

Making Connections with Art: Landscape

Dates	Tuesdays 8, 15 and 22 June 2021
Times	18.00-19.45
Location	Zoom Webinar
Tutor	Jo Rhymer
Level	All Levels



Hobbema, *A Stormy Landscape*, 1663-1665 (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.

When we're outdoors, whether in the countryside or the city, we shape the view of the environment through the act of looking. But what happens when we look at a painting of the environment which has already been shaped for us by an artist?

This three-session course is designed to help you develop visual analysis skills by looking at paintings in detail. Concentrating on a small number of landscape paintings, you'll develop core skills in active looking which can be applied beyond the course, as well as increasing your familiarity with the artworks selected.

Session One: Seeing the Landscape in Different Lights

We'll begin the course by looking at ways in which the Dutch countryside presented 17th-century painters with the potential for varied artistic interpretations. In some cases, the lowland environment was an inspiration for creating seemingly lifelike renditions of perhaps tangled woods, expansive skies and cool northern light – invitations for the viewer to imagine taking a bracing walk in the country air.

Amongst those Dutch artists who travelled to Italy, however, some like Jan Both, were keen to represent the warm golden light they had experienced abroad. Although Aelbert Cuyp never travelled to Italy, he too depicted the warm light of the south. We'll look at work by Cuyp to ask – how true to life is a landscape painting? We'll also discuss the French painter, Claude Lorrain, who spent most of his life in Italy. Why were Claude's classical landscape paintings so popular and influential?

Session Two: Fragonard and Canaletto – Setting the Scene(s)

Looking at a small number of works by key artists of the 18th century, we'll begin this session by considering how real and artificial elements of landscape are represented in French Rococo paintings. We'll look closely at Boucher's and Fragonard's work, including Fragonard's famous painting, *The Swing*. How might landscape elements amplify the mood and draw our attention to potential meanings in this famous painting?

We'll then move attention from France to 18th-century Italy to consider Canaletto's views of Venice, which were primarily intended for travellers on the Grand Tour. Trained as a theatrical scenery painter, Canaletto outdid his rivals to become the key painter of Venetian views during his lifetime; to this day his name is synonymous with the city. What role does imagination play in our response to his highly evocative work?

Session Three: Landscape Companions Reunited

Peter Paul Rubens's achievements were nothing less than extraordinary. Internationally renowned in his lifetime, he is not only considered a key figure in the development of western European art, but he is also remembered for his important role in political diplomacy.

Towards the end of his career, Rubens spent time creating landscape paintings in response to the Brabant countryside where he lived. One of the greatest of these paintings, *The Rainbow Landscape*, is now in the Wallace Collection. We'll discover ways to experience the work beyond the visual and we'll compare it with the companion painting, *A View of Het Steen in Early Morning* (National Gallery). We'll also discuss some of the ways in which Rubens's landscape paintings influenced the 19th-century English landscape painter, John Constable, in his representation of the Suffolk countryside.

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, 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 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 105 minutes, including a five-minute break and Q&A session with the tutor.

Tickets are for all three 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 all three sessions.
