

**U3A**

**Dunedin Charitable Trust**

A LEARNING OPTION FOR THE RETIRED

**in association with**



**Series 2 2010**

**O, THE PAINTER'S LIFE IS NOT A HAPPY ONE**

**Dates: Thursday, 1 July – Thursday, 12 August 2010**

**Time: 2.15 pm - 4.15 pm (except for 8 July, 2.30 pm - 4.30 pm)**

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

**Enrolments for this course will be limited to 100**

**Course Fee: \$30.00**

**Tea and Coffee provided**

**Course Organiser: Elizabeth Timms (467 2141)**

**Course Assistant: Mayford Dawson (467 2090)**

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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 of the appropriate fee(s).

All applications must be received by noon on Wednesday, 12 May 2010, and you may expect to receive a response to your application on or about 21 May.

Any questions about these courses after 21 May should be made to the Secretary, U3A Dunedin, telephone 471 9913 or on email at <graysinn@clear.net.nz>

***Please keep this brochure as a reminder of venue, dates, and times.***

## O, THE PAINTER'S LOT IS NOT A HAPPY ONE

Most artists have faced adversity in achieving greatness, or otherwise. Some were prone to bouts of depression (or melancholy); others went mad; some were forgotten in their own time; others were forgotten as soon as they were dead. This course will look at the lives, the times and the works of four artists to see how they overcame some of the problems they faced. The series will be presented by Ross Grimmett with profuse illustration.

### The Programme

#### **July 1 and 8: Sessions 1 and 2: Botticelli and the Medici**

*Please Note: The 8<sup>th</sup> July Session will begin at the slightly later time of 2.30 pm.*

We'll look at Botticelli's life and works against the background of Medici Florence. We'll follow his art from early religious commissions into the period when he painted his most famous works (*Primavera*, *The Birth of Venus*) that looked back to Classical times, then, when the Medici fell and Savonarola arose, the artist was forced(?) to return to religious themes.

#### **July 15 and 22: Sessions 3 and 4: Dürer, the Northern Renaissance, and Luther.**

Albrecht Dürer cannot be separated from the city of Nuremberg where he lived most of his life. There, Dürer was surrounded by humanist scholars, scientists and inventors. He revolutionized the craft of engraving, becoming the most famous printmaker in woodblock and on metal of his and, perhaps, of all time. He died a wealthy man.

#### **July 29 and August 5: Sessions 5 and 6: William Blake, visionary poet, engraver and artist. (John Hale will join me to discuss some of Blake's poetry).**

Blake was a visionary artist and poet hardly recognized in his own time. We'll look at his work set against the background of social unrest, the wars, the growing industrialization and some of the strange religious movements of his time. Much of Blake's output of poetry and art reflected his unique (but changing) religious ideas. We take this opportunity to appreciate Blake as a creator of images by his **words**.

#### **August 12: Session 7: Richard Dadd, the painter who really went mad.**

Dadd was a Victorian painter best known today for his depictions of fairies and other supernatural subjects rendered with obsessively minuscule detail. Most of the works for which he is best known were created while he was incarcerated in Bedlam and Broadmoor asylums.

**Note: It is possible that there will be an extra session on William Blake's words and images, so the course could extend to August 19.**