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Chapter 1 : 22 stunning watercolor masterpieces that you have to see

*Masterpieces of Australian Landscape Painting [William Splatt] on calendrierdelascience.com *FREE* shipping on qualifying offers. Large fine art volume Large x format with large full color reproduction of each work featured on it's own page along side an adjoining page of background info on piece and it's artist Main concentration is on Australian Impressionist and Post-impressionist material.*

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The Gallery School was traditional and academic, with a long and prestigious history. He also began lessons under George Bell the following year, who had his own art school in Melbourne. This continued until Bell was a conservative modern artist but a very influential teacher. Work[edit] After mainly working with figures in early paintings and etchings, he began painting landscapes after returning to Melbourne in , which remained the major theme in his art. While learning etching and printing in London, he produced vivid caricatured sketches of contemporary London life. It was during this period that he established his method of reworking the same motif a number of times in a number of mediums and very often over a number of years. As heirs to the expressionist tradition, the Antipodeans lauded a spontaneous, improvised approach to painting and saw the function of art as vested in its expressive potential. On his return to Australia, Williams saw the aesthetic potential of the Australian bush in its inherent plasticity. This was grounded in establishing a pictorial equivalent to the overwhelmingly vast, primarily flat landscape, in which the traditional European relationship of foreground to background breaks down, necessitating a complete re-imagining of compositional space. In this, Williams looked to the approach taken by Australian Aboriginal artists. He did this by tilting the landscape up against the picture plane , so that frequently the only indicator of horizontal recession is the presence of a horizon line, or where clumps of trees huddle closer together towards the horizon, suggesting recession. Where no horizon is visible, the landscape runs fully parallel to the picture plane, as in the major You Yangs series of the mids. Here, calligraphic knots of pigment indicate the presence of single trees against the earth, as if seen from the air example. Williams had planned to paint the length of the river, but his widow, Lyn said he "lost heart in the project" after the accident. He saw lines of bushfires burning and later that year produced the twelve-sheeted gouache series, Bushfire in Northern Territory. They were married in March and moved to the inner-city suburb of South Yarra. Isobel, Louise and Kate. In the couple moved to Upwey, Victoria in the Dandenong Ranges outside Melbourne, a location that would have a decisive impact on his work. In they travelled through Europe on a Helena Rubenstein Scholarship. In Williams moved to Hawthorn , an inner suburb of Melbourne. Death and legacy[edit] In November , Williams was diagnosed with inoperable lung cancer. He changed the way we see our country:

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