

Constable S Clouds Paintings And Cloud Studies By John Constable

The autobiographical novel of a journey from the British colony of Trinidad to the ancient countryside of England.

John Constable (1776-1837) is best known for his idyllic pictures of the English countryside. Yet he was also a brilliant innovator who brought a new vivacity to the observation of nature. He practiced oil painting in the open air with unprecedented dedication, capturing in particular the 'effervescent' effects of atmospherics - as can be seen, for example, in his wonderful studies of clouds. His art became a benchmark for naturalist painters throughout Europe and America in the nineteenth century, playing a part in the development of Impressionism in France. This book draws extensively on the artist's own correspondence to provide a new understanding of his artistic aims and achievements, and reassesses his role in the development of modern art.

Attempts to match paintings with ideas and tries to establish

The militarized legacy of the digital cloud: how the cloud grew out of older network technologies and politics. We may imagine the digital cloud as placeless, mute, ethereal, and unmediated. Yet the reality of the cloud is embodied in thousands of massive data centers, any one of which can use as much electricity as a midsized town. Even all these data centers are only one small part of the cloud. Behind that cloud-shaped icon on our screens is a whole universe of technologies and cultural norms, all working to keep us from noticing their existence. In this book, Tung-Hui Hu examines the gap between the real and the virtual in our understanding of the cloud. Hu shows that the cloud grew out of such older networks as railroad tracks, sewer lines, and television circuits. He describes key moments in the prehistory of the cloud, from the game "Spacewar" as exemplar of time-sharing computers to Cold War bunkers that were later reused as data centers. Countering the popular perception of a new "cloudlike" political power that is dispersed and immaterial, Hu argues that the cloud grafts digital technologies onto older ways of exerting power over a population. But because we invest the cloud with cultural fantasies about security and participation, we fail to recognize its militarized origins and ideology. Moving between the materiality of the technology itself and its cultural rhetoric, Hu's account offers a set of new tools for rethinking the contemporary digital environment.

Details the true story of a timid young Quaker and amateur meteorologist named Luke Howard who was hurled into the spotlight when he assigned poetic names to the clouds in December 1802, which became a landmark in natural history and meteorology and caused him to become immortalized in the works of the Romantics. Reprint. 10,000 first printing.

John Constable is arguably the most accomplished painter of English skies and weather of all time. For Constable, the sky was the keynote, the standard of scale and the chief organ of sentiment in a landscape painting. But how far did he understand the workings of the forces of nature which created his favourite cumulus clouds, portrayed in so many of his skies over the landscapes of Hampstead Heath, Salisbury and Suffolk? And were the skies he painted scientifically accurate? In this lucid and accessible study, John Thornes provides a meteorological framework for reading the skies of landscape art, compares Constable's skies to those produced by other artists from the middle ages to the nineteenth century, analyses Constable's own meteorological understanding, and examines the development of his painted skies. In so doing he provides fresh evidence to identify the year of painting of some of Constable's previously undated cloud studies.

A wildly entertaining and surprisingly educational dive into art history as you've never seen it before, from the host of the beloved ArtCurious podcast We're all familiar with the works of Claude Monet, thanks in no small part to the ubiquitous reproductions of his water lilies on umbrellas, handbags, scarves, and dorm-room posters. But did you also know that Monet and his cohort were trailblazing rebels whose works were originally deemed unbelievably ugly and vulgar? And while you probably know the tale of Vincent van Gogh's suicide, you may not be aware that there's pretty compelling evidence that the artist didn't die by his own hand but was accidentally killed--or even murdered. Or how about the fact that one of Andy Warhol's most enduring legacies involves Caroline Kennedy's moldy birthday cake and a collection of toenail clippings? ArtCurious is a colorful look at the world of art history, revealing some of the strangest, funniest, and most fascinating stories behind the world's great artists and masterpieces. Through these and other incredible, weird, and wonderful tales, ArtCurious presents an engaging look at why art history is, and continues to be, a riveting and relevant world to explore.

Since 1900, the connections between art and technology with nature have become increasingly inextricable. Through a selection of innovative readings by international scholars, this book presents the first investigation of the intersections between art, technology and nature in post-medieval times. Transdisciplinary in approach, this volume's 14 essays explore art, technology and nature's shifting constellations that are discernible at the micro level and as part of a larger chronological pattern. Included are subjects ranging from Renaissance wooden dolls, science in the Italian art academies, and artisanal epistemologies in the followers of Leonardo, to Surrealism and its precursors in Mannerist grotesques and the Wunderkammer, eighteenth-century plant printing, the climate and its artistic presentations from Constable to Olafur Eliasson, and the hermeneutics of bioart. In their comprehensive introduction, editors Camilla Skovbjerg Paldam and Jacob Wamberg trace the Kantian heritage of radically separating art and technology, and inserting both at a distance to nature, suggesting this was a transient chapter in history. Thus, they argue, the present renegotiation between art, technology and nature is reminiscent of the ancient and medieval periods, in which art and technology were categorized as aspects of a common area of cultivated products and their methods (the Latin *ars*, the Greek *techne*), an area moreover supposed to imitate the creative forces of nature.

'Skies must and always shall with me make an effectual part of the composition,' wrote John Constable

A beautiful, gift-sized volume celebrating Constable's enduring fascination and engagement with the sky

This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

As anyone who has wielded a camera knows, photography has a unique relationship to chance. It also represents a struggle to reconcile aesthetic aspiration with a mechanical process. Robin Kelsey reveals how daring innovators expanded the aesthetic limits of photography in order to create art for a modern world.

-Accompanying text to the forthcoming exhibition, Constable and Brighton, at Brighton Museum and Art Gallery in 2017

-Features the most comprehensive selection of Constable's Brighton studies ever assembled, including works from private collections never published before -Contains an exquisite bonus selection of Turner's marine studies of Brighton from the same period, alongside authoritative texts on both artists There was more to John Constable's art than the great rural landscapes for which he is famous. This lavishly illustrated book focuses on a largely overlooked element in his life - his close and artistically rewarding relationship with the boisterous resort of Brighton during the years 1824-28. He went in search of healthy air for his ailing wife Maria and the peace to help him clear a backlog of commissions, and became

accustomed to painting on the beach or up by the windmills that dotted the Sussex Downs. More than 100 small, vivid studies from these walks exist, most dashed off outside in all weathers, some that are almost abstract responses to storms or the light on the sea. This book assembles the most complete collection of these Brighton sketches ever published, some of them only recently discovered. Regency Brighton - what was then the largest and most fashionable resort in Europe - is also explored through maps and prints, tracing the routes Constable took through the developing town. His great contemporary, Turner, was also active there in the mid-1820s, and a range of contrasting views by both artists is featured here. All of this new research builds on the recent discovery of the precise location of Constable's seaside lodgings. In a final section the current occupant, artist Peter Harrap, is interviewed about Constable's resonances with 20th and 21st century artists.

This study concentrates on the six foot canvases of the River Stour produced by Constable between 1819 and 1825 and examines the artist's development of this single thematic concept. Each work is shown beside its compositional sketch, illustrating his artistic process.

Paul Mellon (1907--1999) assembled one of the world's greatest collections of British drawings and watercolors. In his memoirs he wrote of their "beauty and freshness... their immediacy and sureness of technique, their comprehensiveness of subject matter, their vital qualities, their Englishness." This catalogue celebrating the centenary of Mellon's birth features eighty-eight outstanding watercolors from the fifty thousand works of art on paper with which he endowed the Yale Center for British Art. The selection spans the emergence of watercolor painting in the mid-18th century to its apogee in the mid-19th. These works highlight the diversity of British watercolors, showcasing both landscape and figurative works by some of the principal artists working in the medium, including Thomas Gainsborough, Thomas Rowlandson, William Blake, and J. M.W. Turner.

"The publication will interest both the general reader and the expert, owing to the depth of focused content". Cassone
Apart from the Stour Valley on the borders of Suffolk and Essex, where he grew up, Constable made more paintings and drawings in and a

John Constable (1776-1837) is best known for his idyllic paintings of the English countryside. Yet he was also a brilliant innovator who brought a new vivacity to the observation of nature. He practiced oil painting in the open air, capturing in particular the "effervescent" effects of atmospherics--as can be seen, for example, in his wonderful studies of clouds. His art became a benchmark for naturalist painters throughout Europe and America in the 19th century, and he continues to be one of the most popular and influential artists today. This book draws extensively on the artist's own correspondence to provide a fresh understanding of his artistic aims and achievements, and reassesses his role in the development of modern art.

A sweeping look at the lives and work of two important English Romantic painters, from a Los Angeles Times Book Prize-winning author. Renowned poet Stanley Plumly, who has been praised for his "obsessive, intricate, intimate and brilliant" (Washington Post) nonfiction, explores immortality in art through the work of two impressive landscape artists: John Constable and J.M.W. Turner. How is it that this disparate pair will come to be regarded as Britain's supreme landscape painters, precursors to Impressionism and Modernism? How did each painter's life influence his work? Almost exact contemporaries, both legendary artists experience a life-changing tragedy—for Constable it is the long illness and death of his wife; for Turner, the death of his singular parent and supporter, his father. Their work will take on new power thereafter: Constable, his Hampstead cloud studies; Turner, his Venetian watercolors and oils. Seeking the transcendent aesthetic awe of the sublime and reeling from their personal anguish, these talented painters portrayed the terrible beauty of the natural world from an intimate, close-up perspective. Plumly studies the paintings against the pull of the artists' lives, probing how each finds the sublime in different, though inherently connected, worlds. At once a meditation on the difficulties in achieving truly immortal works of art and an exploration of the relationship between artist and artwork, *Elegy Landscapes* takes a wide-angle look at the philosophy of the sublime.

A comprehensive, up-to-date resource offers information on a wide range of art materials; contains recipes for homemade paints; discusses the characteristics of different types of paints, pigments, canvases, grounds, papers, solvents, varnishes, and preservatives; covers new products on the market; and offers instruction in a variety of techniques and methods of application. Original.

When you have one big house, two small children, a game of Three Little Pigs and a huge stack of cardboard boxes ... You discover that friends are what make as house your home. Libby Gleeson and Freya Blackwood, whose first book together was the award-winning *Amy & Louis*, have teamed up to produce a striking story about loneliness, friendship and what it means to move house and start afresh.

A sumptuous full-colour catalogue, produced in conjunction with the exhibition of the same name, to be held at the National Gallery of Australia, Canberra, from the 3rd March to the 12th June, 2006.

This book sets a new standard as a work of reference. It covers British and Irish art in public collections from the beginning of the sixteenth century to the end of the nineteenth, and it encompasses nearly 9,000 painters and 90,000 paintings in more than 1,700 separate collections. The book includes as well pictures that are now lost, some as a consequence of the Second World War and others because of de-accessioning, mostly from 1950 to about 1975 when Victorian art was out of fashion. By listing many tens of thousands of previously unpublished works, including around 13,000 which do not yet have any form of attribution, this book becomes a unique and indispensable work of reference, one that will transform the study of British and Irish painting.

Exhibition includes approximately 2% of the acquisitions made during the 1990s.

This beautiful book showcases the enduring power of Constable's landscapes. It places the artist in the context of his historical and ongoing influences and charts Constable's progress from his early works to the oils that helped to define our idea of the English countryside.

Critical assessments of Elizabeth Gaskell have tended to emphasise the regional and provincial aspects of her writing, but the scope of her influence extended across the globe. Building on theories of space and place, the contributors to this collection bring a variety of

geographical, industrial, psychological, and spatial perspectives to bear on the vast range of Gaskell's literary output and on her place within the narrative of British letters and national identity. The advent of the railway and the increasing predominance of manufactory machinery reoriented the nation's physical and social countenance, but alongside the excitement of progress and industry was a sense of fear and loss manifested through an idealization of the country home, the pastoral retreat, and the agricultural south. In keeping with the theme of progress and change, the essays follow parallel narratives that acknowledge both the angst and nostalgia produced by industrial progress and the excitement and awe occasioned by the potential of the empire. Finally, the volume engages with adaptation and cultural performance, in keeping with the continuing importance of Gaskell in contemporary popular culture far beyond the historical and cultural environs of nineteenth-century Manchester.

Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangka. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

Both an introduction to John Constable's life and a companion to the Victoria and Albert Museum's collection, this book ranges from his early years at the Royal Academy, through his relationship with fellow artist, William Turner, to his last years in Hampstead.

The Romantic period coincided with revolutionary transformations of traditional political and human rights discourses, as well as witnessing rapid advances in technology and a primitivist return to nature. As a broad global movement, Romanticism strongly impacted on the literature and arts of the late eighteenth and early nineteenth centuries in ways that are still being debated and negotiated today. Examining the poetry, fiction, non-fiction, drama, and the arts of the period, this book considers: Important propositions and landmark ideas in the Romantic period; Key debates and critical approaches to Romantic studies; New and revisionary approaches to Romantic literature and art; The ways in which Romantic writing interacts with broader trends in history, politics, and aesthetics; European and Global Romanticism; The legacies of Romanticism in the twentieth and twenty-first centuries. Containing useful, reader-friendly features such as explanatory case studies, chapter summaries, and suggestions for further reading, this clear and engaging book is an invaluable resource for anyone who intends to study and research the complexity and diversity of the Romantic period, as well as the historical conditions which produced it.

Designed for elementary students, this series inspires creativity based on observations and sensory perceptions. Famous works of art and art history introduce thoughtful projects. Covering techniques for textiles, landscapes, depicting movement, and using found objects in art, these books are sure to inspire young artists.

Constable's Clouds Paintings and Cloud Studies by John Constable

In the eighteenth century the tradition of open-air painting was based in Italy, Rome in particular. Artists came from all over Europe to study classical sculpture and architecture, as well as masterpieces of Renaissance and Baroque art. During their studies, groups of young painters visited the Italian countryside, training their eyes and their hands to transcribe the effects of light on a range of natural features. The practice became an essential aspect of art education, and spread throughout Europe in the nineteenth century. This exhibition focuses on the artists' wish to convey the immediacy of nature observed at first hand. Around a hundred works, most of them unfamiliar to the general public, will be displayed. The artists represented include Thomas Jones, John Constable, J.M.W. Turner, Pierre-Henri de Valenciennes, Achille-Etna Michallon, Camille Corot, Christoffer Wilhelm Eckersberg, Johan Thomas Lundbye, Vilhelm Kyhn, Carl Blechen, Johann Martin von Rohden, Johann Wilhelm Schirmer, Johann Jakob Frey, among others. The sketches demonstrate the skill and ingenuity with which each artist quickly translated these first-hand observations of atmospheric and topographical effects while the impression was still fresh. The exhibition and the catalogue will be organized thematically, reviewing, as contemporary artists did, motifs as trees, rocks, water, volcanoes, and sky effects, and favourite topographical locations, such as Rome and Capri. The catalogue will present numerous unpublished plein air sketches, and contains much original scholarship on this relatively young field of art history.

Exhibition: National Gallery of Art, Washington, USA (02.02.-03.05.2020) / The Fondation Custodia, Paris, France (14.06-13.09.2020) / Fitzwilliam Museum, Cambridge, UK (04.10-31.01.2021).

An engaging scholarly examination of the intersection of landscape painting, self-exploration, and the life sciences in the mature work of Caspar David Friedrich.

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