

COURSE TITLE	BRITISH ART OF THE 19TH CENTURY
COURSE CODE	OC2303AH06
TUTOR	DANIEL GREANEY
START DATE	20/05/2024
DAY & TIME	MONDAYS, 6.30PM - 8.00PM
LEVEL	ALL LEVELS
LOCATION	ONLINE

## DAILY BREAKDOWN

Date	Topics/ Skills covered
20 May 2024	<p><b>London, The Royal Academy</b></p> <p>In the first half of the 1800s one venue dominated the British art scene, this was the Royal Academy and exhibiting there was crucial to the critical and commercial success of an artist. The attendant Royal Academy School, likewise, allowed for art students to hone their skills in a style deemed appropriate for the conservative tastes of the period. Sir Joshua Reynolds, the First President of the RA, presided over this institution with a strict set of rigours that students were expected to follow. His great rival, Thomas Gainsborough vied with him for supremacy amongst the high ranking patrons who brought these two artists wealth and success. A similar professional rivalry is encountered in the relationship between John Constable and JMW Turner, both stalwarts of the Royal Academy's summer exhibition.</p>
27 May 2024	<p><b>The Pre-Raphaelite Brotherhood.</b></p> <p>In 1848, Britain's first avant-garde art movement was formed by a group of rebellious students from the Royal Academy of Arts. John Everett Millais, William Holman Hunt and Dante Gabriel Rossetti were determined to present traditional subjects in a new, radical way. Among the first painters in art history to work outdoors, they broke with many of the artistic conventions of the time. The PRB looked to the past for inspiration, namely the era of Early Renaissance artists such as Jan Van Eyck, seeing in his works something authentic and honest; the antithesis of what was being taught at the Royal Academy. Their unidealised treatment of religious subjects scandalised critics and the public, while their meticulous approach to rendering nature in a truthful manner resulted in a revival of landscape painting.</p>
3 June 2024	<p><b>Gothic Revival and the Arts &amp; Crafts Movement.</b></p> <p>The rise of industry across the country led social commentators, such as John Ruskin, to bewail the loss of England's traditional heritage and natural appearance. Artists, architects and designers looked to pre-industrial times for inspiration, seeing in medieval architecture something of the past which might lead the public to aspire to a more noble way of living and thinking. Harking back to an era less concerned with worldly possessions and instead placing a reliance on community informed the designs of many architects, such as William Butterfield and Augustus Pugin. Furthermore, the dominance of mass-produced items was seen by some as the death-knell for originality and creativity. As such there was a desire by figures including William Morris to celebrate craftsmanship and reintroduce this into the everyday lives of Britons</p>
10 June 2024	<p><b>Aestheticism.</b></p> <p>A number of artists and designers in England during the second half of the 19th Century turned their backs on the moralising and narrative works which had dominated artistic practice up to that point. Instead their view was that art should fundamentally be beautiful and they promoted the theory of 'art for art's sake'. Leaders in this field included the celebrated American painter James McNeill Whistler, then working in England. The idea of the 'house beautiful' was at its peak with trends including 'chinamanias' seeing homes filled with objects collected purely for their decorative value. Frequently ridiculed in the press, chiefly for Oscar Wilde's association with 'aestheticism', this movement prevailed and spread to the United States. Many second generation Pre-Raphaelite painters also adopted this attitude, their works less focussed on realism, instead prioritising atmosphere and mood.</p>
17 June 2024	<p><b>Newlyn School.</b></p> <p>As the century drew to a close, a small fishing village in Cornwall would attract artists in search of well-lit and picturesque outdoor scenes. Newlyn offered painters the opportunity to work in a remote location removed from modernity and which bore some similarities to Pont-Aven in Brittany, a region popular with Post-Impressionists. Artists working in Newlyn were also drawn to the sometimes perilous lives of the fishermen who inhabited this idyllic location, and this informed many of the subjects the chose. These painters were influenced by Impressionism but worked in a quintessentially English way. A number of artist colonies were springing up across England at this time, including the Cotswolds based Broadway group. Together, all those involved would introduce aspects of avant-garde trends from France to the British art scene.</p>