

JAGS Sixth Form Centre (via Green Dale)
7.30 for 8pm, second Thursday of the month



12 October 2023: **THE LINDISFARNE GOSPELS** (Imogen Corrigan) The lecture will consider the extraordinary artistic ability of Eadfrith, who is thought to have created the Gospels in c700 and why the Gospels were made. The book is much more than sacred text and a thing of beauty: it was produced for political reasons connected with the fall-out from the Synod of Whitby and the Lindisfarne community's struggle for survival. The lecture includes discussion of the gloss added by Aldred ('most miserable and unworthy priest') 300 years later.



9 November 2023: **THROUGH A GLASS DARKLY: VERMEER AND THE CAMERA OBSCURA** (Rupert Dickens) The tranquil and meditative paintings of Johannes Vermeer are among the best-loved artworks in the world. Relatively little is known about the master from Delft, but that has not deterred a torrent of publications about him, both fictional and scholarly. One of the most hotly debated topics is his supposed use of the camera obscura. We will tackle this controversy head on by investigating the history of optical devices in art and examining the latest theories on Vermeer's technique. It will be a great opportunity to look at Vermeer's beguiling body of work through a different lens.



14 December 2023: **CHRISTMAS, IT'S A WONDERFUL LIFE AND THE FORGOTTEN GENIUS OF FRANK CAPRA** (Colin Shindler) The lecture aims to understand the films of one of America's greatest film makers by placing his work in its historical context. Although Capra's films were mostly set in contemporary America, the lecture looks at why that rural idyll, so foreign to the growth of a modern urban country, resonated so powerfully with audiences during the Great Depression. Capra won the Best Director Oscar three times in four years for *It Happened One Night* (1934), *Mr Deeds Goes to Town* (1936) and *You Can't Take it With You* (1938). Possibly his best film, *Mr Smith Goes to Washington*, was released the same year as *Gone with the Wind* (1939) so his winning run ended. Finally the lecture will ask whether the spirit of small-town America still exists in the post-Trump US of the 21st century.



11 January 2024: **THE MUSIC OF EPIPHANY – GIFTS AND STARS** (Patrick Craig) Epiphany is a feast of abundance and transformations, set in the very dead of winter. There is much wonderful music to illustrate this; the lecture will feature works by Palestrina, Byrd, Mendelssohn and Britten. It will plunder the worlds of art and poetry to portray this rich array of stars, camels and gold. As well as focusing on the visit of the Wise Men and the extravagant gifts they bring, the lecture considers Jesus' baptism and his first miracle at the Wedding at Cana. TS Eliot's beloved poem *The Journey of the Magi* leads us to reflect on the dreams and journeys that also feature in St Matthew's gospel.



8 February 2024: **LOVE AND DEATH - JEWELLERY FOR ROMANCE AND MOURNING** (Rachel Church) Jewels are witnesses to some of the most important and personal moments of our lives. The lecture will look at the history of love jewellery from its beginnings in the classical world, the role it played in medieval courtly life and the growing significance of the wedding ring. The lecture will also examine jewellery commemorating the dead from its origins in Renaissance memento mori to the mourning jewellery given at funerals and to friends and family until the First World War; and finally, the contemporary reinterpretation of sentimental jewellery.



14 March 2024: **PERSEPOLIS: ART, ARCHITECTURE AND IDEOLOGY OF THE PERSIAN EMPIRE** (James Renshaw) The Persian empire exploded into life during the middle of the 6th century BCE and was the largest in the world for the next two centuries. It stretched from the Mediterranean to the Indus Valley, from the Eurasian steppes to Egypt and Arabia. In around 515, its third great king, Darius I, commissioned the building of a new city, Persepolis, with his palace at its centre. What can this palace and its art tell us about the ideology of this extraordinary and influential empire?



11 April 2024: **THE ART OF STAINED GLASS** (Nicole Mezey) A work of art is not just a symbol of creative genius but a historical object and the result of a laborious process of creation. This lecture looks at the development of stained glass, its purpose, the process by which it was created and some extraordinary examples of its survival. From vast cathedrals to tiny chapels, we will concentrate on the great achievements of the Middle Ages. We will also consider why this formerly pre-eminent art form has declined in popularity and show some of the projects in which it has been revived.



9 May 2024: **ART DETECTIVES: HOW TO LOOK AT AND DECIPHER PAINTINGS** (Nirvana Romell) Using great masterpieces as illustrations, the lecture proposes a novel approach to understanding classical painting from late medieval times to the early 19th century. It will teach the viewer how to look, think and be comfortable with any classical painting by posing and answering the Art Detective questions: *what* is it? *why* was it painted? *how* was it painted? *when* was it painted? *where* was it painted? And *who* painted it? **The lecture will be followed the next day with a tour by the lecturer of selected paintings at the National Gallery (charged separately).**



13 June 2024: **DAME LAURA KNIGHT** (Rosalind Whyte) In 1936 Laura Knight became the first woman to be elected as a full member of the Royal Academy, 168 years after its establishment. In her extraordinary career she painted landscapes, portraits and seascapes, as well as scenes from the circus, the ballet and the theatre. She was the only woman to be given War Commissions in both the First and Second World Wars and the only British artist to cover the Nuremburg Trials of 1948. This lecture provides an overview of her career and some of the remarkable achievements of her long life.



11 July 2024: **THE DELIGHT OF COLLECTING** (Dr Irving Finkel) A source of endless pleasure to those who do it, often literally a lifelong matter; an evolving, complex, demanding and fascinating activity. Why do we do it? What does it achieve? And what happens to all those wonderful, cherished, idiosyncratic and deeply revealing collections in the end?