



Q

**OLIVER GOSLING ARCA**

**SYNOPSIS OF LECTURES**



**01:  
THE MATERIALS, TECHNIQUES AND VISUAL IDEAS OF  
EUROPEAN PAINTING FROM THE EARLY  
RENAISSANCE TO POST-IMPRESSIONISM.**

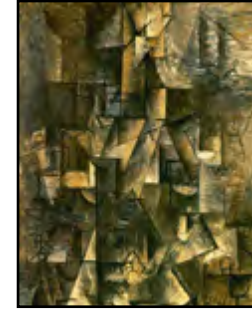


How do paintings come to look the way they do, and why does the way they look, and their visual language, change according to time and place?

Why does a painting by Duccio look so different from a painting by Rembrandt? Techniques, and the decisions artists make regarding choice and use of materials, support concepts of what painting should do and be in the context of the time in which they are made.

With these questions in mind, we look at significant paintings from different periods of European painting up to Post-Impressionism.

**02:  
THE MATERIALS, TECHNIQUES AND VISUAL  
IDEAS OF 20TH CENTURY EUROPEAN AND  
AMERICAN PAINTING.**



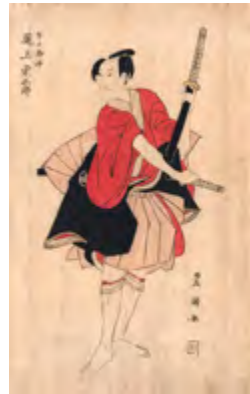
Painting went through rapid and radical changes in the 20th century. Why? From early 20th century abstraction, and the deconstruction of the elements of painting such as space, surface, form and colour, through the various 'isms' to 'Post Modern' painting, we look at how the possibilities of painting have been restlessly questioned, explored and re-evaluated.

Questions as to the validity or appropriateness of painting as an art form for our time are still around; but so is painting.

We look at the many things paintings do and at its unique and continuing contribution.



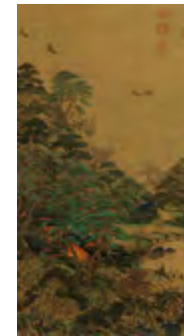
### 03: THE INFLUENCE OF JAPANESE ART ON MANET AND VAN GOGH.



In the early 1860s Japanese prints started to pour into Europe; in Paris young radical painters, seeking fresh pictorial ideas appropriate to modern subjects, collected them (they were very cheap).

These prints by Japanese artists such as Hiroshige, Hokusai, Utamaro and Kunisada became hugely influential on the direction painting was to take. We focus on the works of Manet and Van Gogh, two major artists of the latter half of the 19th century and look at the way Japanese prints had a powerful impact on ideas about composition, space, colour, form and expression of line.

### 04: CHINESE PAINTING FROM THE TANG DYNASTY TO THE QING DYNASTY

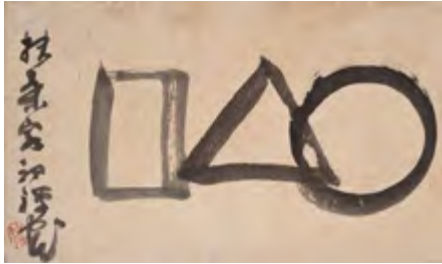


What is Chinese painting? What makes it Chinese and why is it different from Western painting? In this lecture we will look at paintings from the Tang dynasty (618-907) to the Qing dynasty (1644-1911) and at the ideas that shaped a unique pictorial language.

Landscape painting was considered the superior subject for painting, as it was felt it could best express moral and cosmic principles.

The Chinese word for landscape painting is *sanshui* (山水), meaning mountain-water painting. Landscape painting was to harmonise yin with yang, mountain with water. The paintings are made with the incredibly versatile Chinese brush, the same as is used for their calligraphy, to which painting is closely connected. Daoist and Confucian thought underpin just about every aspect of the paintings.

## 05. THE INFLUENCE OF ORIENTAL ART ON DEVELOPMENTS IN POST-WAR AMERICAN PAINTING

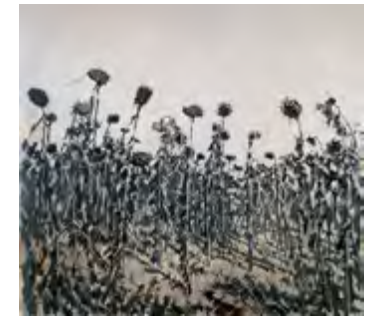


This lecture makes visual connections between the splashed-ink paintings of Chinese artists such as Ying Yujian (12th-13th century) and Mu Qi, (1210-1269), Japanese artists such as Sesshu (1420-1506), Tohaku (1539-1610) and Shubun (died 1444) and the paintings of Robert Motherwell, Mark Tobey, Franz Kline and Jackson Pollock. Long ago Chinese and Japanese painters showed painting as an instance of action and immediacy. Such ideas, amongst others of course, were influential on the way American painting was developing in the 1950s.

A combination of a growing interest in Zen, due to the lectures of Suzuki, and the American experience of sublime space, and focus on the unencumbered 'being' of painting gave birth to Minimalism.

This aesthetic can be linked to a similar aesthetic in Japanese culture, such as Zen gardens.

## 06: CONTEMPORARY PAINTING IN CHINA



Painting in China today is as rich and diverse as the country is vast. Oil painting and its many developments and changes has been imported from the West and undergone subtle mutations in the very different culture in China.

This lecture focuses on painting from the beginning of the 20th century to the present. The traditions of Chinese brush and ink painting underwent many re-evaluations, and influences from the West were absorbed and adapted.

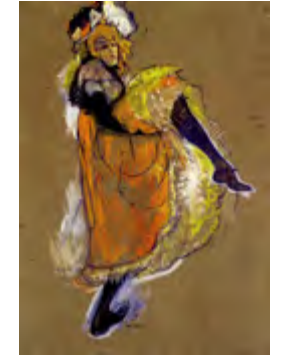
Many Chinese artists are major players on the international stage of contemporary art. Although part of the global art scene, they are also often distinguished by their subtle social and political critiques.

## 07. DRAWINGS FROM AROUND THE WORLD, PAST AND PRESENT



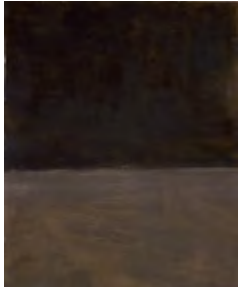
Drawing is at the root of all visual art practice. It is the most direct activity available to the artist. People started, and start, making art by drawing. What is drawing? We know that the essential ingredients of drawing are mark, line and tone. Before adding up to anything these are abstract signs. We don't see the world as a series of marks and outlines. But artists coordinate them in such a way as to suggest volumes, shapes, movement etc. These in turn articulate space. The tensions generated in the space give life to the space. This is just the beginning. Drawing is as varied as the cultures, the peoples and the people who make them. In this lecture we will look at drawings from Palaeolithic times to the present and from different parts of the world. We will look at the many reasons artists draw, and at the many approaches to drawing.

## 08: THE INFLUENCE OF JAPANESE ART ON IMPRESSION- IST AND POST-IMPRESSIONIST PAINTING



Colour, line, and a new approach to space and the picture plane are just some of the influences Japanese art had on painting in the latter half of the 19th century. The influx of Japanese prints into Europe coincided with the industrialisation of art materials. New, and often more intense colours were increasingly available at affordable prices. They came in tubes, which made painting outdoors easier as well as changing age-old studio practices. In addition, the printmakers from Japan took every day contemporary life as their subjects. Baudelaire had said that artists should take on contemporary life in their art, and the more radical artists of the day took on the challenge. We will look at many Japanese prints and tease out the influences on the principal Impressionist and Post-Impressionist painters.

**09:  
THE SUBLIME ACROSS CULTURES AND TIME IN  
PAINTING AND PHOTOGRAPHY**



The 'Sublime' as a concept really took shape in Europe in the 18th century through philosophers such as Edmund Burke and Emmanuel Kant. However, beyond the specifics of the European and Christian rooted philosophy, there are pictorial sensibilities, to which the Western coined term "Sublime' referred, that are shared across time and space, knowing no cultural boundaries. A sense of space, and of scale, and nature relative to Man, link pictorial ideas from China, to Japan, to 18th, 19th 20th and 21st century Europe and America.

These ideas, or feelings, address certain needs in human beings that, far from diminishing, are ever present and fundamental. We look at how painters approach and realise works that express these feelings and examine how they are revisited and renewed over time and in contemporary art.

**10:  
THOUGHTS AND INSIGHTS OF A CONTEMPORARY  
PAINTER: THE PAINTINGS OF OLIVER GOSLING**



This is a lecture on my own paintings. I have been painting most of my life, and will show paintings from different periods, but mostly recent paintings. I will talk about influences and the context of the paintings.

I will discuss the material processes I use and why, as well as the way this process, along with the imagery, has developed or mutated over the years. I spent nearly eight years painting in China, two years in Japan. Experience from these years form a significant part of the lecture and I will go into the interests I have in the pictorial values originating in those cultures.



## **Contact Details:**

### **Email:**

[oliver@olivergosling.com](mailto:oliver@olivergosling.com)

### **Web:**

[Olivergosling.Com](http://Olivergosling.Com)

### **Phone:**

07791 335798

### **Address 01:**

30 Chevron House  
Crest Avenue  
Grays, Essex, RM17 6RZ

### **Address 02:**

Mansard House, 22 high Street  
Prestbury, Cheltenham  
Gloucestershire, G52 3AU

