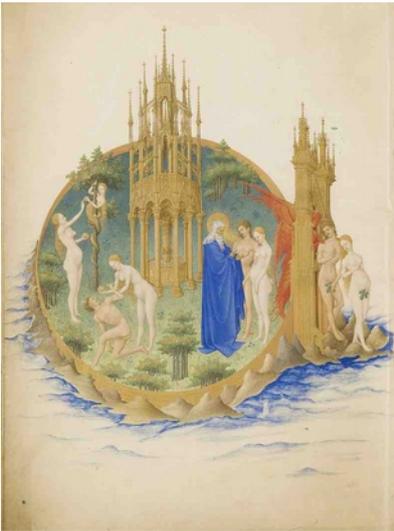


GARDENS IN ART



The Limbourg brothers (active 1385 – 1416) were famous Dutch miniature painters (Herman, Paul, and Johan) from the city of Nijmegen. They were active in the early 15th century in France and Burgundy, working in the style known as International Gothic. They created what is certainly the best-known late medieval illuminated manuscript, the *Très Riches Heures du Duc de Berry*.

In this manuscript illustration Paradise, the first garden, is set in a walled circle surrounded by the choppy waters of the outside world. Four episodes from the story of Genesis, from the temptation to the expulsion of Man by the devil, are depicted in a charming unrealistic landscape; the figures being represented as much larger than the trees, and complete with a gothic fountain and gateway.

Limbourg Brothers, *The Garden of Eden* c 1402-16

Nicholas of Lyra (c.1270 – 1349), or Nicolaus Lyranus, a Franciscan teacher, was among the most influential practitioners of Biblical exegesis (interpretation) in the Middle Ages. Little is known about his youth, aside from the fact of his birth, around 1270, in Lyre, Normandy.

Although still very artificial in its representation (note the rendition of the fruit top right) the figure of Eve, raised from the side of her husband, wakes to a more extensive and habitable world. God is represented as a king, or priest of the church of Christ, while the animals look on with interest at this moment of creation.

The anonymous illustrator is picturing for us, through his imagination, the story as explained by Nicholas of Lyra a century earlier.



Adam, Eve, Priest, Animals, River
after 1480



Hieronymus Bosch (c.1450 – 1516) is one of the most notable representatives of the Early Netherlandish painting school. *The Garden of Earthly Delights* is the modern title given to a triptych oil painting on oak panel painted between 1490 and 1510, when Bosch was between 40 and 60 years old. The surrounding landscape is populated by hut-shaped forms, some of which are made from stone, while others are at least partially organic. Behind Eve rabbits, symbolising fecundity, play in the grass, and a dragon tree opposite is thought to represent eternal life. The background reveals several animals that would have been exotic to contemporaneous Europeans, including a giraffe, an elephant, and a lion that has killed and is about to devour his prey. In the foreground, from a large hole in the ground, emerge birds and winged animals, some of which are realistic, some fantastic. Behind a fish, a person clothed in a short-sleeved hooded jacket and with a duck's beak holds an open book as if reading. To the left of the area a cat holds a small lizard-like creature in its jaws. Despite the fact that the creatures in the foreground are fantastical imaginings, many of the animals in the mid and background are drawn from contemporary travel literature, and here Bosch is appealing to "the knowledge of a humanistic and aristocratic readership."

Bosch, *The Garden of Earthly Delights; The Earthly Paradise* 1495-1505

The gaze of Adam as he wakes has variously been described as pleasant surprise at the 'creature' which floats grasped in the hand of God before him, and lustful desire and anticipation of the pleasures of life with a partner.

According to art historian Virginia Tuttle, the scene is "highly unconventional [and] cannot be identified as any of the events from the *Book of Genesis* traditionally depicted in Western art"

Lucas Cranach the Elder (c.1472 – 1553) was a German Renaissance painter and printmaker in woodcut and engraving.

Is this a sly smile and lustful look that we see in the eyes of Eve as she hands the fruit of the Tree of Knowledge to a trusting Adam? The foliage, conveniently covering their genital areas and hiding their shame, signifies that it is already too late: the age of innocence is lost. The animals, apart from one lamb, all turn away and the lion glares out at us in admonition.

Note that the devil/serpent is represented as half human.



Cranach, *The Garden of Eden* 16th c.



**Rubens and Brueghel the Elder,
The Earthly Paradise with Adam and Eve
c.1625**

Peter Paul Rubens (1577 – 1640) was a frequent collaborator of **Jan Brueghel** (1568 - 1625). The two artists executed about 25 joint works in the period from 1598 to 1625. Rubens would have painted the figures and Brueghel the landscape and animals.

In this much more naturalistic setting we are invited into this Paradisical scene, where all is yet innocence, and the lion can truly lie down with the lamb. We are reminded that it was Adam that named the animals. A dog, symbol of fidelity, sits at the feet of Eve. Popular folk law has it that the dog was the only animal to leave Paradise with the disgraced pair.

The collaboration between the two friends was remarkable because they worked in very different styles and specialisations and were artists of equal status. They were able to preserve the individuality of their respective styles in these joint works.

Usually it would be Brueghel who started a painting and he would leave space for Rubens to add the figures. In their early collaborations they seem to have made major corrections to the work of the other. In later collaborations the artists seem to have streamlined their collaboration and agreed on the composition early on so that these later works show little underdrawing.

Jan Brueghel the Elder was the son of **Pieter Brueghel the Elder**.

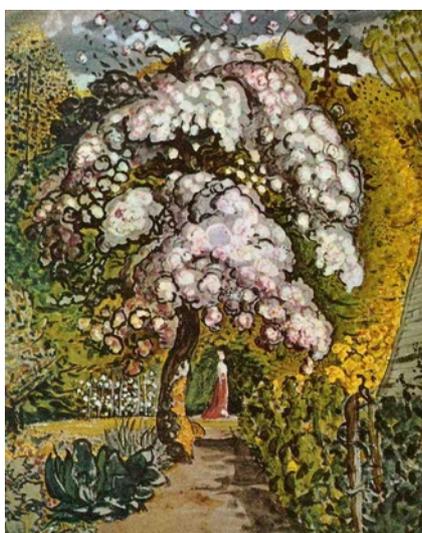
Jean-Honoré Fragonard (1732–1806) was a French painter and printmaker whose late Rococo manner was distinguished by remarkable facility, exuberance, and hedonism.

In this frolicsome scene, taking place in a Rococo forested garden, the writhing branch above the couple suggesting a serpent, the young woman glances coyly at her lover, hiding in the bushes. Her right foot 'penetrates' the shoe (a Freudian symbol of the female sexual organ) while the other is kicked free of her pointed foot, causing her dress to gape open (the shape of which leaves little to the imagination) revealing the flower of her womanhood to the gaze of her paramour.

An older, shadowy figure seated on a stone bench in the background pulling the ropes has been variously interpreted as a priest, or her husband, unaware of his assistance at the assignation before him. Whatever garden paradise these children of Adam inhabit, it is not one of 'innocent' pleasure.



Fragonard, *The Swing* 1767



Palmer, *Garden in Shoreham* 1825-50

Samuel Palmer (1805 – 1881) was a British landscape painter, etcher and printmaker. He was also a prolific writer. Palmer was a key figure in Romanticism in Britain and produced visionary pastoral paintings.

Through John Linnell, he met William Blake in 1824. Blake's influence can be seen in work he produced over the next ten years and generally reckoned to be his greatest. The works were landscapes around Shoreham, near Sevenoaks in the west of Kent. He purchased a run-down cottage, nicknamed "Rat Abbey", and lived there from 1826 to 1835, depicting the area as a demi-paradise, mysterious and visionary, often shown in sepia shades under moon and star light. There Palmer associated with a group of Blake-influenced artists known as the Ancients (including George Richmond and Edward Calvert). They were among the few who saw the Shoreham paintings as, resulting from attacks by critics in 1825, he opened his early portfolios only to selected friends.

John Martin (1789 – 1854) was an English Romantic painter, engraver and illustrator. He was celebrated for his typically vast and melodramatic paintings of religious subjects and fantastic compositions, populated with minute figures placed in imposing landscapes. Martin's paintings, and the prints made from them, enjoyed great success with the general public—in 1821 Thomas Lawrence referred to him as "the most popular painter of his day"—but were lambasted by John Ruskin and other critics.



Martin, *The Plains of Heaven* 1851-3

Martin's style of didactic expository art was rarely praised by art critics but remained popular with the public until the 1860s. He fell out of style by the end of the 19th century, and his works were pigeonholed as Victorian and religious by the early 20th century.

The Last Judgement is a triptych of oil paintings created in 1851–1853. The work comprises three separate paintings on a theme of the end of the world, inspired by the Book of Revelation. The paintings, *The Plains of Heaven*, *The Last Judgement*, and *The Great Day of His Wrath*, are generally considered to be among Martin's most important works, and have been described by some art critics as his masterpiece.

This is the second picture in Martin's great triptych, known as the Judgement Series. Along with the other two vast panels, it was inspired by St John the Divine's fantastic account of the Last Judgement given in *Revelation*, the last book of the New Testament. Martin's aim in producing this series was typically Romantic: to express the sublime, apocalyptic force of nature and the helplessness of man to combat God's will.

Of the three panels, this is Martin's most serene vision. In the central panel. Martin has recreated the paradise referred to in Chapter 21 of *Revelation*: 'And I saw a new heaven and a new earth And I, John, saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband' (Revelation 21:1-2). 'And he carried me away in the spirit to a great and high mountain, and shewed me that great city, the holy Jerusalem, descending out of heaven from God, Having the glory of God: and her light was like unto a stone most precious, even like a jasper stone, clear as crystal' (Revelation 21:10-11). The luminous city of Jerusalem is just visible in the background of the picture, floating in the dream-like atmosphere of the heavenly landscape.



Berthe Morisot (1841 – 1895) was a painter and a member of the Impressionists. She was described by Gustave Geffroy in 1894 as one of "les trois grandes dames" of Impressionism alongside Marie Bracquemond and Mary Cassatt.

This swiftly painted study demonstrates her skilful brushwork and mastery of colour. The placing of the chair and table at the edge of the picture imparts an informal, 'snapshot' effect. Artists of this time, such as Morisot and Degas were influenced by the uncontrived impression of the photograph, and sought to introduce a perception of the everyday and commonplace into their work.

Morisot, *Roses Tremieres (Hollyhocks)* 1884

Émile Schuffenecker (1851 – 1934) was a French Post-Impressionist artist, painter, art teacher and art collector. A friend of Paul Gauguin and Odilon Redon, and one of the first collectors of works by Vincent van Gogh, Schuffenecker was instrumental in establishing The Volpini exhibition in 1889, of "Paintings by the Impressionist and Synthetist Group"; instigated by Gauguin in the Grand Café des Arts, situated opposite to the official art exhibition at the Académie des Beaux-Arts, which accompanied the Exposition Universelle and displayed works by invited artists only. His own work, however, tends to have been neglected since his death.



Schuffenecker, *The Square of the Luxembourg* 1886-88



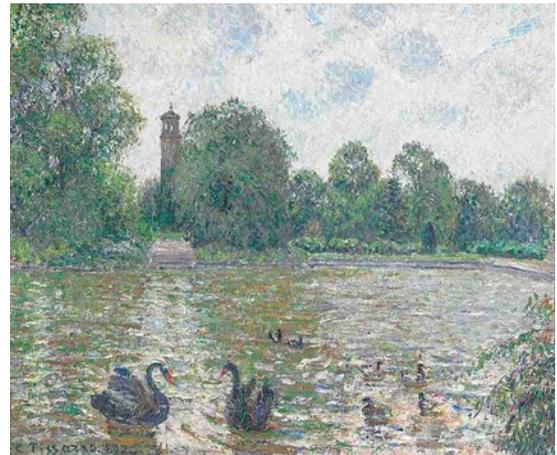
Gauguin, *The first Flowers* 1888

Paul Gauguin (1848 – 1903) was a French post-Impressionist artist. Unappreciated until after his death, Gauguin is now recognised for his experimental use of colour and Synthetist style that were distinct from Impressionism.

Synthetism emphasised two-dimensional flat patterns, thus differing from impressionist art and theory.

Gauguin was a pioneer of Modern art, which we see here in the flattening of the forms, the emphasis on pattern and the heightening of the colour.

Camille Pissarro (1830 – 1903) was the most consistent of Impressionists in painting *en plein air* throughout his life, apart from a short diversion into Divisionism under the influence of Seurat. He organised all of the Impressionist's seven exhibitions. Although painted in his post Divisionist phase, on one of his trips to London, signalling a return to Impressionism, this picture does betray something of Divisionist technique in the use of small dabs of paint creating an overall fuzzy effect, as if seen through frosted glass.



Pissarro, *Lake at Kew, London* 1892



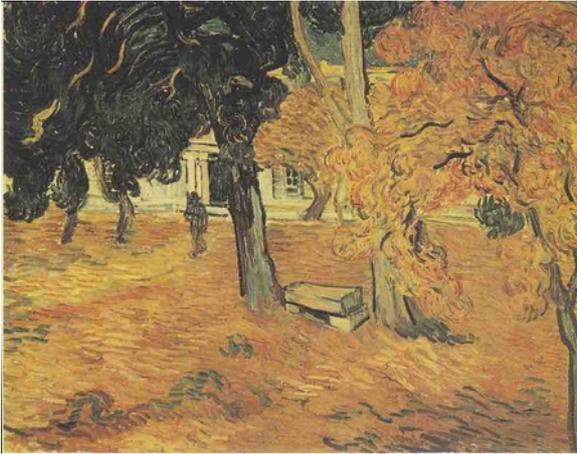
Adolphe Monticelli (1824 – 1886) was a French painter of the generation preceding the Impressionists, born in Marseille and trained in Paris. He developed a highly individual Romantic style of painting, in which richly coloured, dappled, textured and glazed surfaces produce a scintillating effect.

Monticelli, *Ladies in a Garden* 1870

He influenced Cézanne in the use of thicker paint and painterly freedom, the two artists often roaming the Aix countryside and painting landscapes together. His thickly painted and spontaneous approach prefigured that of van Gogh, who greatly admired his work after seeing it in Paris when he arrived there in 1886. Van Gogh immediately adopted a brighter palette and a bolder attack, and later remarked, "I sometimes think I am really continuing that man." Van Gogh and his brother Theo collected his work and in 1890, were instrumental in publishing the first book about Monticelli.

After 1870, Monticelli returned to Marseille, where he would live in poverty despite a prolific output, selling his paintings for small sums. An unworldly man, he dedicated himself single mindedly to his art. Confronted with criticism of his style of painting Monticelli himself remarked, "I paint for thirty years from now". His work reached its greatest spontaneity in the decade before his death in 1886.

More than a century after his death, Monticelli's art is still subject to controversy.



Van Gogh,
***Garden of the Hospital of Saint Paul* 1889**

In this painting van Gogh concentrates on the ground before him and the lower branches of the trees, filling most of the space with a tangle of red, orange and yellow marks; the heightened colour reflecting maybe the sunnier disposition that he felt at that moment, but the writhing brush strokes and the green/black of the tree encroaching on the upper corner, threaten the stability of his mind. Of all painters in the history of art van Gogh was among the most original: although influenced to lighten his palette by seeing the work of Monticelli, and by his association with the Impressionists, his personal vision and technique had no precedents.

Auguste Renoir (1841 – 1919) exhibited several times with the Impressionists, but, averse to their prohibition, he reverted to submitting to the annual salon, where he made a successful career as a portrait artist. Renoir's paintings are notable for their vibrant light and saturated colour, most often focusing on people in intimate and candid compositions.

After 1890 he changed direction again, returning to the practice of thinly brushed colour, in order to dissolve outlines, as in his earlier work. In this scene in a garden the figures are almost lost in a flurry of brushwork as they seem to float amongst the flowers.



Renoir, *Young girls in a Garden* c1919



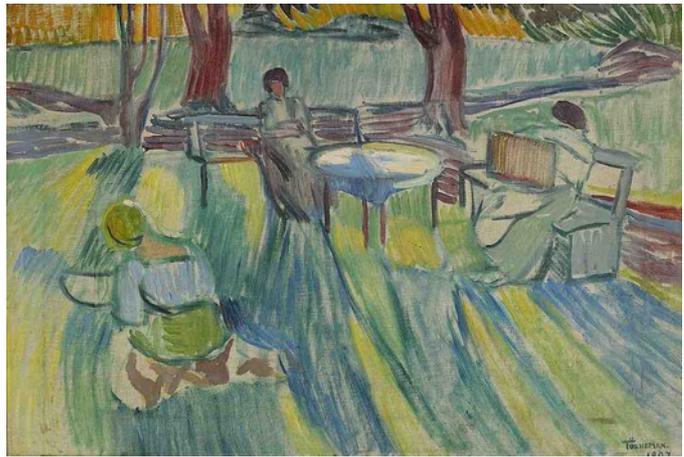
Klimt,
Farm Garden with Sunflowers
1905-6

Gustav Klimt (1862 – 1918) travelled little, but trips to Venice and Ravenna, both famous for their beautiful mosaics, most likely inspired his gold technique and his Byzantine imagery.

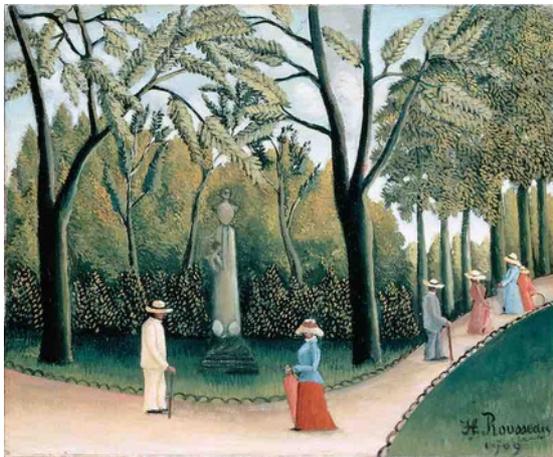
This close-up of a flower garden with its tight perspective and emphasis on the painted surface is an outpouring of Klimt's love of patterning and design. The riot of colours recalls backgrounds from some of his monumental frieze work, such as *The Beethoven Frieze* (1902), thrown down here in exaggerated profusion. The 'overall' design gives form and shape to the intensity of patterning, clustering the flowers against the grassy ground. He plays on the contrasting effects of a predominant opposition of red-green. However, Klimt places the odd notes of yellow and white at the heart of this composition to act as a focal point within the colourful confusion.

Axel Törneman (1880 – 1925) was one of Sweden's earliest modernist painters. He travelled to Germany and France in 1900 to 1905 and was influenced by the emerging modernist styles that he encountered there.

In this quick, informal study or sketch we can see parallels with Matisse and the Fauves, who were painting in the south of France at the same time. Although painted *contre-jour* (against the light) the dark shadows cast by the trees are represented by mid-toned blues and greens against the yellow of the sunlight, thereby effecting the appearance of strong contrast.



Törneman, *In the Garden* 1907



**Rousseau,
*The Luxembourg Gardens,
Monument to Chopin* 1907**

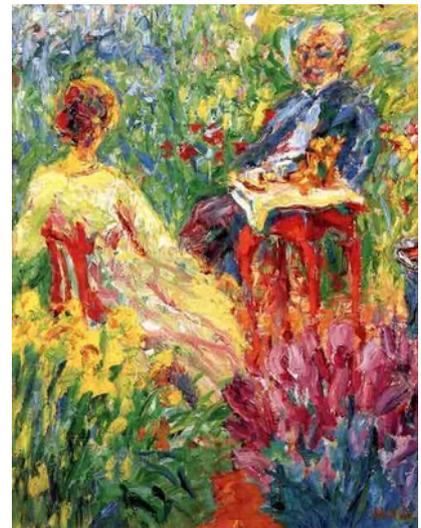
Henri Rousseau (1844 – 1910) was a self-taught French post-impressionist painter in the Naïve or Primitive manner. He was also known as Le Douanier (the customs officer), a humorous description of his occupation as a toll and tax collector. He started painting seriously in his early forties; by age 49, he retired from his job to work on his art full-time.

Rousseau claimed he had "no teacher other than nature". Along with his exotic scenes there was a concurrent output of smaller topographical images of the city and its suburbs.

He claimed to have invented a new genre of portrait landscape, which he achieved by starting a painting with a specific view, such as a favourite part of the city, and then depicting a person in the foreground.

Emil Nolde (1867 – 1956) was a German-Danish painter and printmaker. He was one of the first Expressionists, a member of Die Brücke, and was one of the first oil painting and watercolour painters of the early 20th century to explore colour. He is known for his brushwork and expressive choice of colours. Golden yellows and deep reds appear frequently in his work, giving a luminous quality to otherwise somber tones. His watercolours include vivid, brooding storm-scapes and brilliant florals.

Nolde's intense preoccupation with the subject of flowers reflected his interest in the art of Vincent van Gogh. In this riot of colour the couple seem to radiate from an exuberant sea of flowers.



Nolde, *Conversation in the Garden Emile* 1908



Piet Mondrian (1872 – 1944), was a Dutch painter and theoretician, known for being one of the pioneers of 20th century abstract art, as he changed his artistic direction from figurative painting to an increasingly abstract style, until he reached a point where his artistic vocabulary was reduced to simple geometric elements.

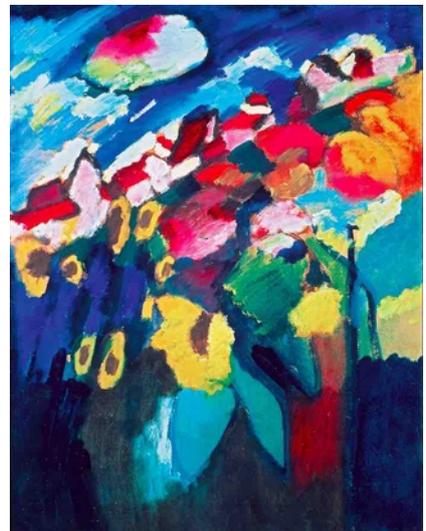
While staying in Domburg, Mondrian reportedly made sketches of an apple tree in the garden of friends. The painting was completed during a subsequent visit to Domburg.

Mondrian, *Evening; Red Tree* 1908-10

This work from the artist's luminist period, where he painted realistically but with simplified contours and brighter than actual colours, is a bridge to his more rectangular and analytical style. His paintings of trees illustrate his shift towards abstract cubism.

Wassily Kandinsky (1866 – 1944) was a Russian painter and art theorist. His early landscapes and towns were painted, using broad swaths of colour and recognisable forms. For the most part, however, Kandinsky's paintings did not feature any human figures. Fauvism is apparent in these early works, but colours are used to express Kandinsky's experience of subject matter, not to describe objective nature.

He developed his spiritual theory of colour from Theosophy and *Thought-Forms, A Record of Clairvoyant Investigation*, a book by Annie Besant and Charles Webster Leadbeater, which relates accounts of visualization of thoughts, experiences, emotions and music. Drawings of the "thought-forms" were performed by painters Varley, Prince, and McFarlane.



Kandinsky, *Murnau The Garden ii* 1910

In *Concerning the Spiritual in Art* he writes: "colours on the painter's palette evoke a double effect: a purely physical effect on the eye which is charmed by the beauty of colours, similar to the joyful impression when we eat a delicacy. This effect can be much deeper, however, causing a vibration of the soul or an "inner resonance"—a spiritual effect in which the colour touches the soul itself."

Kandinsky's paintings from this period are large, expressive coloured masses evaluated independently from forms and lines; these serve no longer to delimit them, but overlap freely to form paintings of extraordinary force. Music was important to the birth of abstract art, since music is abstract by nature—it does not try to represent the exterior world, but expresses in an immediate way the inner feelings of the soul. Kandinsky sometimes used musical terms to identify his works; he called his most spontaneous paintings "improvisations" and described more elaborate works as "compositions."

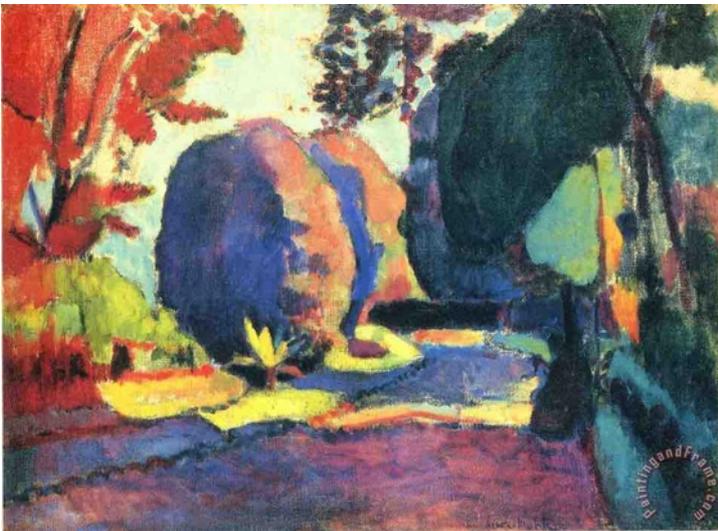
As the *Der Blaue Reiter Almanac* essays, and theorising with composer Arnold Schoenberg, indicate, Kandinsky also expressed the communion between artist and viewer as being available to both the senses and the mind (synaesthesia). Hearing tones and chords as he painted, Kandinsky theorised that (for example), yellow is the colour of middle C on a brassy trumpet; black is the colour of closure, and the end of things; and that combinations of colours produce vibrational frequencies, akin to chords played on a piano. In 1871 the young Kandinsky learned to play the piano and cello.



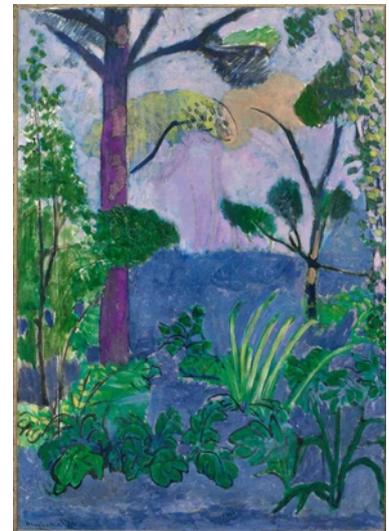
Joaquín Sorolla (1863 – 1923). This portrait of Louis Comfort Tiffany is regarded as one of the Hispanic Society's finest works by Sorolla. Its broad expanse of colourful yellow, white, and blue flowers, the deep blue of the waters of Long Island Sound flashing in the background, and the complex whites of Tiffany's summer suit create a work of irresistible attraction. Tiffany's steady gaze engages the viewer as he pauses at his easel, palette and brushes in one hand, the brush with which he works in the other.

Sorolla, *Louis Comfort Tiffany* 1911

The setting, the garden of Tiffany's home on the north shore of Long Island, also fulfilled Sorolla's preference to paint "even portraits" outdoors. In picturing Tiffany amid the profusion of garden flowers, Sorolla created a range of shadings in Tiffany's white suit and the even lighter white of his shirt and his cuffs as these whites vividly reflect and hold the diverse colours of Tiffany's surroundings.



Matisse, *Luxembourg Gardens* 1901



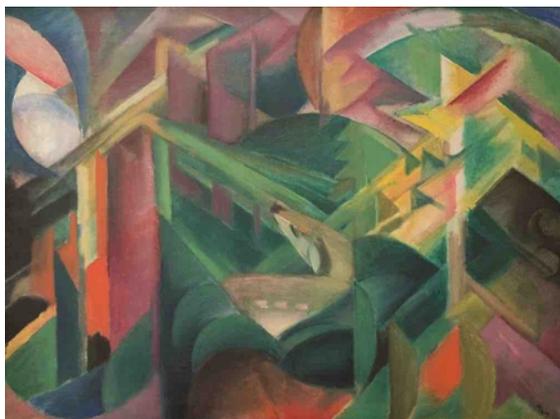
Matisse, *Acunthus (Moroccan Landscape)* 1912

Henri Matisse (1869 – 1954) was a French artist, known for both his use of colour and his fluid and original draughtsmanship. In 1905, along with **Derain** and other artists he went to Collour, a small fishing village in the south of France where they painted *en plein air*, but with large dabs of unmixed colour. When they exhibited their work they were dubbed by a critic Les Fauves (wild beasts.) In the earlier painting Matisse makes strong use of complimentary colours: red/green, blue/orange, yellow/mauve, to structure the composition. In 1912 and 1913 he visited Morocco and was greatly influenced by the light and the use of pattern in Islamic art. In *Moroccan Landscape* the forms are recognisable as trees, plants etc., but the saturated colours are used to both create and flatten the sense of space.

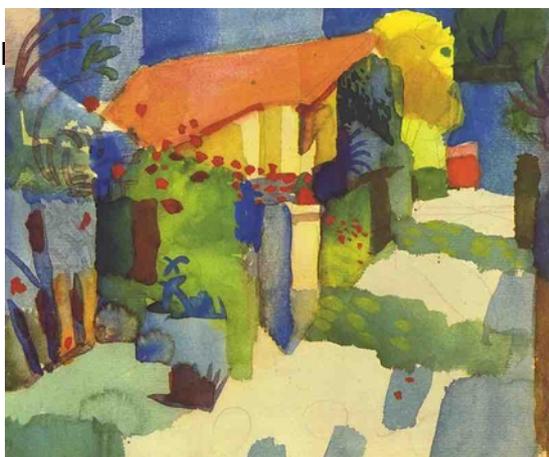
Franz Marc (1880 – 1916) was a German painter and printmaker, one of the key figures of German Expressionism, and a founding member of *Der Blaue Reiter* (The Blue Rider).

Most of his mature work portrays animals, usually in natural settings. His work is characterised by bright primary colour, an almost cubist portrayal of animals, stark simplicity and a profound sense of emotion. Even in his own time, his work attracted notice in influential circles

Marc, *Deer in a Monastery Garden* 1912



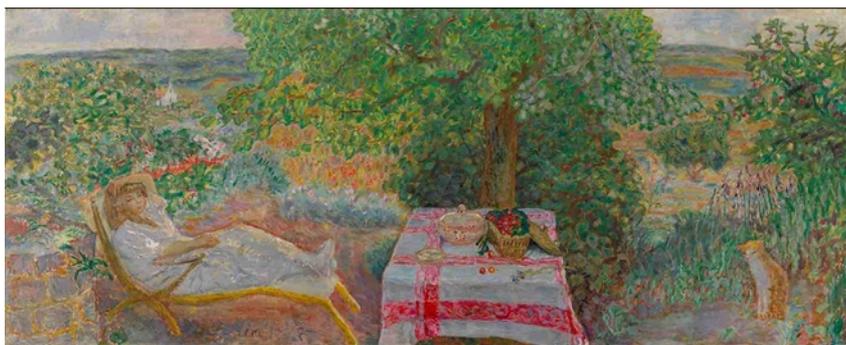
Marc gave an emotional meaning or purpose to the colours he used in his work: blue was used to portray masculinity and spirituality, yellow represented feminine joy, and red encased the sound of violence.



August Macke (1887 – 1914) was a German Expressionist painter. He was one of the leading members of the German Expressionist group *Der Blaue Reiter* (The Blue Rider). He lived during a particularly innovative time for German art: he saw the development of the main German Expressionist movements as well as the arrival of the successive avant-garde movements which were forming in the rest of Europe. Like a true artist of his time, Macke knew how to integrate into his painting the elements of the avant-garde which most interested him.

In this watercolour we see the distinct influence of Fauvism in his use of brilliant, none descriptive use of colour.

Pierre Bonnard (1867 – 1947) was a French painter, illustrator, and printmaker, known especially for the stylised decorative qualities of his paintings and his bold use of colour. He was a founding member of the Post-Impressionist group of avant-garde painters *Les Nabis*, and his early work was strongly influenced by the work of **Paul Gauguin**, and the prints of **Hokusai** and other Japanese artists. He was a leading figure in the transition from impressionism to modernism.



Bonnard, *Resting in the Garden* 1914



Klee, *Tropical Gardening* 1923

Paul Klee (1879 – 1940) was a Swiss-born artist. His highly individual style was influenced by movements in art that included expressionism, Cubism, and Surrealism. Klee was a natural draftsman who experimented with and eventually deeply explored colour theory, writing about it extensively. He said: "Art does not reproduce the visible; rather, it makes visible."

Klee's art was influenced by his musical background: his father was a musician and music teacher, his mother was a singer, and following his parents wishes he began to study music, and played the violin sufficiently well to play in an orchestra. But, unlike his taste for adventurous modern experiment in painting, he neither appreciated composers of the late 19th century, such as Wagner, Bruckner and Mahler, nor contemporary music (Bach and Mozart were for him the greatest composers) so, changing his career, he studied art, showing himself to be a highly talented draughtsman from an early age. He later married a pianist.

Klee's works frequently allude to poetry, music and dreams and sometimes include words or musical notation. The later works are distinguished by spidery hieroglyph-like symbols. Rainer Maria Rilke wrote about Klee in 1921, "Even if you hadn't told me he plays the violin, I would have guessed that on many occasions his drawings were transcriptions of music."

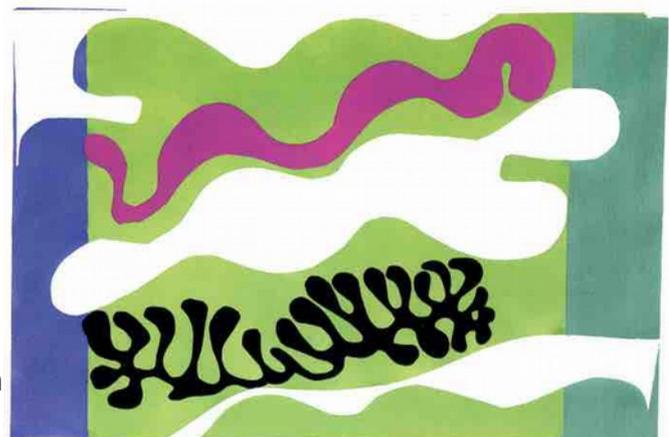
Klee's artistic breakthrough came in 1914 when he briefly visited Tunisia with August Macke and Louis Moilliet and was impressed by the quality of the light there. He wrote, "Colour has taken possession of me; no longer do I have to chase after it, I know that it has hold of me forever... Colour and I are one. I am a painter." With that realization, faithfulness to nature faded in importance. Instead, Klee began to delve into the "cool romanticism of abstraction".

In 1949 **Marcel Duchamp** commented on Paul Klee: "The first reaction in front of a Klee painting is the very pleasant discovery, what everyone of us could or could have done, to try drawing like in our childhood. Most of his compositions show at the first glance a plain, naive expression, found in children's drawings. [...] At a second analyse one can discover a technique, which takes as a basis a large maturity in thinking. A deep understanding of dealing with watercolours to paint a personal method in oil, structured in decorative shapes, let Klee stand out in the contemporary art and make him incomparable. On the other side, his experiment was adopted in the last 30 years by many other artists as a basis for newer creations in the most different areas in painting. His extreme productivity never shows evidence of repetition, as is usually the case. He had so much to say, that a Klee never became another Klee."

"In a minimum of one line he can reveal his wisdom. He is everything; profound, gentle and many more of the good things, and this because: he is innovative", wrote Oskar Schlemmer, Klee's future artist colleague at the Bauhaus.

Matisse was diagnosed with abdominal cancer in 1941, and underwent surgery that left him chair- and bed-bound. Painting and sculpture had become physical challenges, so he turned to a new type of medium. With the help of his assistants, he began creating cut paper collages, or decoupage.

He would cut sheets of paper, pre-painted with
Matisse, *Lagoon* 1944



gouache by his assistants, into shapes of varying colours and sizes, and arrange them to form lively compositions. Initially, these pieces were modest in size, but eventually transformed into murals or room-sized works. The result was a distinct and dimensional complexity—an art form that was not quite painting, but not quite sculpture.



Chagall, *Garden of Eden* c1980

Marc Chagall (1887 – 1985) was a Russian-French artist of Belarusian Jewish origin. An early modernist, he was associated with several major artistic styles and created works in virtually every artistic format, including painting, book illustrations, stained glass, stage sets, ceramic, tapestries and fine art prints.

Art historian Jean Leymarie writes that Chagall "transcended the limits of his century. He has unveiled possibilities unsuspected by an art that had lost touch with the Bible, and in doing so he has achieved a wholly new synthesis of Jewish culture long ignored by painting."

He adds that although Chagall's art cannot be confined to religion, his "most moving and original contributions, what he called 'his message,' are those drawn from religious or, more precisely, Biblical sources."

Chagall said "I did not see the Bible, I dreamed it. Ever since early childhood, I have been captivated by the Bible. It has always seemed to me and still seems today the greatest source of poetry of all time."

Patrick Heron (1920 – 1999) is most noted for his exploration and use of colour and light. He is known for both his early figurative work and non-figurative works, which over the years looked to explore further the idea of making all areas of the painting of equal importance.

Heron used that most rare and uncanny of gifts: the ability to invent an imagery that was unmistakably his own, and yet which connects immediately with the natural world as we perceive it, and transforms our vision of it.



Heron, *Red Garden Painting* 1985

Like those of his acknowledged masters, Braque, Matisse and Bonnard, his paintings are at once evocations and celebrations of the visible, discoveries of what he called "the reality of the eye".

Heron always sought to distance himself from the abstract movement he inspired. He regarded many of those who admired his work as too metropolitan, preferring the sanctuary of his garden and the tranquility of St Ives.