

Christopher Wood and his Circle

Start date 23 February 2018**End date** 25 February 2018**Venue** Madingley Hall
Madingley
Cambridge**Tutor** Dr. Jan D. Cox**Course code** 1718NRX045**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

Dr Jan D. Cox was awarded a PhD in History of Art from the University of Leeds in 2014, where he specialised in 19th century Nordic art. He shares his interests between this topic and British art of the early 20th century. In addition to teaching at ICE, Cambridge, Jan is a regular tutor for Oxford University weekly classes, lectures at arts organisations, including Dillington House, and tutors an online course on the Impressionists.

At Oxford Brookes University, Jan was awarded the Jeanne Sheehy Memorial Prize for his work on Christopher Wood; an MA at Bristol followed, 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, in addition to addressing conferences in Copenhagen, Montreal, Rome and Oslo. He has also visited Brittany in order to research the locations of Christopher Wood's art.

Jan's teaching is based around the presentation of images on PowerPoint. He encourages class participation in discussion of the images and also utilises film to provide further stimulus and alternative points of view.

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	Christopher Wood: His early life
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Christopher Wood in Paris
10:30	Coffee
11:00 – 12:30	Ben and Winifred Nicholson
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Cornwall and Alfred Wallis
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	Christopher Wood: Film snippets
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Two Summers in Brittany
10:30	Coffee
11:00 – 12:30	Christopher Wood; Death and legacy
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

1. To understand the characteristics that make the art of Christopher Wood so individual.
2. To assess Wood's position in the cannon of twentieth-century British art.
3. To analyse the artistic relationships between Wood and his peers, and those who followed after him.

Content:

Christopher Wood (1901-30) was the English artist closest to the circle of Cocteau and Picasso in Paris in the 1920s. After a bed-ridden adolescence, Wood briefly studied architecture, but soon enveloped himself in the social whirl of the Paris demi-monde. He deliberately tried to paint in the style of many of the artists of the School of Paris and see what he could extract for his own purpose. Later in the '20s he had strong friendships with Ben and Winifred Nicholson, and the self-taught Alfred Wallis; all these artists interacted with each other and were significant for their respective outputs. We examine Wood's meteoric career, the manner in which he finally achieved his own personal style, and his sad demise. We also watch every known piece of film relating to the artist. Students will be encouraged to engage critically with Wood's work; can we describe his art as some of the most lyrical and enchanting ever produced by an English painter?

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.

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

1. Understand the factors that made Christopher Wood an important figure in twentieth-century British art.
2. Follow the progress of Wood's career and understand its evolution and development.
3. Identify the impact that Wood made on the work of other artists.

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
Button, Virginia,	<i>Christopher Wood</i> ,	Tate Publishing, London, 2003
Cariou, André & Tooby, Michael,	<i>Christopher Wood: A Painter between Two Cornwalls</i> ,	Tate Gallery Publishing, London, 1996
Collins, Judith (intro.),	<i>A Painters Place: Banks Head Cumberland 1924-31</i> ,	Redcliffe Press, Bristol, 1991
Faulks, Sebastian,	<i>The Fatal Englishman: Three Short Lives</i> ,	Vintage, London, 1996
Gale, Matthew et al.,	<i>Kettle's Yard and its Artists</i> ,	Kettle's Yard, Cambridge, 1995
Ingleby, Richard,	<i>Christopher Wood: An English Painter</i> ,	Allison and Busby, London, 1995
Mason, William,	<i>Christopher Wood – Arts Council of Great Britain Exhibition Catalogue</i> ,	The Arts Council, London, 1979
Newton, Eric,	<i>Christopher Wood 1901-1930</i> ,	Redfern Gallery, London, 1938 & 1959
Norris, Katy,	<i>Christopher Wood</i> ,	Pallant House & Lund Humphries, Chichester, 2016
Wertheim, Lucy Carrington,	<i>Adventure in Art</i> ,	Nicholson and Watson, London, 1947

Website addresses

Safran Arts: <http://www.safran-arts.com/42day/art/art4aug/art0821.html#wood>

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: 05 October 2017