

About face: the history of Portraiture

Start date	20 April 2018	End date	22 April 2018
Venue	Madingley Hall Madingley Cambridge		
Tutor	Mary Conochie	Course code	1718NRX023

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 I and II. 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 19th-century and early 20th-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	Changing faces – introductory lecture. How pose, gaze, gesture and dress affect our interpretation
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Status and Individuality – the changing role and function of the portrait
10:30	Coffee
11:00 – 12:30	Portrayals of the Feminine – an analysis of the iconography of gender within the portrait.
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	The Court Portrait – including Holbein and the English Court
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	The English Face – a comparative study between Reynolds and Gainsborough and their French and Spanish contemporaries
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Challenging Tradition – the loss of identity to artistic development in 19th and 20th century
10:30	Coffee

11:00 – 12:30 **The Self Portrait – the public and private persona of the artist**

12:45 Lunch

The course will disperse after lunch

Course syllabus

Aims:

- identify different categories of the portrait (pair, group, royal, civic, formal, informal)
- examine how pose, glance, gesture, dress affect our interpretation
- discuss genderisation within the portrait
- discuss the relevance of the portrait as a social document

Content:

This course explores the role and function of the portrait over the centuries and in particular who is portrayed and why. We will be discussing different categories of the portrait (pair, group, royal, civic, formal, informal) and examining how pose, glance, gesture, dress affect our interpretation of the image. In addition we will analyse genderisation within the portrait; and discuss the relevance of the portrait as a social document. Artistic development of this genre is particularly significant: how the artist meets the difficult challenge of portraying the status and individuality of the sitter and the iconography associated with the portrait. The historical, cultural and political contexts will also be examined in relation to society's perception of itself over the centuries. Artists discussed include Titian, Van Dyck, Gainsborough, Reynolds, Manet, Picasso

Presentation of the course:

The course will be taught through PowerPoint presentations. Handouts of historical context and images will be provided and class discussion will be encouraged throughout the lectures.

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

- identify different categories of portraiture within a critical context using the appropriate terminology
- analyse the iconography of portraiture with particular reference to the relevance of pose, gaze and gesture
- compare and describe portraits by different artists in terms of style and content.

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
Brilliant Richard	<i>Portraiture</i>	London 1990
Campbell L	<i>Renaissance Portraits: European Portrait Painting in 14th 15th 16th centuries</i>	1990 London
Hearn K	<i>Dynasties: Painting in Tudor and Jacobean England</i>	1995 London
Lynton N	<i>Painting the Century – 101 Portrait Masterpieces 1900-2000</i>	2000 London
Piper D	<i>The English Face</i>	1992 National Portrait Gallery Publications
Pope-Hennessy John	<i>The Portrait in the Renaissance</i>	Princeton
Schnieder N	<i>The Art of the Portrait</i>	1994 Cologne
Shawe-Taylor D	<i>The Georgians: 18th c Portraiture & Society</i>	1990 London
Simon R	<i>The Portrait in Britain and America</i>	1987 Oxford
Wendorf R	<i>Sir Joshua Reynolds: The Painter in Society</i>	1996 London
West Shearer	<i>Portraiture</i>	Oxford 2004
Woodall Joanna	<i>Portraiture: Facing the Subject</i>	Manchester 1997

Exhibition Catalogues

Portraits by Ingres – Image of an Epoch 1999 National Gallery London/Metropolitan Museum of Art New York
Rembrandt by Himself 1999 National Gallery Publications

Millais: Portraits 1999 National Portrait Gallery

Self Portrait: Renaissance to Contemporary 2005 National Portrait Gallery

For portraiture by specific artists it is best to consult monographs on individuals - Titian, Rembrandt, Velasquez, Goya, Degas etc – which will usually cover all aspects of an artist's work including portraiture

Website addresses

www.uffizi.com

www.nationalgallery.org.uk

www.louvre.fr

www.fitzmuseum.cam.ac.uk

www.tate.org.uk

www.nationalportraitgallery.org.uk

www.wallacecollection.org.uk

www.rijksmuseum.nl

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: 16 April 2018