



Colour connections: modern painting in Paris and London

Start date 26 June 2020 **End date** 28 June 2020

Venue Virtual Classroom

Tutor Jo Rhymer **Course code** 1920NRX051

Director of ISP and LL Sarah Ormrod

For further information on this course, please contact the Lifelong Learning team Zara Kuckelhaus, Fleur Kerrecoe
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

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.

Course Programme

Session timings are below. Please plan to arrive online shortly before each session is due to begin.

Friday 26 June

14.00 - 14.40	Session 1: Setting the scene: welcome to 19th century Paris and London.
14.40 - 15.00	Discussion
16.00 - 16.40	Session 2: Haussmann's Paris: the capital of art
16.40 - 17.00	Discussion

Saturday 27 June

10.30 - 11.10	Session 3: The city at night: Paris and Montmartre
11.10 - 11.30	Discussion
13.30 - 14.10	Session 4: Whistler, Tissot and Japonisme in London
14.10 - 14.30	Discussion
16.00 - 16.40	Session 5: Cross-Channel communications: Sickert and Degas
16.40 - 17.00	Discussion

Sunday 28 June

10.30 - 11.10	Session 6: Modern painting and the Camden Town Group
11.10 - 11.30	Discussion
13.30 - 14.10	Session 7 Monet, Derain and London – the chromatic city
14.10 - 14.30	Discussion

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
Burton, Samantha	<i>Champagne in the Shrubbery: Sex, Science, and Space in James Tissot's London Conservatory</i>	On JSTOR 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
*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	On JSTOR Phaidon Press

Additional information

What you will need

The course is open to anyone, however it is taught via a virtual classroom. You will be able to see, hear and interact with your classmates and the tutor. In order to participate you will need to have a laptop, computer, tablet or other device equipped with a camera (webcam), speakers and a microphone.

Full instructions and support on the use of the software will be given on request.

Venue

This course takes place online using the teleconferencing software ZOOM.

If you have any queries about the software or accessing the course, please email the Lifelong Learning team: shortcourses@ice.cam.ac.uk.

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: 15 June 2020