

Virtual Tour of Florence, Italy

Wednesday, November 3, 2021

1:00 pm, Online Class



Pippin Michelli will take us on a virtual tour of Florence, Italy where we will visit many of the highlights that city has to offer. Florence is the capital of Italy's Tuscany region and home of many masterpieces of the Renaissance art and architecture. On our tour we will visit the great Duomo, Santa Maria del Fiore, which is one of the world's greatest cathedrals and the Uffizi gallery where we will visit Botticelli's "The Birth of Venus" and DaVinci's "Annunciation." At the Galleria dell' Acadamia we will see Michelangelo's "David." Our tour will also take us to the Ponte Vecchio bridge, the Piazza della Signoria, and the Bardini Gardens. She will give us a short history at each stop.



Questions? Contact JoAnn Shea at joaz44@hotmail.com

Fee: \$7 for Member and \$14 for Guests

Register by: 11/01/21

The campus is still closed to the general public. Please mail checks payable to UW-Parkside/ALL or register online with a [Credit card \(click here to pay with card\)](#). Once your registration is complete you will receive a confirmation email. Then a few days before the class, you will receive an email reminder with the link and instructions on how to join the class.

[If you are mailing in your payment and want to print a registration form, click here.](#)

Adventures in Lifelong Learning

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Our Guest Speaker: Perette (Pippin) Michelli, Ph.D.:

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. After teaching at Lake Forest College recently, she has returned to the University of Wisconsin-Parkside to teach the Humanities, thus broadening her field further than ever.

Pippin's 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.