



SEE ART DIFFERENTLY WITH DAVID DUNLOP in a GROUNDBREAKING EMMY AWARD WINNING HD SERIES

Fact Sheet



Series Title: LANDSCAPES THROUGH TIME WITH DAVID DUNLOP

Awards: 2009 Emmy Award and 2009 CINE Golden Eagle Award

Length: 13/30-minute programs (Season One)

Category: Art history/Painting instruction series

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One :20 and One :30 generic Series promo

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Rights: Three-year period for unlimited public television releases (UNL/3YRS) via broadcast or cablecast (on a local noncommercial cable channel controlled by the public television station); and the right to extend "two year off-air school rights" to schools and libraries within the service area

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Broadcast History: This evergreen art and painting series was previously broadcast to 92% of the country in 2008-2011 in association with Connecticut Public Television as presenting station and co-producer and distributed through PBS Plus

Host: David Dunlop is an Emmy award winning nationally acclaimed painter, art historian, and teacher who has lectured throughout the country, including at the Metropolitan Museum of Art. His paintings are in national and international private and corporate collections, including Aetna Insurance, Citibank, Colgate Palmolive, Delta Airlines, GE, IBM, and Mobil. ARTnews wrote that David has the “enthusiasm and breadth of knowledge of BBC host Jacob Bronowski and the geniality of late Australian wildlife expert Steve Irwin,” and his engaging and entertaining manner makes the artists and their paintings come alive.

Program

Description: Inspired by David Dunlop’s infectious enthusiasm and encyclopedic knowledge, *Landscapes Through Time* combines art, history, travel, philosophy, science and technique to explore the lives and art of thirteen different artists or groups of artists, creating a new way for artists as well as a general television audience to experience and visually participate in the power and magic of the act of artistic creation.

In each program, host, art historian and artist David Dunlop travels to thirteen beautiful, iconic locations (seven in France and six in the US) that were sources of inspiration for these master painters, such as Monet’s water lily garden in Giverny, Van Gogh’s asylum in Provence, and the Hudson River Painters’ Kaaterskill Falls in New York.

David first presents the personal, artistic, and historic context in which the artists’ worked and examines the evolution of their artistic lives. He then places his easel at the exact locations where the artists set theirs and paints the same scenes, demonstrating the individualized style and techniques of each painter while discussing artistic, technical, optical and perceptual insights. He explains each step of the process - showing how they painted - and reveals techniques and secrets of the masters. Finally, David briefly works with one of his students to incorporate those techniques into their own painting.

Season Two: Season Two of *Landscapes Through Time* is currently in production and will be available in the Winter/2013.

Producers: SimmonsArt Inc.

Producer/Director: Connie Simmons

Publicity Contact: **Connie Simmons, 212-396-1621, connie@paintingclass.net**



Viewer Comments

Landscapes through Time, very informative, brilliant!

Henry, Mass, September 18, 2008

Thank you Mr. Dunlop, you presented the best art series I have seen on television so far!

Josephine Cavalier, November 30, 2008

Congratulations on your series, they were simply fantastic and you are a superb artist!

Milagros Sanchez-Hoyt, Clinton, CT, November 30, 2008

You are a genius. I was mesmerized looking and listening to an episode on PBS. Very few teachers impart the knowledge you did with the grace and tact that I saw today. Keep up the good work,

Jay Leslie, October 12, 2008

I have been watching the Landscapes Through Time series and am enthralled. This series is so beautifully orchestrated and yet is not alienating.

Cheryl J. Mosley, Chicago Illinois, September 20, 2008

We were AMAZED at his ability to present, in a straightforward, intelligent, and unpretentious fashion, the spirit of his subject -- and to watch him create at the same time. Incredible talent!

Michael Adler, Germantown MD, September 19, 2008

You have a way of inspiring the viewer/artist to see as different artists see.

John Conlon, Racine, WI, September 15, 2008

It seems as though I am seeing through new eyes as I watch your painting and instructions on public television. Thank you.

Antoinette, November 3, 2008

I love the show because it includes history and techniques of the masters and color theory. Thank you for such an informative and smart series.

Patsy Valdez, Los Angeles, CA, November 2, 2008

I just saw one show and I loved it. Never had impressionism fully explained before.

Barbara Fenkner, Bellevue - WA, October 29, 2008

Watching only two episodes I am amazed at the quality of your programs. Great work! Most information into art is much less informative. Having watched only 20 minutes of Monet's series I have 10 pages of notes. There is so much information packed into 30 minutes - thank you, David! Keep up the good quality work!

Jonathan Fiske, Hamden CT, October 27, 2008

I am a musician with a 40-year career in sacred music. I have watched you on PBS and am so grateful to be seeing an artist talking about art and not "gimmicky" painting techniques. I learn a lot from you. Bravo!

Randall Thomasson, Enumclaw, WA, October 12, 2008

I just caught your show on Landscapes Through Time and love it -- the best I've ever seen on TV as it combines art history and technique in different genres. Thank you for your show and insight. Actually being on location increases its impact. I love the Hudson River Painters and their use of light and I also love Impressionists -- and now I can understand their techniques and the limited palette that they use. Your show provides so much insight and tips and I even watch the repeats to reinforce my understanding. And I must say that the show is packed full for its length.

Claire Lisa, NJ, October 1, 2008



Description of the First Thirteen Episodes

1. Van Gogh at Saint-Remy de Provence, France.

David takes us through the tumultuous, penultimate year of van Gogh's life - 1889, spent in St. Remy. David describes the events that bring van Gogh (1853-1890) to St. Remy and the asylum of St. Paul de Mausole as he walks with the viewer down the lanes, olive groves, countryside, and asylum interior which served as subject matter for van Gogh during his most productive and famous period. David stops to show us the location of "Starry Night," "Irises," and "The Cypresses," and other great paintings. He considers life in the asylum within van Gogh's humble cell with its barred window and a view that would inspire his paintings. David demonstrates the personally expressive palette and brushwork of van Gogh while describing van Gogh's uniquely spiritual and impassioned intentions for painting. "I am working like one actually possessed, more than ever I am in a dumb fury of work." David traces van Gogh's art education, insights, and his passion to reveal his inner spirit through nature, not to copy nature. David demonstrates van Gogh's drawing techniques as a preparation for his paintings, reveals his connections to Dutch landscape painting and Impressionist color, and shows how he employs these ideas with expressive, moving gestures in the landscape of van Gogh.



2. Claude Monet's Waterlilies at Giverny, France.

David visits the enchanting village of Giverny, 45 miles northwest of Paris, which was the last home of Claude Monet. Monet first moved to Giverny in 1883 at the age of 43 and lived in his specially designed home and gardens until the end of his life in 1926. David describes the evolution of Impressionism from its experimental beginnings with Monet and his friends working in the Gleyre studio in Paris in 1862 - Sisley, Renoir, Bazille, Pissarro - to its later stage (and beyond) of explosive color, loose brushwork, complementary color effects, vivid sunshine and sensual delight. David discusses and demonstrates Monet's methods as a mid-career Impressionist at Giverny and his evolution into expressionism with his carefully developed and cultivated waterlily garden as his inspiration. David will discuss and demonstrate Monet's painting process, his philosophy and lasting influence on painting as he pursued sensation with color. In paint, David will present Monet's aggregative techniques and his revolutionary new language for releasing color from the outlines of static shapes



3. Cezanne at Mont-Sainte-Victoire, Aix-en-Provence, France.

Travel with David to the locations of Paul Cezanne's (1839-1906) natural inspiration near Aix en Provence - Mont Saint Victoire. Along Cezanne's route David describes Cezanne's artistic ambitions to pull from nature "the thrill of her permanence...and the appearance of all her changes." David considers Cezanne's ambitious struggle with the contradiction: how to present stability and form with change and movement. He explores Cezanne's processes and attempts to put more into painting: more personal temperament, classical structure, spontaneity, solidity of form, transparency of light, and unity of technique. David demonstrates Cezanne's strategies; from sketch to watercolor to oil, and discusses Cezanne's insights into acts of visual perception. He explains Cezanne's difficulties, frustrations, and his ultimate success - as the father of Cubism and Modernism's most influential painter.



4. Renoir's Olive Trees in Cagnes Sur Mer, France.

David traces Pierre Auguste Renoir's (1841-1919) difficult but ultimately successful quest for putting clean and strong color into soft and suggestive shapes, starting at the beginning when Renoir worked in a porcelain factory and painted scenes on the porcelain objects. Renoir and Monet - the co-inventors of Impressionism - are more responsible than any others for the advent of modern art and the development of the greatest art movement of the 19th century, Impressionism. At Renoir's home and studio in Les Colettes in the South of France, David takes us through the ancient olive grove of Renoir's private garden overlooking Nice and the Mediterranean. David sets his easel precisely where Renoir set his and demonstrates Renoir's methods, describing their effects and explaining his thoughts.



5. The Americans Impressionists in Giverny, France.

David follows in the footsteps of the American artists who formed an art colony in Giverny in the 1880-1920s, drawn by the creative magnetic influence of Claude Monet. The tour will include visits to the sites, hotels, gardens and hillsides frequented by American Impressionists, including the Hotel Baudy. In the last quarter of the 19th century, artists from Paris escaped the uncomfortable heat of the Parisian summers by train to the surrounding villages along the Seine to form art colonies. The American artists formed a well-integrated colony in Giverny and explored an American style of Impressionism that was then exported to the United States at the turn of the century. John Singer Sargent, Lila Cabot, Theodore Robinson and Theodore Butler were among those to become friends with Monet; Butler became his son-in-law when he married Monet's stepdaughter(s). David will explore the similarities and differences between French Impressionism and American Impressionism as he paints on the hillside above Giverny, popular with Theodore Robinson and Willard Metcalf.



6. J.M.W. Turner at the Coast of Honfleur, France.

David believes that Joseph Mallord William Turner (1775-1851) is the greatest of all English landscape painters. Turner is claimed by Abstract expressionists, Impressionists, Hudson River Painters, Tonalists, and others as their inspiration and their mentor. David examines why. He considers Turner's influence on Impressionists; Monet was instantly taken with Turner's evocation of atmosphere, indifference to encumbering details, and freedom of gesture. David visits the dramatic Northern French Coast of Normandy at the harbor of Honfleur with its distinctive skyline - a favorite location of Turner's and other painters such as Eugene Boudin. Acknowledged as one of history's greatest landscape watercolorist, Turner deftly transfers his innovative watercolor techniques to his oil painting. David explores this remarkable series of innovations while considering Turner's



techniques for composition, borrowed from the atmospheric perspective and freely interpreted landscapes of 17th century French landscape master Claude Lorrain. John Ruskin, an 19th Century English art historian who was important in establishing Turner's enduring fame, said that we love Turner not because he precisely and carefully depicted the landscape with a detailed, descriptive brush - although he started as a graphic artist - but because he was an inventive poet with the landscape.

7. The Mysteries of Etretat on the Normandy Coast of France.

David introduces the majestic white cliffs rising out of the sea at Etretat on the Normandy Coast and their role in the inventive periods of French painting from the romanticism of Delacroix, the realism of Courbet to the Impressionism of the late 1860's through the 1880's. Art history from different epochs all converge at Etretat; Inness, Whistler, Courbet, Monet, Delacroix, and others all respond to Etretat's siren call, to her iconic arches over the sea. David visits the various inspired viewpoints along the cliff walks above Etretat and below on beaches and considers the inspirational role of the Northern French coast on artists. He compares the styles and visions of Etretat's artists and reveals the keys to their



interpretation. David describes and demonstrates an amalgam of Courbet's realism along with Monet's Impressionist colors and techniques.

8. The American Impressionists in Old Lyme, Connecticut.

Old Lyme was a popular artist colony at the turn of the century. It was close to New York City and Boston and offered many parallels to Giverny, France. Many of the painters who began to spend their summers in Old Lyme had also painted in Paris and Giverny, learning the new trends from the French avant-garde. Willard Metcalf painted the poppy fields in France and in Old Lyme; Childe Hassam painted flower gardens in both places, and J. Alden Weir painted the gardens in France and at his farm in Connecticut. While they initially objected to the Impressionists (J. Alden Weir famously said of an Impressionist exhibition that it appeared to him as "a chamber of horrors"), they eventually began experimenting with their own forms of Impressionism. In this program David considers the new American appetite - from the 1890's until WWI - for beautiful and hip French fashions - especially in French art. French Impressionist gardens like Monet's Giverny become a model for American artists. David looks for the origins of the French Impressionist idea of sensual delight in a mid-day sunlit garden, an early motif for Monet and Renoir. He considers how it infused the cravings, envy, techniques and motifs of American painters. David takes us through the Griswold garden and demonstrates how American Impressionists create the sensual experience of interwoven color, texture, and movement from a palette of complementary colors painted outside - or "en plein air," a term made popular during this time.



9. The Transcendent Landscapes of George Inness - Montclair, New Jersey.

George Inness (1825-1894) began painting at the height of the popularity of the Hudson River painters. He was inspired by the classical landscape painters, especially the classic 17th century French artist Claude Lorrain, considered the father of landscape painting. George Inness followed the well-established tradition of American painters of the 19th century of travel to Europe to gain an education in art. Inness learned the techniques of scientific observation and the ideal landscape painting techniques of the Hudson River painters, but was later more attracted to Barbizon tonalism and the spiritual aspect of art. He became a follower of the Swedish 18th Century religious leader, Emmanuel Swedenborg, who believed in the unity of all things. Inness's painting underwent an evolution from sharp edges to blurred forms as he painted more suggestively and atmospherically. He is considered one of the painters who ushered in the age of American Modernism because, he changed the way people looked at and painted art. As Inness described it, "A work of art does not appeal to the intellect. It does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awaken an emotion." David demonstrates the techniques of Inness, his quest for a union of spirituality and paint, his reliance on ambiguity, his sources of inspiration and his enduring influence in the world of art.



10. The Luminous Landscapes of John F. Kensett - Contentment Island, Darien, Connecticut.

The Luminists were considered to be a subgroup of the Hudson River Painters and included, among others, John F. Kensett (1816-1872), Martin Johnson Heade (1819-1904), Jasper Francis Cropsey (1823-1900), Frederic Church (1826-1900), Albert Bierstadt (1830-1902), and Sanford Gifford (1823-1880). While these younger painters shared the same traditions of the Hudson River Painters, artists such as John Kensett were more interested in the subtle effects of daylight, especially at dawn and dusk, than in the graphic representation of a specific place or landscape. This program will outline the evolution of Kensett from a Hudson River Artist-Explorer to an American Luminist. We will visit Contentment Island in Connecticut, where he lived and painted after the end of the Civil War and sought to reveal the serene quality of light and weather. Kensett was also a major influence in American Art as a founder of the Metropolitan Museum of Art. Through Kensett, Dunlop will explore the techniques for evoking a suffused unified light, the American appetite for tranquility in art after the Civil War, and the eternal legacy of the Luminists.



11. [The Hudson River Painters at Kaaterskill Falls, New York.](#)

David continues his exploration of the Hudson River Painters with a visit to Kaaterskill Falls, a location in the Catskill Mountains painted by many Hudson River artists. In the mid-1800's Americans were swept with new passions: the new sciences of geology and meteorology and, the expanding sciences of biology and botany. Hudson River painters shared this enthusiasm; it shaped their own research, their aesthetics, and their subject matter. As painters, they felt that they were partners with the scientists of the day. These artists painted from a various motivations but always with a "scrupulous observation of nature," in the words of Thomas Cole, considered the father of the Hudson River painters. They portrayed the awesome immensity and sublime effects of nature. David will paint the magnificent wilderness from the top of the 300-foot Kaaterskill Falls, discussing Thomas Cole (1800–1848) and Sanford Gifford (1823-1880), two artists from the early movement of the Hudson River Painters.



12. [The American Impressionists at the Lieutenant River, CT.](#)

Who were the American Impressionists and who were the American Impressionists at Old Lyme? David explores these two separate questions. In 1900 Henry James correctly noted, "If you are looking for American Art you will find it in Paris, if you find it in America it will have a great deal of Paris in it." David explores the connection between French Impressionism and its transplantation to America, at Old Lyme, Connecticut, originally called the American Giverny. How did the Americans discover and first react to Impressionism? How did they adopt its style? With whom did they study and where? David examines the incubatory role of Giverny and Monet and the distinctly American style of Impressionism that retained more of a basis of drawing and sketching and more of a reliance on classical forms – all inherited from the Hudson River Painters. David discusses the purposes of Impressionists and how they coordinated their new ideas of color and vision. He considers the new technologies in paint, new scientific ideas of perception, and their methods for realizing a sensual, personal vision on canvas as he paints a River scene reminiscent of the painting by Childe Hassam called Summer Afternoon.



13. [A Panoramic View from Frederic Church's home Olana - the Hudson Valley, New York.](#)

David explores the locations, history, techniques, and artists who constituted the Hudson River School. The Hudson River Painters are the first American school of painting but were profoundly influenced by European traditions, especially the Ideal Italian landscapes of Claude Lorrain. They were popular from 1825 to 1875 and gave Americans their pictorial sense of national identity, which also helped to shape a vision of public and national parks, and a definition of the awesome spiritual beauty in a natural landscape. David will visit Olana, Frederic Church's Persian-inspired home in the Hudson River Valley, painting the expansive vista of the Hudson River Valley, views that Church and his friends painted many times.

