

## Frans Hals and His Legacy

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<b>Dates</b>	Saturday 15 and Sunday 16 January 2022
<b>Times</b>	14.00-16.00 GMT
<b>Location</b>	Zoom Webinar
<b>Tutor</b>	Jo Rhymer
<b>Level</b>	All Levels

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

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### Course Description

During the 18th and early 19th century in France, Frans Hals's work was largely overlooked. The emphatically declared brush strokes and sense of immediacy – so much admired in his paintings today – contrasted with the preferred academic style of painting of the period. When the smooth surfaces, clear lines and disguised brush strokes of academic works were *de rigueur*, how was it possible that Hals's paintings became such a key inspiration for the development of modern art in 19th-century France?

Over one weekend, we'll discover the role of 19th-century writers and the art market in Hals's revival, and explore paintings by key figures in the development of modern art in France, including Manet, Monet and Van Gogh. We'll also consider a small selection of works by Hals and 17th-century Dutch painters, which contributed directly or indirectly to the development of Realism, Impressionism and Post-Impressionism.

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## Session One

*'One could say that Frans Hals painted as if fencing, and that he flicked his brush as if it were a foil... such beautiful passes.'*

In our first session, we'll think about the author of these words - William Bürger (Théophile Thoré) - who was a key champion of Hals's work during the 19th century, and who made a major contribution to the changing tide of Hals's reputation. Within this context, we'll see how Hals and his paintings were perceived in France, and discuss the availability of his work in public collections.

We'll then look at Dutch landscape paintings, both to consider their influence on the Barbizon painters, who were key figures in the development of modern French landscape paintings before the emergence of Impressionism, and also to discuss their potential influence on Monet's landscape painting.

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## Session Two

Manet's friend and supporter, Zacharie Astruc, declared in 1866 that Hals's path 'must be followed if we wish the domain of French art to strengthen and grow'. Manet's rejection of idealism, in favour of often prosaic subject matter, aligns with some of the features of French Realism - a style that developed during the 1840s. It also connects interestingly with some of Hals's paintings, and we'll discuss some of the features of Hals's work which relate to French 19th century avant-garde works.

To complete the course, we'll consider the Dutch artist Van Gogh, who in a letter to Émile Bernard in July 1888, wrote 'Let's talk about Frans Hals. Never did he paint Christs, annunciations to shepherds, angels or crucifixions and resurrections; never did he paint voluptuous and bestial naked women. He painted portraits; nothing, nothing, nothing but that.'. How might it be possible to connect the portrait paintings of Hals with those by Van Gogh, which on the surface appear so unalike?

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## 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, is an accredited lecturer for the Arts Society, lectures for various organisations including the V&A, and is a Panel Tutor for the Institute of Continuing Education at the University of Cambridge. Her particular interests include 19th and early 20th-century French art, representations of women, and women artists.

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## Previous Skills, Knowledge or Experience

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

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## 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](http://www.zoom.us/support).

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

Tickets are for both 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 both 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 one week only.

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