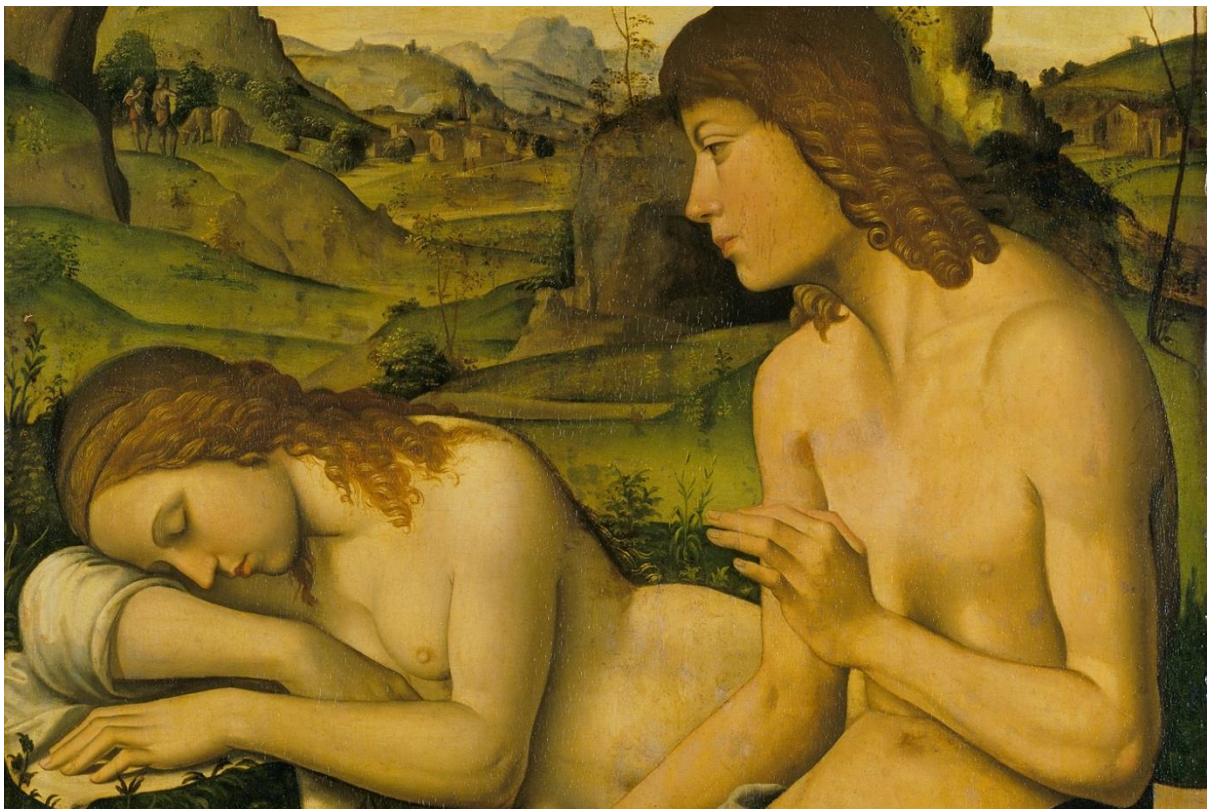


## The Artist as Storyteller

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<b>Dates</b>	Tuesday 11 and Wednesday 12 October 2022
<b>Times</b>	11.00–13.00 BST
<b>Location</b>	Online (Zoom Webinar)
<b>Tutor</b>	Karly Allen
<b>Level</b>	All Levels

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Niccolò Pisano, *An Idyll: Daphnis and Chloe*, about 1500 to about 1501 (detail)

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### Course Description

On a visit to the Wallace Collection you might imagine the artworks telling stories, enacting dramas, or whispering dialogue. The depiction of narratives is at the heart of Western European art. But how do paintings and sculpture communicate their stories, and how can we interpret their silent language of gesture, symbolism and atmospheric effects?

In this course we'll investigate captivating stories including biblical scenes by Rembrandt and Rubens, and classical myths by Titian and Poussin. We'll also explore narratives that are intentionally ambiguous and open to personal interpretation, from De Hooch's contemplative interiors to Watteau's poetic landscapes. Through close-looking, you'll gain a better understanding of the depiction of narratives in art, as well as a personal connection with artworks that capture the imagination through storytelling.

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## Session One

Our course starts with a virtual tour of dramatic gestures to help us understand the role body language plays in storytelling. Focusing on poses that carry emotion and meaning, we'll encounter a cast of characters who appear most frequently in European art: those from Greek and Roman mythology, and from the Bible.

We'll trace the same story as it is told by different artists, and interpret artworks that might remind us of more than one traditional tale. Through close-looking at sculptures, furniture, and paintings, we'll also connect storytelling to the time and place in which the artworks were made, revealing further layers of meaning.

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## Session Two

In our second session, we'll look at paintings for which there is no specific literary source in order to consider how artists suggest narrative through mood, atmosphere, colour and light. What clues guide us to appreciate the artist's intentions, and to what extent does our own experience influence what we see? Dutch genre scenes provide enlivened opportunities to consider these questions, as well as landscapes and allegorical subjects. We'll also consider how a painting's own history can add further layers to its story, through association with other artworks, its previous owners or conservation.

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## Course Tutor

Karly Allen has over 20 years' experience as a lecturer in art history. She has taught widely for cultural organisations including the National Gallery, Courtauld Gallery, V&A Museum, National Portrait Gallery, the Art Fund and Christie's Education. Karly complements her teaching with the practice of drawing as a tool for looking, and with her training in mindfulness for close observation. Karly holds degrees from the Ruskin School of Art (University of Oxford) and SOAS (University of London); her extensive experience as producer of museum learning programmes includes her former role of Education Manager for the Royal Collection, Buckingham Palace.

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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](#). 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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