

Landscape painting can be about scenic imagery. Landscape painting can also be about the mysterious relationship between nature, that is, visible nature, and the invisible forces which lend beauty to an otherwise static scene. There is a category of landscape painting which although it is mundane in its mystic pretensions is quite lofty in its artistic ones. The opposite is also true. That is, there is landscape painting which is imaginatively oriented and uses visual perception as a mere springboard. ^{It is a realization.} In other words "Art" does not necessarily need to flee from objective reality to have substantial merit.

The artist who paints a close representation of what he sees, out there, in the view or landscape, must think in terms of the rectangle which is his canvas, the colors which are his tubes of paint, and the skills that he has in his hands. The mental ~~maneuvering~~ disciplines which form the artist's system of beliefs can be objectively rational or deliberately subjective, imaginative, and interpretive of what he sees. Art can develop out of each of these ways of approaching the work, or neither. The rules for beauty, order and form have long since left our critical evaluation of a work of art. Art in our present time is largely recognized for the degree of personal expression, personal reinterpretation of the subject being painted, by the painter.

Landscape painting, when it first began to be called such, was considered painting without subject. The mountains and trees of the countryside, without personages depicting some event or story, made the scene "subjectless". So what was the artist doing? Well, one thing he was doing was earning a living. With the new market for landscapes and the opportunity for the artist to paint without a prior commission and sell his canvasses to an intermediary art merchant, earning a living through one's beloved profession became a reality. Needless to say there were artists who were actually only skilled craftsmen in the techniques of painting, "No toda pintura es arte."

The fine hairline of separation between art and painting that isn't ~~so~~ must have the addition of the "soul". It, if it is a painting of "nature", must include the artist's awareness, in visual terms, of the soul in vegetation and clouds and atmospheric changes of color; and the artist's expression in plastic materials, of his own soul and its response to, and communion with the world outside his own being.

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So, an artist must not only develop his skills as a draftsman, a colorist, a painter and an observer of the sensitive, silent world, he must also learn and become skilled in perceiving what he feels and what he thinks. This last addition to his knowledge may be instructed through religion or through the humanities. In either case it should elevate the painter to a cultural level *of course to* the educated musician or poet. It should encourage him to become a man who will use his abilities to the betterment of his fellow man (Alberti). It should require ~~him~~ *him* to use his artistic powers responsibly.

out And so we see, as we read the commentaries of the artists through-
the past several hundred years ~~that~~ *to* the present (Takies), that the artist in his highest recognition, is admired first by his fellow artists and finally even by the State ~~to~~ *to* which he gives allegiance (Piles).

he When the artist left the status of artisan behind him, has been one of the basic ideas of this course. The artist in his entrance to the world of enlightenment brought with him a new freedom of choice, in representational ~~subject matter~~ *subject matter*, as well as in ~~his manner~~ *how* ~~of expressing this~~ *of expressing this*. The change from manual to ~~intellect~~ *intellect* conceptual categorization, socially and culturally speaking, permitted the artist to legally enter a social class in which imaginative freedom was valued as an attribute of notable acclaim. Even the guilds (St. Luke) recognized the artists' right to personal interpretation.

How did this affect the paintings? Is the ~~imaginative~~ *imaginative* creative research of Turner a development of a process over centuries in which the artist sees himself as a scientist, an inventor a researcher in visual communication, or is the artist practically disconnected to the theories of art and of art criticism and of the direct sources in works of art which have, thus, little effect on him? That Gauguin felt compelled to go to Tahiti is, for me an example of ~~how~~ *how* deeply the artist is integrated and of how much he sometimes would like not to be.

This paper touches upon many areas of concern relating to the art of landscape painting, especially with the artists' perception of themselves *himself* with respect to ~~the~~ *the* other men of their era. The more one learns, the fewer ~~the~~ *the* intellectual precepts that are ~~our~~ *our* serious concern, as was pointed out to me by Dr. Merce. This is the paper of a novice. Although I have been enthusiastically painting the landscape of the desert for the past twenty years,

a landscape without verticals, without fading distance, without limits in depth or horizontal space. A landscape which I began to paint because I lived there and had no other models who would sit for me, (Innocent as I was as to the speed of light and its effect on form). Yes, I knew the "Orangerie" of the '60's. Yes, I knew Turner in the Tate. Ofcourse, Cezanne's original canvasses were what my mind saw when I thought of him. Yes, the Poussin that I saw at the Fogg when I was 19 years old never lost its power in my memory...what color! what forbidden color! None of this helped me to compose the paintings. I finally gave up the attempt and painted with no order at all...contuous, immediate reactions to and light or line that was alive or seemingly so, out there.

Recently, quite recently, I have become a student of landscape not as a subject of my paintings, but as a genre in the history of art. It is too soon for me to narrow down my ideas. I just fell into the stream and I am suddenly, and delightfully drenched. Therefore, this paper is about, the bits and pieces of my meandering through books on the subject of art directly or otherwise as it relates to landscape, but only those selected avenues of thought which touch my soul. Those ideas that ring a chord of truth in me that were I to have a more scientific as opposed to creative mind, I would certainly love to research.

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(1)

Art, expression of the human spirit. The human spirit, a collective and personal element of human sensitivity and power that our Western civilization and leisure culture has developed over the past five or six hundred years. Progress (1), the self-assertion, the conquest of an area in which the agent can freely develop and create by eliminating (or absorbing) whatever obstructs it, both animate and inanimate. Expression, the painting (within a somewhat formal technique composed of symbols (2) of the non-verbal need "to say" .

The human spirit expresses itself through art because the mind, that guides our understanding of the world and ourselves is a learned mind, is an educated one aware of the writings of our peers and of those philosophers, poets, musicians and other artists who went before us. Unthinkable (3) amounts to "undoable". A learned, open mind uplifts the human spirit.

The first chapter of Kenneth Clark's book, "landscape into Art" deals with the medieval understanding and expression of nature. As I understand his basic point, which is further developed throughout the book, it is that religion (5) was the guiding line of the culture of medieval man, it was anti-sensuous and therefore very limiting in its permissive attitudes towards expression. In addition the mental control which we were to have over our lives was not based upon personal conclusions from our ~~teachings~~ ^{learning} but from an imposed dogma.

I should like to dare ^{to make} ~~develop~~ a point of my own contrary to K. Clark's position. Let us praise the aspect of medieval civilization in its repression of the senses. Perhaps, because of this the mind, thought, the humanities rather than mere perception became the line of progress for the renaissance artist.

The first psalm of King David encourages man to be like a tree. (6) This reference is about the essence of a tree not its visual appearance. It refers to the indomitable spirit of the tree which we can imitate because we have given our beliefs and therefore our lives, strong roots in learning. And again, Christ says that he is the tree and that we are the branches. (7) The metaphor of nature is quite high in the order of things. Judeo-Christian thought says that man is G-d's highest creature, higher (meaning closer to G-d) than even the angels, and certainly than a tree. However, all of creation is wondrous and is valuable as a means toward human expression.

Well then why didn't landscape painting, an art without "subject matter" (8) exist, before it did in the sixteenth century?

Artist

Lluís Rigalt

"Ruinas", by a Spanish painter of the 19th century, appears in the guidebook of the Museo de Arte de Cataluña in Barcelona. The painting shows a ruin, standing isolated in the countryside, under a sky of white billowy clouds. That's it! Put it all together. I see that it is afternoon, the clouds are lit from afar and above, the sun is absorbing itself into the stone with the softness of a morning light with that amount of shadow and freshness of the dewy clean air. The afternoon is a period of time either in man's history or in the history of a civilization. In this case we have the day represented in the landscape is the decline of Roman civilization whose great achievement was the medieval fortress castle, whose architecture is positioned at such an angle that it is the great protagonist of the landscape. On it is a frieze, along the horizontal where we see a lovely foliage. The storks have come from the preceding centuries. The green leafy foliage is the paint of the clouds in actuality, but in the foreground, of kilometers of mountains in the distance. The greenery is symbolic of life, emphasized by the representation of a nest, of birds. Do I see a person in the foreground? No, in the foreground, another. They are the people who use the land for their flocks. The landscape with remorse in itself is a magnificent landscape that represents, as in Romantic poetry the landscape. Quite the opposite, it represents the moment when one receives the light and heat of the sun, the period of gestation, long though it may be, the birth of a new culture, what we now refer to, as the Spaniard had time to learn his profession. Spain returns again onto the European scene, not to become.

Recognition to the greatness of Velazquez,

The significance of visual post-war England, and its effect on teachers of the liberal arts, is of notable concern to this reader. I assume that the blitz made irreparable changes in the landscape, so much so, that one's appreciation of landscape painting was re-evaluated. Where were the recorded images of England? Well, where were they? Kenneth Clark, in his book "Landscape into Art" asks this question and answers it. Nineteen-forty-nine, the year that "Landscape into Art" was published, was the beginning of a period of creative architectural reconstruction. Legislation in the United States, such as the Marshall Plan, permitted funds to be sent to Europe for "new horizons". Wast torn, bombed out England was going to get a new face, but this procedure would erase the old one forever. The British landscape in 1949 must have been quite a sorry sight. Even movies made a few years later such as "Room at the Top" with Lawrence Harvey, succeed in portraying the depressing landscape of destruction. (Remember the scene where he goes back to Wembley and his house is no longer there?) So many times have I seen England through the artistic vision of film directors, and so many songs about England's natural beauty were natural for me to sing, that when I saw the white cliffs of Dover for the first time, from Calais, as I moored into the Channel on the Queen Elizabeth, in 1959, from New York, I was able to realize they were the things that Bing Crosby was singing about, but they had no relationship at all to anything that I had imagined. "The White Cliffs of Dover" of the song were a mere language indication of future peaceful times, whereas the vertical power of the rocks coming out of the sea was visually in tension with the land behind it, and gloriously connected with me, the human being who was looking and responding to nature. I remember the blast of visual experience on seeing that view from across the water as clearly as if it had been yesterday, although it must have been a very quick look since I had to go through French customs and get on the train to Paris, door to the universe. Kenneth Clark meanders throughout the paintings of European landscape devoting some minor part of the book to English Landscapes. He travels vicariously through the Sinai, emphasizing those rocky cliffs rather than the British ones. Jerusalem, not London, is mentioned on numerous occasions in his book, published only one year after England retired from the middle east. The uniqueness of this landscape history has permitted it to become a kind of classic not only for the loving concern for art that is expressed throughout the chapters, but for its selected chronology. We might then ask, where is Spain in the history of Art? because according to Clark's book Spanish Art is historically invisible. *where is it? in Clark's book*

is historically invisible. *where is there in Clark's book*
Rogers says Turner! *Rigobert "Civilization"?* ⑥

K. Clark verbal memory subliminal
response to WWII
Vienna Genesis page 1 one

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I trust that you will permit me to express my most serious concern with respect to Great Britain's loss of the "Sinai" landscape, the Jerusalem landscape, the Nazareth landscape and all the rest of the tiny but magnificent land of Israel only one year before the printing of the book under discussion, in 1948.

I do intend to praise these lectures of Mr. Clark because I understand it's value as a guide to the higher endeavors of man and certainly as a guide to the enjoyment of these artistic efforts, but I must point out the bias which assumes many truths to which I do not conform. This bias, this humble arrogance of tone not only asks us to see the landscape of the bible through indirect sources but ~~completely~~ ignores Spain (even Braque is given recognition ~~pr~~ in a casual aside which would have infuriated Picasso.) So, I ask myself if I would like to become furious with this book or if I would rather accuse myself of hyper-sensitivity, and I, as an artist not as a Jew must stand up and scream, wait, stop, don't catalogue us, landscape painters, like that. Cennino Cennini

An artist paints his spiritual world. ~~his~~
Clark says landscape painting came about because of a gap ^(between religious reports)
No gap - a different way of seeing nature as ~~seen~~ by K. Clark yet
religious world - Nature is God's world - let's paint it.

he is esteemed by Friedlander. How many other painters
or paintings in their off ^{Seemingly} One off hand comment ^{virtually} takes
a painting off the market - and showing his power he uses it
throughout the book and throughout all his arrogant body
Where is Spanish landscape painting according
to Clark?

Excerpt

There is one question that keeps repeating itself to me. What, if any, is the connection between the exile of the entire Jewish community from Spain, and the change from iconographic to pastoral art in Western Europe? I was going to leave this alone. After all, I'm a painter not really an art historian. Plus, it's often been dangerous to delve into the influences of Jewish culture on the Christian world. Dangerous, that is, for Jews, my people. But my endocrines are starting to jump around, poking through the "neblina" of depression that my daily reading is laying on me. I have decided to confront the problem because I am now convinced of the truth ~~ix xxx~~ of it.

Before I begin a commentary on Kenneth Clark's, "Landscape into Art", I should like to place two quotations on the table, cards up, as in a game of poker called "Jokers Wild" (a joker being a derogatory term for a leader of the Jewish community, the rabbi).

The first quotation is an explanation of the word "chuetas" as defined by George Sand in her book "A Winter in Mallorca", "... (part) Jews, who form a special sect amongst the inhabitants of ~~Mallorca~~ ^{xveta} Palma under the ridiculous denomination of 'chuetas' (screech ^{xveta} owls)...." ^{xveta}

The second quotation is found on page 64 of the Schocken publication of Max J. Friedländer's book "Landscape Portrait Still-Life Their Origin and Development". "Van Mander relates that de Bles sometimes applied his owl so cunningly that it gave rise to elaborate games of hide-and-seek, and that people put bets on each other not finding it." On page 62, we have already learned that Henri met de Bles (whose name might also have been Henri Patiner), "...this painter signed his pictures with an owl."

It is incomprehensible to me that Kenneth Clark was not aware of the above information. Yet at no place in his attempt to make "art aficionados" out of his students, does he make mention of it.

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That art is relegated to a lower strata of importance in the hierarchy of the elements of civilization is common knowledge.

That ~~artixxxx~~ has been used as a front, or a disguise for political advantage is also nothing new. Roger de Piles was one such artist and theoretician. Although a spy for France to

Germany he was at the same time a man passionately concerned with the meaning of art for mankind. ^{p. 7, p. 8. Principle of "raisonance"}

That the "Gathering of the Manna" was the painting used for the example of dramatic action is likewise our use of him in the dramatic action of this paper. ^{De Piles}

①

I am a poem.

I am a painting.

I am a landscape at rest.

There are no automobiles, no trains, not even donkeys
or camels walking my trails.

The afternoon sun, low, casts a long shadow from the only
cloud in the sky almost a kilometer away from the cloud itself.

And you, and your easel, and your paint brushes and your
eyes, and your humanity becoming a part of me, do not see
yourself.

I preen myself, I expand, I shoot my colors at you.

I sharpen my edges. I flick my dust away. I pose.

You are very quick.

I compete. Wind changes, shadows, angles of light(rays
and reflections), humidity.

But you're good. You barely look at your palette, or
the canvas for that matter, staring at me, finding the divisions
of height, finding frontal planes, finding that very distant color
that brings the distant moment forward, making three dimensions,
two. Modern art. Art. Landscape Art. You and I together daring
to invigorate the day.

Mr. Three. The viewer. The later on. The bibliography
of landscape papers.

p. 28 Alberti

A football game. Someone's kicking a ball around
in the shadow of that cloud. He runs with it. The shadow
runs with the wind. The ball goes up. Another shadow far
away.

Subject matter. (Sophia Loren, in her autobiography says,
"It's not what's in the landscape, but what's in front of it, that
counts.")

Innocuous subject matter. Paint. The non-aesthete.

The doing. Paint.

Mr. three. The viewer. The later on. The Bibliography
of landscape with subject, papers. Historical, Biblical,
mythological, Romantic, expressionist.

I am a poem.

I am a painting.

I am a landscape that has been painted.

There are no longer any scenes, but that you don't see
them through me. I am your memory.

Ramon Llull has been redefined. G-d no longer is seen

The artist is the poet. He is the music not the composer. His hands express his knowledge. His eyes use nature so that he is free of the burden of invented "composition".

Composition.

We have no verticals in our valley.

No limit to the periphery.

Do we see as it, the objects of nature, call to us?

Training. Response. Belief. Affirmation.

Rodin said, " Anyone who's been out there, in nature, is fully aware that it has a consciousness much like ours".

I am a landscape at rest.

I take my consciousness from you, human.

It thrills me to be painted.

My particles dance and reveal themselves to you through color.

Flaming sulphur. Verde Bizancio oscuro. No. 71 in Titan oil colors.

A title for a magazine article at the Notary's office... "No pude haber arte sin moral",

Asale of a painting by ^{Constable} Turner by Aureliano de Beruete, The same painting sold again by Dario de Regoyos.

Add beautiful art....

Wait a minute.. go back to that Tapies article...

The artist is responsible to Mr. Three.

The artist is the reason for Mr. Three.

Mr. Three appreciates, bestows.

I am the poet. I am the landscape painter. The poet, the ^{painter.} ~~landscapist~~

The ibex and the hogla replace the football players. The landscape is at rest. It waits, from ^{era} time to ^{era} time, from Claude to Claude, awakening ^{to} for you, the artist.

Oh ~~my~~ sweet and noble horizon on which the sunlit concave pinks appear as vertical frontal planes, show me the essence of your form that I may reveal it in my composition, and thus, myself become composed.

quote from Raphael Soyler's Book - ^{& Spanish Civil War paintings of Motherwell}
p. 79 - p. 82 (Spanish Civil war & philosophy) 9

All the books that I have been reading point one way only. The artist was an artisan. Profession was ^{relegated} according to the materials one used in his work. (1) The artist was understood to be more than a mere technician. The best artists were chosen to ~~execute~~ paint the precise requirements of the patron. The artistic element was in the ability of the painter to, like a Stanislavskian actor, identify with the visual requirements and imagine them into images. The importance of this for the various points of view within the church is very important. People died for their ideas about whether angels or otherwise influenced historic moments. These moments, represented in paintings were ideologically biased and commissioned by the patron who also believed in "beauty" as form of nourishment for the soul of man. The artist was therefore the expert in "Beauty" not in ideology. (Alberti)

The books continue to point one way only. Next, we see that the role of the patron underwent a serious cultural change. A market developed for which the painter could produce and hope to sell through the intermediary merchant. (2) An idea which personally strikes me as loathsome enters the written texts, at this point. It seems to be an accepted point of view (look for it in Clark) (3) The crafty, but relatively uncooth North, was the recipient of the ideas concerning landscape as an art form from the artists, who were mentally as free as poets and equated with them professionally, in the South. Italy, thus being a continuation of hierarchical precedence. Nationalism, racism, and historicity replacing the origins of creative power as art history and theory and criticism was taken from the pens of the artists and subsequently written by the objective intellectual. (4) This idea of mine comes out of my observation that non-painters have their own way of minimizing the power of creative, artistic activity. We all know about divide and conquer. Well if we say that an idea from the South motivated the artists of the North we detract from the mysterious creative impulse which thinks, paints and feels, all at the same time making what I have been calling "Artistic Expression".

We have to go back a century or so to the Academies. In France, the School of Beaux Arts which developed out of the Royal French Academy was begun by the Sun King, Louis the Forteenth.

Roger de Piles - Spy - teacher of Louis' grandfather

In Italy, The Garden School of the Medici was the beginning of formal education in the humanities as well as the art of drawing and the sciences for the talented novice, would be painter. (5)

page 2 on Tues.

In Spain, as Mozart said, 'Ay, en España,' Pacheco's book upheld the standards of art, claiming drawing to be the top of the pile not only because it required the least amount of laborious preparation and materials allowing it to enter the world of simplicity, the path to the spirit. But ~~also~~ because drawing could combine scientific perceptual observation with creative freedom (last comment intuitive, personal reaction to Pacheco's writings)...an idea which continues in our own time and is propagated in the art schools from New York to Madrid and around the world again.

Speaking of "world", we must give some recognition to the appearance of Eastern Art on the European scene with the return of ships from the orient in the Sixteenth Century as described in the novel by "Shogun" ¹⁴ and even earlier, Marco Polo and his caravans ~~xxxxxx~~ undoubtedly brought back the concept of nature as a means of expression for the visual artist. (name a few Eastern Landscape painters of the time of Marco Polo)

What about the influence of Jewish thought and Jewish culture on the Art of Western Europe from the years prior to the Expulsion of the Jews from Spain to the Napoleonic period of legal equality for the Jewish citizens of the west? Let me first say that the most important book of the Jewish people, "The Bible" is replete with references to nature. ¹⁵ (Nature and Man in the Bible, chapter 5 in Biblical Ecology by Yehuda Feliks prof.....) From the selective breeding of Jacob's sheep (p. ?) to the joy which we, "the children of Israel" expressed as we left slavery as the "skipping of the gazelle of the mountains of Sinai".

(insert pages about Jewish Influences)

So the vacuum that Clark thinks is the forerunner of landscape into art is not the way Gombrich describes the situation.

According to Gombrich, ¹⁶ Van Mander ¹⁷ p. 64 Friedlander p. 108 Gombrich quotes Alberti p. 111...landscape painting restores the soul, restores physical health... p. 112 Leonardo claims painter can be genius... like unto a musician... p. 113 Pliny ¹⁸ and Landscape (library at

UHB ~~xxxx~~ book on Roman Wall paintings-Four Periods of ¹⁹ Gombrich's point of view that we see in nature what art has

prepared us for...an idea developed earlier by Ruskin, Reynolds ²⁰ and the English Academy of theoreticsians of Art. p. 117 ²¹

(P. 118- May we not ~~xxxxxx~~ assume that the sight of the catastrophe he witnessed would not have struck him as "picturesque" if he had not been acquainted with this category of painting.)

continue quote p. 118
page 3 this

15
Quote
Gombrich

16
Page 1
Clark
Humb.

Clavel, James: "Shogun", Great Britain 1975

Nature is not about G.D.'s world if we choose not to see it that way.
Nature relates to us by means of our senses. We see a tree, ^{We take its print,} like
small - the grass and the flowers. We touch the warm rocks ^{along}
the countryside. ~~along the~~ We hear the wind and the birds singing.
~~We take the fruit of the trees.~~ We want to express what
we experience in our sensations.

Does my soul grow in response to beauty or is it the
same upon observance of the repulsive & disgusting negative
associations of ugly things?

Energy comes from good deeds - We do for others and we feel
good - we feel strong — we paint for others??

well we paint to communicate ~~our~~ ^{our} concepts to others
and we have the strength to do so because ! - - -

Does my physical well being come from inside me
or from angels and stuff? and if so then
what about my art?

Rodriguez
22 Quote
in Spanish from Pena
speakers
Penny McIntosh S.

The world that we do not see or smell or ^{feel} or hear or taste within the
world of nature is the ^{material for the} landscape painting. We follow the forms the
distances the areas as we people so that we don't get stuck in our own
Penny McIntosh S.

kg. close

Robert Motherwell paints "Elegy to the Spanish Republic No. 171, and it's not the last. (1) How many did he do? T Constable paints "Rainstorm off the Coast of Brighton" and I see connections between the two paintings that I might let go if I had not noticed that "Stoke-by-Nayland" was bought by Aureliano de Beruete and then sold to Dario de Regoyos. (2) Spanish painters buying paintings, for what must have been only for inspiration, from the English landscapist! Robert Motherwell eulogizes the Spanish Republic in his art and I connect this to page 188 in Kenneth Clark's "Civilization", (3) "...and Courbet, who was a communist by conviction, painted some of the most literal transcripts of nature ever offered as art. X... " ...and where did I read that Cezanne admired Courbet?... and so what?

(4)

(5) Nominalism p. 272-273

(6) Nicolas of Cusa

Alberti p. 16 "O NOMINALIST p. 272-273
dehaute house of the Rhine Valley → U. of

Isn't it a lovely analogy, to compare "The Gathering of the Manna" "Pachia" to the "manna" of free expression through the liberal arts as exemplified in the ideas of the French Academy. I want to develop the idea of the subject matter in this case as the opening of the conference! Wouldn't it be ideal if the "Ideal" as set down in the form of rules, maxims and theorems could be relied upon as truths or even guides to the creative mind. ~~xxx~~ have for example an art critic and theorist of our own times who suggests quite another point of view. Rudolf Arnheim ~~xxx~~ allows us to believe that the artist not only can figure things out for himself, but that he must.

Van Mander

Council of Ferrara-Florence 1438-1439

Nicolas of Cusa
330, 369

consider Monarch

Heritage
"secular princes rival the Popes"

page 6 -
November
Tues.

page 5 Tues

(1) RALPH N. WORNUM† "Lectures on painting, by the Royal academicians",
(Barry's Lectures) London, 1848. op.cit. p.111. "The best and surest method which can be recommended to the student for acquiring the theory and practice of this good taste in the arts, is heartily to dissociate and estrange himself from all meanness and servility of pursuit; as this will best enable him to enter wholly and 'con amore' into the investigation of the grand, interesting, and perfect of nature, as well moral as physical, since art is equally concerned in both. Such an art, therefore, which has for its true object to advance the interests of mankind, by placing the cause of virtue and real heroism in the most forcible, efficacious, and amiable light - such an art does indeed require all the elevation and dignity of soul and disposition the student can possibly bring to it."

(2) RUDOLF ARNHEIM, "The genesis if a painting: Picasso's Guernica", Berkeley, 1962. op.cit., p.6.

Arnheim p.6 " Some kinds of process seem to change character when they become conscious. Some are unconscious by their very nature, and show up in awareness only through their effects. Interest has centered in particular on the primitive quality of certain ways of functioning which prosper below the level of awareness and which are variously described as beastly or wise. There is actually no contradiction in what these two contradictory terms are meant to describe. They point to the animal-like freedom from moral restrictions, granted subterraneously to man's most elementary strivings - a freedom that, although presocial, may give the artist access to the unadulterated springs of human motivation. These terms also point to the crudity of the concepts on which the primitive view of the world is based and which can keep the artist in touch with the foundations of human experience. Furthermore, reference is made to the primitive form of reasoning in images rather than by intellectual concepts-that concreteness of thought which is at the basis of all artistic representation. Such primordial qualities are preserved more freshly in the cellars of the mind, and they are indispensable. To maintain, however, that these elementary stirrings and notions are the true content of art leads to a primitivistic aesthetics, which fails to do justice to the refinement of the human mind and its products."

(3) AMOS FUNKENSTEIN, "Theology and the scientific imagination from the middle ages to the seventeenth century", Princeton, 1986, op.cit., p.28

p.28 "Two forceful impulses determined the outlook of nature in early modern science;since the 17th c.No longer were natural phenomena to symbolize and reflect each other and that which is beyond them."

(4) LEON BATTISTA ALBERTI, "On painting", (translated by with introduction and notes by John R. Spencer), New Haven and London, 1966, op.cit., pp.89-90.

Alberti p.89,90. " Everyone knows how much more the goodness of a man is worth than all his industry or art in acquiring the benevolence of the citizens. No one doubts that the good will of many is a great help to the artist in acquiring both fame and wealth. It often happens that the rich, moved more by amiability than by love of the arts, reward first one who is modest and good, leaving behind another ~~xxx~~ painter perhaps better in art but not so good in his habits. Therefore the painter ought to acquire many good habits- - principally humanity and affability. He will thus have a firm aid against poverty in good will, the greatest aid in learning his art well."

(5) KENNETH CLARK, "Civilization, a personal view", New York, 1969, op.cit., pp.269,288.

Clark, "Civilization" p.269, ²⁵⁰ "For almost a thousand years the chief creative force in western civilization was Christianity. Then in about the year 1725, it suddenly declined and in intellectual society practically disappeared. Of course it left a vacuum. the first stage of this new direction ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ ~~xxxxxxx~~ of the human mind was very largely achieved in England - and perhaps it was no accident that England was the first country in which the Christian faith had collapsed. In about 1730 the French philosopher Montesquieu noted: 'There is no religion in England. If anyone mentions religion people begin to laugh.' (continue s on page 288) But the picturesque never took root in France. French ~~xx~~ painters preferred Constable, and echoed his saying, 'I never saw an ugly thing in my life.' It was a kind of egalitarianism, and Courbet, who was a communist by conviction, painted some of the most literal transcripts of nature ever offered as art."

(6) ARIE BAR-LEV, "Desert poetry", Beersheva, 1955, op.cit., p.50

~~Bar-Lev~~ ~~1955~~ "Fueron una vez los arboles a elegir rey sobre sã"
(Jueces 9,8)..

(7) YEHUDA FELIKS, "Nature and man in the bible-chapters in biblical ecology", Jerusalem, 1981, op.cit., p.220.

~~Feliks~~ ~~p.220~~ " There are several identifications which cannot be accepted. Thus, for example, one must reject the identification of the 'ar-ar' (tree) with the 'Calatropis procerax', commonly known as the apple of Sodom."

MALCOLM ANDREWS, "Landscape and western art", Oxford, 1999, op.cit., pp. 29,30.

- (8) ~~Andrews~~ ~~p.30~~ ~~"The distinction between 'proper' works and 'parerga' implies an acceptance of a hierarchy of subjects in painting,.....Thomas Blount's 'Glossographia' (1670): 'Landskip (Belg.) Parergon, Paisage or By-work, which is an expressing the Land, by Hills, Woods, Castles, valleys, Rivers, Cities etc. as far as may be shewed in our Horizon. All that which is in a Picture is not of the body or argument thereof is 'Landskip, Parergon, or By-work'. As in the Table of our Saviors passion, the picture of Christ upon the Rood (which is the proper English word for Cross) the two theeves, the blessed Virgin Mary, and St. John, are the Argument: But the City, Jerusalem, the Country about, the clouds, and the like, are Landskip!"~~

- (1) JOHN BARRELL, "The dark side of the landscape, the rural poor in English painting 1730-1840", Cambridge, 1983, op.cit., pp.16-17.

"The remark by Gainsborough which opens my first essay certainly lends authority to the objection: he conceived, he says, of his figures simply as 'a little business for the Eye to be drawn from the Trees in order to return them with more glee'; they simply 'fill a place'. Uvedale Price, in his 'Essays on the Picturesque' tells an anecdote of Richard Wilson that makes a similar point: "Sir Joshua Reynolds told me, that when he and Wilson the landscape painter were looking at a view from Richmond Terrace, Wilson was pointing out some particular part; and in order to direct his eye to it, 'There,' said he, 'near those houses-there! where the figures are.'- Though a painter, said Sir Joshua, I was puzzled: I thought he meant statues, and was looking upon the tops of the houses; for I did not at first conceive that the men and women we plainly saw walking about, were

by him thought of as figures in the landscape."

chapter III (three) (begins with the artist at one time was an artisan)

- (1) LEONARDO da VINCI, "Treatise on painting", ~~XXXXXX~~ Princeton, 1956, op.cit. p.159 and part three p.429.

~~Leonardo p.159 "Part three 429."~~ 'How a good painting is to be recognised and what qualities it must have to be good.' The first thing to consider if you want to be able to recognize a good painting, is that the motion therein should be appropriate to the state of mind of him who moves. Second, that the greater or lesser relief of objects in shadow should be adjusted to the distances. Third, that the proportions of the parts of the body should correspond to the proportions of the whole. Fourth, that the appropriateness of the location should correspond to the decorum of the actions therein. Fifth, that the allocation of the parts of the body should be adjusted to the kind of men portrayed; that is, delicate limbs for the delicate, thick limbs for the thickset, and likewise fat for the fat."

- (2) ~~XXX~~ E.H. GOMBRICH, "Norm and form, studies in the art of the renaissance", Edinburg, 1966, op.cit.p.39.

~~Gombrich "Norm and Form" p.39~~ ".....Magnificence such as Cosimo's is an excess of liberality and every excess is vicious. but Timoteo takes recourse to the distinctions of moral ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ theology: there are only four conditions under which love of glory becomes a mortal sin, and Cosimo is guilty of none of them. Magnificence, however, is (by etymological definition) merely 'the making of large things'. 'Hence posterity will count a magnificent man among the manual laborers, that is among the menial craftsmen.'

(3) DONALD KAGAN, "The western heritage", New York, 1979, op.cit., p.272.

~~Kagan Western Heritage p. 272~~ "Thomas Aquinas and William of Ockham Differ on Universals" Thomas Aquinas, siding with Aristotle against Plato, rejected the Platonic belief that knowledge occurred independently of sensory experience, although Aquinas still believed that universals, abstracted from things and existing in the mind as so-called 'Intelligible species,' were essential to knowledge. Later, the more radical William of Ockham (ca. 1300-1349) rejected any hint of the extra-mental existence of human concepts. Universals were only contents of the mind and verbal conventions.' William of Ockham was the most famous nominalist. (my comment Jewish concept of Bina equals his 'razor' concept)"

~~insert Janson here~~

(4) DAVID CARRIER, "High Art, Charles Beaudelaire and the origins of modernist painting", Pennsylvania, 1966, op.cit., p.4.

~~Carrier p.4~~ "Baudelaire would agree with Wittgenstein; he too is concerned with the status of art in the modernist world, to which logical positivism is a natural response. Formalists argue that when we see the world aesthetically, we suspend interest in its erotic qualities."

(5) CENNINO d'ANDREA CENNINI, "The craftman-s handbook", (translated by Donald v. Thompson, Jr.), Dover, 1960, op.cit., p.2.

Cennini p.2 "How Some Enter the Profession through Loftiness of Spirit, and Some, for Profit". ~~Chapter 11~~

(6) MAX J. FRIEDLANDER, "Landscape, portrait, still-life, their origin and development", New York, 1963, op.cit., ~~p.50, 64~~ p.50

~~FRIEDLANDER~~
ibid p.50 "Earlier, the patron had said: 'I want it like this'; now the painter asked: 'Does this meet predilections which are sufficiently numerous?' Thus Patiner, conscious of his strength as well as of his weakness, could develop the type of the landscape-picture after having ascertained that there was a desire for an understanding appreciation of his nove talents in the much enlarged circle of art-lovers."

if 6 is missing please adjust the numbers !

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(8) KENNETH Clark, "Landscape into Art", London, 1949, op.cit., p.21.

~~Clark, "Landscape" p.21~~ " The notion of a distant view from a high terrace must owe something to Flemish influence, but the literal truth with which these artists depict their ~~xxxx~~ native Val d'Arno suggests that their real motive was scientific naturalism."

Clark, "Landscape" p. 31 " We may also, I think, count landscape painting as a symptom of quietism.....The Dutch landscape painters, like Izaak Walton, make no very ambitious claims for their art. But at least it is 'the contemplative man's recreation'. And, after a period of wars, recreation, as we all know, is what mankind requires.Meanwhile, the old Netherlandish love of representing the thing ~~x~~ seen had never been completely smothered and was there to reassert itself when the pressure of fashion was relaxed."

~~x~~ (9) H.W. JANSON and Dora Jane, "The story of painting", l.c. 66-18590 , op.cit., p.91.

~~Janson p.91~~ "While Rubens became the most ~~xxxxxxxx~~ famous artist of his time in the Catholic half of Europe, the first great painters of the Protestant world appeared in Holland. As a wealthy nation of merchants and seafarers, proud of their hard-won freedom, the Dutch developed such an appetite for pictures of themselves and their way of life that their artists had quite enough to do without working for the Church. In fact, Holland probably had more painters, and more art collectors, than any other country during the seventeenth century. Pictures were as popular then as movies or sports are today, so that many Dutchmen were lured into becoming painters by hopes of success which all too often failed to come true. At times even the greatest artists of Holland found themselves suddenly out of favor with the public and hard-pressed for a living. Actually, this boom only lasted for about half a century, but these years are one of the most important chapters in the history of painting."

(10) TIMOTHY FOOTE, "The world of ~~xxxxxxxx~~ Bruegel c.1525-1569", Time, inc., 1968, op.cit., p.70.

~~Foote p.70~~ "Happily, ~~xxxxxxxx~~ besides this handful of hard facts, there exists an intriguing 1,200-word account of Bruegel's life, published 35 years after his death. It appeared in 1604 in a volume entitled 'Het Schilder-Boeck (The Book of Painters) by Carel van Mander, dean of the Haarlem painters' guild.Van Mander proved a diverting chronicler and a character in his own right - as indeed any painter remembered mainly for his writing would have to be."

notas pagins VII (seven)
continuation of chapter three

(11) (eleven) MAX J. FRIEDLANDER, "Landscape, Portrait, still-life, their origin and development", New York, 1963, op.cit.. pp.213,214.
Friedlander p.213,214 "The Revolution, by putting an end to what was ethically objectionable, destroyed aesthetic values as well. The view from above of innocently contented country-folk, of a comely and sentimental populace, turned out to be a delusion, an hallucination now that a relentless foe was rising out of the depths. Nobody in France - although Goya did so in Spain - looked the hard and savage reality squarely in the eye, before which all amorous pleasantries, 'fêtes galantes' and rustic idylls vanished at a breath."

(12) THOMAS PUTTFARKEN, "Roger de Piles' theory of art", New haven, 1985 , op.cit., p
Puttfarken p.lX "This book is mainly concerned with three of these problems. First, the problem of liberating the theory of painting from the dominance of literary theory. This dominance characterized the official doctrine of the early academy under Lebrun...."

(13) AMOS FUNKENSTEIN, "Theology and the scientific imagination from the middle ages to the ~~the~~ seventeenth century", Princeton, 1986, op. cit., introduction p.6 ~~introduction~~.

Funkenstein

FUNKENSTEIN, Amos: "Theology and the Scientific Imagination from the Middle ages to the seventeenth century", Princeton University Press, Princeton, New Jersey, 1986.

~~p. cite introduction p.6 par.1~~

"The World turned into G-d's temple, and the layman into its priests.change from world as seen as a thing to reject (visually too) to a body to embrace ~~xxxxxxxxxxxxxxxxxxxx~~.....
The world, too, was not perceived as a transitory stage. It became in and of itself, as indeed attested to by the Scriptures, 'very good' (Gen. 1:31), if not outright sacred. The world turned into God's temple, and the layman into its priests."

(14) LEON BATTISTA ALBERTI, "On painting", (translated with introduction and notes by John R. Spencer), New Haven and London, 1966, op cit., p.lx.

Alberti repeated:

~~xxxxxxxxxxxxxxxxxxxx~~ "However, I would be delighted if the painter, in order to remember all these things well, should be a good man and learned in liberal arts. Everyone knows how much more the goodness of a man is worth than all his industry or art in acquiring the benevolence of the citizens. No one doubts that the good will of many is a great...."

(15) UMBERTO ECO, "Foucault's Pendulum", (translated by William Weaver), Florida, Harcourt Brace Jovanovich, 1990, op.cit. pp.421,422,425.

Eco p.421,422,423 "Hitler was searching the Jews for the clue that would allow him to determine, with the Pendulum, the exact point under the earth's concave vault where the telluric currents converged."

(16) MAX J. FRIEDLANDER, "Landscape, portrait, still-life, their origin and development", new york, 1963, op. cit., p.62.

~~ibid p.62~~ ~~FRIEDLANDER~~ We know of no signed picture by Herri met de Bles. Nevertheless it would be easy to bring his 'oeuvre' together, if Van Mander were correct in his assertion that this painter signed his pictures with an owl. Although this gives stylistic criticism and enquiry a welcome clue, it turns out in point of fact that Herri met de Bles was by no means regular with the insertion of his owl, and that there exist paintings by other artists in which that owl can be detected." continued p.64
Van Mander relates that de Bles sometimes applied his owl so cunningly that it gave rise to elaborate games of hide-and-seek, and that people put bets on each other not finding it."

(17) E.H. GOMBRICH, "Norm and form studies in the art of the renaissance" Edinburg, 1966, op.cit., p.77.

~~ibid p.77~~ "Now when we speak of problem-solving in art we must be careful to avoid the impression that art is a higher form of cross-word puzzle. It is not, and for the simple reason that the addict knows that there is a solution, if only he can find it. In art there can be no such guarantee. And yet, psychologically, the artist may have the feeling expressed by Schiller that somewhere, in a Platonic heaven, the solution he gropes for is already pre-figured - that once it is found it is inevitable and right."

GOMBRICH

(18) ZIRKA ZAREMBA FILIPCZAK, "Picturing art in Antwerp 1550-1700", Princeton, 1987, op.cit., pp. 198,199.

~~Filipczak p.199~~ ~~(The paintings of artists' studios from around 1700 shifted attention to the critical response of the viewer, but despite the influence of French classicist theories they did not associate criticism primarily with the application of reason.)~~ ~~theyxxxxxxxxxxxx~~ ~~xxxxxxxxxxxxxxxx~~ ~~The tendency to consider art in terms of the viewer even gave rise to a new ordering of the arts - the concept of the 'Fine arts' - which developed in Northern Europe, notably France, during the first half of the eighteenth century, and which quickly gained general acceptance. This new classification, as Paul Kristeller has pointed out, was based not on the artist but on the perceiver of the work.~~

(19) AMOS FUNKENSTEIN, "Theology and the scientific imagination from the middle ages to the seventeenth century", Princeton, 1986, op.cit.p.23.

~~p.23~~ "Extension is as necessary a predicate to the divine as are perfection or...."

CLOSING THOUGHTS

(1) JACK FLAM, "Motherwell", Barcelona, 1991, op.cit.p.14.

Flam p.14 "Possibly because his previous training had been in philosophy and he had not been exposed to the extensive art school background of most of his contemporaries. Motherwell was in a good position to confront the ideas of modernism 'per se', without agonizing a great deal over whether to keep or abandon the figure."

Ibid p.21 "The formal title of the series is 'elegies to the Spanish Republic', though as we have seen, Motherwell's intention in them has not been to evoke a specific political situation so much as to use the tragedy of the Spanish Republic as emblematic (my punctuation) of the idea of tragedy in our time."

(2) RAPHAEL SOYER, "Self-Revelment, a memoir", New York, 1962, op.cit., p82.

-8-

~~Soyer~~ p.82 "The first issue of 'Reality' also contained a letter to the Museum of Modern Art requesting that 'non-abstract forms of art be given the same serious and scholarly consideration that the Museum has extended to abstract art recently,' and that a conference be called 'to help resolve some of the problems involved.' Such conferences were later held, but the directors denied they were giving undue attention to non-objectivism. We did not foresee the furious reaction our little publication would arouse on the part of the Museum of Modern Art, the critics, and other art publications. The Museum sent a letter by messenger to the members of our editorial board in which was implicit a warning against Communist influences. 'Art News' stooped low enough to editorialize: 'We prefer not to do a Voltaire to defend our attackers from the McCarthys or Donderos if and when the moment to do so arrives.'"

(3) GRAHAM Reynolds, "Constable's England", New York, 1983, op.cit. p.164, "Stoke-by-Nayland.....(provenance) coll. Sedelmayer; Aureliano de Beruete; Dario de Regoyos, 1926? bought, 1926. Lit. H.140 Boston, 1946 (146)."

(4) ROGER FRY, "Cezanne, a study of his development", New York, 1927, op.cit.pp.7 and 9.

"Courbet had already set the note of the artist's arrogance to the public and Cezanne who knew him and admired him, became subject to his influence."

"It is true that alongside of these attempts at imaginative invention, Cézanne was exercising himself in more purely pictorial genres, in portraits and still-life. And in these the influence of Courbet is predominant."

- (5) THOMAS PUTTFARKEN, "Roger de Piles' theory of art", New Haven, 1985, op.cit. p. XI, XII, 46.

ibid p.XI, p.XII "Returning to Venice in 1685, he was sent on a delicate secret mission to Germany and Austria where, under the pretext of visiting the main picture galleries, he was to gather intelligence about the German attitude and reaction to the aggressive policies of Louis XIV. In 1692 he again took on the rôle of secret agent and spy when the King sent him to Holland and Britain. Again he travelled as a picture ~~xxxx~~ expert, a connoisseur of the arts, advising the King of Poland on the acquisition of paintings. This time his mail to Paris was intercepted and he spent the four years before the peace of Ryswick in 1697 in prison in Holland, despite intensive efforts by Amelot to secure his release."

ibid p.46 "What we mean is that by the consistency of his performance he enables us to suspend our disbelief."

- 7 (N) PAUL T. NAGANO, "Bak, paintings of the last decade", New York, 1978, op. cit. p. 65.

Nagano p. 65 "Before looking into the works, however, it should be established that the central fact about the artist is not that he is a twentieth century surrealist, but that he is a man (inescapably a painter of the 1970's) involved not so much in his temporal circumstance as in the fact that he is a particle of humanity in the vast structure of the universe. not simply as a kind of specialist who makes pictures, but as a thinker and philosopher who expresses his emotions and ideas in a creation called art, which exists within a continuous history of man's thoughts and ideas and which we understand as culture."

- (6) TAPIES magazine article in ESCRITURA PUBLICA 29, .

Tapiés magazine article in Escritura Pública 29, "No es posible un arte sin moral. Arte y moral van completamente unidos para todo el que quiera fomentar un conocimiento profundo."

- (6) ART SINCE 1945, an Abrams art publication, Washington Square Press, New York, 1962, op. cit., pp.116,117.

Art Since 1945 P.116,117 "In a survey of contemporary Spanish painting we cannot fail to pay homage first and foremost to Antonio Tápies (b.1923, figure 44), an artist of great richness and complexity. He came to the end of his Surrealist period about 1952, turning to essential forms and excluding references to natural objects or recognizable symbols. He soon arrived at a point where the medium itself determines the form after its poetic implications have been revealed. Tápies has in fact grasped the vital origin of the medium and brought it into an expressive order without having recourse to cultural quotation. His work is characterized by a graceful poetry, suggesting an ecstatic silence, almost entirely detached from any earthly harmony."

pagina Xll (twelve)
end of CLOSING THOUGHTS

and (9) and 10] and 11 are for the next paper.....

(9) RAN SHECHORI, "Art in Israel", Tel-Aviv, 1974, op.cit., p.81.
Eliahu Gat in ~~internet~~ the internet of the Israel Museum:
~~www.imj.org~~
www.imj.org. artcentartists by name.....G.....Eliahu Gat.

(10) IRVING STONE, "I, Michelangelo, Sculptor", New York, 1962,
op.cit., p.163 (letter from Michelangelo).

Stone p.163 "Lionardo - I learn from your letters that you have not yet found a place to invest the money I sent you, because, according to what you write me, he who can manage his business alone, does not want the money of others. So that if someone accepts the money of others, this is an indication that he does not know how to handle his own: therefore he is a dangerous individual. For this reason I am happy that you are taking ~~time~~ your time in investing the money, as long as you do not mishandle it, for this would be your own loss."

WILLIAM MORRIS HUNT, "on painting and drawing", New York 1976,
pp.cit.pp.110~~111~~, 111.

Hunt p. 110,111 "Just see how everything changes! Twenty years ago, no one with a fever was allowed to drink water."

*extra
add from without
increase number of your water.*





• ANTONI TÀPIES •

“No puede haber arte sin moral”

El pintor Antoni Tàpies ha publicado en la editorial Siruela “El arte y sus lugares”, un extraordinario libro que recoge cerca de 330 imágenes en las que Tàpies abarca la historia del arte -principalmente del arte más olvidado- desde la caligrafía zen a las vanguardias y desde Goya a las máscaras de los pueblos primitivos. Crea así un museo imaginario en el que se muestran las diversas

**EL ARTE Y
SUS LUGARES**
ANTONI TÀPIES
Ediciones Siruela

influencias que ha recibido y que han modelado su forma de entender la creación. Tàpies reanuda el trabajo de las vanguardias de principio de siglo y, como aquellos artistas, salva las imágenes

olvidadas por la cultura oficial y por las culturas occidentales para recordar al espectador que a pesar de las fronteras dibujadas en los mapas, los distintos países y las distintas culturas de cada época son mucho más parecidas de lo que podemos pensar.

¿Cuál es el origen de “El arte y sus lugares”?

Quería recopilar las reproducciones de objetos de arte, libros, y grabados que he ido recogiendo durante toda mi vida. Es una parte de mi colección. En “El arte y sus lugares” hay un poco de todo, aunque predominan las obras de las que me he enamorado. Son obras que he querido rehabilitar porque pertenecían a épocas o culturas poco valoradas hasta principios del siglo XX. Es una especie de museo imaginario.

¿Existe un canon para el arte?

Me resulta muy difícil hablar de mi obra, porque actúo de un modo experimental, no sé cómo va a salir el trabajo. Quiero crear unos mecanismos que lleven al espectador a un estado de contemplación casi místico, porque lo que se encuentra al final de una búsqueda profunda es inexplicable, inefable.

¿Esta es una época de espiritualidad en el arte?

La visión de la naturaleza ha cambiado mucho. El siglo XX es el de los grandes descubrimientos en física, biología y psicología. Hemos cambiado la manera de ver el mundo con respecto a las corrientes materialistas, hasta tal punto, que incluso los científicos reconocen que el aspecto subjetivo del observador tiene un gran peso. Ya no se busca la objetividad.

¿Es posible un arte sin moral, sin una relación crítica con la realidad de la época?

No es posible un arte sin moral. Arte y moral van completamente unidos para todo el que quiera fomentar un conocimiento profundo. El arte no se puede separar ni del amor ni de la moral.

¿Ante los cambios en la sociedad, busca el hombre, y el artista, volver a sus raíces?

Volvemos al primitivismo, al origen. Antes la función del arte era más documental, más de reproducción de la realidad. Esa función ahora ha sido sustituida por la fotografía y el cine. Los artistas, liberados de esa servidumbre, de esta rutina de siglos de copiar la realidad, pueden replegarse a los aspectos más profundos, de carácter mágico, religioso, que hay en el arte desde los tiempos de la Capilla Sixtina de la Cuevas de Altamira.

¿El artista puede ir contra la comercialidad?

Claro, pero es muy difícil, porque los artistas hemos de vivir. Pero si trabajamos con nuestra conciencia profunda, con nuestros estudios, hemos de hacernos pagar la transmisión de unos ciertos conocimientos, de una cierta visión del mundo. Esto lo inventaron los monjes budistas del Tibet. “Vaya usted a pasear y traiga unas cuantas pepitas de oro” decían cuando alguien quería aprender. No está mal hacerse pagar la enseñanza. El espectador debe hacer también un cierto esfuerzo.

TÀPIES.

RETROSPECTIVA HISTÓRICA

En diciembre del año pasado, el artista barcelonés Antoni Tàpies cumplió 80 años. Tras seis décadas de trabajo, sigue en la brecha con una energía creadora inigualable. En su opinión, se debe a una insatisfacción que le sigue impulsando a buscar el cuadro ideal, a pesar de que tiene a sus espaldas un catálogo formado por más de 8.000 piezas. Así, en la presentación a los medios de comunicación de la gran retrospectiva que le dedica el Macba (Museo d'Art Contemporani de Barcelona), Tàpies aseguró que "lo más próximo (al cuadro ideal) serían quizás los últimos cuadros. A los artistas lo último que hacemos nos parece lo mejor, aunque en mi caso no es del todo cierto porque me parece que siempre estoy pintando la misma obra. Una visión del universo adaptándome a distintos momentos y problemas del mundo".

Llit i mantes, 1983.
Espacio de Arte Moderno y
Contemporáneo de Toulouse
et Midi-Pyrénées.



El Rey,
junto a Tàpies,
durante la
inauguración de la
exposición en
Barcelona.

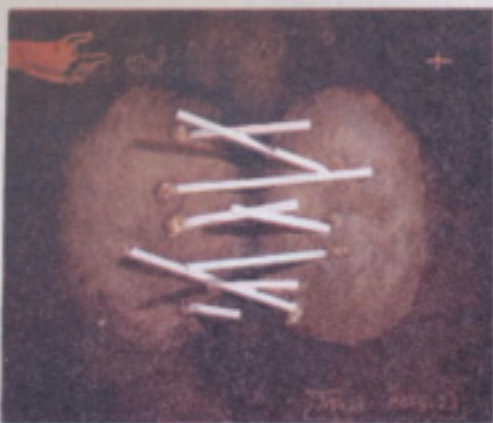
de una "materia en forma de brazo" o "en forma de pierna". Lo que pretende es que el espectador perciba la materia en un estado de movimiento y cambios constantes.

La muestra del Museo d'Art Contemporani de Barcelona comienza con una serie de piezas de los años setenta, como *Escritorio con paja* o *Alpargatas*. En el mismo espacio hay obras iniciales de los años cuarenta, una selección de autorretratos y obras de inspiración surrealista como *Zoom* o *Composición*. En otro espacio se presentan las primeras pinturas matéricas. Entre ellas, *Pintura roja*, *Puerta metálica y violín* o *Gran pintura gris número III*. Se pasa luego a las obras de gran formato como *Desnudo* o *Arco blanco*. En la segunda planta del Macba pueden verse las obras de plena madurez del artista, realizadas a partir de los años ochenta. Entre otros, están *Pie*, *Ni identidad* o *Transfiguración*.

La exposición, que se presenta en el Macba hasta el 9 de mayo de 2004, viajará en versión reducida al Patio Herrariano de Valladolid (junio-septiembre) y a la Fundación ICO de Madrid (entre octubre de 2004 y enero de 2005), antes de recalar en otros centros y museos internacionales.

A través de 200 piezas, entre pinturas, esculturas, dibujos y diversos objetos, la muestra del Macba, inaugurada por el Rey don Juan Carlos el pasado 16 de febrero, propone una exploración de la obra de Tàpies tomando como eje central los distintos materiales utilizados. Si hubiera que señalar con un único elemento la aportación de Tàpies a la estética del siglo XX, habría que referirse al tratamiento especial que ha dado a los materiales, a su constante búsqueda de la propia materialidad de la obra de arte. Tàpies desarrolló este aspecto fundamentalmente a través de las denominadas "pinturas matéricas", un tipo de pinturas caracterizadas por superficies de texturas densas y pintadas en una limitada gama de colores, en la que predominan los ocres, grises y marrones y que presentan una apariencia de muro. Lo esencial

en las obras del artista catalán son los elementos con que informa a la materia, las formas que ésta adquiere y los signos impresos en ella. Por eso, Tàpies no habla tanto de un "brazo" o una "pierna", sino



Terra negra, 2003.
Colección particular.
Barcelona.

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