



**YEAR COURSE
PROGRAMME
2018–19**

THE CLASSICAL WORLD AND ITS AFTERLIFE

Mondays, 24 September 2018 - 15 July 2019 (over three terms)

(Each term includes optional gallery talks, commencing at 10.00 and repeated at 15.30)

The civilisations of Ancient Greece and Rome have provided a seemingly inexhaustible source of inspiration for European art, design and architecture. This course explores the key elements of Classicism, and their subsequent re-interpretation and revival in later periods. It examines the cultural highlights of the Classical world, including Homeric myths and their representation in sculpture and vase-painting, the architecture of Athens and Rome, and the rich decoration and furnishings revealed at Herculaneum and Pompeii. The course then tracks the afterlife of the classical era, exploring the ways in which classical themes, motifs and styles have been re-discovered and interpreted. It emphasizes that classicism is a living tradition, re-invented to meet the needs and interests of each new age. The classical world has proved to be an endless source of inspiration, as well as providing standards or ideals that have been variously emulated, challenged or renounced by successive generations of painters, sculptors, designers and architects.

Theseus combating the Minotaur, Bronze Statuette, Antoine-Louis Barye, Paris, 1843, Cast 1850-1855

This course offers a unique perspective on western art by revealing the many faces of the classical tradition, and tracing the ways in which European artists responded to it between the medieval period and the early 20th century.

Course Director

Dr Kathy McLauchlan is an art historian specialising in French painting and the academic tradition. She has been a year course director since 2005 and has lectured at the V&A since 1990. She completed an MA in 19th century painting and a PhD on the work of art students at the French Academy in Rome at the Courtauld Institute, University of London. Kathy has worked for the Open University, Birkbeck College, The Arts Society and Morley College where she was head of Art & Design.

Other Lecturers Include:

Dr Steve Kershaw, lecturer at Oxford University Department for Continuing Education and specialist in Ancient Greece and Rome

Dr Sally Dormer, Course Director of the V&A Early Medieval year course

Dr Paula Nuttall, Course Director of the V&A Late Medieval to Early Renaissance year course

Dr Justine Hopkins, freelance lecturer, specialist in 19th and 20th century art and design

Clare Hornsby, Research Fellow at the Paul Mellon Centre and Royal Academy of Music

Christina Grande, University of Winchester

Dr David Bellingham, Programme Director at Sotheby's Institute, specialist in classical art and architecture

**Autumn Term Programme & Dates:
Mondays, 24 September – 17
December 2018**

Ancient World

Between them, the civilizations of Greece and Rome would determine the future shape of European history and identity. So much of what we think or take for granted in relation to politics, law, philosophy, mythology, science and art can be traced back to the Greco-Roman world.

The ancient Greeks provided models in art, literature and architecture that would endure for thousands of years. Homer's *Odyssey* and *Iliad* set out some of the founding myths of European civilization, while in the arts Greece's great period is generally considered to lie between the fifth and fourth centuries BCE, from the rise of Athenian democracy to the death of Alexander the Great. This was the time of Phidias and Praxiteles, the Acropolis and the Parthenon. Even as its political power declined, Athens retained its prestige as the cultural heart of the ancient world. In their response to the Greek legacy, the Romans were both imitators and innovators, and under the emperors, the city's artists and architects would set new standards in grandeur and magnificence in buildings such as the Colosseum and the Pantheon.

24 September

Introduction

11.00 Course welcome

11.10 Introduction *Kathy McLauchlan*

12.30 "A light to lesson ages": History, Legend and the Making of 'Romanitas' *Justine Hopkins*

14.30 Gallery Talks: Classicisms at the V&A *Justine Hopkins, Neil Faulkner, TBC*

1 October

Origins

11.10 Here be Monsters: Classical Culture and the Need for Myth *Justine Hopkins*

12.30 World of Homer *James Renshaw*

14.30 Archaic Greece *James Renshaw*

8 October

Arts of Greece

10.00 Gallery Talk

11.10 Classical Greece *Neil Faulkner*

12.30 Athens: The City & its Golden Age *Neil Faulkner*

14.30 Ceramics *Neil Faulkner*

15.30 Gallery Talk

15 October

Architecture

11.10 The Greek Temple *Christina Grande*

12.30 The Acropolis & The Parthenon *Christina Grande*

14.30 Olympia *Christina Grande*

22 October

The Male Figure

11.10 Sexuality in Classical Art *Phiroze Vasunia*

12.30 Development of Male Figure Sculpture I *Hans Hönes*

14.30 Development of Male Figure Sculpture II *Hans Hönes*

29 October

Day at the British Museum

11.10 Vases *Christina Grande*

12.30 Sculpture *David Bellingham*

14.30 Architecture *Steve Kershaw*

5 November

The Female Figure

11.10 Women in Myth and Society *Christina Grande*

12.30 Female Figure Sculpture *Christina Grande*

14.30 Model and Exemplar – Athena *Christina Grande*

12 November

Power & Splendour

11.10 Alexander the Great *Justine Hopkins*

12.30 Hellenic Architecture *David Bellingham*

14.30 Case Study - Pergamon and its Message *TBC*

19 November

Rome

10.00 Gallery Talk

11.10 Introduction to Roman Antiquity *Steve Kershaw*

12.30 Rise of the City in Myth and History *Steve Kershaw*

14.30 Models of Republican Virtue: Portraiture *Steve Kershaw*

15.30 Gallery Talk

26 November

Rome and the Classical Tradition

11.10 Greece in Rome *Steve Kershaw*

12.30 Architecture: Borrowings and Innovations *Steve Kershaw*

14.30 Roman Belief and the Interpretation of Myth *Steve Kershaw*

3 December

Monuments to Greatness

10.00 Gallery Talk

11.10 City of Marble *Steve Kershaw*

12.30 Colosseum *Steve Kershaw*

14.30 Case Study: The Pantheon *Steve Kershaw*

15.30 Gallery Talk

10 December

Luxury and Excess

11.10 Roman Collectors *Steve Kershaw*

12.30 Interiors I: Wall Painting & Mosaic *Steve Kershaw*

14.30 Interiors II: Furnishings for House and Garden *Steve Kershaw*

17 December

Rome in the East

10.00 Gallery Talk

11.10 Rome and its Eastern Outposts *Cecily Hennessy*

12.30 Constantinople and the Imperial Model *Cecily Hennessy*

14.30 Early Christian Art and its Pagan Inheritance *Cecily Hennessy*

15.30 Gallery Talk

**Spring Term Programme & dates:
Mondays, 14 January – 8 April 2019**

Early Medieval to High Renaissance

This term covers the period between the fourth and sixteenth centuries. The transition from the Antique to Medieval periods was marked more by continuity than rupture. The Roman Empire eventually disintegrated in the fifth century, but in the meantime, Constantinople had emerged as a new centre for European and Christian art, with iconography inspired in large part by the traditions of pagan Antiquity. Europe's painters, sculptors and architects continued to model their work on classical precedents throughout the Middle Ages, and from the ninth century onwards, there were a series of attempts to revive the world of classical antiquity. These culminated in what is generally known as Europe's revival or 'Renaissance' between the fourteenth and sixteenth centuries. The Renaissance marks a culminating point in Europe's engagement with the classical past, with artists from the Pisani onward making a concerted study of antique models in order to achieve new levels of realism in their work. At the same time, European rulers and aristocrats were building up important collections of antique sculpture and ceramics, which would play a decisive role in shaping western understanding of the classical tradition.

14 January

Introduction

11.10 Decline & Fall? *Steve Kershaw*

12.30 Survivals and Losses *Steve Kershaw*

14.30 Techniques in Sculpture *Steve Kershaw*

21 January

Rupture and Continuity

10.00 Gallery Talk

11.10 Historical Overview *Cecily Hennessy*

12.30 Art of Byzantium *Cecily Hennessy*

14.30 Architecture *Cecily Hennessy*

15.30 Gallery Talk

28 January

Antiquity Revived

11.10 The Carolingian Renovatio *Sally Dormer*

12.30 Ottonian Art and Architecture
Sally Dormer

14.30 The 12th-century Renaissance *Sally Dormer*

4 February

Origins of the Renaissance

10.00 Gallery Talk

11.10 Antiquity and the Year 1200 *Sally Dormer*

12.30 Power and the Classical Tradition in Italy
Sally Dormer

14.30 Defining the Renaissance *Paula Nuttall*

15.30 Gallery Talk

11 February

Knowledge

11.10 Culture and the Western Canon: The Ideas and Ideals of Tradition *Clare Hornsby*

12.30 Visualising Antiquity in Early Renaissance Painting *Paula Nuttall*

14.30 Culture and the Western Canon: Architecture, Mathematics and Proportion
Clare Hornsby

18 February

Pagan Myth

10.00 Gallery Talk

11.10 Illustrating Ovid *Susan Bracken*

12.30 Paganism and the Christian Artist
Clare Hornsby

14.30 Art and the Council of Florence
Clare Hornsby

15.30 Gallery Talk

25 February

Recovering the Antique - Sculpture

11.10 Unearthing Art: the Discoveries of Ancient Sculptures, their Collection and Display and the Birth of the Museum *Clare Hornsby*

12.30 Case study: Laocoon *Clare Hornsby*

14.30 Renaissance Sculpture and the Antique
Paula Nuttall

4 March

Antique Style

10.00 Gallery Talk

11.10 Nero, Rome and the Golden Palace
Adriano Aymonino

12.30 Nero's Palace: Discovery, Excavation and Interpretation *Adriano Aymonino*

14.30 The Grotesque Style *Adriano Aymonino*

15.30 Gallery Talk

11 March

Classicism in the North

11.10 The Classical World in German Renaissance Art *Hendrika Foster*

12.30 Classical Mythology in Dutch & Flemish Art *Hans Hönes*

14.30 French Olympus *Kathy McLauchlan*

18 March

Emulating the Antique

10.00 Gallery Talk

11.10 The Classical Ideal in High Renaissance Painting *Caroline Brooke*

12.30 Teaching in the Academy
Kathy McLauchlan

14.30 Palladian Villa *Caroline Knight*

15.30 Gallery Talk

25 March

Transition to Modernity

10.00 Gallery Talk

11.10 After the Renaissance *Kathy McLauchlan*

12.30 Historical Overview: Europe in the Early Modern Period *Caroline Barron*

14.30 Developments in Archaeology
Caroline Barron

15.30 Gallery Talk

1 April

16th-Century Venice

11.10 Classical Beauty in Venetian Art
Caroline Brooke

12.30 Architecture and sculpture in Renaissance Venice *Caroline Brooke*

14.30 Drawing and the Study of Anatomy
Adriano Aymonino

8 April

Legacy in Rome

10.00 Gallery Talk

11.10 Monumental City *Antonio Cartolano*

12.30 Bernini's Classicism *Clare Hornsby*

14.30 Creating a Modern Vision of Ancient Rome: Piranesi, Vasi, Maps and Guidebooks
Clare Hornsby

15.30 Gallery Talk

Summer Term Programme & dates: Mondays, 29 April – 15 July 2019

Baroque to Avant-Garde

The summer term follows the development of the classical tradition between the seventeenth and early twentieth centuries, during which time the belief that classicism might stand for a timeless, unified ideal was repeatedly challenged. Scholars of the antique world were developing an increasingly sophisticated knowledge of its historical development, grounded in close investigation of art works and more systematic archaeological excavations in Greece and Italy. While some continued to see classicism as a standard for ideal beauty, others viewed antiquity as humanity's golden age in society and government, and hoped to inspire its future revival through their architecture and art. On a lighter level, many painters and sculptors looked to classical history and mythology as endless sources for narrative subjects, or to feed the general public's seemingly insatiable appetite for images of daily life in Athens, Rome and Pompeii. By the nineteenth century there was no clear consensus on what classicism meant. Each generation, from David at the end of the eighteenth century to Picasso at the start of the twentieth century, would reformulate the classical tradition in its own image. Still, the majority of artists – whether they were innovators or traditionalists – continued to insist that classicism had an essential role to play in their work.

29 April

17th century Responses to the Antique

11.10 Velazquez: the Man and the Myth
Jacqueline Cockburn

12.30 Rubens and the Uses of Allegory
Susan Bracken

14.30 Still-Life and Illusionism *Kathy McLauchlan*

13 May

Rural Idyll

10.00 Gallery Talk

11.10 Arcadia in Antiquity: the Place and the Idea *Antonio Cartolano*

12.30 The Cult of Ruins *Caroline Knight*

14.30 Country Villa *Caroline Knight*

15.30 Gallery Talk

20 May

Pompeii & Herculaneum

11.10 79AD *Steve Kershaw*

12.30 Rediscovery *Steve Kershaw*

14.30 Pathetic Spectacle, Awful Warning: the Afterlife of Pompeii's Destruction
Justine Hopkins

3 June

Collectors and Curators

10.00 Gallery Talk

11.10 Tourism, Dealing and the Market in 18th-century Rome *Clare Hornsby*

12.30 Johan Joachim Winckelmann and the Reinvention of Classical Antiquity *Kevin Childs*

14.30 Restoring Sculptures – the Jenkins Venus
Clare Hornsby

15.30 Gallery Talk

10 June

Tabula Rasa

11.10 Rome and the Republic in Revolutionary France *Kathy McLauchlan*

12.30 The Barbus *Hans Hönes*

14.30 Classicism and Fashion, 1660-1990
Susan North

17 June

Sculpting the Ideal

10.00 Gallery Talk

11.10 Taste and the Antique *Adriano Aymonino*

12.30 Canova's Living Classicism *Justine Hopkins*

14.30 Colouring the Antique *Kathy McLauchlan*

15.30 Gallery Talk

24 June

Classicism in the Museum

11.10 Elgin, the Marbles and the BM
David Bellingham

12.30 The Marquis, the King and the necessary Goddess: Venus de Milo at the Louvre
Justine Hopkins

14.30 'Triumph of Religion, Triumph of Art': John Singer Sargent's Boston Murals *Justine Hopkins*

1 July

Romans in Slippers and Dressing Gown

10.00 Gallery Talk

11.10 The Idea of the Renaissance: Walter Pater and late 19th-century Artistic Criticism
Kevin Childs

12.30 Alma Tadema & Life in Rome
Justine Hopkins

14.30 Romans in Firemen's Helmets – Classicism at the Salon *Kathy McLauchlan*

15.30 Gallery Talk

8 July

World Order

10.00 Gallery Talk

11.10 Classicism in America *Hendrika Foster*

12.30 Arcadia and Anarchy - Visions of Society in late 19th century Europe *Kathy McLauchlan*

14.30 Symbols of Authority *Antonio Cartolano*

15.30 Gallery Talk

15 July

Classicism for a New Age

11.10 A living Tradition *Kathy McLauchlan*

12.30 Modern Archaic *Antonio Cartolano*

14.30 'And then we saw the Daughters of the Minotaur': Classic Myths and Modern Artists
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 Mondays 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.