

Large Print Labels

Landscape

Gallery 6



Usher Gallery- Landscape

Introduction

Brought together in this room are a group of works that span different time periods, countries, materials and artistic styles. Some are faithful to reality, others abstract, but the common thread that relates them all is their ambition to capture a snapshot of the world around us, whether it is natural or man-made.

There are landscapes and cities in the world that have always provided interest and a rich source of material for artists, one of those is Venice. Two artists included here, William Logsdail (1859-1944) and John Piper (1903-1922) have made works about areas within the city; resulting in wildly different results. Lincoln born Logsdail has produced colourful, expressive paintings of Venice - detailing a place that appears vibrant, bright and relaxing. Piper on the other hand has depicted the Santa Maria della Salute, a Roman Catholic Church, within a monochromatic print. As an artist known for his paintings and prints of Churches, Piper has set the building in moonlight and creates an image full of drama.

A very different approach to capturing the world can be seen in the work of Canadian artist Jon Rafman (b.1981). Interested in how the digital and real worlds collide, Rafman's photographic work of an Estonian landscape is taken from a larger body of work titled 9-Eyes. The title refers to the nine 'eyes' or cameras on a Google Maps car. The artist selects and prints his images from those taken for Google Earth; often choosing the ones which show the very extremes of human behaviour and the peculiarities of nature or in this case a digital glitch in the image. He asks us to consider how far we can really trust digital representations of the world around us.

The most recent works included in the room are by Scottish artists Alan Stanners (b.1985) and Stephanie Mann (b.1990). Made this year, their approach is a marked departure visually from everything else on display, but exemplifies the continuing drive of artists to work with and depict their surroundings.

Labels



Please turn to your left to follow the labels in the correct order.



Alan Stanners (b. 1985)

Hot Contents

digital print on canvas with collage, 2014

Hot Contents is a digital print on canvas – the image taken from low quality photographs of small-scale groupings of objects that were constructed by the artist in his studio. Combining old crisp packets, magazine cut outs and domestic detritus, this work and *Off the Bone*, (hung on the other side of the room) are

the only remaining records of the original assemblages.

Collaged on to the top of these large scale prints are physical elements, including takeaway coffee lids. By including everyday detritus, some of which has a very limited lifespan, Stanners is interested in exploring the comparisons that can be made between digital degradation (where an image loses its initial quality) and the organic decay of natural materials. The elements and objects added on to the print will eventually rot whilst the digital print remains in a state of suspended deterioration; to be superseded or replaced only by a newer technology or format.

Stanners is interested in how images are constructed, processed and experienced, especially in a world where we are consistently exposed to huge amounts of visual information through advertising and media. The landscape that he explores is the virtual one, capturing small domestic scenes and materials that he blows up to a large unnatural size, resulting in works are rich with atmosphere.

Working in a number of styles, veering from the figurative to completely abstract, experimentation is at the heart of Stanners' work. He studied Painting and Printmaking at the Glasgow School of Art, graduating in 2007 and recently completed his Masters in Fine Art at Goldsmiths in London.



**Mary Potter
(1900 - 1981)**

Sea Defences

oil on canvas, c. 1954

Mary Potter principally painted landscapes and still life in both oils and watercolour, and is renowned for her use of pale, muted colours. Her outdoor subjects are nearly always local scenes and from 1951 she had a close association with Aldeburgh on the Suffolk coast. Her palette was of close-toned colours into which she eventually started to mix beeswax to achieve a particular matt quality and opaque light.

LCNUG : 1985/51

Bequeathed by Mrs. Dora M. Bond, 1985



**Edward Lear
(1812 - 1888)**

**Turbia & Mount
Tomohrit**

grey wash on end
paper, c. 1884

In 1852 Edward Lear started planning a large collection of landscapes inspired by Tennyson's poetry, of which he was passionately fond. The thousands of sketches produced by his trips abroad were to provide the material. Lear worked on the project for more than thirty-five years, lurching between ambition, enthusiasm, indecision and despair. Two sets of two hundred designs survived, referred to as 'eggs' and 'chrysalises' in his diary and letters. The planned 'caterpillars' and 'perfect insects' never entirely materialised.

The 'eggs' were small wash drawings, prepared during the winter of 1884-5. They survived intact in the Tennyson family holdings until 1980, when they were dispersed in the Tennyson Trust sale. Four of the 200 returned to Lincoln in 2008 thanks to the Art Fund, and two can be seen here. The 'chrysalises' remain in the Houghton Library, Harvard.

Inscribed in Lear's hand underneath the image is 'What Roman strength Turbia showed /on the mountain road (The Daisy). 'The Daisy' (1853) was written to Emily, Tennyson's wife, remembering their Italian tour of 1851, when they were

recovering from the death of their first, still-born son. Nearly all Lear's illustrations depict actual places in the poem with which both artist and poet were very familiar.

LCNUG : 2008/17 Bequeathed by Thomas Masson Moore through The Art Fund, 2008



**Edward Lear
(1812 - 1888)**

Athos from
above Tyrana,
Albania

grey wash on end
paper, c. 1884

Inscribed in Lear's hand underneath the image is 'Tomohrit, Athos, all things fair, /With such a pencil, such a pen, /You shadow forth to distant men, /I read, and felt that I was there.' /'To EL on his travels in Greece.' (1851). This poem was a wonderful tribute to the power of Lear's sketching in words and pictures. Lear wondered whether to start the collection with his images on this poem, but must have concluded that it was 'too vain & bumptious to do so.'

LCNUG : 2008/16

Bequeathed by Thomas Masson Moore through The Art Fund, 2008



**Peter DeWint
(1784 - 1849)**

Trees at Lowther

watercolour on paper, 19th
Century

DeWint has painted a salmon
stream near Penrith, Cumbria,
with a figure contemplating the
scene. Peter DeWint was a

regular guest of the Earl of Lonsdale and his family at Lowther,
teaching members of the family to paint.

LCNUG : 1979/31

Purchased from Martin Gregory with the assistance of the V&A
Purchase Grant Fund, 1979



**Peter DeWint
(1784 - 1849)**

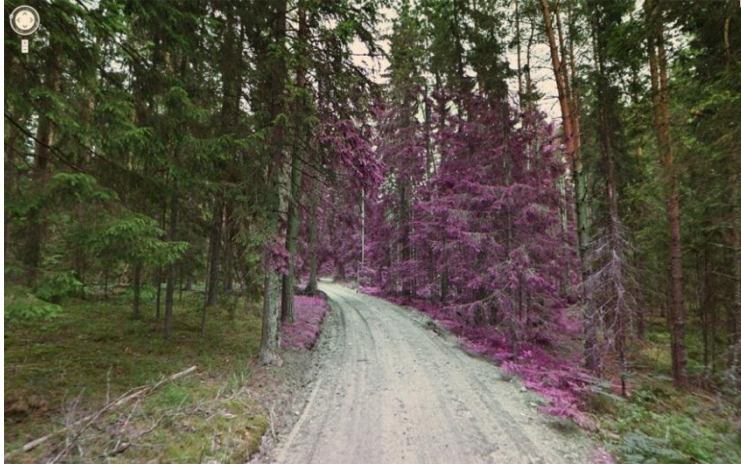
Landscape with
Castle

oil on canvas, 19th
Century

Here and further along this wall we see two romantic landscapes by Peter DeWint. This is a departure from his usual depiction of the familiar and ordinary character of landscape. Both these works have very recently been cleaned by professional conservators, thanks to a recent bequest to the Usher Gallery, and the removal of the old varnish has revealed much more of the original detail. Interestingly it has also revealed some overpainting and changes to the original composition, especially in 'Landscape with Rainbow', and more details about the conservation work may be found in the gallery information book.

Landscape with Castle depicts a romantic view of Wensleydale, Yorkshire, with the ruins of Bolton Castle standing on the dark wooded hillside below a stormy sky. Nab End Mill is visible in the lower right and the Addleborough Moors glow in the soft sunlight in the distance. Peter DeWint undoubtedly had proficiency in oils, although he most likely had a personal preference for watercolour and its directness and suitability for outdoor painting. DeWint was influenced by others in some of his oils, one of these influences was his close friend William Hilton who painted historical scenes with a fluid brushwork. Landscape with Castle has echoes of Claude Lorraine's tightly controlled landscapes with buildings and it is recorded that DeWint did work before a Claude painting when it was exhibited at the British Institution, of which he made a good copy.

LCNUG : 1927/675 Gift from Geoffrey Harmsworth Esq., 1937



Jon Rafman
(b. 1981)

Unknown Road,
Võru County,
Estonia

archival pigment print
on aluminium, 2013

This image is taken directly from Google Street View. Part of an ongoing project entitled '9 eyes', referring to the 9 cameras on the Google Street View car, Rafman chooses images which show unlikely scenarios or digital mistakes caused by the unique method of drive-by photography. These images are then reprinted and presented to us on a scale which relates to large historic landscapes. The work playfully looks at our reliance on digital technology and the internet and to what extent, if any, we can trust this way of understanding the world.

Presented by the artist and Seventeen Gallery, 2013



Peter DeWint
(1784 - 1849)

Landscape with
Rainbow

oil on canvas, 19th
Century

In Landscape with Rainbow seagulls soar across the shimmering rainbow and storm clouds. Two towers on the hills either side of the darkened valley are lit by the soft sunlight and a pair of figures walk horses down to the water.

LCNUG : 1927/681 Gift from Miss G. Muriel Bostock, 1937



**Alfred Stannard
(1806 - 1889)**

Fenland
Landscape

oil on panel, 19th
Century

This work is thought to depict a Norfolk fenland landscape. Alfred Stannard was a drawing master and with his brother Joseph, was a member of the Norwich School of Artists, although it is his brother who is the better known artist. Alfred lived in Norwich and specialised in landscape and marine subjects.

LCNUG : 2013/1

Bequeathed by Sylvia Morant through The Art Fund, 2012



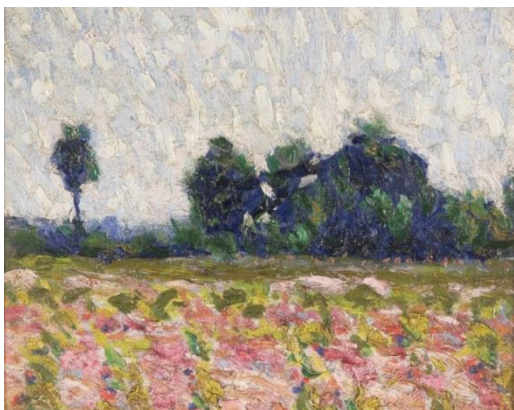
**William Tom Warrener
(1861 - 1934)**

Landscape with Trees I

oil on canvas, 1890

Nature was a very important element in Warrener's work. In this work the vertical strokes of a palette knife are seen clearly in the sky. The work on the right is rich in colour and texture. Warrener has layered the oil paint on to the canvas and marked it with his palette knife to create the desired effect. This technique gives the impression of colourful movement in the field and trees, whilst the sky with its vertical stabs at the canvas gives a more dramatic and foreboding feeling.

LCNUG : 1993/5 Purchased from Mrs. Edna Hoult with the assistance of the V&A Purchase Grant Fund, the Heslam Trust and the Friends of Lincoln Museums and Art Gallery, 1993



**William Tom Warrener
(1861 - 1934)**

Landscape with Trees II

oil on canvas, 1890

LCNUG : 1993/6 purchased from Mrs. Edna Hoult with the assistance of the V&A Purchase Grant Fund, the Heslam Trust and the Friends of Lincoln Museums and Art Gallery, 1993



**William Tom Warrener
(1861 - 1934)**

December Day at Grez

oil on canvas, 1890

A subtle depiction of the town of Grez-sur-Loing, a tiny town east of Paris and a place much frequented by artists and writers of the day.

The season is emphasised by the cool and delicate colours which Warrener has used, and by choosing to paint the view of the village through the bare trees and mossy undergrowth.

LCNUG : 1993/2

Purchased from Mrs. Edna Hault with the assistance of the V&A Purchase Grant Fund, the Heslam Trust and the Friends of Lincoln Museums and Art Gallery, 1993



Bill Drummond
(b. 1953)

For Sale: A Smell of
Sulphur in the Wind
\$20,000

printed correx board
edition 1/500, 2000

This conceptual or idea-based work is a sign which was produced for a performance by Drummond. He purchased a work by Richard Long 'A Smell of Sulphur in the Wind' and cut it into 20,000 small pieces. He then sold each for \$1 during a tour.

This work looks at the value of art and ownership as well as the idea of being able to own or disseminate an idea. Drummond spreads the original work to 20,000 people, mirroring the dispersal of smell across a landscape which inspired the original Richard Long work.

LCNUG : 2007/30

Gift from the artist, 2000



Alan Stanners
(b. 1985)

Off the Bone

digital print on canvas,
2014



John Piper (1903 - 1992)

Santa Maria della Salute

lithograph on paper, 1975

This lithograph accompanied a poem by John Sparrow, published by Rampart Lions Press in 1975. It depicts the church of Santa Maria della Salute in Venice at night. Piper is well known for his relationship with the church both as a member of the Church of England but also as an artist and campaigner.

Much of his work features

historic churches or was commissioned by the church, such as stained glass for Coventry Cathedral and tapestries for Hereford Cathedral.

LCNUG : 2010/8

Part of the Alber Collection purchased with the assistance of the V&A Purchase Grant Fund; the Usher Gallery Trust; the Friends of Lincoln Museums and Art Gallery, 2009



John Piper (1903 - 1992)

Saint Riquier, Somme

oil on canvas board, 1972

Piper abandoned abstract art in the late 1930s for a romantic portrayal of buildings and places at a time when England's architectural

heritage was under threat. This is a richly evocative painting of the West Front of the Church of St Riquier in the Somme region of northern France. The thick layers of paint have been cleverly blended together to create a tonal harmony. Piper has then carved the intricate architectural details of the Gothic church into this rich surface. The overall effect is one of calm and peace, the same feeling that the actual building itself conveys.

LCNUG : 1972/42

Gift from The Heslam Trust, 1972



Peter DeWint (1784 - 1849)

From Pont Aberglaslyn

conte crayon and watercolour
on paper, 19th Century

According to Harriet DeWint '*Rapid streams delighted him [DeWint] much*'. This is clearly shown in this exhilarating, naturalistic study of a bubbling stream. The skilful arrangement of the dark tones makes the foam of the water positively sparkle.

LCNUG : 1927/1680
Purchased 1947



William Logsdail (1859 - 1944)

Church of Santa Maria della
Salute

oil on panel, 1885

Unlike the majority of artists in Venice who only depicted the well known and popular tourist attractions, Logsdail regularly represented unfrequented streets and quiet canals. He was particularly good at leading the viewer's eye down a narrow street or quiet canal to get a glimpse of a famous landmark in the distance, as in this work and in the painting of Mestre.

This particular view is down the Rio della Salute, facing North with the church of Santa Maria della Salute seen in the distance. The church stands near the mouth of the Grand Canal and is one of the most imposing and most painted in Venice.

LCNUG : 1927/154
Gift from E.E. Tweed Esq., 1934



**William Logsdail
(1859 - 1944)**

Venice

oil on canvas, 1881

This painting shows an oblique view of the lower part of the façade of the Ca' d'Oro (House of Gold) situated along the Grand Canal in Venice. Built

for Marin Contarini, the building is the most celebrated and richly decorated of all Venetian Gothic palaces. It acquired its name due to the extensive use of gold leaf used in decorating the façade.

LCNUG : 1927/155

Gift from E.E. Tweed Esq., 1934



William Logsdail (1859 - 1944)

Mestre, near Venice

oil on canvas, 1881

Mestre is situated on the mainland and connected to Venice via the bridges over the lagoon. Logsdail has composed this painting to draw the viewer's eye to the campanile in the distance. This bell tower is part of the Cathedral of St Lawrence.

LCNUG : 1927/153

Gift from E.E. Tweed Esq., 1934



William Logsdail (1859 - 1944)

By The Lion of St. Mark, Venice

oil on canvas, 1885

William Logsdail was the son of the verger of Lincoln Cathedral and studied at the Lincoln School of Art. He went to further his studies at the Académie Royale des Beaux-Arts, Antwerp under Verlat, where his friend Frank Bramley joined him. He spent a considerable period in Venice, but later returned to England in order to raise his family. Logsdail is highly regarded as a portrait painter and for architectural works. He exhibited at the Royal Academy, and his painting of 'An Early Victorian' won Picture of the Year in 1907.

LCNUG : 1927/50

Gift from Alderman C.T. Parker, M.B.E., J.P., 1926



Stephanie Mann (b. 1987)

Still Life on Safari

digital print, 2014

Mann makes work across a variety of different formats, including video, performance, photography and painting. Bringing together materials to compose abstract compositions, her works often elude categorization and leave the door open for multiple readings and meanings.

'Still Life on Safari' although essentially abstract and not aiming to depict reality, can also be viewed as a landscape. Many of the materials Mann has assembled in the photograph can be seen as stand-ins for elements within the real world; blue plasticine takes on the appearance of layered rock, glass panes are the sea, cotton wool becomes clouds, the plants and wood as a reminder of nature.

Mann selects the materials for her assemblages for their physical properties - texture, shape, colour and feeling are significant factors. Chance also plays a large part in how she selects materials; finding inspiration from the everyday world around us, Mann elevates the humblest of objects on to a grand stage.

Mann studied at the Edinburgh College of Art, graduating with a Masters Degree in 2012. She lives and works in the city. Further works by the artist can be found in the Still Life room next door.
