

## Notes on Landscape Painting

By

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¶ If one admits that, with the exception of abstract painting which takes its vocabulary from the geometric or molecular world, since its beginning painting has placed itself within certain traditional categories - portraiture, landscape, and more recently composition, nudes and still life - one must also agree on the following: since almost half a century painters have manifestly, if under the pretext of plastic research, taken advantage for the last category. A Himalaya of still lives has been the weight of painting's balance-sheet since Impressionism with very few landscapes. Aesthetic explanation is the renovated dominance, since cubism, of intellectualism.

¶ One can discover other reasons: The ever extending domination of the towns; the mechanization of the country, which after having killed folklore goes as far perhaps as the suppression of the landscape painter.

¶ What of it!

¶ Yet everyone enjoys a spring, a tree in flower, and the clouds, the marvelous clouds.

¶ It would be interesting to discover why Italy has produced no landscapist while Holland, France and England have had such great ones.

¶ Do not let us speak of a return to landscape painting, but rather of a rediscovery of nature. Corot, Renoir and Bonnard went so far as to make their figures and nudes like landscapes. The contradiction has been to never reduce the world to a state of still life in the literary sense of the terme.

¶ One should not forget the wisdom of the asiatic which considered landscape painting a "state of the soul" and a supreme means of joining the unutterable.