



**SUSSEX AREA**

Mrs Lyn Main  
Area Co-ordinator for Education  
Timbers, Sondes Place Drive, Dorking, Surrey RH4 3EG  
Email: [lynmain4@btinternet.com](mailto:lynmain4@btinternet.com)  
Tel: 01306 743 185

**AREA STUDY SERIES 2012**

to be held at

**The Ark, Turners Hill**

**Monday 23<sup>rd</sup> January 2012, Monday 27<sup>th</sup> February 2012 and Friday 30<sup>th</sup> March 2012**  
**10.00 am – 3.00 pm**

**Around Britain in Twelve Hours**

**Study Day 1: Monday 23<sup>rd</sup> January 2012**

**Lecturer: Mr Tom Duncan**

**ART AND ARCHITECTURE IN IRELAND**

Ireland has had a long and troubled history, a history inevitably linked to that of England. But it is a history marked with many artistically fruitful side effects. Indeed, influences from the wider European world were often of equal or greater importance. This is especially true of the Early Christian period when Christianity was introduced into Ireland. The study day will begin with an examination of this world, a world which produced the greatest religious works of art in manuscripts such as The Book of Kells, and metalwork such as The Ardagh Chalice.

The later Middle Ages saw England's direct involvement in Ireland, and the effect of this relationship will be studied as more sophisticated buildings were introduced by the Normans from the late twelfth century onwards. Walled towns, strong castles and churches built in the Gothic style bear ample testament to the vigour of their early attempts at conquest and settlement. That this settlement did not fully succeed explains the at times low place of the arts amongst both native Celtic and invading Norman elites. Subsequent attempts by the Tudor and Stuart dynasties to bring Ireland to heel meant that the settled conditions necessary for the creation of fine architecture and the patronage painters and decorative artists did not prevail. Thus, there is no renaissance or baroque to be found in the Emerald Isle!

By the end of the seventeenth century with the final defeat of the old "Catholic" Ireland and the emergence of the new "Protestant and Ascendancy" Ireland, conditions changed. With peace came prosperity and so too did the desire to improve the quality of buildings and to decorate and furnish them in the most up-to-date contemporary English and European fashions. In fact, the land-owning classes of whatever religious or political background spent on a lavish scale during the eighteenth and nineteenth centuries. It is this roistering, devil-may-care world which forms the main focus of the day. A number of important houses will be analysed in considerable detail to include Ormonde Castle, Malahide Castle, Beaulieu, Bellamont Forest, Castletown Conolly, Carton, Russborough, Castle Coole and Adare Manor. Other, apparently whimsical buildings and follies such as Lord Charlemont's Casino at Marino by Sir William Chambers and Lord Cahir's Swiss Cottage by John Nash will be given equal importance.

A rich vein of contemporary documents will help bring a wonderful cast of characters to life, as their houses and works of art are seen in the context originally devised for their display. Their often unlikely survival will end a remarkable journey into a world little known outside Ireland.

**Study Day 2: Monday 27<sup>th</sup> February 2012**  
**Lecturer Miss Jo Walton, BA Dip Hist Art (Oxon)**

## **English Artists and Landscape in the 20<sup>th</sup> Century**

This is a study-day devoted to English and Welsh artists and their response to landscape in the twentieth century. We'll look at works by painters, sculptors and photographers, explore both the rural and urban landscape and consider the artistic tradition that formed the ideal of the 'English Landscape'. As we move between several strands and traditions of landscape art we shall see some of the same artists from different perspectives, and meet some very different artworks that we may not initially think of as part of the landscape tradition at all.

### **1. Tradition**

In this first lecture we'll look at some of the great names of English Landscape painting – Constable and Turner, of course, but also Gainsborough and the great water-colourists of the Norwich School. We'll see how photography caught the spirit as well as the look of landscape, and how the Pre-Raphaelite revolution and new scientific developments made people look more closely at the world around them. As the twentieth century dawns we look at the urban landscape of the Camden Town School and the contrasts between art before and during the First World War.

Including:

Arthur Devis 1711-87 \* Richard Wilson 1713-82 \* Thomas Gainsborough 1727-1788 \* Thomas Jones 1742-1803 \* Joseph Wright of Derby 1734-97 \* Paul Sandby 1730-1809  
John Sell Cotman 1782-1842 \* P J de Louthebourg 1740-1812 \* John Constable 1776-1837  
J M W Turner 1775-1851 \* William Dyce 1806-64 \* Ford Madox Brown 1821-93  
Roger Fenton 1819-1869 \* John Ruskin 1819-1900 \* The Camden Town Group  
William Nicholson 1872-1949 \* Christopher Nevinson 1889-1946 \* Paul Nash 1889-1946

### **2. Romanticism**

In this second lecture we take an alternative course; beginning with the work of William Blake and Samuel Palmer in the 19<sup>th</sup> century and looking at its influence on young artists in the early 20<sup>th</sup> century, such as Paul Nash. We'll look at the printmaking revival of the 1920s, meet Graham Sutherland and look at the growth of the Neo-Romantic Movement. We'll see how artists and commentators like John Piper and John Betjeman helped to foster a climate of care for the landscape – both rural and urban – see how the idea of the English landscape became a powerful symbol of resistance during the Second World War.

Including;

William Blake 1757-1827 \* Samuel Palmer 1805-81 \* Paul Nash \* John Nash 1893-1977  
Clare Leighton 1899 - 1989 \* David Jones 1895-1974 \* Graham Sutherland 1903-1980 \* John Piper 1903-92 \* Eric Ravilious 1903-42 \* Edward Bawden 1903-89 \* John Craxton 1922 - Ivan Hitchens 1893-1979 \* Roland Emmett 1906 – 1990 \* Peter Lanyon 1918-64  
David Jones 1895-1974 \* Howard Hodgkin 1932 -

**Study Day 3: Friday 30th March 2012**

**Lecturer: Ms Vivien Heffernan**

## **The Uniqueness of Scottish Painting: 1880 to Present Day**

In the 1870s a group of young Scottish artists, the Glasgow Boys, challenged the art establishment and the dominance of Classical subject matter. Influenced by The Barbizon School, they were committed to painting in the open air and produced wonderfully atmospheric scenes of Scottish rural life. A generation later, Peplow, Cadell, Fergusson and Hunter - The Scottish Colourists - produced dramatically colourful and inventive works, some of the most admired British paintings of the early 20th century. During the Study Day we shall study both these groups and end by looking at how The Glasgow Boys and The Colourists have provided a continuing influence into the 20th century.