

COURSE TITLE	BRITISH ART OF THE 20TH CENTURY (FROM EDWARDIAN ERA TO THE YBAS)
COURSE CODE	OC2201AH07
TUTOR	DANIEL GREANEY
START DATE	03/10/2022
DAY & TIME	MONDAYS, 6.30PM - 8.00PM
LEVEL	ALL LEVELS
LOCATION	ONLINE

## DAILY BREAKDOWN

Date	Topics/ Skills covered
3 October 2022	<p><b>Bloomsbury Group</b></p> <p>At the beginning of the Twentieth Century, British art was somewhat rooted in traditionalism, the Pre-Raphaelite style, which had once shocked its Victorian audience still prevailed amongst some painters, albeit in a less transgressive manner. However the art critic Roger Fry's organisation of the first 'Post-Impressionist' exhibition in 1910, would have a transformative effect on British art. This was evident in the Bloomsbury Group which counted Vanessa Bell, Duncan Grant and Fry amongst its core members. Together they introduced a sense of vigour and originality to what they considered a staid, academic art scene. Although not a member of the group, Augustus John's unconventional lifestyle and artistic originality mirrored that of his Bloomsbury peers and also the Camden Town Group. Recognised as one of the most talented painters of his generation, John's reputation has subsequently been eclipsed by his</p>
10 October 2022	<p><b>Traditionalism</b></p> <p>Not all practitioners welcomed the arrival of Continental avant-garde trends to British shores, Alfred Munnings, an avowed opponent of the 'corrupting' influence of modern painters, achieved tremendous acclaim in his lifetime. His celebration of the English countryside and its traditions such as horse racing and hunting with hounds, captures the aura of a moment in time which would be destroyed by the onslaught of two World Wars. An official war artist, Munnings promoted heroism and patriotism; qualities somewhat evident, and in a more stylised manner in the works of Paul Nash and Eric Ravilious, both of whom also served as war artists. They too looked to the landscape for inspiration, but treated it in an individualistic, poetic manner not seen since the days of Romantic painters such as William Blake or Samuel Palmer.</p>
17 October 2022	<p><b>Post WW2</b></p> <p>By the 1940s, British painting and sculpture had changed to such an extent that they appeared virtually unrecognisable in comparison to the art produced in preceding decades. Figuration remained popular with sculptors including Henry Moore, Elizabeth Frink and Lynn Chadwick championing this art form and in the process making Britain the centre for sculptural developments. An equivalent can be found in the expressive, gestural paintings of Francis Bacon. By contrast, Lucian Freud favoured a more precise approach to depictions of the human form, imbuing them with a psychological intensity. As he matured, Freud's technique became looser but retained the realism for which he became renowned. Abstraction retained its popularity with a group in St Ives which counted Patrick Heron and Terry Frost amongst its members. Collectively, these varied trends gave Britain the same cultural importance as the United States.</p>
24 October 2022	<p><b>Pop</b></p> <p>The Festival of Britain, expansion of the Institute of Contemporary Arts (ICA) and formation of the Independent Group, were all contributing factors to London continuing as a vibrant metropolitan for the arts during the 1950s. As the decade proceeded, the seminal 'This is Tomorrow' exhibition was staged at the Whitechapel Gallery and brought Pop Art to the thousands of visitors who attended each day. Exhibitors included Richard Hamilton and Eduardo Paolozzi. An important figure and essential to the progression of Pop Art in Britain was Pauline Boty, who despite her short-life worked alongside key figures such as Peter Blake, Peter Phillips and David Hockney. All these artists would be immortalised in Ken Russell's documentary for the BBC, Pop Goes the Easel, which took Pop outside the gallery and into the homes of Britons.</p>
31 October 2022	<p><b>YBAs</b></p> <p>The spirit of youthful rebellion which dominated 1960s art would experience a revival with the formation of the 'Young British Artists'. Formed by a number of art graduates from Goldsmiths College at the end of the 1980s, a decade later, Gillian Wearing, Gary Hume and Damien Hirst were household names. Their controversial works, which were championed by Charles Saatchi in the notorious 'Sensation' exhibition at the Royal Academy made international headlines. They, alongside Tracey Emin, Sarah Lucas and Rachel Whiteread, became staple fixtures in the Turner Prize but also tabloid fodder. What linked all these artists was their highly personal approach to contentious issues include gender, death, identity. Painting was considered redundant and instead installation, performance and readymade sculpture dominated. As the new millennium approached, 'cool Britannia' shifted the focus once more away from the United States and towards the British art world.</p>