

Colour connections: modern painting in Paris and London

Start date	26 June 2020	End date	28 June 2020
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Venue	Madingley Hall Madingley Cambridge CB23 8AQ
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Tutor	Jo Rhymer	Course code	1920NRX051
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Director of ISP and LL	Sarah Ormrod
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For further information on this course, please contact the Lifelong Learning team	Zara Kuckelhaus, Fleur Kerrecoe shortcourses@ice.cam.ac.uk or 01223 764637
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To book	See: www.ice.cam.ac.uk or telephone 01223 746262
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Tutor biography

Joanne Rhymer has over twenty years' experience of teaching in prestigious gallery and museum learning departments including the National Gallery, Victoria & Albert Museum and Tate as well as leading tours in museums and galleries abroad.

Her areas of specialism are 19th- and early 20th-century French and British art. She is also very interested in the benefits of slow looking at art and has developed a guided, slow looking technique within gallery settings. Her teaching style encourages interaction and when possible, involves discussion in front of art. She particularly enjoys working with adult students as their observations and the knowledge they bring to a session can create exciting discoveries and can open up new avenues of interpretation.

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	Session 1: Setting the scene: welcome to 19th century Paris and London
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00	Session 2: Haussmann's Paris: the capital of art
10:30	Coffee
11:00	Session 3: The city at night: Paris and Montmartre
13:00	Lunch
14:00	Free
16:00	Tea
16:30	Session 4: Whistler, Tissot and Japan in London
18:00	Free
18:30	Dinner
20:00	Session 5: Cross-Channel communications: Sickert and Degas
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00	Session 6: Modern painting: the Camden Town Group
10:30	Coffee
11:00	Session 7: Monet, Derain and London, the chromatic city
12:45	Lunch

Course syllabus

Aims:

This course aims to:

- Show how avant-garde artists under discussion experimented with colour as a means to represent the modern city (both London and Paris)
- Show the relationships between French Impressionism, Neo-Impressionism and Fauvism and the involvement of Whistler, Sickert and the Camden Town Group artists in the development of new pictorial languages
- Explore how London, as well as Paris, was a springboard for dynamic developments in art which took place in the 20th century

Content:

This course focuses on innovations in the use of colour, technique, motif and supports in modern painting. Firstly, through a variety of sources, we explore the appearance, experience and growth of both Paris and London during the mid-1850s and compare French Realist paintings of Paris with Victorian counterparts.

Session two considers why Paris becomes a magnet for international artists. We discuss the innovative use of complementary colours in works by Monet, Caillebotte and Seurat. Session three compares images of the opera by Renoir and Cassatt before moving to Paris's seamier side, Montmartre. How does Toulouse-Lautrec represent this locale?

The influx of Japanese objects and prints into Europe inspired avant-garde artists on both sides of the Channel. In session four we look specifically at Whistler and Tissot, both of whom spent significant time working in both cities.

Session five considers the significant cross-Channel communications between, Sickert and Degas while session six draws attention to the dynamic impact of Roger Fry's exhibition of *Manet and the Post-Impressionists* on the Camden Town Group.

Finally, we discuss the Thames paintings produced by Fauve painter, Derain, in response to Monet's own earlier and very successful Thames series. Looking at the work of fellow Fauve artist, Matisse, what legacy does he and future artists inherit from the artists we have been discussing?

Presentation of the course:

- Introductions at the beginning to gauge participants' motivations for joining the course and their expectations
- PowerPoint presentations
- Enquiry-based learning to encourage discussion and interpretation
- Recapping as the course develops

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

- Looking at painting examples in the sessions, students will be able to identify and explain ways in which avant-garde artists experimented with their use of colour and painting technique to represent the city
- Students will be able to identify the key characteristics of French Impressionism, Neo-Impressionism and Fauvism
- Students will be able to explain how artists featuring in the course created a legacy for further dynamic developments in art during the 20th century

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk *

Author	Title	Publisher and date
Robins, Anna Greutzner	<i>Degas, Sickert and Toulouse-Lautrec: London and Paris 1870-1910</i>	Tate Publishing, 2006
*Poe, Edgar Allan	<i>The Man of the Crowd (1840)</i>	Downloadable free online
Munro, Jane	<i>French Impressionists (Fitzwilliam Museum Handbooks)</i>	Cambridge University Press, 2003
Huysmans, J K (translated by Brendan King)	<i>Modern Art (1883)</i>	Dedalus, 2019
Upstone, Robert	<i>Modern Painters: The Camden Town Group</i>	Tate Publishing, 2008
Hackney, Stephen	<i>Nocturnes and Harmonies</i>	The Burlington Magazine, Vol 136. No 1099 (Oct, 1994) pp 695-699 On JSTOR
Burton, Samantha	<i>Champagne in the Shrubbery: Sex, Science, and Space in James Tissot's London Conservatory</i>	Victorian Studies Vol. 57, No. 3, Papers and Responses from the Twelfth Annual Conference of the North American Victorian Studies Association (Spring 2015), pp. 476- 489 (14 pages) Published by Indiana University Press On JSTOR
*Baudelaire, Charles (1863) 'The Painter of Modern Life' in Mayne, Jonathan (translation ed. 1995)	<i>The Painter of Modern Life and Other Essays</i> , pp. 1-15: I: Beauty Fashion and Happiness to IV Modernity inclusive	Phaidon Press

Website addresses

Additional information

Venue

Details of how to find Madingley Hall can be found on our website:
<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

Refreshments

Tea and coffee, lunch and dinner will be provided as outlined in the timetable. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on ice.admissions@ice.cam.ac.uk or +44 (0)1223 746262.

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: 20 December 2019