

Fine and Applied Arts | Encountering the East | Painting: Landscapes

The subjects of landscape and desert challenged European artists to depict new spaces and colours. The open horizons, the harshness of the light and the fine degradations of the sand-coloured palette were a new world for European painters.

Views of ancient remains and/or the desert are some of more notable depictions in Orientalist landscapes. This genre plays an important role for artists, and one reason for this is seen in their treatment of the light, which is so different from that in Europe, and also the development of the landscape as a genre in romanticism. Some painters enlarged their images and made panoramic views; others tried to depict the effects of the light and shadow of the desert light. While the early works, mostly engravings, are city views that show a taste for detail, the later works show the importance of light and the rich and free palette of painters of the period. Some of the landscapes were inspired by engravings or photographs, while others were depicted in situ.



Working Number: DZ 041

Name: The City of Algiers from the Sea

Holding Museum: Musée Public National des Antiquités

Date: 1 May 1815

Materials: Lithography

Curator Justification: The first landscapes of the Arab and Ottoman world depicted by Europeans were engravings, but these related more to geographical descriptions of cities, ports and harbours than they did to landscape views. These three engravings show different views of Algiers.



Working Number: DZ 042

Name: East View of the City of Algiers

Holding Museum: Musée Public National des Antiquités

Date: 1 May 1815

Materials: Lithography

Curator Justification: The first landscapes of the Arab and Ottoman world depicted by Europeans were engravings, but these related more to geographical descriptions of cities, ports and harbours than they did to landscape views. These three engravings show different views of Algiers.



Working Number: DZ 043

Name: Country West of Algiers from the British Consul General's Garden

Holding Museum: Musée Public National des Antiquités

Date: 1 May 1815

Materials: Lithography

Curator Justification: The first landscapes of the Arab and Ottoman world depicted by Europeans were engravings, but these related more to geographical descriptions of cities, ports and harbours than they did to

landscape views. These three engravings show different views of Algiers.



Working Number: SP 039

Name: Jaffa from the Camp of Ibrahim Pasha

Holding Museum: National Museum of Romanticism

Date: c. 1830–1833

Materials: Paper; ink; steel engraving

Curator Justification: The print shows Ibrahim Pasha's camp at Jaffa during the Egyptian–Ottoman War (1830–33). This engraving was printed for the review Panorama Universal. The engravings and illustrations published in books, newspapers and reviews greatly influenced the development of Orientalist painting.



Working Number: DZ 052

Name: The View of the City of Algiers

Holding Museum: Musée National des Beaux-Arts

Date: (published in) 1830

Materials: Colour lithography

Curator Justification: This view of the city and harbour was painted by Charles Rumker when he was serving with the British Navy on HMS Albion. The travels of artists and amateurs produced many paintings and sketches of landscapes from the Arab and Ottoman world.



Working Number: DZ 060

Name: The gardens of the Dey's palace

Holding Museum: Musée Public National des Antiquités

Date: 1832

Materials: -

Curator Justification: This illustration is from a book entitled Voyage Pittoresque dans la régence d'Alger. The publication was part of the French colonial campaign to discover new territory.



Working Number: UA 007

Name: Interior of the Great Temple at Baalbek

Holding Museum: Sharjah Art Museum / Sharjah Museums Authority

Date: Printed 1836–1838

Materials: Steel engraving

Curator Justification: One subject often tackled in Orientalist painting is the depiction of ancient remains. The interior of the Temple of Bacchus at Baalbek, Lebanon, seen here, formed part of the book entitled Syria, The Holy Land, Asia Minor, &c, which was illustrated with views and plans.

The architectural and artistic details recorded in this publication subsequently inspired European architects and artists.



Working Number: TR2 064

Name: A landscape from Eyüp, Istanbul

Holding Museum: Mimar Sinan Fine Arts University, Painting and Sculpture Museum

Date: 1859

Materials: Watercolour on paper

Curator Justification: The Maltese (British) artist Amedeo Preziosi, like many of his contemporaries, had been lured to the city of Istanbul for its alleged exoticism. But in his paintings, Preziosi also tried to reflect the cultural diversity of the city. In his watercolours in particular the artist seems to express his admiration for the blue water of the Bosphorus, which he depicts populated by caïques, pavilions and palaces, boats, mansions, residences, bazaars and cemeteries.



Working Number: DZ 096

Name: Souvenir of Algeria

Holding Museum: Musée National des Beaux-Arts

Date: 19th century (c. 1858)

Materials: Oil on canvas

Curator Justification: Views of ancient buildings and remains were often the subject of Orientalist paintings. This view of the Roman Aqueduct of Cherrhell, in Algeria, was painted by the French artist Eugène Fromentin. One of the earliest European painters to travel to Algeria, and quite young when he arrived, the country's landscape and people were subjects that inspired most of his work.



Working Number: SP 048

Name: Scene in the Desert

Holding Museum: National Museum of Romanticism

Date: c. 1863

Materials: Oil on canvas

Curator Justification: The Spanish painter Francisco Lameyer travelled to many different parts of the world: Morocco, Egypt, China, Japan and the Philippines. This painting was made in around 1863 when Lameyer travelled to Morocco with the artist Mariano Fortuny. The reason for their journey was to paint the "picturesque" garments and way of life of the people of Morocco.



Working Number: TR2 034

Name: View of Istanbul

Holding Museum: Pera Museum

Date: Second half of the 19th century

Materials: Oil on canvas

Curator

Justification: In this view of Istanbul, French painter Félix Ziem attempts to depict the "real" city and picturesque aspects of life at sea against the backdrop of the city's silhouette. The use of vibrant colours and the artist's efforts to capture the constant change of light are two features common in Orientalist paintings.



Working Number: TR2 031

Name: View of Istanbul

Holding Museum: Pera Museum

Date: Second half of the 19th century

Materials: Oil on canvas

Curator

Justification: The artist has incorporated the changing light of the sun in this depiction of the shores of the Bosphorus in Istanbul. Although the work resembles a sketch with its relatively small size and unfinished look, it is a good example of the importance of the treatment of light in Orientalist paintings.



Working Number: TR2 033

Name: Caiques and Sailboats at the Bosphorus

Holding Museum: Pera Museum

Date: Second half of the 19th century

Materials: Oil on canvas

Curator

Justification: The artist has incorporated the changing light of the sun in this depiction of the shores of the Bosphorus in Istanbul.



Working Number: SP 049

Name: Egyptian Landscape

Holding Museum: National Museum of Romanticism

Date: 1883

Materials: Oil on canvas

Curator

Justification: The Spanish naturalist painter Carlos de Haes never travelled to Egypt, but he depicted this Egyptian landscape thanks to engravings and photographs of Egypt that were published and sold widely. De Haes is one of Spain's most important landscape painters who, in 1857, became the first professor of landscape painting and the first to teach painting directly from nature.



Working Number: SP 047

Name: Oriental Landscape with Classical Ruins

Holding Museum: National Museum of Romanticism

Date: 1842
Materials: Oil on canvas
Curator Justification: The Spanish artist who painted this landscape had never travelled to Egypt, but he knew what the landscape looked like thanks to the various publications that were widely available. It is important to note that in most of these landscapes the artist mixes different views, including ancient remains from Egyptian, Greek or Roman temples, or his own inventions based on a variety of engravings.



Working Number: IT2 013

Name: In the Desert

Holding Museum: National Gallery of Modern Art (GNAM)

Date: 1889

Materials: Oil on canvas

Curator Justification: In 1870, Cesare Biseo was working in Egypt decorating the first Cairo Opera House; in 1877, he took part in the Italian diplomatic delegation to Morocco. This painting shows an exotic Verismo, drawing on themes from real life and emphasising naturalist elements, both sentiments on which the Orientalist artists relied too due to increasing Italian interests in North Africa.



Working Number: DZ 129

Name: View of Cairo

Holding Museum: Musée National des Beaux-Arts

Date: 1896

Materials: Oil on canvas

Curator Justification: Émile Henri Bernard is linked to several European avant-garde movements at the end of the 19th century, such as Impressionism and Symbolism. In 1893, while travelling to Egypt, Spain and Italy he painted this view of Cairo. While his treatment of the view may be said to relate directly to the avant-garde movement, his inspiration is Orientalist.



Working Number: SP 034

Name: Comares Courtyard at the Alhambra

Holding Museum: Sorolla Museum

Date: 1917

Materials: Oil on canvas

Curator Justification: The Alhambra Palace fascinated travellers to Spain during the 19th century. Sorolla was first struck by the Alhambra in 1902; during successive trips to Granada in 1909, 1910 and 1917, he depicted many different views of it. In this view of the Patio de Comares, the

artist highlights the reflection of the arches over the pond and pays particular attention to the treatment of light.



Working Number: SP 033

Name: Courtyard of Justice at the Alhambra Palace,
Granada

Holding Museum:

Date: Sorolla Museum

Materials: 1909–1910

Curator Oil on canvas

Justification: Sorolla depicted the Alhambra Palace many times. In this painting he focuses on the doorway to the Golden Room from the palace courtyard. With an interest in architecture, but especially in Arab gardens, the artist concentrates on the play of light on the water in the pools and not so much on other topics.
