



University of the Third Age

U3A Dunedin Charitable Trust

A LEARNING OPTION FOR THE RETIRED

Series 1 2014

THE ARTIST IN VENICE

Dates: Thursday 6 March – 10 April 2014

Time: 2.15 – 4.15 pm

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

Enrolments for this course will be limited to 110

Course Fee: \$40.00

Tea and Coffee provided

Course Organiser: Sue Cathro (467 5474)

Course Assistants: Norma Restieaux (477 4607)

Marion Potter (453 4721)

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

All applications must be received by noon on Wednesday, 12 February. A response to your application will be mailed out on the 19 February.

Any questions about this course after 20 February should be referred to Marjan Lousberg, U3A Dunedin, telephone 473 8224 or on email at courses@u3adunedin.org.nz

Please keep this brochure as a reminder of venue, dates, and times for the courses for which you apply.

THE ARTIST IN VENICE

A number of things affected the unique styles and subject matter of painting in Venice over the centuries: geography, the economy, religion, wars and plague. The economic power of Venice meant that there were well-heeled patrons wanting to celebrate their wealth and power by decorating their *Palazzi*, or embellishing the many churches in Venice to ensure their places in Heaven. The setting of the Serene Republic provided a special light which artists tried to capture.

Presenter: Ross Grimmett

6 March

Some history, geography, politics and economics. The Artisan guilds in Venice, development of the “Venice School” of painting, styles of painting, and some of the early masters (da Fabriano, Bellini and Vivarini families).

13 March

The 16th Century. Giovanni Bellini, the first great Venetian colourist. The arrival of oil painting. Bellini’s pupils and followers. Titian as “the Sun amid small stars”. Mannerism in Venice.

20 March

Titian’s contemporaries and successors in the 16th Century (Tintoretto, Veronese). Mannerism starts to morph into the Baroque. Why did the baroque style arrive?

27 March

17th Century followers of Tintoretto. The Baroque goes Rococo by the 18th Century. Views of Venice and painters of ordinary life (Longhi). Then came Tiepolo and Canaletto.

3 April

The late 18th and 19th Centuries - unsettling time for the Venetians. Napoleon, the Austrians and the Italian Wars of Independence made Venice less attractive to visitors, and decreased the amount of money available to buy art or sponsor church and palace interior decoration. Venetian sculptors. Visitors from abroad (Turner).

10 April

Whistler and his “nocturnes”. Artists of the late 19th and early 20th Century are best pigeonholed as Post-Impressionists, but some of the original French impressionists also visited. Later visitors from England included Sickert, Brabazon, Flint and Brangwyn