

Lake Nemi Painting In Yale Art Gallery

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Art Assignment

Known for his landscape paintings, George Inness was responsible for painting the “Lake Nemi” painting, which is now in the Yale Art Gallery. The size of the painting is 102.6 by 138.1 cm, and it was painted in 1857 with oil paints and on canvas.

One of his paintings found in Yale Art Gallery has been of great interest to me: “Lake Nemi” 1857. This painting depicts an example of representational art. Representation art is an art that has images that are easily recognizable for what they are intended to be, for example, including trees and human figures, among others (Parker). These images need not be true to life, such as a tree being green or even upright, but must be explicitly represented in a way one can recognize that it is a tree. In this particular painting, we are in a position to see trees which are green; we see something like a lake. We also see two individuals, one sitting on a stone and the other standing while looking in the direction of the valleys. By identifying and recognizing all these features from the painting, it becomes representative art.

This painting has intrigued me, and I like it. From just looking at the time, someone appreciates the painter’s work. The painter was able to bring maturity and uniqueness to this painting, and that is the reason I like it (Parker). From the painting, even before analyzing it, one is in a position to identify elements in the painting. One can identify two individuals facing the lake direction who seem to be women talking. The sky is blue, thus proving to be a sunny day and good for going out or chilling outside. The fact that one can see all these by just looking at the painting is what makes me like the painting.

What drew me to this art is the presence of two figures facing the water body nearby. Most painters are used to letting the image being painted cope with the viewers so that his/her face can be seen. In this painting, the painter decided to paint his figures in the other direction and still bring maturity out, which is what drew me to this painting. The uniqueness of this painting was also another reason I was drawn by the painting. Not many painters can achieve these two qualities in their paintings, i.e. uniqueness and maturity, but in this portrait, they are all available. How each element fits and coordinates with each other is what brings out the sophistication in this painting and keeps intriguing me.

When looking at the painting, one can note that the two figures present in the art are in an argument or upset. This is because one figure wearing a red outfit, in particular, has stood up and looked at the other figure dressed in a blue outfit, who is still sitting (DeLue). The figure standing sounds like a woman upset, holding her head and looking at the other woman, who looks composed. Thus, the

emotion of curiosity is what I feel as I would like to know what was going on for the red woman to stand up and hold her head. The painter was trying to pass a certain message or story by painting this figure like that, and this brings up curiosity.

When analyzing this painting, there are elements that can be noted. One of the features that can be pointed out that was used by the painter, in this case, Inness, was colour. The artist in this painting made use of colour to the fullest as He was able to use bright colours and dull colours. There exists a mixture of colours that can get a viewer's attention as one can see the colours blue and red for the human figures while dull colours for nature. With the help of colours, a statement can be made or even set the mood. With the aid of colour, a cool-down effect is felt, and in this case, the nature of dull colours has been used, thus coolness. With the help of colour, the artist has brought about tranquillity, warmth, and elegance in his works as he has utilized the use of colour as a colour has been distributed evenly in various ways.

Another element considered when analyzing this art is the use of actual lines. Actual lines are lines that are physically present in any design. The painter, in this case, used actual lines that exist in real life and can be seen. A good example is the river bank in the painting. One can see a line, which in this case is curvaceous, that divides the water body from the land, and this line is what is identified as an actual line.

The painter employed the use of Gestalt theory and, in particular, proximity. Proximity is achieved when separate elements are put together to form a group. In the portrait, the painter was able to bring different items, such as water bodies, valleys, nature, and humankind, among others, together to form a picture. This could not have occurred if these elements occurred alone; thus, proximity is needed. With the use of proximity, unity is achieved to bring out the intended picture, as proven in this portrait.

When it came to the paint being used, we see the painter deciding to use oil and canvas to achieve success. Different artists have different paints they use, such as oil and fresco acrylic, depending on how they want to portray their p[aintings]. Different paintings have a certain chemical composition, and the effects of each painting are different. Inness decided to employ oil and canvas to bring about smoothness and flow in his painting.

About the Artist

He was the fifth born to the late John William and Clarissa Baldwin of thirteen siblings in Newburgh, New York. His family relocated to Newark, New Jersey, when he was around five years old. All his life, Inness has always been interested in art. In his teenage age, he was a map engraver and was able to attract attention from his works, especially French artist François Gignoux (DeLue). Later, he attended schools that helped him to become the artist he was. Apart from being a painter, Inness was a family man as he had six children with his second wife, Elizabeth, after the death of his first wife,

Delia. His works were mostly influenced by older masters and theology. Art critics viewed Inness's work as great and viewed him as one great artist in America commonly called "the father of American landscape painting," as his paintings portrayed maturity and uniqueness in their way, and he passed away when he was at Bridge of Allan, Scotland in 1894.

Works Cited

DeLue, Rachael Ziady. *George Inness And The Science Of Landscape*. 1st ed. Chicago: University of Chicago Press, 2008. Print.

Parker, De Witt H. *The Analysis Of Art*. 1st ed. New Haven: Yale University Press, 1926. Print.