

## Grayson Perry: Reimagining Art

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<b>Dates</b>	Tuesdays 3, 10 and 17 June 2025
<b>Times</b>	18.00–20.00 BST
<b>Location</b>	Online (Zoom)
<b>Tutor</b>	Dr Ben Street
<b>Level</b>	All Levels

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*Grayson Perry, Alan Measles and Claire meet Shirley Smith and The Honourable Millicent Wallace, 2024 (detail) © Grayson Perry. Courtesy the artist and Victoria Miro*

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### Course Description

Join Dr Ben Street to explore Grayson Perry's technical and allusive relationship with art of the past. We'll investigate the use of historical materials and techniques in Perry's tapestries, ceramics, etchings and woodcuts. We'll also discover ways in which Perry references well-known work by artists of the past such as Masaccio, Hogarth, Crivelli and Goya. Our investigation will enable us to develop both a deeper encounter with Perry's diverse work, and a renewed engagement with art of the past.

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### **Session One – Grayson Perry: Art is History**

We'll begin our course by thinking about the range of materials Grayson Perry uses to respond to art of the past. Looking at the processes involved in his creation of ceramics, tapestry and printmaking, we'll consider the connections between present and past. We'll also discuss how, in his early career, Perry's technical practice was hardly seen within a contemporary art gallery setting.

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### **Session Two – Grayson Perry: Get the Picture?**

In our second session, we'll investigate Perry's use of satirical art and historical references, and we'll identify instances in which he alludes to specific artists including Masaccio, Crivelli and Hogarth. What might our understanding of these references add to our appreciation of Perry's artistic intent? We'll discuss comparative examples of historical satire to contextualise Perry's practice further.

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### **Session Three - Old Wine in a New Bottle: Past and Present in the Art Exhibition**

In our final session, we'll investigate our current *Grayson Perry: Delusions of Grandeur* exhibition within the broader culture of bringing past and present art together. Perry's exhibition is one of several examples of living artists showing their work within, and responding to, historical settings. How can introducing work of the present illuminate the past in new ways?

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### **Course Tutor**

**Dr Ben Street** is an art historian and author. He has worked as a lecturer, educator and mentor for museums and educational institutions including the National Gallery, Tate, the Royal Academy of Arts, Dulwich Picture Gallery, Christie's Education, Sotheby's Institute of Art, the Museum of Modern Art and the Solomon R. Guggenheim Museum, New York. He is currently a tutor at the University of Oxford and the University of East Anglia. He is the author of several books on art and has written for numerous publications including museum catalogues, monographs and magazines, and has contributed to TV and radio programmes for the BBC. He recently received his PhD on the late work of Philip Guston from the University of East Anglia.

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### **Joining Information and Format**

This course will be taught through [Zoom Webinar](#). Each course session duration is 120 minutes, including a five-minute break and time for Q&A with the tutor.

Tickets are for all dates. Ticket holders will be emailed the Zoom link, Webinar ID and Passcode 24 hours in advance of the first course session, which should be retained for accessing all sessions of the course.

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### **Course Recording**

This course will be recorded. Within 48 hours of each course session, ticket holders will be emailed a link to view the recording, which will be available for two weeks.

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