THE COURTAULD Gallery

TEACHERS' RESOURCE
JOURNEYS IN ART AND AMBITION

80 YEARS OPENING MINDS TO ART

CONTENTS

Teachers' Resource
JOURNEYS IN ART AND AMBITION
Compiled and produced by
Niccola Shearman and Sarah Green
Design by WJD

SUGGESTED CURRICULUM LINKS FOR EACH ESSAY ARE MARKED IN **ORANGE**

TERMS REFERRED TO IN THE GLOSSARY ARE MARKED IN **PURPLE**

To book a visit to the gallery or to discuss any of the education projects at The Courtauld Gallery please contact:
e: education@courtauld.ac.uk
t: 0207 848 1058

WELCOME

The Courtauld Institute of Art runs an exceptional programme of activities suitable for young people, school teachers and members of the public, whatever their age or background.

We offer resources which contribute to the understanding, knowledge and enjoyment of art history based upon the world-renowned art collection and the expertise of our students and scholars. I hope the material will prove to be both useful and inspiring.

Henrietta Hine
Head of Public Programmes
The Courtauld Institute of Art

This resource offers teachers and their students an opportunity to explore the wealth of The Courtauld Gallery's permanent collection by expanding on a key idea drawn from our exhibition programme. Taking inspiration from the exhibition *The Young Durer: Drawing the Figure* (17 October 2013 – 12 January 2014), the focus of this teachers' resource is 'Journeys in Art and Ambition'.

Resources are written by early career academics and postgraduate students from The Courtauld Institute of Art with the aim of making the research culture of this world renowned, specialist university accessible to schools and colleges. Essays, articles and activities are marked with suggested links to subject areas and key stage levels. We hope teachers and educators of all subjects will use this pack to plan lessons, organise visits to The Courtauld Gallery and for their own professional development.

Sarah Green
Gallery Learning Programmer
The Courtauld Institute of Art

Cover image:
Albrecht Dürer
A Wise Virgin (recto), 1493
Pen and brown ink, 291 x 200 mm

This page (detail):
Michael Wolgemut and Wilhelm Pleydenwurff,
Nuremberg, from Hartmann Schedel,
The Nuremberg Chronicle, 1493
Woodcut, 442 × 300 mm,
British Museum, London

1: INTRODUCTION:

Journeys in Art and Ambition

Niccola Shearman

Albrecht Dürer was an artist of remarkable skill and ambition renowned for his position at the crossroads between medieval and Renaissance art in Germany. As a young apprentice, his deep curiosity for artistic expression led him repeatedly into new territory, both geographical and technical. Dürer's formative years are the focus of this exhibition at the Courtauld Gallery, where the extent of his precocious talent is revealed in a series of ambitious works executed while travelling as a journeyman after the years of workshop training in his home town of Nuremberg. The drawings and prints on show, both by the young traveller and by masters whose work he encountered along the way, offer an intriguing trace of a physical journey throughout the German lands (known at the time as the Holy Roman Empire) of the late 15th century; and down over the Alps into Italy. At the same time, we are witness to a fascinating journey of self-discovery, as the artist's acute observation of the techniques and styles of other artists combines with his own intent exploration of nature and the human form. Experiments with the correct rendering of anatomical and expressive detail reveal how Dürer learned to map his own body in order to achieve a new naturalism that exceeds the work of his predecessors.

Taking Dürer's own paths to invention as the starting point, this accompanying booklet for teachers and students aims to explore the variety of ways in which travel broadens the mind and trains the eye of the artist. Four illustrated essays

each explore a different angle on the central theme, both on the trail of artists making journeys that cover vast distances or navigating the micro-maps of human communication and emotion, and including a history of the international conditions of patronage and trade. From small works made for private devotion to grand altarpieces and ephemeral experiences, the artworks in focus will be considered in terms of their individual journeys and ambitious destinations.

'Dürer's Lines of Enquiry' follows the path of the young artist's Wanderjahre, and examines the manner in which he set himself on the route to international fame through the medium of drawing and the early reprographic arts of printmaking. Following his early career from an introduction to the world of learning during his apprentice years to the influential encounters with the art of his Italian Renaissance contemporaries, this essay considers the creative consequences of his multiple journeys and the constant spirit of enquiry with which he negotiated the traditions and innovations of the world around him. A discussion of Dürer's historical position between the medieval and the early-modern era pays attention to his advanced economic awareness and on his status as an independent artist. In this context, his practice of studying his own form, and the manifestation of this in the famous self-portraits, are seen as progressive factors in his epoch-making career.

Introducing us to the international conditions of trade and patronage behind some of the key art works in the Courtauld Gallery, the essay 'Artistic Exchange in Renaissance Europe' addresses the widespread network which fuelled developments during the era preceding and during Dürer's career. Again here the main circulation of images and ideas – speeded up by technological developments in book printing - ran in both directions along the major trade routes of the Netherlands, Germany and the Italian south. However the cultural melting pot of Venice also opened the sights of artists to the exotic products arriving there from the East. Described here as an international 'hub' for the exchange of ideas and of technical innovations, the Venetian market in luxury materials and pigments brought the city its particular reputation for an excellence in all things to do with colour. Explaining the important structures of guilds and the workshop traditions which formed the background to Dürer's own progressive advances, the essay offers insights into the growing production of 'brand name' pictures for an open market; and, in the case of the highly accomplished Lucas Cranach, an exceptionally successful one.

The international history of the Courtauld Institute and its gallery provides the background to 'Crossing Continents', which looks at works originally owned by the Austrian Emigré Count Antoine Seilern. This essay reflects on the varied artistic products of journeys which take the form of voluntary explorations on the one hand, and on the other, of forced journeys endured by exiles from Nazi Germany. After Dürer's time, the attraction of Italy for the maturing apprentices from the north had resulted in something of a pilgrimage. Both setting out from Antwerp some fifty years apart, the painters Pieter Bruegel the Elder and Peter Paul Rubens approached their 'Wanderjahre' with very different ambitions, and with outcomes which reveal how each used the experience to progress their art in the way that best suited their intentions. While one spent his time observing nature and in the process exploring the very beginnings of landscape art, the other set his sights firmly on the artistic achievements of the Renaissance masters, and in due course was to become something of an international celebrity with serious diplomatic influence. The third example leaps ahead by four centuries to the exuberant masterpiece of a twentieth-century admirer of Rubens which was the culmination of years of deprivation for the exiled Austrian artist Oskar Kokoschka. Travelling back to the life-affirming style of the Baroque age first encountered as a child in his native Vienna, Kokoschka's monumental ceiling painting celebrates the depiction of the human form in scenes from classical mythology which offer a personal statement on the cultural journey of humankind.

In exploring the creative potential of 'Lines travelled and drawn', a contemporary artist introduces us to his varied practices which focus on the ephemeral nature of art as a process rather than as a fixed end-product. Concerned with human relationships, and the threads of communication that connect people both near and far, the journeys undertaken by Kimbal Quist Bumstead employ a variety of media that include painting and drawing as well as photography, video, and story-telling, in order to record and communicate the 'performance' at the heart of his encounters. Two recent projects take the idea of a map as their starting point: one stretching from the Arctic Circle down as far as Greece, and the other on a considerably more intimate scale that traces lines by means of touch. By preserving the element of chance, the artist's process echoes the openness of the physical journey, leading to unforeseen discoveries and a lasting trace of mystery in the works in question.

> THE COMBINING OF NATURE WITH THE 'ARTIFICE' OF ART (...) MARKS ANOTHER MOMENT OF MODERNITY IN THE FORMATION OF DÜRER'S IDENTITY.
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It might well have become something of a cliché to say that travel broadens the mind, but in the case of these and countless other artists the evidence is that the experience expands immeasurably the creative interaction of eye, body and mind that inform the production of any work of art. In relating the early achievements of the young Albrecht Dürer to the wider themes of travel in its most open-ended sense, our aim in this collection of essays is to provide some useful departure points for artistic and historical enquiry.

Image:
Albrecht Dürer
Self-portrait (verso), c. 1491-92
Pen and ink, 204 x 208 mm
GraphischeSammlung der Universität, Erlangen

CURRICULUM LINKS: KS3+
Art and Design, History, Art History, and other Humanities

2: THE YOUNG DÜRER:

Curator's Questions

Stephanie Buck

Could you tell us a little about your specific role at the Courtauld Gallery and Institute?

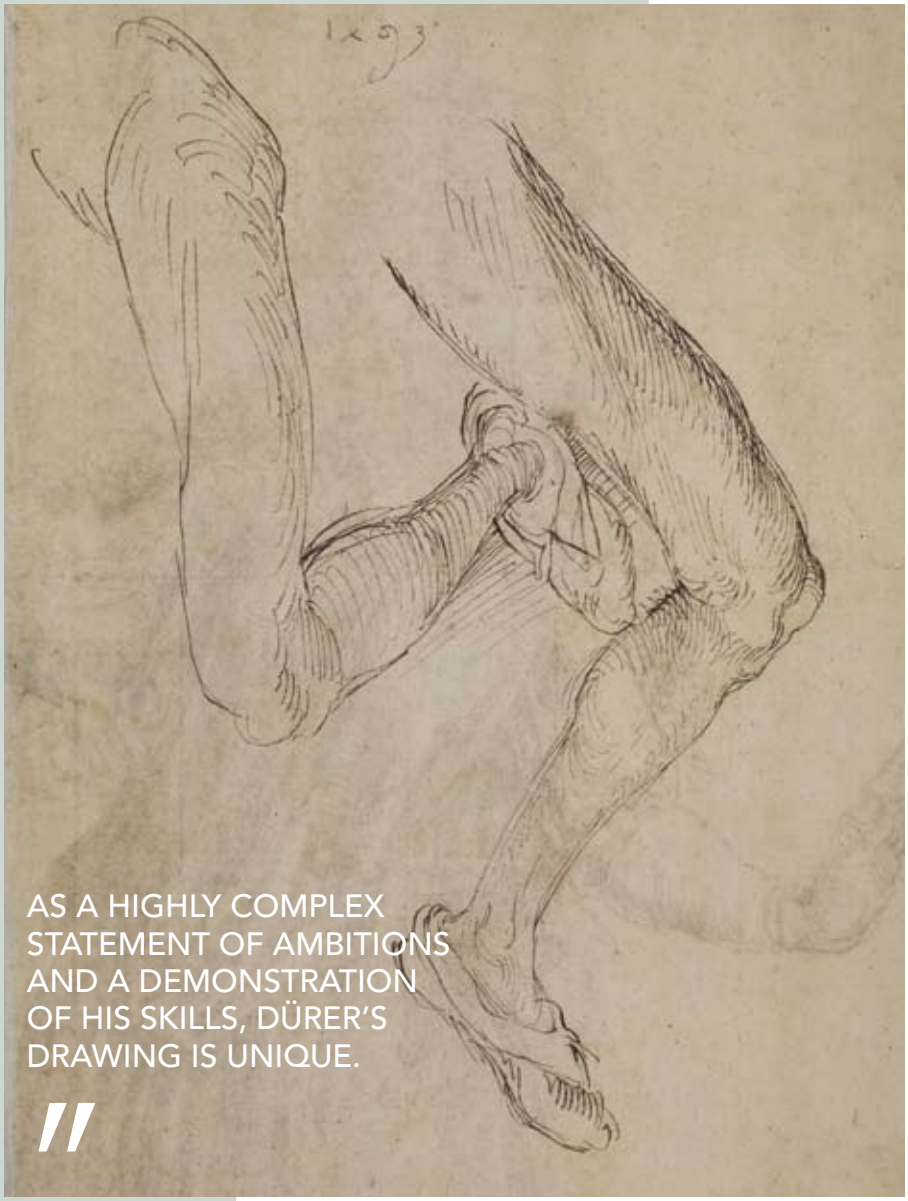
As curator of drawings I take care of The Courtauld's outstanding collection of about 7000 drawings. Many people are not aware that the drawings (as well as more than 20,000 prints) are part of The Gallery – just like the paintings, sculptures and decorative arts. This is because the drawings and prints are not on permanent display in the museum. They are executed on paper, a material which is particularly sensitive to light and needs special protection. The drawings are stored in boxes and can be studied and enjoyed in the Prints and Drawings Study Room by students and scholars as well as the general public but also during rotating displays in a special room with low light levels in the Gallery (Room 12, on the second floor) and in special exhibitions like the Dürer exhibition. My role is to make sure that the fragile works are not only kept and handled safely but also that many people can discuss and enjoy them. At The Courtauld Gallery we work closely in a team, and in this team I conceive displays and exhibitions, research and write catalogues, give Gallery tours and lectures but also work closely with the students of The Courtauld Institute by teaching seminars, collaborating with the faculty and helping to train our Print Room assistants, all postgraduate students of The Courtauld.

On what basis did the plans for this exhibition first arise?

As a specialist in late Gothic and Northern Renaissance art, the Dürer exhibition has been on my mind from the moment I started working at The Courtauld seven years ago. The double-sided drawing showing *A Wise Virgin* on the front and *Study of the artist's left leg from two viewpoints* (image 1+2) is doubtless one of the most important and fascinating drawings in our collection and certainly deserves to be the focus of an exhibition. Some four years ago The Courtauld was invited to collaborate in a large international research project on *The Early Dürer* led by the Germanisches Nationalmuseum in Dürer's hometown of Nuremberg. Having just finished her Ph.D. at The Courtauld, Stephanie Porras started working as a postdoctoral fellow with me on the drawings of the young Dürer; we both contributed to the catalogue of the Nuremberg exhibition (on view at the Germanisches Nationalmuseum in 2012) and then also co-edited our own exhibition catalogue in which we tried to assimilate much of the discussions of the larger research project. It is sheer pleasure to see the collaboration come to fruition now in our focused exhibition, with The Courtauld's drawing surrounded by other iconic drawings and prints by Dürer and lesser known works by artists of his time and also to share our research with the public in the catalogue.

Clearly the double-sided drawing by the young Dürer represents a great treasure for the Courtauld collection: how much is known about earlier owners of this drawing and when its significance was first recognised?

We know quite a bit about the drawing's history. Dürer made the drawing whilst traveling and it is remarkable that a fragile work like this has been preserved in fair condition over more than 500 years, especially as it continued to travel. Dürer



AS A HIGHLY COMPLEX STATEMENT OF AMBITIONS AND A DEMONSTRATION OF HIS SKILLS, DÜRER'S DRAWING IS UNIQUE.

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himself seems to have kept it safe as something special as he dated it on the back above the studies of his leg "1493". Then another owner added Dürer's monogram on the front at the top edge, however not in its fully developed form (with the "D" inscribed in the "A") but with a capital "A" followed by a lower case "d". This is the way Dürer used to sign his works before around 1495. The unknown owner must have been familiar with the artist's practice; perhaps he was a pupil of Dürer. He also added another date, "1508", perhaps the year he acquired the sheet, well within Dürer's life time. The next owner we know of is the famous British painter Sir Thomas Lawrence (1769–1830) who assembled an extraordinary collection of drawings. Then the sheet returned to Germany where it was owned by Ernst Rietschel (1804–1861), himself an important sculptor known for his monument to the classical German authors Goethe and Schiller. It then travelled back to England where the author and diplomat Sir Charles Murray (1806–1895) and the banker Henry Oppenheimer (1859–1932) owned it. Finally the Courtauld's great benefactor Count Antoine Seilern (1901–1978) acquired the drawing at the sale of the Oppenheimer collection in London and bequeathed his outstanding collection in 1978.

Are there similar works in the collection which reflect an equivalent stage in an artist's development?

As a highly complex statement of ambitions and a demonstration of his skills, Dürer's drawing is unique. Perhaps George Seurat's (1859-1891) large *Female Nude* is comparable; the artist drew it in black Conté crayon when he was about 22 (image 3), the same age as Dürer when he drew *A Wise Virgin*. Seurat also tries to master the depiction of the female body, and also experiments with graphic techniques. Like Dürer, Seurat seems to be driven by the ambition to approach the medium in a new fashion, struggling to represent space, using the paper as a background which is simultaneously flat and recedes into an imaginary depth to allow the body to appear monumental and three dimensional. Of course, working in different periods the cultural and artistic context of Dürer and Seurat are hardly comparable; still the medium of drawing unites them.

CURRICULUM LINKS: KS3+
Art and Design, History, Art History, and other Humanities

How would you say the study of prints and drawings can contribute to our understanding of the widening horizons of early-modern Europe?

The study of drawings and the study of prints both contribute crucially to that understanding from two very different viewpoints. In drawings we can often follow the artist's work process directly, his or her creative invention and search for solutions to artistic questions in sketches and studies. Other drawings were produced as finished works of art but are often more intimate than paintings as they are intended for close scrutiny. In any case the dialogue between artist/work and viewer is a "one to one" rather than an address of a wide audience, even when drawings were produced and served as valuable material in the workshop, as patterns for works of art in various media. Beyond this role, drawings were also valued as expressions of an artist's creative hand and mind in early modern Europe. Dürer is among the earliest collectors of drawings (not only by himself but also by other artists); he noted their authors' names and added his monogram to some of his own drawings. This awakening awareness of authorship is modern, as is the intense study of the artist's individual features which we encounter in Dürer's early drawings. In prints, on the other hand, we can study the dissemination of images all across Europe. The making of an artist's reputation and the successful building of market value and ultimately international fame are all questions related to the study of prints. Moreover, they help explore questions of taste of various audiences, and show how copyright became a crucial issue as the author's identity demanded protection against fraud, issues with increasing importance as horizons widened.

Image 1:
Albrecht Dürer
A Wise Virgin (recto), 1493
Pen and brown ink, 291 x 200 mm

Image 2:
Albrecht Dürer
Study of the artist's left leg from two view points(verso), 1493
Pen and brown ink, 291 x 200 mm

Image 3:
Georges Seurat
Female nude, c. 1879-81
Black conté crayon over graphite on laid paper, 63.2 x 48.3 cm

3: DÜRER'S LINES OF ENQUIRY

Niccola Shearman

As an artist at the crossroads of European tradition, Albrecht Dürer is widely known for the many 'firsts' he achieved in a remarkable career: first German to adapt late-Gothic traditions to Renaissance ideals; first prominent self-portrait; first dedicated artist-printmaker; first northern artist with a serious head for business. The closer detail has long been the subject of scholarly debate, from which a much subtler background emerges to the establishment of such an epoch-making reputation. Considering Dürer's early career in the light of a voyage of self-discovery, this essay examines his role in ushering in the early-modern era, and also introduces some of the influential characters whose own intellectual and technical advances helped him to his destination.

Setting out from his native Nuremburg in 1490 to explore the wider world, Dürer travelled to important centres of production in the north of Europe and later went south to Italy. Combining a sophisticated eye for the style of his masters with an acute observation of nature, the works he produced along the way reveal a precocious awareness for the significance of his own talent; a self-consciousness that itself marks a transition from the late-medieval mindset to the individualism of the Renaissance. By following his path from eager apprentice to autonomous authority in some of the highly accomplished drawings and prints from the current exhibition, we will observe how he achieved this by a determination to advance his art into a new expressive territory.

Having begun his career in the workshop of his father, a prestigious goldsmith, Dürer's talent was already evident at the age of thirteen, when he produced a precisely-drawn self-portrait that advertises his artistic ambition. Subsequently apprenticed to the city's foremost painter and entrepreneur, Michael Wolgemut (1434-1519), he was able to refine his skills with the pen and brush, and also gained considerable experience in the process of woodcut printing for which his master held considerable renown. On one of the main trading routes through the Holy Roman Empire, Nuremburg was a significant centre of art and learning, and Dürer had the good fortune to be involved in one of the key works to combine these aspects. The publication of a panoramic history known as the *Nuremburg Chronicle* (see image 1) was a collaborative product of Wolgemut's workshop and the printer Anton Koberg, who also happened to be Dürer's godfather. Containing a total of 1809 woodcut illustrations, the ambitious scope of this project must have opened the young artist's eyes to the potential of travel.

Although not obligatory for a painter at the time, the journeyman years (Wanderjahre; from the German to walk, or wander) were a standard requirement for any aspiring craftsman.It is perhaps tempting to imagine the youth blithely setting off with a bundle on a stick on an extended 'gap year', but Dürer's main motivation will have been of a professional nature, possibly including thoughts of marrying into another artisanal family with the accompanying prospects of financial security. There are no first-hand documents of the journey, but the writings of a contemporary suggest that he travelled widely throughout Germany, with a significant stop at Colmar (in present-day France) in order to study with the most revered engraver of the day, Martin Schongauer (1440/45-1492). Unfortunately, Dürer arrived to discover the master had already died, but nevertheless was able to work from existing prints and to gather a considerable amount of experience along the way.

DRAWING: THE NEW FRONTIER

Dürer's drawing of the *Wise Virgin* of 1493 (image 2) is a fine example of the act of creative copying by an ambitious apprentice who seeks to emulate his master's example while exploring his own potential. Both the subject (a parable from the Bible) and the detailed treatment are considered to be modelled carefully on a series of prints by Schongauer, whose distinctive print of the *Foolish Virgin* is shown in image 3. In this respect, the student conforms to the pedagogical ideal of 'imitatio' which had been current since Roman times. However, a pronounced freedom of interpretation indicates both his confidence with the pen and perhaps a determination to surpass his predecessor's achievement. For those familiar with life-

Image 1:
Michael Wolgemut and Wilhelm Pleydenwurff,
Nuremberg, from Hartmann Schedel,
The Nuremberg Chronicle, 1493
Woodcut, 442 × 300 mm,
British Museum, London

Image 2:
Albrecht Dürer
A Wise Virgin (recto), 1493
Pen and brown ink, 291 x 200 mm

Image 3:
Martin Schongauer
A Foolish Virgin in half-length, c. 1470-1482
Engraving, 146 x 110 mm
British Museum, London

THE COMBINING OF NATURE WITH THE 'ARTIFICE' OF ART (...) MARKS ANOTHER MOMENT OF MODERNITY IN THE FORMATION OF DÜRER'S IDENTITY.

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like details in Dürer's major paintings, the extreme delicacy of the girl's corkscrew locks of hair seems to provide a preview of his mastery to come. But what takes the work convincingly to another level in comparison to his models is the manner in which the whole figure is invested with a gesture of graceful greeting. This we can observe from the manner in which the body curves to the right with the fine balance of that up-turned wrist according to the Italian device known as 'contrapposto'. While it is evident that Dürer did not quite succeed in adjusting the positioning of limbs and drapery accordingly – see the awkward foreshortening of the left arm and the rather contorted positioning of the breasts – we are left in no doubt of his ambition.Other northern artists had begun to use live models, but at this stage Dürer had himself to work on, as is apparent in the studious pencil portrait executed at around the same time (image 4) and in an accomplished oil painting now in the Louvre. Both of these reveal facial features and that abundant hair that resonate closely with our Virgin.

If this elaborate *Wise Virgin* was intended to display Dürer's accomplishments, the informal study on the reverse of the sheet (image 5) offers a more intimate view of his ambitious approach to figure study. Showing a true appetite for experiment, he makes use of the precious sheet of paper to draw the view down towards his left leg from two different angles. Analysed by experts in relation to anatomy, it has been established just how acute were his powers of observation – as acute, we can see, as his determination to get it right. It is as if the artist was learning to map his own body; an exploration which was to carry him firmly into new territory. For while body posture in general and hand gestures in particular had for long been key to the communication of mood, Dürer's close attention to detail – in naked bodies and in increasingly characterful studies of drapery - succeeded in introducing a new level of emotional content. It was on this basis that the great scholar Erasmus of Rotterdam would compare him to the legendary Greek artist celebrated for capturing the soul of Alexander the Great. As the new 'Apelles of black lines', Erasmus credited Dürer with the ability to express, 'the whole mind of man as it reflects itself in the behaviour of the body'.

The combining of nature with the 'artifice' of art - already a quality prized amongst the best northern artists - marks another moment of modernity in the formation of Dürer's identity. As he employed his own keen eye for life-like detail to surpass the achievements of his predecessors, he discovered, as he was to write in later life, that, 'likewise, the more exact one makes things to nature, the better they are generally to be seen ... for truly art is rooted in nature, and he who can pull it out, has it'. This close study shows how hard he worked to pull it out, and furthermore, how the striking sensitivity resulted in part from the practice of transposing his own physical form into an art work: a process that, as the art historian David Freedberg has suggested, brought the artist a closer understanding of the connection between motion and emotion. The two sides in combination might be regarded as a self-portrait of sorts; certainly they make a remarkable document of this stage of Dürer's journey towards the all-important destination of artistic autonomy.

MAKING HIS MARK

Dürer's modern fame owes much to German writers such as Goethe (1749-1832), whose patriotic enthusiasm led them to promote the graphic arts in particular, in order to distinguish a supposedly Germanic intellectual preference for the line from the painterly tradition of French art. And the fact that they had so much to go on was thanks largely to Dürer's celebrated advances in printmaking, coupled with a sophisticated entrepreneurship. A lesson he learned early on was that the desired professional status depended on the ability to find as wide a market as possible for his work, and that printmaking was a more efficient source of income than the labour-intensive process of oil painting. A key document in Dürer studies is dated just a few years after his return to Nuremburg and records his engagement of an international distributor; proving as it does his establishment as an independent master of his own workshop. This contract of 1497 was followed immediately by the publication of a book of woodcut illustrations to The Apocalypse, their tortured linear visions resonating with widespread fears that the world was due to end in 1500.

After such early success, it was not long before his reputation reached Italy, where Raphael's print-maker Marcantonio Raimondi was to pirate some of the woodcuts he encountered in Venice. And examples of Dürer's work are known to have travelled east along trade routes to influence the manuscript painters of Mughal India. It can be argued that Dürer's magnificent achievements in printmaking mark the moment when these processes shifted from the realms of a solid craft tradition to the heights of fine art; indeed, so great were his advances in the art of woodcut, that the history of the medium has in effect turned on the individual production of this artist. Equally however, his evident enjoyment of the processes suggests that he made no such distinction; that his skill and dedication allowed him to cross back and forth over the technical borders throughout his career.

For an artist whose youthful drawing shows such fluency, it might seem that this would be restricted by the elaborate process of translating the line into the carved surface of a woodblock. Yet, in the opinion of an enthusiastic critic of the early twentieth-century (when the artist's fame reached a peak), the heavy material was no obstacle – indeed it was precisely Dürer's masterful energy that elevated the comparatively 'uncouth' medium to a new level of 'fortissimo'. The art of woodcut is a relief process, which involves carving into the block to leave raised areas and lines of varying widths for printing. From its original development in the practice of stamp-printing for fabric designs, south-German masters active in the book trade such as Michael Wolgemut had developed it into a highly skilled means of mass-reproduction

Image 4:
Albrecht Dürer
Self-portrait (verso), c. 1491-92
Pen and ink, 204 x 208 mm
GraphischeSammlung der Universität, Erlangen

Image 5:
Albrecht Dürer
Study of the artist's left leg from two view points(verso), 1493
Pen and brown ink, 291 x 200 mm

CURRICULUM LINKS: KS3+
Art and Design, History, Art History, and other Humanities

which brought art and learning into the reach of a wider class of collector than the exclusive oil painting. Again, it seems to be the distance from home that triggered Dürer's courage to apply his own fluent line to the tradition-bound craft, and the current Courtauld exhibition features some fine examples of this departure in the witty and expansive illustrations for Sebastian Brant's satirical tale of the *Ship of Fools* (1494) – on which he is considered to have worked during an extended stay in Basel. From this point on, it is as if the flood gates had opened, and the expressive heights he was soon to reach in the medium are evident in the *Holy Family with Hares* which he valued highly enough to sign with his new monogram.

The much newer technique of engraving was considered the more sophisticated form of print-making at the time. As an intaglio process, this involved the incision of fine lines into a copper plate, into which ink would be forced by the printing press in order to reproduce as black lines on a white ground. The results were prized for their clarity and closeness to drawing, and it was fast becoming a means by which painters –employing highly skilled craftsmen – were able to distribute their works to a wider audience. The Berlin scholar Michael Roth explains how advances in drawing techniques led artists such as Martin Schongauer to develop their own 'graphic system' for rendering elements of shading and modelling by means of a distinctive use of close cross-hatching. Already experienced in engraving techniques after his goldsmith's training, Dürer was ideally prepared to master these skills. And he subsequently refined his own ensemble of linear techniques into an assured fluency which crossed the traditional divides of free drawing and print-preparation.

The example of his preparatory drawing for an engraving of the *Prodigal Son* (image 6) shows how much considered effort and experiment went into the making of the end product. In the case of this deeply sophisticated work, the results were to be praised for their realism by the first Italian art historian, Giorgio Vasari (1511-74).

FOUND IN TRANSLATION

Dürer's family chronicle records that he returned to Nuremburg in the spring of 1494, marrying Agnes Frey from a fellow artisan family, in May. However, he was soon off again, this time tackling the physical and psychological barrier of the Alps. Amongst sketches produced along the way there are views of Innsbruck and Trento which suggest that he crossed via the Brenner Pass into the Venetian Republic. While it is likely that an outbreak of the plague was the trigger to this new journey, nonetheless art historians have long focused on the artist's curiosity for Renaissance culture and again look to drawings of the time for signs that the active search for new horizons brought him into direct contact with the humanist ideals of Italian art. Along with motifs derived from new readings of the classics, these featured an energetic interpretation of the human form which had a particular influence on Dürer's mastery of the nude. Also on view at the Courtauld is a pair of drawings derived from engravings after Andrea Mantegna (1431-1506) that reveal the extent to which the artist had developed sufficient confidence in his own graphic system to attempt a creative dialogue with the Italian masters.The results of a careful copying on the one hand and experimentation with the possibilities for rendering volume and shade on the other, Dürer's drawings can be seen as a translation of the relatively rigid system of the Italian engraving into the flexible strokes of his own, northern-influenced vocabulary.

Since the French literary theorist Roland Barthes first announced 'The Death of the Author' in his essay of 1967, art historians too have had cause to consider the notion of the individual creative genius as a construct of history and society. The figure of Albrecht Dürer prompts us to rewind this concept, essentially presenting a convincing case for the 'birth of the author'; his self-portraits in oils not only pointing very deliberately to his sophisticated sense of artistic identity, but standing for centuries as the very prototype of the image ('the moment of self-portraiture', as the phenomenon has been called). A survey of early works provides fascinating insights into how far he travelled to arrive at this position – in particular how his combination of diligence, ambition and intense curiosity led to such advances in graphic finesse. At the same time, it also proves that he was by no means a solitary traveller; that there were fellows and masters whose influence came from their own ground-breaking achievements which have tended to be eclipsed by the path of Dürer's own personal sun. Just as the social and intellectual conditions of his Nuremburg milieu have been described in terms of a favourable constellation, we can perhaps complete the image with the addition of the other creative stars from home and abroad. Dürer was unquestionably born in the right place at the right time, but he did not establish his reputation without travelling out of his comfort zone.

Suggestions for further reading:

Stephanie Buck, *The Young Durer: Drawing the Figure* (exhibition catalogue, Courtauld Gallery, 2013)

Giulia Bartrum, *Albrecht Dürer and his Legacy* (British Museum, 2002)

Kate Heard and Lucy Whitaker, *The Northern Renaissance: Dürer to Holbein* (The Royal Collections Trust, 2013)

Antony Griffiths, *Prints and Printmaking: an introduction to the history and techniques* (British Museum Press, 1996)

Roland Barthes, '*The Death of the Author*' in Barthes, Image-Music-Text (ed. & trans. S Heath, London 1997)

Image 6:
Albrecht Dürer
The Prodigal Son, c. 1495-96
Pen and ink, 215 x 220 mm
British Museum, London

4: ARTISTIC EXCHANGE IN RENAISSANCE EUROPE

Emily Pegues

There was an increasing growth in artistic exchange across Europe during the time of Albrecht Dürer. In the course of the previous century artists responded to a demand for images and luxury goods which in turn spurred global trade and the rise of commercial centres and routes. Materials, such as oak from the Baltic, where trees from dense primeval forests were a source of particularly fine timber, were imported into mainland Europe for the making of sculpture and panel paintings. Technological developments in printing in the mid-fifteenth century meant that imagery and ideas, from prints to Reformation texts to theoretical treatises, could be circulated widely and relatively cheaply. Works of art were produced specifically for export and the open market, while patrons sought to commission artists to furnish their homes and chapels with objects which would express their learning or social status. Artists were likewise international, travelling for their education, and working as journeymen labourers after training as an apprentice under an older artist—often their own father—before attaining the status of master in charge of their own workshop.

A key economic feature of artistic exchange in this period was the guild system. Established in the medieval period, guilds were associations of artists and craftsmen who banded together to regulate trade and competition in their craft, monitor quality control, and oversee the training of apprentices; they also often played a prominent civic and charitable role in their city. Guilds decided on the types of labour that artisans were or were not permitted to do, such as restricting sculptors from painting sculptures, or tapestry weavers from producing designs ordinarily made by painters. Guild hallmarks stamped on products acted as guarantees of quality, as well as being desirable indicators of an object's luxurious origins.

The extent of international exchange taking place in Europe at this time, and the advances that it brought to artistic practise can be explored through the following works in the Courtauld Gallery collection.

A triptych attributed to the fifteenth-century Flemish artist Robert Campin (1375/8-1444) depicts *The Entombment with donor and the Resurrection* (image 1). Several moments of Christ's *Passion* are shown as a continuous narrative across the three panels, unified by a hilly landscape set against a gold background. While the triptych format is not unusual for this period, the double-arched shape of the centre panel is, and the artist has skilfully solved the visual challenge of fitting into the composition of the circular figure group surrounding Christ. An open space beside Mary Magdalene leaves a place for the viewer to be positioned when looking at the triptych. The side panels would have been folded slightly inward, creating the illusion of an interaction between the gazes of the figures: thus the angel looks out from the centre into the left panel, and the risen Christ takes in the kneeling donor with his gesture of blessing. The scroll unfurling from the donor's mouth is blank and technical studies indicate that it never contained text. Visually it connects the donor to the ladder used to carry Christ down from the cross, reinforcing his involvement in the scene. The path that meanders from the background to the foreground of the left panel, and winds along the background of the right panel, would have allowed the patron to take an imaginary journey. By travelling the painted path with his eyes, envisaging himself in the presence of the figures and at the event, he

would progress towards the final scene of Resurrection, the key to Christian salvation. The inclusion of his portrait in the image was thus not only a customised luxury, but essential to devotion, commemoration, and salvation of his soul.

Nothing is known of the patron of this painting, although there are clues to his identity in the image, such as the unusual fictitious purple flower (which may be a personal emblem) beside Christ's tomb and beside the donor. However, it is certain he would have been wealthy to afford such a sumptuous object. The small scale of the triptych suggests that it would have been made for a private or domestic setting. The back of the triptych, now bare, may once have been painted, perhaps with a trompe-l'oeil effect to suggest a prized material like marble, or personalised with the donor's coat of arms. It is a lavish object, whose luxury resides in its bespoke nature, in the imagery of exotic fabrics worn by the figures, its rich colours, and the skill of its maker.

Careful planning was required in all stages of production. The gold background of patterned foliage has been created by delicate pastiglia, a difficult technique for making raised decoration applied to the panel, moulded and allowed to harden. The frame is integral and, unsually, there is no frame on the reverse. The triptych's style is distinctively Netherlandish, as is its construction from an oak panel covered in a white chalk ground. But there are later additions which indicate links with Italy. Supporting the back of the triptych is a poplar batten covered in gesso over linen, materials which are characteristically Italian. A nineteenth-century inscription in Italian on the reverse suggests the work may have a Neapolitan provenance and perhaps was exported from Flanders to Italy as one of many objects intended to meet the international demand for Netherlandish art.

Venice was a major centre of trade and patronage for works from across Europe, and a hub for the exchange of technical knowledge and ideas between artists and artisans. As a key point of trade between East and West, the city was also famous as a source of high-quality artists' materials, especially pigments used in painting. Whereas apothecaries were the primary source of dyestuffs and pigments for most of Europe until the late sixteenth century, in Venice the burgeoning trade in colours was provided for by specialised suppliers. Colours were expensive, being derived from valuable materials such as lapis lazuli, and their quality varied widely. Venetian guilds regulated the trade in pigments, monitoring quality, forbidding speculative stockpiling, and controlling the use of certain dyestuffs. Fifteenth- and sixteenth-century artists and tradesmen travelled to Venice especially to buy colours. Some artists, like Titian, not only bought for themselves but acted as knowledgeable agents who could navigate the complex marketplace to purchase on behalf of others. Venetian painters are known to have used a wider variety of colours than artists elsewhere, this being attributed to their access to the array on offer in the thriving luxury market of their home town.
Giovanni Bellini (c. 1435-1516) was a member of a famous and established Venetian family of artists which included his father, older brother and brother-in-law Andrea Mantegna, and of a workshop which included his pupils Giorgione and Titian. *The Assassination of St Peter Martyr* (image 2), was painted by Bellini around 1509.

It tells the grisly story, recounted in the medieval 'bestseller' the *Golden Legend*, of the saint's martyrdom. A thirteenth-century Dominican friar from Verona who had a strong cult following in nearby Venice, Peter and his companion Brother Dominic were murdered by hired assassins while travelling in northern Italy. Struck in the head with an axe and then stabbed, Peter managed to scrawl '*credo*,' 'I believe,' on the ground in blood, thereby dying a martyr to his faith. His hand has been emphasised by placing it against the dark colour of his Dominican robe. Moving away from gold or patterned backgrounds as in the *Entombment* triptych, the painting's extensive landscape shows a growing interest in using the background to form part of the narrative: notice how woodsmen in the tree-line chop trees which bleed in sympathy with the slain saint. Neither the function nor the patron of this painting are certain (the bird on the shield carried by the soldier at left may be from a coat of arms), but the subject matter may argue for a patron with ties to the Dominican order. As with the *Entombment*, the authorship of *The Assassination of St Peter Martyr* is attributed rather than securely documented. The basis for the attribution to Bellini is the existence of another, similar work in the National Gallery which is signed. The precise resemblance between the figures in both pictures indicates that the workshop reused drawings to recreate images. The goal of such workshop practice was to produce uniform quality of appearance, a privileging of skill and the workshop 'brand' over the intrinsic worth of the materials.

THE PAINTING'S EXTENSIVE LANDSCAPE SHOWS A GROWING INTEREST IN USING THE BACKGROUND TO FORM PART OF THE NARRATIVE: NOTICE HOW WOODSMEN IN THE TREE-LINE CHOP TREES WHICH BLEED IN SYMPATHY WITH THE SLAIN SAINT

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(previous page)
Image 1:
Attributed to Robert Campin?
The Seilern Triptych: The Entombment
c. 1425
Unidentified paint surface, goldleaf on panel

(this page)
Image 2:
Workshop of Giovanni Bellini
The Assassination of St Peter Martyr
1509
Oil on panel
68.1 x 100 cm

Image 3:
Lucas Cranach the Elder
Adam and Eve
1526
Oil on maple
117 x 80 cm

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Art and Design, History, Art History, and other Humanities

North of the Alps, we find a fine example of this practice in the successful career of Lucas Cranach the Elder (1472-1553). Adept at fast and uniform production, his workshop made it possible to disseminate his images widely, as patterns and model books were accumulated (and prized as valuable assets) by artists to be used over many years. Cranach's large workshop, the repeated use of models, and his own ability to paint quickly allowed production of multiple versions of the same subject, such as *Adam and Eve* (image 3), of which over fifty versions are known. The Courtauld painting is the second-largest of six standard panel sizes used frequently by Cranach's workshop. Using standard-sized panels made in advance, rather than specially-cut boards, was economical and allowed Cranach to respond efficiently to an increase in demand. It also suggests he was making works in order to capitalise on the market, rather than custom objects for a specific client. Whereas artists in northern Germany typically painted on imported oak panels, Cranach painted on a variety of supports—silver fir, pine, elm, lime, beech or maple, as in this panel.

Cranach was known for his landscapes, animals and nudes, which all appear in this painting. He worked from nature and made life studies of animals (although he never saw a lion). The animals establish the narrative of the creation in Eden, serve as metaphors of moral values, and locate the work geographically since all (except the lion) are native to Germany. Painted just nine years after Martin Luther's *Ninety-Five Theses* sparked the Reformation, the image of Adam and Eve about to eat from the Tree of Knowledge is more a prompt for intellectual pondering than a meditative aid to devotion. Its unusual iconography may have been specially commissioned, perhaps by a wealthy bourgeois collector, and its scale suggests domestic use.

The work is signed and dated 1526 but Cranach may not have signed it himself, leaving this task, like other stages of production, to someone in the workshop. His initials 'L C' and a winged serpent appear on the tree trunk just below the biblical snake in the Garden. The signature functioned not so much as an indication of his authorship, but as a guarantee of quality—even though, as court artist to the Elector of Saxony, Frederick the Wise, Cranach was not bound by guild regulations. The winged snake comes from the coat of arms granted him by Frederick and came to serve as his 'hallmark'.

Cranach was a member of learned Christian humanist circles in the university city of Wittenberg and a friend and confidant of Martin Luther (1483-1546), whose texts he illustrated. He held prominent civic positions as town councillor and mayor, and became one of the richest men in the city, deriving income from his annual court salary, from an Electoral apothecaries privilege, and from owning a printing press. Around 1510-12 he moved his workshop from Frederick's castle to the city centre, where he was accessible to more clients, including merchants and churches. While Cranach travelled as Frederick's representative to the courts of the Holy Roman Emperor Maximilian, and Margaret of Austria, Regent of the Netherlands, he probably never visited Italy, but he was in contact with Italian artists, and met Titian in Augsburg. Cranach's relationship with Dürer is not precisely known but the men were acquainted and Dürer drew his portrait. Technical similarities in the unusual preparation of some of their panels suggest they may have worked in the same workshop at one time and similarities in their treatment of subjects such as this Adam and Eve have often been discussed. Like Dürer, Cranach also undertook the Wanderjahre, travelling to Vienna as a journeyman before establishing his workshop at home. Cranach took his name from the town of his birth; he was otherwise known by his father's profession of '*Maler*'; painter. His workshop continued for thirty years after his death, run by his son Lucas the Younger.

Dürer, Bellini and Cranach were all members of family artistic dynasties whose success was founded on an openness to the widening cultural circles in Europe and overseas. Strongly linked to their home cities, their careers were yet reliant upon the international stream of materials, goods, images and ideas flowing around them. The works in the Courtauld Gallery collection shed light on a variety of workshop practices at the beginning of the early modern period, and ways in which artists adapted to meet demand and be part of the exchange taking place between cities along the trade routes; between patron and artist, apprentice and master, and artist to artist.

Suggestions for further reading:

The Courtauld Gallery Masterpieces, 2007

Temptation in Eden: Lucas Cranach's Adam and Eve, ed. Caroline Campbell, London: 2007

Trade in Artists' Materials: Markets and Commerce in Europe to 1700, eds. Jo Kirby, Susie Nash, and Joanna Cannon, London: 2010

Northern Renaissance Art, Susie Nash, Oxford: 2008

5: CROSSING CONTINENTS, CONVERGING CULTURES

Niccola Shearman

I REGARD ALL THE WORLD AS MY COUNTRY, AND I BELIEVE I SHOULD BE VERY WELCOME EVERYWHERE

SIR PETER PAUL RUBENS

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The example of the young Dürer provides an ideal opportunity to consider how travel widens the horizons of artists of all ages. Whether the result of a professional wanderjahre common to maturing apprentices across early-modern Europe, or the altogether more sober context of forced exile endured by many in the mid-twentieth century, the works considered in this essay all offer a reflection on distance travelled in cultural and geographical dimensions. The three artists concerned are united by their connection to the Austrian émigré Count Antoine Seilern, who brought his art collection to London on leaving his native Vienna in 1939, and subsequently bequeathed it to the Courtauld Institute.

Of course, not all roads lead to Rome, but in the age of the great Flemish artists the journey had become an established artistic pilgrimage. The Courtauld collection includes fine examples of work by two painters who both travelled south over the Alps as youths, with quite different results. Pieter Bruegel the Elder (c. 1525-69) is perhaps best known today for mapping the details of human nature in his richly observed peasant scenes. But the natural world itself was also a key source of fascination for him, and the work he produced on his journey to Italy reflects both his keen eye and an already fertile imagination. Fifty years later, the destination for the young Peter Paul Rubens (1577-1640) was the art of the Italian Renaissance, and his close study of the great masters brought to his art a narrative force and luminous energy that made him the favourite of rulers across Europe.

A NATURAL CURIOSITY

The title of Pieter Bruegel's delicate *Landscape with the Flight into Egypt* (image 1) itself marks an important frontier in the history of northern European art. For this is the point at which artists began to depart from images of pure religious devotion in favour of a new type of artwork designed for private ownership which celebrated the natural world as the backdrop to a guiding religious or philosophical theme. If it weren't for the spread of red robe, it is likely that the craggy mountain vista would register with the viewer before the modest group depicting the story of Joseph leading Mary and the Christ child into safety. From the impressive rock formations in the foreground to the increasingly mystical effects of the soft blue distance, we are left in little doubt of the depths of the wilderness that awaits the brave travellers.

By the mid-nineteenth century when JMW Turner (1775-1851) produced his atmospheric renderings of Alpine grandeur, the landscape genre was in full flood. For Bruegel and his audience in sixteenth-century Antwerp however, the widespread respect for the natural world was just beginning to become a subject for itself. Having trained in the Guild of St Luke and served an apprenticeship in a successful print shop, Pieter Bruegel set out in 1552 to discover what Italy had to teach him. Dramatic sea pictures based on studies of the straits of Messina between Sicily and the mainland show that in the course of his three years there he reached the very heel of the peninsular before returning home via Rome and Switzerland. Like Dürer translating the art of Mantegna to his own northern line, Bruegel's work shows how he applied his training in fine detail to the scenes which he viewed along the way. Consistent with this reputation, an early biography recorded Vasari's comment that, 'while he was in the Alps he swallowed all those mountains and rocks which, upon returning home, he spat out again on to canvases and panels, so faithfully was he able, in this respect and others, to follow Nature'.

Fine details of nature had long featured in the work of northern painters, whose reputation travelled before them to influence the rising stars of the Italian Renaissance. However, the advent of landscape as a theme appears to have travelled the other way, reaching the educated citizens of Antwerp via Italian rhetorical texts which mined the writings of the ancient world to provide material for intellectual debate that would sit comfortably with Christian morality. Where Latin discourses on the virtues of rural retreat provided appropriate material with which to balance the worldly demands of trade and official duties, paintings such as this would supply the visual stimulus for introspective journeys into the virtual wilderness.

If the dramatic panorama in this painting functions more like a theatrical backdrop than the modern idea of landscape, nonetheless it is the painter's skill for reproducing natural detail that draws the viewer in to the scene. From our vantage point, it is as if we are pressed up against the rock looking past the travelling group over into one of the many precipitous ravines that carve into the Alpine massif. Another convincing scene, influenced by

Bruegel although no longer attributed to him, is the graceful pen drawing, *Alpine Landscape with Artist Sketching* (image 2) by Roelant Savery (1576-1639), where two diminutive figures are almost swallowed up by the majestic setting. Although the work's evenly systematic treatment indicates that it is a studio work, nonetheless it provides a poignant impression of the 'raw materials' of this nascent genre.

While the *Flight into Egypt* cannot be placed on a geographical map of the Middle East or of early-modern Europe, establishing its historical context allows us to interpret it as something like a moral compass for daily life. In contemplating the sight of others crossing continents or negotiating perilous ravines, the thoughtful viewer can be guided by a series of ethical signposts towards a virtuous life on this earth. A further symbol of transition is provided by the sight of the pagan shrine swinging at an angle from the willow stump. Perhaps the Holy Family in passing have knocked it out of place, stimulating the new growth that sprouts from the stunted tree.

AN AMBASSADOR FOR ART

By the time another Peter was ready to head south from Antwerp in 1600, the complex pathways of European culture had become further entangled by the Reformation. As geographic areas divided along Catholic and Protestant lines, rulers would increasingly struggle to maintain the loyalty of their often far-flung subjects. Coming from Spanish-ruled Flanders and travelling throughout Italy and Spain under the patronage of kings and noblemen, Peter Paul Rubens was to prove as adept at negotiating the diplomatic subtleties as he was with his painter's brush. His lavish paintings of allegorical and religious themes celebrated both the buoyant spirit of the counter-Reformation and the pomp and splendour of the absolute monarchs. In the National Gallery in London is an *Allegory on the Blessings of Peace* (c. 1629) which he is said to have brought as a peace offering to Charles 1, on a mission from the Spanish Court. The English king subsequently commissioned the magnificent ceiling painting of his Banqueting House (1636) and expressed his gratitude by conferring a knighthood upon the artist.

Amongst the masterpieces bequeathed to the Courtauld by Count Seilern are some fascinating relics of Rubens' extended stay in Rome. Mediating the art of the ancient world through the modern mastery of the human form, his drawing of the *Head of Hercules* (image 3) documents his intense study of both Renaissance and classical ideals. Set into the facade of a papal palace, the *Farnese Hercules* was one of the great sights of Rome at this time: its head and torso having been excavated from the ruins in the 1540s, the legs were added by a protégé of Michelangelo. A copy of his lost sketchbook (image 4) records how Rubens worked out this larger-than life ideal of masculinity by applying his own observations of nature to the stone relics of the past, comparing the physiognomy to the features of a bull and a lion.

Proof that size mattered to Rubens' success with Antwerp patrons after his return from travels came in the form of numerous commissions for altarpieces and ceiling paintings in the grand Italian style. The striking *Descent from the Cross* (1611-13) – an oil sketch designed as a model for such a commission – is a fine example of his mastery in combining all the ingredients of High Renaissance painting with the established Flemish expertise for detail and surface treatment (image 5). Through careful observation and repeated copying of works by Michelangelo, Raphael, Titian and others he fulfilled his ambition to depict the naked human form and to handle the dynamic compositions suited to the emotional drama of his subject matter, and came to excel in the workings of movement, light and colour. The powerful contrasts he thus achieved dominate the central action of this scene, where against the brooding shadows the blanched figure of the once-muscular Christ, reflected in the drained face of his grieving mother, slumps against the robust form of St John in his blood-red robe. And the force of emotional and physical effort is further reflected in the diagonal sweep of the white sheet with which his body is lovingly lowered from the Cross. Such palpable tension between the emotional pathos of death and the sheer excitement of life lived in full colour is key to the lasting brilliance of Rubens, and it seems his first-hand experience of the cultural and political contrasts of the Europe of his time contributed considerably to this expertise.

HUMANITY ON A HIGH

Towering ceilings filled with high drama that carries the viewer aloft on a sea of life-affirming colour; these are the features of the Baroque paintings which adorn Catholic churches for the century that spanned the age between Rubens and his great Italian successor Giambattista Tiepolo (1696-1770). It is no coincidence that Austrian scholars have been amongst the greatest historians of the Baroque, since in Vienna one just has to look up to see a scene of allegorical grandeur playing out amidst a rosy light from above. Out of these circles came several figures associated with the Courtauld Institute, including the art collector Count Seilern and his fellow countryman and Expressionist artist Oskar Kokoschka. Along with numerous Jews, intellectuals and modern artists, these two were forced into exile as a consequence of Hitler's annexation of Austria in 1938. Kokoschka, the original 'enfant terrible' of early-twentieth century Vienna, was by this time a highly respected painter. However, on

RUBENS WORKED OUT THIS LARGER-THAN LIFE IDEAL OF MASCULINITY BY APPLYING HIS OWN OBSERVATIONS OF NATURE TO THE STONE RELICS OF THE PAST

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Image 1:
Pieter Bruegel the Elder
Landscape with the Flight into Egypt, 1563,
Oil on panel, 37.1 cm x 55.6 cm

Image 2:
Roelant Savery,
Landscape with artist sketching, 1552-1553,
Pen and ink, chalk (black) on paper, 27.7 x 39.6 cm

Image 3:
Peter Paul Rubens,
Head of the Farnese Hercules (recto), c. 1608-10
Chalk (black and white) on paper (grey),
36.3 x 24.5 cm

Image 4:
Peter Paul Rubens,
Study of the Farnese Hercules, 17th century,
Pen and ink on paper, 19.6 x 15.3 cm

arriving in London after a few years of relative safety in Prague, he was virtually destitute: the only work he managed to bring with him he was obliged to exchange at a pawnbroker for a subsistence sum of four pounds and four shillings. And yet, like so many of his compatriots – several of whom were confined to internment camps - he responded to the trauma with remarkable fortitude, even writing to a friend how 'I find it fun, always to begin again with nothing'. A few years later, the trauma was to come out in a series of satirical paintings featuring key historical and literary figures - including Queen Victoria and Alice in Wonderland - powerless against the fate of drowning sailors and burning cities. Kokoschka also spent time in Cornwall and on the northwest coast of Scotland, producing landscapes in oil and watercolour, some of which found their way into British national collections.

As a member of committees for the support of Austrian and German artists in exile, Kokoschka had the good fortune to be friends with Antoine Seilern. A highly educated member of the Austrian upper classes, the count was generous in allowing access to his extensive library and art collection, highlights of which included important works by Rubens and Tiepolo. And Kokoschka's own passion for Baroque art stemmed from his days in Vienna, when as choirboy from a very modest home, he would lose himself in the scenes painted on the ceiling of his local church. Moving after the war to a mansion opposite Hyde Park, Seilern was able to display his artworks in fitting surroundings and he commissioned Kokoschka to paint a series of works for the ceiling of his grand entrance hall. The resulting series of three large panels known as the *Prometheus Triptych* allowed Kokoschka to fulfil his long-held ambition to paint like the Baroque masters. But it was not just out of nostalgia for a lost heritage. He held sincere views on the responsibility of art to maintain humanist principles, and the choice of style and subject matter was an assertion of his insistence on depicting the human body and the drama of life despite the devastation of war; indeed, because of it and the blind faith in 'reason' and technology which he felt had led to those events. Many have seen in this work a prescient warning of the coming conflict of the Cold War.

Densely populated with a mix of figures from mythological and Biblical narrative depicted in the predominant blues, pinks and greens of a Tiepolo fresco, these paintings are alive with an Expressionist dynamic that circles between extremes of joy and pain, creation and destruction. The central panel is riven by a diagonal sweep of light which despite the pearlescent glow is rapidly being invaded by the four horsemen of the Apocalypse leaping out of stormy skies over to the other side of a ravine. Here, figures representing the cultural history of mankind are as yet innocent of their impending doom. The two side panels support the central theme with allegorical scenes from ancient mythology which balance a warning at man's hubris with a female wisdom associated with peace and fertility. On the right is the violent image of Prometheus chained to a dark mountain, his liver being pecked at by a vicious eagle in punishment for playing at being a god. The left-hand panel (image 6) reveals the portrait of the artist himself in the guise of Hades, god of the Underworld, in a perhaps uncharacteristically benign mood as he releases Persephone (who he was said to keep captive for the dark part of the year) back into the fertile domain of her mother, the earth-goddess Demeter.

Writing in the introduction to a work on the Viennese Baroque, Kokoschka highlighted the significance of the mythical context and luminous appearance that he adopts for his own painting; features which prove, '[firstly,] that the gods of old and their pictures are not dead, that they continue to illuminate better than any words the existence and actions of human beings; both the good and the bad. And, secondly, that they achieve this through the medium of light and its divine daughter, colour'. Amongst the many impressive features of this masterpiece is surely its expression of the sheer joy of painting. Completed just before Kokoschka moved to Switzerland, it appears to signal a renewed confidence, having through his own fate been afforded a higher perspective on the seasons and cycles of life. Perhaps it took the forced distance from his homeland for Oscar Kokoschka to formulate the grand style of art and ideas which he had so admired in his youth into this passionate narrative of a personal and universal mythology.

Having considered here various different perspectives which the effects of travel have brought to just a few individual works, it is evident how the possibilities for exploring further aspects of the theme are, in fact, endless. Whether we focus on immediate production or on historical examples, there is plenty of creative potential for broadening the view and covering diverse distances.

Suggestions for further reading:

Claudia Goldstein, *Pieter Bruegel and the culture of the early-modern dinner party* (Ashgate Publications, 2013)

Kokinklijk Museum of Fine Arts, *Rubens Unveiled: notes on the master's painting technique* (Antwerp, 2012)

Tate Gallery, *Oskar Kokoschka, 1886-1980* (Tate Publications, 1986)

Barnaby Wright, *Oskar Kokoschka: The Prometheus Triptych* (exhibition booklet, Courtauld Gallery, 2006)

Ben Uri Gallery London, *Forced Journeys: arts in exile in Britain, c. 1933-1945* (2009).

Suggestions for further viewing:

Vincente Minnelli, *Lust for Life* (1956) (available on DVD)

Image 5.
Peter Paul Rubens,
Descent from the Cross, 1611
Oil on panel, 115.2 x 76.2 cm

Image 6:
Oskar Kokoschka,
Prometheus Triptych - Hades and Persephone, 1950
Oil and tempera on canvas, 238 x 233.8 cm

CURRICULUM LINKS: KS3+
Art and Design, History, Art History, and other Humanities

6: LINES TRAVELLED AND DRAWN:

A Contemporary Practice Perspective

Kimbal Quist Bumstead

Journeys through time and space have defined, influenced and inspired artistic production for millennia and continue to do so. These journeys whether geographical, imagined or developmental often manifest themselves in the products of artistic labour. Examples within The Courtauld collection include topographical images of place such as Canaletto's *View of the Thames from Old Somerset House* (image 1); exoticised, fantastical depictions of 'other lands' such as Gauguin's *Te Rerioa* (image 2) or even drawings and experiments, indicative of an artist's journey of development and discovery as is the case with Durer's study of legs—an exercise in mapping the body and honing draughtsmanship. Dürer lived in an era when maps were being produced, knowledge was being constructed and to reproduce both accuracy and intimacy in a drawing was of great value. He also physically travelled extensively in his life, firstly through his early 'Wanderjahre', but also later building an international network that enabled him to build the impressive career that he had. Travel, journeying and mapping is a key part of my practice as a contemporary artist. However unlike Dürer, for whom making journeys was part of his artistic development and training, travel is an integral part of my working process where the act of journeying becomes the work itself.

JOURNEY/PROCESS/PERFORMANCE

The work I do as an artist is about people, communication and relationships. By this I mean both relationships that already exist, such as a personal relationship that I have with someone close to me, but also relationships that are generated through a created situation or performance. The media I work with are varied, from drawing, painting, photography and video through to storytelling. The common thread in all my work is 'performance' and some form of journey. These journeys operate on various scales, from a physical journey across nation states and political borders, through to an intimate journey on a micro-scale across a stranger's face through a blind and curious touch of the hand. The journey may involve a process to get from point A to point B, or it may be a meandering spontaneous journey in which chance or (un)intentional mistakes or diversions may be allowed to take place.

My work sits within a broader tendency in contemporary artistic practice whereby artists privilege the ephemeral nature of process, encounter or performance above a final product to be viewed in a gallery space. In other words, the process becomes a work of art in itself. I am heavily influenced by "land art" and artists who have a creative process that intersects with physical land mass and geography. Artists like Richard Long, who walked backwards and forwards along a single line in a landscape, physically marking his presence by eroding the land with the constant passing of his feet. Similarly, Hamish Fulton walked the route of a straight line that he had marked on a map, through a remote landscape. Fulton's artwork was both the act of the walk itself, which left no trace, but also recordings that he made through a series of photographs and words that related to the landscape that he had walked through. Some artworks use the making of a physical journey to offer a more personal or political relationship with the land. Francis Alÿs walked through Jerusalem with a can of green paint dribbling a line on the ground behind him, literally marking the ground. The route he walked was the route of a line marked in green pencil on a map of Palestine in 1948 to indicate the partitioning and creation of the state of Israel. Alÿs' physical movement followed the route of the, long since ignored, partition line; effectively re-drawing the line on the ground, but also in the imagination of passersby who witnessed his action.

Similarly, my process – which may take place over one day or one year – and the resulting product are intertwined. I consider the experience of journeying and interacting with other people to be the most important aspect of my work as opposed to creating a singular 'final piece'. In this sense 'the product' could often be described as a documentation of a journey or performance. Performance in this sense is not necessarily something that takes place in front of an audience in a venue having been carefully practiced and rehearsed, but rather an encounter that can occur at any given time or place and perhaps with only one person at a time. The venue might be a road side, a bus stop, a truck cabin, a deserted beach, or even my own house. A meeting of people takes place, usually between myself and someone else, and a fragment of that meeting is recorded. This fragment or document can then become a piece of art. The way in which I use the term 'performance' is therefore as a methodology, or a process of gathering material. I shall illustrate this process with examples of two projects that engage with performance and the journey as a central methodology, while employing different media to record fragments of experiences through mark making, audio transcripts and video.

Image 1:
Canaletto,
A view from Somerset Gardens looking towards London Bridge, c. 1746-55
Pen, brown ink and grey wash on laid paper,
23.4 x 73.6 cm

Image 2 (detail):
Paul Gauguin,
Te Rerioa (The Dream), 1897,
Oil on canvas, 91.5 x 130.2 cm

CURRICULUM LINKS: KS3+
Art and Design

TOUCH DRAWING

'Touch Drawing' is a project based on the idea of capturing sensation through mark making, and physical touch. The project consisted of a series of performances at various performance festivals across London, Copenhagen, Nottingham and Liverpool. Visitors were invited to enter a little red tent where I was waiting inside. The tent was barely large enough for two people, so unavoidably the person entering would have to sit in close proximity to me. I wore a large fiberglass graphite-colored spherical mask over my head so that my vision was obscured and also so that my face was blocked to the viewer. The face was the central theme of the experience – one face looks at another's facelessness and sees its own dim reflection in the dark façade of a mask. A mysterious hand touches the face and makes marks with a stick of graphite onto a piece of paper producing an abstract portrait.

I was interested in the idea that we make assumptions about people based on their appearance, and particularly their faces. I wanted to explore what it might mean to cover the face, and to discover a different aspect of a face. The Touch Drawing project was a way of transcending assumptions, and exploring an alternative form of communication.

At a glance and in isolation these drawings appear to be an abstract mess of lines. However, when looked at as a series it is possible to make out patterns and consistencies; hard-edged jawbones, a central nasal line, teeth and ears. Each drawing is like a map of a person's face, its contours and edges, its tensions, anxieties and its willingness to be touched. A hard touch would generate hard lines with my drawing hand; a soft touch would produce soft lines. The touching hand and drawing hand worked simultaneously, travelling across the face as if a cartographer mapping an unknown landscape.

I like to compare this to the process of map-making undertaken by voyagers of discovery in the Renaissance period, who charted unknown coastlines, plotting points and distances traveled. The lines that these map makers drew on their parchment were visual traces of their physical movement through the sea. Maps are drawings that are designed to make sense of the world around us, to explain to someone where something is and to regulate a sense of scale and accuracy. But they can also be very beautiful as images consisting of masses of interconnected lines, suggesting journeys that have been made and are yet to be made. Maps are a constant source of inspiration for me, and I am interested in the idea that a map does not necessarily need to accurately record the way something looks or is but more the way that something or a place feels. The *Touch Drawings* do not necessarily map the 'location' of touch, but through the quality of the marks made, they indicate a journey made by a hand over a face and the 'sensation' of that experience.

EUROPE: THE GARDEN

Europe: The Garden began as an investigation into how lines drawn onto an existing map could be used to create a piece of artwork. How could I give intimate and personal meaning to the places represented by a line on a map? First, I drew a triangular shape on a map of Europe before highlighting the roads that fitted closest to the lines. The points of the triangle were in London, Norway and Greece and I decided to travel overland between these points. I wanted to use the triangle as a guide and hitchhiking as a system to meet people on the way.

I was interested in the format of hitchhiking as a one-to-one performance, where the 'audience' did not choose to encounter the action, rather they would stumble on it by chance by just happening to drive past at that particular moment. Following on from the ideas of shared intimacy in the *Touch Drawings*, a total stranger and I would be together side by side in their vehicle for the length of time that was determined by how far they were driving in the direction that I wanted to go in. I wanted to capture the stories that people told me, but also to document the places where I waited in order to have those encounters. Every place I waited I took a photograph of the empty road ahead, and after I got into a car with someone I would make notes on the conversation that we had had.

I left London and picked up a lift in truck across the Channel and then headed northeast to the Arctic Circle. Three months later I reached a lonely lighthouse in a village named Gamvik, which is the most northerly inhabited place in mainland Europe. I then headed south via Finland crossing the Baltic Sea and all the way down to Greece, before returning diagonally backwards to London. The journey took nine months in total and included longer stays in certain places where I was invited to work as a resident artist in order to develop my project into a performance lecture.

Chance was an important tool for me in this project. I did not want to choose whom I would make contact with, although I did set the parameters that I would only travel on minor roads rather than highways, in order to pick up local traffic. It meant that I would meet people who were perhaps only going to the next village, and people who could tell me something about their lives in that place, and about their views on people from elsewhere.

I did not want the project to be an ethnographic study but rather an intimate window into the lives of spectacular, ordinary people. The project in its entirety provides a 'psycho-geographic' map of Europe, as opposed to a geophysical or a political map. A map made from stories, memories, conversations and encounters. I produced a hand drawn map of the route but like in the Touch Drawings, location and identity of places or people are not indicated. Rather the map is a line drawing, like a treasure map that represents a myriad possibilities. The photographs of road sides are open ended too, rarely revealing any clues as to where it might be.

The stories that accompany the photographs bring the place to life, through a personal connection.

Often I would meet people who had a specific connection to the place, since they lived there, worked there or were visiting relatives or friends. Occasionally they had no link at all to the place and were just passing through. I was interested in stories that people would tell about themselves, and how sometimes they would talk about their relationships with, or thoughts about other people. What is left is a slideshow video and a document that records a journey, a window into personal stories of hope, happiness, disappointment and pleasure.

> I CONSIDER THE EXPERIENCE OF JOURNEYING AND INTERACTING WITH OTHER PEOPLE TO BE THE MOST IMPORTANT ASPECT OF MY WORK
>
> "

TO CONCLUDE

Albrecht Dürer's drawings and etchings reveal an intense physical intimacy between his pen and his own body, which he used as a model. The lines that he marks become physical imprints of this visual journey and as viewers; we are invited to travel with him. The Renaissance map, the Dürer drawing, the *Touch Drawing* and the various ephemera from *Europe: The Garden* are all imprints of journeys that have been made, but as artifacts they maintain a sense of mystery that leave open the unseen aspects of a relationship between artist, body and land.

Travel is inherently important to my practice on many levels as I have discussed but above all, it allows for the creation of strangeness, familiarity and intimacy. Whether a journey takes one around a room or around the world, physical movement allows the possibility of encounters with people. Travel allows for the possibility of the unknown to become apparent, and what is known to be re-assessed. Recording and transcribing travel can be potentially misleading or precarious, as telling stories can re-confirm stereotypes or promote exoticism in the minds of spectators. This is a trap that I try to avoid. What is important for me is to explore communication on a personal, one-to-one level and to be able to share this through abstract or poetic means.

Image 3, 4 + 5
Kimbal Quist Bumstead,
Touch Drawing 1, 2 + 3
2011
Graphite on paper, 31 x 43cm

Image 6:
Kimbal Quist Bumstead,
Europe Map, 2012

Image 7:
Kimbal Quist Bumstead,
BALTIC map, 2012

Image 8, 9 + 10:
Kimbal Quist Bumstead,
Europe the Garden 1, 2 + 3
2012

7: ‘DÜRER ALS MODERNER EUROPÄER’

German Language Activity

Niccola Shearman

1471 als Sohn eines Goldschmieds in Nürnberg geboren, hat Albrecht Dürer im Laufe seiner Karriere in Europa größten Ruhm errungen. Indem er spätgotische Werkstatttraditionen mit neuen Erfahrungen der italienischen Renaissance verknüpfte, wurde er zu einem Bahnbrecher, der in zwei Welten stand. Seine Werke erregten unter seinen Zeitgenossen Bewunderung und überraschen noch heute. In einem eindringlichen Selbstbildnis, das Dürer während seiner Wanderjahre zeichnete, wird seine außergewöhnliche Begabung schon früh erkennbar (Abbildung 1). Aus dem Blatt spricht das Wissen um Dürers eigene Bedeutung, und es lässt keinen Zweifel über seinen Ehrgeiz, die Kunst durch eine neue Naturnähe zu beleben.

Zu Dürers bekanntesten Bildern gehören die unzählige Male reproduzierten Aquarelle des *Hasen* (1502) in der Albertina in Wien und das Münchener Selbstporträt von 1500 (Alte Pinakothek). Zugleich sind es aber die Zeichnungen und Druckgraphiken, die seine Arbeit im Vergleich zu der seiner Vorläufer auszeichnet. Als Lehrling in der Großwerkstatt des erfolgreichen Nürnberger Künstlers Michael Wolgemut – wo neben Tafelmalereien auch hunderte von Holzschnittillustrationen für riesige Buchprojekte entstanden - konnte Dürer aus erster Hand erfahren, welch spannende Möglichkeiten der Druck zu bieten hatte.

Durch die Zeichnungen seiner Wanderjahre erfahren wir ganz direkt, wie er attraktive Vorbilder von offensichtlich bewunderten Meistern kraftvoll neu interpretierte, indem er die Figuren naturnäher gestaltete. Besonders bei der Darstellung des menschlichen Körpers ist sein Fortschritt erkennbar. In der gelassenen Natürlichkeit der flotten Skizze seiner jungen Frau Agnes (1494, Abbildung 2) sehen wir, wie er kurz nach seiner Rückkehr nach Nürnberg schon eine verblüffend modernanmutende Zeichentechnik entwickelt hatte.

Die Erfahrung, die Dürer während der Wanderjahre vermutlich in dem ausgeklügelten technischen Verfahren des Kupferstichs gemacht hatte, wird schon in seinen frühesten druckgraphischen Blättern deutlich. Durch die reine Linie wird hier ein Reichtum an Formen und Texturen meisterhaft wiedergegeben, wie es in dieser Qualität bislang unbekannt war. Besonders bekannt ist *Adam und Eva* von 1504: ein Stich, der rasch vorbildhaft für spätere Darstellungen des Sündenfalls wurde. Das bezeugt auch Lucas Cranachs vorzügliches Gemälde (Abbildung 3) in der Sammlung der Courtauld Gallery, das in Dürers Kupferstich eine Quelle hat.

Im Jahre 1498 gab Dürer seine berühmte *Apokalypse* als Buch heraus, das die Geschichte aus der biblischen Offenbarung Johannes mit schrecklicher Rauheit in fünfzehn großen Holzschnitten illustriert. Die Technik des Holzschnitts, die in dem Jahrhundert nach der Erfindung des Buchdrucks ihren Höhepunkt feierte, wurde im Laufe der Zeit von dem ästhetisch eher verfeinerten Kupferstich verdrängt. Ihre Wiederentdeckung für die deutsche Kunstgeschichte verdanken wir zum Teil Goethe und dessen patriotischer Leidenschaft für die Kunst und Architektur des deutschen Mittelalters und der frühen Neuzeit. Seit diesem Zeitalter wurde das Werk Dürers als wahre ‘Blüte’ der deutschen Kunst angesehen.

Der Kunsthistoriker Erwin Panofsky, der durch die Machtübernahme der Nationalsozialisten dazu gezwungen war, nach Amerika auszuwandern, hat sich in seiner wichtigen Dürer-Studie bemüht, den Künstler aus einer engen deutsch-nationalen Geschichte zu befreien. Vor allem habe Dürer, so Panofsky, in seinem Werk den Reichtum der italienischen Kunst und Kultur in die enge handwerkliche Tradition der Deutschen eingeführt. Daraus entstand ein neues Verständnis des Künstlers als Verkörperung der ‘deutschen Renaissance’ und im weitesten Sinn als Europäer.

Unter allen Eigenschaften Dürers ist sein außerordentliches Bewußtsein der eigenen Schaffenskraft vielleicht am ‘modernsten’. In den Selbstbildnissen, die zu den frühesten dieser Gattung zählen, sagen uns seine selbstsichere Haltung und der scharfe Blick: ‘nimm’ mich ernst’. Über die bildende Kunst hinaus zeigen seine wichtigen theoretischen Schriften, wie er ganz gezielt diese gesteigerte Bedeutung anstrebte. Diese kunsttheoretische Arbeit hat – zusammen mit Dürers ausgesprochenem Unternehmergeist – sichergestellt, dass seine Werke weit und breit bekannt und gesammelt wurden und dadurch für zukünftige Generationen erhalten blieben.

In Anbetracht einer solchen Laufbahn, darf man Albrecht Dürer als Inbegriff des weltoffenen und unternehmungsfreudigen Europäers betrachten. Nicht nur haben seine Reiselust und seine bemerkenswerte visuelle Neugier zu einem fruchtbaren Austausch mit anderen Traditionen geführt, sondern sein recht fortgeschrittener Wirtschaftssinn hat ihm auch schon zu Lebenszeiten internationalen Ruhm gebracht. Dabei darf nicht übersehen werden, dass es für sein Zeitalter, in dem der deutsche Nationalstaat noch lange nicht existierte, schon eine hohe Errungenschaft bedeutete, zunächst einmal die deutsche Kunst zu einer neuen Reife zu bringen. Darüber, dass Dürer dieses Ziel erreicht hat, besteht kein Zweifel.

KLASSENARBEIT

Entweder:
Stellen Sie sich vor, Sie fahren zur Zeit Dürers als Lehrling oder Lehrmädchen auf Wanderjahre hinaus. Können Sie einen Tagebucheintrag schreiben, in dem Sie Ihre neue Erfahrungen und Ihre Hoffnungen für den künftigen Beruf beschreiben?

Oder:
Wählen Sie eine Zeichnung oder ein Druckwerk des jungen Dürers aus, dass Ihnen besonders gefällt. Handelt sich das Werk von einem gewissen Thema? Und welche Spuren von der frühmodernen Kultur kann man daraus erfahren?

7: DÜRER, A MODERN EUROPEAN?

English Translation

Born the son of a goldsmith in 1471 in Nuremburg, in the course of his career Albrecht Dürer was to achieve huge fame across Europe. In combining late-Gothic workshop traditions with the new developments of the Italian Renaissance, he was a pioneer who stood at the convergence of two worlds. His works inspired admiration amongst his contemporaries and still astonish us today. Dürer's extraordinary talent is already evident in a penetrating self-portrait drawn during his journeyman years (image 1). The sheet reveals an awareness of his own significance and leaves us in no doubt over his ambition to enliven art through a new closeness to nature.

Dürer's most famous pictures include the watercolour of *The Hare* in the Albertina in Vienna – a work which has been reproduced on countless occasions – and the self-portrait dating from 1500 in Munich's Alte Pinakothek. At the same time however, it is in the drawings and the prints that his art stands out from that of his predecessors. As an apprentice in the large workshop of the successful Nuremburg artist Michael Wolgemut – where in addition to panel paintings hundreds of woodcut prints were produced for huge book projects - Dürer was to learn at first hand of the exciting opportunities which printmaking had to offer.

The drawings of Dürer's journeyman years show clearly how, in studying the figure drawings of his evidently much-admired masters, he reinterpreted their models by investing them with a powerful new naturalism. His innovation is particularly recognisable in the representation of the human body. The relaxed naturalism of the lively sketch of his young wife Agnes (1494, image 2) reveals how so soon after his return to Nuremberg he had already developed an astonishingly modern-looking drawing technique.

Dürer's experience in the refined technique of engraving, which he is assumed to have mastered during his travels, is evident even in the earliest of his prints. Through the sole use of line, such works display a masterful richness of form and textures of a quality that had never been seen before. Particularly well known is his *Adam and Eve* of 1504, which was soon to become the standard model for later depictions of the story of the 'Fall'. This is evident from Lucas Cranach's superlative painting of this theme in the collection of the Courtauld Gallery; a work which took Dürer's engraving as its source (image 3).

In 1498 Dürer published his famous book of the *Apocalypse*, illustrating the biblical story of the Revelations of St John with fifteen large-scale woodcuts of a terrifying rawness. The technique of the woodcut, which reached a high point in the century after the invention of the printing press, became eclipsed in the course of time by the more aesthetically refined engraving. Its rediscovery for the history of German art is due in part to the poet Goethe and his patriotic passion for the art and architecture of the Middle Ages and the early modern era. From this time onwards Dürer's work came to be regarded as the true ‚flowering' of German art.

The art historian Erwin Panofsky, who was forced to emigrate to America after the National Socialists seized power, sought in his important Dürer study to free the artist from a narrow German-nationalist history. According to Panofsky, Dürer had in his work introduced the richness of Italian art and culture to the tightly- structured German artisanal traditions. The result was a new understanding of the artist as the embodiment of the 'German Renaissance' and as a European in the widest sense.

Perhaps of all the features of Dürer's art, the most 'modern' is his extraordinary awareness of his own talents. In the self-portraits, which count amongst the earliest of this genre, his self-assured attitude and his clear gaze say to us, ‚take me seriously'. In addition to the artworks, his important theoretical writings reveal the intent with which he pursued the elevated status. Together with his pronounced sense of entrepreneurship, these theoretical works ensured that just as Dürer's fame spread far and wide, so too his works were collected to the same extent and thus preserved for future generations.

In view of such a career, it is possible to think of Dürer as the epitome of the cosmpolitan and entrepreneurial European. Not only did his enthusiasm for travel and his remarkable visual curiosity lead to a productive exchange with other traditions; but in addition to this his decidedly advanced sense of economics brought him international fame in his own lifetime. And yet in constructing this image we should not forget that for his age, in which the existence of the German state was still a long way off, the significant achievement lies in the fact that he brought German art to a new maturity. And we can be in no doubt of his success in reaching this goal.

image 1:
Albrecht Dürer
Self-portrait (verso), c. 1491-92
Pen and ink, 204 x 208 mm
Graphische Sammlung der Universität Erlangen

Image 2:
Albrecht Dürer (1471-1528)
Mein Agnes (My Agnes), c. 1494
Pen and ink, 156 x 98 mm
Albertina Museum, Vienna,

image 3:
Lucas Cranach,
Adam and Eve, 1526
Oil on panel, 117 x 80 cm

CURRICULUM LINKS: KS4+
MFL German, Art, Art History and other humanities.

8: GLOSSARY

ALLEGORY: A narrative composition in which all the elements are designed to symbolise or illustrate some general idea such as life, death, love, virtue, faith, justice, and so on.

BAROQUE: The dynamic and emotional style of architecture and the visual arts which prevailed in Europe from the late 16th – early 18th c.

BATTEN: A strip of wood which acts as reinforcement or support.

CONTRAPPOSTO: (Italian, 'placed opposite') A way of representing the various parts of the body so that they are balanced diagonally around a central vertical axis.

CROSS-HATCHING: An artistic technique used to create tonal or shading effects by drawing a series of short, closely-spaced parallel lines.

DRAPERY: The depiction of the fall of cloth that is often invested with an expressive rhythm to interact with the suggested movement of the body beneath.

EARLY-MODERN: In history, the early modern period follows the late Middle Ages and includes the later Renaissance era. Although the chronological limits of these periods are open to debate, the timeframe is usually taken to span from the late 15th to the late 18th centuries.

EXPRESSIONISM: Closely associated with German and Austrian artists of the early 20th c, the term was first applied in relation to the new French art which appeared to be the opposite of Impressionism. A style characterised by distorted forms and vibrant colour depicting inner emotions, and with increasing elements of abstraction.

FLEMISH: The language and cultural traditions of the southern part of the Netherlands known as Flanders (now Belgium).

FORESHORTENING: Term used to describe the treatment of an object or human body in a picture seen in perspective from close to the viewpoint and at right angles to the picture surface. For example a body or limb in repose or stretched out, and viewed from the front.

GENRE: In general use, meaning a type of subject matter in painting. Subjects were originally ordered by the French Royal Academy according to a hierarchy, with history painting at the top and landscape and still-life at the bottom. A specific category known as 'genre painting' is used to denote scenes from everyday life, common in Dutch painting from the c.17th.

GESSO: Calcium sulphate, a material used particularly in Renaissance Italy as a ground layer for painting.

GOTHIC: Describing all medieval art and architecture from the end of the Romanesque period (mid-12th c.) to the beginning of the Renaissance. Originally a term of derision coined by Renaissance architects who thought of their predecessors as 'Goths' or barbarians.

GUILD: An association of artists, artisans, or merchants governed by rules pertaining to business practices held in common

HALLMARK: A mark applied to goods as an assurance of quality and origin.

HOLY ROMAN EMPIRE: A broad confederation of small states and principalities covering much of central and northern Europe and united by the use of the German language, under the rule of a single emperor elected with papal blessing. Dissolved in 1806 during the Napoleonic Wars.

HUMANIST: Deriving from the 15th c. Italian term for 'umanista,' meaning 'one educated in Classical philosophy,' and who subscribes to the privileging of human reason, learning and evidence over faith.

IMITATIO: Latin term for the central principle of 15th c. art theory which combined the ancient idea that art consists in the imitation of nature, with the type of imitation we call 'copying'; an essential stage in any student's progress towards invention.

INTAGLIO: The technique of carving into – or incising - a surface to produce a design for printing; common to engraving and etching.

JOURNEYMAN: (from the French journée; day) Artist or craftsman who was fully trained but not yet master in a particular guild, and therefore only eligible to work according to daily rates. This status led to the traditional years of travel undertaken by maturing apprentices before full professional establishment.

LAPIS LAZULI: Semi-precious blue stone used during the Renaissance in making ultramarine blue pigment.

MEDIEVAL: (also mediaeval) Relating to the period of roughly 1000 years between the 5th and 15th centuries, and in terms of cultural production spanning the era between the classical civilisation of Greece and Rome and the advent of the Renaissance.

RENAISSANCE: From the French for 'rebirth', used to describe the revival of arts and learning under the influence of the rediscovery of classical art and culture from ancient Greece and Rome. Beginning in Italy around 1400, the equivalent developments in the Netherlands and the Holy Roman Empire are defined as the Northern Renaissance. 'High' Renaissance refers to the specific era spanning the lifetimes of the prominent Italian artists Leonardo da Vinci, Raphael and Michelangelo (c. 1480 to c. 1530).

MODERNITY: Referring to the modern era, which in historical practice is considered to have begun towards the mid-19th century. Also denotes a self-conscious effort to advance away from past traditions, and an awareness of living in a changing world.

PAINTERLY: Representing form, not by means of outline, but by the application of colour or soft monochrome tones to create subtle gradations of light and shade: 'like a painting'.

PASTIGLIA: Italian term for 'pastework,' a raised surface decoration formed from built-up layers of gesso, often painted or gilded after it has hardened.

PERFORMANCE ART: The presentation of a work to an audience using aspects usually associated with the performing arts. Since roughly the 1960s this term has been used to describe a diverse range of live presentations by artists.

PROVENANCE: The chronology of ownership of an object.

PSYCHO-GEOGRAPHY: An approach that connects laws defining the geographical environment to the emotions and behaviour of individuals.

RELIEF: The composition of an image by carving away a surface to leave projecting forms or lines; a feature common to sculpture and to printing techniques.

RHETORIC: The ancient art of persuasive speech, central to classical literature and revived under the influence of humanism. During the early-modern period it developed into an intellectual activity based on theories combining philosophical thought with cultural practice.

TOPOGRAPHICAL: A study detailing exact geographical or scenic features.

TRIPTYCH: A painting comprised of three sections, usually folding wings; the most common format for altarpieces c. 1300-1600.

TROMPE-L'OEIL: French for 'fool the eye,' a painting which creates a visual illusion.

WANDERJAHRE: The German term for the years following completion of an apprenticeship, where maturing artists would travel around (often on foot) to train with different masters.

10: TEACHING RESOURCE CD

This CD is a compilation of key images from The Courtauld Gallery's collection related to the theme 'Journeys in Art and Ambition'. The Power Point presentation included in the CD aims to contextualise the images and relate them to one another. All the images (and an accompanying image list) are also included individually in the 'images' folder.

FURTHER DETAILS:

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CURRICULUM LINKS: KS2+
Art and Design, History, Art History and other humanities.

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TEACHERS' RESOURCE
JOURNEYS IN ART AND AMBITION
THE COURTAULD GALLERY

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