

Western European Painting Summer School 2024

Dates	Monday 8 to Friday 12 July 2024
Times	10.45-16.00 BST each day
Location	Theatre and Galleries
Level	Introductory



East Gallery I, Wallace Collection

Overview

Discover the history of Western European painting through one of the most outstanding art collections in the world. Taking a chronological approach, we'll introduce you to key artists and styles from the 15th to the mid-19th centuries. Our exploration will include early devotional images, intriguing depictions of everyday life, opulent Rococo representations of mythology, as well as outstanding portraits and renditions of magnificent landscapes. While looking carefully at works by major artists including Cima, Rembrandt, Velázquez, Fragonard, Gainsborough and Bonheur, we'll discuss function, technique and interpretations.

Each morning, you'll learn with our experts through in-depth talks in our theatre, exploring our remarkable paintings in context. We'll then begin each afternoon with a spotlight talk, where we'll discuss a single work through a theoretical perspective including feminism, identity politics and the construction of power. We'll complete each day with lively gallery tours, drawing together the ideas introduced in the theatre and allowing for observation and discussion of paintings close up.

Over five days, you'll gain a broad knowledge of a range of artworks, enabling you to recognise and understand some of the major stylistic and material developments in painting, both within the Wallace Collection and further afield.

Monday: 14th- to mid-16th-century Italian paintings

Our exploration begins with our oldest works from the early 1300s to the mid-1500s – a period coinciding with the Renaissance. Through contextual talks and gallery tours, we'll learn how the Renaissance is associated with a 'rebirth' of interest in classical antiquity and a desire to create naturalistic images – factors that provide important foundations for centuries to come. Our small yet sublime collection of works by artists including Foppa, Cima, Crivelli and Titian will provide an anchor for exploring key Renaissance paintings beyond the Collection.

In the afternoon, our first spotlight talk will focus on a miniature painting depicting *Hans Holbein the Younger* and how status and identity is represented through the portrait.

Tuesday: 17th-century Spanish and Italian paintings

On day two, we'll focus on Spanish and Italian paintings including discussion of the Baroque. Developing during the 1600s and continuing into the early 1700s, this style influenced every creative artform and we'll learn how it manifested in paintings, including works by Velázquez, Murillo and Domenichino. Through our contextual talks and gallery tours, we'll understand why religious imagery dominated at this time, employing exaggerated movement and a sense of immediacy. We'll also discuss how these characteristics were harnessed to produce compelling portraits.

Our second spotlight talk will focus on Claude Lorrain's *Landscape with Apollo and Mercury* to help us examine the significance of classical narratives and references.

Wednesday: 17th-century Dutch and Flemish paintings

On day three our attention shifts to Dutch and Flemish paintings. Through our contextual talks and gallery tours, we'll learn how the northern Baroque style often contrasts with the examples discussed on Tuesday. We'll see how Dutch artists like Rembrandt used light and dark to dramatic effect, and how artists like Ter Borch transformed the ordinary into the extraordinary. We'll also look at Flemish artists Rubens and Van Dyck to see how they utilised the Baroque to powerfully convey nature and the authority of elite society.

Wednesday's spotlight talk will focus on Flinck's *A Young Archer*. While this painting might first appear to be a straightforward depiction of a young Black man, our investigation will reveal that the painting is inextricably linked with the Dutch slave trade.

Thursday: 18th-century French paintings

On Thursday we'll learn about French painting in the 1700s and the Rococo style. Characterised by decorative effects and lightness of touch, we'll discuss how the Rococo emerges, partly in response to the intense grandeur of the Baroque. Through our contextual talks and gallery tours exploring works by artists like Watteau, Boucher and Fragonard, we'll learn how to recognise the Rococo style, and the subjects associated with French painting in the 1700s.

Thursday's spotlight talk will focus on the politics of representation in François Boucher's painting of Madame de Pompadour. We'll examine how portraiture and patronage were important vehicles through which Pompadour exerted her influence at the French court.

Friday: 19th-century British and French paintings

Our final day will introduce British painting in the 1700s to the mid-1800s, as well as 19th-century French paintings. Through our contextual talks and gallery tours, we'll look at works by artists including Reynolds, Romney and Bonington to understand the traits of Romanticism, and subsequent influences on British art. We'll see how Gainsborough's paintings of modern sitters, and Turner's responses to landscape painting, were often influenced by the art of the past as well as a desire to pioneer new approaches. Our exploration of 19th-century French paintings will include Delaroche, Delacroix and Corot – the latter two being particularly influential on the development of French modern art.

Friday's spotlight talk focuses on Bonheur's painting, *Roe Deer*. Bonheur was the first woman artist to be awarded the prestigious *Légion d'honneur* – the highest French order of merit. What strategies did she undertake in order to succeed in a male-dominated artworld?

Timetable

	Mon 8 July	Tue 9 July	Wed 10 July	Thu 11 July	Fri 12 July
	14th- to mid-16th-century Italian paintings	17th-century Spanish and Italian paintings	17th-century Dutch and Flemish paintings	18th-century French paintings	19th-century British and French paintings
10.45-11.00 (15 minutes)	Welcome and overview	Day overview	Day overview	Day overview	Day overview
11.00-11.45 (45 minutes)	Presentation I, with Clare Ford-Wille	Presentation I, with Dr Chantal Brotherton-Ratcliffe	Presentation I, with Dr Chantal Brotherton-Ratcliffe	Presentation I, with Dr Barbara Lasic	Presentation I, with Dr Matthew Morgan
11.45-12.00 (15 minutes)	Coffee break	Coffee break	Coffee break	Coffee break	Coffee break
12.00-12.45 (45 minutes)	Presentation II, with Clare Ford-Wille	Presentation II, with Dr Chantal Brotherton-Ratcliffe	Presentation II, with Dr Chantal Brotherton-Ratcliffe	Presentation II, with Dr Barbara Lasic	Presentation II, with Dr Matthew Morgan
12.45-13.00 (15 minutes)	Q&A	Q&A	Q&A	Q&A	Q&A
13.00-14.00 (1 hour)	Lunch (not provided)	Lunch (not provided)	Lunch (not provided)	Lunch (not provided)	Lunch (not provided)
14.00-14.30 (30 minutes)	Spotlight on <i>Holbein the Younger</i> , with Jacqui Ansell	Spotlight on Claude's <i>Landscape with Apollo and Mercury</i> , with Lucrezia Walker	Spotlight on Flinck's <i>The Young Archer</i> , with Dr Janet Couloute	Spotlight on Boucher's <i>Madame de Pompadour</i> , with Dr Barbara Lasic	Spotlight on Bonheur's <i>Roe Deer</i> , with Jo Rhymer
14.30-14.45 (15 minutes)	Q&A	Q&A	Q&A	Q&A	Q&A
14.45-15.00 (15 minutes)	Comfort break	Comfort break	Comfort break	Comfort break	Comfort break
15.00-16.00 (60 minutes)	Gallery tour of key works	Gallery tour of key works	Gallery tour of key works	Gallery tour of key works	Gallery tour of key works
16.00-16.15 (15 minutes)	Regroup and close	Regroup and close	Regroup and close	Regroup and close	Regroup and close

Contributors

Jacqui Ansell gained an MA from the Courtauld Institute enabling her to decode and date dress in art, and to educate others in this field. As an experienced gallery educator she has devised and delivered numerous courses for the Wallace Collection and National Gallery, and is an accredited lecturer for the Arts Society. As Senior Lecturer at Christie's Education she wrote, presented and tutored online courses in Art History and Luxury. She is particularly interested in exploring the links between furniture, fashion and fine art – and the wider cultural history of the long 18th century.

Dr Chantal Brotherton-Ratcliffe graduated from Edinburgh University with an MA in History of Art and completed her PhD at the Warburg Institute, University of London. She trained briefly as a paintings conservator and has worked as a lecturer for over 30 years at Sotheby's Institute of Art, and for a number of institutions including the National Gallery and the Royal Academy, teaching a wide range of topics within 15th- to 17th-century European art. Her interest is in the approach of the traditional connoisseur, teaching the analysis of those stylistic features of a painting or work of art that can tell us who the artist is, and when a painting is a copy, good or bad.

Dr Janet Couloute is an early modern art historian, currently completing a fellowship entitled *Renaissance Whiteness: Race through the Prism of Early Modern Portraiture*. With an interest in demystifying the arts, she has been a Tate guide for many years, and has recently established African heritage tours at Tate Britain and Tate Modern.

Clare Ford-Wille is an Associate Lecturer at Birkbeck College, University of London and also lectures regularly for many additional institutions, including the V&A, the National Trust, The Arts Society, the NACF as well as leading groups to places of art historical interest in Europe, Armenia and the USA.

Dr Barbara Lasic is a Lecturer in History of Art at Sotheby's Institute of Art, London. She is an external examiner for the Open University and a regular Consultant Lecturer at the V&A. Prior to her academic career, Barbara held curatorial positions at the V&A, Wellcome Trust and the National Maritime Museum. Barbara has published on the subject of French decorative arts, the history of taste and history of collecting. Her research interests include the production and consumption of French decorative arts, 1650-1900.

Dr Matthew Morgan is Director of Turner's House in Twickenham, and an Associate Lecturer at Birkbeck, University of London. He has worked in the heritage sector for 10 years, including at the Royal Collection and the National Gallery. Prior to that he was a Director at Christie's. He has taught diverse audiences across the UK as well as making a series of short films which can be seen on YouTube.

Jo Rhymer is Informal Learning Lead Producer at the Wallace Collection. She is also a lecturer for the V&A, a Panel Tutor at the University of Cambridge Institute of Continuing Education, and an accredited lecturer for The Arts Society. She is an art historian specialising in 19th- and early-20th-century French art.

Lucrezia Walker lectures regularly for the National Gallery. She is Adjunct Professor at the University of North Carolina London Program where she teaches the undergraduate Art History course. She was Lay Canon (Visual Arts) at St Paul's Cathedral where she continues

to serve on the Visual Arts Committee. She has written several books on 19th- and 20th-century artists and art movements.

Previous Skills, Knowledge or Experience

None required; this summer school is designed as an introduction to the subject for those with no or little pre-existing knowledge of art history.

Joining Information

The summer school will be taught in the Wallace Collection Theatre and in galleries throughout the museum. Please meet each day in the Theatre, on the Lower Ground Floor.

Tickets are for all five dates. Morning tea and coffee will be provided; participants should make their own arrangements for lunch.
