

Making Connections with Art

Dates	Tuesday 8 and Wednesday 9 September 2020
Times	14.00-15.45
Location	Zoom Meeting
Level	All Levels



Frans Hals, *The Laughing Cavalier*, 1624 (detail)

Course Description

The Wallace Collection's extraordinary range of painting and sculpture offers inspiring and thought-provoking images which are as relevant today as when the works were first created. Discover how we can make meaningful connections with them by looking slowly.

Focusing on arresting images of saints, rococo depictions of mythology, representations of everyday life alongside abundant displays of still life objects, this two-day course is designed to help you develop visual analysis skills through looking at art in detail.

Concentrating on select paintings but with references to sculptural works, you'll develop core skills in active looking that can be applied beyond the course, as well as increasing your familiarity with the artworks in focus.

Session One

We'll begin our first session with religious imagery of the 15th and early 16th century. Now divorced from their original settings, we'll consider how depictions of saints would originally have been seen and how they would have aided devotion. You'll learn that religious imagery from this period often includes the representation of objects to assist with the identification of saints and biblical stories.

Focusing next on a Dutch still life painting that portrays a plentiful arrangement of inanimate objects, we'll consider whether these too could embody connotations beyond their surface qualities, or whether the work is confined to simply showing bounteous nature and the extraordinary skills of the artist. From here we'll explore a genre painting in detail – a scene of everyday life – and consider how a mythological story referenced within the work conveys added meaning. We'll discuss strategies for 'reading' a genre painting today and identify visual clues that can enable a better understanding of paintings like this.

Our first session will close by exploring a dynamic sculpture representing mythological figures. We'll consider the visual analysis skills required in looking at a three-dimensional object and the different kind of viewing experience it can offer.

Session Two

In our second session we'll discuss different ways to sustain our interest when looking at landscape paintings, specifically by finding 'ways in' to explore the depicted space. What does Rubens convey in his dynamic painting, *The Rainbow Landscape*, and how are these aims similar, or different, in comparison with selected works by Watteau and Canaletto? Comparing and contrasting three very different landscape paintings will reveal that all three are the result of careful composition but that each represents varying ideas about place.

Our close-looking course will conclude with portraiture. We'll explore ways to make connections with representations of figures from the distant past, such as Frans Hals' 'laughing cavalier', and while looking at Boucher's painting of Madame de Pompadour, we'll consider body language, clothing, and the politics of representation as significant factors that enable us to experience meaningful encounters with art.

Course Tutor

Jo Rhymer is a history of art lecturer. She has broad experience of working in museum and gallery learning departments and was previously Head of Adult Learning Programmes at the National Gallery. She leads tours in the UK and abroad and lectures for various organisations including the Institute of Continuing Education at the University of Cambridge and the Victoria & Albert Museum. Her particular interests include 19th-century French art, representations of women and women artists.

Previous Skills, Knowledge or Experience

None required. This course is designed as an introduction to the subject.

Joining Information and Format

This course will be taught through Zoom. For more information, including instructions on how to download and use the system, please visit www.zoom.us/support.

Each course session duration is 105 minutes, including a ten-minute break and Q&A session with the tutor.

Participants will be emailed the Zoom Meeting ID and Password 48 hours in advance of the first course session.
