

# *Green and Pleasant Land*: Masters of British Landscape from Gainsborough to Goldsworthy

Start date	1 April 2016	End date	3 April 2016
Venue	Madingley Hall Madingley Cambridge		
Tutor	Justine Hopkins	Course coo	<b>le</b> 1516NRX060
Director of Programmes		Emma Jennings	
For further information on this course, please contact		Public Programme Co-ordinator, Clare Kerr clare.kerr@ice.cam.ac.uk_or 01223 746237	
To book	<b>Fo book</b> See: <u>www.ice.cam.ac.uk</u> or telephone 01223 746262		

# **Tutor biography**

After a first degree at Bristol University in English and Drama, Justine Hopkins turned to Art History, studying for an MA at the Courtauld Institute specialising in European Art of the Romantic period. She then spent a year in Belize and the British Museum drawing Ancient Mayan pottery, before gaining a PhD from Birkbeck College, London for her researches into the interactions of Science, Religion and Landscape Painting from the French Revolution to the <u>Origin of Species</u>.

Since then she has worked as a freelance lecturer in Art History for Bristol, Cambridge, London and Oxford Universities; the Tate, National and National Portrait Galleries; Sotheby's, Christies' and assorted independent institutions, and is a registered NADFAS lecturer. Her biography of the c20th sculptor and painter, Michael Ayrton, was published in 1994; she has also contributed articles to a wide variety of periodicals and dictionaries, including the <u>New Dictionary of National Biography</u> and the <u>Oxford Dictionary of Western Art</u>. An article for <u>Sculpture Journal</u> on the sculptor Ivan Meštrović will be published this year. She currently lectures regularly for NADFAS; at the Royal West of England Academy in Bristol, where recent Day Schools include Trees in British Art; and at the V&A, where she contributes to various Year Courses and has run Short Courses on Art Nouveau, Edwardian England and British Landscape Painting.

She lives in Bristol, in a house built in 1637 with timbers from ships that sailed against the Armada which she shares with a teacher, a photographer and a black cat called Martha.

# Course programme

#### 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	<i>The last branch of uninteresting subjects?</i> Discovering a Landscape Art
22:00	Terrace bar open for informal discussion
Saturday	
07:30	Breakfast
09:00 – 10:30	<i>Every glance a glance for study</i> : Constable, Turner and the Landscape Sublime
10:30	Coffee
11:00 – 12:30	Nature in all humbleness of heart: Pre-Raphaelite landscapes
13:00	Lunch
14:00 – 16:30	Field Trip to the Fitzwilliam Museum
16:30 – 17:30	Tea with informal discussion relating to Field Trip and matters arising
17:30 – 18:30	Free
18:30	Dinner
20:00 – 21:30	<i>Landscape and the things behind</i> : War and peace and painted landscape
21:30	Terrace bar open for informal discussion
Sunday	
07:30	Breakfast
09:00 – 10:30	Penetrating vision: into the new millennium
10:30	Coffee
11:00 – 12:30	O, who can ever gaze his fill? 250 years of land, landscape and art
12:45	Lunch

#### The course will disperse after lunch

#### **Course syllabus**

#### Aims:

- To study the rise of landscape art in Britain from its beginnings in the 18<sup>th</sup> century up to the present day; the changing attitudes of painters and their public towards the landscape genre, and the mutual interaction between artists and society.
- To consider the various artistic, social, historical and commercial factors affecting the progress of landscape as a subject for art through particular examples of artists and situations.
- To explore developments in the techniques and equipment for painting through this period with reference to their significance for the painters of landscape.
- To discuss whether it is possible to identify specific aspects of British art and society which favoured the development of landscape art in this country above and beyond other European artistic centres during the period covered.

#### Content:

Every glance is a glance for study (Joseph Mallord William Turner, 1835)

Landscape is everywhere; so landscape art must surely be the painter's easy option? Not necessarily. An artist painting a view never really starts with a blank canvas: expectation, intention, the weather and the demands of potential buyers are only the beginning.

This course explores the extraordinary range and scope of painted landscape in Britain: from the struggles and stresses of the eighteenth century to the triumphs of the nineteenth – the age which bred such masters as Gainsborough, Constable and Turner – and on into the symbolic, emotive abstractions of the modern age, where landscape, once derided as *the tame delineation of a given place*, asserted itself at the cutting edge of the avant-garde, and often seems to be about almost anything except recognisable, loveable countryside.

Through three centuries artists in Britain repeatedly turned to landscape both to criticise the past and suggest possibilities for new beginnings. During this weekend we will trace their endeavours and achievements, on a journey which will fascinate anyone who has ever looked at a painted landscape and even while enjoying the experience found themselves wondering how and why it was done.

*I seek to recreate the truth of nature by making my own song about it ... vision should be penetrating.* (Ivon Hitchens, 1951)

# Presentation of the course:

Presentation is by lectures illustrated with digital slides and including time for general discussion and for students to raise points of particular personal interest. There will be a field trip on Saturday afternoon to the Fitzwilliam Museum, led by the tutor, to look at examples of landscape painting not only by British artists but also by the foreign painters whose influence was important in shaping the landscape vision of different periods. This will include a "debrief" session on return to Madingley to discuss issues and ideas arising from the visit and the course to date.

### Outcomes:

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

- Recognise and have some understanding of the differences between real and painted landscape, and in the landscape art of different periods.
- Experience the ways in which artists perceive and present landscape both compositionally and in terms of technique, and how this is modified or altered by circumstances, expectations and commercial pressures.
- Gain some insight into the ways in which wider socio-historical perceptions of landscape, art and landscape art changed between the eighteenth century and today, and how these changes not only dictated artistic practice but increasingly responded to artistic vision.
- Widen their horizons literally, imaginatively and artistically.

#### **Reading and resources list**

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.

Author	Title	Publisher and date
Andrews, Malcolm	Landscape and Western Art	Oxford Paperbacks 1999
Baetjer, Katherine (ed)	Glorious Nature: British Landscape Painting 1750-1850	Zwemmer Publishing 1993
Dimbleby, David	A Picture of Britain	Tate Publishing 2005
Hemming, Christopher	British Landscape Painting: A History and a Gazetteer	Gollancz Publishers 1989
Jeffrey, Ian	Landscape in Britain 1850-1950	Arts Council 1983
Mabey, Richard	Nature Cure	Vintage 2008
Neve, Christopher	Unquiet Landscape: Places and Ideas in Twentieth Century English Landscape Painting	Faber 1990
Parris, Leslie	Landscape in Britain 1750-1850	Tate Publishing 1973
Rosenthal, Michael (ed)	Prospects for the Nation: Recent Essays in British Landscape 1750-1850	Yale University Press 1997
Schama, Simon	Landscape and Memory	1995 [Harper Perennial reissue 2004]
Spalding, Frances	Changing Nature: British Landscape Painting 1850-1950	Arts Council 1983

#### Website addresses

Both the Tate Gallery at <u>www.tate.org.uk</u> and the Victoria and Albert Museum at <u>www.vam.ac.uk</u> have useful articles on aspects of British landscape painting and its development, as well as information on individual artists and excellent reproductions of specific works, often with interesting additional material on their genesis and subsequent history.

**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