

**SAINSBURY
CENTRE**
for Visual Arts

University of East Anglia
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Sense and Sensuality:
Art Nouveau 1890–1914

14 February –
14 December 2014

Lecture Series



Sense and Sensuality: Art Nouveau 1890–1914

Lecture Series

Sense and Sensuality presents some 65 works drawn from the Arwas Archives, the Anderson Collection of Art Nouveau and from various other private collections. Following on from the 2012–13 exhibition, *The First Moderns: Art Nouveau, from Nature to Abstraction*, which focused on Art Nouveau as the forerunner of international modern design, this exhibition looks at those Art Nouveau designers who were interested in the darker, more complex side of life.

The show embraces the sensuality of Art Nouveau, which at times is risqué, and features a wide range of works from sculpture, graphics and books to ceramics, glass and furniture. Early examples include Félix Vallotton's great original poster *L'Art Nouveau* and Aubrey Vincent Beardsley's magnificent *Salome* prints. Masterpieces by Alphonse Mucha, Maurice Bouval, Théophile Alexandre Steinlen, François-Raoul Larche and many others make this a delicious display of *fin-de-siècle* art and design.

A series of lectures complements this exhibition.

7–8.30pm

Where: **Elizabeth Fry Lecture Theatre 01.08**

Price: **£8, £6 concessions**

Booking: **essential**,
call 01603 593199



Left: *Job*, 1896, Alphonse Mucha (1860–1939), Czech Republic, colour lithograph, gold-plated. Arwas Archives
Right: *Fawn*, 1910, Jean-Joseph Carriès (1855–1894), France, plaster. Arwas Archives

6 March

The Quest for Modernity: Gaudí and Art Nouveau in Barcelona around 1900

Lluís Bosch

Institute of Urban Landscape,
Barcelona City Council

In the context of the backward, post-colonial Spain of the late 19th century, Catalan cultural identity experienced a renaissance that spanned literature, history, architecture and politics. Bolstered by the huge industrial and commercial boom of the city of Barcelona, the iconic works of Antoni Gaudí and his contemporaries were perhaps the most exaggerated – and are today undoubtedly the best-known – expression of this movement. Known as Modernism, it sought to break away from the old, stale academic styles and was inspired by an ambition to improve society and everyday life by means of a new art and, in particular, a radically modern architecture. By 1900 the movement had fully embraced European Art Nouveau. The brand-new trends that were emerging in Brussels, Vienna or



Munich were imported and blended with local tradition and crafts to produce a unique style.

Illustrated with pictures of the best Barcelonan art and architecture of the period, the presentation will explain how Modernism attempted to use beauty to bring Catalonia and the rest of Spain into Western 20th century modernity.

13 March

Grit and Glamour: London Fashion and the Camden Town Group

Christopher Breward

This lecture will examine the ways in which fashion culture was produced, understood and represented in late 19th and early 20th century London. Focusing on the works of the Camden Town Group of painters, it will also explore the broader themes of dandyism, decadence, modernity and consumerism that characterise the spirit of Art Nouveau. In London's streets, department stores and theatres, the sensual spectacle of fashion was as pervasive as its better-known versions in *fin-de-siècle* Paris, informing the development and character of the city in fascinating ways.

Christopher Breward is Professor of Cultural History and Principal of Edinburgh College of Art at the University of Edinburgh. He has published widely on the history and theory of fashion and has co-curated major exhibitions on British fashion and design at the Museum of London and the Victoria and Albert Museum, where he was previously Head of Research.

20 March

Paul Greenhalgh in discussion with Gretha Arwas

Art Nouveau is controversial. Some designers were interested in geometric forms and nature but others delved into the darker side of life. Sexuality, psychosis, dreams and alternative religions were all part of the Art Nouveau world. This lecture will explore these aspects of Art Nouveau and reveal their importance for later movements in art.

Gretha and Victor have been instrumental in the survival of the Art Nouveau style. Among the world's great collectors and dealers, they presented Art Nouveau from the later 1960s and, with others, were responsible for its preservation. Many of the great examples of Art Nouveau in the museums of the world came from the Arwas Archives including the works in the current exhibition.

Gretha Arwas will spend an evening in discussion with Paul Greenhalgh, Director of the Sainsbury Centre for Visual Arts.

27 March

Tradition and Modernity: Japan and the Creation of Art Nouveau

Anna Jackson

Keeper of the Asian Department, Victoria and Albert Museum

The art of Japan had a profound impact on the evolution of Art Nouveau, offering exciting alternatives to those who wished to escape from established European styles and practices. In the words of one critic, Japanese art 'set us free and made us bold'. This lecture will reveal how the dynamic lines, flat colour patterns and stylised natural forms of Art Nouveau were derived from Japanese art, and examine why the artistic traditions of a non-Western culture were so crucial to the formation of the modern European and American style.



The Black Cat,
1898, Théophile
Alexandre Steinlen
(1859–1923)
Switzerland, colour
lithograph.
Arwas Archives

Gallery Information

Gallery opening times

Tuesday – Friday, 10am–6pm
Saturday – Sunday, 10am–5pm
Closed on Mondays, including bank holiday Mondays

Admission

Free to the Sainsbury Centre Permanent Collections.
For temporary exhibition prices, please see our website for details.

Advance tickets

Advance tickets for this exhibition and other events can be purchased via Gallery Reception on 01603 593199.

Bookings – group visits

The Sainsbury Centre welcomes visits by schools, colleges and adult groups. Booking is essential. Schools and colleges contact: Becca Sturgess, becca.sturgess@uea.ac.uk or 01603 593936; Adult groups contact: Lisa Blowers, lisa.blowers@uea.ac.uk or 01603 591033.

Modern Life Café

Open Monday – Friday, 9am–5pm
Weekends 10am–5pm
Enter via School entrance outside gallery opening hours.

Coffee bar

Open during gallery opening hours.

By car or taxi

Directions from Norwich city centre

Take the B1108 Earlham Road away from the city centre, cross the outer ring road and the ‘five ways’ roundabout and then look out for UEA and museum signs (a left-hand turn) and enter the campus.

Directions from outside Norwich

From the A47, turn right onto the B1108 Watton Road (which becomes Earlham Road) towards the city centre. After traffic lights leading to the Norwich and Norfolk Hospital, look out for UEA and museum signs (a right-hand turn) and enter the campus.

Parking

A dedicated Sainsbury Centre car park (P7) is free of charge on a first-come, first-served basis to gallery visitors displaying a valid Sainsbury Centre parking permit, available free from Gallery Reception with your ticket. Sainsbury Centre visitors may also park free of charge, if they display a valid Sainsbury Centre parking permit, in the Sainsbury Centre visitor spaces along Norfolk Road (just beyond P7 on the left-hand side) the central car park (P5) the west car park (P2/3), which is available for visitors every weekend. There are four disabled parking spaces outside the Sainsbury Centre for visitors with mobility difficulties.

Other parking is in the UEA main car park (P1). This operates on a pay-on-foot basis and Sainsbury Centre parking permits are not valid. Charges are displayed at the pay-on-foot machines.

By bus

Bus numbers 25, 25A and X25 run from Norwich city centre to UEA – ask for the Sainsbury Centre stop. Costessey Park and Ride buses run weekdays every 20 minutes at peak times direct to the UEA campus.

By train

The main station at Norwich is the nearest to the Sainsbury Centre. From there, take a number 25 bus or taxi to the Sainsbury Centre (see above).

By bicycle

There are racks outside the Sainsbury Centre and covered racks between P3 and P5.

Information

Call 01603 593199
Sainsbury Centre for Visual Arts,
University of East Anglia,
Norwich Research Park,
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Front cover: Maurice Bouval (1863–1916),
Sommeil ou La Femme aux Pavots (Sleep or Woman with Poppies), 1900, gilt bronze on marble base, 45 x 26 x 18 cm
Arwas Archives

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