



## Five Young Artists on the Eve of the Great War

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<b>Start date</b>	20 May 2016	<b>End date</b>	22 May 2016
<b>Venue</b>	Madingley Hall Madingley Cambridge		
<b>Tutor</b>	Dr. Jan D. Cox	<b>Course code</b>	1516NRX069

**Director of Programmes** Emma Jennings  
Public Programme Co-ordinator, Clare Kerr  
**For further information on this course, please contact** [clare.kerr@ice.cam.ac.uk](mailto:clare.kerr@ice.cam.ac.uk) or 01223 746237

**To book** See: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or telephone 01223 746262

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### Tutor biography

Dr Jan D. Cox has a particular interest in British art from 1914 to 1960. He graduated from Oxford Brookes University in 2005, where he was awarded the Jeanne Sheehy Memorial Prize for his work on Christopher Wood. He was then awarded an MA at Bristol, where his studies focused on John Minton, Keith Vaughan and British Neo-Romanticism. Subsequently, at the University of Plymouth, he placed online Wyndham Lewis's art criticism in 'The Listener' magazine (1946-51). He has lectured extensively throughout Britain and addressed conferences in Copenhagen, London, Montreal, Rome and Oxford. He was awarded a PhD by the University of Leeds in 2014.

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## Course programme

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### Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	At The Slade School of Art
22:00	Terrace bar open for informal discussion

### Saturday

07:30	Breakfast
09:00 – 10:30	The Art of John Currie
10:30	Coffee
11:00 – 12:30	Richard Nevinson and the War
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Mark Gertler and Dora Carrington
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	The Art of Edward Wadsworth
21:30	Terrace bar open for informal discussion

### Sunday

07:30	Breakfast
09:00 – 10:30	Adrian Allinson: The Miller's Son
10:30	Coffee
11:00 – 12:30	After the War is Over...
12:45	Lunch

**The course will disperse after lunch**

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## Course syllabus

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### Aims:

To follow the artistic strategies and fortunes of a group of contemporary artists.

To analyse the effect of the Great War upon those artists.

To analyse the circumstances of 'a war artist without a war'.

### Content:

The course follows the strategies and fortunes of a group of five artists who featured in John Currie's painting of 1912 'Some Later Primitives and Mme. Tisceron'. We analyse the careers of each artist as they become part of the 'brilliant' generation at The Slade School of Art. Each artist – Currie, Nevinson, Gertler, Wadsworth, Allinson – is assessed both as an individual and as part of an artistic milieu. We look at militarism, pacifism, and the effects of war upon this generation of artists, and discuss the limits that were imposed on them, and the climate in which they had to exhibit and sell their work. We conclude with an examination of their post-WW1 careers, and the strategies they employed after the outbreak of peace. The course will discuss many iconic pictures (Gertler's 'Merry-Go-Round, Nevinson's 'La Mitrailieuse'), and include extracts from the film 'Carrington' (1995). What factors led to artistic success or failure, and how do we view these artists in the twenty-first century?

### Presentation of the course:

The course will consist of PowerPoint presentations of artworks, and also of relevant film clips. There will be significant student interaction with the tutor to facilitate analysis of the factors that affected art production and exhibition. These will include personal, social, political, artistic, and financial factors.

### Outcomes:

**As a result of the course, within the constraints of the time available, students should be able to:**

- Achieve a complete understanding of the factors that affected both artists and artistic production before, during and after The Great War.
- Achieve a significant knowledge of the important British artworks of this period.
- Develop their ability to analyse and discuss in a group situation and reach informed conclusions.

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## Reading and resources list

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Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

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Author	Title	Publisher and date
Black, Jonathan	<i>Edward Wadsworth; Form, Feeling and Calculation.</i>	Philip Wilson 2005
Carrington, Noel (ed.)	<i>Mark Gertler; Selected Letters,</i>	Rupert Hart-Davis 1965
Gough, Paul	<i>A Terrible Beauty: War, Art and the Imagination 1914-1918.</i>	Sansom & Co. 2010
Haycock, David Boyd	<i>A Crisis of Brilliance.</i>	Old Street 2009
MacDougall, Sarah	<i>Mark Gertler</i>	John Murray 2002
Nevinson, C. R. W.	<i>Paint and Prejudice</i>	Methuen 1937
Wadsworth, Barbara	<i>Edward Wadsworth: A Painter's Life</i>	Michael Russell 1989
Walsh, Michael	<i>C. R. W. Nevinson: This Cult of Violence</i>	Yale Univ. Press 2002
Walsh, Michael	<i>Hanging a Rebel: The Life of C. R. W. Nevinson</i>	Lutterworth 2008

## Website addresses

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 17 March 2016