

This course is an eclectic wander through art history. It consists of twenty two-hour talks starting in September 2018 and the topics are largely taken from exhibitions held in London during 2018. The aim is not to provide a guide to the exhibition but to use it as a starting point to discuss the topics raised and to show the major art works. An exhibition often contains 100 to 200 art works but in each two-hour talk I will focus on the 20 to 30 major works and I will often add works not shown in the exhibition to illustrate a point.

References and Copyright

- The talks are given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- The notes are based on information found on the public websites of Wikipedia, Tate, National Gallery, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
- Where possible images and information are taken from Wikipedia under

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- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.

ART HISTORY REVEALED

1. Impressionism in London
2. Modigliani
3. Gothic Revival
4. Charles I: King and Collector
5. A Century of Painting Life
6. The Birth of Art Photography
7. Picasso 1932
8. Monet & Architecture
9. The Invention of Antiquity
10. Rodin and Ancient Greece

**Term 1: Wed 26 September,
(half-term 31 October)
to 5 December 2018**

1. Art after World War One
2. **The Summer Exhibition**
3. Mantegna and Bellini
4. Burne-Jones
5. Klimt and Schiele
6. Lorenzo Lotto and His Portraits
7. The Turner Prize
8. Gainsborough's Family Album
9. Van Gogh and Britain
10. Michelangelo versus Leonardo

**Term 2: Wed 9 January
to 13 March 2019
(no half-term)**

Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)

Exhibitions in Start Date Order

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. **The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018**
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

Ideas

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

London Galleries

Wallace
 British Museum
 Hayward
 National Gallery
 National Portrait Gallery
 White Cube
 Serpentine
 Tate Britain
 Tate Modern
 Royal Academy
 Estorics



Week 11: based on 'The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018'

- When the **Royal Academy** was founded in 1768 one of its key objectives was to establish an annual **exhibition**, open to all artists of merit, which could be visited by the public. The first **Summer Exhibition** took place in 1769; it has been held every year since without exception.
- The Royal Academy was founded on 10 December 1768 by King George III. The aim was to raise the status of artists in Britain by introducing a system of training and the annual exhibition of works of art judged to be of an appropriate standard of excellence.
- The instrument of foundation named 34 founder members and allowed for a total membership of 40. The founder members were **Joshua Reynolds**, John Baker, George Barret, Francesco Bartolozzi, Giovanni Battista Cipriani, Augustino Carlini, Charles Catton, Mason Chamberlin, **William Chambers** (architect and the first Treasurer), Francis Cotes, George Dance, Nathaniel Dance, **Thomas Gainsborough**, John Gwynn, Francis Hayman, Nathaniel Hone the Elder, **Angelica Kauffman**, Jeremiah Meyer, **George Michael Moser**, **Mary Moser**, Francis Milner Newton, Edward Penny, John Inigo Richards, **Paul Sandby**, **Thomas Sandby**, Dominic Serres,

Peter Toms, William Tyler, Samuel Wale, **Benjamin West**, **Richard Wilson**, Joseph Wilton, Richard Yeo, Francesco Zuccarelli. William Hoare and **Johann Zoffany** were added to this list later by the King and are known as nominated members. Among the founder members were two women, a father and daughter, and two sets of brothers.

- The first Royal Academy exhibition of contemporary art, open to all artists, opened on 25 April 1769 and ran until 27 May 1769. 136 works of art were shown and this exhibition, now known as the **Royal Academy Summer Exhibition**, has been staged annually without interruption to the present day.
- The first academy of art was founded in Florence in Italy by Cosimo I de' Medici, on 13 January 1563, under the influence of the architect Giorgio Vasari who called it the Accademia e Compagnia delle Arti del Disegno (Academy and Company for the Arts of Drawing).
- Another academy, the Accademia di San Luca (named after the patron saint of painters, St. Luke), was founded about a decade later in Rome.
- Accademia di San Luca later served as the model for the Académie royale de peinture et de sculpture founded in France in 1648, and which later became the Académie des beaux-arts.
- The Académie royale de peinture et de sculpture was reorganized in 1661 by Louis XIV whose aim was to control all the artistic activity in France.
- An important 'battle of styles' took place between supporters of Peter Paul Rubens and supporters of Nicolas Poussin ('poussinistes'). The latter argued that line (disegno) should dominate art, because of its appeal to the intellect, while followers of Rubens ('rubenistes') argued that colour (colore) should dominate art, because of its appeal to emotion. The debate continued into the early 19th century with the distinction between Neoclassicism typified by the art of Jean Auguste Dominique Ingres and Romanticism typified by the work of Eugène Delacroix. Debates also occurred over whether it was better to learn art by looking at nature, typified by the work of John Constable, or to learn by looking at the artistic masters of the past as typified by the work and lectures given by Joshua Reynolds.
- Academies using the French model formed throughout Europe, and imitated the teachings and styles of the French Académie.

References

Brandon Taylor, *Art for the Nation: Exhibitions and the London Public 1747-2001* (1999)



Week 11: based on 'The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018'

- There have been over a **quarter of a million** paintings exhibited at the Royal Academy over 250 years. If we try to narrow this down to those exhibited by Royal Academicians there have been **838 Academicians**.
- 1768, Royal Academy is founded, reaching new markets, prestige
- 1769, the first exhibition, how pictures were hung, skied, on the line, *Somerset House etching of George III, cartoon of floating visitors* from Punch
- Thomas Gainsborough argument with the RA
- 1794, disillusionment, *The Morning Post* attacked the RA for descending "into a parade of the hackneyed and incompetent amongst the little dirty paltry aristocracy of the Royal Academy."
- David Wilkie, *Waterloo and the history of the railing off of pictures*
- Turner v. Constable, 1832, *The Opening of Waterloo bridge* and *Dutch ships in a gale, Helvoetsluys*
- 1849 Millais, *Christ in the House of His Parents* was one of the most controversial paintings of the nineteenth century.

- Emily Osborne, *Nameless and Friendless*, highlighted the misogyny of the Academy.
- 1877, Grosvenor Gallery opened providing an alternative, prestigious exhibition space for modern art
- 1881, *A Private View at the Royal Academy*, 1881 by William Powell Frith, depicting Oscar Wilde and other Victorian worthies at a private view of the 1881 exhibition
- 1914 John Singer Sargent, *Henry James*. One hundred years ago, on 4 May 1914, the Suffragette Mary Wood turned up on the opening day of the Royal Academy's annual Summer Exhibition and hacked at a painting by the esteemed Royal Academician John Singer Sargent with a meat cleaver while shouting "Votes for women!" The work was a portrait of the author Henry James; Wood smashed the glass and managed to slash the canvas three times. The attack happened around half past one; the crowd in the gallery was thinning for lunch but still those civilised appreciators of culture turned on her. "Lynch her!" they shouted.
- 1947, *Winter Sunshine*, Chartwell by Churchill, submitted under name David Winter
- 1951, Alfred Munnings was an outspoken critic of Modernism; a clear demonstration that the RA was out of touch and out-of-date. In a drunken after-dinner speech given in 1949 he declared that if he saw Picasso walking down the street he would kick him up the backside.
- A watercolour of a Norfolk farm building by Prince Charles, submitted anonymously and signed "C" was chosen for the 1987 summer show.
- Over £70,000 prize money is awarded each year at the summer exhibition including the prestigious £25,000 Charles Wollaston Award for most distinguished work. Winners include
 - R.B. Kitaj (1997),
 - David Hockney (1999),
 - Jake and Dinos Chapman (2003) and
 - Jeff Koons (2008).



The Great Spectacle

- Richard Earlom, after Michel Vincent 'Charles' Brandoin, *The Exhibition at the Royal Academy in Pall Mall, 1771-72*, Royal Academy of Arts. An early engraving showing the range of people attending.
- Drawn by: Edward Francis Burney, formerly attributed to: Johann Heinrich Ramberg, *East Wall, The Great Room, Somerset House*, the main space of the summer exhibition of the Royal Academy of Arts, 1784; with woman seated on stool and paintings hung on the surrounding walls including the large central painting Benjamin West's 'Moses Receiving the Laws on Mount Sinai' (Palace of Westminster, London). 1784 Pen and grey ink and grey wash, and watercolour, 1784
- William Payne, active 1850s, *Private View of the Royal Academy*, 1858
- * William Powell Frith, *A Private View at the Royal Academy*, 1881, exhibited at the Royal Academy of Arts in 1883. A famous view with Oscar Wilde in the centre.
- Rowlandson, *Viewing at the Royal Academy*, c. 1819.
- * Rowlandson, *"Stare-Case"*, 1800
- * John Russell (1745-1806), *A Porter at the Royal Academy*, 1792, Courtauld, note the people on the staircase in the background. "First exhibited at the Royal Academy in 1792, this portrait shows one of the Academy's porters, possibly John

Withers. Standing in the front hall of what is now The Courtauld Gallery, he welcomes visitors with an entrance ticket and a catalogue of the Academy's annual exhibition. Behind him a fashionably dressed crowd jostles up the famously steep stairs to the main exhibition room. The Academy's porters also sat as models for life drawing classes and there is a gently humorous quality here to his juxtaposition with the cast of the Belvedere Torso representing ideal male beauty. " (Courtauld)



Burlington House, 1874, showing extra floor and portico

Engraving of the first Royal Academy premises in Pall Mall (now the Institute of Directors which opened in 1828, opposite the Royal Opera Arcade, the first arcade in the world opened in 1818 next to the King's Theatre in Haymarket, later renamed Her Majesty's Theatre and dedicated to Italian opera. Opera moved to the Theatre Royal, Covent Garden in 1846)

Giovanni Antonio Canal (1697-1768, 'Canaletto'), *Old Somerset House from the River*, c. 1746-50, private collection

New Somerset House, designed by Sir William Chambers, Waterloo Bridge was opened in 1817 (the current bridge was completed in 1945)

Edmund Walker (1813-1814), lithographer Thomas Picken (active 1838, died 1870), *Trafalgar Square, with the National Gallery, and St. Martin's Church*, published 1 May 1852, colour lithograph

Burlington House, prior to Royal Academy moving in and after. Burlington House 1860 compared with 1874 shows extra floor and portico.

- The Royal Academy was founded by William Chambers supported by Richard Wilson, Benjamin West and Paul Sandby and, after some hesitation, Joshua Reynolds agreed to join and he became the first President. It taught art, it held a Summer Exhibition and it appointed **40 Academicians**

- It was originally housed in **Pall Mall** (1768-1771, **4 years**), the **Old Somerset House** (1771-1780, **9 years**), then **New Somerset House** (1780-1837, **57 years**, designed by **William Chambers**), east wing **National Gallery**, Trafalgar Square (1837-1868, **31 years**, designed by another RA **William Wilkins**) then Burlington House, Piccadilly (1868-today, **148 years**). Burlington House façade was designed by Colin Campbell and extended in the 1873 by Sidney Smirke.
- The first president was Sir Joshua **Reynolds** who gave 15 lectures called *Discourses* over the first 21 years. Reynolds annual lectures have become famous as the first public lectures on the nature of art given in Britain. Reynolds made many famous remarks including his belief that painting 'is not the industry of the hands, but of the mind' and that a painter 'stands in need of more knowledge than is to be picked off his palette'. This goes back to the Italian Renaissance belief that painting is not just a craft but is a humanist endeavour that requires inspiration, creativity and knowledge, particularly of the classics.
- Once set up, the Royal Academy controlled fine art in England from training to exhibiting.

Twenty five key works exhibited by Academicians over 250 years

* Thomas Gainsborough	1768	Foundation member
Angelica Kauffman	1768	Foundation member
* Joshua Reynolds	1768	Foundation member; President 1768–92
* Benjamin West	1768	Foundation member; President 1792–
1805, 1806–20		
Richard Wilson	1768	Foundation member
Johann Zoffany	1769	Nominated member
Philip de Loutherbourg	1781	
George Stubbs	1781	
Joseph Wright	1784	
* Henry Fuseli	1790	Professor of Painting 1799–1803, 1810–
24; Keeper 1803–10?		
Thomas Lawrence	1794	President 1820–30
Martin Archer Shee	1800	President 1830–50
* J. M. W. Turner	1802	Professor of Perspective
James Ward	1811	
* David Wilkie	1811	
Charles Lock Eastlake	1827	President 1850–65
William Etty	1828	
* John Constable	1829	
Edwin Henry Landseer	1831	
John Rogers Herbert	1846	
William Dyce	1848	

Richard Redgrave	1851	
* William Powell Frith	1852	
George Gilbert Scott	1860	
* John Everett Millais	1863	President 1896
Thomas Woolner	1875	Professor of Sculpture 1877–79
Edward Poynter	1876	President 1896–1918
William Quiller Orchardson	1877	
Briton Rivière	1881	
Hamo Thornycroft	1888	
* Hubert von Herkomer	1890	
John William Waterhouse	1895	
* John Singer Sargent	1897	
* George Frederic Watts	1897	
George Clausen	1906	
Henry Scott Tuke	1914	
Frank Brangwyn	1919	
Edwin Landseer Lutyens	1921	
Giles Gilbert Scott	1922	
Augustus John	1928	
* Dame Laura Knight	1936	
Harold Knight	1937	
Meredith Frampton	1942	
* Winston Churchill	1948	Honorary Academician Extraordinary
* John Nash	1951	
Eduardo Paolozzi	1979	
* Peter Blake	1981	
Allen Jones	1986	
* David Hockney	1991	
* R. B. Kitaj	1991	
Anish Kapoor	1999	
Eileen Cooper	2001	First woman to be elected Keeper, 2011
Richard Long	2001	
Fiona Rae	2002	
Zaha Hadid	2005	
* Tracey Emin	2007	
* Jenny Saville	2007	
* Gillian Wearing	2007	
Tacita Dean	2008	
* Cornelia Parker	2009	
Phyllida Barlow	2011	

Recently Elected

Louisa Hutton	2014
Cathie Pilkington	2014
Rebecca Warren	2014
Rebecca Salter	2014
Brian Catling	2015
Farshid Moussavi	2015
Vanessa Jackson	2015
Sonia Boyce	2016



Richard Earlom (1743–1822), after a watercolour by Michel Vincent 'Charles' Brandoin, *The Exhibition at the Royal Academy in Pall Mall, 1771-72*, Royal Academy of Arts.

James Barry, *The Temptation of Adam*

Thomas Gainsborough, *Mr. Nuthall and Captain Wade*

- The earliest known engraving of the Summer Exhibition showing the range of people attending. It shows the final year at 125 Pall Mall illustrating the small size of the rooms. In 1771 the Royal Academy moved to Old Somerset House but the exhibition was held at Pall Mall until 1780 when the new purpose-built rooms were completed. The most prestigious, generally the largest paintings, were exhibited 2-3 feet above head height known as the line. This meant the works could be seen even when the rooms were packed. The paintings at the top could barely been seen and were said to have been 'skyed'.
- On the centre wall you can see **James Barry's** painting *The Temptation of Adam* (now in the National Gallery of Ireland), given pride of place. It is an example of a 'history painting'. It was generally praised but some found the nudity shocking as it was explained that they visited the exhibition with their wives and daughters. On either side of *The Temptation of Adam* are two full-length portraits by **Thomas**

Gainsborough, of a Mr Nuthall and Captain Wade. Large-scale portraits of important people were also given prestigious positions in the display – not least because many members of the Academy made a comfortable living from such commissions.

- The Royal Academy was not funded by either George III or the Government. It generated fees from the entrance payment for the Summer Exhibition, from catalogue sales and from charging commission on paintings sold at the Exhibition. In the second year, 1780, it brought in fees of £3,069 and so quickly grew very prosperous. Average annual profits of almost £700 were invested for long-term prosperity and financial security.
- The entrance fee was 1 shilling and the catalogue an extra 6d (later increased to 1 shilling).



Pietro Antonio Martini (1738-1797), *The Exhibition of the Royal Academy, 1787*, engraving on paper, hand-coloured, 36.1 x 49.9 cm, British Museum

John Opie (1761-1807, a Cornish historical and portrait painter), R.A. elect, *Assassination of Rizzio*

James Northcote (1746-1831, English painter and student of Joshua Reynolds), R.A. elect, *The Death of Wat Tyler*

Summer Exhibition

- Engraving, 1787, *View of Great Exhibition at the great room at the top of New Somerset House* in what is now the Courtauld Gallery. The great room at Somerset House crowded with visitors, drawn with detailed realism, but with a certain humorous intention. In the centre foreground is the Prince of Wales, holding his hat, cane, and catalogue, next Sir Joshua Reynolds, holding his ear-trumpet and pointing out the pictures.
- The Greek 'ΟΥΔΕΙΣ ΑΜΟΥΣΟΣ ΕΙΣΙΤΩ' means 'Let no stranger to the Muses enter' and was inscribed over the entrance door to the Great Exhibition Room at Somerset House. This aphorism indicates the type of visitor expected by the Royal Academy. The aim was not to educate the general public but to show and sell artists and their works to those already familiar with fine art.

- The number of pictures increased each year from 547 in 1781 to 1,165 in 1821 so they had to be **hung frame to frame**. The position was determined by the Hanging Committee and the position of a painting was critical to it being seen. If it was too high, known as being 'skied' it could not be appreciated and the ideal position was '**on the line**' with the **bottom edge eight foot from the floor**. This position was occupied by '**swagger**' **portraits and history paintings**. Small pieces and pieces by lesser known artists were skied and we shall see later that Constable created his 'six footers' to be large enough to be placed on the line. Although Thomas Gainsborough was a founding member he broke with the Academy in 1784 when his portraits of the royal family were skied.
- Most of the paintings were portraits. Full length portraits were known as **swagger portraits**.
- The pictures are numbered and can be identified from the R.A. Catalogue, the two largest and most conspicuous are '26', *Assassination of Rizzio* by **John Opie** (1761-1807, a Cornish historical and portrait painter), R.A. elect, regarded as the leading work of the exhibition and '154', **James Northcote** (1746-1831, English painter and student of Joshua Reynolds), also R.A. elect, *The Death of Wat Tyler*, the latter resembling a caricature of the grand manner.
 - David Rizzio was Mary Queen of Scots secretary and he was stabbed 56 times by her husband Lord Darnley and his accomplices as he was jealous of their friendship. Mary was seven months pregnant with the future James VI and Darnley suspected Rizzio of being her lover.
 - William Walworth was Lord Mayor of London and killed Wat Tyler in Smithfield in 1381.
- Gainsborough, a founder, had his (unreasonable) request to have a painting hung at 5.5" refused and exhibited at Schomberg House, Pall Mall (where he lived at No. 80 from 1774 to his death in 1788). Next door (No. 81) was the Temple of Health and Hymen with its 'celestial bed' and electrical bed that allegedly cured infertility hired out at £50 a night. No. 81 also housed a high-class brothel and gambling den.

References

<https://books.google.co.uk/books?id=qqbIDAAQBAJ> *A Guide to Eighteenth Century Art*, Linda Walsh, p. 157



Thomas Rowlandson, *Exhibition Stare Case*, a print, London, England, around 1811
 John Russell (1745-1806), *A Porter at the Royal Academy*, 1792, Courtauld, note the people on the staircase in the background. “First exhibited at the Royal Academy in 1792, this portrait shows one of the Academy’s porters, possibly John Withers. Standing in the front hall of what is now The Courtauld Gallery, he welcomes visitors with an entrance ticket and a catalogue of the Academy’s annual exhibition. Behind him a fashionably dressed crowd jostles up the famously steep stairs to the main exhibition room. The Academy’s porters also sat as models for life drawing classes and there is a gently humorous quality here to his juxtaposition with the cast of the Belvedere Torso representing ideal male beauty.” (Courtauld)

- **Thomas Rowlandson’s *Exhibition Stare Case*.** The Royal Academy exhibition was held at the top of the East wing of the North front of **New Somerset House** (1780-1837) for **57 years** (now the **Courtauld Institute**). The very steep stairs, still there today, gave rise to this cartoon. This print is based on a drawing which was probably made in **around 1800**. It shows visitors to the Royal Academy tumbling down a steep staircase at Somerset House, now the Courtauld Institute of Art. The first major contemporary art exhibition in London was staged in 1760 by the Society of Artists. The Royal Academy held its first exhibition in 1769, but it was

not until 1780 that the Academy exhibited at the **newly rebuilt Somerset House**. Here **Sir William Chambers** designed a **new complex of government buildings** with the Royal Academy as its centrepiece. He proclaimed it 'an object of national splendour as well as convenience' and 'a monument to the taste and elegance of His Majesty's reign'. These boasts form the background to Thomas Rowlandson's caricature. The **first exhibition** attracted **61,381 visitors** and, inevitably, the building became extremely crowded. Rowlandson suggests that the **architect was more interested in the visual effect of his staircase than in its practical utility**. He also plays with two commonplace observations about exhibition audiences: that **some female spectators came to be seen as much as to see** and that **some male spectators were more interested in living flesh than in painted nudes**. Put these three factors together and you get a typically energetic and mildly erotic composition. Sir William Chambers staircase was impractical, visitors came to be seen, men more interested in lady visitors.

Notes

- **Old Somerset House** started in 1547 when Edward Seymour became Lord Protector and Duke of Somerset when Edward VI came to the throne. Seymour owned the land but had to demolish churches and houses; a move that was so unpopular it resulted in him briefly being interred in the Tower of London. By 1551 it was virtually complete at a cost of £10,000. It was a courtyard Tudor structure but the Strand entrance façade had Ionic and Doric columns creating one of the earliest classical facades in England. The architect was either John Thynne or John of Padua. The same year Seymour was tried for treason and executed in 1552. The building was occupied by Princess Elizabeth until her accession in 1558. It was then used to house foreign diplomats until 1603 when James I gave it to his wife Anne of Denmark who renamed it Denmark House. It became the centre of English social and artistic life. It was extended and enhanced to Inigo Jones's design at a ruinous cost of £34,500, one of the most expensive of James I's buildings. When Charles I became king in 1625 it passed to his wife Henrietta Maria who further extended it including a Roman Catholic chapel designed by Inigo Jones. During the Civil War it became General Fairfax's quarters and was used to house the royal collection for sale. The collection was enormous and included some 1,760 pictures, including works by Leonardo, Raphael, Michelangelo, Correggio, Titian, Tintoretto, Holbein and Van Dyck, amongst others. Inigo Jones died at Somerset House in 1652. Following the restoration in 1660 Henrietta Maria, now Queen Dowager returned to Somerset House. When Charles II died in 1685 his wife Catherine of Braganza took up residence, also as Queen Dowager, and Christopher Wren supervised another major redecoration. When William and Mary came to the throne there was considerable antagonism between them and the Catholic Catherine. During the 18th century it was used for grace and favour apartments, masquerades (fancy dress dances), foreign embassies and army units as it

gradually fell into such ruin that a new building was proposed. One of the last occupants of the old building and one of the first of the new was the Royal Academy.

- **New Somerset House** replaced the Tudor building on the site. The justification for the building was to centralise Government departments at one location to increase efficiency. Parliament debated whether to build a cheap building or a prestigious building. With the death of the first architect, William Robinson, and the appointment of William Chambers the decision was made for them and the costs escalated over the years as Chambers built an enormous prestigious structure. The main part of the building was completed in 1801 at a cost that was nearly double Chambers's original estimate. One reason for the increased cost was that the enormous structure was built on poor, steeply sloping soil down to the river's edge. In the 1820s it was decided to complete the eastern part and build King's College which was designed by Robert Smirke (1780-1867), who had just completed the British Museum. With the completion of Waterloo Bridge in 1811 the west side of the building was exposed and its unattractive brick façade attracted criticism. James Pennethorne (who had trained under John Nash) was appointed in 1849 to build a New Wing to the west.

Satire & The Royal Academy

- Around 1810 Rowlandson etched a number of plates for the publisher Thomas Tegg, who sold cheap and crudely coloured caricatures like this one.
- The Royal Academy depended on proceeds from the exhibition including catalogues. Artists depended on selling paintings. Works were reviewed in April and the exhibition was ended April to early June. When it moved to Somerset House in 1780 it increased in size and the RA made a profit for the first time. 489 works in 1780 grown to 1,195 by 1797 then remaining at 900-1,200. 48,000 visitors between 1780 and 1798, growing to 56,000 by 1808, then 67,000 by 1818.
- It was a highlight of the London social calendar.

Robert Cruickshank

- Isaac Robert Cruickshank, sometimes known as Robert Cruikshank (27 September 1789 – 13 March 1856) was a caricaturist, illustrator, and portrait miniaturist, the less well-known brother of George Cruikshank, both sons of Isaac Cruikshank. Born in Middlesex, where he and his brother George attended school in Edgware. He illustrated a number of books in the 1820s and collaborated with his brothers on a series of 'London Characters' in 1827. He illustrated Miguel de Cervantes' novel Don Quixote as well as William Hogarth and Gustave Doré.

Thomas Rowlandson

- Thomas Rowlandson (13 July 1756 – 21 April 1827) was an English artist and caricaturist. He was born in Old Jewry in the City of London, his father had been a

weaver but went into trade and went bankrupt in 1759. The family moved to Richmond, Yorkshire but his uncle's widow probably paid for his education in London. Rowlandson was educated at the school of Dr Barvis in Soho Square, then "an academy of some celebrity," where one of his classmates was Richard Burke, son of the politician Edmund Burke. As a schoolboy, Rowlandson "drew humorous characters of his master and many of his scholars before he was ten years old," covering the margins of his schoolbooks with his artwork. He spent two years at a drawing academy in Paris and spent six years studying at the Royal Academy while travelling to Paris. When his aunt died he inherited £7,000 but spent it all on dissapations including gambling sometimes for 36 hours at a time. He fell into poverty and took up caricature to earn money. One of his most famous was his illustration of William Combe's *Tour of Dr Syntax in Search of the Picturesque* (1812), a poetic satire of William Gilpin's originator of the picturesque. He also produced erotic prints. He is often more gentle and comic than James Gillray.

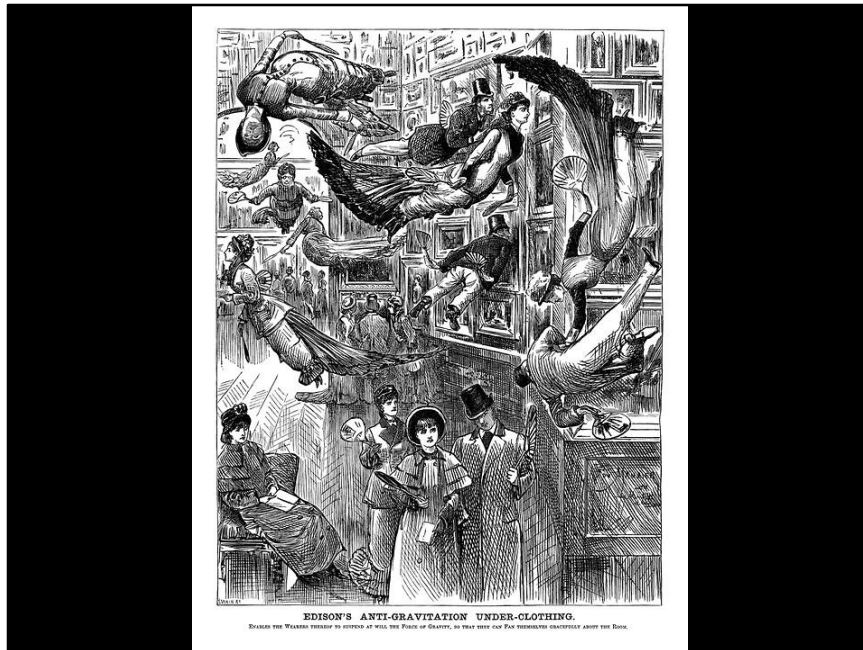
Tom and Jerry

- An exciting introduction to what London has to offer a young man in the 1820s. It gives an idea of, for example, what it was like to go to the theatre. It uses the slang of the period some of which is so recent it is explained in footnotes.
- <http://books.google.co.uk/books?id=rfowj2M-XxAC&pg>



Edmund Evans, *The Royal Academy, Trafalgar Square*, 1862, wood-engraving, 10.8 x 18.6 cm, Royal Academy

- The **National Gallery** was founded in 1824, after the British government paid £57,000 for a collection of 38 pictures from the banker and collector John Julius Angerstein, consisting of Italian, Dutch and English works. ... Until the completion of the new building, the pictures were displayed at Angerstein's House, at 100 Pall Mall. The size of his house was compared with the Louvre and ridiculed in the press. In 1831 Parliament agreed to construct a building for the National Gallery at Trafalgar Square. There had been lengthy discussion about the best site for the Gallery, and Trafalgar Square was eventually chosen as it was considered to be at the very centre of London. The new building was designed by William Wilkins and it finally opened in 1838.



Punch Cartoons

'Edison's Anti-Gravitation Under-Clothing, Enables the Wearer Thereof to Suspend at Will the Force of Gravity, So That They Can Fan Themselves Gracefully About the Room', *Punch*, 9 December 1878

'The Advantages of the Practice of 'Athletic Exercises' by Young Painters, as recommended by a Great Critic', *Punch*, 25th May, 1861.

"Substance and Shadow. — Drawn by John Leech." *Punch; or, The London Charivari* (15 July 1843): 23. 17.7 cm high b 24.3 cm wide, see <http://www.victorianweb.org/art/illustration/leech/98.html>

- During the nineteenth century the Royal Academy became reactionary and part of the establishment. Pictures were crammed onto the walls during the Summer Exhibition frame to frame and floor to ceiling. This was parodied in this Punch cartoon which suggest visitors need anti-gravity underwear in order to see the paintings.



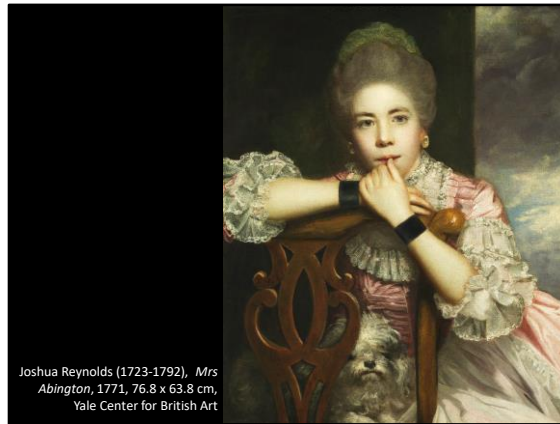
Ronald Searle, 'Private View', *Punch* 7 May 1958

- A much later parody of the role of the nude. Naked women displayed on the walls was considered normal but the cartoon highlights the incongruous naked visitor. The other visitors demonstrate the over-dressed style that was expected. The similarity between the painting and the visitor and the title 'Private View' suggests that Searle was saying why not come as you are shown in your portrait. Which also raises the question of whether a picture of an unknown model is a portrait.



A Georgian Parade

- * Angela Kaufmann (1741-1807), *Hector taking leave of Andromache*, 1768, National Trust, Saltram, Devon, displayed at the first exhibition in 1769.
- * Joseph Wright of Derby, *The Dead Soldier*, 1789. Derby produced many versions of this painting but the one exhibited is thought to be the first. It was highly praised by critics and was seen as a modern-day alternative to the neo-classical style of Kaufman.
- Joshua Reynolds, *Joanna Leigh, Mrs Richard Bennett Lloyd inscribing her name on a tree*, 1775-76, Waddesdon Manor, Bucks
- Thomas Gainsborough, *Elizabeth and Mary Linley*, 1772,
- * Engraving, 1787, *View of Great Exhibition at Somerset House*, the Greek means 'Let no stranger to the Muses enter' and was inscribed over the entrance door.
- * Lawrence, *Charles Vane-Stewart*, 1812. After Reynolds death in 1792 Lawrence emerged as the leading portraitist. He was flashy and glamorous and painted portraits in a way that made them stand out on the wall.



Joshua Reynolds (1723-1792), *Mrs Abington*, 1771, 76.8 x 63.8 cm, Yale Center for British Art

- Joshua Reynolds, *Mrs Abington* as Miss Prue in - *Love for Love* - by William Congreve
- Frances ('**Fanny**') Abington became one of the leading actresses – witty, clever, not theatrical
- Reynolds **pushed the limits** of the acceptable by painting portraits of women who floated polite social codes

Portraiture

- This portrait shows Fanny Abington as Miss Prue in William Congreve's (1670-1729) Restoration bawdy comedy, *Love for Love* (1694), Miss Prue is a naïve country girl seduced by a predatory, half-witted dandy.
- **Frances ('Fanny') Abington** (1737-1815), born Frances Burton, daughter of a private **soldier**, grew up in the slums round Drury Lane, began as a **flower girl** ('**Nosegay Fan**') and street singer and became one of the **leading actresses** of her day. After her **unhappy marriage** to her music teacher James Abington she was called back to the stage by **David Garrick** where she remained for 18 years. Her

acting was noted for having '*not the least tincture of the theatrical*' (James Northcote, 1772). Before becoming an actress she learnt French and French fashion and later worked in a brothel. She was witty and clever which won her a distinguished position in society. Women of fashion copied her clothing.

- Joshua Reynolds made a calculated decision to associate his art with the demi-monde of women who moved among the social elite but whose sex lives flouted polite codes of behaviour. For example, 'Kitty' Fisher, Elizabeth Hartley and Nelly O'Brien. So, again we see the limits of what is acceptable in an established conventional genre being tested, and this time by the President of the Royal Academy.
- Adopting what was then taken to be a **suggestive**, or at least unrefined, pose—**unthinkable for a lady**—the work is both a portrait of unusual directness and candour, her thumb coyly hovering on the lower lip, and a "historical" picture, whose associations went beyond the subject's likeness, which Horace Walpole thought "easy and very like"

Bio:Reynolds

- **'Joshua Reynolds (1723-1792, aged 68) was the leading English portraitist of the 18th century.** Through study of ancient and Italian Renaissance art, and of the work of Rembrandt, Rubens and Van Dyck, he brought great variety and dignity to British portraiture. Reynolds was **born at Plympton in Devon**, the son of a headmaster who was a fellow of Balliol College, Oxford: a more educated background than that of most painters. Reynolds did not attend university and was **apprenticed** in 1740 to the fashionable London **portraitist Thomas Hudson**, who also trained Wright of Derby. He spent 1749-52 abroad, mainly in **Italy**, and set up practice in London shortly after his return. He soon established himself as the leading portrait painter, though he was **never popular with George III**. He promoted the "**Grand Style**" in painting which depended on idealization of the imperfect. He was a **founder and first president of the Royal Academy of Arts**, and was knighted by George III in 1769. He is remembered for his series of lectures at the Royal Academy called his **Discourses** that he gave between 1769 and 1790. In 1784 Allan Ramsay died and the office of Principal Painter in Ordinary to the king became vacant. **Gainsborough** felt that he had a good chance of securing it, but Reynolds felt he deserved it and threatened to resign the presidency of the Royal Academy if he did not receive it. He was appointed to the post but later regretted it as **'I think a certain person [George III] is not worth speaking to, nor speaking of'**. He was a **key figure in the intellectual life of London**, and a **friend of Dr Johnson**. When the Royal Academy was founded in 1768, Reynolds was elected its first President. Although believing that **history painting was the noblest work** of the painter, he had little opportunity to practise it, and his greatest works are his portraits. His paintings are not perfectly preserved due to faulty technique. The **carmine reds have faded, leaving flesh-tones paler than intended**, and the

bitumen used in the blacks has tended to crack.’ (National Gallery)

- ‘Sir Joshua Reynolds ... was the most famous and honoured artist of his time, a figure so central to British art history that his statue still greets visitors to the Royal Academy.’ (The Guardian) However, his reputation has faded today perhaps because, although at the time he experimented with materials, he is today regarded as a safe painter of his time.

Notes

- Hepplewhite chair



Thomas Gainsborough (1727-1788), *The Three Eldest Princesses: Charlotte, Princess Royal (1766-1828), Augusta (1768-1840) and Elizabeth (1770-1840)*, 1783-84, 129.7 x 179.8 cm, Royal Collection

Gainsborough Dupont, (1754-1797), *The Three Eldest Daughters of George III: Princesses Charlotte Augusta Matilda, Augusta Sophia, and Elizabeth* (after Thomas Gainsborough), 18th century, V&A

- In 1784 Gainsborough quarrelled with the Royal Academy when the Hanging Committee refused to hang one of his pictures to best effect. The picture was of the Princess Royal, Princess Augusta and Princess Elizabeth at full length. After this dispute Gainsborough never sent any pictures to the Academy
- "George IV's commission to depict his three eldest sisters in a full length group at a cost of 300 guineas must have seemed a magnificent opportunity to Gainsborough. In the event the painting's fortune did not prove altogether happy.
- The first argument it caused was with the **hanging committee** of the Royal Academy of 1784 who (quite reasonably for a full-length) decided to **hang it 'above the line'** (the 'line' being a division at about eye-level between cabinet paintings, hung below, and large format works, hung above). Gainsborough's comments provide a valuable insight into what he considered to be special about

his way of painting: 'he approves very much of the established Line for Strong Effects' he writes, but this works should not be placed higher than five and a half feet because **'he has painted this Picture of the Princesses in so tender a light'**. This phrase 'tender light' sums up his soft, subtly-coloured and evocative style of painting; the opposite of 'strong effects'. The hanging committee were **not prepared to compromise and Gainsborough withdrew the work**, showing it instead at his studio in Schomberg House and **never again sending work to the Academy**.

- The next unfortunate incident involving this painting was witnessed by Landseer early in the reign of Queen Victoria (Redgrave records his telling the story many years later on 25 November 1868): an **'inspector of palaces' called Saunders was seen by Landseer cutting down the canvas so that it fitted a space as an overdoor**. The original design can still be seen in an engraving and also in a copy in oils by Gainsborough Dupo (1836-1878), now in the Victoria and Albert Museum and confirms that Saunders took his largest slice from the bottom, but that he also cut a substantial strip off the top and added some 11cm to the left.
- Gainsborough depicts Princess Augusta (1768) on the left, Princess Charlotte (1766-1820) standing in the centre, with Elizabeth (1770-1840) seated on the right. The sisters entwine arms affectionately reminding us of the intimate exchange of courtesies and caresses seen in depictions of the Three Graces." (Royal Collection website)

Bio:Gainsborough

- Thomas Gainsborough (1727-1788) was an English portrait and landscape painter who was born in Sudbury, Suffolk, only 16 miles from John Constable's birthplace at East Bergholt. Gainsborough was a **mercurial character** with a clear understanding of his own abilities and a **stubbornness** inherited from his East Anglian nonconformist roots. His artistic training (he was mostly **self-taught**) exaggerated his **temperamental opposition to the studio system** operated by so many of his rivals and **posed a problem** which he was able to address by adopting a **speedy technique**. He did not suffer fools gladly and hated humbug. He had some musical ability and a lively wit.
- In **1737** (aged 10) he was painting heads and small landscapes by the age of 10. He was so precocious that his father sent him to London to study art.
- In **1740** (aged 13) he studied with Francis Hayman and William Hogarth. His father was a wool merchant and Gainsborough was the youngest of nine children. His uncle bequeathed him £30 which assisted him in travelling to London where he studied engraving under a silversmith but switched to St. Martin's Lane Academy. This was started by Sir James Thornhill in 1711 and was revitalised in 1735 by William Hogarth, then the most influential artist in London.
- In **1740** (aged 13), he moved to London as a student.
- In **1746** (aged 19), **he married** Margaret Burr (1728-1797) the illegitimate daughter

of the Duke of Beaufort who settled a £200 annuity on her. They remained married for 42 years, until his death, and had two daughters.

- **In 1758** (aged 31), Gainsborough and his family **moved to Bath**. There, he studied portraits by van Dyck and was eventually able to attract a fashionable clientele. At this point he felt able to charge five guineas for a portrait. He underwent a remarkable change in style in Bath. Before he moved he produced doll-like figures in fresh East-Anglian landscapes but he changed to painting figures which were the acme of elegance. By 1760 he had moved to the newly built No. 11 Royal Circus and was charging 20 guineas for a portrait (80 guineas for a full length).
- **In 1761** (aged 33), he began to send work to display publically at the **Society of Arts exhibition** in London (now the **Royal Society of Arts**, of which he was one of the earliest members). In 1763 he became so ill the *Bath Journal* reported his death. From 1769 he submitted works to the Royal Academy's annual exhibitions. He selected portraits of well-known or notorious clients in order to attract attention. The exhibitions helped him acquire a national reputation, and he was invited to become a founding member of the Royal Academy in 1769. His relationship with the academy was not an easy one and he **stopped exhibiting** his paintings in **1773**.
- **In 1774** (aged 47), Gainsborough and his family moved to London to live in Schomberg House, Pall Mall and in 1777 he again began exhibiting at the Royal Academy for the next six years.
- **In 1780** (aged 53), he painted the portraits of George III and his queen and afterwards received many royal commissions. In 1784 the royal painter, Allan Ramsay died but the king was obliged to give the job to his rival Joshua Reynolds although Gainsborough remained the royal favourite.
- **In 1788** (aged 61), he died of cancer in Richmond and was buried along his friend Joshua Kirby in St. Anne's Church, Kew.

References

<https://www.royalcollection.org.uk/collection/400206/the-three-eldest-princesses-charlotte-princess-royal-1766-1828-augusta-1768-1840>



Angelica Kauffmann (1741-1807), *Hector taking leave of Andromache*, 1768, 134.5 x 178 cm, National Trust, Saltram

Angelica Kauffmann (1741-1807), *Hector taking leave of Andromache*, 1768, 134.5 x 178 cm, National Trust, Saltram, Devon, displayed at the first exhibition in 1769.

- This painting and the next by Joseph Wright of Derby form a contrast between Kauffmann's neoclassical style and the new Romantic contemporary style of Wright of Derby.
- "Hector, son of the King of Troy, prepares to go to battle. He wears his plumed helmet and holds a spear. He stands hand-in-hand with Andromache (pronounced 'andro-MARKY' or 'androm-akee'), his devoted wife, in front the gates of Troy. A nurse is holding their son Astyanax. The child prefers to look into her eyes rather than towards his father, perhaps because he is attired for war. The scene depicts an episode from Homer's epic poem 'The Iliad'." (Art UK)

Bio:Kauffmann

- Maria Anna **Angelika Kauffmann** RA (1741–1807, aged 66), usually known in English as Angelica Kauffman, was a Swiss-born Austrian Neoclassical painter who had a successful career in London and Rome. Remembered primarily as a history painter, Kauffmann was a skilled portraitist, landscape and decoration painter. She was one of the two female founding members of the Royal Academy in London in

1768. Her father was relatively poor but a skilled painter who trained his precocious daughter who was a **child prodigy**. She acquired several languages from her mother, read avidly and was a talented musician. **By the age of 12 she was painting bishops and nobles.**

- Before coming to Britain she was a very popular portrait painter in Rome as she spoke Italian, English, French and German. One person wrote, 'She may be styled beautiful and in singing may vie with our best virtuosi.'
- She was persuaded to come to London and the rank of Lady Wentworth **opened society to her**, and she was well received everywhere, **the royal family especially showing her great favour**. Her **firmest friend**, however, was **Sir Joshua Reynolds** who called her 'Miss Angelica' or 'Miss Angel'.



Joseph Wright of Derby (1734-1797), *The Dead Soldier*, c. 1789, 101.6 x 127 cm, Yale Center for British Art, Paul Mellon Collection

- Derby produced many versions of this painting but the one exhibited is thought to be the first. It was highly praised by critics and was seen as a modern-day alternative to the neo-classical style of Kaufman.
- Considered at the time of its creation to be one of Wright's most important paintings, *The Dead Soldier* was shown to great acclaim at the **Royal Academy in 1789**. It affected viewers with the **pathos** of its figures, even reducing one of **Wright's friends to tears**. Wright referred to a long poem by John Langhorne that emphasizes the **bleak future of the infant** as the mother weeps over her fallen husband. Wright presents not with ancient history, mythology or a biblical story but with a moment from **contemporary life**. The cloth separates and isolates the moving scene from the battle that still continues in the background. The husband's figure is drastically foreshortened and the joining of the three hands poignantly unites the figures. The shallow relief of the figures suggest a neoclassical painting but the sweeping curves and the detailed landscape provide a **Romantic setting**.

Bio:Wright of Derby

- **Joseph Wright of Derby** (1734-1797, aged 62) has been described as 'the first professional painter to express the spirit of the industrial revolution' (Francis Klingender, *Art and the Industrial Revolution*).
- He was the third of five children of a **solidly professional family in Derby** (his father was a lawyer) and he was educated at **Derby Grammar School** teaching himself to draw by **copying prints**. When he was 17 he went to London for two years and trained under **Thomas Hudson**, then the most highly reputed portraitist in London and master of Joshua Reynolds from 1740-44. He returned to Derby and painted portraits for three years before going back to London to complete his training.
- His colleagues believed that a career for an artist could only be found in London but Wright chose to **spend most of his life in Derby** among his friends and family and he received abundant commissions from Midlands society.
- **Early Portraits: 1760-1773. Portraits were to become the mainstay** of his career but he eventually found the **greatest pleasure in landscape painting**. Wright rarely flatters and some of his most sympathetic portraits are of children. It was at this time that he learned to concentrate on the play of light over faces and objects.
- Wright was connected with but not a member of the **Lunar Society** as he lacked scientific knowledge but it meant that he socialised with some of the greatest minds of the industrial age. He exhibited at the Society of Artists and later at the Royal Academy. He was called Wright of Derby in 1768 to distinguish him from Richard Wright of Liverpool as first names were not used. Even though Richard Wright is now unknown the name has stuck until the present day.
- **Candlelight: 1765 onwards.** He exhibited about 35 pictures at the **Society of Artist** from 1765 onwards and about **half of them were 'candlelights'**, in which a hidden source of light illuminates the painting. They were known as '**fancy paintings**' in the late eighteenth century. They were **not initially dramatic scientific experiments** but included scenes such as this with girls dressing a kitten or boys blowing bladders. In these paintings Wright demonstrates his knowledge of the well-known technique of chiaroscuro, or more accurately **tenebrism**, a dramatic form of chiaroscuro. Wright was known for his attention to detail and precision in the representation of textiles, texture, and surfaces.
- **Society of Artists: from 1769 to 1771** Wright served on the board of directors of the Society of Artists. He later exhibited at the Royal Academy but **like Thomas Gainsborough he quarrelled over the hanging of his paintings** and in a radical display of independence he withdrew them and **set up a one-man show at Covent Garden in 1785**. Gainsborough had withdrawn his work from the Royal Academy and display his work at Schomberg House, his home and studio in Pall Mall, the previous year.



Benjamin West (1738-1820), *The Departure of Regulus*, signed and dated 1769, exhibited Royal Academy 1769, 225.4 x 307.2 cm, Royal Collection

- “West’s arrival in England from Italy in 1763 occurred at a time when artists were seeking to create a distinguished national school of history painting. George III was eager to support such a goal and Benjamin West was able to fulfil such aspirations remarkably well. The King was also a keen supporter of the proposal to found a national academy for the teaching and display of arts. His patronage of West and the foundation of the Royal Academy in 1768 were closely intertwined. At the King’s instruction, *The Departure of Regulus* was shown at the first Royal Academy exhibition in 1769, and of the 136 works included, it most completely represented the high-minded art that the Academy had been founded to encourage. However, only West was really able to produce a great body of history painting as only he enjoyed sustained royal patronage, while other distinguished artists continued to fulfil the demand for portraiture. He succeeded Sir Joshua Reynolds as President of the Royal Academy in 1792.” (Royal Collection website)

Bio:West

- **Benjamin West** (1738–1820) was an Anglo-American painter of historical scenes

around and after the time of the American War of Independence. He was born in Springfield, Pennsylvania, and his talent resulted in him being **sponsored to travel to Italy** to learn to paint. In August 1763, he **arrived in England** on route back to America but he **never returned**. In London he was introduced to Richard Wilson and Joshua Reynolds. He obtained many commissions and was known as the '**American Raphael**'. In 1772, King George appointed him historical painter to the court at an annual fee of £1,000. He became the **second president of the Royal Academy** in London, serving from **1792 to 1805 and 1806 to 1820**. He was offered a knighthood by the British Crown, but declined it, believing that he should instead be made a peer.

References

<https://www.royalcollection.org.uk/collection/405416/the-departure-of-regulus>



Genre Painting

- * George Morland, *Morning (The Benevolent Sportsman)*, 1792
- Wilkie, *The Village Politicians*, 1806
- Mulready, *Fight Interrupted*, 1816
- * Wilkie, *Chelsea Pensioners*, 1822, an enormous hit and the first painting that required a bar to be put around it to hold back the crowds.



George Morland (1763–1804), *Morning (The Benevolent Sportsman)*, 1792, 101.6 x 137.2 cm, The Fitzwilliam Museum

Bio:Morland

- **George Morland** (1763–1804, aged 41) **began to draw at three** and was an **honorary exhibitor at the Royal Academy at the age of ten**. It is said his **father locked him in an attic and forced him to copy paintings** but Morland hid some drawings and lowered them out of his window at night. His friends would sell them and they would spend the **money on drink**. By the age of 17 he was well known among dealers and artists of repute and when he left home he started **a life of hard work and hard drinking almost without parallel in the history of art**. He **married Anne Ward** and during the 1780s was a reformed character. **Anne Ward** a beautiful and virtuous woman who was deeply attached to him despite his profligacy. She was the sister of James Ward whose *Gordale Scar* used to be prominently exhibited at Tate Britain. He broke with his wife and started drinking again although he paid her an allowance for the rest of his life.
- **His art was so popular** that, although he received only a fraction of what each painting was worth he could **easily lived for a week on a day's work**. He was besieged by dealers who came to him with a purse in one hand and a bottle in the

other. The amount of work he got through was prodigious. **He would paint one or two pictures a day**, and once painted a large landscape with six figures in the course of six hours. Every financial demand that was made upon him was paid by a picture that was worth many times the value of the account to be settled.

- In November 1799, Morland was at last **arrested for debt**, but was allowed to take lodgings 'within the rules,' and these lodgings became the rendezvous of his most discreditable friends. During this confinement **he sank lower and lower**. He is said to have often been **drunk for days** and to have generally slept on the floor in a helpless condition. He was released from debtors prison but his **health was ruined and he died in a sponging house in 1804 aged 41**. His **wife died three days** later from convulsive fits brought on by the news of his death according to Walter Gilbey in his *George Morland: His Life and Works*. In his last eight years **he painted 900 paintings** and over 1,000 drawings and **over his life he painted over 4,000 pictures**.



David Wilkie (1785–1841), *Chelsea Pensioners Reading the Waterloo Dispatch*, 1818-1822, 97 x 158 cm, Wellington Museum, Apsley House

Waterloo - The End of the War with France

- It was commissioned by Arthur Wellesley, 1st Duke of Wellington in August 1816 and exhibited at the Royal Academy in 1822. After the exhibition Wilkie asked, and was **paid, 1,200 guineas**, an **exceptionally high fee**. He was paid **another 1,200 guineas** by the publishers for the right to reproduce the **painting as a print**.
- It was **so popular that a rail had to be installed to hold back the crowds, the first time this had happened**. The next time was for Frith's *Derby Day* in 1858.
- This is a combination of **genre painting and history painting** and shows a historic event in contemporary clothing.
- It shows the Duke of York public house in Jew's Row off King's Road Chelsea opposite the Royal Hospital Chelsea shown on the left.
- It shows **one soldier reading the 'Waterloo gazette', a dispatch written by the Duke of Wellington immediately after the battle on 18 June 1815**. The dispatch was dated 19 June and was printed in the *London Gazette* on 22 June. The paper gave a **numbered guide to all the main characters** in the painting including the Chelsea pensioner reading the dispatch, who was at the Battle of Quebec with

General Wolfe in 1759. A **pregnant soldier's wife** is shown waiting for news of his fate, a **veteran is shown eating an oyster despite this being illegal in June**, a **black bandsman from the 1st Foot Guards** who **witnessed the execution of Louis XVI** in 1793 and an **old soldier** who fought with the marquis of Granby in the **Seven Years War in the 1750s and 60s**.

Bio:Wilkie

- **David Wilkie** (1785-1841) was born in Fife, the son of a Reverend. Trained in **Edinburgh** and painted in the style of **David Teniers the Younger** (Flemish, Antwerp, 900 paintings) stories of common life.
- Went to London 1805 aged 20 and enrolled in **RA School**. No money so turned to **portraiture** and a genre subject was commissioned and accepted by the RA and hung in prime position.
- Patron Sir **George Beaumont**, by 1807 President Benjamin West already considered him a great painter.
- ARA 1809 **RA 1811**.
- In 1820 he was commissioned by the Duke of Wellington to paint **Chelsea Pensioners** (1822) for which he paid 1,200 guineas cash.
- His mother and eldest brother died in 1824 and his other older brother died in 1825. Both brothers left children to be taken care of. He had long been prone to **nervous illness**, brought on by anxiety and by 1825 he had become **too tense paint** and he travelled abroad.
- His **European travels** resulted in a looser less detailed style.
- He was made **Painter in Ordinary** to George IV (following Thomas Lawrence) and William IV the same year (1830) and then Queen Victoria. He found portraits difficult and failed with Victoria.
- He was knighted in 1836 and made chevalier of the Légion d'honneur in 1841.
- He went to the **Holy Land** in 1840 and made many sketches and his style may have changed again on his return but he **died suddenly** on the **steamer home** and was buried at sea.
- He **never married** and was a private man.



The Triumph of Landscape. Landscape saw an extraordinary success in the first half of the nineteenth century because of patriotism following the Napoleonic War, a flood of Old Masters paintings from the Continent after the war and the growth of writing about the English countryside. The masters were Turner, Girtin and Constable.

- Turner, *St. Michael's Mount*, 1834
- Girtin, *Near Beddgelert*, 1799
- * Constable, *Leaping Horse*, 1825, by the mid-1820s Constable had started to achieve critical acclaim if not commercial success. His large, bright and animated painting started to be admired by many.
- Turner, *Rise of the River Stour at Stourhead*, 1824
- * Turner, *Calais Sands at Low Water*, 1830, impressionistic, appreciated for their 'glow' and the accurate rendition of sunset.



John Constable (1776-1837), *The Leaping Horse*, 1825, 142 x 187.3 cm, Royal Academy

- By the mid-1820s Constable had started to achieve critical acclaim if not commercial success. His large, bright and animated painting started to be admired by many.
- In 1819 Constable embarked upon a series of large six-foot canvases with the aim of making his reputation as a serious landscape painter.
- “*The Leaping Horse* is the sixth and last of the large River Stour scenes exhibited between 1819 and 1825. It shows a rider urging a barge horse to jump over a barrier on the towpath. It is set at a site called the Float Bridge, further towards Dedham upstream from Flatford.
- The painting is deliberately ‘grand’ in conception and recalls some of the great equestrian portraits of the past by Leonardo and Velazquez. It is less specific in its sense of a particular moment than Constable’s earlier Stour paintings: instead of being set at noon, for instance, it focuses on wind and light in a more abstract and generalised fashion. Constable uses the turbulent sky to echo the energetic movement of horse and rider.
- Significantly, Constable takes liberties with the actual topography of his scene,

moving the spire of Dedham Church far from its actual position. While his frequent changes to the full-scale sketch and finished canvas show his increasing concern to get a satisfying composition, the church is also a powerful spiritual presence in Constable's personal landscape." (Tate)

- Over the sluice is the small wooden bridge and wooden barrier. It is over this barrier the horse jumps – local Suffolk barge horses were specially trained to jump over three-feet-high barriers erected along the tow-path in order to keep cattle from straying. The bridge marks a county boundary and the horse is leaping from Essex to Suffolk.
- The netting under the bridge is an elibray or eel trap.
- Constable was made an ARA in 1819, aged 43, and a RA in 1829, aged 52.

References

<https://www.royalacademy.org.uk/art-artists/work-of-art/the-leaping-horse>



Joseph Mallord William Turner (1775–1851), *Calais Sands at Low Water: Poissards Collecting Bait*, 1830, 68.5 x 105.5 cm, Bury Art Museum

- “This extraordinary painting by Turner is probably the finest and most important picture in the entire collection at Bury. It was shown at the Royal Academy in 1830. At one level the picture is a **view of Calais** with enough recognisable elements in it to establish the location, notably the jetty and Fort Rouge on the left-hand side. At another level it is a scene from everyday life with **fisherwomen busy gathering bait** on the beach in order to bait the lines for the next day’s fishing. However, the real subject would appear to be the **spectacular sunset** that dominates about half of the picture surface and illuminates the seemingly limitless expanse of sand, water and sky, creating long shimmering reflections and subtle blends of colour.” (Art UK)
- Turner began this work shortly after his **beloved father’s death** and it is tempting to see **the desolation as reflecting his mood**. The women are **bowed low as if in mourning** and the setting sun symbolises the **end of a life**. Turner exhibited this in 1830 and he continued to exhibit until the year before his death, rarely missing a season. He became an institution in himself and many anecdotes circulated about him particularly his behaviour on varnishing days when artists were allowed to put

the finishing touches to their paintings before the exhibition opened. Turner would use varnishing day to complete and, it is rumoured, virtually paint a complete work.

Bio:Turner

- **Joseph Mallord William Turner** (1775-1851) Turner was born in 1775, according to his own account on St. George's Day, 23 April. He was the son of William Turner (1745–1829), barber and wig-maker, of 21 Maiden Lane, Covent Garden, and his wife, Mary Marshall (1739–1804). He was baptised 'Joseph Mallad William' on 14 May, a mistake for 'Mallard'. He started to use the initials 'J.M.W.' about 1802 as there were other artists called Turner. It was about this time that he made it clear that his middle name was 'Mallord' not 'Mallard' (or 'Mallad'). His mother's family name had originally been 'Mallard'.
- Turner was an **unusual character, very strong-willed** he retained his cockney accent and was a **very poor presenter**. To many he **was cold and arrogant with a hard demeanour** yet his undoubted genius attracted loyal friends and created enemies. There are stories of his **meanness** yet he **left his money to a charity** for poor artists. He would charge 250 guineas for a painting and then add 20 guineas for the frame. He was **sly and secretive**, sexually active but resolutely single. Many looked down on him as uncouth as he kept his Cockney accent and his clothes were often covered in paint. The well-off Walter Scott wrote, '**He will do nothing without cash, and anything for it. He is the only man of genius I ever knew who is sordid in these matters.**' He worked fantastically hard and claimed his workload would have killed any other artist.
He could not stop drawing and painting. He took notebooks everywhere and continually sketched all day long.
- **He loved to travel** all over Europe and sketched everywhere he went.
- **He was controversial.** When young he wooed and wowed the establishment and later in life he upset them. His energetic brushwork, lack of detail and sweeps of colour caused some to describe him as mad. Even his **devoted patron John Ruskin** was bemused by his late works.
- He **never married** and lived with **Sarah Danby** with whom he probably had two daughters, **Evelina**, born in 1800/01, and **Georgiana**, born some ten years later. He once said, '**I hate married men**, they never make any sacrifice to the arts but are always thinking of their duty to their wives and their families, or some rubbish of that sort. Sarah Danby's relationship with Turner ended about 1813. In the early 1830s **Margate became his second home** and he settled there with his landlady **Mrs Sophia Caroline Booth** after her second husband died. He lived there under a false name and had carriages drop him a few streets away from his house. Later they moved to **World's End** near **Cheyne Walk**, Chelsea and he lived with her for about 18 years as Mr Booth as was known locally as Admiral Booth. He died in the house of **cholera** and his last words may have been 'The Sun is God'. He is buried

alongside Sir Joshua Reynolds in St Pauls Cathedral. Chelsea was a poor area with bad drains and flooding that meant it had one of the highest rates of mortality from cholera of any area north of the Thames.

- He was close **friends with his father** and his death in 1829 had a profound effect on Turner including bouts of depression.
- He was a habitual user of **snuff** and was given a gold snuff box by the King of France.
- **His lectures** were described by Frith as ‘stammerings, the long pauses, the bewildering mystery of it all’. His commentary on some prints was described as ‘the most extraordinary composition I have ever read. It is impossible for me to correct it, for in some parts I do not understand it’. His friend George Jones explained that ‘**Turner’s thoughts were deeper than ordinary men can penetrate** and much deeper than he could at any time describe’.
- **Unlike many artists he was very interested in all the latest scientific developments.** Turner gave lectures on perspective but his lecturing style meant they were poorly attended. Although many writers, such as **Dickens, were horrified by factories** **Turner was inspired by new developments** and technology. In *Snow Storm - Steam-Boat off a Harbour’s Mouth* (exhibited 1842) the sea and sky merge. Turner found a new way to paint flux and vortices.
- Turners **mother was sectioned to Bedlam** (Bethlem Royal Hospital) when he could have arranged private treatment and she died in Bedlam in 1804, the same year he moved to impressive new premises in Harley Street. He never once visited her.
- Turner knew **Mary Sommerville** well and she was an early populariser of science and explained Faraday’s ideas.
- A series of articles by Edward **Rippingille** (c. 1790-1859) entitled ‘Personal reflections of artists’ was published, mostly posthumously, in the *Art Journal*. Among them is the famous description of J. M. W. Turner on varnishing day at the Royal Academy. Rippingille saw him painting but they could not understand how he did it.
- His **will was contested** by his cousins on the grounds that the money he left to found a charity for ‘decayed English artists (Landscape painters only) and single men’ had not been properly registered in the court of chancery and so the will was invalid. It took three years to reach a settlement which meant abandoning the charity, giving all his property and engravings to his relatives and leaving all his finished and unfinished pictures, drawing and sketches to the National Gallery.
- **A Brief Chronology**
 - **1775** Birth of Turner in Maiden Lane, possibly on 23 April. Baptised at St Paul’s Church, Covent Garden, on 14 May.
 - **1783** Death of younger sister, Mary Ann, aged 4.
 - **1789** Starts attending classes at the Royal Academy Schools.
 - **1790** Watercolour accepted by the Royal Academy for the first time: *The Archbishop’s Palace, Lambeth*.

- **1793** Outbreak of war between Britain and France.
- **1796** Oil painting accepted by the Royal Academy for the first time: *Fishermen at Sea*.
- **1799** Elected an Associate member of the Royal Academy. Moves from his father's house in Covent Garden to Harley Street.
- **1800** Mother admitted to Bethlem Hospital.
- **1802** Elected a full member of the Royal Academy and presents *Dolbadern Castle* as his 'Diploma picture'. Makes the first of many visits to France and Switzerland.
- **1804** Death of Turner's mother in Bethlem Hospital. Turner opens a gallery in his own house to show his pictures
- **1807** Elected Professor of Perspective at the Royal Academy. Starts issuing his *Liber Studiorum*.
- **1809** Moves round the corner from Harley Street to Queen Anne Street West, retaining his gallery.
- **1812** Paints *Snow Storm: Hannibal and his Army crossing the Alps*.
- **1815** Paints *Dido building Carthage* and *Crossing the Brook*. Defeat of Napoleon at Waterloo and return of peace to Europe.
- **1817** First of several visits to the Low Countries and Germany.
- **1819** First of several visits to Italy.
- **1820-1** Creates a new gallery at his house.
- **1828** Uses a studio in Rome and exhibits three paintings there.
- **1829** Paints *Ulysses deriding Polyphemus*. Death of Turner's father.
- **1834** Witnesses the burning of the Houses of Parliament.
- **1835** Makes a tour which includes Copenhagen, Berlin and Prague.
- **1836** Criticism of Turner's art in the press arouses the anger of the 17-year-old John Ruskin.
- **1839** Paints *The Fighting Temeraire*.
- **1843** Ruskin begins publishing *Modern Painters* in Turner's defence.
- **1844** Paints *Rain, Steam, and Speed*.
- **1845** Last trip abroad, to the north French coast.
- **1845-6** Serves as Acting President of the Royal Academy during the illness of the President.
- **1850** Exhibits for the last time at the Royal Academy.
- **1851** Death of Turner in Cheyne Walk, Chelsea, on 19 December. Buried in St Paul's Cathedral on 30 December.

Notes

- A 'poissarde' is a fishwife.



John Constable (1776–1837), *The Opening of Waterloo Bridge ('Whitehall Stairs, June 18th, 1817')*, exhibited 1832, 130.8 x 218 cm

J. M. W. Turner (1775–1851), *Helvoetsluys – The City of Utrecht, 64, Going to Sea*, exhibited 1832, Confronted in Royal Academy exposition 1817 to Constable's Opening of Waterloo Bridge

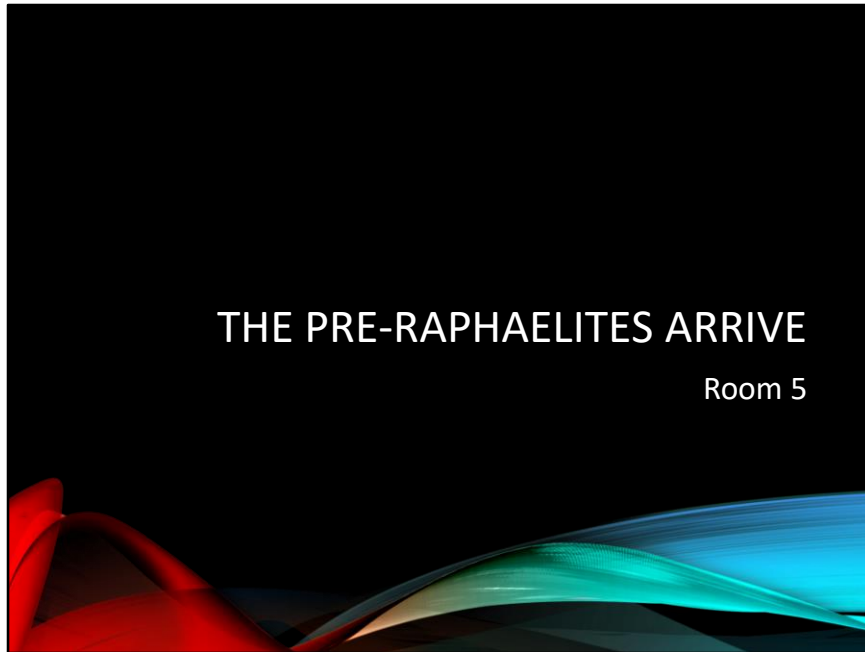
- Two years later there was an example of **how Turner used varnishing day** to try to avoid having his painting overwhelmed by a nearby Constable.
- “Over seven feet in length, this is the **largest of Constable’s** exhibition canvases and the result of **thirteen years of planning**. It commemorates the **opening of Waterloo Bridge** - and the second anniversary of the Battle of Waterloo - on 18 June 1817, an occasion celebrated with tremendous pomp and ceremony which Constable attempted to recapture in a whole series of drawings and oil sketches, dating from 1819 onwards.” (Tate)
- Constable moved from Suffolk to London in 1817 and presumably witnessed the festivities, but it was another two years before he conceived the idea of capturing the event on canvas. The subject offered Constable, a staunch royalist, the opportunity to record for posterity a significant historical occasion. The picture shows the **Prince Regent about to board the Royal barge at Whitehall stairs. The**

Lord Mayor's barge is situated prominently in the right foreground, its billowing red standard leading the eye back to the pale horizontal line of the bridge and the distant **dome of St Paul's Cathedral**. Beyond the left-hand end of the bridge is **Somerset House**, the home of the Royal Academy, where the picture was exhibited in 1832.

- Towards the centre of the bridge a puff of smoke indicates the firing of a gun salute. In the foreground is separated from the main scene by a long parapet surmounted by urns, and Constable draws the viewer's attention to two small boys, engrossed in some activity of their own, oblivious of the day's events.
- One of Constable's later works, the picture owes a debt to the Thames pictures of Canaletto and the great 'historical' landscapes of Claude Lorrain. Technically, the picture is distinguished by its **animated surface** and variety of handling. The thin brown underpainting is visible in places; elsewhere Constable has **used the palette knife** to build up a thick impasto. The vigorous application of paint is particularly obvious in the foreground of the picture, where bold touches of red, green and white bring the picture to life. On witnessing the **brilliant colour of Constable's painting**, hanging beside his cool-toned seapiece, *Helvoetsluys* (private collection, London), at the Royal Academy exhibition, **Turner is said to have added a bright red buoy to his own work**, in order to redress the balance.
- Constable's married life was begun in Holborn at 1 Keppel Street, within convenient walking distance of the Royal Academy, then at Somerset House. The new Waterloo Bridge was opened in the same reach of the Thames and on his frequent visits to the Academy Constable was able to watch the progress of its construction. He also saw the opening ceremony and, after years of procrastination, finished his only large painting of a central London scene, *The Opening of Waterloo Bridge Seen from Whitehall Stairs, June 18th, 1817*. But Maria was showing signs of an inherited tendency to tubercular consumption, and the air of Keppel Street did not suit her. So from 1819, in a first attempt to find healthy conditions for her and the children, Constable took lodgings in Hampstead. It was then a small village in fairly rural surroundings, about three miles from his London studio, on a low ridge overlooking the Thames Valley to the south and open country to the north and west. On the London skyline the dome of St. Paul's was a prominent landmark. Due west about seven miles away, Harrow Hill with its church was another feature that Constable included again and again in his sketches. The position of Hampstead made it an admirable observatory for the study of cloud formations, and it was here that Constable embarked on the systematic recording of skies and their related weather that became such an original and important part of his practice

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<http://www.tate.org.uk/art/artworks/constable-the-opening-of-waterloo-bridge-whitehall-stairs-june-18th-1817-t04904>



The Pre-Raphaelites Arrive

- Holman Hunt, *Light of the World*, 1851-53, Oxford
- * Brett, *Val d'Aosta*, 1858
- Hughes, *Home from the Sea*, 1862
- * Millais, *Isabella*, 1849, see the PRB proudly displayed as a carving on the seat.
- Munro, *Paolo and Francesca*, 1851-52, sculpture of a hugely popular story. Munro was a friend of the Pre-Raphaelites.



John Everett Millais (1829-1896), *Isabella*, 1848-9, Walker Art Gallery

- Millais first work in the Pre-Raphaelite style. It was completed in 1849 when Millais was only 19 and exhibited at the Royal Academy in 1849. Millais was a **child prodigy** of a **wealthy family** from St Ouen (pronounced 'won' as in 'wander'), Jersey, who supported his talents. He went to **Sass's** (a prep school for the Royal Academy) in **1839 aged 10** but only needed one year there and he went to the **Royal Academy** school in **1840 aged 11**. He was **honest, sincere** and other **artists were awed** by his talents and charmed by his personality. He was **committed to art** and according to Hunt he **never wasted a moment** in his dedication to painting.
- **In 1850 they showed five paintings (three by Millais) and in 1951 eight works at London exhibitions.**
- The Pre-Raphaelites are startlingly innovative although their work must have looked gauche. It does not follow the practices of the artists working before Raphael but seeks inspiration from them for a thoroughly modern set of techniques.

- The Pre-Raphaelite Brotherhood did not have a formal prospectus but their views are clearly put forward in *The Germ*, an unsuccessful magazine they published as four issues in 1850.
- They believed that art had gone astray after Raphael as artists started to copy other artists and use agreed painting conventions rather than looking at nature. They found the classical poses and elegant compositions of Raphael in particular had been a corrupting influence on the academic teaching of art, hence the name 'Pre-Raphaelite'. In particular, the group objected to the influence of Sir Joshua Reynolds whom they called 'Sir Sloshua'. To the Pre-Raphaelites, according to William Michael Rossetti, 'sloshy' meant 'anything lax or scamped in the process of painting ... and hence ... any thing or person of a commonplace or conventional kind'. In contrast, the brotherhood wanted a return to the abundant detail, intense colours and complex compositions of Quattrocento Italian art.
- In summary, **their style involved:**
 - The **bright colours** of nature, painted on bright white to increase their brilliance.
 - **Detail** painted from nature rather than 'sloshy' conventions. This was very slow.
 - **Distorted perspective**, such as the elongated right side of table with crowded flattened figures like playing cards.
 - **Elimination of chiaroscuro** and the exaggeration of the intensity of colours, note the black and white servant whose yellow legs merge into the background. Chiaroscuro is the contrast between light and dark that is used by artists to create sense of volume and if exaggerated to create a dramatic theatrical effect. Now usually only commented upon when the artists uses extreme contrasts, such as Caravaggio. A **lack of chiaroscuro** introduces **subtlety and flatness** that draws attention to the work as simply colours applied to a **flat surface**, a **modern theme** in art that rejects 'dishonest' art that tries to create the **illusion of three-dimensionality**.
 - **Natural angular poses** are characteristic of medieval art not classical or Renaissance.
 - There is an **all over precision**. Millais does not draw the viewers attention to one part by painting that in detail and leaving other areas loose.

- **Medieval setting** and based on a Keats's poem.
- They painted their **friends** rather than use professional models in order to achieve a natural look
- They **did not idealise** their models or subjects.
- The painting includes **elaborate symbolism** and motifs.
- The **humour of the kick** jars with the seriousness of the subject suggesting genre paintings such as Hogarth's *Marriage a-la-mode* (the marriage settlement includes sitting around a table arguing about a marriage, one difference is the 'young lovers' look in opposite directions in Hogarth).
- History subjects were painted using real models and **authentic objects** when possible.
- They often painted **historical subjects**, biblical subjects or medieval tales. This utilized the status of the history painting by applying it to genre paintings.

Isabella

- The painting illustrates an episode from **John Keats's poem, *Isabella, or The Pot of Basil***, which describes the relationship between Isabella, the sister of wealthy medieval merchants, and **Lorenzo, an employee** of Isabella's brothers. It depicts the moment at which Isabella's brothers realise that there is a romance between the two young people, and they **plot to murder Lorenzo** so they can **marry Isabella** to a wealthy nobleman. Isabella, wearing grey at the right, is being handed a **blood orange** on a plate by the doomed Lorenzo. A cut blood orange is symbolic of the neck of someone who has just been decapitated. This refers to Isabella cutting off Lorenzo's head to take it with her after finding him buried. One of her brothers violently kicks a frightened dog while cracking a nut. Keat's poem was in turn based on one of the tales from Giovanni's Boccaccio's *Decameron* (c. 1352).
- Millais and his colleague William Holman Hunt had both produced drawings illustrating episodes from the poem, but only Millais worked his up into a full painting. Both drawings used distorted perspective and angular poses characteristic of medieval art, by which the Pre-Raphaelites were influenced.
- The painting is structured **with deliberately distorted perspective**, elongating the right hand side of the table and flattening the figures ranged along it. Following Pre-Raphaelite theory, Millais almost eliminates chiaroscuro (light and dark) and exaggerates the intensity of juxtaposed colours and tones - as evidenced in the flat black tunic set against the sharply modelled white cloth of the servant at the right, whose lower body virtually disappears as his yellow stockings semi-merge with the background.
- Millais also carefully characterises each figure with equal precision. Another

distinctive Pre-Raphaelite feature is the inclusion of images and patterns within the image as a whole. Each of the plates has a distorted picture glazed into its surface. The base of the bench on which Isabella sits contains a carving depicting a kneeling figure under which appear the **letters PRB** (standing for Pre-Raphaelite Brotherhood).

- The central motif of the thuggish brother's kicking leg and upturned chair further disturbs the equilibrium of the composition, as does the deliberately confusing 'crowding' of the figures on the table and elaboration of motifs.
- The figures are **based on friends of Millais**. **Rossetti is drinking on the right** side of the table. His **brother William Rossetti is Lorenzo** passing the cut blood orange. The **wife of Millais's half-brother is Isabella** and his **father**, John William Millais, is the **elderly man dabbing his mouth**. The artist Walter Deverell and F. G. Stephens are the two brothers on the left and the **brother kicking the dog is John Harris, a man who had bullied Millais** at the Royal Academy School and who he painted from memory. Millais certainly **got his own back** by showing him as a **bully of poor dumb animals** for all time to millions of people. The shadow of the arm on the table alongside the **spilt salt** signifies that he will carry out the murder as salt symbolises life and spilt salt death. I think the shadow of the arm could also signify something else which is reinforced by the salt signifying spilt or wasted life.
- The white rose and the passion flower symbolise their love and the dog with its head in Isabella's lap symbolizes Lorenzo's devotion to her. The pot of basil on the balustrade on the right may be the one she puts his head in. The majolica plates all have different designs and one has David beheading Goliath and another shows Prometheus having his entrails pecked out by an eagle, both a reminder of the violence to follow.
- The painting was sold to a tailor for £150 and a new suit.

(Research thanks to mydailyartdisplay.wordpress.com)

References

See <http://en.wikipedia.org/wiki/Pre-Raphaelite>

See http://en.wikipedia.org/wiki/John_Everett_Millais

See [http://en.wikipedia.org/wiki/Isabella_\(Millais_painting\)](http://en.wikipedia.org/wiki/Isabella_(Millais_painting))

See [http://en.wikipedia.org/wiki/The_Germ_\(periodical\)](http://en.wikipedia.org/wiki/The_Germ_(periodical))



John Everett Millais (1829-1896), *Christ in the House of His Parents*, 1850, Tate Britain
 John Rogers Herbert (1810-1890), *Our Saviour Subject to His Parents at Nazareth*, 1847, Guildhall Art Gallery

Christ in the House of His Parents

- Millais, untitled, *'And one shall say unto him, What are those wounds in thine hands? Then he shall answer, Those with which I was wounded in the house of my friends'* (Zechariah, 8:6). Described in the *Art Journal* as *'The improprieties are manifold ... the coarset representation of humanity ... even more revolting than the flayed Marsyas.'* The work of Overbeck is mentioned as precursor of *'some of the worst followers of the Giotteschi'*.
- The reaction to Millais's painting was unprecedented. The term 'ugly' was rarely used by critics to describe fine art yet this painting was described not only as ugly but as hideous, loathsome and disgusting. The most unfavourable was the satirical piece by Dickens in his *Household Words*. Dickens described Mary as 'horrible in her ugliness' and clarified what he meant by ugly:

Wherever it is possible to express ugliness of feature, limb, or attitude, you have it expressed. Such men as the carpenters might be undressed in any hospital where dirty drunkards, in a high state of varicose veins, are received. Their very toes have walked out of Saint Giles's.

- **Saint Giles** was an area that was well known for its crime and had 'the worst living conditions in all of London's history'. *Blackwood's Edinburgh Magazine* wrote that the painting contained '**Rickety children, emaciation and deformity**' and '**we can hardly imagine anything more ugly, graceless, and unpleasant**'. Dickens also described Christ as '**hideous, wry-necked, blubbery**' and the whole painting with its '**ugliness of feature, limb, or attitude**' expressing '**what is mean, odious, repulsive, and revolting**'. In the painting, Christ has red hair, which was traditionally associated with Judas Iscariot and red hair regarded as both 'ugly' and a 'sign of degeneration'. Mary's eyes are almost closed and ringed in black and her brow is heavily lined, which combined with the twist of her neck, gives her a distorted appearance and Joseph's arms are veined and muscular, his nails are dirty, his left knee is damaged and his toenails are broken.
- In the *Art Journal* Ralph Wornum wrote: '**the most beautiful soul must have the most beautiful body**' indicating that the moral worth of a character, in this case the Holy Family, must be signified by a beautiful body. *The Times* critic wrote that the picture 'is, to speak plainly, revolting' and there was 'no conceivable omission of misery, of dirt, and even disease, all finished with the same loathsome minuteness'. *The Athenaeum* also wrote that 'we recoil with loathing and disgust' at the 'pictorial blasphemy'. What is morally shocking to the reviewer is the minute detail, which suggests we are looking at something that is forbidden and so it must be seen only in some generalised or modified form.
- The room is **unnaturally bright** and evenly lit and the source of the light is on the left. In Millais's preparatory sketches, there is a **window on the left**, which is cut off in the final painting and is the notional source of the light. The figures have the **idiosyncratic features** associated with particular people and we know that they were modelled by Millais's family and friends. Millais went to a carpenter's shop in Oxford Street to sketch its interior in order to represent a carpenter's tools and method of working accurately. The tools are those of a nineteenth-century carpenter and the clothes are a mixture of Middle Eastern, conventional religious symbolism, such as Mary's blue dress and St. John's animal fur, with nineteenth-century

additions, such as Christ's smock. Clearly, Millais was not trying to reproduce a historically accurate carpenter's shop but an accurately observed contemporary carpenter's shop with figures that were modelled on friends and family. The critics pointed out that the painting is full of anachronisms such as the mixture of costumes from different periods and the Victorian carpenter's tools. However, the art historian Michaela Giebelhausen believes that Millais carefully constructed these anachronisms in order to create an ahistorical setting. In the eighteenth century, she points out that such an ahistorical setting was associated with religious devotion as it prevented a painting from being seen as a genre painting set in a particular time and period.

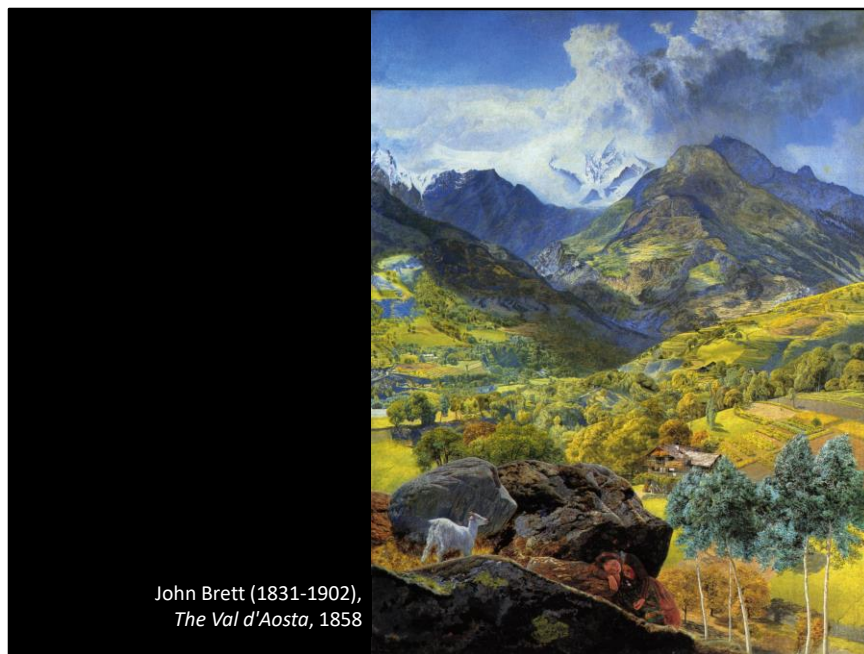
- Christ's small stature compared with the height of the table also suggests that Millais was representing an accident resulting from **childish enthusiasm** rather than a stage-managed event. This is also suggested by the assistant at the left ignoring the interruption to his work, Joseph's perfunctory examination and the look of 'I told you not to meddle' on St. John's face. Mary is holding her head back for a kiss suggesting she is the injured party and St. Anne offers practical assistance rather than comfort. Through the open entrance, a group of sheep stare over a fence inquisitively suggesting there could have just been a noisy scene. Millais linked the highest spiritual subject, the Holy Family, with the lowest rung of society, the urban poor, and turned a spiritual prefiguration into an everyday accident.
- By associating themselves with artists that pre-dated the formation of Protestantism the Pre-Raphaelites linked themselves with Puseyism, the Oxford Movement, and the widely resisted move towards Catholicism. This was reinforced by their unconventional approach to religious symbolism. The painting was therefore seen to be subversive and an attempt to undermine Protestant beliefs. This aspect of the Pre-Raphaelite movement is spelled out in Max Nordau's *Degeneration*.
- It is clear from the critical reaction that this painting was **revolutionary** and was seen as an extreme attack on the conventions used to represent religious subjects. Fourteen years later, in Paris, Manet caused a similar reaction by undermining bourgeois notions of respectability with *Olympia* (1863, exhibited 1865).
- The critical response changed over the years and **by 1898** the painting was '**passionately admired, and even loved**'. By the end of the century, the painting was no longer regarded as ugly and 'blasphemous'. This might be

because Millais had become accepted as a member of elite society but the painting had also lost its ability to shock as the changes it brought about in the way we see the world had become established.

- John Rogers Herbert (1810-1890), *Our Saviour Subject to His Parents at Nazareth*, anticipated Millais's *Christ in the House of His Parents*. It was praised but the prestigious *Art Journal* (1847) criticized it in a way that was a foretaste of the more extreme criticism Millais was to receive three years later:
 - "The style of the work is a deduction from early Italian Art modified by more advanced experiences. It is a work of much merit; but most defective where we should most look for excellence; the character of the Saviour — in youth — has been utterly mistaken; there is in it nothing of that high feeling and perfect grace — grace of heart as well as mind — inseparable from our ideas of the character: the expression is, indeed, rather repulsive than inviting ; it gives us no glimpse of the mighty hereafter of the Divinity who had taken our nature upon him."

References

See http://en.wikipedia.org/wiki/Christ_in_the_House_of_His_Parents
And www.victorianweb.org/painting/Herbert/paintings/1.html



John Brett (1831-1902), *The Val d'Aosta*, 1858

- **John Brett** was born near Reigate and studied with Richard Redgrave and at the Royal Academy School. He was interested in the ideas of John Ruskin and William Holman Hunt whom he met through a friend Coventry Patmore.
- He visited Switzerland and came under the influence of John William Inchbold. His name was made when he exhibited *The Stonebreaker* and the geological and botanical detail impressed Ruskin predicting he would paint a masterpiece if he visited Val d'Aosta in Italy. He went there partly **funded by Ruskin** and exhibited it in 1859 to high praise from Ruskin who bought the painting. Other critics called it a 'gravestone for Post-Ruskinism'. Even Ruskin had his criticisms and wrote:

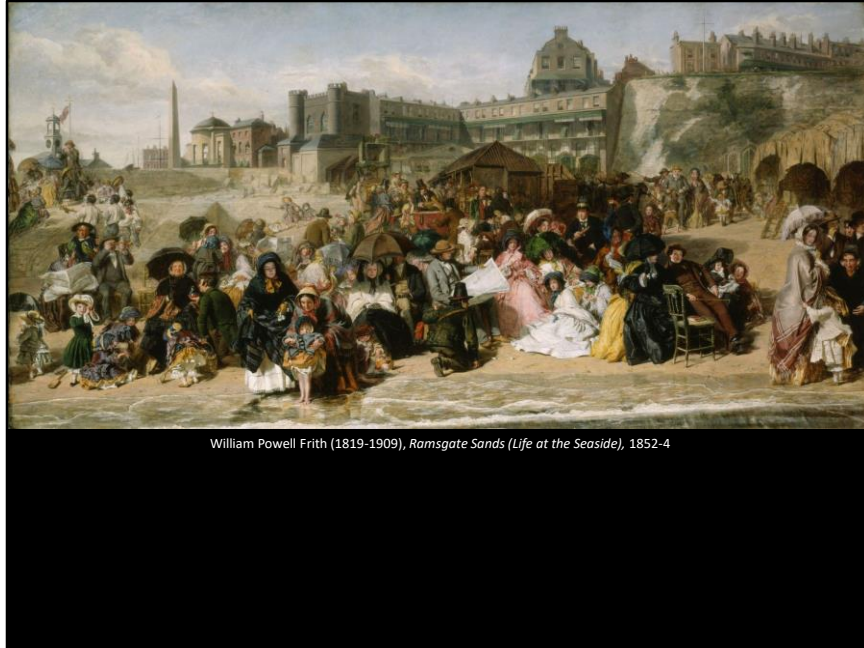
*A notable picture truly; a possession of much within a few feet square. Yet not, in the strong, essential meaning of the word, a noble picture. It has a strange fault, considering the school to which it belongs—it seems to me **wholly emotionless**. I cannot find from it that the painter loved, or feared, anything in all that wonderful piece of the world. There seems to me **no awe of the mountains** there—**no real love of the chestnuts** or the vines. Keeness of eye and fineness of hand as much as you choose; but of emotion, or of intention, nothing traceable. Not but that I believe the painter to be capable of*

*the highest emotion: anyone who can paint thus must have passion within him; but the passion here is assuredly not out of him. He has cared for nothing, except as it was more or less pretty in colour and form. I never saw the mirror so held up to Nature; **but it is Mirror's work, not Man's.***



Victorian Acclaim the Summer Exhibition became extremely popular with 350,000 people attending every year.

- * Frith *Life at the Seaside (Ramsgate Sands)*, 1851-54, had to be roped off
- * Elizabeth Butler, *The Roll Call*, 1874, had to be roped off
- Leighton, *Clytie*, 1895-96
- Millais, *First Sermon*, 1863
- Millais, *Second Sermon*, 1864
- Whistler, *The Black Lion Wharf*, 1859
- Whistler, *The Lime Burner*, 1859
- Crane, *At Home*, 1872



William Powell Frith (1819-1909), *Ramsgate Sands (Life at the Seaside)*, 1852-4

- Before *Ramsgate Sands* Frith depicted figures from history or literature but this was the **first time** the **contemporary Victorian crowd** had been painted. The idea of **painting modern life** was a **revolutionary idea** of the Impressionists inspired by the writing of Charles Baudelaire but Frith's pictures **predates** the Impressionists by **twenty years**.
- Many of Frith's fellow artists were against the idea of painting modern-life and one called it '**a piece of vulgar Cockney business**' and another '**a tissue of vulgarity**'. However, **the public loved it** and it was an immediate **enormous success**. It was one of the few paintings at the Royal Academy for which a **guard rail had to be installed** to keep the public back – the ultimate sign of success. In all, Frith had six guard rails over the years.
- It was bought from the artist by Messrs Lloyd who sold it to **Queen Victoria** the same year, 1854, for **£1,000**, the same price he paid but he retained reproduction rights and Frith may have earned as much as £3,000 from the sales. Although this was the price they paid they retained engravings and print rights so it was a highly lucrative deal. Victoria had **stayed in Albion House** (built 1789) in Ramsgate before she became Queen. This is the highest house in the middle of Frith's painting.

Victoria stayed in Ramsgate aged 16 she nearly died of typhoid and Sir John Conroy forced a pen into her hand to try to force her to sign authority to him, she resisted.

- Victoria had also entered the sea from a **bathing machine** in **Osborne**, Isle of Wight for the first time in **1847**. She wrote in her
'drove down to the beach with my maid & went into the bathing machines, where I undressed & bathed in the sea (for the 1st time in my life), a very nice bathing woman attended me. I thought it delightful till I put my head under water, when I thought I should be stifled.'
Queen Victoria's Journal, 30 July 1847

- It was inspired by a **holiday Frith** and his family took to Ramsgate in **1851**. He always painted from **real people** and liked to use friends and family as he found professional models often turned up drunk and had no sense of responsibility. The artist included a **self-portrait** (peeping over the shoulder of the man on the far right), while the **little girl** paddling in the centre staring directly at the painter is thought to have been his **daughter**.
- My professor at the Courtauld devoted a large part of her **doctoral thesis** to this painting and she **examined and analysed every person** and their **social role** within society. Seaside holidays or weekends had become possible with the advent of the railway. Trains first reach Ramsgate in 1846 and although it involved changing at Canterbury the old station was in the centre of the town near the beach.
- The bathing machines had a curtain that could be lowered to sea level but **men** were allowed to **bathe nude** until the 1860s. Some resorts employed a **dipper** whose job was to **push people under water** and then help them back into the bathing machine. The machine was developed in Margate about 1750 when most people bathed naked. Legal segregation of bathing areas ended in 1901 and the machines became extinct by 1820. Poorer people from London came to the seaside by train and as they could not afford bathing machines they often bathed naked. In 1874 a **rector wrote** in his diary that he had to adopt the **detestable custom of bathing in drawers**, he wrote, *'If ladies don't like to see men naked why don't they keep away from the sight?'* Boys and young men would **bathe naked** even in the **Edwardian Era** but **middle class girls and women** always had to be **fully covered** with clothes that did not expose their shape.
- Frith is showing a world of mixed sexes, ages, classes and occupations but he maintains the important **class distinctions** and generally the lower classes are shown as deferential and respectful. There is an intellectual air among the entertainment and **seven women are reading books**. One man is an **idler** and another appears to be **flirting** and two people are potentially voyeurs with telescopes watching women bathing. However, one is an old

man and the other a young girl. No bathers are shown in the painting and there are no coarse or vulgar displays.

- Granite Obelisk (known as the Royal Tooth Pick) erected 1822 to commemorate the departure (1820) and safe return of King George IV from Ramsgate Harbour. He was so pleased with his reception he named it a 'Royal Harbour' (the only one). Beyond the obelisk is the Royal Harbour, important during the Napoleonic Wars. The first railway was 1846.
- Augustus Pugin, George du Maurier, James Tissot, Vincent van Gogh, Wilkie Collins and Jane Austen stayed in the town.
- Frith went on to paint many other scenes of everyday life such as *The Derby Day* (1858) and *The Railway Station* (1862) for which Frith was paid an astonishing **8,000 guineas**.
- **So 15 years before Claude Monet (1840-1926) was brave enough to paint a modern-life railway station (*La gare Saint-Lazare*, 1877) Frith was making a fortune from the same daring subject matter.**

Bio:Frith

William Powell Frith (1819-1909)

- Born in **Yorkshire** to a house steward and cook and his parents took a keen interest in art.
- He was sent to **school in Dover** where he indulged in drawing.
- His formal training was at the **Sass Academy** and then the **RA School** in 1837 (aged 18).
- His **father died** and his mother moved to London and he **made money** **portrait** painting (Lincolnshire farmers at 5-15 guineas).
- Member of **the Clique**, which included **Augustus Egg**, **Richard Dadd** and **Henry O'Neil** and rapidly established himself as a genre painter.
- His painting was at **odds with the RA** but his character and incident, sparkling detail and high finish made his work popular and suitable for engraving.
- 1840 travelled abroad and had his first painting exhibited at the RA.
- ARA 1845 and RA 1852 (aged 33).
- He was friends with **Charles Dickens** and centre of the literary life of London.
- In 1851 he visited **Ramsgate** and decided to take a commercial risk investing in *Ramsgate Sands (Life at the Seaside)* and it was a success and sold to Lloyd then Queen Victoria for £1,000.
- His second panorama, *Derby Day* was a stroke of genius, few paintings have

ever earned such universal acclaim.

- **He had a wife with 12 children and a mistress with 7.**
- **He was an artist with a well developed business sense and he remained in the news throughout his life.**
- **Six of his paintings** had to be **railed off** and his three most important works, *Ramsgate Sands*, *Derby Day*, and *The Railway Station*.
- He was criticized for his **artistic philistinism** by **John Ruskin**, **Whistler** and **Oscar Wilde**, and later **Roger Fry** and he was a **staunch reactionary** criticising the Aesthetic Movement, Oscar Wilde and Impressionism.



Emily Mary Osborn or Osborne (1828-1925), *Nameless and Friendless*, 1857

Problem of being a woman artist: selling their work, Emily Osborn was successful but was **never made an Academician**

- The *Art Journal* on Emily Mary Osborn, *Nameless and Friendless* (1857):
'A poor girl has painted a picture, which she offers for sale to a dealer, who, from the speaking expression of his features, is disposed to depreciate the work. It is a wet, dismal day, and she has walked far to dispose of it; and now awaits in trembling the decision of a man who is to become rich by the labours of others.'

Emily Mary Osborn

- Osborn began showing her work at the **Royal Academy** when she was **just 17** and continued to do so over a period of **40 years**. She was the eldest of nine and grew up in Tilbury, whose surroundings 'were not such as to develop artistic proclivities' but when she was 14 the family moved to London and she attended the Dickinson Academy and studied under Mr. Mogford and then Mr. Leigh at Maddox Street and then his gallery at Newman Street. He trained her without charge for a year. She sold a portrait at the Royal Academy for 200 guineas when she was 17 and sold

another to the Queen.

- This is her **most famous work** which has been called '*The most ingenious of Victorian widow pictures.*' A **recently bereaved woman** is attempting to make a living as an artist by offering a picture to a dealer while **two 'swells'** on the left stare at her distracted from the **bare legged ballet dancer** they have been previously **ogling**. She nervously pulls on a loop of string while the dealer disdainfully judges her work.
- It has been suggested that this painting relates to **Mary Brunton's novel *Self-Control*** published in 1810 but **republished in 1850**. This describes the **struggles** of a self-motivated **female artist** to **sell her pictures** in order to help save her father from **financial ruin**.
- **Mary Brunton** (1778-1818), Scottish novelist. She was taught languages and music by her parents (Colonel Balfour) and eloped to marry a Scottish minister. They did not have children until she became pregnant at 40 and died after giving birth to a stillborn son. She wrote *Self-Control Discipline* and *Emmeline*. Popular at the time for their strong moral and religious stance combined with sexuality (what Jane Austen called 'vulgarity').
- **Barbara Leigh Smith Bodichon** (1827-1891), leading artist, educationalist, feminist and activist for women's rights. Extra marital child of a milliner and Whig politician Leigh Smith. Met at Langham Place North Regent Street (next to the BBC). Her summary of the laws concerning women (1854) helped with the passing of the Married Women's Property Act in 1882. In 1857 (aged 30) she married an eminent French physician (Bodichon) and from then on wintered in Algiers. She set up the *English Women's Journal* (1858). In 1866 she helped set up a scheme for giving women university education, first at Hitchin and this developed into Girton College, Cambridge. She studied painting under William Holman Hunt and exhibited at the Royal Academy and showed originality and talent and was admired by Corot and Daubigny. She was George Eliot's most intimate friend.

Society of Female Artists

- The **difficulties** experienced by women in exhibiting and selling their works led to the **formation** of the **Society of Female Artists** in **1857**, the year *Nameless and Friendless* was first exhibited at the Royal Academy. Emily Mary Osborn was a member of this group and one of the artists associated with Barbara Bodichon's Langham Place circle and campaign for women's rights.
- Osborn was a member of the Society and a member of **Barbara Bodichon's** Langham Place circle that campaigned for **women's rights**. Despite the problems faced by women artists Osborn went on to develop a successful career.

Reviews of Exhibitions of the Society of Female Artists:

The Illustrated London News, 6 Jun 1857:

Strength of will and power of creation belonging rather to the other sex, we do not of course look for the more daring efforts in an exhibition of female artists: but observation, taste, or the art of selection, and various other qualities adapted to the arts, are to be found in this Oxford-Street display.

The Art Journal, 1 May 1858:

...that which we see at the Egyptian Hall is the result of assiduous self-tuition, for we have no school for the instruction of ladies in painting from the living model. Labouring under such disadvantages as the female student does, we are not disappointed to see here so many drawings of flowers, fruit, and still-life objects – we are only surprised into exultation to see so much excellence in the higher departments of art...

Women in Art

- The **RA excluded women** until **1860** even though two of the founding members were women.
- **Slade** took women from its founding in 1871.
- **Laura Herford's** (1831-1870) in **1860** was accepted for the RA School based on a painting using her initial 'L. Herford'. This was at the suggestion of the **President** Sir Charles Eastlake. **Thirteen** other women were accepted over the next few years. Women were only allowed to draw from casts and the **draped model**. Women were excluded from the life class although there was some provision made in 1893. In **1863** the Council decided its **constitution** did not allow women painters (in the Instrument of Foundation, Academicians ... shall all of them be ... Men of fair moral Characters'). In **1903** women were allowed to study living nudes in separate classes.
- **The Society of Female Artists** was founded in **1856**, it became the Society of Lady Artists in 1872 and the Society of Women Artists in 1899.
- 1870s and 80s women **petitioned RA** in vain to attend life classes.
- There were private art schools 1880s and 90s like French atelier
- **Rich women** attended classes in **Paris**, Munich, Dusseldorf and Antwerp
- **Lady Butler** was **nominated** three times to the RA 1879-81 and turned down.
- **Annie Laura Swynnerton** and **Laura Knight** (1877-1970, née Johnson, attended Nottingham School of Art 1890-4, aged 13) were made **ARA** in the **1920s** and **Laura Knight** a RA in **1936**.

References

See http://en.wikipedia.org/wiki/Emily_Mary_Osborn



Elizabeth Southerden Butler, Lady Butler (1846-1933) *The Roll Call*, signed and dated 1874, 93.3 x 183.5 cm, Royal Collection

Elizabeth Southerden Butler, Lady Butler (1846-1933) *The Roll Call*, signed and dated 1874, 93.3 x 183.5 cm, Royal Collection

Problem of being a woman artist: never elected to Academician despite being a leading artist of her day. Had to travel, manage her husband's affairs and raise six children.

Bio:Butler

Elizabeth Butler

- "In the cold light of morning, the remnants of a battalion of Grenadier Guards, many exhausted and wounded, are answering a roll call in the aftermath of a battle. While the artist, Elizabeth Southerden Thompson Butler, intended the painting as an archetypal image of the Crimean War (1854-6), it was generally assumed that the scene represented the aftermath of the Battle of Inkerman, which took place on the 5th November 1854. The Roll Call captured the imagination of the country when exhibited at the Royal Academy in 1874, turning the artist into a national celebrity. So popular was the painting that a policeman had to be stationed before it to hold back the crowds and it went on to tour the

country in triumph. The painting's focus on the endurance and bravery of ordinary soldiers without reference to the commanders of the army accorded with the mood of the times and the increasing awareness of the need for social and military reforms. Though the public had been exposed to other images of the Crimean War, primarily prints, photographs and newspaper illustrations, never before had the plight of ordinary soldiers been portrayed with such realism." (Royal Collection website)

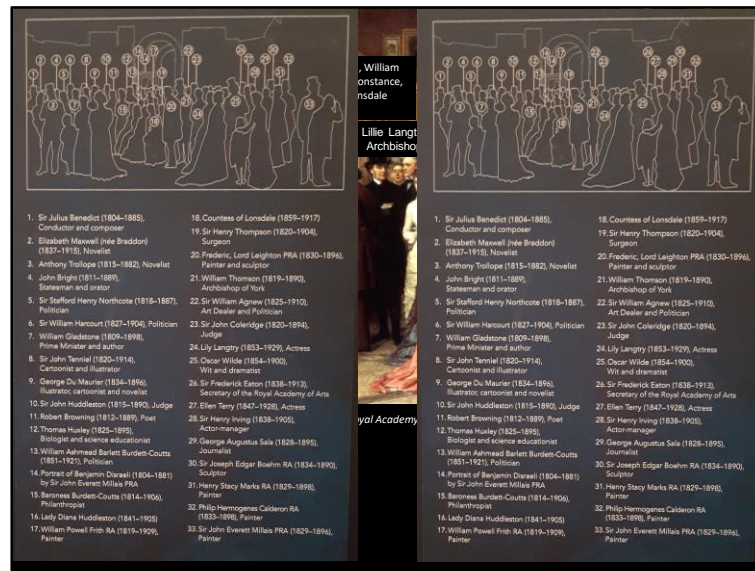
- Wikipedia: **Elizabeth Southerden Thompson, Lady Butler** (1846–1933) was a British painter, one of the **few female painters to achieve fame for history paintings**, especially **military** battle scenes, at the end of that tradition. She was married to **Lieutenant General Sir William Butler in 1877**, and is still often referred to as Lady Butler. Some of her most famous military scenes come from the Napoleonic Wars, but she covered most major 19th-century wars and painted several works showing the First World War.
- She was born in Switzerland and received her art training in **Italy** and then **South Kensington**, London and she entered the **Female School of Art** where she met Millais and Ruskin. She initially concentrated on religious subjects and later switched to war paintings.
- She was very popular as she painted scenes of battle at a time when Victorian pride and nationalism for the growing British Empire was at its height. She said, '***I never painted for the glory of war, but to portray its pathos and heroism***'.
- On her husband's retirement they moved to Ireland. Despite being one of the most famous and leading artists of her day she was never elected an academician. She was short-listed in 1879 but lost by two votes.

Notes

- **The Government School of Design** was founded in 1837 and in 1853 became the **National Art Training School** with the **Female School of Art** in a separate building. In 1896 it became the **Royal College of Art**. During the 19thC it was often referred to as the **South Kensington Schools**.
- **Female School of Art**. In 1866 students were allowed to draw the clothed figure for the first time. Also known as School of Design for Females/Female School of Design/Gower Street School/Metropolitan School of Art for Females/Royal Female School of Art/Queen Square School of Art/Royal Female School of Art/Government School of Art for Ladies. Originally (1842) in Somerset House, then Gower Street (1852) then Queen Square (1861). It became part of the Central School of Arts and Crafts whose successor institution is Central Saint Martin's College of Art and Design. If the pupils at the Female School of Art in Queen Square were good enough, they were sent for examination at South Kensington, hence the confusion in some biographical sources, which mistakenly locate the school itself in South Kensington.

References

<https://www.royalcollection.org.uk/collection/405915/the-roll-call>



William Powell Frith (1819-1909), *A Private View at the Royal Academy 1881, 1883*, 60 × 114 cm (23 5/8 × 44 7/8 in), Royal Academy of Arts, John Madejski Fine Rooms

- We have seen how fashion **rejected classical beauty** and how it was linked to **Darwin's ideas about nature**.
- This painting shows what was regarded as the **shocking** aspects of **aesthetic fashion**. You can see from the expressions that these new fashions were regarded as shocking and outrageous.
- It **contrasts** lasting **historical achievement**, as represented by the portrait of **Disraeli**, with ephemeral **fads**, represented by **Oscar Wilde** and the **women in green, pink and orange dresses**.
- The painting by William Powell Frith was influenced by **Gilbert and Sullivan's operetta *Patience*** and the annoyance many artists felt about the fashionable and 'trendy' new art.
- (Optionally jump to 'degeneration' slide to save 15 minutes)

Notes

- Behind Wilde to the right and glaring disapprovingly are the painters Philip Calderon and Henry Stacy Marks, sculptor Joseph Boehm, and journalist G.A. Sala (bare-headed, in white waistcoat). To the left, behind and immediately to the right of Wilde, are the actors Henry Irving and **Ellen Terry**, with Frederick Eaton. To Wilde's left are **Lillie Langtry**, in a white dress, beside the soberly-dressed William Thomson, **Archbishop of York**. The man with sideburns looking over Thompson's left shoulder is **William Agnew**, picture dealer and recently elected Liberal MP for South East Lancashire, next to Lord Chief Justice of England Sir John Coleridge.
- In the centre of the composition, bearded and dressed in a brown frock coat, stands **Frederic Leighton**, President of the Royal Academy, talking to a seated woman, **Constance, Countess of Lonsdale**. The head of surgeon Sir Henry Thompson appears between Leighton and the Countess. **Frith himself** appears in the centre of the painting, bare-headed and whiskered, directly below the painting of Disraeli, talking to two women behind the seat.
- One of the two women on the other side of the seat, facing away from Leighton, is the heiress and philanthropist **Baroness Burdett-Coutts**. Having remained a spinster until she was sixty-six, Baroness Burdett-Coutts provoked a scandal in 1881 by marrying her much younger secretary, the American William Ashmead-Bartlett, who became Mr Burdett-Coutts. Baroness Burdett-Coutts is shown in conversation with the younger Lady Diana Huddleston, daughter of William Beauclerk, 9th Duke of St Albans. Their husbands also appear among the standing figures behind the seat. Lady Diana's husband was Sir John Walter Huddleston, the last Baron of the Exchequer and a judge of Queen's Bench. He wears a top hat, and stands just behind and to the left of poet and playwright **Robert Browning**, the bare-headed and white-bearded figure seen talking to an unknown woman in a green dress. To the right, listening to Browning's conversation, is naturalist **Thomas Huxley** (probably included due to his trenchant support for Charles Darwin, who had died in 1882). **Mr Burdett-Coutts** stands behind and to the right of Huxley, reading, with moustache and top hat.
- At the left of the painting stands the "homely figure" of **Anthony Trollope** (who died on 6 December 1882), with full white beard and top hat, noting in a book as he gazes at an "aesthetic" family in the foreground to the right, comprising a woman in green with sunflower buttonhole gazing at the artworks (a professional model, **Jenny Trip**), a woman in yellow reading her catalogue, and a girl in orange looking up at her. Frith describes them as "**a family of pure aesthetes** absorbed in affected study of the pictures" with Trollope affording "a striking contrast to the eccentric forms near him." Cartoonist **George du Maurier**, with moustache and hat, stands immediately behind; to the left, behind him, hatless, is illustrator **John Tenniel**. Further left, between Trollope and the edge of the painting, are novelist **Mary Elizabeth Braddon** and musician **Sir Julius Benedict**.
- To the right behind Trollope are a group of four politicians – the right-most, the **Prime Minister William Ewart Gladstone**, faces a bearded **Sir Henry Stafford**

Northcote; the tall hatless man behind Gladstone is Home Secretary **Sir William Harcourt**; behind and to the left of Northcote is Chancellor of the Duchy of Lancaster **John Bright**.

- **The paintings** on the wall accurately reproduce the exhibits at the 1881 Royal Academy Summer Exhibition. A **second portrait of Disraeli** is visible on the wall behind Langtry. On the wall at the right, above Wilde's opponents, is the similarly angry-looking central figure in John Collier's ***Last Voyage of Henry Hudson***. **John Everett Millais** at the extreme right is looking at Lawrence Alma-Tadema's painting *Sappho and Alcaeus*, accompanied by a myopic connoisseur. On the left wall are Heywood Hardy's *Sidi Ahmed ben Avuda and the Holy Lion* to the left; James Sant's *Daughters of Arthur Wilson, Esq.* further right, and J. W. Waterhouse's *A Summer's Day in Italy*.
- Frith was **inspired** by the satirical cartoons of **George du Maurier** (whose head is visible between the orange and green attired aesthetes at the left) and by **Gilbert and Sullivan's popular operetta *Patience***, first performed in 1881. The aesthetic costumes are characterised by features such as gigot sleeves and the "Watteau pleats" seen in the figure to the left of Wilde, wearing pink. The women in the centre along with the one to the right of Wilde with the child represent normal fashionable clothing of the day. These aspects of dress and pose, along with the myopic figure next to Millais, show the influence of Watteau's painting *L'Enseigne de Gersaint* ('The Shop Sign of Gersaint') of 1720-21, his last masterpiece.



The Grosvenor Gallery

- A rival gallery called 'The Grosvenor Gallery', for exhibiting contemporary art, was opened by **Sir Coutts Lindsay** and his **wife Blanche** in **1877** in **Bond Street**. It provided exhibition space for the new generation of avant garde paintings who were not welcome at the more conservative Royal Academy.
- It was also **innovative** in the way that it **displayed the work with spaces** between the frames. This, the décor and the potted plants was intended to provide the **ambiance of a large country house** where the painting were typically hung after purchase.
- The Grosvenor displayed work by artists from outside the British mainstream, including **Edward Burne-Jones**, Walter Crane and **James McNeill Whistler**. These were **artists the conservative Royal Academy did not welcome**. In 1877 **John Ruskin** visited the gallery to see work by Burne-Jones and wrote a **savage review of Whistler's work** which led to the **famous libel case**, brought by the artist against the critic. **Whistler won a farthing** in damages. The case made the gallery famous as the home of the Aesthetic movement, which was satirised in Gilbert and Sullivan's *Patience*.
- In 1888 following arguments between Lindsay and the directors they resigned and

set up the rival New Gallery which captured most of the artists. This and the break up of his marriage led to the Grosvenor Gallery being taken over by his wife.

Notes

- As a footnote, following the Paris Exhibition of 1882 it was decided to install electric lighting making it the first gallery to have such lighting. Neighbouring businesses asked to be supplied with power which led to the construction of the Grosvenor Power Station which supplied a large area of west London. The London Electric Supply Corporation was formed and it was decided to move electricity generation south of the Thames to Deptford where the first high-voltage power station in the world was built. High voltage cables were laid to supply electricity to the Grosvenor Gallery. The long cables meant 10% of the voltage was lost along the route so in order to supply 10 kV to the Grosvenor 11 kV had to be transmitted which is why all national transmission voltages ever since have been multiples of eleven.



Exhibiting Architecture

- Chambers, Temple of Diana
- Yenn, Design for a bath House, 1777
- Matton, St Pauls, 1792
- Gandy, John Soane, 1788
- Cockererell, The professor's dream, 1848
- Spence, Coventry, 1953
- Maunsseh, 1979
- Cullinan, Lycee Privee, 1992
- Zahid Hadid, Cardiff Bay Opera, 1994-96

Dealing with the Modern in the early part of the twentieth century the Royal Academy Summer Exhibition was still very popular but was regarded as reactionary. Some modern style works were displayed and crowds would gather round these 'problem pictures', such as Collier's *The Prodigal Daughter*, 1903. The first illustrated catalogue was in 1916.

- * Sargent, Henry James, 1913, the painting that was damaged by suffragettes
- * Wyndham Lewis, *T. S. Eliot*, 1938, Augustus John wrote a letter resigning as RA (letter on display) in protest tat this portrait being rejected.

- * Collier's *The Prodigal Daughter*, 1903
- Frampton, *Lamia*, 1899-1900. Frampton was a leading example of new Sculpture which combined physical realism often with mythology.
- Sherlock, *Liverpool Street Station*
- Charles Sims (1873-1928), *Clio and the Children*, 1913 and 1915
- Laura Knight, *Lamorum Birch and his Daughters*, 1913
- Robinson, *Pastoral*, 1923-24
- Clausen, *Youth Mourning*, 1916, Clausen was too old to serve and was a war artist. His daughter tragically lost her fiancée in 1915.
- Wheeler, *Mother and Child*
- * Winston Churchill, *Winter Sunshine*, 1924-25, submitted and exhibited as by David Winter
- M. Frampton, *Ernest Gowers*, 1943
- Eurich, *Dunkirk*, 1940
- Cartoons, *Private View* by R. Searle, a naked woman attending the exhibition



John Collier (1850–1934), *The Prodigal Daughter*, 1903, 166 x 217 cm, Usher Gallery, Lincolnshire

- “One of John Collier's most popular problem pictures, *The Prodigal Daughter* of 1903, draws on the **theme of the fallen woman** but with an unexpected twist: the young woman returning to her bourgeois home in **fancy dress** exhibits a notable **lack of repentance**, leading viewers to question whether she is leaving her home or returning to it, **a repentant fallen woman or a modern New Woman**. Lacking the inexorable narrative fall from seduction to suicide typical of earlier representations of the fallen woman, the moral message of the picture remained unfixed, and the picture **generated widespread debate at the Academy and in the press**.¹ As **viewers invented their own narratives** to complete and explain this painting and other problem pictures, they grappled with the new social terrain of the early twentieth century, in particular the **changing roles** available for **modern women**. The periodical press was crucially important to this process, reproducing pictures, **sponsoring competitions for the best 'solution'**, popularizing the term and adding the '**problem picture**' to the list of regularly expected works at the Royal Academy. The press thus plays a complex role for any analysis of the problem picture. On the one hand, the Edwardian periodical press is the single most

important source of information about the pictures and their reception. On the other, the press was also a constitutive part of the phenomenon, as the coverage of individual pictures helped to shape and define the problems — artistic, narrative and psychologically — that they presented. (*English Art 1860-1914, Modern Artists and Identity*, ed. David Peters Corbett)



Laura Knight (1877-1970), *Self-Portrait with Nude*, 1913, National Portrait Gallery
Elected RA 1936

- **Returning** to the **Royal Academy** and looking at the first woman to become an **Academician** since its foundation.
- **Laura Knight** (born Johnson) was an artist who worked in the figurative, realist tradition and was an English Impressionist. She was created a Dame in 1929 (aged 52) and was elected a Royal Academician in 1936, the first since 1768. Her large retrospective at the RA in 1965 was the first for a woman.
- Her father died shortly after she was born and her mother struggled financially but managed to send her France to study in a Paris atelier. She returned and her mother managed to enrol her at the Nottingham School of Art aged 13. She started teaching art when she was 15 and her mother fell ill and won a scholarship and gold medal from the South Kensington Museum (which became the V&A in 1899). She met Harold Knight when she was 17 and they married in 1903 when she was 26.
- She became a central figure in the **Newlyn** artists colony with Alfred Munnings.
- In 1913 she painted a first for a woman, *Self Portrait with Nude* showing her painting the artist **Ella Naper**. Using mirrors she painted herself and the model as

seen from the point of view of someone entering the studio. **As an art student she was not permitted to paint nude models, only casts, which she deeply resented.**

It was first shown in Newlyn and was well received but **rejected by the RA**. The *Daily Telegraph* art critic called it '**vulgar**' and suggested it '*might quite appropriately have stayed in the artist's studio.*' She continued to exhibit it throughout her career and it continued to receive criticism but it was purchased by the NPG after her death and **is now considered both a key work in the story of female self-portraiture and as symbolic of wider female emancipation.**

- She painted the world of theatre and ballet and was a war artist during WWII. She was also interested in marginal groups, such as gypsies and circus performers.
- A woman artist painting a nude was very difficult during the nineteenth century as few art schools allowed women students to attend life classes. One of the first was the Slade towards the end of the century. It was one thing to paint a working class model another for a middle-class Slade woman student to pose naked. Women students painted themselves in the mirror and other women students but did not acknowledge this.
- **Edward Poynter, first principal at the Slade, in his inaugural address in October 1871:**

'There is unfortunately a difficulty which has always stood in the way of female students acquiring that thorough knowledge of the figure which is essential to the production of work of a high class; and that is, of course, that they are debarred from the same complete study of the model that is open to the male students...But I have always been anxious to institute a class where the half-draped model might be studied, to give those ladies who are desirous of obtaining sound instruction in drawing the figure, an opportunity of gaining the necessary knowledge...It is my desire that in all the classes, except of course those for the study of the nude model, the male and female students should work together.'



John Singer Sargent (1856-1925), *Henry James*, 1913, 85.1 x 67.3 cm, National Portrait Gallery
 Bequeathed by Henry James, 1916, Henry James (1843-1916), Novelist
 Photograph of George Clausen's *'Primavera'*, 1914, current location of painting is unknown

- On the 4 May, the day the exhibition opened in 1914 the **Suffragette Mary Wood attacked this portrait of Henry James by John Singer Sargent**. She had taken a **meat cleaver** from under her coat and break the glass and slashed the canvas three times. This was the first attack that had happened in the Royal Academy but the Council was worried and had closed the Winter Exhibition early. But it was the **famous attack by Mary Richardson on Velázquez's *Rokeby Venus*** at the National Gallery in March 1914 – in which she slashed the painting repeatedly with a meat cleaver – that perhaps galvanised other suffragettes to follow suit. There followed a **spate of attacks on works of art** at the National Gallery, National Portrait Gallery, British Museum and Royal Academy.
- Following Mary Wood's attack many of the visitors, who were predominantly **women shouted 'Lynch her!' and 'Turn her out!'**. One man aimed a blow at her but she was protected by another man who was then mobbed and his glasses

smashed.

- The Royal Academy moved the guard rails to prevent further attacks but on 26 May Sir George Clausen RA's painting, *Primavera* was attacked.
- "The American-born novelist Henry James settled in England, at Lamb House, Rye, in 1898. By the time this portrait was painted he was at the end of a career which had seen the success of early novels such as *Portrait of a Lady* (1881), followed by the late masterpieces *The Wings of the Dove* (1902) and *The Golden Bowl* (1904). This portrait was commissioned to celebrate James's seventieth birthday by a group of 269 subscribers organised by the American novelist Edith Wharton, although ultimately Sargent, a fellow American and friend, waived his fee. When it was completed James pronounced the portrait to be 'a living breathing likeness and a masterpiece of painting'." (National Portrait Gallery website)

Notes

- The Suffragette, Emily Davison dies after stepping out in front of the King's horse as a protest at the Epsom Derby. In the same year the Liberal government passed the Cat and Mouse Act allowing them to release and re-arrest Suffragettes who went on hunger strike while in prison. Davidson, herself, had been on hunger strike and was force-fed while detained at Holloway Prison.

References

- <https://www.royalacademy.org.uk/article/deeds-not-words-suffragettes-and>



John Nash (1893–1977), *Oppy Wood*, 1917, 1918, Imperial War Museums

John Nash (1893–1977), *Oppy Wood*, 1917, 1918, Imperial War Museums

- The lower half of the composition has a view inside a trench with duckboard paths leading to a dug-out. Two infantrymen stand to the left of the dug-out entrance, one of them on the firestep looking over the parapet into No Man's Land. There is a wood of shattered trees littered with corrugated iron and planks at ground level to the right of the composition. The sky stretches above in varying shades of blue with a spectacular cloud formation framing a clear space towards the top of the composition.
- **John Northcote Nash** CBE, RA (1893–1977) was a British painter of landscapes and still-lives, and a wood engraver and illustrator, particularly of botanic works. He was the younger brother of the artist Paul Nash. At first he worked as a newspaper reporter for the *Middlesex and Berkshire Gazette*, in 1910. His brother became a student at the Slade School of Art the same year, and through his brother Paul, met Cloughton Pellaw and Dora Carrington. John Nash had no formal art training, but was encouraged by his brother to develop his abilities as a draughtsman. His early work was in watercolour and included Biblical scenes, comic drawings and landscapes. A joint exhibition with Paul at the Dorien Leigh Gallery, London, in

1913 was successful, and John was invited to become a founder-member of the London Group in 1914. He was an important influence on the work of the artist Dora Carrington (with whom he was in love), and some of her works have been mistaken for his in the past. He was elected RA in 1951.

- **Paul Nash** (1889–1946) was a British surrealist painter and war artist, as well as a photographer, writer and designer of applied art. Nash was among the **most important landscape artists of the first half of the twentieth century**. He played a key role in the development of Modernism in English art. Born in London, Nash grew up in Buckinghamshire where he developed a love of the landscape. He entered the Slade School of Art but was poor at figure drawing and concentrated on landscape painting.



John Singer Sargent, *Gassed*, 1919, 231 x 611.1 cm, Imperial War Museum



Pieter Bruegel the Elder (1525/30-1569), *The Blind Leading the Blind* (or *The Parable of the Blind*), 1568, 86 x 154 cm, Museo Nazionale di Capodimonte, Naples

John Singer Sargent, *Gassed*, 1919, 231 x 611.1 cm, Imperial War Museum
 Pieter Bruegel the Elder (1525/30-1569), *The Blind Leading the Blind* (or *The Parable of the Blind*), 1568, 86 x 154 cm, Museo Nazionale di Capodimonte, Naples

- He witnessed the scene with his own eyes, the aftermath of this terrible gas attack. When it was displayed it was **voted picture of the year by the Royal Academy**. Not everyone liked it and E. M. Forster considered it too heroic Winston Churchill praised its '**brilliant genius and painful significance**', but Virginia Woolf attacked its patriotism.
- It shows the effects of mustard gas. These effects that only become apparent several hours after exposure. It attacks the skin, eyes and mucous membranes, causing large skin blisters, blindness, choking and vomiting. Death, although rare, can occur within two days, but suffering may be prolonged over several weeks.
- Sargent's painting refers to Bruegel's 1568 work *The Parable of the Blind*, with the blind leading the blind. It also alludes to Rodin's *Burghers of Calais*.
- "A side on view of a line of soldiers being led along a duckboard by a medical orderly. Their eyes are bandaged as a result of exposure to gas and each man holds on to the shoulder of the man in front. One of the line has his leg raised in an exaggerated posture as though walking up a step, and another veers out of the line

with his back to the viewer. There is another line of temporarily blinded soldiers in the background, one soldier leaning over vomiting onto the ground. More gas-affected men lie in the foreground, one of them drinking from a water-bottle. The crowd of wounded soldiers continues on the far side of the duckboard, and the tent ropes of a dressing station are visible in the right of the composition. A football match is being played in the background, lit by the evening sun.” (Imperial War Museum website)

- Sargent received a £600 commission from the Ministry of Information for an epic work commemorating Anglo-American co-operation (as he was an American). He could not find a suitable subject but made a lot of sketches of lines of gassed soldiers and the War memorial Committee agreed to change the subject of the commission.
- **John Singer Sargent** (1856-1925) was an American artist who was considered the ‘**leading portrait painter of his generation**’ specialising in Edwardian aristocracy. He was prolific and painted about 900 oil paintings and 2,000 watercolours.
- He was **trained in Paris** before moving to London. His early submission *Portrait of Madame X* (1884) caused a scandal rather than the positive publicity he was expecting.
- He was a master of **drawing with the brush** and his portraits were painted in the grand manner but his landscapes were influenced by Impressionism.
- His father was an eye surgeon but when Sargent’s older sister died aged two his **mother** (Mary née Singer) **had a breakdown** and they **travelled through Europe** for the rest of their lives. Sargent was born in Florence in 1856. He had no official schooling but grew up speaking **fluent French, Italian and German** and accomplished in art, music and literature.
- He began his art studies with Carolus-Duran a French portrait painter with bold techniques and modern teaching methods. He taught painting ***alla prima* working directly on the canvas with a loaded brush** derived from Diego Velázquez. In 1874 he gained entry to the **École des Beaux-Arts at his first attempt** and won a silver prize.

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- <https://www.independent.co.uk/arts-entertainment/art/great-works/great-works-gassed-1919-by-john-singer-sargent-8637923.html>



(Percy) Wyndham Lewis (1882–1957), *T. S. Eliot*, 1938, Durban Municipal Art Gallery

- In 1938 one of the most discussed works was not even displayed at the Royal Academy. The Academy had rejected Wyndham Lewis's portrait of T. S. Eliot creating outrage in the press. Lewis dismissed the Academy as a 'foul institution' and claimed he had submitted it to test the committee. Augustus John resigned in protest and later wrote to Laura Knight '**It seemed pretty hopeless to oppose the predominant *junta* of deadly conservatism ... If by my beastly action I shall have brought some fresh air into Burlington House I shall feel justified.**' The conservatism of the Academy was by then well entrenched and was supported by Winston Churchill who described it as a 'middle course' conservatism. The depth of the conservatism is demonstrated by the next but one painting.

Bio:Lewis

- **Wyndham Lewis** was an English painter and author. He **co-founded the Vorticist movement** and was editor of the **Vorticist magazine *BLAST***. He said he was born on his father's yacht off Nova Scotia and he went to Rugby School following his parents separation. He later went to the **Slade School of Art** and then spent most of the 1900s **travelling around Europe** and studying **art in Paris**. He lived in

London from 1908 and was a founder of the **Camden Town Group in 1911**. In 1912 he exhibited at Roger Fry's second Post-Impressionism exhibition. He met Roger Fry and Clive Bell but soon fell out with them. In 1913-15 he developed a form of geometric abstraction that his friend **Ezra Pound called 'Vorticism'**. He wanted to **combine the solid structure of Cubism with the liveliness of Futurism**. He joined Roger Fry's Omega Workshop but fell out with him and created the Rebel Art Centre and although this only lasted three months it gave rise to the Vorticist Group and *BLAST*. In 1917 he was posted to the front in a forward post directing artillery fire. In December he was made an official war artist. One of his best known works is *A Battery Shelled* (1919, Imperial War Museum) which we will look at later.

- Lewis had what has been called a **thorny personality** and he **managed to offend all those who might have helped his career**. Lewis went to war unlike the other literary men, T. S. Eliot, Ezra Pound and James Joyce and the experience embittered him. During the 1920s he developed a public persona, known as '**The Enemy**', who shot at popular ideas and art, left-wing artists and intellectuals. He even went so far as to **state the case for Hitler**, a position he **later recanted** after visiting Berlin in 1938, but only after the damage had been done. Few understood that his motivation at the time was **avoidance of another war**. Lewis **attacked everyone**, Virginia Woolf (for copying James Joyce), the Bloomsbury set, the Sitwells, the 'romantics' D. H. Lawrence, Gertrude Stein and even Joyce and his close friends Pound and Eliot. He wrote 23 books between the wars and was one of the foremost portrait painters. However, his attacks meant he had no steady employment and he suffered from a **stream of libel actions**.

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- <https://www.theguardian.com/books/booksblog/2008/apr/17/wyndhamlewisoverlookedscour>



Laura Knight, *Ruby Loftus screwing a Breech-ring*, 1943, Imperial War Museum

Laura Knight (1877-1970), *Ruby Loftus screwing a Breech-ring*, 1943, 86.3 x 101.9 cm, Imperial War Museum

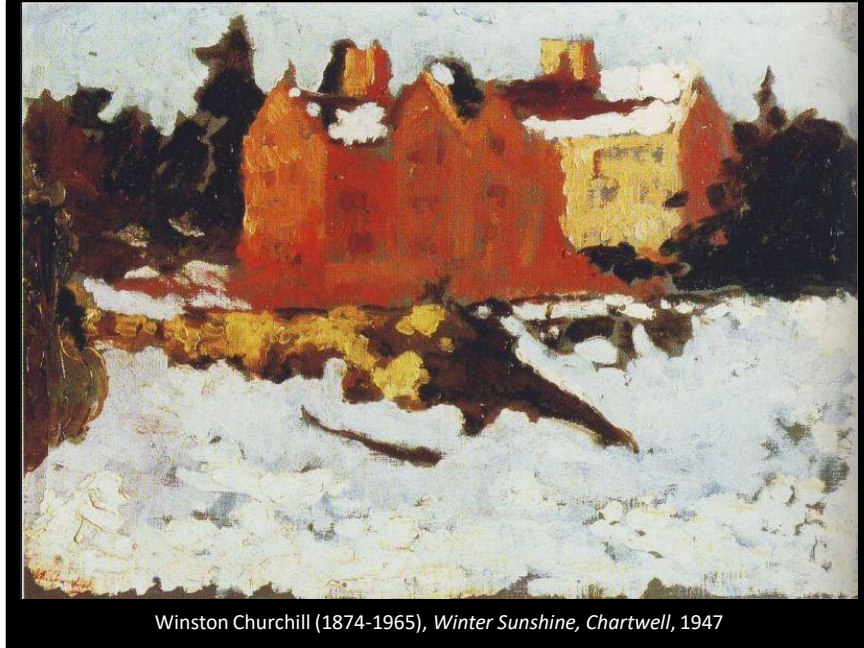
- Miss Ruby Loftus had been brought to the attention of the War Artist's Advisory Committee as 'an outstanding factory worker'. Laura Knight was expected to paint a studio portrait but the Ministry of Supply requested that she be painted at work in the Royal Ordnance Factory in Newport.
- Making a 'Bofors Breech ring' was the most highly skilled job in the factory, normally requiring eight or nine years training. Loftus was aged 21 at the time of the painting and had no previous factory experience. Her ability to operate the machine presented a considerable publicity coup at the time and she was probably placed at this machine for this reason.
- Knight had been painting circus performers and ballet dancers; industrial machinery was a wholly new element in her work but her technical accuracy was praised in contemporary reports.
- The painting received enormous publicity and was reproduced in most of the daily newspapers. Laura Knight was the most outstandingly successful women artist of the inter-war years and she was the best-known and most honoured woman artist.

She did not conform to gender expectations and campaigned actively and vocally to become the first female Royal Academician since the founding membership. She wrote, 'Can Women Succeed as Artists?' and identified inequality of opportunity between men and women as the basis for the latter's near exclusion from the centre of the British art world.

- **It could be said that Knight, like Loftus, was proving herself in a traditionally male environment.** However, the press and society at large identified Knight and Loftus not as beacons of gender equality but as outstanding exceptions whose achievements highlighted the limitations rather than the potential of other women.

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- Imperial War Museum website
- Brian Foss, *War Paint, Art, War, State and Identity in Britain, 1939-1945*, 2007



Winston Churchill (1874-1965), *Winter Sunshine, Chartwell, 1947*

- Churchill again favoured a **pseudonym (David Winter)** in 1947 when offering works to the Royal Academy, so his fame in other spheres was not exploited. Two pictures were accepted including *Winter Sunshine* and eventually the title of **Honorary Academician Extraordinary** was conferred on him in 1948.
- “Churchill **started painting** during one of the lowest points in his life, following **the failed invasion of Gallipoli** in WWI. He was 40 years old and the First Lord of the Admiralty (basically the political head of the navy). The Gallipoli campaign was Churchill’s brain child and resulted in catastrophic loss of life and was a monumental failure. Churchill was demoted and ultimately resigned his position in the government to become a **infantry soldier** and went to the front lines in France. Churchill returned to politics but the failed Gallipoli campaign haunted him the rest of his career, with opponents and hecklers shouting out reminders to him. The “British Bulldog” embraced Gallipoli as a brilliant failure. “The Dardanelles might have saved millions of lives. Don’t imagine I am running away from the Dardanelles. I glory in it,” he responded. Churchill painted roughly **500 paintings** over the course of his life. He preferred **landscapes. Monet, Van Gogh, and**

William Turner were his biggest influences. In the 1920's Churchill sent five of his paintings to Paris for exhibition under the pseudonym Charles Morin. They were sold for 30 pounds each. Churchill's bodyguard, Murray, was also an oil painter. His work was rejected from the Royal Academy. Churchill told Murray, "you know, your paintings are much better than mine, but yours are judged on their merit." In 1947 Churchill submitted several paintings to the Royal Academy under the pseudonym Mr. Winter. Two were accepted and he earned the title Honorary Academician Extraordinary." (imgur website)

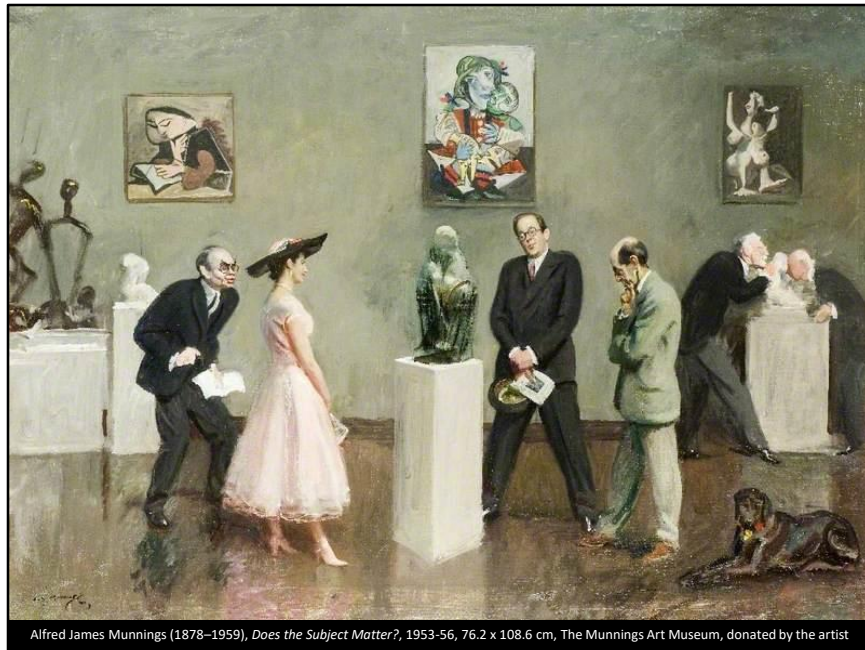


Post-War Visions was the Summer Exhibition now a relic of a bygone age or was it still holding together the threads of tradition? It was still the largest exhibition of contemporary art in the country.

- Annigoni, *Queen Elizabeth II*, 1955, commissioned by the fishmonger's guild and there is a fisherman in the background.
- Minton, *Death of Nelson*, 1952, refers back to Maclise's original which is in the House of Lords, the old and the new.
- Uglow, *Nude*, 1962-63
- * Munnings, *Does the Subject Matter?*, 1953-56. An unusual subject for |Munnings who typically painted horses but it is a comment on modern art following his infamous speech in 1949.
- Bowling, *Mirror*, 1966. He was a student of the Royal Academy School and became an RA in 2005.
- R. Spencer, *Francis Bacon*, 1984
- W. Roberts, *TV*, 1960
- Frink, *Running Man*, 1978
- Stanley Spencer, *Farm Gate*, 1950
- * Peter Blake, *The Toy Shop*, 1962, exhibited 1965. The Daily Telegraph wrote "pop art and abstract art have invaded". It is a store front that uses real toys from his

childhood.

- S. Blow, *Green and Red Variations*, 1978



Alfred James Munnings (1878–1959), *Does the Subject Matter?*, 1953-56, 76.2 x 108.6 cm, The Munnings Art Museum, donated by the artist

- By the late 1940s there was **open hostility between the national art institutions**. There was a major clash between **the modernisers** and the **Royal Academy** and a House of Commons committee concluded in 1946 that the national art galleries should be reorganised. It recommended that the **Tate should be made independent of the National Gallery, receive the Chantrey Bequest directly** and be divided between **British Art and Modern Art**.
- **Alfred Munnings**, the horse painter and traditionalist, was **elected president** of the Royal Academy in **1944**. He was **incensed** by the Government report and tried to rally support for his cause. He wrote **criticising the 'silly amateur' visitors crowding into the Picasso exhibition** at the V&A. He felt the mood was swinging against him and **made his friend Winston Churchill an 'Academician Extraordinary'**, the first and only time this title had been granted.
- On the evening of 28 April **1949** both men made broadcast speeches at the banquet preceding the Summer Exhibition. The first since the war and the occasion of his retirement. Churchill spoke first and made jokes about his 'extraordinary' paintings and their excusable quality. Munnings, by then **a little**

drunk, rose and **criticised all the Academicians present**, describing them as failing to produce great art, 'shilly-shallying' around and believing there is something in '**this so-called modern art**'. The speech was **broadcast live to millions** which Munnings claimed he had forgotten. He went on to say he would rather have a '**damned bad failure**' than all this '**School of Paris**'. He describe the 'foolish men' who supported modern art and **named Anthony Blunt, Henry Moore and Matisse**. He then quoted Churchill as once saying 'Alfred, if you met Picasso coming down the street, would you join with me in kicking his ... something, something, something?' to which he replied 'Yes, sir, I would'. The **BBC switchboard was jammed with complaints** about his use of the word '**damned**'. He claimed he received many letters supporting him and there were many cartoons illustrating the fight between the modernists and traditionalists without really taking sides. The debate continued with Munnings maintaining that 'the man in the street' is a 'good judge when it comes to a really fine picture'. One critic pointed out there were excesses on both sides, modern artists could produce 'wild nonsense' and traditionalists 'dull nonsense'. He went on to point out that at least modern art had rediscovered there is '**more to do with man than with the things which man merely sees with his two eyes**'.

- **Munnings last broadside** was **this painting** prepared for the Summer Exhibition of 1956 entitled *Does the Subject Matter?* The three men are a **Jewish looking John Rothenstein, Humphrey Brooke**, now Secretary of the Royal Academy and **John Mavrogordato** (Professor of Greek at Oxford) and a well-dressed woman. They are **gazing appreciatively at a lump** intended to **caricature a work by Barbara Hepworth**. In the rear stands Professor Bodkin and an unknown figure. On the wall are some accurate transcriptions of works by Picasso. The painting was exhibited in response to the Tate's 'Modern Art in the United States' of January 1956.



Peter Blake (born 1932), *Self-Portrait with Badges*, 1961, 174.3 x 121.9 cm, Tate
 Thomas Gainsborough (1727-1788) , *The Blue Boy*, 1770, 177.8 x 112.1, The Huntington, California

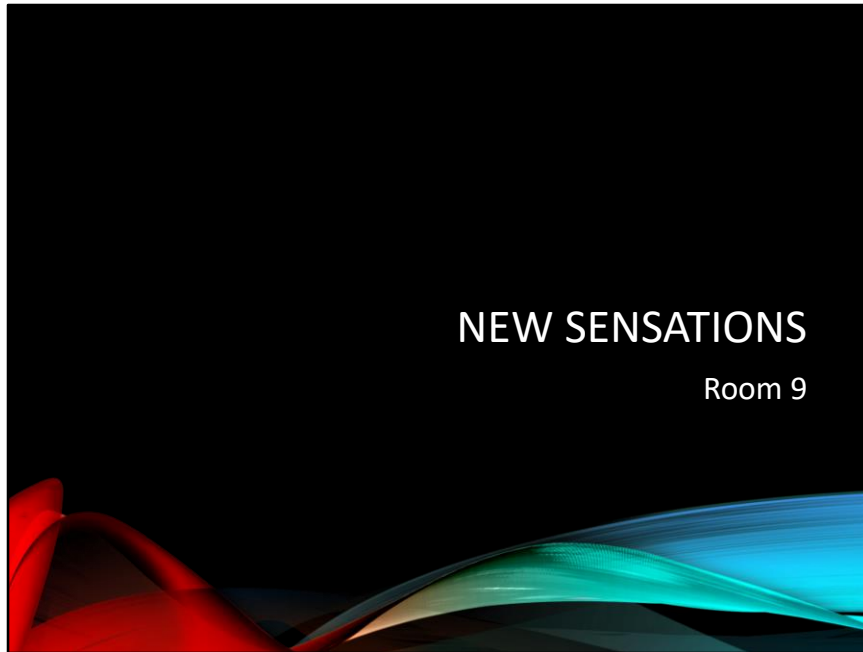
- Blake's self-portrait shows his equal respect for historical tradition and modern popular culture. He may have based this image on Thomas Gainsborough's famous portrait *The Blue Boy*. But Blake's blue fabric is not silk but denim – a material associated at the time with American youth culture.
- Blake's fascination with American popular culture is further emphasised by his baseball boots, jeans and denim jacket, the badges, and the magazine dedicated to Elvis Presley, who had just become well known in Britain. Blake uses these objects like a traditional portrait painter, to suggest his interests or achievements. The flatness of many areas, such as the badges on the jacket, emphasizes the painted surface. His American clothes are bright and new compared to the drab and indistinct British garden behind him. This painting brings together the explosion of consumerism in the US, of fashion and music in the UK, and of youth culture in both countries.
- Peter Blake, elected Royal Academician in 1981
- Perhaps Gainsborough's most famous work, it is thought to be a portrait of

Jonathan Buttall (1752–1805), the son of a wealthy hardware merchant, although this has never been proven. It is a historical costume study as well as a portrait: the youth in his 17th-century apparel is regarded as Gainsborough's homage to Anthony van Dyck, and in particular is very close to Van Dyck's portrait of Charles II as a boy. The painting was a response to Joshua Reynolds' lecture in which he said that even a Rubens or Titian could not make a picture 'splendid and harmonious' if the main mass of the picture was a blue or grey and the background a 'warm, mellow colour'.

- **Peter Blake** (b. 1932) was born in **Dartford**, Kent and educated at Gravesend Technical College and the **Royal College of Art**. In the late 1950s he became known as one of **the leading British Pop artists** and exhibited alongside David Hockney and R. B. Kitaj (pronounced ki-TIE). His paintings included advertisements, musical hall entertainment and wrestlers. In the 'Young Contemporaries' exhibition of 1961 he exhibited alongside David Hockney and R.B. Kitaj. He won the (1961) John Moores junior award for *Self Portrait with Badges*. He came to wider public attention when, along with Pauline Boty and others he featured in Ken Russell's Monitor film on pop art, *Pop Goes the Easel*, broadcast on BBC television in 1962. From 1963 Blake was at the centre of swinging London and came into contact with leading figures of popular culture. He often refers to the work of other artists in his work and is best known for designing the sleeve for Sgt. Pepper's Lonely Hearts Club Band with his wife Jann Haworth, the American-born artist whom he married in 1963 and divorced in 1979; they had two daughters, Liberty and Daisy. In 1969, Blake left London to **live near Bath**. His work changed direction to feature scenes based on **English folklore** and characters from Shakespeare. In the early 1970s, he made a set of **watercolour paintings** to illustrate Lewis Carroll's *Through the Looking-Glass*. In 1979 he **returned to London** and working with popular culture. In 1980, Blake met fellow artist Chrissy Wilson, they married in 1987, and have a daughter, Rose. Blake became a **Royal Academician in 1981**, and a CBE in 1983: in **2002 he was knighted** as a Knight Bachelor at Buckingham Palace for his services to art. Retrospectives of Blake's work were held at the Tate in 1983 and Tate Liverpool in 2008.

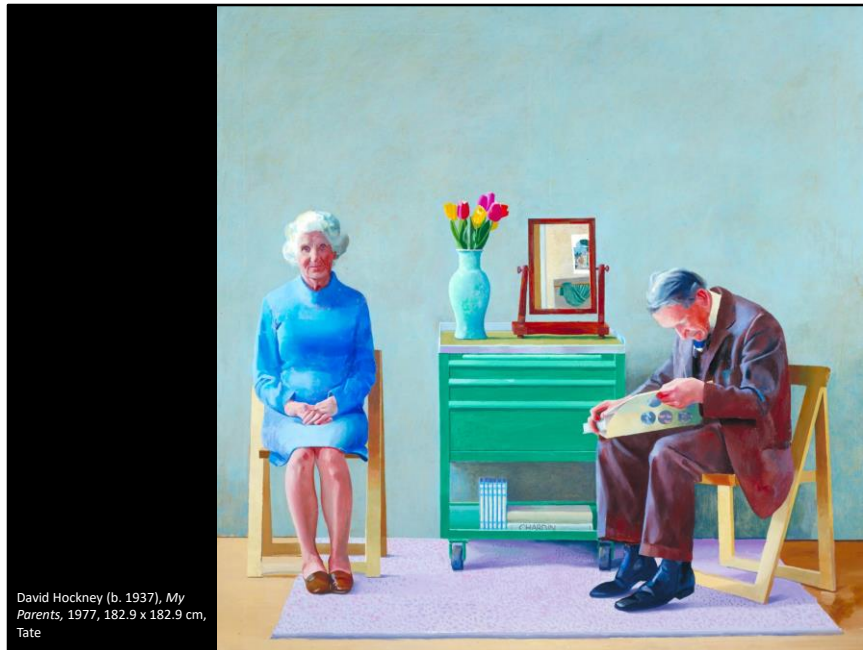
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New Sensations

- The **Young British Artists** or YBAs is a term coined in the 1980s to describe the next generation of artists including **Damien Hirst**, Cornelia Parker, **Tracey Emin** and Sarah Lucas. Michael Craig-Martin, Helen Chadwick and Mark Wallinger were their teachers.
- The title of the room refers to Charles Saatchi's exhibition at the Royal Academy called ***Sensation***.
- * Tracey Emin, *There's a Lot of Money in Chairs*, 1994
- G. Hume, *Purple Pauline*, 1997
- * Kitaj, *The Killer-Critic Assassinated by his Widower*, 1997
- Craig-Martin, *Reconstructing Seurat*, 2004
- Shonibare, *Bunch of Migrants*, 2016
- Tillmans, *Greifbar*, 2014
- Cornelia Parker, *Stolen Thunder III*, 2015
- C. Le Brun, *Always Almost*, 2017, abstract
- David Hockney, *Double Study of the Grand Canyon*, 1998



David Hockney (b. 1937), *My Parents*, 1977, 182.9 x 182.9 cm, Tate

- David Hockney, elected RA in 1991
- His **mother sits posing patiently** and attentively for her son while his **father has lost** interest and is reading a book. It was painted a year before his father's death. There are other books on the shelf including a book on Chardin. In the mirror we can see one of Hockney's own painting and a Renaissance painting. Hockney worked from photographs and sketches from life.
- His parents were strong minded individuals. His mother was religious and, unusually for the time, a vegetarian. His father was an anti-war campaigner and a fierce opponent of smoking. Like an Old Master painting it is filled with symbols and clues about the sitters.

David Hockney (b. 1937)

- Born in **Bradford**, went to Bradford Grammar School and Bradford College of Art. He was **born with synaesthesia** and sees colours in response to music. At the **Royal College of Art** he met R. B. Kitaj (pronounced ki-TIE).
- **1961 Young Contemporaries exhibition** announcing the arrival of **British Pop art**. His early work shows expressionist elements similar to some Francis Bacon. He

exhibited alongside Peter Blake (born 1932), Patrick Caulfield and Allen Jones. He met Ossie Clarke and Andy Warhol.

- He featured in **Ken Russell's *Pop Goes the Weasel* with Pauline Boty** (pronounced 'boat-ee')
- Hockney had his **first one-man show** when he was **26 in 1963**, and by 1970 (or 1971) the Whitechapel Gallery in London had organized the first of several major retrospectives.
- He moved to **Los Angeles in 1964 to 1978, London 1968-73** and then **Paris 1973-75**. He produced 1967 paintings *A Bigger Splash* and *A Lawn Being Sprinkled*. **Los Angeles again in 1978** rented then bought the canyon house and extended it. He also bought a beach house in Malibu. He moved between New York, London and Paris before **settling in California in 1982**.
- He was openly gay and painted many celebratory works. In **1964 he met the model Peter Schlesinger** and was romantically involved. In **California** he switched from **oils to acrylic** using smooth, flat and brilliant colours.
- He made prints, took photographs and **stage design work for Glyndebourne, La Scala and the Metropolitan Opera House** in New York.
- From 1968 he painted portraits of friends just under life size. David Hockney, *Mr and Mrs Clark and Percy*, 1970–71, Tate
- In the early 1980s he produced a series of photo collages which he called 'joiners'. First using Polaroid and then 35mm. An early work was a portrait of his mother. As he took photographs from different angles the resulting work is related to Cubism. His aim was to discuss the way human vision works.
- In 1976 he created a portfolio of 20 etchings based on themes in a poem by Wallace Stephens. In 1985 he designed the cover page for *Vogue*.
- In 1985 he used a computer program that enabled him to sketch directly on the screen.
- In the 1990s he returned to Yorkshire every three months to see his mother. Who died in 1999. From 1997 he started to capture the local surroundings, some from memory. By 2005 he was painting *en plein air*. He created large paintings from multiple smaller canvases, 9 or 15 placed together.
- In June 2007, Hockney's largest painting, *Bigger Trees Near Water*, which measures 15 feet by 40 feet, was hung in the Royal Academy's largest gallery in its annual Summer Exhibition. It uses 50 canvases painted over five winter months.
- In October 2006, the National Portrait Gallery in London organized one of the largest ever displays of Hockney's portraiture work, including 150 paintings, drawings, prints, sketchbooks, and photocollages from over five decades.
- Since 2009 he has painted hundreds of portraits of friends using iPad and iPhone *Brushes*.
- In 2011 he visited Yosemite to paint on his iPad.
- From 21 January 2012 to 9 April 2012, the Royal Academy presented *A Bigger Picture*, which included more than 150 works, many of which take entire walls in

the gallery's brightly lit rooms. The exhibition was dedicated to landscapes, especially trees and tree tunnels. The exhibition attracted more than half a million visitors, making it one of the Academy's most successful shows ever.

Notes

In 1977, in celebration of her 25th year as Queen, Elizabeth II toured the British Isles and there were 4,000 street parties in London alone. Elvis Presley died of a heart attack aged 42.



R. B. Kitaj (1932-2007), *The Killer-Critic Assassinated by His Widower, Even*, 1997
 R. B. Kitaj was elected RA in 1991

- Winners of the £25,000 Charles Wollaston Award for most distinguished work include R.B. Kitaj (1997), David Hockney (1999), Jake and Dinos Chapman (2003) and Jeff Koons (2008). A watercolour of a Norfolk farm building by Prince Charles, submitted anonymously and signed "C" was chosen for the 1987 summer show.
- RB Kitaj's greatest act of revenge was this painting, displayed at the Royal Academy's 1997 Summer Exhibition.
- ...a controversial exhibition at the Tate gallery in 1994 dramatically changed the course of the rest of Kitaj's life, and his art.
- That 1994 show, a landmark for a living painter, became known to Kitaj as the "Tate war", and letters and documents that have now come to light reveal that the phrase was not an exaggeration. What had been planned as the culmination and crowning glory of a life's work proved to be something quite different. On one side of the battlefield back then were the art critics of the British press, who seemed to have lined up to outdo one another in destroying Kitaj's claims to attention. And facing them were Kitaj, then 64, and his friends and fellow British painters – Lucian Freud, David Hockney, Howard Hodgkin, Frank Auerbach and others – who, letters

now reveal, disagreed among themselves about how this savage and apparently highly personal broadside might best be countered.

- The real casualty of this battle, in Kitaj's eyes, was his beloved wife and muse, Sandra Fisher, who died of a brain aneurysm aged 47, two weeks after his Tate show opened, and whose death the painter blamed directly on the shock of his very public critical humiliation. The fallout from this tragedy led to Kitaj's self-imposed exile from his adoptive London, along with his young son, Max, back to America, and to a studio in Los Angeles, where he nurtured an obsessive loathing for particular British critics that involved splenetic death threats and fantasies of violence.

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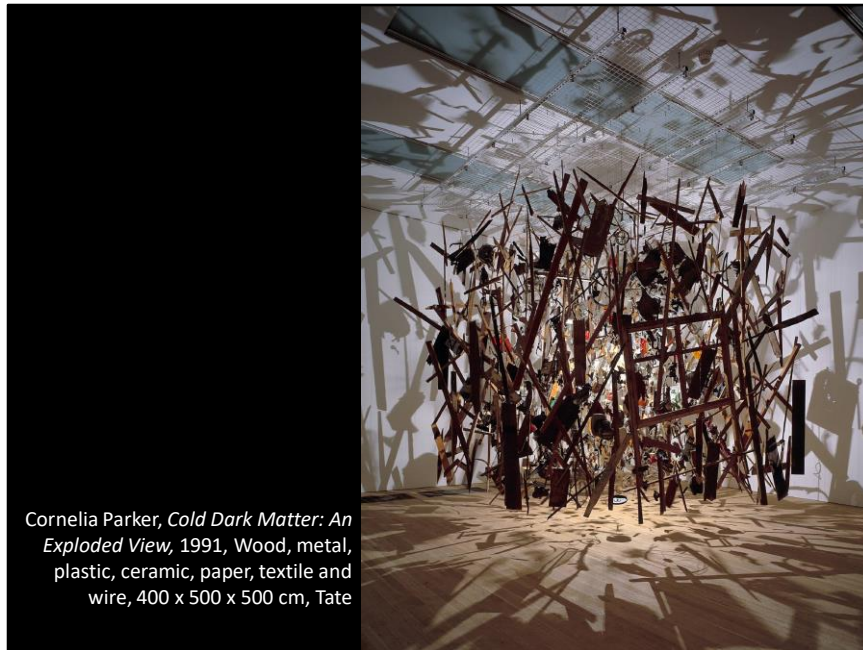
<https://curiator.com/art/r-b-kitaj-ronald-b-kitaj/the-killer-critic-assassinated-by-his-widower-even>



A Tracey Emin limited edition china teapot entitled 'Foundlings and Fledglings - Our Angels of this Earth' produced for Counter Editions. Produced in an edition of 1000

Bio:Emin

- **Tracey Emin**, CBE, RA (born 1963) is an English artist known for her autobiographical and confessional artwork. Emin produces work in a variety of media including drawing, painting, sculpture, film, photography, neon text and sewn appliqué. Once the "enfant terrible" of the Young British Artists in the 1980s, Tracey Emin is now a Royal Academician of the Royal Academy of Arts.



Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991, Wood, metal, plastic, ceramic, paper, textile and wire, 400 x 500 x 500 cm (unconfirmed), Tate

- Her best known work.
- This is a **garden shed that was blown apart** by Cornelia Parker at the Banbury Army School of Ammunition. She then picked up all the pieces and meticulously suspended them as if in mid-flight. She was **exploring cartoon deaths** at the time such as things falling off cliffs, things being run over by a steam roller, things being blown up, shot full of bullets, like Roadrunner or Tom and Jerry.
 “The garden shed came about because I was trying to find something **universal and archetypal** and that we all **identified with** and that was **familiar** to us. It's not the house but it's this kind of attic-y private place at the bottom of the garden which we put all our left-over stuff in. And so it seemed like a depository rather than the place that you live.
 The point of **suspending** it is to **rob it of its pathos**. After it was **blown up** and all the objects were **lying on the floor**, all **very distressed**, they **had a pathos** and somehow putting it back in the air where they were a little while before, it sort of re-animates them.” (Cornelia Parker)
- It inspired an orchestral composition of the same name by Joo Yeon Sir.

- *Mass (Colder Darker Matter)* (1997), Parker suspending the charred remains of a church that had been struck by lightning in Texas.
- She wrapped Rodin's *The Kiss* sculpture in Tate Britain with a mile of string (2003).
- In 2016 she was the first female artist to be commissioned by the Metropolitan Museum of Art (the Met) in New York to create a work for its roof garden. *Transitional Object (PsychoBarn)* is a scaled down replica of the house from the 1960 Hitchcock film *Psycho*.

Bio:Parker

- **Cornelia Parker** (b. 1956) studied at Gloucestershire School of Art and Wolverhampton Polytechnic. MFA from Reading University. She was shortlisted for the Turner Prize in 1997 and was Artist in Residence at the Science Museum in 1998-99. She became a Royal Academician in 2010 and received three honorary doctorates in 2000, 2005 and 2008. She won Artist of the Year Apollo Award in 2016.

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- https://en.wikipedia.org/wiki/Cornelia_Parker
- <https://www.apollo-magazine.com/artist-of-the-year-winner-apollo-awards-2016/>



Gillian Wearing (b. 1963), *Self Portrait as My Sister Jane Wearing*, 2003, 130.7 x 105.2 cm

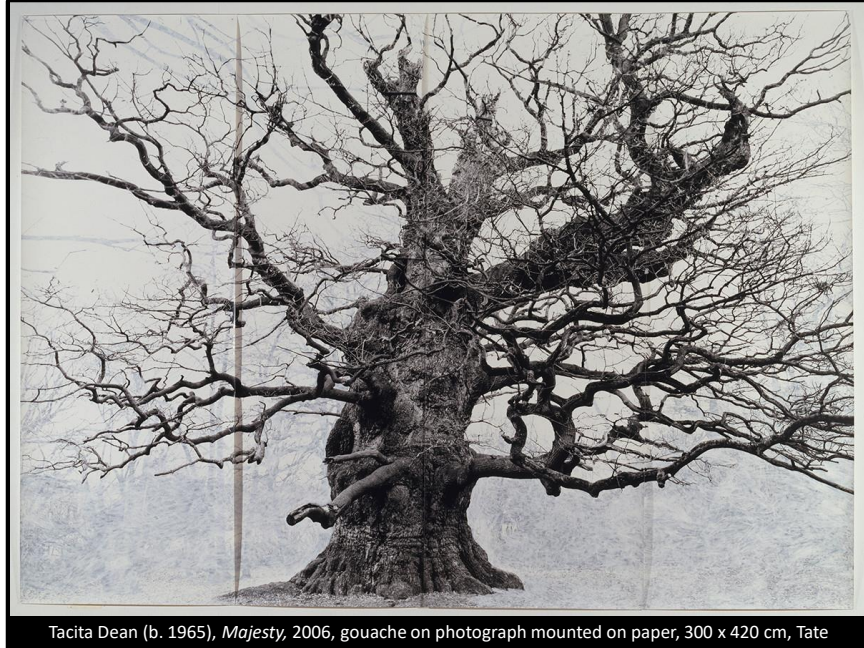
- 'Wearing's photographs explore how public and private identities of ordinary people are self-fashioned and documented. In her portraits and self-portraits she blurs the line between reality and fiction. For her series *Album 2003*, Wearing reconstructed **old family snapshots using silicone masks** fabricated with the help of experts from **Madame Tussauds**. By putting a version of someone else's face on hers she is metaphorically '**seizing**' **their identity**. Here Wearing wears a dress her sister wore in the 1980s. The only bits of Wearing that can be seen are her eyes and teeth.' (Tate online caption)
- In 2003-2006, Gillian Wearing recreated **photographs of her relatives** that were found in her family album. She created masks out of silicone of **her mother, her father, her sister, her uncle**, and a mask of herself with help from experts that were trained at Madam Tussauds in London. They start the mask in clay from a two-dimensional image into a three-dimensional object. In an article for *The Guardian* she explains that the **process takes four months per mask**, and how at first 'some people tried to direct me to use prosthetics, but I was adamant it had to be a mask, something that transforms me entirely, something that was not

grotesque but real, like a trompe l'oeil.' These **expensive silicone masks deteriorate** easily after use, turning the photo shoot into a **performative act** where the action is unrepeatable. This process becomes paradoxical because of the difficulties that are encountered while recreating these casual snapshots. This work references into the canonical work in the history of photography of **Cindy Sherman**, though Wearing has shifted the focus in to exploring her own persona and its underlying relationships as social construct. The works in *Album* then do not necessarily put the family members as the main focus; rather they capture Wearing's engagement with the family members.

- **Gillian Wearing** (b. 1963) was born in Birmingham and moved to Chelsea to study at the Chelsea College of Art. She is known for documenting everyday life through photography and video and for her concern with personal identity, both personal and private. She is an English conceptual artist, one of the Young British Artists, and winner of the Turner Prize, in 1997. In 2007 Wearing was elected a Royal Academician. She lives and works in London with her partner, the British artist, Michael Landy (b. 1963). He is best known for the performance piece installation *Break Down* (2001), in which he destroyed all his possessions. In 2008 he was elected an Academician.

References

<http://www.tate.org.uk/art/artworks/wearing-self-portrait-as-my-sister-jane-wearing-p81099>



Tacita Dean (b. 1965), *Majesty*, 2006, gouache on photograph mounted on paper, 300 x 420 cm, Tate

Presented by Tate Members 2008. Photo: © Tate, London, 2018

Bio:Dean

Tacita Charlotte Dean CBE, RA (born 1965) is an English visual artist who works primarily in film. She is one of the Young British Artists, was a nominee for the Turner Prize in 1998 and was elected to the Royal Academy of Arts in 2008. She lives and works in Berlin, Germany, and Los Angeles, California.



Jenny Saville (b. 1970), *Rosetta 2*, oil on paper mounted on board, 249 x 185 cm, private

Exhibition showing on the left *Rubens Flap* (1999) and on the right *Hyphen* (1999, private collection). The figure in *Rubens Flap* appears to be a self-portrait.

- One critic wrote in *The Guardian* about *Rosetta* '**She is sightless, and yet you feel, somehow, that she sees right into you.** Art critics, anxious to emphasise the resonance or beauty of a particular work, have a tendency to exaggerate. They will tell you, for instance, that a canvas seems almost to vibrate, such is its power. But this painting moves well beyond vibration. **No superlative I can think of seems to do it justice. It's uncanny. If I heard its subject softly breathing, I would hardly be surprised.**' Rosetta lives in Naples and was so determined not to be on the receiving end of pity she interviewed Saville at length before agreeing to sit for her
- Jenny Saville, elected RA in 2007 and is one of the youngest Royal Academicians. The youngest is Conrad Hartley Pelham Shawcross (b. 1977), a British artist specializing in mechanical sculptures based on philosophical and scientific idea.
- Jenny Saville (b. 1970), one of the **Young British Artists**, large scale depictions of **nude women**. 'There is a thing about beauty. **Beauty** is always associated with the male fantasy of what the female body is. I don't think there is anything wrong with

beauty. It's just what women think is beautiful **can be different**. And there can be a beauty in individualism. If there is a wart or a scar, this can be beautiful, in a sense, when you paint it.'

- British figure painter Jenny Saville was born in **Cambridge** and began her course of study at the **Glasgow School of Art** in Scotland in 1988.
- Upon graduating in 1992 with a successful senior show, the young artist's career was off to an **explosive start; every painting was sold**, including one to British gallery owner and art collector, Charles **Saatchi**. Saatchi **purchased all her work** and commissioned her for the next few years. She quickly established herself in part through this patronage.
- Saville exhibited at the controversial **Sensation show** at the Royal Academy of Art in London in **1997**.
- Saville's technique is **traditional** and seemingly outmoded, she has found a way to **reinvent figure painting** and regain its prominent position in the context of art history. Known primarily for her large-scale paintings of nude women, Saville has also emerged as a major contemporary artist and leading figure of the Young British Artists (YBA).
- Her blatantly feminist subject matter, of **obese and sometimes faceless women** with vast bodies, partly originates from a trip to America. It was while studying at Cincinnati University in Ohio, that Saville's lifelong fascination with the workings of the human body began to affect her artwork. Much of her work features distorted flesh, high calibre brush strokes and patches of oil colour, while others reveal the surgeon's mark of a plastic surgery operation.
- Saville has been **influenced by Cindy Sherman** a contemporary conceptual photographer who uses herself as model. Saville collaborated with photographer Glen Luchford (b. 1968) to create images of herself using a sheet of glass to squash and distort her flesh. These self-portraits were exhibited as photographs (shot from underneath the glass) rather than paintings.
- Saville's art, which is frequently compared to contemporary British painter **Lucian Freud**, has always focused on the human form and how it can be represented. Currently, Jenny Saville lives and works in London, England, where she is a **teacher** of figure painting at the **Slade School of Art**. (Much of the above is taken from Invaluable.com)

Quotations from Jenny Saville

- "There is a thing about beauty. Beauty is always associated with the male fantasy of what the female body is. I don't think there is anything wrong with beauty. It's just what women think is beautiful can be different. And there can be a beauty in individualism. If there is a wart or a scar, this can be beautiful, in a sense, when you paint it."
- "I'm not anti conceptual art. I don't think painting must be revived, exactly. Art reflects life, and our lives are full of algorithms, so a lot of people are going to want

to make art that's like an algorithm. But my language is painting, and painting is the opposite of that. There's something primal about it. It's innate, the need to make marks. That's why, when you're a child, you scribble."

- "The art I like concentrates on the body. I don't have a feel for Poussin, but for Courbet, Velasquez - artists who get to the flesh. Visceral artists - Bacon, Freud. And **de Kooning, of course. He's really my man.** He doesn't depict anything, yet it's more than representation, it's about the meaning of existence and pushing the medium of paint."

NEXT WEEK

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|----------------------------------|------------------------------------|
| 1. Impressionism in London | 1. Art after World War One |
| 2. Modigliani | 2. The Summer Exhibition |
| 3. Gothic Revival | 3. Mantegna and Bellini |
| 4. Charles I: King and Collector | 4. Burne-Jones |
| 5. A Century of Painting Life | 5. Klimt and Schiele |
| 6. The Birth of Art Photography | 6. Lorenzo Lotto and His Portraits |
| 7. Picasso 1932 | 7. The Turner Prize |
| 8. Monet & Architecture | 8. Gainsborough's Family Album |
| 9. The Invention of Antiquity | 9. Van Gogh and Britain |
| 10. Rodin and Ancient Greece | 10. Michelangelo versus Leonardo |

**Term 2: Wed 9 January
to 13 March 2019
(no half-term)**

Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)

Exhibitions in Start Date Order

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

Ideas

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

London Galleries

Wallace
 British Museum
 Hayward
 National Gallery
 National Portrait Gallery
 White Cube
 Serpentine
 Tate Britain
 Tate Modern
 Royal Academy
 Estorics