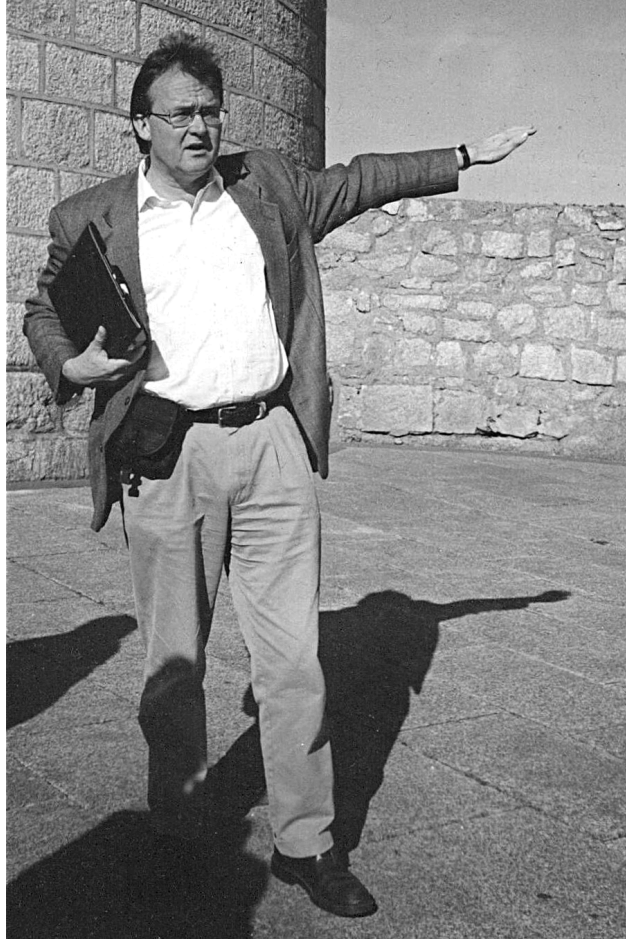


NICHOLAS FRIEND
CULTURE
IN QUESTION
CULTURE
NICHOLAS FRIEND

WINTER
2017
SPRING



Nicholas Friend at Joyce Tower, Dublin, Ireland, ca 2006

INSCAPE

A SOCIETY FOR THE STUDY OF CULTURE

ST JUDE'S COTTAGE
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LONDON
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UNITED KINGDOM

Nicholas Friend MA (Oxon), MA (Cantab), FRSA, co-Founder/Director of Inscape Fine Art Study Tours, and co-Founder/co-Director of the CULTURE IN QUESTION lecture series has been teaching in galleries, museums and heritage houses for 30 years. He has taught for the Wallace Collection, the National Gallery, in London and Sotheby's. He lectures, and teaches throughout the UK, the USA and abroad. 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.

Louise Goldberg Friend BA Art History, MA Human Development, MFA Interior Architecture and Design, co-Founder/co-Director of the CULTURE IN QUESTION lecture series and Co-Director of Programmes and Design for Inscape Study Tours. She is a designer, teacher, writer, and mother. Her work in the arts has included development work for the National Endowment for the Arts, Washington, D.C., fine arts photography, commercial interior design for Skidmore, Owings, and Merrill, Architects, San Francisco., and residential space planning and design.

Sara Pupi BA McGill University, CertHE Université de Montréal, studied Anthropology, Psychology and Management. She is Inscape's Operations Manager and Senior Tour Manager. Multi-lingual, she is Italian by birth, brought up in a French school in Turkey, and educated at McGill University in Canada.

Henrietta MacPhee BA Kings College London, Diploma Camberwell College of Arts, is our Bookings Administrator. She is the former Operations Manager and Events Coordinator at Art in Action, London. An artist, a potter in training, and a fine jeweller's assistant, her responsibilities include website maintenance, and all matters related to booking of events, tours, and lectures.

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THE YEAR IN QUESTION

1587

TUESDAY 17 JANUARY OR FRIDAY 27 JANUARY

Over 20 years, Mary Queen of Scots, the human pawn of treacherous politics, was imprisoned successively in the Castles of Dunbar, Loch Leven, Carlisle, Bolton, Tutbury, Sheffield, Chatsworth, and Fotheringhay, her last resting place before, in 1587, Elizabeth I reluctantly had her executed at the Tower. Her story reveals the complexities of Anglo-Scottish religion and politics. Meanwhile abroad Sir Francis Drake singed the King of Spain's beard, and exhausted British settlers arrived on Roanoke Island off North Carolina. Architects in Rome and England fought over the form and decoration of buildings as varied as the restrained Gesù church in Rome and the explosive Wollaton Hall in Nottinghamshire. The actor-manager Philip Henslowe founded the Rose Theatre, Christopher Marlowe presented the first part of the turbulent *Tamburlaine the Great*, and Thomas Kyd, his stirring *Spanish Tragedy*. In Venice, Monteverdi published his exquisite madrigals and Giovanni Gabrieli published his lyrical concerti, while Veronese and Tintoretto produced their last, most moving paintings. It was altogether a dramatic year.

Unless otherwise stated, lecture study days start and end at the Art Workers Guild, Bloomsbury. Please join us for coffee at 10.30 (optional), the first lecture at 11, a light lunch with wine at 1pm, and a concluding lecture and discussion ending at 3.30 pm.

£85 INSCAPE members, £95 non-members. First time participants are welcome at no cost.



THE FAMILY IN QUESTION
THE BORGIAS

WEDNESDAY 18 JANUARY OR TUESDAY 28 FEBRUARY

The Borgias are synonymous with a kind of Renaissance Mafia, accused of many crimes, including adultery, incest, simony, theft, bribery, and murder (especially by arsenic poisoning). But there is more to them than gruesome violence. They came from Valencia, were subject to suspicions they were Jewish, but quickly became prominent in ecclesiastical and political affairs in Rome in the 15th and 16th centuries, producing two popes: Alfons de Borja, who ruled as Pope Callixtus III, 1455–1458, and Rodrigo Lanzol Borgia, who ruled as Pope Alexander VI, 1492–1503. They made enemies of the Medici, the Sforza, and the Dominican friar Savonarola, among others. After the death of Alexander VI, the Borgia apartments were sealed off, and it was not until 1889 that they were opened up and rediscovered as masterpieces of the Renaissance, decorated by the brilliant and underestimated Pinturicchio. Lucrezia Borgia, daughter of Alexander VI, who married three times and gave birth to eight children, was one of the greatest lovers of the Renaissance, whose remarkable love letters to Francesco Gonzaga survive. Were the Borgias as criminal as their reputation suggests, or were they the victims of xenophobia?

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THE PEERAGE IN QUESTION
THE BERKELEYS
 TUESDAY 24 JANUARY

The Berkeley family is unique in English history in that it has to this day an unbroken male line of descent from a noble Saxon ancestor, a high official under Edward the Confessor. The family also retains possession of much of the lands it held from the 11th and 12th centuries, centred on Berkeley Castle in Gloucestershire, which still belongs to the family. Sir Maurice Berkeley served in the household of Thomas Cromwell, the Barons Berkeley of Stratton were notable politicians in the turbulent 17c, the 3rd Baron Berkeley was Admiral of the Blue engaged in a series of adventures in the Franco-Dutch Wars, Bishop Berkeley of Cloyne was one of the most notable philosophers of the 18c Enlightenment, after whom Berkeley in California is named, and William Berkeley had £1000 damages awarded against him in 1821 due to his "criminal conversation" with a Mrs Waterhouse. The Berkeleys accrued considerable wealth from their holdings in Mayfair (Berkeley Square), and preserved and developed Berkeley Castle in Gloucestershire, one of the greatest houses in England.

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FOUNDER'S CHOICE
MASTERPIECES IN THE MORNING
 FIVE WEDNESDAYS

This year, Inscape marks 30 years of celebrating art and architecture in context by returning to encounter, in an intimate and direct way, the paintings who are beloved 'old friends' in the National Gallery, the Wallace Collection, Tate Britain, and Tate Modern. Each morning of this five part series Nicholas will respond afresh to ten works he has spent half-a-lifetime contemplating and referring to. In the National Gallery he will examine the integrity of each painting as a three-dimensional multi-layered object; in the Wallace collection he will explore the deliberate way the very hang of paintings is designed to enable individual paintings to elucidate, even to explain, one another; in Tate Britain he will highlight paintings that most powerfully express uniquely 'British' characteristics; and in the new Tate Modern he will choose iconic paintings which continue to address the challenges and concerns of the entire canon of art history even though a straightforward narrative approach has been deliberately omitted.

NATIONAL GALLERY Wednesday 25 January
Paintings as Three-dimensional Objects

NATIONAL GALLERY: Wednesday 1 February
Painting as Fiction

WALLACE COLLECTION Wednesday 15 February
Critical Conversations between Pictures

TATE BRITAIN Wednesday 22 February
An Exploration of Britishness

TATE MODERN Wednesday 1 March
Modern Painting and the Canon of Art History

These study days start at the relevant Gallery at 11am each day and end there at 1pm, followed by optional lunch in the Gallery. £50 INSCAPE members, £55 non-members per day, or £225 and £250 all days. First time guests are welcome at no cost on their first session.

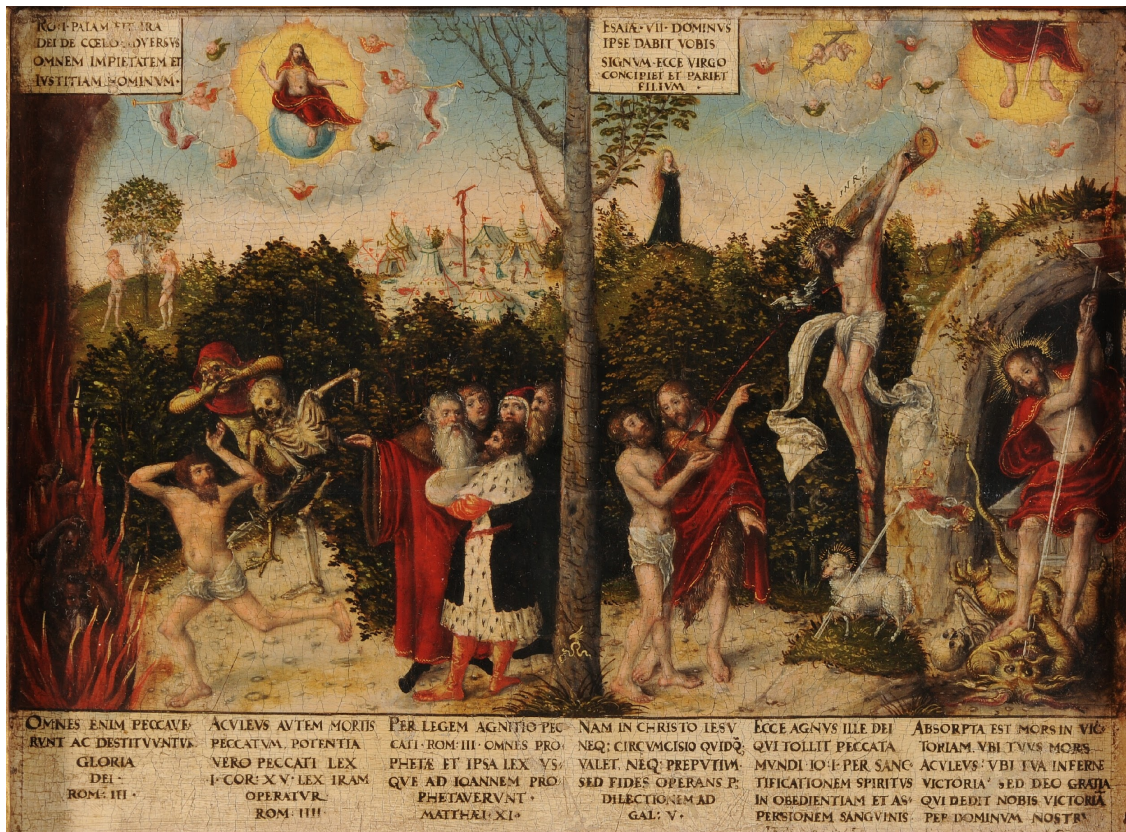


THE POET IN QUESTION
VIRGIL
 TUESDAY 21 FEBRUARY

In the 'Inferno', Dante chose Virgil to guide him through the horrors of hell and purgatory. This is just one instance of the vast influence Virgil (70BC-19BC) has had on Western culture. He gave Rome its founding myth through the Aeneid, and through his Eclogues and Georgics he gave the English their founding myth in the romance of the countryside. It was Virgil who invented Arcadia. Once he had become part of the circle of Maecenas, greatest patron of the Arts in the reign of Augustus, he met Horace, in whose poetry he is often mentioned. The Georgics, from the Greek for 'On Working the Earth', was immensely influential on the story of European farming, and also included the tale of Orpheus in the Underworld. The Aeneid, a poem of tremendous narrative drive, is, along with the Iliad and the Odyssey, one of the great epics of Western civilisation, stirring in its descriptions and humane in its sympathies. When Virgil died of fever off the harbour of Brindisi, his body was taken back to his villa outside Naples where it has been the object of veneration by such figures as Petrarch and Boccaccio as well as modern tourists. Virgil was regarded as a magician, as aiding divination, as having forecast the coming of Jesus Christ, and as giving his name to the Welsh word for 'pharmacist'.

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100 YEARS SINCE WITTENBERG
THE REFORMER IN QUESTION: MARTIN LUTHER
 TUESDAY 4 APRIL

Excommunicated by the pope, outlawed by the holy Roman Emperor, Luther challenged the status quo by refusing to believe in the sacred role of the priesthood. He refused to believe that time spent in purgatory to expiate sins could be reduced by monetary payments to the church, and he determined to reposition the Catholic Church by reference, not to the teachings of the Catholic Fathers, but by reference to the Bible, as the Word of God, alone. His translation of the Bible into vulgate German not only made it more accessible to the German-speaking people: it actually helped to foster a sense of the German language itself, and thus laid the foundations for German unity 350 years later. It was reportedly on October 31 1517 that Martin Luther nailed his “Disputation on the Power and Efficacy of Indulgences”, otherwise known as ‘the 95 Theses’ to the door of Wittenberg Castle Church. What did the theses say, what effect did they have on the nascent Reformation, and what does it mean now to be ‘Lutheran’?

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TATE BRITAIN
EXHIBITION
PAUL NASH
 TUESDAY 31 JANUARY

Renowned as the greatest British war artist of the First World War, Nash produced the most iconic and haunting imagery of the War. The ravaged landscapes of the Western Front were depicted as sentient beings extinguished and maimed by war; his letters, sketches, and paintings speak vividly of his extra-sensitive perceptions. During the 1920s Nash invented a truly English form of magical surrealism that explored curious conjunctions of rocks, trees and moon in the most ancient English landscapes; ones with obvious burial mounds, Iron Age forts, and standing stones. From his student days at the Slade he was very much at the very heart of the evolution of modern English art: fellow students included Ben Nicholson, Stanley Spencer, Mark Gertler, William Roberts, Dora Carrington, Christopher R. W. Nevinson and Edward Wadsworth. He went on to become an eloquent, poetic spokesman for British Modernist art. A designer of stage scenery, fabrics and posters, he also produced book illustrations for Robert Graves and Siegfried Sassoon, co-founded Unit One with Moore, Hepworth, Nicholson, Wadsworth and Herbert Read, and taught Eric Ravilious and Edward Bawden.

This exhibition study day starts at the Art Workers Guild, Bloomsbury. Please join us for coffee at 10.30 (optional), the lecture at 11, and a light lunch with wine served at 1pm. After lunch, the day continues at Tate Britain and ends there at 4 pm.

£78 INSCAPE members, £88 non-members (£72.50 and £82.50 Art Fund members, £65 and £75 Tate Members). First time guests are welcome at no cost.



ROYAL ACADEMY
EXHIBITION
REVOLUTION: RUSSIAN ART 1917-1932
TUESDAY 28 MARCH

The Russian Revolution was as artistic as it was political. The years immediately preceding the Bolshevik uprising of 1917 saw the dynamism of Diaghilev's Ballets Russes, of Stravinsky's Rite of Spring, the appearance of Kandinsky's first abstract paintings, and Malevich's first 'Black Painting', along with the courage of Russian women artists such as Lyubov Popova and Natalia Goncharova breaking through male barriers to become the feminine avant-garde. When the political revolution came, debates swirled as to what kind of art was appropriate for the new Russian society, with initial belief in the benefits of abstract, constructivist art for the people, an art which did not need education to be appreciated and which could inspire hopes for a technological future. Quite soon the authorities dismissed the earlier aspirations in favour of a propagandist art of Socialist realism, resulting in some of the most dynamic figurative images in the history of graphic art. The exhibition will also include the thrilling abstract sculpture of Vladimir Tatlin and the groundbreaking films of Eisenstein, such as the infamous Battleship Potemkin. A time of innovation, of experiment and creativity, before Stalin's clampdown in the 1930s.

This exhibition study day starts at the Art Workers Guild, Bloomsbury. Please join us for coffee at 10.30 (optional), the lecture at 11, and a light lunch with wine served at 1pm. After lunch, the day continues at the Royal Academy and ends there at 4 pm.

£79 INSCAPE members, £89 non-members (£65 and £75 Royal Academy Friends). First time guests are welcome at no cost.

CULTURE IN QUESTION

WINTER **2017** SPRING

AUTUMN PARTY AT IRONMONGERS' HALL	THURSDAY 22 SEPTEMBER
STREETS OF LONDON: PALL MALL	WEDNESDAY 28 SEPTEMBER
PEERAGE IN QUESTION: THE HERBERTS	FRIDAY 30 SEPTEMBER
STREETS OF LONDON: BROOK STREET	WEDNESDAY 5 OCTOBER
REBELLION IN QUESTION: AMERICAN REVOLUTION	MONDAY 10 OCTOBER
PICASSO'S PORTRAITS	TUESDAY 11 OCTOBER
ABSTRACT EXPRESSIONISM	TUESDAY 18 OCTOBER
HIERONYMUS BOSCH	FRIDAY 4 NOVEMBER
STREETS OF LONDON: REGENT STREET	WEDNESDAY 16 NOVEMBER
FAMILY IN QUESTION: THE HAPSBURGS	MONDAY 28 NOVEMBER
MUSICIAN IN QUESTION: YEHUDI MENUHIN 100	TUESDAY 29 NOVEMBER
YEAR IN QUESTION: 1516	MONDAY 5 DECEMBER
BEYOND CARAVAGGIO	WEDNESDAY 7 DECEMBER
FAMILY IN QUESTION: THE HAPSBURGS	TUESDAY 13 DECEMBER
A CHORAL CHRISTMAS	WEDNESDAY 14 DECEMBER
YEAR IN QUESTION: 1587	TUESDAY 17 JANUARY
FAMILY IN QUESTION: THE BORGIAS	WEDNESDAY 18 JANUARY
PEERAGE IN QUESTION: THE BERKELEYS	TUESDAY 24 JANUARY
MASTERPIECES: PAINTINGS AS THREE-DIMENSIONAL OBJECTS	WEDNESDAY 25 JANUARY
YEAR IN QUESTION: 1587	FRIDAY 27 JANUARY
PAUL NASH	TUESDAY 31 JANUARY
MASTERPIECES: PAINTINGS AS FICTION	WEDNESDAY 1 FEBRUARY
MASTERPIECES: CRITICAL CONVERSATIONS BETWEEN PICTURES	WEDNESDAY 15 FEBRUARY
POET IN QUESTION: VIRGIL	TUESDAY 21 FEBRUARY
MASTERPIECES: AN EXPLORATION OF BRITISHNESS	WEDNESDAY 22 FEBRUARY
FAMILY IN QUESTION: THE BORGIAS	TUESDAY 28 FEBRUARY
MASTERPIECES: MODERN PAINTING AND THE CANON OF ART HISTORY	WEDNESDAY 1 MARCH
COMPOSER IN QUESTION: HANDEL	WEDNESDAY 15 MARCH
RUSSIAN REVOLUTION	TUESDAY 28 MARCH
REFORMER IN QUESTION: MARTIN LUTHER	TUESDAY 4 APRIL