

U3A

Dunedin Charitable Trust

A LEARNING OPTION FOR THE RETIRED

in association with



Series 3 2009

IMPRESSIONS OF ART

Dates: Monday, 7 September – Monday, 19 October 2009

Time: 2.15 pm – 4.15 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)



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 August 2009, and you may expect to receive a response to your application on or about 21 August.

Any questions about courses after 21 August 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.

IMPRESSIONS OF ART

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. One session will examine the history of medicine as illustrated by art works, and introduce images of and by the mentally handicapped. This flows naturally into the policies and 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.

The course will be presented by Dr Ross Grimmett. Dr Sam Sneyd will join Dr Grimmett for Session 6.

7 September 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 and the Impressionists. The beginnings of the Impressionist movement.

14 September 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. Cezanne and early Impressionist exhibitions in opposition to the *Salon*.

21 September Making Exhibitions of Themselves

Some original Impressionists became disillusioned. They exhibit more and try modifications to 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

28 September Bonjour M Gauguin

Impressionism overseas, then 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. Van Gogh, Toulouse-Lautrec, Gauguin, Cezanne.

5 October 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 of the early 20th century that would fall foul of National Socialism.

12 October The History of Medicine in Pictures

Art will be used to illustrate aspects of the history of medicine including diagnosis, dissection, and a variety of ailments such as plague, gout and treatment of mentally ill artists (Van Gogh, Richard Dadd)

19 October 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.