

1: Kevin Cook " Romantic Landscape Paintings

From its inception, Romanticism was preoccupied with landscape. Abandoning completely the historical scenes, religious subjects, and to a large extent portraiture, romantic artists turned to nature for inspiration and as a vehicle by which their emotions could be expressed.

See Article History Landscape painting, the depiction of natural scenery in art. Landscape paintings may capture mountains, valleys, bodies of water, fields, forests, and coasts and may or may not include man-made structures as well as people. Although paintings from the earliest ancient and Classical periods included natural scenic elements, landscape as an independent genre did not emerge in the Western tradition until the Renaissance in the 16th century. In the Eastern tradition, the genre can be traced back to 4th-century-ce China. The following article treats only the Western tradition. For further information on other landscape painting traditions, search by country or region. By the mid-17th century, artists in northern Europe—particularly those of the Danube school, such as Joachim Patinir and Albrecht Altdorfer—were creating paintings which, though often populated with biblical figures, truly celebrated the beauty of nature in its own right. Later in the 16th century, Flemish artist Pieter Bruegel the Elder became a master landscape painter, specializing in colourful, highly detailed scenic views. The leading practitioners of the classical landscape were the French-born Italy-based artists Nicolas Poussin and Claude Lorraine. With their idyllic scenes and classically ordered, harmonious compositions, Poussin and Claude attempted to elevate the reputation of the landscape genre in a variety of ways: Photograph by Beesnest McClain. In a private collection The other prominent landscape tradition of the 17th century emerged from the Netherlands in the work of Dutch artists Jacob van Ruisdael, Aelbert Cuyp, and Meindert Hobbema. The sky, often ominously cloudy and filling half or more of the canvas, played a central role in setting the tone of a scene. The Dutch artists of that period infused the elements of their compositions with metaphorical meaning and made use of the visual impact of small figures in a vast landscape to express ideas on humanity and its relationship to almighty nature. Widener Collection; accession no. The English Rococo landscape tradition was led by Richard Wilson, who painted in Italy as well as in his native England. His best-known painting, Snowdon from Llyn Nantlle. Other English landscape painters of note include Thomas Girtin, John Robert Cozens, and Thomas Gainsborough who was also well known for his portraiture. In a private collection The Romantic landscape and the first half of the 19th century Landscape artists of the 19th century embraced the wide-reaching Romantic movement and infused their compositions with passion and drama. It was in the 19th century that landscape painting finally emerged as a respectable genre within the art academies of Europe and gained a strong following in the United States as well. In England two of the foremost landscape painters were John Constable and J.M.W. Turner. Both artists worked on a grand scale to express the power of nature. They were both masters at capturing on canvas the atmospheric qualities of the weather. Constable, however, worked in a realist mode with a high level of precision in his landscapes of the English countryside, whereas Turner, particularly later in his career, produced wildly expressionistic and atmospheric seascapes that verged on abstraction. In a private collection In Germany the Romantic landscape was epitomized in the work of Caspar David Friedrich, whose paintings were charged with emotional and religious symbolism and could be interpreted allegorically. The artists, though only loosely tied to one another, were united in their interest in capturing carefully observed nature. They eschewed the formal balanced compositions of their predecessors in preference for a truer, if less harmonious, depiction of their surroundings. In paintings of the Catskill Mountains, the Hudson River, and the wilderness of New England and beyond, the artists captured dramatic effects of light and shade, the finest details of their subject matter, and celebrated the unique beauty of still-untouched areas of the American landscape. The invention of the tin tube for paint and the invention of the portable collapsible easel also in the mid-19th century revolutionized the landscape genre by allowing artists to venture out of the studio and study and paint their subjects firsthand. Outdoor painting became the dominant practice of the Impressionist painters of the late 19th century. Photograph by Katie Chao. A Storm in the Rocky Mountains, Mt. Augustus Healy Fund, Ella C. Woodward Memorial Fund, Carl H. Woodward

Memorial Fund; purchased with funds given by Daniel M. Kelly and Charles Simon; bequest of Mrs. Brewster, gift of Mrs. Woodward Phelps in memory of her mother and father, Ella M. Southwick, gift of Seymour Barnard, bequest of Laura L. Barnes, gift of J. Bell, and bequest of Mark Finley, by exchange, Restricted gift of Mrs. Artists such as Claude Monet , Camille Pissarro , Pierre-Auguste Renoir , and Berthe Morisot worked outdoorsâ€”en plein airâ€”and recorded in paint the effects of light and weather. Neo-Impressionism, a parallel movement among the Post-Impressionists, was spearheaded by Georges Seurat. Indianapolis Museum of Art, James E. Elkins Collection, Modernism and abstract landscapes The 20th century saw a continued interest in nontraditional approaches to painting the landscape. They, like the Impressionists, painted from nature, but they emphasized the two-dimensionality of their surface and used colour as a mode of expression rather than as the tool with which to capture atmospheric effects and the elements of nature. Artists such as Karl Schmidt-Rottluff , Erich Heckel , and Ernst Ludwig Kirchner applied dark contours and deep colours to canvas and showed a move further toward abstraction. Meidner incorporated a psychological component, betraying the anxiety and fear in the atmosphere leading up to World War I. Braque rejected the spatial conventions traditionally used to create volume and depth on the two-dimensional surface, methods such as linear perspective and the classical framing devices as used in Romantic landscape compositions. The s saw the rise of the Surrealism in Paris. The Surreal landscape depicted strange tableaux of fantasy and myth set in a seminatural world. Marin and Dove, in particular, were pioneers of the abstract landscape. In the midth century artists such as Richard Diebenkorn Berkeley No. The Phillips Collection, Washington, D.

2: Romantic Landscape with Ruined Tower, - - Thomas Cole - www.enganchecubano.com

Romanticism (also known as the Romantic era) was an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century, and in most areas was at its peak in the approximate period from to

Basic characteristics[edit] The nature of Romanticism may be approached from the primary importance of the free expression of the feelings of the artist. Samuel Taylor Coleridge and others believed there were natural laws the imaginationâ€”at least of a good creative artistâ€”would unconsciously follow through artistic inspiration if left alone. The concept of the genius , or artist who was able to produce his own original work through this process of creation from nothingness, is key to Romanticism, and to be derivative was the worst sin. This particularly in the effect of nature upon the artist when he is surrounded by it, preferably alone. In contrast to the usually very social art of the Enlightenment , Romantics were distrustful of the human world, and tended to believe a close connection with nature was mentally and morally healthy. Romantic art addressed its audiences with what was intended to be felt as the personal voice of the artist. So, in literature, "much of romantic poetry invited the reader to identify the protagonists with the poets themselves". The application of the term to literature first became common in Germany, where the circle around the Schlegel brothers, critics August and Friedrich , began to speak of romantische Poesie "romantic poetry" in the s, contrasting it with "classic" but in terms of spirit rather than merely dating. Friedrich Schlegel wrote in his Dialogue on Poetry , "I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived. Margaret Drabble described it in literature as taking place "roughly between and ", [24] and few dates much earlier than will be found. In English literature, M. Abrams placed it between , or , this latter a very typical view, and about , perhaps a little later than some other critics. The early period of the Romantic Era was a time of war, with the French Revolution â€” followed by the Napoleonic Wars until These wars, along with the political and social turmoil that went along with them, served as the background for Romanticism. The first emerged in the s and s, the second in the s, and the third later in the century. That it was part of the Counter-Enlightenment , a reaction against the Age of Enlightenment , is generally accepted in current scholarship. Its relationship to the French Revolution , which began in in the very early stages of the period, is clearly important, but highly variable depending on geography and individual reactions. Most Romantics can be said to be broadly progressive in their views, but a considerable number always had, or developed, a wide range of conservative views, [31] and nationalism was in many countries strongly associated with Romanticism, as discussed in detail below. In philosophy and the history of ideas, Romanticism was seen by Isaiah Berlin as disrupting for over a century the classic Western traditions of rationality and the idea of moral absolutes and agreed values, leading "to something like the melting away of the very notion of objective truth", [32] and hence not only to nationalism, but also fascism and totalitarianism , with a gradual recovery coming only after World War II. This is most evident in the aesthetics of romanticism, where the notion of eternal models, a Platonic vision of ideal beauty, which the artist seeks to convey, however imperfectly, on canvas or in sound, is replaced by a passionate belief in spiritual freedom, individual creativity. Arthur Lovejoy attempted to demonstrate the difficulty of defining Romanticism in his seminal article "On The Discrimination of Romanticisms" in his Essays in the History of Ideas ; some scholars see Romanticism as essentially continuous with the present, some like Robert Hughes see in it the inaugural moment of modernity , [35] and some like Chateaubriand , Novalis and Samuel Taylor Coleridge see it as the beginning of a tradition of resistance to Enlightenment rationalismâ€”a "Counter-Enlightenment"â€” [36] [37] to be associated most closely with German Romanticism. An earlier definition comes from Charles Baudelaire: This movement was led by France, with Balzac and Flaubert in literature and Courbet in painting; Stendhal and Goya were important precursors of Realism in their respective media. However, Romantic styles, now often representing the established and safe style against which Realists rebelled, continued to flourish in many fields for the rest of the century and beyond. In music such works from after about are referred to by some writers as

"Late Romantic" and by others as "Neoromantic" or "Postromantic", but other fields do not usually use these terms; in English literature and painting the convenient term "Victorian" avoids having to characterise the period further. In northern Europe, the Early Romantic visionary optimism and belief that the world was in the process of great change and improvement had largely vanished, and some art became more conventionally political and polemical as its creators engaged polemically with the world as it was. Elsewhere, including in very different ways the United States and Russia, feelings that great change was underway or just about to come were still possible. Displays of intense emotion in art remained prominent, as did the exotic and historical settings pioneered by the Romantics, but experimentation with form and technique was generally reduced, often replaced with meticulous technique, as in the poems of Tennyson or many paintings. If not realist, late 19th-century art was often extremely detailed, and pride was taken in adding authentic details in a way that earlier Romantics did not trouble with. Many Romantic ideas about the nature and purpose of art, above all the pre-eminent importance of originality, remained important for later generations, and often underlie modern views, despite opposition from theorists.

3: Romanticism - Wikipedia

The Romantic Landscape As we have already seen, the Romantics did not invent the idea of the sublime. As the philosopher Edmund Burke wrote, the mixture of horror with distance could provoke a sublime experience.

History of Art Timeline. Although Romanticism declined about 1830, its influence continued long after. To see the role that Romantic painting played in the evolution of 19th century art, see: Realism to Impressionism Origins

After the French Revolution of 1789, a significant social change occurred within a single generation. Europe was shaken by political crises, revolutions and wars. However, during the course of those agitated 25 years, new ideas and attitudes had taken hold in the minds of men. Respect for the individual, the responsible human being, which was already a key element in Neoclassical painting, had given rise to a new but related phenomenon - emotional intuition. Thus cool, rational Neoclassicism was now confronted with emotion and the individual imagination which sprang from it. Instead of praising the stoicism and intellectual discipline of the individual Neoclassicism, artists now also began to celebrate the emotional intuition and perception of the individual Romanticism. The movement began in Germany where it was motivated largely by a sense of world weariness "Weltschmerz", a feeling of isolation and a yearning for nature. Later, Romantic tendencies also appeared in English and French painting.

German Romanticism In Germany, the young generation of artists reacted to the changing times by a process of introspection: In their recollection of the past, Romantic artists were very close to Neoclassicism, except that their historicism was critical of the rationalist attitude of Neoclassicism. To put it simply, Neoclassical artists looked to the past in support of their preference for responsible, rational-minded individuals, while Romantics looked to the past to justify their non-rational emotional intuition. But this new subjectivity unlike that of the contemporary age did not entail neglect of the study of nature, or painting craftsmanship. Romantic artists retained the academic traditions of their art, indeed their painterly qualities still represent a highpoint of Western art. The preferred genre among Romanticists was landscape painting. Nature was seen as the mirror of the soul, while in politically restricted Germany it was also regarded as a symbol of freedom and boundlessness. Thus the iconography of Romantic art includes solitary figures set in the countryside, gazing longingly into the distance, as well as vanitas motifs such as dead trees and overgrown ruins, symbolizing the transience and finite nature of life. Similar vanitas painting motifs had occurred previously in Baroque art: In Romanticism, the painter casts his subjective eye on the objective world, and shows us a picture filtered through his sensibility. By the time the European Restoration was set in motion by the Carlsbad Resolutions, and the persecution of the demagogues commenced, the appetite for German Romanticism had already faded, and rebellion had been replaced by resignation and disappointment. The emancipatory aspirations of German Romanticism were set aside in favour of those of the Restoration. In the face of such political conservatism, the artist-citizen withdrew into his private idyll, ushering in the Biedermeier period of Late Romanticism, exemplified by the works of Moritz von Schwind, Adrian Ludwig Richter, and Carl Spitzweg. Spitzweg was perhaps the outstanding representative of the Biedermeier style: Behind his innocent prettiness, he is satirizing the materialism of the German bourgeoisie.

German Art, 19th Century. Spanish Romanticism Francisco de Goya was the undisputed leader of the Romantic art movement in Spain, demonstrating a natural flair for works of irrationality, imagination, fantasy and terror. By 1789, he was firmly established as official painter to the Spanish Royal court. Unfortunately, about 1808, he was afflicted by some kind of serious illness, which left him deaf and caused him to become withdrawn. In 1814, he published a set of 80 etchings entitled *Los Caprichos* commenting on a range of human behaviours in the manner of William Hogarth. In 1812, in the aftermath of the Napoleonic War, he completed a set of aquatint prints called *The Disasters of War* depicting scenes from the battlefield, in a disturbing and macabre fashion. The prints remained unpublished until 1863. In 1808, in commemoration of the Spanish insurrection against French troops at the Puerta del Sol, Madrid, and the shooting of unarmed Spaniards suspected of complicity, Goya produced one of his greatest masterpieces - *The Third of May, 1808*, Prado, Madrid. Another masterpiece is *The Colossus*, Prado, Madrid. After Goya became increasingly withdrawn. His series of 14 pictures known as the *Black Paintings*, including *Saturn Devouring His Son*, Prado, Madrid, offer an extraordinary insight into his world.

of personal fantasy and imagination. French Romanticism In France, as in much of Europe, the Napoleonic Wars ended in exile for Napoleon and a reactionary wave of Restoration policies. The French republic once again became a monarchy. In fine art terms, all this led to a huge boost for Romanticism, hitherto restrained by the domination of Neoclassicists such as the political painter Jacques Louis David and other ruling members of the French Academy who had reigned unchallenged. Broader in outlook than their German counterparts, French Romantic artists did not restrict themselves to landscape and the occasional genre painting, but also explored portrait art and history painting. Another strand of 19th-century Romanticism explored by French artists was Orientalist painting, typically of genre scenes in North Africa. Among the finest exponents were the academician Jean-Leon Gerome as well as the more maverick Eugene Delacroix. Theodore Gericault was an important pioneer of the Romantic art movement in France. No painter until then had depicted horror so graphically. The impact of the painting was all the more effective for being based on a true-life disaster. The three-dimensionality of the figures, allied to the meticulous arrangement of the raft, with its symbolic hopelessness. This symbolic portrayal of a shipwreck of popular political aspirations gives the painting the same drama that marked the works of Baroque Old Masters like Rubens and Velazquez. Gericault also adopted a Romantic approach to his famous portraits of asylum inmates. In doing this he deliberately rekindled the centuries-old argument about the primacy of drawing or colour composition. His masterpiece in the Romantic style is *Liberty Leading the People*, Louvre, painted on the occasion of the Revolution. Delacroix was also an avid student of colour in painting, in particular the interaction of colour and light. He discovered that "flesh only has its true colour in the open air, and particularly in the sun. If a man holds his head to the window, it is quite different from within the room; herein lies the stupidity of studio studies, which strive to reproduce the wrong colour". One important result of his studies was the discovery that nuances of colour can be produced by mixing complementary primary colours - a fact which was taken up with great interest by the Impressionists. Other French artists who worked in the tradition of Romanticism include: An unusual case is the classical history painter Paul Delaroche, who specialized in melodramatic historical scenes typically featuring English royalty, such as the *Execution of Lady Jane Grey*, National Gallery, London. Immensely popular during his life, he made a fortune from selling engravings of his pictures. Romanticism in England c. This tradition sought a balance between on the one hand a deep sensitivity to nature and on the other advances in the science of painting and drawing. The latter were exemplified by the systematic sky and cloud studies of the 18th century which characterized the work of Constable. Precise observation of nature led him to disregard the conventional importance of line, and construct his works from free patches of colour. This emancipation of colour is particularly characteristic of the painting of William Turner. For Turner, arguably the greatest of all English painters of Romanticism, observation of nature is merely one element in the realisation of his own pictorial ambitions. The mood of his paintings is created less by what he painted than by how he painted, especially how he employed colour and his paint-brush. Many of his canvases are painted with rapid slashes. Thick impasto alternates with delicate alla prima painting, tonal painting with strong contrasts of light and dark. It often takes a while for the depicted object to emerge from this whirling impression of colour and material. Thus for instance in his painting *Snowstorm*: In this, Turner is an important precursor of modern abstract painting. More immediately, his art had a huge impact on the Impressionists, who, unlike Romantic painters, were realists - they were not interested in visions of light that heightened expressiveness but in real light effects in nature. This movement towards realism appeared around 1860. At this point, a widening gulf opened up between emotion and reality. The Romantics, including groups like the Pre-Raphaelites, focused on emotion, fantasy and artistically created worlds - a style very much in tune with the era of Victorian art - an excellent example being the highly popular sentimental portraits of dogs by Sir Edwin Landseer. By comparison, the Realists adhered to a more naturalistic idiom, encompassing such diverse styles as French Realism with socially-aware themes and Impressionism. Impact of Romanticism The Romantic style of painting stimulated the emergence of numerous schools, such as: Arnold Bocklin and the Aestheticism movement. The most influential exponents of English figurative romanticism during the Victorian Age were the members of the Pre-Raphaelite Brotherhood, co-founded by William Holman Hunt and by Dante Gabriel Rossetti, noted for *The Annunciation* and other works. Other artists associated with the

movement included: Another important group of Romantic painters was The Hudson River School of landscape painting, active during the period. A sub-group of Hudson River artists introduced the style of Luminism, active Luminist landscapes - exemplified by those of Frederic E Church, Albert Bierstadt, and the Missouri frontier painter George Caleb Bingham - were characterized by intense, often dramatic light effects, a style visible also in the hauntingly beautiful works of Whistler, such as *Crepuscle in Flesh Colour and Green*, *Valparaiso* and *Nocturne: Blue and Silver - Chelsea*. Greatest Romantic Paintings Works of Romanticism hang in many of the best art museums around the world. Here is a short selected list of works. Caspar David Friedrich *Winter Landscape* c. *Liberty Leading the People* Musee du Louvre. Neo-Romanticism In Paris during the early s, a group of figurative painters appeared whose brooding paintings quickly became labelled Neo-Romantic. However, in British fine art at least, the term Neo-Romantic denotes the imaginative quasi-abstract style of landscape created by Paul Nash and Graham Sutherland and others during the late s and s. Inspired in part by the visionary landscapes of William Blake and Samuel Palmer, Neo-Romantic pictures often included figures, was typically sombre in mood, but sometimes displayed a striking intensity.

4: Romanticism: Definition, Characteristics, History

Romantic landscape, by Wassily Kandinsky. Abstract Art. abstract. Lenbachhaus, Munich, Germany.

At the age of 22, Cole moved to Philadelphia and later, in 1825, to Catskill, New York, where he lived with his wife and children until 1830. He was largely self-taught as a painter, relying on books and by studying the work of other artists. In 1825, Cole started working as a portrait painter and later on, gradually shifted his focus to landscape. Bruen, who financed a summer trip to the Hudson Valley where the artist produced landscapes featuring the Catskill Mountain House, the famous Kaaterskill Falls, the ruins of Fort Putnam, and two views of Cold Spring. Seton, who lent them to the American Academy of the Fine Arts annual exhibition in 1826, and William Dunlap. Among the paintings was a landscape called View of Fort Ticonderoga from Gelyna. Trumbull was especially impressed with the work of the young artist and sought him out, bought one of his paintings, and put him into contact with a number of his wealthy friends including Robert Gilmor of Baltimore and Daniel Wadsworth of Hartford, who became important patrons of the artist. Cole was primarily a painter of landscapes, but he also painted allegorical works. The most famous of these are the five-part series, The Course of Empire, which depicts the same landscape over generations "from a near state of nature to consummation of empire, and then decline and desolation" now in the collection of the New York Historical Society and the four-part The Voyage of Life. There are two versions of the latter, one at the National Gallery in Washington, D. Durand and Frederic Edwin Church, who studied with Cole from 1829 to 1832. Cole spent the years 1832 to 1842 abroad, mainly in England and Italy. Other work[edit] Cole is best known for his work as an American landscape artist. However, he also produced thousands of sketches of varying subject matter. Over 2,000 of these sketches can be seen at The Detroit Institute of Arts. In 1840, Cole embarked on a Grand Tour of Europe in an effort to study in the style of the Old Masters and to paint its scenery. Cole also produced a highly detailed sketch View of Mount Etna pictured below which shows a panoramic view of the volcano with the crumbling walls of the ancient Greek theatre of Taormina on the far right. Cole was also a poet and dabbled in architecture, a not uncommon practice at the time when the profession was not so codified. Cole was an entrant in the design competition held in 1836 to create the Ohio Statehouse in Columbus, Ohio. He painted a significant portion of his work in this studio. Thomas and Maria had five children. Additionally, Cole held many friendships with important figures in the art world including Daniel Wadsworth, with whom he shared a close friendship. Proof of this friendship can be seen in the letters that were unearthed in the 1930s by the Trinity College Watkinson Library. Cole emotionally wrote Wadsworth in July 1836 "The fourth highest peak in the Catskills is named Thomas Cole Mountain in his honor."

5: Paris Review - Romantic Landscape

Landscape designers of the Romantic era sought to express the inherent beauty of nature in opposition to the strictly symmetrical, formal gardens favored by aristocrats of the old regime. The Romantics looked to nature as a liberating force, a source of sensual pleasure, moral instruction, religious insight, and artistic inspiration.

6: best romantic landscape images on Pinterest | House in the woods, Old street and Landscaping

Romantic Landscape puzzle in Waterfalls jigsaw puzzles on www.enganchecubano.com Play full screen, enjoy Puzzle of the Day and thousands more.

7: Romantic landscape, - Wassily Kandinsky - www.enganchecubano.com

Friedrich was a German Romantic landscape painter, and considered by many academics to be the finest German painter of his time. Like his contemporaries JMW Turner and John Constable, Friedrich's paintings portrayed the awesome power of nature with sublime, divine presence.

8: Romantic Landscape - Peasants at the Foot of a Castle on a Crag

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9: Early Romantic Landscapes

Romanticism: Romanticism, attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid 19th century.

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