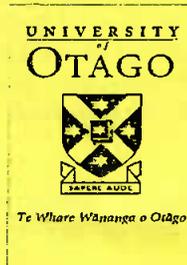


U3A

Dunedin Charitable Trust

A LEARNING OPTION FOR THE RETIRED

in association with



Series 1 2008

EVERY PICTURE TELLS A STORY

(This is a repeat course)

Dates: Wednesday, 12 March to Wednesday, 30 April 2008

Time: 2.15 - 4.15 pm

Venue: Leith Bowling Club, 2 Duke Street, North Dunedin

Course Fee: \$30.00

Tea and Coffee provided

Course Organiser: Elizabeth Timms (467 2141)

Course Assistant: Honor Anderson (473 0200)

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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 Thursday, 7 February 2008, and you may expect to receive a response to your application on or about 15 February.

Any questions about courses after 15 February should be made to the Secretary, U3A Dunedin, telephone 471 9913, 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. The course is largely a repeat of the course presented in 2007.

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 include information about the artists, their methods, their use of imagery and their times (lots of history and art history).

The Lecture Programme

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|-----------------|--|
| 12 March | The Bayeux Tapestry
Presenter: Ross Grimmett |
| 19 March | How to Look at Paintings
Presenter: Mark Stocker |
| 26 March | Japanese Woodblock Prints(Floating World)
Presenter: David Bell |
| 2 April | The 47 Ronin - a spectacular tale of loyalty, revenge and sacrifice
Presenter: David Bell |
| 9 April | Holbein's <i>The Ambassadors</i> and George Gower's <i>The Armada Portrait</i>
Presenter: Ross Grimmett |
| 16 April | Two Weddings and a Funeral (<i>Peasant Wedding Feast</i> by Pieter Bruegel the Elder, <i>The Arnolfini Double Portrait</i> by Van Eyck, and van der Velden's <i>Marken Funeral</i>)
Presenter: Ross Grimmett |
| 23 April | <i>Marriage à la Mode</i> (Hogarth) and <i>Presages of the Millennium</i> (James Gilray)
Presenter: Ross Grimmett |
| 30 April | <i>Metropolis</i> (Otto Dix)
Presenter: Ross Grimmett |