

Art Seminar Group

4/11/2024

Please retain for your records

SUMMER • MAY – AUGUST 2024

Tuesday, May 7, 2024

GUESTS WELCOME

1:30 pm The Women's Club of Roland Park (4500 Roland Ave) & Zoom

Sculpting Space - The Architecture of Frank Gehry

Jennie Hirsh, professor of modern and contemporary art at the Maryland Institute College of Art

This seminar surveys the career of Canadian-American deconstructivist architect Frank Gehry, examining residential, commercial, cultural, and other educational buildings in cities located in both North America and Europe. Beginning with Gehry House, the suburban California home that the architect renovated for his own family in California in 1977, this conversation will illustrate by example the original and forward-looking contributions that Frank Gehry has made to the built environment in North America and Europe. In retracing the evolution of Gehry's particular postmodern trajectory, we will study a selection of his buildings for their innovative structural and sculptural forms, focusing on a selection of projects, including Vitra Design Museum in Weil am Rhein (1989), the Olympic Fish Pavilion in Barcelona (1992), the Guggenheim Bilbao (1997), the Peter B. Lewis Building at Case Western Reserve University (2002), the Disney Concert Hall (2003) in Los Angeles, the renovation of the Art Gallery of Ontario (2008) in Toronto, the Weisman Art Museum in Minneapolis (1993 and 2011), the Fondation Louis Vuitton in Paris (2014), and, most recently, the innovative Core Project at the Philadelphia Museum of Art (2020).

\$15 fee for guests and subscribers (no fee for members)

Tuesday, May 14, 2024

GUESTS WELCOME

1:30 pm via Zoom

Art and the Demands of Memory at the Katzen Art Center

Aneta Georgievska-Shine, professor of art history, University of Maryland

This exhibition deals with ways in which art is shaped by memories of traumatic experiences, focusing on the "second generation" Jewish artists/survivors. For most of these artists, these memories exist only through the accounts of their parents or relatives. Nonetheless, they are often just as "real" regarding their impact on their work.

Learn about each artist's personal story, sensibilities, and shared preoccupation with the past and how it has left an imprint. Some approach this through direct storytelling using the language of representation. Others are more abstract or conceptual. Some depict specific places associated with the wartime experiences of their family members, while others revisit those sites of trauma more metaphorically. Some of their works have an almost documentary character. In others, the beholder is led along oblique pathways toward broader themes of identity, displacement, migration, and oblivion.

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Thursday, May 16, 2024

MEMBERS ONLY

Members' Day Trip: Whitney Biennial: Even Better Than the Real Thing with a visit to Dia Chelsea, Chelsea art galleries, and public art on the High Line

Whitney teaching fellows, TBA

Join ASG on a guided tour of the eighty-first edition of the Whitney Biennial—the longest-running survey of contemporary art in the United States. This exhibition features seventy-one artists and collectives grappling with today's pressing issues - a 'dissonant chorus' of distinct voices that collectively probe cracks in the unfolding moment. The exhibition's subtitle, *Even Better Than the Real Thing*, acknowledges that Artificial Intelligence (AI) is complicating our understanding of what is real, and rhetoric around gender and authenticity is being used politically and legally to perpetuate transphobia and restrict bodily autonomy. These developments are part of a long history of deeming marginalized people as subhuman—less than real. Artists in this biennial explore the permeability of the relationships between mind and body, the fluidity of identity, and the growing precariousness of the natural and constructed worlds around us. Whether through subversive humor, expressive abstraction, or non-Western forms of cosmological thinking, these artists demonstrate that there are pathways to be found, strategies of coping and healing to be discovered, and ways to come together in a fractured time.

Members will enjoy lunch on their own at either the Chelsea Market or Chelsea Market Passage on the High Line before exploring the NYC's Chelsea art district through a self-guided tour. Options include Dia Chelsea, the area's spectacular blue chip art galleries, and public art on the High Line. A map will be provided with exhibition information as an aid for this exploration. In case of rain, attendees will visit the MoMA after the Whitney (on view: *Joan Jonas: Good Night Good Morning* and *Käthe Kollwitz*, among other exhibits).

Members-only; \$180 trip fee. Boxed dinner is an additional fee. Register online [here](#).

Tuesday, May 21, 2024

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road @ Stevenson) & Zoom

Keys to the Past: Exploring the History of Jazz Piano - A Concert and Seminar

Quentin Walston, pianist, composer, educator

Pianist and music educator Quentin Walston takes listeners through a musical history of Jazz Piano. Walston lectures and performs the nuances of the genre's development, from the 1900s ragtime style to the contemporary modal approaches of the 1960s and 1970s. Walston will cover pianists such as Jelly Roll Morton, Duke Ellington, Bud Powell, Bill Evans, and more, giving participants an understanding of the historical and musical aspects of each creative giant of jazz. Q & A will follow the lecture.

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Tuesday, May 28, 2024

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road @ Stevenson) & Zoom

Tabula Rasa: the Music of Arvo Pärt

Judah Adashi, composer and composition faculty at Peabody Institute of the Johns Hopkins University, artistic director, Evolution Contemporary Music Series & Rise Bmore

Dr. Judah Adashi, a composer on the faculty of the Peabody Institute of the Johns Hopkins University, returns to the Art Seminar Group to discuss the music of Estonian composer Arvo Pärt (b. 1935). Pärt is best known for his signature "tintinnabuli" style, developed in the early 1970s. The surface simplicity of this musical language marked a radical departure from dominant approaches to composition in late 20th-century European music. We will explore some of Pärt's major works and consider why he is one of the most-performed living composers in the world.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, June 4, 2024

GUESTS WELCOME

1:30 pm via Zoom

Women in and of Surrealism

Paula Burleigh, assistant professor of art history, Allegheny College, and director of the Allegheny Art Gallery

Curator Cecilia Alemani titled the 2022 Venice Biennale *The Milk of Dreams*, a phrase taken from an illustrated children's book by artist Leonora Carrington (1917 - 2001, Clayton-le-Woods, UK). Carrington was effectively the patron saint of the 59th Biennale, an exhibition that boasted unprecedented gender representation statistics: nearly 90 percent of the participating artists identified as women or non-binary. In a relatively unusual gesture for a contemporary Biennale, Alemani included several historical galleries, one of which explored the contributions of women artists—like Carrington—associated with historical Surrealism beginning in the first half of the twentieth century. Alemani's Biennale was a high-profile example of a widespread, recent resurgence of interest in women's contributions to Surrealism, a movement founded in 1924 by the French writer and artist André Breton. Women occupied a particularly fraught position within the inner circle of Surrealism, given the movement's explorations of repressed desire and sexuality, which often led to objectifying representations of women's bodies. Yet women associated with the movement, such as Remedios Varo, Toyen, Leonor Fini, Dorothea Tanning, and others, made wildly inventive artworks investigating inter-species relations, myth, magic, and the occult themes that feel more relevant than ever in contemporary art and cultural context. This lecture explores the work of key women associated with historical Surrealism and traces their influence on today's art world.

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Thursday, June 6, 2024

MEMBERS ONLY

1:30 pm – 3:30 pm, Baltimore Museum of Art, 10 Art Museum Drive

Members' Program: Preoccupied: Indigenizing the Museum

Dare Turner (Yurok Tribe), Curator of Indigenous Art at the Brooklyn Museum and former BMA Assistant Curator of Indigenous Art of the Americas;

Leila Grothe, BMA Associate Curator of Contemporary Art;

and Elise Boulanger (Citizen of the Osage Nation), BMA Curatorial Research Assistant

Preoccupied: Indigenizing the Museum, an initiative including a series of nine distinct solo and thematic exhibitions, centers the work, experiences, and voices of Native artists.

Preoccupied explores the vital cultural contributions of Native people through the presentation of historical objects and works created by a breadth of contemporary makers. Unfolding over the course of ten months, the initiative features focus solo presentations from Dyani White Hawk (Sičąŋǵu Lakota), Caroline Monnet (Anishinaabe/French), Nicholas Galanin (Lingít and Unanga̋), Laura Ortman (White Mountain Apache), and Dana Claxton (Wood Mountain Lakota First Nations); a film series curated by Sky Hopinka (Ho-Chunk Nation and a descendant of the Pechanga Band of Luiseño Indians); and thematic explorations titled *Enduring Buffalo*, *Illustrating Agency*, and *Finding Home*.

Developed with guidance from the Native community and cultural leaders in and around Baltimore, the initiative also includes interpretative interventions in the display and labeling of certain objects across the museum's collection galleries, a publication designed with guidance from Native methodologies, and a broad array of public programs. *Preoccupied* significantly increases the presence of Native artists in the BMA's galleries and actively subverts the colonialist tendencies and hierarchies upon which museums have been built. The initiative will continue through January 2025.

Members-only; no fee, registration required. Register online [here](#).

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Tuesday, June 11, 2024

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road @ Stevenson) & Zoom

Considering the Nonhuman: Plants and Animals in Contemporary Art

Paula Burleigh, assistant professor of art history, Allegheny College, and director of the Allegheny Art Gallery

This talk highlights contemporary artists whose work engages with non-human animals and plants. In various fields of critical theory, the twenty-first century has witnessed a so-called "nonhuman turn," or a shift toward decentering a Humanist worldview in favor of a more capacious outlook that regards humans as participants in a non-hierarchical network of exchange with other species, including flora and fauna. This shift is partly catalyzed by the recognition that we live through the Anthropocene, an era of human-generated climate change. Consequently, artists increasingly respond to an ethical imperative to consider non-human subjects with empathy as we come to understand the scope of our impact on and entanglements with plants and animals. While there is a long and rich history of artistic representation of plants and animals in art, historically, artists instrumentalized both as symbols for human attributes. This lecture explores artworks that depart from established conventions for representing non-human species in order to approach their subjects with sustained curiosity and attention, and sometimes even collaboration.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, June 18, 2024

GUESTS WELCOME

1:30 pm (90 minute program) via Zoom

Venice Biennale 2024 - Stranieri Ovunque - Foreigners Everywhere

Kerr Houston, professor of art history, theory and criticism, Maryland Institute College of Art

Not planning a trip to Venice this year? No worries: join Kerr Houston for a virtual overview of the 2024 Biennale, the largest and most celebrated exhibition of contemporary art in the world. This year's Biennale, on view through November, features an international exhibition curated by Adriano Pedrosa and more than a hundred additional national pavilions and collateral events. Professor Houston, who will be in Venice for the month of June, will collect highlights and offer reactions in a lecture developed specifically for the Art Seminar Group. We'll explore the colorfully queer beadwork of Jeffrey Gibson, a stunning installation by the Mataaaho Collective, the tender paintings of MICA graduate Louis Fratino, and look at some of the more striking artistic and curatorial decisions on display. At the same time, we'll consider a few overarching themes and some of the various controversies swirling around this year's show. We hope you can join us!

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Tuesday, June 25, 2024

GUESTS WELCOME

1:30 pm via Zoom

Hidden, Forgotten, and Off-Radar Art Throughout the Big City

Sylvia Laudien-Meo, independent art historian

New York is not only a metropolis with major sights and collections but also a city with a complex layer of history and an incredible wealth of arts and culture. Exploring the city for decades with the eyes and passion of an art historian and tour guide, I learned about many curious, magnificent, hidden, remixed, dispersed, forgotten, or no longer mentioned fantastic art. Especially some of our older buildings have the most curious sculptural detail and hidden messages, some incredible treasures are accessible but not very well known, some of the past temporary Public Art Projects still survive, and some artworks might not register to you as such, even as you're walking by them. My personal highlights are brought together for a virtual tour that will take us through NYC, old and new.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, July 2, 2024

GUESTS WELCOME

1:30 pm via Zoom

MoMA Collection: Interrelationship of Photography and Fine Arts in Modern Art

Sylvia Laudien-Meo, independent art historian

Since its recent reopening in October 2019, MoMA's curators decided to mix up the works of their various departments throughout the galleries to open up some interesting conversations between mediums. Photography and Fine Arts informed each other strongly since the mid 19th C, whether as inspiration or counterbalance, and some artists worked in both mediums. Soviet and Bauhaus artists introduced photo collages, and Andy Warhol and Robert Rauschenberg were among the first to use silkscreen photography. The comparisons open interesting perspectives.

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ART SEMINAR GROUP & RENAISSANCE INSTITUTE FILM SERIES

The Fabulous Jane Fonda

Having long since achieved icon status, actress Jane Fonda continues to make headlines as an activist, trendsetter, and all-around superwoman well into her ninth decade. Born in 1937, Fonda is the first child of another legend of the silver screen, Henry Fonda (her younger brother, Peter, also found fame as an actor), and would follow him into the profession in her early 20s. Her first film role was in the 1960 *Tall Story*, starring opposite Anthony Perkins. Since then, she has had a prolific career in movies and television, spanning six decades. Simultaneously, her passionate advocacy for numerous progressive causes—from protesting the Vietnam War to her current environmental activism—has often overshadowed her considerable achievements as an actress.

Fonda is equally famous for her public personal transformations, which often mirrored the trials and triumphs of her generation's women, who grew up during years of profound social and sexual change. After beginning her early career as a girl-next-door ingenue, she became something of a sex symbol, courtesy of her first husband Roger Vadim's 1968 *Barbarella*. But once she broke free of Vadim, Fonda established herself as a serious actress in the 1970s with several roles that led to Oscar nominations and wins (the latter for *Klute* and *Coming Home*). In the 1980s, she found a new kind of fame with her line of workout videos, a business she founded to establish the Campaign for Economic Democracy with her second husband, politician Tom Hayden. Fonda took a 15-year hiatus from acting during her third marriage to media mogul Ted Turner, from 1990 to 2005, but returned after their divorce to star in various projects, including the 7-season Netflix series *Grace and Frankie*.

In our 2024 series, we offer six films from the period of Fonda's greatest critical acclaim as an actress, beginning with the wildly successful 1980 comedy **9 to 5**. From there, we cycle back to the 1970s with ***Klute***, ***Julia***, ***Coming Home***, and ***The Electric Horseman*** before returning to the 1980s with our final selection, ***On Golden Pond***. Please join us for what promises to be an exciting summer as we explore and celebrate the work of this legendary actress.

Programs begin at 1:30 pm at the Ridley Auditorium at Loyola Notre Dame Library at 200 Winston Avenue, Baltimore 21212. There is a McDonald's on the corner of Winston Ave at York Road. Parking is free. Detailed driving and parking directions can be found here: <https://www.lndl.org/about/directions-parking>

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SUMMER • MAY – AUGUST 2024

Tuesday, July 9, 2024

GUESTS WELCOME

1:30 pm Ridley Auditorium at Loyola Notre Dame Library (200 Winston Ave) & Zoom

9 to 5 (Colin Higgins, 1980, 109 min.)

Christopher Llewellyn Reed, chair, film & moving image department, Stevenson University

Directed by Colin Higgins (*Silver Streak*, 1976) and co-written by Higgins and Patricia Resnick, this landmark portrayal of women in the workplace is based on an idea by Fonda herself. The story of three female office workers battling a sexist manager would inspire a national conversation about misogyny and later spawn an eponymous sitcom. The #2 film at the 1980 US box office, the movie showed that stories centered on women could score big. Starring Fonda, Lily Tomlin, and Dolly Parton in her first feature role (Parton also contributed the catchy, Oscar-nominated theme song), *9 to 5* is a comic romp with bite, never letting us forget that no matter how hard we laugh, the underlying issues are serious. Dabney Coleman is the perfect foil as the world's worst boss.

\$10 fee for guests or \$40 for six films (No fee for ASG/RI members, or ASG subscribers)

Tuesday, July 16, 2024

GUESTS WELCOME

1:30 pm Ridley Auditorium at Loyola Notre Dame Library (200 Winston Ave) & Zoom

Klute (Alan J. Pakula, 1971, 114min.)

Linda DeLibero, senior lecturer and special advocate for alumni and outreach, and former director of the JHU film and media studies program

After nearly a decade in film, Fonda's performance in 1969's *They Shoot Horses, Don't They?* finally earned her a reputation as a serious actress. In her next movie, *Klute*, her interpretation of call girl Bree Daniels cemented that reputation with what is arguably the best performance of her career. (She won her first Best Actress Oscar for her efforts.) Ostensibly a neo-noir thriller about a small-town private investigator tracking his best friend's killer in the big city, *Klute* is a landmark film of the 1970s, the first in director Alan Pakula's so-called paranoia trilogy (along with *The Parallax View* and *All the President's Men*). All are deep dives into the dark side of American power, here made starkly visual with the shadowy, hard-edged cinematography of the legendary Gordon Willis. Although the movie bears the name of Donald Sutherland's impassive detective, *Klute* is all about Bree, whose thwarted attempts to leave "the life" in New York and pursue a "normal" relationship with Sutherland reveal the terrible price women pay for a sense of freedom and autonomy. Released at the height of feminism's second wave, the film struck a nerve and was greeted with near-universal acclaim. Fonda's Bree Daniels, with her inimitable shag haircut and thigh-high boots, is one for the ages: tough, intelligent, self-aware, and heartbreakingly vulnerable, she is as fiercely complex as the woman who plays her.

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SUMMER • MAY – AUGUST 2024

Tuesday, July 23, 2024

GUESTS WELCOME

1:30 pm Ridley Auditorium at Loyola Notre Dame Library (200 Winston Ave) & Zoom

***Julia* (Fred Zinnemann, 1977, 117min.)**

Linda DeLibero, senior lecturer and special advocate for alumni and outreach, and former director of the JHU film and media studies program

Not long after Lillian Hellman's death, literary sleuths verified what many observers had long suspected: that the narrative in "Julia," a chapter from the playwright's 1973 best-selling memoir *Pentimento*, was false. Hellman had coopted the story of a living woman she didn't personally know, inventing her friendship with the eponymous Resistance fighter out of whole cloth. Likewise, her own role in aiding Julia's cause was a lie. Perhaps this is why the film based on that vexed material is an unjustly neglected gem, unjust because even as a fiction (perhaps because it *is* a fiction), the movie positively glows with a multitude of treasures: superb performances by Jason Robards as Hellman's lover, Dashiell Hammett, and a luminous Vanessa Redgrave as Julia (both Robards and Redgrave won Oscars); Meryl Streep's first screen role as Hellman's viperish nemesis; a brilliant edge-of-your-seat episode involving Hellman's dangerous journey through Nazi Germany; Douglas Slocombe's richly evocative cinematography; and of course, a gripping performance by Jane Fonda herself as Hellman. Most of all, the film was ground-breaking in its portrayal of a phenomenon that is still all too rare in Hollywood film: the story of a deep and vital friendship between two women, as nuanced and loving as any that's graced the screen, true story or not.

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SUMMER • MAY – AUGUST 2024

Tuesday, July 30, 2024

GUESTS WELCOME

1:30 pm Ridley Auditorium at Loyola Notre Dame Library (200 Winston Ave) & Zoom

***Coming Home* (Hal Ashby, 1978, 127min.)**

Linda DeLibero, senior lecturer and special advocate for alumni and outreach, and former director of the JHU film and media studies program

Coming Home was Jane Fonda's passion project, a story she struggled to bring to the screen for nearly a decade. As a relentless champion of Vietnam veterans' rights (even as many of them regarded her as the traitorous "Hanoi Jane"), Fonda was adamant that a film focused on the personal travails of a paraplegic vet returning to "normal" life was vital to changing the course of the war. Her hero, Luke Martin, was partly based on Ron Kovic, whom she befriended long before Oliver Stone directed Kovic's autobiography, *Born on the Fourth of July*, in 1989. Indeed, convincing studio heads to finance an antiwar movie in the early '70s proved impossible. Still, Fonda persisted. When director Hal Ashby—in the middle of his phenomenal streak of award-winning movies—finally agreed to take on the film, the war was over, but the final product still stands as one of the great Vietnam War movies and a great anti-war film for all time. In addition to Jon Voigt's sensitive performance as Luke—amidst a rich in veterans—Jane Fonda's Sally Hyde, as the wife of Bruce Dern's disillusioned Marine captain, convincingly portrays a journey traveled by many women in the 1960s: from meekly subservient housewife to fully realized woman, aware of all the life-altering changes around her. For this, she won both her second Best Actress Oscar and lasting respect for bringing this very personal war story to the screen.

\$10 fee for guests or \$40 for six films (No fee for ASG/RI members, or ASG subscribers)

Tuesday, August 6, 2024

GUESTS WELCOME

1:30 pm Ridley Auditorium at Loyola Notre Dame Library (200 Winston Ave) & Zoom

***The Electric Horseman* (Sydney Pollack, 1979, 121min.)**

Christopher Llewellyn Reed, chair, film & moving image department, Stevenson University

In this thoroughly charming reunion between real-life longtime friends Fonda and Robert Redford (her co-star in 1966's *The Chase* and 1967's *Barefoot in the Park*), Redford plays a washed-up rodeo cowboy, Norman "Sonny" Steele. Steele makes off with a prized horse whose condition reminds him of his own sorry state. Fonda is the television reporter who decides to train her lens on Redford's act of folly to further her career, only to fall in love along the way, both with the man and his mission. Directed by Sydney Pollack (*Three Days of the Condor*, 1975), the film is part ode to the American West and part modern romance, buoyed by the wonderful central performances and the gorgeous images (courtesy of cinematographer Owen Roizman). An added bonus is the appearance of country music star Willie Nelson in his first film role.

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Tuesday, August 13, 2024

GUESTS WELCOME

1:30 pm Ridley Auditorium at Loyola Notre Dame Library (200 Winston Ave) & Zoom

***On Golden Pond* (Mark Rydell, 1981, 109min.)**

Christopher Llewellyn Reed, chair, film & moving image department, Stevenson University

A guaranteed tear-jerker and one of her most popular films, *On Golden Pond*, is a must-watch for Fonda fans, in part because it marks the first and last screen pairing with her father Henry, who finally won his only Best Actor Oscar in this, his final role. (It won another for co-star Katharine Hepburn, as well.) Although Jane plays a supporting role, the film showcases both her formidable acting talents and her well-toned physique: in a famous scene involving a backflip, Fonda's chiseled body served as a brilliant advertisement for her soon-to-debut workout video. Fonda the elder and Hepburn play Norman and Ethel Thayer, the long-married parents of troubled daughter Chelsea (Jane Fonda), who asks them to babysit her new fiancé's son while the happy couple jets off to Europe. Despite initial friction between the couple and their adolescent charge, all involved learn genuine life lessons and emerge changed by the experience—and the audience emerges from the film with well-earned tear-stained hankies. Screenwriter Ernest Thompson (who also won an Oscar) adapted his eponymous 1979 play for the screen. Dabney Coleman (the villain in the first film of our series, *9 to 5*) plays the fiancé with gentle aplomb. The tension between Norman and Chelsea is an obvious mirror of Henry and Jane's own fraught relationship, and the scenes between them shine with bittersweet authenticity.

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