

The Metropolis – Imaging the City

Start date 17 February 2017**End date** 19 February 2017**Venue** Madingley Hall
Madingley
Cambridge**Tutor** Mary Conochie**Course code** 1617NRX065**Director of Programmes**

Emma Jennings

**For further information on this
course, please contact**Public Programme Coordinator, Clare Kerr
clare.kerr@ice.cam.ac.uk or 01223 746237**To book** See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Mary Conochie is an art historian teaching on all programmes offered by the Institute of Continuing Education, including International Summer School. She is currently Course Director for both Diploma courses in History of Art.

Mary studied Art History at London University and has been a lecturer for many years, lecturing at various academic institutions including Homerton College, Anglia Ruskin University, University of Hertfordshire and Norwich University of the Arts. At Anglia Ruskin University she carried out research for the Pedagogic Research Project Fund, with particular focus on how to assimilate theoretical aspects of art history into the practical environment of an art school, and the dichotomy between perceived formal lecture space and informal studio space.

Mary's wide ranging teaching experience has provided her with a broad and detailed knowledge of her subject. Her particular areas of interest are the Renaissance, Portraiture, the Nineteenth Century and Early Twentieth Century Movements. Her theoretical approach is both thematic and pluralist. Her lectures are informal and she enjoys student participation, believing such an approach helps to increase confidence in students.

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	Session 1 - First sightings of the city – as imaged pre 1860
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Session 2 - City as spectacle - tourism and leisure in 1870s Paris
10:30	Coffee
11:00 – 12:30	Session 3 – The Underbelly – urban poor in London and Paris
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Session 4 – Futurism and the Utopian Vision
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	Session 5 – The City Corrupt – Berlin and the Weimar Republic
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Session 6 – War and the Destruction of the City
10:30	Coffee
11:00 – 12:30	Session 7 – New York and the American Dream
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

- Analyse the emergence of the metropolis as an urban phenomenon post Industrialisation and a new subject for artists.
- Examine the changing attitudes to the city by artists and the techniques used in its depiction.
- Consider how the subject of the city might be a means of social documentation.

Content:

From Florence in the fifteenth century to New York in the twentieth, this course traces the imaging of the city in western art.

Artists have been documenting the man-made environment of the city since the Renaissance when it appears as a site of worship in religious art. Over the centuries the city symbolises national pride, the seat of power, the cultural centre of society. After initially considering images of the city in earlier centuries, the main focus of the course will be on the development of the metropolis as an urban phenomenon post-Industrial Revolution from 1860-1960. As such, the city develops as the centre of commerce, consumerism and capitalism: a site of leisure, pleasure and tourism. In contrast, we will also examine the negative, indeed dystopian, aspects of the city as a place of alienation, isolation and anonymity inhabited by the dispossessed and the corrupt.

In the early twentieth century avant-garde artists involved in new modern movements become fascinated with the concept of the city as in a constant state of flux and represent it as fragmented, futuristic, surreal. Consideration will be given to such works as celebrations and/or critiques of city life in all its computations: from the Futurists utopian view of the city as a machine; de Chirico's metaphysical cityscapes of the imagination; and Hopper's melancholic scenes of loneliness of the city dwellers. In addition, through the work of, for example, Grosz, Dix, Nash and Moore we will examine the corruption and destruction of the city resulting from two world wars.

Presentation of the course:

The course will be structured around Powerpoint presentations of the images. Lists of images discussed will be provided, together with information sheets and some texts. Class discussion is encouraged throughout.

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

1. Identify different themes of the city discussed during lectures.
2. Define techniques which distinguish the style of each artist and his/her interpretation of the city.
3. Relate the paintings discussed during the sessions to the period in which they were produced.
4. Evaluate the paintings as social documents as well as works of 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
Brettell, Richard	<i>Modern art 1851-1929: Capitalism & Representation</i>	Oxford History of Art, 1999
Gualdoni, Flaminio	<i>Portraits of the City from Boccioni to Chirico from Sironi to Merz to Today</i>	Silvana, 2014
Hyman, Tim	<i>Sienese Painting: Art of the City Republic 1278-1477</i>	World of Art, 2003
Anna Vallye	<i>Leger – Modern Art and the Metropolis</i>	Exhibition Catalogue, Philadelphia Museum of Art, 2013
Masereel, Frans	<i>The City Vision in Woodcuts</i>	Dover, 2006
Merjian, Ara H	<i>Giorgio de Chirico and the Metaphysical City</i>	Yale University Press, 2014
Mumford, Lewis	<i>The City in History</i>	Penguin, originally published in 1961 but constantly reprinted: latest 1998
Olsen, Donald J	<i>The City as a Work of Art: London, Paris, Vienna</i>	Yale University Press, 1986
Peters, Olaf	<i>Berlin Metropolis 1918-1933</i>	Prestel, 2015
Schmied, Wieland	<i>Edward Hopper: Portraits of America</i>	Prestel, 2011
Vallye, Anna et al	<i>Leger: Modern Art and the Metropolis</i>	Yale University Press, 2014
Whybrow, Nicholas	<i>Art and the City</i>	I B Tauris, 2010
Wilson, Elizabeth	<i>The Sphinx in the City</i>	University of California Press, 1991

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.

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