but another word for feeling"

landscapes were at this time only used as background for religious or historical paintings that's why C's paintings were often said to be free of important subject.

doesn't look for the imposing or the picturesque

even once said that a common scene well painted is for him a great painting

while he will consider a noble subject badly painted as a poor painting.

**moreover fully conscious that his painting would never give him the success he could have if he had painted imposing subject.**

With proudness but also resignation, said:

"My art does not pride anyone by the imitation, it does not request anyone by politeness, how could I then hope being popular?"

**C opposed to Turner**

even opposed to T, who managed to succeed partly through flattery. himself recognizes it:  
For T the "Great", for him the "bottom of the hedges"  
for T the "world" and its glory, for him the "countryside trails", where painting rarely meet notoriety

### **Hammering nails**

crit he mostly painted landscapes was strongly criticized for another reason:

as his paintings were all similars, they will bore the audience.

he joked about it:

using an image, told that when he paints, imagines himself hammering nails

imagin if each nail was a painting style

If he stop hammering the nail of landscapes to hammer another, for ex the nail of portraits, he may have more fun, but the first nail would ever stay half hammered.

### **painting is a science**

Then, explained that he considered painting as a science even called landscape painting a natural philosophy.

By experimenting ag and ag on landscapes, he tried to reach a lvl of precision and a degree of truth never obtained.

*("Painting is a science, and should be pursued as an enquiry into the laws of nature. Why, then, should not landscape painting be considered as a branch of natural philosophy, of which pictures are but the experiments?")*

### **Btw, he doesn't consider his painting as all similar.**

By an img, he explains that all paintings are differents:

"The world is wide, no two days are alike, nor even two hours; neither were there ever two leaves of a tree alike since the creation of all the world; and the genuine productions of art, like those of nature, are all distinct from each other."

### **not everyone thought his paintings were boring**

Once, a critic staying a long time in front of the Chain Pier, Brighton, declared that the painting "almost imparts (him) the wish for an umbrella"

## **PART 2**

**We just saw that C painted during his youth landscapes of the countryside around S.**

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### **continued painting this countryside during his whole life.**

This region was so important for him that it's now known as "C's country"

After his death, his friends went to S

they noticed that they could find the majority of his paintings in a circle of 100m of ray around the house of his parents.

### **he painted his memories**

we said that C didn't look nor for the imposing nor for the picturesque if he painted a landscape, it's bec it rembered him an imp part of his life in addition of landscapes around S, he painted

brighton, where his wife was ill

salisbury, cathedral of his friend Fisher

His Majesty's ship Victory, which would become the ship of Nelson during the battle of Trafalgar, and seascapes, he painted while on a boat trip to L

### **he needed the human kind**

in his paintings, we can see that C needed the human kind: farmers, workers, walkers, the village and its houses, a church, a mill...

once said that he would ever preferred painting a welcoming farm than impressiv ruins

declared that the loneliness of mountains oppressed him

### **likes painting the sky by all weathers**

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we saw that he considered landscape painting as a science, and that's point is particularly imp for his skies:

tried the effects of dif weathers on his landscapes, made a lot of studies of skies, clouds..., took notes of weathers...

obtained an imp knowlegde of the effects of wind while working in his father's mills

the sky was so imp for him that he said:

*"The sky is the source of light in Nature and it governs everything"*

### **he painted other subjects to earn money**

The landscapes were his fav themes, but he sometimes had to paint other subj

when his friends thought his sit was desesperated,

w his parents advised him to follow the fashion,

and w he also began to doubt,

he had to paint portraits and religious paintings, only to earn money

he was quite talented in painting port, but he considered it as "dull work"

and the critic and all his friends were unanimous on his real lack of talent in painting relig subjects

surely understood it, bec he only painted 2 of those  
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### **his style became darker after M's death**

MB died in 1828

his years while married to her were the happiest of his life  
her death was a sorrow from which he would never recover  
moreover, he would then have to carry alone for his 7 children  
his sadness can be easily noticed in the maj of his paintings from that  
year

most of his landscapes now give a dramatic atmosphere

his skies are dark and stormy  
even began painting lonely ruins

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## **PART 3**

### **history**

made while C was staying in Salis with his friend Archdeacon F in July  
1829

exhibited this painting at the RA in 1831.

But he continued working on it until 1834

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### **lots of studies before**

This painting is the final work of C on the cathedral, after a lot of studies  
and even a few earlier paintings about it.

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### **orientation of the view**

cath is seen from the north-west,

and we can see represented the River Avon on the right, with the Long  
Bridge crossing it.

### **the rainbow**

One of the most impressive elements of the painting is the rainbow,  
but we have to know that Constable represented it at the very ending of  
the painting

so maybe he hesitated on painting it

### **technique of painting**

it's achieved by palette knifing and brushing, which created most of the  
atmospheric effect of the scene:

the clouds, the sun and sky behind it, but also the reflect of the sky and  
sun on the river.

### **one year after his wife's death.**

It shows us with a lot of details his turbulent mind and sorrow at this time.

The most apparent of those details are the clouds with their gray-black color but C added some symb to express his sadness

we know the meaning of those symb bec C added to the painting nine lines from a poetry "The Seasons" of James Thomson

Grave marker: death

Ash tree: life

Church: faith and resurrection

Rainbow: renewed optimism

so C is still under the sorrow of M's death,

but he have to continue his life, for his children and his art, and bec he was too strong to just let himself go

### **critized and admired at the same time**

as all his landscapes, the SCFTM is often criticized, but it's also recognized as a masterpiece, and C joked ab it:

After a lot of swearings, we say: "however, it's a painting none can't leave without admiration"

### **CCL:**

the SCFTM we just briefly studied is quite representativ of all C's greatest landscape: it's really criticized bec at this time landscapes were only an accessory, a bg

but everyone had to admit they feel admiration while looking at it

in fact, C was just too revolutionar for his time: he tried to promote landscapes in a accademic societey looking up at him

resignated to his lack of success, he could never imagined the influence he would have after his death:

he inspired the Barbizon School and also the French impressionists

and his paintings are now recognized as masterpieces, and some are even rewarded like the Hay Wain,

which was voted the second best painting in Britain in a 2005 poll