

Victorian Art: From Turner and Millais to Whistler and Sargent

Start date	26 February 2017	Time	10:00 – 16:45
Venue	Madingley Hall Madingley Cambridge		
Tutor	Jo Banham	Course code	1617NDX029

Director of Programmes Emma Jennings
For further information on this course, please contact Public Programme Coordinator, Clare Kerr
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Jo Banham has been Head of the Adult, Students and Creative Industries programmes in the Learning Department at the Victoria & Albert Museum since 2006. Previously she was Head of Learning at the National Portrait Gallery, and before that Head of Public Programmes at Tate Britain. Her curatorial and research posts have included being Curator at Leighton House, Kensington, Archivist at Arthur Sanderson & Sons, and Curator of historic wallpapers at the Whitworth Art Gallery, Manchester.

She has edited and written several books on art and design – including William Morris & the Middle Ages (1986), Victorian Interior Design (2000), Encyclopaedia of Interior Design – 2 vols (2002), Dictionary of Artists Models (2006).

She lectures regularly on V&A courses and study days and contributes to conferences and research seminars on 19th century design. She has taught at BA and MA level for Birkbeck College and University College, both University of London, the Open University, and Manchester Metropolitan University.

Her current research is on Artists Models and Aestheticism in the late 19th century. She is also working on a forthcoming exhibition on William Morris and the Arts and Crafts movement opening in Madrid and Barcelona, Autumn 2017/Spring 2018, as well as beginning research for a book on The London Art World 1660-present.

Course programme

Please plan to arrive between 09:30 and 10:00. You can meet other course members in the bar.

09:30	Terrace bar open for pre-course tea/coffee
10:00 – 11:15	Session 1 The Victorian Art World and the Legacy of High Art
11:15	Coffee
11:45 – 13:00	Session 2 The Pre-Raphaelite Revolution
13:00	Lunch
14:00 – 15:15	Session 3 Modern Life Painting, Frith, Redgrave, Fildes and Herkomer
15:15	Tea
15:30 – 16:30	Session 4 In Pursuit of Beauty, Whistler, Burne-Jones, Leighton and Sargent
16.30-16.45	Discussion
16:45	Day-school ends

Course syllabus

Victorian art has often been derided as conservative and sentimental but more recent opinions have challenged this view and many artists associated with the period can rightly be called revolutionary. J. M. W. Turner and J. M. Whistler produced radical and innovative images of light and atmosphere; the Pre-Raphaelite Brotherhood introduced bright colours and the truthful recording of nature, modern life painters portrayed contemporary society including fallen women, work, and the urban crowd, while Sickert and Sargent became Britain's first Impressionists. This course celebrates the variety and achievements of art in the Victorian era and explores the work and ideas of the principal artists associated with this period.

Aims:

1. The course aims to present the main developments and themes in Victorian painting from the 1840s to 1900
2. The course aims to show how these themes and developments relate to the social and economic context of the period

Presentation of the course:

Teaching will be in the form of 4 illustrated lectures providing an overview of the main periods, protagonists and content within Victorian art. Each presentation will also have time at the end for questions and class discussion, and the day will end with 20 minutes for class contributions and evaluations of various themes covered in earlier sessions.

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

1. Students will be able to identify at least three of the principal developments and stylistic changes in Victorian painting
2. Students will have an understanding of the importance of the social and historical context for the production of Victorian art

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
Tim Barringer,	<i>Pre-Raphaelites: Victorian Avant-Garde</i> ,	Tate, London, 2012
Richard Dormant and Margaret Macdonald,	<i>James McNeill Whistler</i> ,	Tate, London 1994
Elizabeth Prettejohn,	<i>After the Pre-Raphaelites: Art and Aestheticism in Victorian England</i> ,	Manchester, 1999
The Cult of Beauty,	<i>Stephen Calloway</i> ,	V&A, London 2008
Frederic Leighton,	<i>Royal Academy of Arts</i> ,	London 1996
Caroline Dakers,	<i>The Holland Park Circle, Artists and Victorian Society</i> ,	New Haven, 1999
Christopher Newall,	<i>John Ruskin: Artist and Observer</i> ,	London, 2014
John M. Mackenzie,	<i>Inventing the Victorians</i> ,	V&A, London 2001
Andrew Sanders,	<i>In Olden Time: Victorians and the Past</i> ,	New Haven, 2003
Julia Thomas,	<i>Victorian Narrative Art</i> ,	Tate, London,
Julian Treuherz,	<i>Victorian Painting</i> ,	Thames and Hudson, London 1993
Mary Cowling,	<i>Victorian Figurative Painting</i> ,	London, 2000
Richard Ormond,	<i>John Singer Sargent</i> ,	London, 1999

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: 01 February 2017