EXHIBITION
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JANUARY
2019
MARCH
Nicholas Friend  MA (Oxon), MA (Cantab), FRSA, co-Founder/co-Director of Inscape Fine Art Study Tours, and co-Founder/co-Director of the CULTURE IN QUESTION lecture series has been teaching for 35 years in a wide variety of settings. He teaches throughout the UK, the USA and abroad. He has taught for Cambridge University, Sotheby’s, the Wallace Collection, the National Gallery of Art in London, and for numerous UK arts and heritage organisations. Founder/Director of Cambridge University’s History of Art Summer School for twenty-five years. He is a Fellow of the Royal Society of Arts and a Companion of the Guild of St. George.

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GARDEN & CULINARY HISTORY

LECTURES
ART WORKER’S GUILD
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On seeing a painting by Cézanne in London in 1922 Samuel Courtauld (1876–1947) recalled: ‘At that moment I felt the magic, and I have felt it in Cézanne’s work ever since.’ He believed that ‘unfettered imagination, human emotion, and spiritual aspiration go into the creation of all great works, and a share of the same qualities is needed for the reading of them.’ Courtauld, a visionary art collector, was dedicated to the transformative power of art, and the importance of art history was key in laying the foundations for the work of the Courtauld Institute of Art and the National Gallery. The gallery has teamed up with the Courtauld Gallery which is temporarily closed for a major multi-million pound development project lasting two years. The exhibition displays major Impressionist and Post-Impressionist masterworks from the Courtauld Gallery, purchased in the 1920s by Samuel Courtauld alongside paintings from the National Gallery’s own collection which the businessman and philanthropist financed and helped acquire. Our study day also focuses on the vision, taste, and motivation of Courtauld as he shaped two collections: one for his and his wife’s own enjoyment, and the other for the nation, with equal tenacity and dedication.

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£78 INSCAPE members, £88 non-members (£70 and £80 National Gallery Members). Your family, friends and neighbours who have not previously attended an Inscape lecture are most welcome to be our guests.
MANTEGNA AND BELLINI  
NATIONAL GALLERY  
WEDNESDAY 16 JANUARY

This exhibition is the first ever devoted to the relationship between two of the greatest artists of the Italian Renaissance: Giovanni Bellini (active about 1459–1516) and Andrea Mantegna (1430/1–1506). Bellini was one of the most influential Venetian artists, celebrated for his pioneering portrayal of natural light, seen in such works as 'The Agony in the Garden'. Andrea Mantegna, (born 1431, Isola di Cartura, Republic of Venice painter and engraver, was the first fully Renaissance artist of northern Italy. His best known surviving work is the Camera degli Sposi (“Room of the Bride and Groom”), or Camera Picta (“Painted Room”) (1474), in the Palazzo Ducale of Mantua, for which he developed a self-consistent illusion of a total environment. Through exceptionally rare loans of paintings, drawings, and sculpture, travelling to London from across the world, 'Mantegna and Bellini' offers a once-in-a-lifetime opportunity to compare the work of these two important artists who also happened to be brothers-in-law – a family connection from which both drew strength and brilliance throughout their careers.

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RUSSIA, ROYALTY AND THE ROMANOVS
QUEENS GALLERY

TUESDAY 29 JANUARY

In a famous photograph, arm in arm, George V and Tsar Nicholas II present themselves and their moustaches to the camera. They were first cousins, and they look almost identical twins. This exhibition explores relationships between Britain and Russia and their royal families, through war, alliance and dynastic marriage, from Peter the Great's visit to London in 1698 through to Nicholas II. Unique portraits, sculpture, photographs, archival documents and miniature masterpieces by Fabergé illustrate historic events and family meetings between the rulers of the two nations, and bring to life the shared patronage of artists and craftsmen from both countries.

The Queens Gallery is also showing the extraordinary pioneering photographs of the Crimean War, taken by Roger Fenton in 1855. Fenton was already an accomplished and respected photographer when he was sent by the publishers Agnew's to photograph a war that pitched Britain, France and Turkey as allies against Russia. Arriving several months after the major battles were fought in 1854, Fenton focused on creating moving portraits of the troops, as well as capturing the stark, empty battlefields on which so many lost their lives. Published in contemporary newspaper reports, Fenton's photographs showed the impact of war to the general public for the first time. Through his often subtle and poetic interpretations Fenton created the genre of war photography, showing his extraordinary genius in capturing the futility of war.

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*£8 I INSCAPE members, £9 I non-members. Your family, friends and neighbours who have not previously attended an Inscape lecture are most welcome to be our guests.*
When a painter turns his or her skill to depicting members of their own family, with no prospect of payment or fame, new honesty comes into play, and fresh connections with the real life of our own time become possible. The painters themselves, through the act of painting their family, make new discoveries about their most intimate relationships and the complexity of family interactions. We study works by Rubens, Hals, Rembrandt, Steen, de Bray, Hogarth, Copley, Monet and Matisse before visiting the National Portrait Gallery exhibition ‘Gainsborough’s Family Album’. Featuring over fifty works from across the world, some of which have never been on display before, Gainsborough’s Family Album charts his career from youth to maturity, telling the story of an eighteenth-century provincial artist’s rise to metropolitan fame and fortune, and how his family reacted to his success.

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£83 INSCAPE members, £93 non-members, (£70 and £80 National Portrait Gallery Members). Your family, friends and neighbours who have not previously attended an Inscape lecture are most welcome to be our guests.
Creator of such icons of our culture as the lions of Trafalgar Square, ‘The Old Shepherd’s Chief Mourner’, and ‘The Monarch of the Glen’, Landseer has been accused of ‘sentimentality’, a mere painter of dewy eyes and fluff. But did he have something more serious to say besides impressing on us the vital need to love dogs? Just as Turner found messages in landscape, did Landseer find messages in painting the creatures and the inhabitants of the wilderness? “Landseer’s greatest enjoyment was to wander in the lonely glens, or climb to the steep mountain-top, in search of that nature, animate or inanimate, with which his heart was in accord and there it was that he derived the inspiration which prompted the greater part of his noblest production.” (Obituary from The Report of the Council of the Royal Scottish Academy of Painting, Sculpture and Architecture, 1873)

After a lecture on his career, concerns and greatest works, we visit the National Gallery exhibition devoted to ‘The Monarch of the Glen’.

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£70 INSCAPE members, £80 non-members. Your family, friends and neighbours who have not previously attended an Inscape lecture are most welcome to be our guests.
Perhaps the most intelligent of Venetian artists, Lorenzo Lotto is celebrated as one of the greatest portraitists of the Italian Renaissance, uncovering the moods and motivations of a cross section of middle-class sitters, among them clerics, merchants, and humanists. Lotto depicted men, women, and children in compositions rich in symbolism and imbued with great psychological depth. Carefully-placed objects in the background hint at the social status, interests, and aspirations of his subjects and add depth of meaning to each work. Each sitter seems caught at a significant moment of introspection, of honest personal examination. Meanwhile Lotto himself, one of the most self-aware writers among Renaissance artists, provides through documents on show in the exhibition – the first of its kind in the UK – extraordinary insight into his mental and physical health and the highly individualistic style with which he portrayed his subjects.

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No artistic label could be more misleading than that of ‘The Dark Ages’. The period in English culture between the departure of the Romans in the 5c AD and the coming of the Normans in 1066 was one of brilliant enlightenment, albeit along quite different lines than the rigid social organisation demanded by imperialism. ‘Anglo-Saxon Kingdoms: Art, Word, War’, the largest ever exhibition on the history, literature and culture of Anglo-Saxon England presents a once-in-a-generation opportunity to encounter original evidence from the Anglo-Saxon kingdoms, a time when the English language was used and written for the first time and the foundations of the kingdom of England were laid down. Intricate gold jewellery pregnant with meaning, glorious illuminated manuscripts and lyrical poetry await us.

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£84 INSCAPE members, £94 non-members, (£70 and £80 British Library Members). Your family, friends and neighbours who have not previously attended an Inscape lecture are most welcome to be our guests.
LOST TREASURES OF STRAWBERRY HILL
PRIVATE VIEW AND CURATOR’S TOUR AT STRAWBERRY HILL, TWICKENHAM

TUESDAY 19 FEBRUARY

The magpie Horace Walpole, one of the most adventurous thinkers and collectors of the 18c, created at Strawberry Hill a true Palace of Art. Portraits by Holbein, Van Dyck, and Reynolds, a carved cravat by Grinling Gibbons, the ‘magic mirror’ of Dr John Dee, necromancer to Elizabeth I, miniatures by Hilliard and Oliver, illuminated manuscripts, enamels, jewellery, stained glass, all created an effect of almost hallucinatory wonder. Until now, the original effect has been hard to envisage, as so many of the items in this great collection were dispersed in a vast sale in 1842. Now, this once-in-a-lifetime exhibition brings back to Strawberry Hill some of the most important masterpieces in the collection. For a brief period, Strawberry Hill can be seen as Walpole conceived it, with the collection in the interiors as he designed them, shown in their original positions. We are privileged to be given a private curators tour by Sylvia Davoli

Please meet at Strawberry hill café at 10.30am. Trains leave Waterloo every 15 minutes. The station is a 10 minute walk from the house. Coffee is served at 10.30, the tour begins at 11, and a light lunch with wine is served at 1 pm. We have arranged for re-admission to the house after lunch, to enable your own explorations.

£85 INSCAPE members, £95 non-members. Your family, friends and neighbours who have not previously attended an Inscape lecture are most welcome to be our guests.
The French Revolution brought out new heights of passionate expression in French art. The best-known painter of the period is Jacques-Louis David, painter of ‘Brutus and his Sons’ and ‘The Oath of the Jeu de Paume’, as well as numerous Napoleonic themes. The most unfairly forgotten painter of the period is Louis-Leopold Boilly. Now, paintings from a British private collection, never previously displayed or published, will be shown at the National Gallery in spring 2019, in the first exhibition in the UK devoted to this hugely important artist of revolutionary France. From 1785 to the 1830s, Boilly witnessed the French Revolution, the rise and fall of Napoleon, and the Restoration of the French Monarchy. The exhibition will show, through meticulously executed, detail-rich paintings and drawings, Boilly’s daring responses to the changing political environment and art market and his acute powers of observation and wry sense of humour. He was revolutionary not only in his subject matter, but in his amazing trompe l’oeil technique.

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£70 INSCAPE members, £80 non-members. Your family, friends and neighbours who have not previously attended an Inscape lecture are most welcome to be our guests.
The 15th and 16th centuries were a pivotal time for the nude in Western art. A renewed interest in ancient Greek and Roman art brought the human body to the forefront of artistic innovation. Artists on both sides of the Alps – Perugino, Pollaiuolo and Gossaert among others – were copying from classical models, experimenting with naturalistic approaches, as well as exploring new, non-religious subject matter. At the same time, the nude was transforming Christian art, encouraging modern and dynamic representations of age-old themes, from the story of Adam and Eve to the crucifixion. This spectacular exhibition explores these important changes in a selection of exquisite works. Bringing together works by artists such as Titian, Raphael, Michelangelo, Leonardo, Dürer and Cranach, the exhibition sheds light on a visual tradition at its most vital moment. From full-scale paintings to jewel-like miniatures, bronze statuettes to anatomical studies, they contrast idealised beauty with the ageing body, and public images with more intimate, private works. Together, they offer an insight into a visual tradition that became central to European art, which still resonates with artists and audiences today.

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PIERRE BONNARD: THE COLOUR OF MEMORY
TATE MODERN
WEDNESDAY 13 MARCH

The brilliant colourist Pierre Bonnard organised his art around the momentary, the transient – he was a man who attempted to fix the unfixable, and to battle, however improbably, against the ever-shifting tides of time. Bonnard’s figures are often caught in flux – they are stepping into the bath, or putting on clothes, or walking in or out of the painting’s frame. This much anticipated exhibition will trace Bonnard’s creative journey from 1912 to his death in 1947, and in particular his response to both the first and second world war. Highlights from the exhibition include the series of nudes, modelled by Bonnard’s wife, Marthe de Meligny. *Nude Before the Mirror*, 1931, and *Nude in the Bath*, 1925, both exemplifying Bonnard’s unparalleled skill to capture a moment in time on the canvas, always artfully expressed through his masterful handling of colour and composition. Bonnard encourages us to stand still, to allow time to freeze around us, and to step into a moment in the past, preserved before us as it appeared before him – first in memory, later in paint, and now almost a century old. With almost 100 works drawn from private and public collections around this world, this retrospective seeks to reinsert this innovative French figure back into the history of the twentieth century.

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£87 INSCAPE members, £97 non-members, (£70 and £80 Tate Modern Members). Your family, friends and neighbours who have not previously attended an Inscape lecture are most welcome to be our guests.
<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Courtauld Impressionists</td>
<td>Tuesday 15 January</td>
<td>National Gallery</td>
</tr>
<tr>
<td>Mantegna and Bellini</td>
<td>Wednesday 16 January</td>
<td>National Gallery</td>
</tr>
<tr>
<td>Russia, Royalty and the Romanovs</td>
<td>Tuesday 29 January</td>
<td>Queens Gallery</td>
</tr>
<tr>
<td>Painters’ Families</td>
<td>Wednesday 30 January</td>
<td>National Portrait Gallery</td>
</tr>
<tr>
<td>Landseer in Question</td>
<td>Thursday 31 January</td>
<td>National Gallery</td>
</tr>
<tr>
<td>The Mysteries of Lorenzo Lotto</td>
<td>Wednesday 6 February</td>
<td>National Gallery</td>
</tr>
<tr>
<td>Anglo-Saxon Kingdoms</td>
<td>Thursday 14 February</td>
<td>British Library</td>
</tr>
<tr>
<td>Lost Treasures of Strawberry Hill</td>
<td>Tuesday 19 February</td>
<td></td>
</tr>
<tr>
<td>Artists of Revolutionary France</td>
<td>Wednesday 6 March</td>
<td>National Gallery</td>
</tr>
<tr>
<td>The Renaissance Nude</td>
<td>Tuesday 12 March</td>
<td>Royal Academy</td>
</tr>
<tr>
<td>Pierre Bonnard: The Colour of Memory</td>
<td>Wednesday 13 March</td>
<td>Tate Modern</td>
</tr>
</tbody>
</table>
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