

John Constables Clouds

ONE OF THE TIMES AND SUNDAY TIMES' BEST BOOKS FOR 2022 'Eye-opening and full of surprises . . . A treasure' Sunday Times John Constable, the revolutionary nineteenth-century painter of the landscapes and skies of southern England, is Britain's best-loved but perhaps least understood artist. His paintings reflect visions of landscape that shocked and perplexed his contemporaries: attentive to detail, spontaneous in gesture, brave in their use of colour. What we learn from his landscapes is that Constable had sharp local knowledge of Suffolk, a clarity of expression of the skyscapes above Hampstead, an understanding of the human

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tides in London and Brighton, and a rare ability in his late paintings of Salisbury Cathedral to transform silent suppressed passion into paint. Yet Constable was also an active and energetic correspondent. His letters and diaries - there are over one thousand letters from and to him - reveal a man of passion, opinion and discord, while his character and personality is concealed behind the high shimmering colour of his paintings. They reveal too the lives and circumstances of his brothers and his sisters, his cousins and his aunts, who serve to define the social and economic landscape against which he can be most clearly seen. These multifaceted reflections draw a sharp picture of the person, as well as the painter. James Hamilton's biography reveals a complex, troubled man, and explodes

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previous mythologies about this timeless artist, and establishes him in his proper context as a giant of European art.

Born in East Bergholt, Suffolk on 11 June 1776, Constable was the second son of the six children of Golding Constable and Ann Watts. He was educated at a private school in Lavenham and at the grammar school in Dedham, subsequently joining the family business, of which it was intended he would succeed as manager. He learned the technique of painting from John Dunthorne (a local plumber and glazier who was an amateur painter), and was encouraged by Sir George Beaumont. Staying with relatives at Edmonton in 1796 he met John Cranch, a mediocre artist whose style he imitated, and John Thomas Smith, the antiquarian draftsman,

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with whom he made drawings of picturesque cottages. In 1799 his father gave him an allowance to enter the Royal Academy Schools, reluctantly consenting in 1802 to his becoming a professional painter. That same year Constable showed his first landscape at the Academy (where he was to exhibit nearly every year until his death), and acquired a studio opposite the family house. He spent summers in East Bergholt, sketching from nature, until 1817; in the autumn of 1806 he made a two-month visit to the Lake District. In 1809 Constable met and fell in love with Maria Bicknell, but he was unable to marry her until 1816 owing to the opposition of Maria's grandfather. After the marriage the couple lived in London, first on Keppel Street, then, after 1822, on Charlotte Street. The marriage,

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which was the prelude to Constable's finest work, was a deeply happy one, and there were seven children, to whom the artist was devoted; Maria's health was far from robust, however, and she died in 1828, a blow from which Constable never fully recovered.

The best of Tom Lubbock, one of Britain's most intelligent, outspoken and revelatory art critics, is collected here for the first time. There are electrifying insights - using Hitchcock's *Suspicion* to explore the lighting effects in a Zurbarán still life, imagining three short films to tease out the meanings of El Greco's *Boy Lighting a Candle* - and cool judgements - how Vuillard's genius is confined to a single decade, when he worked at home, why Ingres is really 'an exciting wierdo'.

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Ranging with passionate perspicacity over eight hundred years of Western art, whether it's Giotto's raging vices, Guston's 'slobbish, squidgy' pinks, Géricault's pile of truncated limbs or Gwen John's Girl in a Blue Dress, Tom Lubbock writes with immediacy and authority about the fifty works which most gripped his imagination.

Toward a Philosophy of Elemental Media

A Fusion of Art and Science

The Soul of Landscape

A Complete Reference

Elegy Landscapes: Constable and Turner and the Intimate Sublime

Late Constable Hb

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Our thoughts are shaped as much by what things make of us as by what we make of them. Lyric poetry is especially concerned with things and their relationship to thought, sense, and understanding. In *Romantic Things*, Mary Jacobus explores the world of objects and phenomena in nature as expressed in Romantic poetry alongside the theme of sentience and sensory deprivation in literature and art. Jacobus discusses objects and attributes that test our perceptions and preoccupy both Romantic poetry and modern philosophy. John Clare, John Constable, Rainer Maria Rilke, W. G. Sebald, and Gerhard

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Richter make appearances around the central figure of William Wordsworth as Jacobus explores trees, rocks, clouds, breath, sleep, deafness, and blindness in their work. While she thinks through these things, she is assisted by the writings of Maurice Merleau-Ponty, Jacques Derrida, and Jean-Luc Nancy. Helping us think more deeply about things that are at once visible and invisible, seen and unseen, felt and unfeeling, Romantic Things opens our eyes to what has been previously overlooked in lyric and Romantic poetry.

Exhibition includes approximately 2% of the

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acquisitions made during the 1990s. 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.

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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.

John Constable's Skies

Art for the Nation

Constable's Clouds

Clancy and Millie and the Very Fine House

Researches about Atmospheric Phaenomena

Toward a History of Painting

Ray Lambert provides a close study of Constable's landscapes and his writings about

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them. Displaying a high level of engagement with ideas on art and aesthetics that had decisive consequences for his style of painting, Constable's texts clearly reveal and adumbrate his views. They also give an indication of the artist's knowledge of scientific, poetic, and aesthetic ideas that were relevant to the creation of a serious landscape art as well as a theory of landscape. Linking these theories with those of Joshua Reynolds, Lambert demonstrates that Constable was an intellectual painter

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whose works are not a revolutionary break with the past. Moreover, his theory and practice place him within the great tradition of landscape painting in the West.

A survivor of Hiroshima, Akira Kumo has reinvented himself as someone two decades younger and has become an ardent collector of all literature dealing with clouds, narrating the stories to Virginie, the young librarian he has hired to catalog his collecti

When you have one big house, two small children, a game of Three Little Pigs and a

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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 stricking story about loneliness, friendship and what it means to move house and start afresh.

Constable, the Natural Painter

Thomas Cole's Journey

A Theory of Cloud

John Constable and the Theory of Landscape

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Painting

Constable's Skies

Atlantic Crossings

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

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

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new products on the market; and offers instruction in a variety of techniques and methods of application. Original.

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,

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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.

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Constable's England

English Landscape Scenery

A Portrait

Evolution of Constable's Clouds

A Prehistory of the Cloud

John Constable. They Sky's the Limit

Thomas Cole (1801–1848) is celebrated as the greatest American landscape artist of his generation. Though previous scholarship has emphasized the American aspects of his formation and identity, never before has the British-born artist been presented as an international figure, in direct dialogue with the major

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landscape painters of the age. Thomas Cole's Journey emphasizes the artist's travels in England and Italy from 1829 to 1832 and his crucial interactions with such painters as Turner and Constable. For the first time, it explores the artist's most renowned paintings, The Oxbow (1836) and The Course of Empire cycle (1834–36), as the culmination of his European experiences and of his abiding passion for the American wilderness. The four essays in this lavishly illustrated catalogue examine how Cole's first-hand knowledge of the British industrial revolution and his study of the Roman Empire positioned him to create

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works that offer a distinctive, even dissident, response to the economic and political rise of the United States, the ecological and economic changes then underway, and the dangers that faced the young nation. A detailed chronology of Cole's life, focusing on his European tour, retraces the artist's travels as documented in his journals, letters, and sketchbooks, providing new insight into his encounters and observations. With discussions of over seventy works by Cole, as well as by the artists he admired and influenced, this book allows us to view his work in relation to his European antecedents and competitors,

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demonstrating his major contribution to the history of Western art.

This 1909 publication is on the life and works of English artist John Constable.

On John Constable as a proto-abstractionist of pastoral landscape One of Britain's greatest landscape painters, John Constable was brought up in Dedham Vale, the valley of the River Stour in Suffolk. The eldest son of a wealthy mill owner, he entered the Royal Academy Schools in 1800 at the age of 24, and thereafter committed himself to painting nature out of doors. His "six-footers," such as The Hay Wain and

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The Leaping Horse, were designed to promote landscape as a subject and to stand out in the Academy's Annual Exhibition. Despite this, he sold few paintings in his lifetime and was elected a Royal Academician late in his career. With texts by leading authorities on the artist, this handsome book looks at the freedom of Constable's late works and records his enormous contribution to the English landscape tradition. John Constable(1776-1837) is one of Britain's best-known artists, and is often considered one of the greatest landscape painters of all time. He was born near the River Stour in Suffolk, an area the

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artist depicted so frequently that it is referred to as "Constable country." Pastoral scenes were unfashionable at the time and Constable struggled to establish himself as a painter. He was finally elected a Royal Academician in 1829, and in 1832, he exhibited The Opening of Waterloo Bridge--an effort 13 years in the making--at the Summer Exhibition.

J. M. W. Turner - The 'Skies' Sketchbook

Constable

The Making of a Master

Great Works

John Constable

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Collecting for a New Century

Turner's sketchbooks were private things which he kept to himself. They might live for some time in his coat pockets or travel bags, to be pulled out as need arose. In the studio, they served as memory banks for future work. Besides many watercolor studies of sky effects, the sketchbook reproduced within this unique publication also includes pencil sketches of places in London and the surrounding area. Turner drew and painted sky, clouds, and weather all his life. As a boy he liked to go up to Hampstead Heath in North London, lie on his back to draw the sky, and

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return to town to sell his day's work. Late in life he made many colored studies, often in Kent, which he believed had the finest skies in Europe. This edition of the sketchbook reproduces all these beautiful drawings and watercolors in facsimile, with an illustrated introduction by Turner expert David Blayney Brown discussing their background and impact.

Published to accompany an exhibition held at the Victoria and Albert Museum, London, September 20, 2014-January 11, 2015.

A sweeping look at the lives and work of two

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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

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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

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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.

Romantic Things

Memoirs of the Life of John Constable, Esq., R.A.

British Artists Series

The Theory of Clouds

Seven Lectures on Meteorology

50 Paintings Explored

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Here, Jacobus discusses objects and attributes that test our perceptions and preoccupy both Romantic poetry and modern philosophy. John Clare, John Constable, W.G. Sebald, and Gerhard Richter make appearances around the central figure of William Wordsworth as Jacobus explores trees, rocks, clouds, and sleep in their work.

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

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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

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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.

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

A Series of Forty Mezzotinto Engravings on Steel

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The Accurate Dating of Certain of John Constable's Cloud Studies, 1821-22, Using Historical Weather Records

The Painter's Handbook

Wolken-Atlas

Paintings and Cloud Studies by John Constable

This is the first in a series of books in which one of the most influential of contemporary art theorists revised from within the conceptions underlying the history of art. The author's basic idea is that the rigor of linear perspective cannot encompass all of visual experience and that it could be said to generate an oppositional

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factor with which it interacts dialectically: the cloud. On a literal level, this could be represented by the absence of the sky, as in Brunelleschi's legendary first experiments with panels using perspective. Or it could be the vaporous swathes that Correggio uses to mediate between the viewer on earth and the heavenly prospect in his frescoed domes at Parma. Insofar as the cloud is a semiotic operator, interacting with the linear order of perspective, it also becomes a dynamic agent facilitating the creation of new types of pictorial space. (Damisch puts the signifier cloud between slashes to indicate that he deals with clouds as signs instead of realistic

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elements.) This way of looking at the history of painting is especially fruitful for the Renaissance and Baroque periods, but it is also valuable for looking at such junctures as the nineteenth century. For example, Damisch invokes Ruskin and Turner, who carry out both in theory and in practice a revision of the conditions of appearances of the cloud as a landscape feature. Even for the twentieth century, he has illuminating things to say about how his reading of cloud applies to the painters Leger and Batthus. In short, Damisch achieves a brilliant and systematic demonstration of a concept of semiotic interaction that

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touches some of the most crucial features of the Western art tradition.

"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

The stresses of the digital world mean that it's more important than ever to engage with the natural world.

The sky is the most dramatic and evocative aspect of nature and looking up at the clouds is always good for the soul. Ever-changing and ephemeral, clouds reflect

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the shifting moods of the atmosphere in limitless compositions and combinations. Gavin Pretor-Pinney started the Cloud Appreciation Society in 2005. Since then, he's been encouraging people to 'look up, marvel at the ephemeral beauty, and always remember to live life with your head in the clouds.' Membership to the Society now includes over 50k cloudspotters. Together, they capture and share the most remarkable skies, from sublime thunderstorms and perfect sunsets to hilarious object shaped clouds. A Cloud A Day is a beautifully illustrated book containing 365 skies selected by the Cloud Appreciation Society. There are photographs by

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sky enthusiasts around the world, satellite images and photographs of clouds in space, as well as skies depicted by great artists over the centuries. The clouds are accompanied by enlightening explanations, fascinating snippets of cloud science, poetry and uplifting quotations. The perfect dip-in-and-out book for anyone who wants to de-stress and reconnect with nature, A Cloud A Day will inspire you to open your eyes to the everyday beauty above and to spend a moment each day with your head in the clouds.

John Constable's Clouds

John Constable's Clouds. (Translated from the German

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by Stanley Godman.) [With Reproductions.]

The Marvelous Clouds

A Kingdom of his Own

*John Constable - CLOUDS IN PAINTINGS &
SKETCHES*

Caspar David Friedrich

Born in 1776 in East Anglia near the river Stour, John Constable was destined for his father's business of milling and grain-shipping. But he was obdurately opposed to this and persuaded his family he should become an artist instead. In the same determined spirit, he wooed Maria Bicknell in the teeth of opposition from

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her formidable grandfather, and persisted in painting landscapes at a time when history paintings and portraits were the fashion. Sometimes sharp and sarcastic, and often depressed, Constable in fact possessed a warm gift for intimate friendship. This is revealed in his letters to John Dunthorne, village handyman and housepainter, and to his best friend and patron, archdeacon John Fisher, to whom he wrote: 'I have a kingdom of my own, both fertile and populous - my landscape and my children'. In recent times, after a period of relative ignominy, Constable's influence on British landscape painting has been re-acknowledged, he has been more widely exhibited and his reputation has been

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reestablished as one of the masters of his genre. This important and absorbing biography explores his life and work, and highlights the dramatic tension between the two.

A beautiful, gift-sized volume celebrating Constable's enduring fascination and engagement with the sky Attempts to match paintings with ideas and tries to establish

A Tree, a Rock, a Cloud

A Cloud A Day

Nature and the Self

Composed Chiefly of His Letters

Constable and Salisbury

Constable's Clouds Paintings and Cloud Studies by John Constable

When we speak of clouds these days, it is as likely that we mean data clouds or network clouds as cumulus or stratus. In their sharing of the term, both kinds of clouds reveal an essential truth: that the natural world and the technological world are not so distinct. In *The Marvelous Clouds*, John Durham Peters argues that though we often think of media as environments, the reverse is just as true—environments are media. Peters defines media expansively as elements that compose the human world. Drawing from

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ideas implicit in media philosophy, Peters argues that media are more than carriers of messages: they are the very infrastructures combining nature and culture that allow human life to thrive. Through an encyclopedic array of examples from the oceans to the skies, The Marvelous Clouds reveals the long prehistory of so-called new media. Digital media, Peters argues, are an extension of early practices tied to the establishment of civilization such as mastering fire, building calendars, reading the stars, creating language, and establishing religions. New media do not take us into

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uncharted waters, but rather confront us with the deepest and oldest questions of society and ecology: how to manage the relations people have with themselves, others, and the natural world. A wide-ranging meditation on the many means we have employed to cope with the struggles of existence—from navigation to farming, meteorology to Google—The Marvelous Clouds shows how media lie at the very heart of our interactions with the world around us. Peters's book will not only change how we think about media but provide a new appreciation for the day-to-day foundations of life on earth that we so

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often take for granted.