The period between 1720 and 1920 was one of dramatic change in culture and politics. In 1720, countries like Britain and France were expanding nation states but many other regions of Europe were still parts of empires, only emerging as independent countries during the 19th century. Gradually European nations became industrialised and their capitalist economies depended increasingly on mechanisation at home and colonial expansion throughout the world.

Against this background, the course explores the rich diversity of artistic ideas and styles. It offers a unique perspective by covering not only the fine arts – painting, sculpture and architecture – but also design, the decorative arts and popular visual culture. Many of these areas are well represented in the V&A’s own collections, particularly in the British Galleries and the new Europe 1600-1815 Galleries, and the course themes reflect this.

The course attempts to account for the ‘Why’ as well as explaining the ‘How’. Within the framework of a chronological survey, lectures embrace certain general themes and stylistic trends, the works of some individual artists, and particular materials and art forms.

Sappho, Watercolour, Gustave Moreau, Paris, 1871-72
The eighteenth century was a time of comparative peace and prosperity for western Europe, at least until the outbreak of the French Revolutionary wars in the 1790s. Britain – the first country to experience the Industrial Revolution – led the field in developing techniques of mass production. But throughout Europe, increasing wealth, together with better opportunities for travel, widened the market for both the fine and decorative arts. This was also the period of the Enlightenment, an intellectual movement championing reason, scientific enquiry and a respect for humanity which had a significant impact in all areas of European culture. The spirit of rational enlightenment would be shattered by the French Revolution of 1789.

The art world during the eighteenth and early nineteenth centuries was remarkable in its stylistic diversity. To begin with some of the greatest contrasts were to be found in architecture: the austere Palladian style in Britain was far removed from the contemporary Rococo style in continental Europe. Later on, inspired by the spectacular excavations of classical sites in Italy, Greece and Asia Minor, Neo-classicism developed into an international style in all branches of the visual arts. By the early nineteenth century the two leading cultural movements were Neo-classicism and Romanticism, often understood as being in opposition to each other – order, reason and the influence of classical antiquity in the former; disorder, subjectivity and a fascination for the exotic in the latter. In reality the differences were rarely so clear cut, and the two movements co-existed to dynamic effect in architecture and design as well as in painting and sculpture.

27 September
Introductions
11.00 Introduction Kathy McLauchlan
12.30 Historical Background Angela Cox
14.00 Introduction to the Museum: Gallery Talks Justine Hopkins, Clare Ford-Wille, Caroline Knight

4 October
Institutions & Ideals
11.10 Language of Architecture Caroline Knight
12.30 Academies Kathy McLauchlan
14.30 Patrons and Markets Kathy McLauchlan

11 October
French Style
10.00 Gallery Talk
11.10 Watteau & his Legacy Jacqueline Cockburn
12.30 Madame de Pompadour as Patron Barbara Lasic
14.30 Interiors Barbara Lasic
15.30 Gallery Talk

18 October
Fantasy & Imagination
11.10 ‘All Spirit and Fire’: The Art of Giambattista Tiepolo Catherine Parry-Wingfield
12.30 Meissen and Sèvres Sue Bracken
14.30 Catholic Magnificence: Architecture of Germany and Central Europe Clare Ford-Wille

25 October
Capturing Life
10.00 Gallery Talk
11.10 Hogarth’s Narratives Justine Hopkins
12.30 Painting with Feeling: The Art of Chardin Kathy McLauchlan
14.30 French Sculptors from Pigalle to Houdon Catherine Parry-Wingfield
15.30 Gallery Talk

1 November
The Business of Art
11.10 Carriera, La Tour, Lioutard: Masters of the Pastel Portrait Clare Ford-Wille
12.30 Images for All: London and the Print Market Angela Cox
14.30 Reynolds, Gainsborough and Society Portraiture Angela Cox

8 November
Town & Country
10.00 Gallery Talk
11.10 From Garden Architecture to Landscape Architecture: William Kent to Capability Brown Clare Hornsby
12.30 The British Watercolour, from Cozens to Cotman Angela Cox
14.30 Parks and Pleasure Gardens Catherine Parry-Wingfield
15.30 Gallery Talk

15 November
Lure of Italy
10.00 Gallery Talk
11.10 Grand Tour Hans Hönes
12.30 England’s Country Houses Caroline Knight
14.30 Rome, Art Capital of the World Kathy McLauchlan

22 November
Revolution
11.10 Boulée, Visionary Architect Kate Jordan
12.30 Jacques-Louis David: Revolution to Empire Kathy McLauchlan
14.30 Blake, Palmer and Revolution Justine Hopkins

29 November
Age of Napoleon
10.00 Gallery Talk
11.10 Empire Style Hans Hönes
12.30 Canova and the New Sculpture Jacqueline Cockburn
14.30 Goya Justine Hopkins
15.30 Gallery Talk

6 December
The Romantics
10.00 Gallery Talk
11.10 Friedrich and the Spirit of Longing Justine Hopkins
12.30 Géricault and Delacroix: Romantics at the Salon Kathy McLauchlan
14.30 Constable and Turner Angela Cox
15.30 Gallery Talk

13 December
Lure of the Past
11.10 Pugin, Landseer and the Revival of the Middle Ages Justine Hopkins
12.30 The Victorian Dream of Chivalry: Spectacle, Pageantry and Bad Weather Tobias Capwell
14.30 Houses of Parliament Angela Cox
European society was powerfully affected by the Industrial Revolution. By the late nineteenth century, the western world had altered radically in terms of population growth and the emergence of new nations, industrialization, the growth of cities and colonial expansion. The middle classes were gaining greater economic and social power than ever before, while closer proximity to different cultures outside Europe had an impact on society and taste.

These social, economic and political developments found expression in the visual arts. In painting and sculpture there was a new emphasis upon realism and naturalism in picturing the contemporary world, while decorative artists, designers and architects sought to revive past styles. Above all, reaction to the effects of industrialisation can be discerned in the products of the Arts and Crafts movement. By the end of the 19th century a powerful drive towards originality and innovation was matched by a strong sense of nostalgia for the past. The growth of European commerce was countered in the arts by dissatisfaction with materialism and a desire to return to a simpler world. In art and literature, one response to contemporary scientific advances was retreat to the interior world of the mind. By contrast, other artists, designers and architects embraced the modern world of technology with confidence and energy.

10 January
19th Century Art Scene
11.00 Introduction
11.10 Artists of the 19th century
Kathy McLauchlan
12.30 International Exhibition of 1851
Kate Jordan
14.30 South Kensington Museum
Justine Hopkins

17 January
Truth to Nature
10.00 Gallery Talk
11.10 Artists of the Pre-Raphaelite Brotherhood
Hans Hönes
12.30 Narratives of Modern Life
Kathy McLauchlan
14.30 The Art of Photography
Angela Cox
15.30 Gallery Talk

24 January
Defining Reality
11.10 Corot, Rousseau, Daubigny – Artists of the Barbizon School
Jacqueline Cockburn
12.30 Courbet, Painter of 1848
Jacqueline Cockburn
14.30 Orientalism
Kathy McLauchlan

31 January
Innovations in Design
10.00 Gallery Talk
11.10 Morris and the Arts & Crafts Movement
Justine Hopkins
12.30 Ceramics and Glass
Justine Hopkins
14.30 The Aesthetic Interior
Anne Anderson
15.30 Gallery Talk

7 February
Aesthetic Dream
11.10 A Pot of Paint in the Face of the Public – Whistler
Justine Hopkins
12.30 Rossetti, Burne-Jones and Friends:
Pre-Raphaelites of the Second Generation
Justine Hopkins
14.30 British Parnassus
Justine Hopkins

14 February
National Identity
11.10 Manifest Destiny and the American West
Kathy McLauchlan
12.30 Repin and the Wanderers
Kathy McLauchlan
14.30 Macchiaioli and Italy’s Risorgimento
Clare Ford-Wille

21 February
Capturing the Moment
10.00 Gallery Talk
11.10 Boulevards and Balconies: Haussman’s Paris
Jacqueline Cockburn
12.30 Manet and Degas – Rivals in Modernity
Jacqueline Cockburn
14.30 Monet and the Impressionist Effect
Kathy McLauchlan
15.30 Gallery Talk

28 February
Women in Art
11.10 From Morisot to Valadon: Women of the Avant-Garde
Marie Tavinor
12.30 Bernhardt and the Femme Fatale
Justine Hopkins
14.30 Arts and Crafts Women
Anne Anderson

7 March
New Directions
10.00 Gallery Talk
11.10 Japan and its Impact on Western Art
Monika Hinkel
12.30 Gauguin’s Search for the ‘Primitive’, from
Brittany to Tahiti
Mary Acton
14.30 Artist Colonies
Kathy McLauchlan
15.30 Gallery Talk

14 March
Symbolism
11.10 Symbolist Europe
Kathy McLauchlan
12.30 Rodin’s Meanings
Justine Hopkins
14.30 Gesamtkunstwerk
Marie Tavinor

21 March
Society and its Discontents
10.00 Gallery Talk
11.10 Boldini, Sargent and the Society Portrait
Angela Cox
12.30 The House of Worth
Clare Rose
14.30 Hard Times: Social Realism in Art
Angela Cox
15.30 Gallery Talk

28 March
Pleasure, Decadence and Angst
11.10 Chéret, Mucha, Toulouse-Lautrec and the Poster
Marie Tavinor
12.30 Munch
Justine Hopkins
14.30 Beardsley
Stephen Calloway

4 April
Explorations in Colour
11.10 Van Gogh
Jacqueline Cockburn
12.30 Seurat and Signac
Kathy McLauchlan
14.30 Matisse and the Fauves
Jacqueline Cockburn
Summer Term Programme and Dates: Thursdays, 2 May – 11 July 2019

During the first few decades of the twentieth society western society experienced new heights of confidence and prosperity, thanks to a combination of rapid industrialization and colonial expansion. These same developments generated huge tensions both within and between nations, culminating in the First World War and the Russian Revolution.

At the start of the twentieth century Art Nouveau – as the name suggested – signaled a new direction in European art. Art Nouveau was an international movement that touched all areas of the arts and gave expression to the singular mix of confidence and anxiety which marked the age.

In the fine arts, ideas of the past were subject to renewed critical examination, and the traditions, techniques and subject matter of art were transformed. To be new was to be avant-garde and the early twentieth century saw a whole series of art movements, each claiming to be more innovative and radical than the last. Simplicity, functionality and the use of new materials characterized the advances in architecture and design. The Modernists wanted to reshape the world.

2 May
Birth of Art Nouveau
10.00 Gallery Talk
11.00 Introduction
11.10 Emergence of a New Style Justine Hopkins
12.30 Paris 1900: Defining a Style Scott Anderson
14.30 Art Nouveau Glass Justine Hopkins
15.30 Gallery Talk

30 May
Cubism
10.00 Gallery Talk
11.10 Dealers and Collectors Anne Tavinor
12.30 Picasso, Braque and the Cubist Revolution Anne Tavinor
14.30 ‘Salon’ Cubism TBC
15.30 Gallery Talk

6 June
German Art & Design
11.10 Die Brücke – German Expressionism Andrew Spira
12.30 Kandinsky and Der Blaue Reiter Justine Hopkins
14.30 Deutsche Werkbund Richard Stemp

13 June
American Dream
10.00 Gallery Talk
11.10 The Ashcan and the Armory Show Kathy McLauchlan
12.30 Frank Lloyd Wright, Architect and Pioneer Greg Votolato
14.30 American Architecture and Design Greg Votolato
15.30 Gallery Talk

20 June
Towards Abstraction
11.10 Italian Futurists Kathy McLauchlan
12.30 Russian Futurists Andrew Spira
14.30 Innovations in Sculpture Justine Hopkins

9 May
Location, Location – Centres of Modernity
11.10 Montmartre Kathy McLauchlan
12.30 Barcelona Jacqueline Cockburn
14.30 Brussels: Horta, Van der Velde and Hoffmann Justine Hopkins

16 May
Vienna
10.00 Gallery Talk
11.10 Ringstrasse Kathy McLauchlan
12.30 Klimt and the Vienna Secession Justine Hopkins
14.30 Vienna Werkstätte Anne Anderson
15.30 Gallery Talk

23 May
Designs for Living
11.10 Lutyens and the English Country House TBC
12.30 Charles Rennie Mackintosh and the ‘Glasgow Four’ Justine Hopkins
14.30 Omega Workshop TBC

11 May
Visionaries and Builders
10.00 Gallery Talk
11.10 Mondrian and De Stijl Richard Stemp
12.30 Le Corbusier – Designs on the Future Richard Stemp
14.30 Expo 1925 and the Launch of Deco Justine Hopkins

27 June
We have made a New World
10.00 Gallery Talk
11.10 Art of War Justine Hopkins
12.30 Artists of the Revolution Natalia Murray
14.30 The ‘New Objectivity’ in Post-War Germany Justine Hopkins
15.30 Gallery Talk

4 July
Retreat from Reality
11.10 Dada and Duchamp Marie Tavinor
12.30 Surrealism Justine Hopkins
14.30 New Classicism TBC

11 July
Visionaries and Builders
11.10 Mondrian and De Stijl Richard Stemp
12.30 Le Corbusier – Designs on the Future Richard Stemp
14.30 Expo 1925 and the Launch of Deco Justine Hopkins
The V&A reserves the right to alter the programme at short notice if circumstances make it necessary. If you are booking for a particular day please confirm the programme of the day with the V&A booking office a few days in advance.

Certificate Option
The certificate option offers the chance to study the subject in greater depth. It is designed to suit both the returning student and those keen to attempt academic study for the first time. In recent years Certificate students have gone on to further study at, amongst others, the Courtauld Institute, Birkbeck College and Christie’s Education.

The option involves 16 seminars throughout the year which take place on Thursdays and begin promptly at 10.05. In these seminars, tutors cover topics complementary to the main programme and encourage students to participate in discussion.

There are opportunities for:
- Studying objects in the V&A’s collections
- Developing study skills: researching, essay writing, referencing and compiling bibliographies.
- Individual discussion with the course tutor
- Acquiring a reader’s ticket for the National Art Library at the V&A

Certificate requirements
Up to 15 students will be accepted for the Certificate option.

They will be required to:
- Attend at least 75 percent of the seminars
- Submit one object report of 500 words and one short case study of 1,500 words
- Submit two essays, one of 1,500-2,000, the other of 3,500-4,000 words.

Upon satisfactory completion of these conditions, the V&A will award the Certificate. The course tutor is happy to discuss the certificate option with any potential student.

Certificate tutor: Kathy McLauchlan

Course Fees
£1992 per year, £1873 Senior, £1600 Disabled Person/Jobseeker
£845 per term, £794 Senior, £640 Disabled Person/Jobseeker
£75 per day, £70 Senior, £57 Disabled Person/Jobseeker
£410 certificate option

External visits may incur additional costs.

Booking and Further Information
All courses are listed and available to book online at vam.ac.uk/courses from 14 May 2018 at 9am. Our Bookings team are also available by calling 020 7942 2000 from 9.00 – 17.30, Monday – Sunday to take bookings or answer questions.

Subject to availability, tickets to attend an individual term will be made available twelve weeks before the term starts. Day tickets will be made available two weeks before the start of each term.

Please note the full fee applies to V&A Members, patrons, and students. Discounts are available for seniors, jobseekers and disabled people. A carer may accompany a registered disabled course student for free.

Refunds are only given in cases of extenuating circumstances such as illness or other personal difficulty and are not guaranteed. Any refund must be applied for no less than fourteen days after an event. If approved, 90% of the price of the ticket will be refunded. 10% will be retained for administration costs.