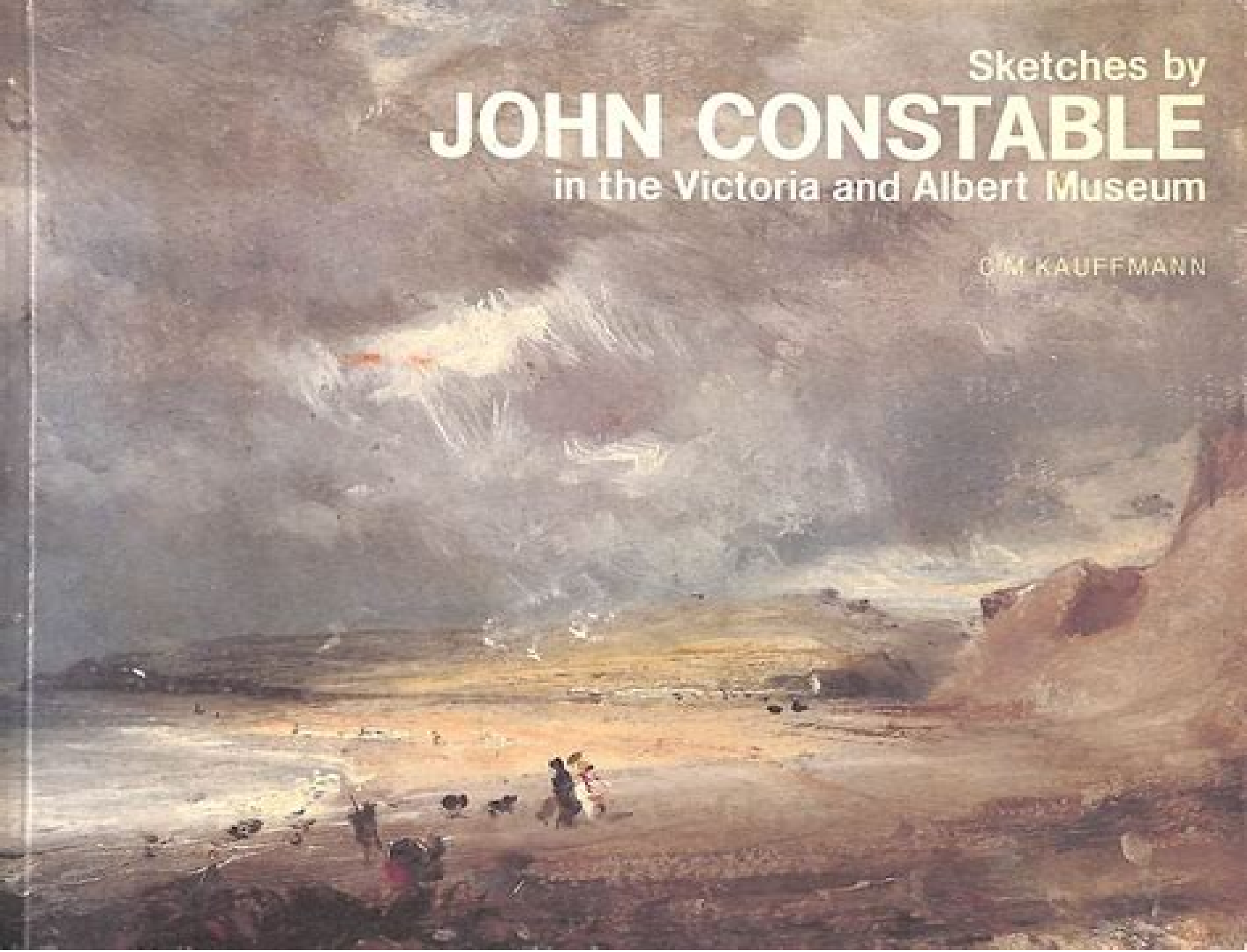


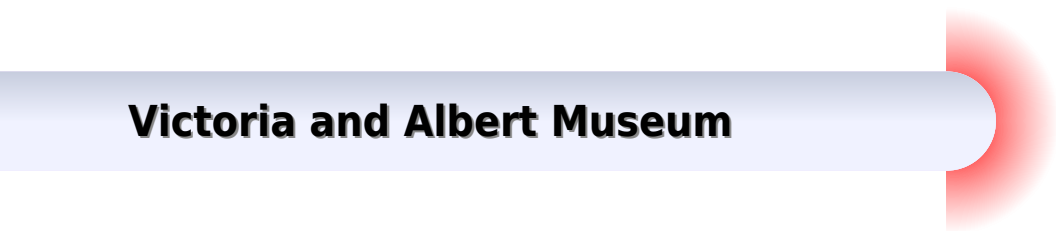
Sketches by
JOHN CONSTABLE
in the Victoria and Albert Museum

GIM KAUFFMANN



Sketches By John Constable In The Victoria And Albert Museum

Victoria and Albert Museum



Sketches By John Constable In The Victoria And Albert Museum:

Sketches by John Constable in the Victoria and Albert Museum Claus Michael Kauffmann, John Constable, Victoria and Albert Museum, 1981 **John Constable** Mark Evans, 2011-04-01 This beautiful book showcases the enduring power of Constable's landscapes. It places the artist in the context of his historical and ongoing influences and charts Constable's progress from his early works to the oils that helped to define our idea of the English countryside **John Constable** Ronald Parkinson, 1998 A new introduction to the life and work of John Constable one of Britain's best loved landscape painters John Constable - CLOUDS IN PAINTINGS & SKETCHES E. L. Helton PhD, 2021-12-15 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 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 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 Constable's Skies Mark Evans, 2018-08-14 A beautiful gift sized volume celebrating Constable's enduring fascination and engagement with the sky. John Constable was one of the supreme painters of the weather and his depictions of the sky are essential components of all his landscape paintings from famous works such as *The Hay Wain* and *Salisbury Cathedral from the Meadows* to his numerous cloud studies painted on Hampstead Heath culminating in paintings that are all sky the landscape beneath is completely absent. In a letter to friend John Fisher written in 1821 Constable commented 'That landscape painter who does not make his skies a very material part of his composition neglects to avail himself of one of his greatest aids. It will be difficult to name a class of landscape in which the sky is not the key note the standard of scale and the chief organ of sentiment.' Written by Mark Evans a leading authority on the work of John Constable and brimming with beautiful images *Constable's Skies* captures the artist's fascination with the sky and brings together his depictions of the English weather from throughout his career. The

unprecedented fidelity of Constable's painted skies is proven by reference to contemporary weather diaries. The book also includes a guide to where to find Constable's work around the world.

The Visual and Verbal Sketch in British Romanticism Richard C. Sha, 2016-11-11. With their broken lines and hasty brushwork sketches acquired enormous ideological and aesthetic power during the Romantic period in England. Whether publicly displayed or serving as the basis of a written genre, these rough drawings played a central role in the cultural ferment of the age by persuading audiences that less is more. *The Visual and Verbal Sketch in British Romanticism* investigates the varied implications of sketching in late eighteenth and early nineteenth century culture. Calling on a wide range of literary and visual genres, Richard C. Sha examines the shifting economic and aesthetic value of the sketch in sources ranging from auction catalogs and sketching manuals to novels that employed scenes of sketching and courtship. He especially shows how sketching became a double-edged accomplishment for women when used to define proper femininity. Sha's work offers fresh readings of Austen, Gilpin, Wordsworth, and Byron, as well as less familiar writers, and provides sophisticated interpretations of visual sketches. As the first full-length work about sketching during the Romantic era, this volume is a rich interdisciplinary study of both representation and gender.

John Constable Anthony Bailey, 2012-03-31. 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 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 reacknowledged; he has been more widely exhibited, and his reputation has been 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.

The Victoria and Albert Museum Victoria and Albert Museum, 1998. First Published in 1999. Routledge is an imprint of Taylor & Francis, an informal company.

John Constable's correspondence John Constable, 1964.

Constable Trinita Kennedy, Victoria and Albert Museum, Frist Center for the Visual Arts (Nashville, Tenn.), 2012.

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