

# LANDSCAPE

## ARTISTS IN THE LANDSCAPE

The Wallace Collection does not feature modern or contemporary art. It has remained intact since it was gifted to the nation at the very end of the 19th century, and does not buy new works. Aside from one late work, this section makes links beyond and outside the Collection to more recent practices of landscape painting and to landscape as the subject – and object – of artists' transformations.

In the late 19th century, as the Collection was being prepared to become a public museum, landscape painting itself was revolutionised, as it became the primary vehicle for artistic experimentation. The beginnings of this shift can be seen much earlier in the century in the work of Jules Dupré in its smaller scale and depictions of intimate and familiar scenes in which the landscape is not idealised. The paintings were made indoors from sketches, and they have a sense of realism along with a feeling of immediacy in the looser handling of the paint.

Later, Dupré and others' experiments would eventually lead to Impressionism, as illustrated by the American artist John Singer Sargent's painting of *Claude Monet Painting by the Edge of a Wood*, a picture of a seminal Impressionist, working in the Impressionist manner – directly from nature, in the open air (*en plein air*) – and done in an Impressionist style. While the innovations pioneered by the Impressionists transformed art in the modern era, landscape painting stagnated until the mid-20th century, when the definition of 'landscape' exploded, embracing everything from industrial vistas to the surface of the Moon.

The artist's relationship with it radically changed too, with Richard Long and others making land art - marks on the landscape itself. Famously, Long recorded himself being in the landscape by using repeated steps to create a line that marked and flattened the grass and was recorded in a photograph, *A Line Made by Walking* (1967).

### KEY WORDS AND CONCEPTS

Plein-air painting, Impressionism, land art, impasto

### KEY WORK



Jules Dupré, *Crossing the Bridge*, 1838

# CROSSING THE BRIDGE

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**TITLE** Crossing the Bridge

1838

48 x 64 cm

Oil on canvas

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**ARTIST** Jules Dupré  
**DATES** 1811-1889  
**PLACE** Nantes, France

## THE PAINTING

It is thought that this work was exhibited at the Paris Salon of 1839. The subject reflects the influence of English and 17th-century Dutch painting, but the technique, with its bold colour and thick paint application (impasto), is particular to Dupré himself.

A chalk drawing by Dupré featuring a similar composition, and signed and dated 1839, is in the Stanford University Museum of Art, Palo Alto, California.

## THE ARTIST

Dupré was born and brought up in France; in lieu of a formal art education he worked as a porcelain painter in a factory from the age of twelve. At twenty, Dupré came to England, where he was very much influenced by John Constable, spending time in wide open spaces around Plymouth and Southampton capturing the combination of sea, sky and ground.

After first showing his work that same year, he rapidly gained national recognition, becoming a key member of the Barbizon School of painters which included Rousseau, Corot, Daubigny and Millet.

## EXPLORE FURTHER

John Singer Sargent,  
*Claude Monet Painting at the Edge of a Wood*,  
1885, Tate Collection, London

<https://www.tate.org.uk/art/artworks/sargent-claude-monet-painting-by-the-edge-of-a-wood-n04103>

Richard Long,  
*A Line Made by Walking*,  
1967, Tate Collection, London

<https://www.tate.org.uk/art/artworks/long-a-line-made-by-walking-p07149>

NASA images of the Apollo 11 Lunar Landing,  
20th June 1969

<https://www.nasa.gov/apollo11-gallery>

## DISCUSS



- Where do you think the artist was when he made this small painting?
- If you were in this landscape, what would you hear? Smell? Feel? Taste? (See page 8).
- The picture is called *Crossing the Bridge*. Why do you think that is?
- Why is the boy crossing the bridge? Where is he going and what is he carrying?
- What source of food is there in this landscape?
- Is it frightening to be in this spot or is it pleasant?
- Why might you paint a picture like this one?

## ACTIVITIES



- Collect leaves, blades of grass and flowers from a local playground or garden and make a scavenger landscape collage (see animation on page 9).
- Do rubbings to record all the different surfaces you walk on or pass on your way to school or around the playground.
- Go outdoors and record what each of your senses notice and write a poem.
- Identify the cloud formation and write a weather forecast.

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## IN DETAIL



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IN DETAIL



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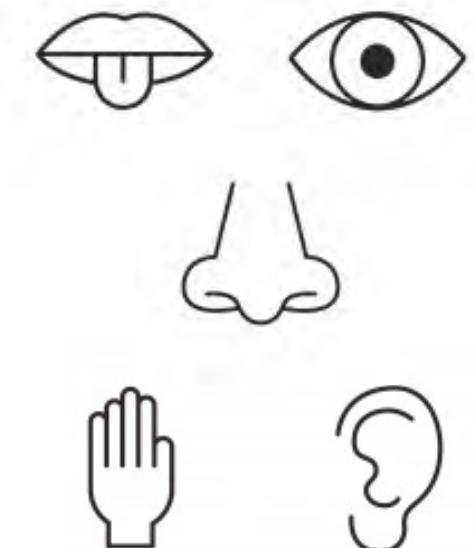
## IN DETAIL



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**ACTIVITY** Use the five senses to experience the landscape



# ANIMATION> MAKING ART FROM NATURE

[HTTPS://YOUTU.BE/R6DVB-EEZIQ](https://youtu.be/R6DVB-EEZIQ)

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