

Art Nouveau: celebrating the modern dream

Start date 11 May 2018

End date 13 May 2018

Venue Madingley Hall
Madingley
Cambridge

Tutor Justine Hopkins

Course code 1718NRX056

Director of Programmes

Emma Jennings

For further information on this course, please contact

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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

I read English and drama at Bristol University and took an MA at the Courtauld Institute. After a year in Belize as an archaeological illustrator, I took a PhD at Birkbeck College exploring the impact of scientific and religious controversies on landscape painters from 1800-1860. My biography of the c20 painter and sculptor, Michael Ayrton, appeared in 1994 and I have also contributed articles to a wide variety of periodicals and dictionaries, including the New Dictionary of National Biography and the Oxford Dictionary of Western Art; my most recent article on the Serb sculptor Ivan Meštrović appeared in Sculpture Journal 25.2 in 2016. I work as a freelance lecturer in Art History for the Victoria and Albert Museum; Bristol, London, Oxford and Cambridge Universities; the Tate, National and National Portrait Galleries; Sotheby's, Christies' and assorted independent institutions, and is a registered lecturer for NADFAS.

In my (all too limited) free time I make lamp-worked glass beads and enjoy long walks, preferably by the sea. Art Nouveau is a long-held enthusiasm; its eclectic blend of historic with modern and determined blurring of the boundaries between the practical, aesthetic and intellectual aspects of art suits my own approach - and I'm no more immune to its glamour than anyone else!

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>To the Age its Art; to Art its Freedom ~ The Making of Art Nouveau</i>
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	<i>Paris invites the world ~ Art Nouveau at the 1900 Universal Exhibition</i>
10:30	Coffee
11:00 – 12:30	<i>Whiplash and chequerboard ~ Art Nouveau in Vienna and Brussels</i>
13:00	Lunch
14:00 – 16:00	Field trip to Cambridge to explore Art Nouveau in the collections of the Fitzwilliam Museum and in the streets.
16:00	Tea
16:30 – 18:00	Discussion (over tea) of ideas and questions arising from the visit and the course so far, followed by free time.
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	<i>The Spirit of Art Nouveau ~ Alphonse Mucha from High Art to Advertising</i>
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	<i>Striving to fix beauty</i> ~ Lalique, Tiffany and Gallé
10:30	Coffee
11:00 – 12:30	Style, School or state of mind? Art Nouveau reviewed.
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

- Explore the ways in which Art Nouveau developed in different centres, and the extent to which individual artists were able to create distinctive personal works which remain recognisably part of the Art Nouveau spectrum.
- Examine the works of some of the outstanding masters of the Art Nouveau style, investigate the innovative techniques they developed to create their masterpieces and consider how art, craft and science were brought together in their works to create new aesthetic expectations.
- Discuss the unique balance achieved by Art Nouveau between art and commerce, and how far this reflects a wider socio-cultural shift around the turn of the century.

Content:

Art Nouveau - self-consciously modern, defiantly decorative, shamelessly commercial - struck a chord which resounded through the turbulent years around the turn of the nineteenth century. In every country of Europe it developed differently and was known by different names, yet there is always something distinctive which identifies the impulse which we call Art Nouveau as unique and different from the styles and schools which come before and after.

A deliberate break with academic orthodoxy and artistic values, Art Nouveau echoed the impulse of the age. Its determination to give equal weight and status to all branches of creative endeavor challenged the traditional privilege of the fine arts; a popular stance in a time when society at large was becoming more fluid. The market for luxury goods was expanding rapidly: sold through specialist shops such as Liberty's and Siegfried Bing's Maison Art Nouveau, but increasingly in the burgeoning department stores such as Selfridges, which attracted customers from a far wider spectrum of society. In a world ever more urban-centred and consciously commercial the style also found a natural niche in the expanding world of advertising - in fact by the mid-1900s there was virtually no area of visual experience the 'Modern Style' had not reached: buildings to biscuit tins, postcards to porcelain, lightshades to lingerie. The names of its great masters - Tiffany and Lalique, Gallé, Mucha and Klimt - remain famous today.

This course explores some of the many masters and manifestations of this fascinating phenomenon, and tries to identify what it is that gives Art Nouveau the glamour which made it so popular in its time, and continues to enchant us today.

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 in search of Cambridge's Art Nouveau legacy, both in the Fitzwilliam Museum and out on the streets. This will include a "debrief" session on return to Madingley to discuss issues and ideas arising from the visit and the course to date.

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 origins of Art Nouveau's characteristic features.
- Develop an appreciation and understanding of the technical aspects of the production of art objects in previously unfamiliar media including glass, jewellery, ceramics and wood.
- Gain some insight into the ways in which wider socio-historical forces helped to make Art Nouveau successful, and the ways in which Art Nouveau artists and designers both responded to and helped to shape the taste, collecting habits and commercial practices of their time.
- Enjoy some truly glorious objects, as slides in the classroom and in the real world.

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
Victor Arwas	Art Nouveau: From Mackintosh to Liberty ~ The Birth of a Style	Papadoukis Publisher 2000
R. Beauclair	Art Nouveau Architecture	Dover Publications 2016
Camille de la Bédoyère	Art Nouveau	Flame Tree Publishing 2017
Stephen Escritt	Art Nouveau (Art and Ideas)	Phaidon 2000
Gabrielle Fahr-Becker	Art Nouveau	Ullmann Publishing 2015
Paul Greenhalgh	Essential Art Nouveau	V&A Publications 2000
Klaus-Jurgen Sembach	Art Nouveau	Taschen 2016
Norbert Wolf	Art Nouveau	Prestel 2015

Website addresses

www.vam.ac.uk/page/a/art-nouveau/

www.theartstory.org/movement-art-nouveau.htm

<https://www.artsy.net/article/artsy-editorial-art-nouveau>

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: 19 December 17