
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? Discovering a Landscape Art</i>
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	<i>Every glance a glance for study: Constable, Turner and the Landscape Sublime</i>
10:30	Coffee
11:00 – 12:30	<i>Nature in all humbleness of heart: Pre-Raphaelite landscapes</i>
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: War and peace and painted landscape</i>
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	<i>Penetrating vision: into the new millennium</i>
10:30	Coffee
11:00 – 12:30	<i>O, who can ever gaze his fill? 250 years of land, landscape and art</i>
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 18th 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	<i>Landscape and Western Art</i>	Oxford Paperbacks 1999
Baetjer, Katherine (ed)	<i>Glorious Nature: British Landscape Painting 1750-1850</i>	Zwemmer Publishing 1993
Dimbleby, David	<i>A Picture of Britain</i>	Tate Publishing 2005
Hemming, Christopher	<i>British Landscape Painting: A History and a Gazetteer</i>	Gollancz Publishers 1989
Jeffrey, Ian	<i>Landscape in Britain 1850-1950</i>	Arts Council 1983
Mabey, Richard	<i>Nature Cure</i>	Vintage 2008
Neve, Christopher	<i>Unquiet Landscape: Places and Ideas in Twentieth Century English Landscape Painting</i>	Faber 1990
Parris, Leslie	<i>Landscape in Britain 1750-1850</i>	Tate Publishing 1973
Rosenthal, Michael (ed)	<i>Prospects for the Nation: Recent Essays in British Landscape 1750-1850</i>	Yale University Press 1997
Schama, Simon	<i>Landscape and Memory</i>	1995 [Harper Perennial reissue 2004]
Spalding, Frances	<i>Changing Nature: British Landscape Painting 1850-1950</i>	Arts Council 1983

Website addresses

Both the Tate Gallery at www.tate.org.uk and the Victoria and Albert Museum at www.vam.ac.uk 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