

Venice and The Moving Image: Curating the Cinematic City

Dates	Wednesday 28 and Thursday 29 April 2021
Times	18.00-20.00
Location	Zoom Webinar
Tutor	Dr Davina Quinlivan, with Dr Yuriko Jackall
Level	All Levels



Canaletto, *Venice: the Bacino di San Marco from the Canale della Giudecca*, c.1735-1744 (detail)

Course Description

The Wallace Collection holds two of the most iconic paintings of Venice in the history of art: Canaletto's *Bacino di San Marco from the Canale dell Giudecca* and *Bacino di San Marco from San Giorgio Maggiore*. Painted in the 18th century, these images were popular with voyagers on the Grand Tour, and were often reproduced as souvenirs.

Drawing on the significance of Canaletto's paintings, as well as other objects held within the museum such as Venetian glass, this course will offer innovative ways in which to envisage the relationship between Venice and Cinema. Through films including *Summertime* (Lean, 1955), *The Souvenir* (Hogg, 2019), *Don't Look Now* (Roeg, 1973), *Brideshead Revisited* (Jarrold, 2008), *The Comfort of Strangers* (Schrader, 1990), *Casanova* (Fellini, 1977) and, of course, *Death in Venice* (Visconti, 1973), we'll explore various cinematic representations of Venice in mainstream and avant garde films, and art cinema.

This course will also address questions that relate to cinema's significance as a digital archive of the city, and the marginalised voices and figures within these cinematic stories. We'll also consider the place of Venice in World Cinema, such as the use of the city in Bollywood (*The Great Gambler*, 1979).

Session One

In our first session, we'll examine the aesthetic, social and historical contexts of Canaletto's work, and its legacy as one of the most important visual representations of Venice. Through close analysis of Canaletto's style, his representation of the city and its depiction of shipping and trade, we'll consider the cinematic evocation of the city, noting the differences and similarities between each separate art form. How far have we come from the Venice we see in Canaletto's artwork, and what debt might cinematic forms owe to these masterpieces?

In this session we'll also consider the issue of Venice as 'souvenir', and its connection to wider cinematic histories of the Grand Tour, and its potential subversion. From James Bond to Bollywood, we'll explore Canaletto in new and invigorating ways. Our first evening will also feature a discussion of the Grand Tour, the 18th century as tourist, and landscape painting as souvenir with Dr Yuriko Jackall, Head of Curatorial and Curator of French Paintings at the Wallace Collection.

Session Two

Our second session will focus on the curation of art and cinema, and different approaches to representing a certain place and time. How does Canaletto's work connect to current curatorial practices and the cinematic city, not only through the Venice Film Festival but also site-specific works from filmmakers around the world? How can we think of films as part of a museum experience, too? What are the connections between the institutional spaces of the cinema and the museum? In answering these questions, we turn to a particular case study, focusing on Joanna Hogg's representational and thematic use of painting, and the Wallace Collection, in her Venice/London bound film, *The Souvenir*.

Course Tutor

This course is led by Dr Davina Quinlivan, with contributions from Dr Yuriko Jackall, Head of Curatorial and Curator of French Paintings at the Wallace Collection.

Dr Quinlivan is Senior Lecturer in Critical and Historical Studies (Film) at Kingston School of Art, Kingston University. She has taught for over 12 years on the subject of film theory, aesthetics and, especially, feminist theory. She is the author of *Joanna Hogg: New British Art Cinema* (forthcoming), *The Spirit of the Beehive* (BFI Film Classics, Bloomsbury, 2022), *Filming the Body in Crisis: Trauma, Healing and Hopefulness* (2015) and *The Place of Breath in Cinema* (2012). She recently curated, along with Dr Jackall, a special screening of *The Souvenir* at the Wallace Collection, prior to a discussion of the film's title and its thematic use of the Fragonard painting of the same name.

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 Webinar. For more information, including instructions on how to download and use the system, please visit www.zoom.us/support.

Each course session duration is 120 minutes, including a five-minute break and Q&A session with the tutor.

Tickets are for both dates. Ticket holders will be emailed the Zoom link, Webinar ID and Passcode 48 hours in advance of the first course session, which should be retained for accessing both sessions.
