

Why set a portrait in a landscape or a
landscape in a portrait?
a comparative analysis of the functions of
landscape in Thomas Gainsborough's
Mr. and Mrs. Andrews (c 1750)
and Cornelia Parker's
Landscape with Gun and Tree (2010)

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Consideration of the 2010 sculpture that clearly references the 1750 painting, selecting and exaggerating just a few of the painting's elements, draws attention to compositional, symbolic, biographical and contextual aspects of the earlier painting. As a site-specific structure, Parker's work is framed in and by the landscape it inhabits, causing us to consider anew the specificity of Gainsborough's setting and the holistic composition of the painting. This comparison helps to both ground the painting in the social, political and geographical world of its sitters, and reveal the controlling hand of the artist. The symbolic nature of the gun and tree in Mr. and Mrs. Andrews is highlighted by Parker's work, and the lack of explicit sitters questions the nature of portraiture, allowing us to probe the boundary between landscape and portrait painting to uncover the particular enhancing effect of combining them.



Figure 1. Thomas Gainsborough, *Mr. and Mrs. Andrews*, c. 1750, The National Gallery, London.

Painted in Suffolk when Thomas Gainsborough was, at most, 23 years old, this marriage portrait of local newly-weds (Fig.1) was likely commissioned to commemorate their inheritance in 1750 of large swathes of fertile agricultural land, rather than simply to celebrate the union in 1748 of two commercially successful families, the Andrews and the Carters.¹ Gainsborough had been at school with Robert Andrews and had recently returned to Suffolk after a London apprenticeship, following the death of his father.² He was newly married himself but struggling financially.³ He was yet to move to Bath and then London to paint the fashionable portraits and romantic landscapes for which he became famous. The fact that the painting is unfinished (Mrs. Andrews' lap is unpainted), was originally untitled and never exhibited by Gainsborough, might rank this as an early experimental picture, like the unfinished oil sketches of his family. This painting shows the stiffness of his early work and is less painterly, less confident, than his later work. Yet it has a directness and acuity of observation lacking in his later, more formulaic, portraits or idealized landscapes, and is unusual in

combining landscape with portraiture, creating an “unexpected harmony.”⁴ The National Gallery classifies the work as a ‘triple portrait’, referring to the two sitters and to their land, and as an eighteenth-century ‘conversation piece’.⁵

Gainsborough had not travelled abroad but was familiar with, and influenced by, an unusual combination of the dark naturalism of Dutch landscapes and French Rococo colour and sensuousness, as well as the wit of Hogarth. At this stage of his career, Gainsborough's style was very much his own, neither tailored to the fashion of the day nor paying any credence to the art-historical intellectualism of his contemporary, Joshua Reynolds, who promoted the artistic superiority of history painting over portraiture and portraiture over landscape painting. Reynolds lamented that Gainsborough had not ‘learned from others the usual and regular practice belonging to art.’⁶ Unheeded, Gainsborough indulged his passion for landscape painting throughout his life, alongside a more commercially lucrative, visually sumptuous, portraiture practice.

Unknown during his lifetime and

unrecorded except for one mention in 1904, *Mr. and Mrs. Andrews* is now one of Gainsborough's most recognized paintings, becoming famous overnight when first exhibited by descendants of Andrews, in 1927.⁷ Excessive exposure over the next three decades culminated in the painting being bought in 1960 by the National Gallery, for a record sum of \$130,000.⁸ Accused of being a chocolate-box cliché, the painting has nevertheless ‘survived its destructive popularity’ because it sets observation above convention and therefore remains influential and relevant today, worthy of close analysis.⁹ This essay approaches an analysis of this painting through comparison with one of the many works it has inspired, Cornelia Parker's *Landscape with Gun and Tree* (2010) (Fig. 2).

Nicky and Robert Wilson, wealthy owners since 2001 of Bonnington House, a neo-Jacobean mansion and estate, have restored the house and returned their grounds to a designed landscape, in the form of a contemporary sculpture park. The Wilsons commissioned Cornelia Parker

to mark the opening of Jupiter Artland (2009) with a public commemorative event¹⁰, following up in 2010 with a commission for a permanent work. Like Gainsborough, Parker knew the couple commissioning her, having taught Nicky at Camberwell and Chelsea art schools.¹¹ After spending time in residence with the Wilsons, she ‘felt inspired to make a kind of portrait of them... the landscape was reminiscent of that in Gainsborough's painting...I decided to focus on the gun and tree in the painting and remove the couple, scaling up Robert's gun...to a nine-metre tall cast iron and Corten steel version that stands as if leaning against a tree.’¹² Comparison of this twenty-first century sculpture with Gainsborough's eighteenth-century oil painting (both the similarities and differences), helps us to “read” the original work and explore the roles of biography and geography, portraiture and landscape.

Like Gainsborough's commission, Parker's response was informed by knowledge of her sitters, both her perception of their personal

¹ Bulmer & District History Group, Robert Andrews bulmerhistory.co.uk, [Accessed 20 December 2020].

² James Hamilton, *Gainsborough, A Portrait* (London: Weidenfeld & Nicolson, 2017) Chapter 13.

³ William Vaughan, *Gainsborough* (London: Thames & Hudson, 2002) p. 23.

⁴ Vaughan, *Gainsborough*, p. 56.

⁵ National Gallery, Thomas Gainsborough | *Mr and Mrs Andrews* | NG6301 | National Gallery, London, Conversation pieces | Glossary | National Gallery, London, [Accessed 20 December 2020].

⁶ Sir Joshua Reynolds, *The Discourses of Sir Joshua Reynolds*, ed. by J. Burnet, (London: John Carpenter, 1842) Discourse XIV, p. 254.

⁷ Sir Walter Armstrong, *Gainsborough and his place in English Art* (London: William Heinemann, 1904) p. 257. Exhibited at the Gainsborough Bicentenary Memorial Exhibition, Ipswich Museum, 5 November 1927

⁸ It was toured or exhibited over 16 times by 1958, in the UK, Europe and America, Mr. and Mrs. Andrews, Wikipedia, Mr and Mrs Andrews - Wikipedia, [Accessed 20 December 2020] . Gettyimages, *Auctioneers and Audience at Art Auction*, Gainsborough Sold For Record \$130,000 March 23rd, 1960. Gainsborough... News Photo - Getty Images [Accessed 20 December 2020].

⁹ Kenneth Clark, with an introduction by Gompertz, W., *Landscape into Art* (London: Folio Society, 2013) p.103. William Vaughan, ‘Gainsborough's Modernity’, *Tate Magazine*, Issue 1, Gainsborough's modernity - Essay | Tate [Accessed 19 January 2021]. John Berger, *Ways of Seeing* (London: Penguin, 1972) p.107.

¹⁰ A Moon Landing, a firework display inspired by Whistler's *Nocturne in Black and Gold, the Falling Rocket*.

¹¹ Cornelia Parker, *The Generous Landscape: Ten Years of Jupiter Artland* (Edinburgh: Jupiter Artland Foundation, 2018) p. 120.

¹² Parker, *The Generous Landscape*, p. 122.



Figure 2. Cornelia Parker, *Landscape with Gun and Tree*, 2010, Jupiter Artland, Edinburgh.

relationship and of their power and status as landowners. As well as the painting, she explicitly references its cultural currency since 1927, particularly the Marxist John Berger's insistence on Mr. and Mrs. Andrews' 'proprietary attitude towards what surrounds them.'¹³ The Wilsons and the Andrews are not titled gentry, but rich through successful trading, in natural health remedies and cloth, respectively. Gainsborough positions his couple clearly within their specific Suffolk lands at Auberries, as if masters of all around them, yet showing more than is topographically visible from the spot.¹⁴ In doing so, Gainsborough emphasises the sense of place as a valuable commodity, deploying his landscape-painting skills to project the landowners' status and power. One biographer, by studying the will of Andrews' father, realised that all of Gainsborough's Suffolk patrons moved in the same tight circles, and 'the two young people in the cornfield gained a new significance; they were powerful and controlled others.'¹⁵ Like Berger, human geographers have made much of the depiction of the land as a symbol of capitalist property, and this is a convincing interpretation.

Gainsborough 'paints the Andrews/Carter ecology in its entirety.'¹⁶ The land is depicted expressively as fertile (reaped corn) while the manner of cultivation of the cornfields shows Andrews to be in the vanguard of farming practice.¹⁷ Here is the promise of prosperity from the couple's united estates. This is managed, enclosed, owned land. Like Parker, he flags intervention and order rather than wild, natural countryside. Additionally, Parker draws attention to 'the brooding latent violence of a cocked shotgun' as if left 'by an absent-minded gamekeeper' and describes her work as 'menacing' in terms of the threat it poses to wild beast and poacher alike.¹⁸ Gainsborough's Andrews, on the other hand, holds his shotgun in a more naturalistic, yet assured, position. An eighteenth-century audience would have known that a shot-gun license cost £100, half of the annual income settled on Gainsborough's wife, and that the penalty for poaching was deportation.¹⁹ ²⁰ Not overtly "menacing", Mr Andrews' pose is more subtle. On the face of it, Gainsborough signals the casual power of an entitled man, as he does with the depiction of Andrews' estate, whilst leaving room for a little mockery. Parker's composition also draws our

¹³ Berger, *Ways of Seeing*, p. 107.

¹⁴ James Hamilton, *Gainsborough, A Portrait* (London: Weidenfeld & Nicolson, 2017) Chapter 14

¹⁵ Adrienne Corri, *The search for Gainsborough* (London: Jonathan Cape, 1984) p. 168.

¹⁶ Hamilton, *Gainsborough, A Portrait*, Chapter 14.

¹⁷ Michael Rosenthal, *The art of Thomas Gainsborough: a little business for the eye* (New Haven: Yale University Press, 1999) p. 17.

¹⁸ Cornelia Parker, *Jupiter Artland*, (Edinburgh: Jupiter Artland Foundation, 2011) p. 49.

¹⁹ Rosenthal, *The art of Thomas Gainsborough*, p. 18.

²⁰ Fulcher, G.W., *Life of Thomas Gainsborough*, 2nd edn (London: Royal Academy, 1856) p. 30.

attention to the presence in the painting of the oak tree, still growing in that spot today, a symbol of longevity for a newly rich couple establishing their own legacy and lineage. In Parker's work, the oak also stands in for Mrs. Wilson, and its relationship to the oversized gun (a proxy for Mr. Wilson) is one of gentle touching, yet independence; each is structurally self-supporting and would survive the loss of the other.²¹ Looking afresh at the proximity of Gainsborough's couple, there is a physical distance between them which would have been a normal composition for the time, but there is a suggestion, in their poses and expressions, of an emotional distance and little warmth. Gainsborough's is perhaps a more edgy commentary on their arranged marriage, with the hint of a less sympathetic, less friendly attitude of the artist towards his more prosperous sitters. Again, the landscape is utilized, this time to evoke mood. The dark clouds in the sky are an unlikely inclusion in a studio-painted marriage portrait, surely signaling difficulties ahead. As in Gainsborough's melancholy *Portrait of the Artist with his Wife and Daughter* of 1748 (Fig. 3), painted soon after the death of their first child, he deliberately paints the colours and mood of the

landscape to reflect his impression of the feelings of the sitters. As Jonathan Jones observes, 'some of his most revealingly emotional uses of nature are in paintings of his own family.'²²

Parker's use of stand-ins for her couple also draws attention to Gainsborough's use of artifice in the way he poses and dresses his sitters, drawing our attention to the fact that the viewer is being manipulated, thereby alerting our critical eye. The figures appear doll-like (indeed it is claimed that Gainsborough used small marionettes, a 'conscious artifice', to help compose his paintings).²³ This apparent naivety throws up insights. Another Suffolk portrait, of Mrs. Andrew's parents, *Mr. and Mrs. Carter* (Fig. 4), is of a similar date, and here the discrepancy in size between the figures may well be intended to be comical.²⁴ As many have commented since his friend Philip Thicknesse first observed it, there is a definite "stiffness" in Gainsborough's early figures.²⁵ But the effect in the Andrews portrait is successful – unsettling, psychologically 'edgy', conveying a certain 'hauteur' and overall giving the impression of something pretentious and sham.²⁶ Robert Andrews' clothes are not what

21 Jupiter Artland, *The Generous Landscape: Ten Years of Jupiter Artland*, Edinburgh, Jupiter Artland Foundation, 2018, p.122.!

22 Jonathan Jones, 'Thomas Gainsborough: A Modern Genius', *The Guardian*, 19 October 2002, Thomas Gainsborough: The hidden story | Art and design | The Guardian . [Accessed 20 December 2020]

23 Keith Roberts, 'Gainsborough', *The Masters* (Bristol: Purnell and Sons, 1966), no. 34, p.4.

24 Tate, "Mr. & Mrs. Carter", *Art and Artists*, 'Mr and Mrs Carter', Thomas Gainsborough, c.1747–81, Tate, [Accessed 29 January 2021].

25 Roberts, 'Gainsborough', *The Masters* (Bristol: Purnell and Sons, 1966) no. 34, p.5.

26 Jones, 'Thomas Gainsborough: A Modern Genius'.



Figure 3. (above) Thomas Gainsborough, *Portrait of The Artist with his Wife and Daughter*, c.1748, 92.1 x 70.5 cm, oil on canvas, The National Gallery, London, Photo credit: The National Gallery.

Figure 4. (below) Thomas Gainsborough, *Mr. and Mrs. Carter*, c.1747–8, 91.2 x 71.0 cm, oil on canvas, Tate Britain, London, Photo credit: Tate.



Figure 5. (above) Detail, Thomas Gainsborough, *Mr. and Mrs. Andrews*, c.1750, oil on canvas, The National Gallery, London, Photo credit: Wikimedia Commons.

Figure 6. (below) David Hockney, *Mr. and Mrs. Clark and Percy*, 1971, 213.4 x 304.8 cm, acrylic on canvas, Tate Britain, London, © David Hockney, Photo credit: Tate, 'Mr and Mrs Clark and Percy', David Hockney, 1970–1 | Tate

was worn in the countryside and perhaps not quite the height of fashion.²⁷ His wrinkled stockings and slouchy powder pouch are unkempt and unflattering. Parker's giant, erect and cocked shotgun exaggerates and subverts the obvious phallic symbolism of the gun in the painting. Gainsborough's sexual inuendo, through the husband's downturned shotgun and flaccid powder bag, coupled with his wife's sly expression, is one of a lifestyle and libido curtailed by a dominant wife. Parker described her own work as 'naughty' in the context of implied sexual frisson, and the same adjective is used by Sister Wendy to describe the absence of sexual prowess implied in Gainsborough's painting.²⁸ Much has been made of what Gainsborough intended to paint in the unfinished lap of Mrs. Andrews (Fig. 5). The space may have been left unpainted, pending later inclusion of a baby, but the sketchy outline that is visible suggests a dead cock-pheasant. The shape is undoubtedly phallic, prompting Gainsborough's latest biographer to liken it to a "drawing of a penis on her" and conclude that the painting's incompleteness signals a falling out with his patron.²⁹ This reading is consistent with an interpretation of

a satirical, mocking undercurrent. Gainsborough lets the figures reveal self-aggrandisement, rather than pumping them up with classical props. And the inclusion of penned-in donkeys in the middle-ground can be interpreted uncharitably too.³⁰ Gainsborough's knowing, rather gloomy reflection on the personal prospects of a marriage is picked up on by another contemporary artist, David Hockney. In his 1971 double portrait of close friends, *Mr. and Mrs. Clark and Percy* (Fig. 6), Hockney reverses the position of the sitters, but echoes the composition and trapped, melancholic mood of Gainsborough's *Mr. and Mrs. Andrews*, with the cat Percy as the phallic symbol, portending infidelity. Clearly Gainsborough's painting is more than mimesis, both in terms of his transparently satirical, almost Hogarthian, unsympathetic depiction of the couple, and in the artful rearrangement of nature in his landscape, 'redolent of Suffolk' and 'evocative of place,' but not descriptively accurate.³¹ Comparing the overall composition of the two works helps identify additional meanings implied by the landscape elements in the portraits. The fabrication and engineering

27 Rosenthal, *The art of Thomas Gainsborough*, p.17.

28 Alastair Sooke, 'Hay 2013: Artist Cornelia Parker on five works and the pieces that inspired them', *The Telegraph*, 24 May 2013. Sister Wendy on "Naughty" Gainsborough - YouTube [Accessed 29 January 2021].

29 James Hamilton, *Gainsborough A Portrait* (London: Weidenfeld & Nicolson, 2017), Chapter 14

30 Cadogan Tate, *Gainsborough: Hidden symbols and scandalous nature*, 10 October 2017, Gainsborough: Hidden symbols and scandalous nature | Cadogan Tate [Accessed 20 December 2020].

31 Vaughan, 'Gainsborough's Modernity'. Hamilton, *Gainsborough, A Portrait*, Chapter 13. Christine Riding, National Gallery, "One painting, many voices", Thomas Gainsborough | Mr and Mrs Andrews | NG6301 | National Gallery, London [Accessed 29 January 2021].

required to place a self-supporting nine-metre replica shotgun against a tree on the Wilson's estate, draws our attention to the choice of the exact location and prompts questions about its relationship to the park as a whole, the house and the other sculptures. The verticality of *Landscape with Tree and Gun* naturally prompts photographs of the structure in portrait format, as in Fig.2 and almost all of the authorized illustrations. Yet its relationship to the whole estate, in its positioning to the left side of a large horizontal panorama turns it into landscape format (Fig.7, a site map showing relative scale and marked position of the work, foregrounded, to the left). Similarly, at 119.4 cm wide × 69.8 cm tall, the layout of Gainsborough's painting ensures we approach the portrait as a landscape. A horizontal two-dimensional format requires verticals, and perspective, to successfully evoke the setting. Like Parker, Gainsborough ignores the more conventional use of architecture, such as the owners' country house, achieving verticals in the composition using the oak tree instead. Sharp detail of the near objects, including the corn sheaf, contrasts with the sketchy mosaic of viewpoints in the background. Crowded foregrounding of the detailed couple, bench, dog and props helps achieve perspective, but is cleverly prevented from being too overpowering by the use of light-coloured clothing. This is achieved by

the use of white and light blue paint especially, as cool colours recede into the picture and create the illusion of insubstantiality, as well as echoing the colours of the sky. Parker's two verticals are clearly well-balanced, drawing the eye upwards to slice through the horizontal landscape, prompting scrutiny of how Gainsborough balanced his composition. The scale of the couple and their positioning, to the far left of the painting, marginalizes them and maximizes the amount of canvas devoted to the scenery. The couple and the view are both important, the canvas 'composed so as to question the relationship of figure and landscape. He shoves his subjects to the side.'³² Unlike Reynolds and other contemporary portrait painters, Gainsborough painted the entire canvas himself rather than focusing on the face and employing assistants to paint the rest.³³ He approached portraiture holistically, paying as much attention here to the setting and clothing (and, in later works, to the painting of sumptuous fabrics) as to faces, to the extent that his later portraits are more successful as paintings than as specific likenesses.

By the 1780s, Gainsborough's abstraction of commissions into stylized conversation pieces is epitomized in the marriage portrait *Mr. and Mrs. Hallett*, which was renamed *The Morning Walk*

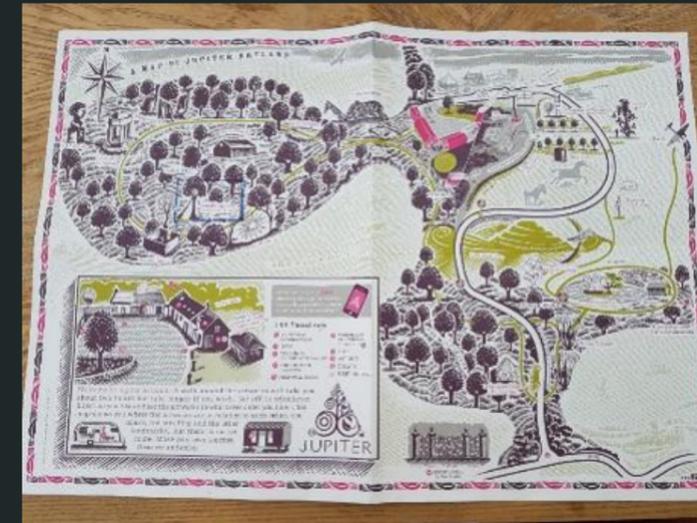


Figure 7. Iain McIntosh, *A Map of Jupiter Artland*, 2016, 30.0 x 42.0 cm, print on paper, Jupiter Artland Foundation, Edinburgh, © Iain McIntosh, Photo by the author.

Figure 8. Thomas Gainsborough, *Mr. & Mrs. Hallett* ("*The Morning Walk*"), 1785, 236.2 x 179.1 cm, oil on canvas, The National Gallery, Photo credit: The National Gallery.

³² Jones, 'Thomas Gainsborough: A Modern Genius'.

³³ Roberts, 'Gainsborough', *The Masters*, no. 34, p. 6.

(Fig.8) to reflect this.³⁴ Parker saw this generalizing reflected in her own work: “I had toyed with the idea of calling the piece *Mr. and Mrs. Wilson*, but on seeing the finished installation, I renamed it *Landscape with Gun and Tree*, a suitable nod to Gainsborough’s other titles.”³⁵ In choosing the title, she is flagging the wider relevance of her piece, as well as the importance of the landscape in the portrait. What we now know as *Mr. and Mrs. Andrews* was probably originally untitled. It was an unfinished early painting, commissioned to hang privately over a neighbour’s mantel. Whilst still in the family’s ownership, Gainsborough’s biographer in 1904 lists it in his catalogue of portraits as *Andrewes, Mr. and Mrs. R.* and a 1941 press article labels the painting *Robert Andrews and his Wife*.³⁶ The current title was likely attributed by the auction house³⁷ prior to its acquisition in 1960 by the National Gallery.³⁸ Unlike the later *Mr. and Mrs. Hallett*, the Gallery has not been tempted to rename it, preserving the distinctiveness of this earlier, more sitter-specific portrait. In

this case, the painting is an insightful portrait, within a landscape that underlines biographical elements, creating a successful holistic painting. Gainsborough’s early style, exemplified by *Mr. and Mrs. Andrews*, also inspired the modern figurative artist John Bellany, particularly in the non-topographical evocation of the landscape of his childhood (Scottish fishing villages rather than Suffolk farmland.)³⁹ Like Parker and Gainsborough, Bellany understands the resonance in the biographical integration of portrait and landscape. Parker’s use of “landscape” in her title speaks to a broader role for the scenery in which the “portrait” is set, as it speaks geographically and biographically of its owners and objectifies and commemorates them within their own creation, Jupiter Artland. Informed by 1750 sketches of a formal landscape with extensive hunting grounds around Bonnington House,⁴⁰ the Wilsons have restored the house and ha-ha. They are creating a carefully curated sculpture park around them, perhaps a modern equivalent

to a Capability Brown garden, as they reclaim surrounding Andrews-like fertile arable farmland. The Wilsons self-identify as creating a single, ‘total work of art’⁴¹ in Jupiter Artland, in the manner of Ian Hamilton Finlay’s *Little Sparta*, but also in the eighteenth-century tradition of a connoisseur collector, such as Horace Walpole at Strawberry Hill House.⁴² In this sense, Jupiter Artland in its entirety can be read as a self-portrait, one where ‘the relationship between the artworks and the landscape with which they engage is crucial, not incidental.’⁴³

Comparison of the figurative in Gainsborough’s painting and the symbolic in Parker’s sculpture prompts us to challenge and extend any straitjacket definition of portraiture. The absence of the subject is not new, when evoking the sitter. Turner painted a ‘poignant memorial to Scott’ soon after his friend’s death, showing a walking stick propped against a stool, at a favourite viewpoint on Scott’s estate (Fig.9).⁴⁴ The deliberate and skilful use of setting by these artists also challenges the classification of artworks as *either* portrait or landscape,

embracing the idea that the latter can be part of the former. Indeed, as the collecting policy of a national portrait gallery confirms, a topographically significant landscape painting, in itself, can be classified as portraiture.⁴⁵ It was perhaps inevitable that once he left Suffolk for studios in Bath and London, Gainsborough conformed to a more conventional eighteenth-century practice that artistically segregated portraiture from landscape painting. In *Mr. and Mrs. Andrews*, Gainsborough better fits a more modern, more fluid, idea of portraiture, achieving something unconventional, a painting that is “spontaneous and intuitive.”⁴⁶ It richly fuses the two genres to create a balanced and holistic work of art, however we choose to classify it. As a highly exposed object, displayed in a national gallery, the picture has become a trope, inspiring contemporary artists like Hockney, Bellany and Parker, as well as entering popular culture. ‘Many museum objects are in important senses not just themselves – they are their citations...which enhances the aura of the original and still does not prevent a real encounter with the object that is moving or revealing.’⁴⁷

34 Christine Riding, ‘Gainsborough’s Morning Walk’, *Talks for All* (online video), National Gallery London, 2019, <https://youtube> [Accessed 20 December 2020].

35 Jupiter Artland, *The Generous Landscape: Ten Years of Jupiter Artland*, (Edinburgh: Jupiter Artland Foundation 2018), p. 122.

36 Walter Armstrong, *Gainsborough and his place in English Art* (London: William Heinemann, 1904), p. 257. John Rothenstein, ‘British Painting: A General View’, *The Burlington Magazine*, vol. 78, no. 455, Feb. 1941, pp. 36–45.

37 Gettyimages, *Auctioneers and Audience at Art Auction*, Gainsborough Sold For Record \$130,000 March 23rd, 1960. Gainsborough... News Photo – Getty Images [Accessed 20 December 2020].

38 National Gallery, Thomas Gainsborough | Mr and Mrs Andrews | NG6301 | National Gallery, London [Accessed 20 December 2020].

39 Diane Perkins, ‘John Bellany and Thomas Gainsborough: The Painters Converse’, *John Bellany and Thomas Gainsborough*, catalogue for exhibition of 14 June – 20 Sept. 2008 at Gainsborough’s House, Suffolk, (Lavenham: Gainsborough’s House Society, 2008), p. 10.

40 Roy Military Map, National Library of Scotland, www.jupiterartland.org/landscape/ [Accessed 7 January 2021]

41 Ludmilla Jordanova, *The Generous Landscape: Ten Years of Jupiter Artland*, (Edinburgh: Jupiter Artland Foundation, 2018), p. 26.

42 Marcia Pointon, *Hanging the Head: Portraiture and Social Formation in Eighteenth-Century England*, (New Haven: Yale University Press, 1993), p. 20.

43 Amy Dempsey, *Destination Art/Land Art/Site-Specific Art/Sculpture Parks* (London: Thames & Hudson, 2011), p. 263.

44 Charlotte Topsfield, *National Galleries of Scotland Turner in Scotland*, 7 January, 2016, JMW Turner | Turner and Scotland – Bing video [Accessed: 19 January 2021].

45 Duncan Thomson, *The History of the Scottish National Portrait Gallery* (Edinburgh: National Galleries of Scotland, 2011) p. 96.

46 Vaughan, *Gainsborough* (London: Thames & Hudson, 2002) p. 210.

47 Nicholas Thomas, *The Return of Curiosity: What Museums are Good for in the 21st Century* (London: Reaktion



Figure 9. J.M.W. Turner, *Rhymer's Glen, Abbotsford*, c. 1832, 14.0 x 9.0 cm, watercolour with pen details on paper, The National Gallery of Scotland, Edinburgh, Photo credit: The National Galleries of Scotland.

Transition Gallery in 2014, for example, commissioned ten artists to respond to the painting, to “Meet the Newlyweds.”⁴⁸ Like Parker’s response, they focus our attention on particular elements and moods in the original painting, as in Dolly Tomsett’s *The Secret life of Mrs. Andrews*. In concentrating on her ‘erotic reverie’... the artist makes us look again at this famous portrait from the perspective of the supposedly unpowerful female, putting...her musings centre stage.’⁴⁹ Similarly, comparison of Parker’s piece with the painting that inspired it, enables a fresh encounter with the familiar whereby ‘the avant-garde reveals the past, because you can see it from a novel vantage point, so from a fresh angle.’⁵⁰ By bringing specific elements into focus, we see that portraits need not be only about likeness. As even Reynolds conceded of his rival’s unconventional techniques and disrespect for the strict delineation of landscape from portrait painting, Gainsborough ‘was always attentive to the general effect, or whole together.’⁵¹

Books, 2016) p. 92.

⁴⁸ Alex Michon, Meet the Newlyweds – Alex Michon (transitiongallery.co.uk), December 2014, [Accessed: 28 January 2021].

⁴⁹ Alex Michon, Meet the Newlyweds – Alex Michon (transitiongallery.co.uk), December 2014, [Accessed: 28 January 2021].

⁵⁰ Antony Gormley & Martin Gayford, *Shaping the World: Sculpture from Pre-history to Now* (London: Thames & Hudson, 2020) p. 143.

⁵¹ Sir Joshua Reynolds,, Burnet J (ed.), *The Discourses of Sir Joshua Reynolds*, (London: John Carpenter, 1842) p. 255.