

# Looking still creating paintings that are clearly

[Literature](#), [Russian Literature](#)



Looking at his paintings they lean towards the abstract, abstracting clear details keeping these brush strokes very visible, while still creating paintings that are clearly landscape, a defining line between land/sea and sky, its although he paints the landscape while only concerning with colour and texture, and everything else gets ignored. Also making sure Jackson doesn't have full control of the paint. Pouring paint onto, he dictates how much paint goes on the canvas and where but lets it flow around, or by flicking the paint, this creates a natural feel to his paintings as the paint is uncontrollable and random such as nature. Resulting in his paintings not feeling forced into a natural form. Romanticism started with the late 19th century being industrialized, separating humanity from nature enforcing order and discipline.

Natural landscapes being destroyed and replaced by large cities.

Kurt Jackson's paintings have romanticism elements in the way artists in the late 18th century depicted landscape. His motivation to paint the natural environment is also similar to that of a romantic landscape painter, to be with one with the natural world and celebrating natural beauty.

His view of the natural environment is very romantic, wanting to submerge in nature and feeling at peace. His paintings of the sea often depict a dark stormy horizon such in the way Turner's etching he's inspired by. Other similarities with Turner is his exaggeration of colour or his loose style. Landscape painters, confronted with the challenge of recreating the most complex intricate natural environments in a unique way, have mostly taken to the simpler depictions of painting slabs of indistinguishable green, viewed from a safe distance. Perhaps not because they are simpler to depict

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but rather because of the strength, vitality and complexity of the true forest challenges the idea that our manmade civilisation is superior.

Trees are often depicted individually exploring every detail of a tree or in paintings of English landscapes with clumps of trees gathered are shown how they have been domesticated and simplified. Trees have become borders for farmland or are used to ornament gardens. They have become the peripheral in paintings, only there to frame around more important subjects. There aren't many forest landscape paintings that exclusively focus on celebrating and embrace the extravagant feel of the forest from the inside. It is rare the way trees are depicted in romantic paintings such as John Constable's piece "The Cornfield" are in a tame domesticated arrangement, they have been placed there to surround the fields. This is a typical example of how forests are often depicted in British landscape paintings, a view looking at or from but never within the forest. Constable's reserved portrayal of the forest relates back to our cultural and social withdrawal from nature.

By the 18th century untamed forest was seen as the opposite of civilisation. "In a country full of civilised inhabitants, the forest could not be suffered to grow. It must give way to fields and pastures, which are more immediate use and concern to life" said by John Morton in 1712. (Richard Mabey 104) The forest has become a backdrop for paintings and are represented and analysed as mysterious and unknown. Kurt Jackson from an early age has questioned this general belief and was motivated to explore nature more in more depth and detail. "The enjoyment, I experienced as a

child was in knowing what was happening in the bottom of the hedgerow, or what was migrating overhead at certain times of the year” Kurt Jackson.

(Richard Mabey<sup>105</sup>). His woodland paintings are viewed from within the forest, enclosed in an entangled thicket of vegetation. His painting “a touch of Autumn through the trees to Okehampton castle” is very condensed and enclosed with only the glimpse of the castle through a small gap in the trees showing any sign of an end to the thicket. Light filtering through the canopies.

Painted in dapples of paint intertwining and overlapping conveying the interaction between light and colour. Trees tell you time with their cyclical patterns, this painting looks like the middle of summer blossoming in full. This painting demonstrates nature's refusal for the forest to be tamed, overgrowing and blocking out the view that was once the castle. The painting is quite archetypal in showing the contrast of man made and natural, symbolises the ever long standoff between culture and nature. Although Kurt Jackson never depicts figures into his paintings.

Jackson's woodland paintings are rarely structured in the conventional way, like this painting, it doesn't have an obvious foreground, the only sense of distance you have is the castle. His painting is almost without depth, feels like nothing else exists apart from this forest. Like Kurt Jackson I am motivated by the beauty of the natural environment, I work from my own photographs and then work from sketches of my work. I try to focus mostly on colour and tone rather than form. I like the ambiguity of abstracted landscapes, I've painted with the sky in view, but I find it much more intriguing when taken

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most or all of it away and only focusing on the land. The paintings have little depth and sense of perspective.

I also look at Jackson's painting technique, I have experimented with throwing paint, pouring and flicking the paint.