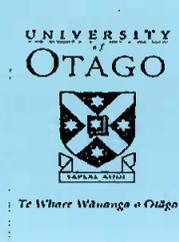


U3A

Dunedin Charitable Trust

A LEARNING OPTION FOR THE RETIRED

in association with



Series 2 2011

**THE IMPRESSIONISTS - THEIR FOREBEARS
AND DECADENT FOLLOWERS**

(This course is a repeat of one presented in 2009)

Dates: Wednesday, 8 June – Wednesday, 20 July 2011

Time: 2.15 pm – 4.15 pm

Venue: Salmond College, Knox Street, North East Valley

Enrolments for this course will be limited to 50

Course Fee: \$40.00

Tea and Coffee provided

Course Organiser: Rosemary Hudson (467 1068)

Course Assistant: John Burton (477 7371)

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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, 11 May 2011, and you may expect to receive a response to your application on or about 20 May.

Any questions about courses after 20 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 for the courses for which you apply.

THE IMPRESSIONISTS – THEIR FOREBEARS AND DECADENT FOLLOWERS

This course will consider development of the “new art” that arose in France in the 19th century, concentrating on Impressionism and the Impressionists. We will follow the stories of the individual artists, consider the influences on them, and their influences on those who followed. The avant-garde movements in Europe that arose were to fall foul of the National Socialist party in Germany and be labelled as “degenerate”. The majority of the discussion will be devoted to Impressionism and what came to be called Post-Impressionism. The beliefs of Hitler and the Nazi Party during the 1930’s and 40’s when they set out to purify the art of Europe by decree, by looting and by destruction of degenerate art will also be discussed. The course will be presented by Dr Ross Grimmer.

The programme

8 June Bonjour M Courbet

The art scene in 19th century France and relevant historical events, especially in Paris. The *Salon* dictated what art was acceptable. Top *Salon* artists prospered while those who rebelled against accepted styles often starved. New movements trying to break away included Romantics, Realists (Barbizon painters) and the Impressionists. The beginnings of the Impressionist movement.

15 June The Young Impressionists and the War

The early careers of Monet, Pissarro, Manet, Renoir, Degas, Bazille, Morisot and Sisley were discouraging. Their work didn’t sell; the *Salon* rejected them, the public and critics derided them. The Franco-Prussian War affected them all. Introducing Cezanne and early Impressionist exhibitions in opposition to the *Salon*.

22 June Making Exhibitions of Themselves

Some original Impressionists became disillusioned. They exhibit more and try modifications of style and technique to gain *Salon* acceptance. Neo-Impressionists introduce colour science; the Post-Impressionist group begins to emerge. Divisions arise among the old Impressionists. Impressionism moves beyond France

29 June Bonjour M Gauguin

Impressionism overseas, then back in France in the 1880’s and 1890’s. The *Salon* declines. Some dealers begin to invest in Impressionist art. Exhibitions start to be worthwhile. Introducing Van Gogh, Toulouse-Lautrec and Gauguin. Cezanne makes it.

6 July Post-Impressionists and Impressionist Legacy

Lives and fortunes of Impressionists and Post-Impressionists in the late 19th century. Gauguin, Van Gogh, Cezanne, Pissarro, Monet, Renoir, Degas become famous. Their legacy and influence on the Post-Impressionists and avant-garde movements (cubism, expressionism, fauvism) of the early 20th century that would fall foul of National Socialism.

13 July What Hitler did to Art in Europe (1933-45)

National Socialist theories on race and eugenics led to action against Jews, avant-garde artists and the mentally handicapped. Artists who didn’t follow the state line were considered insane. This culminated in the *Entartete Kunst* (Degenerate Art) Exhibition in Munich in 1937, purges of museums and galleries, and persecution of Jewish and “modern” artists. Collecting habits of top Nazis and looting of European art.

20 July Promotion of Truly Aryan Art and Plunder of the Occupied Countries

Hitler and his cronies did not like modern art. He proposed to make Germany the repository of all truly “German art” gathered from all parts of Europe. Linz would be the greatest Art Gallery in the world. The collecting habits of the top Nazis and the systematic looting of European art will also be covered as will the First Great German Art Exhibition, *Grosse Deutsche Kunstausstellung* in Munich 1937.