HOW GREAT ARTISTS CHANGE THE WORLD

Tuesday Classes: Nov 7 & 14, 2017   Tallent Hall, # 182   10 AM to 12 Noon

Leonardo   Tuesday, November 7

Leonardo was not only an artist but a court magician who created a "virtual reality" in the modern sense by painting in a way that did not conform to classical ideals: in his work you could not see outlines and there was a lot of dark colors and blurring, resulting in images of figures who seemed literally to breathe. That esthetic, which made colors glow in a new way, was copied by many later artists, gradually allowing the paint medium *itself* to become expressive (before, this had come from the figures' gestures and expressions only), making Rembrandt and Rubens possible, and in the end also 20th century Abstract art. We'll focus on the Mona Lisa as there is more to her than the new style. In the right circumstances she makes a slight movement. And more still, a close copy in the Prado seems to be the stereoscopic pair to her. So if we squint, we'll see her in all her original glowing color, in three dimensions, breathing and moving, and it's all done by manipulating our perception.

Bramante & Raphael   Tuesday, November 14

In this class we'll cover the outright breaking of that classical system in the west, which allowed skeptical science to happen. We'll look at Bramante (the architect "renovating" St. Peters in Rome for the Pope) and Raphael (the artist painting in the Pope's official audience hall). Between them they publicly proved that the system had gone as far as it could, but then showed that it could be "reconfigured" to permit new possibilities, thus forcing the Pope to accept acknowledge it did not (or did not yet) conform to that classical system. Since the authority to validate scholarship lay completely with the Pope, this was very significant: immediately astronomy changed, new scientific experiments happened, and in the end we got to the moon.

Questions? Call Jo Ann Shea at 262-554-8081 or email to joaz44@hotmail.com

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**Great Artists Change World:** □ Members $10 □ Guests $20   Register by Oct. 23, 2017

Name _____ Check #_____

Phone _____ Email_____

Emergency contact name & phone _____

Deliver **cash** registration to the ALL office in Tallent Hall. **Checks** payable to UW Parkside/ALL; deliver or mail to Vanessa. **Credit card** registration for members <u>must be</u> submitted online; an email with a member registration **LINK** will be sent around the 1st Monday each month. NO online credit card registrations can be accepted for guests. As registrations fill, members get preference in signing up.

Pippin Michelli earned her Ph.D. (Medieval art) in 1980 and has taught at all educational levels, especially in universities, Liberal Arts colleges, and dedicated art schools.
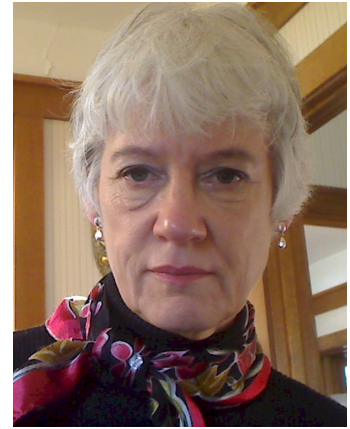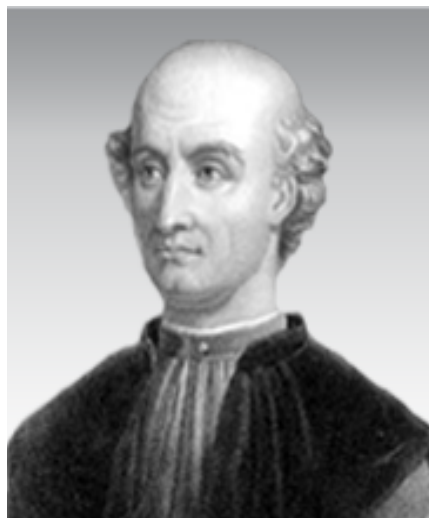
Her approach is based on a close examination of the artifacts and architecture to discover what they can say about themselves, and it is this chorus of voices that she uses to throw light on their culture(s) of origin and the possible intentions of their makers and commissioners. This approach causes her to notice aspects that generally go unremarked, especially including the apparently coincidental, accidental, and incomplete. This has guided her study of all periods of western art and architecture up to the present.

Alongside the art and buildings, she examines primary source texts on aesthetics, calendar-keeping, hagiography and historical annals, whose content and structure reveal the unarticulated assumptions of the artists and builders. For Islamic art and architecture, which are the products of a highly specific worldview, she again examines the works closely to discover what they have to say about themselves, and studies primary source texts concerning the nature of knowledge, the purpose of existence, the arrival of Islam, and the metaphysical and physical universes inferred by early religious scholars and astronomers.

Leonardo   **Bramante**   **Raphael**