

U3A

Dunedin Charitable Trust

A LEARNING OPTION FOR THE RETIRED

in association with



Series 1 2007

EVERY PICTURE TELLS A STORY

Dates: Wednesday, 7 March to Wednesday 2 May

Time: 2.15 pm - 4.15 pm

Venue: Lecture Room, Salmond College, Knox Street, North East Valley

Enrolments for this course will be limited to 50

Course Fee: \$30.00

Tea and Coffee provided

Course Organiser: Elizabeth Timms (467 2141)

Course Assistant: Sue Cathro (467 5474)

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You may apply to enrol in more than one course in each series (subject to numbers). If you wish to do so, you must indicate your choice preference on the application form, and include payment for the appropriate fee(s).

All applications must be received by noon on Wednesday, 14 February 2007, and you may expect to receive a response to your application on or about 24 February. Any questions about courses after 24 February should be made to the Secretary, U3A Dunedin, telephone 467 2619, or email at <graysinn@clear.net.nz>

EVERY PICTURE TELLS A STORY

The course will present the stories within and behind a number of well-known works of art. It will concentrate on paintings and prints (engravings, woodcuts, etchings), although other media will also be included.

Throughout history, artists have devised a number of ways of transforming what they see or imagine into an image on paper, panel or canvas. Factors like colour, line, perspective, arrangement of figures or objects in the space, light and shade have all played a part. So too have the ideal body shapes currently in fashion and objects and imagery which have (hidden?) meaning to a viewer who is contemporary with the artist. So if we look closely at Pieter Bruegel's *Peasant Wedding Feast* we can find imagery that tells us much about the lives of Netherlandish peasants at the time. So too, in Otto Dix's *Metropolis* we find the artist presenting us with a number of messages: one is anti-war, another is the terrible suffering of crippled war veterans, and there is also a glimpse of a between-wars Berlin spinning out of control. So, how should you approach a picture? What should you be looking for? What did the artist mean? Does it matter?

The presentations will be illustrated by Powerpoint slides, include information about the artists and their times (lots of history) and, where appropriate, their methods.

The Lecture Programme

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| 7 March | How to Look at Paintings
Speaker: Mark Stocker (or an alternative speaker) |
| 14 March | Imagery in Japanese Woodblock Prints
Speaker: David Bell |
| 21 March | Composition: the Structure of a Picture
Speaker: David Bell |
| 28 March | Two Wedding and a Funeral (<i>Arnolfini Marriage</i> by van Eyck, <i>Peasant Wedding Feast</i> by Pieter Bruegel the Elder, <i>Marken Funeral</i> by van der Velden)
Speaker: Ross Grimmatt |
| 4 April | Medieval Comic Strip: The Bayeux Tapestry
Speaker: Ross Grimmatt |
| 11 April | Tudor Imagery: The Ambassadors by Holbein and <i>The Armada Portrait</i> by Gower
Speaker: Ross Grimmatt |
| 18 April | Human Frailty Exposed: Presages of the Millenium by James Gilray and <i>Marriage à la Mode</i> by Hogarth
Speaker: to be confirmed |
| 25 April | No session (ANZAC Day) |
| 2 May | A Nasty Time in Germany (1900-1950): Metropolis and WW1 Art by Otto Dix
Speaker: Ross Grimmatt |