

Art Seminar Group

2/6/2018

Please retain for your records

WINTER • JANUARY – APRIL 2018

Tuesday, January 9, 2018

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

Pluralism & Art in the 1980s I: The Return of Figurative Art: Neo-Expressionism

Dr. Michael Salcman, art historian, poet and neurosurgeon

Art in the 1980s was a wild, mercantile river into which many artistic streams flowed. This was the decade that ended the hegemony of abstract art and the dominance of America in the art avant-garde. Once reviled, the pluralist 1980s now are viewed as the launch platform of Post-modernist art and contemporary art today. In a 3-part series, Michael Salcman will explore some of the main artistic streams during this decade.

The 1980s was a time of meteoric growth both economically and artistically. Consumerism ruled and Conceptualism and Minimalism gave way to the return of painting and figurative art, or what became known as Neo-Expressionism. German, Italian, and somewhat later, American artists, combined vigorous Abstract-Expressionist brushwork with recognizable content. Francis Picabia was influential and ancient myths, fascism, contemporary suburban life and portraits became the subject matter for many artists.

\$15 door fee for guests and subscribers

Wednesday, January 24, 2018 **New Date (Rescheduled from 1/17 Inclement Weather Cancellation)** GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

Pluralism & Art in the 1980s II: The Pictures Generation: Photography & Feminism

Dr. Michael Salcman, art historian, poet and neurosurgeon

The “Pictures Generation” burst onto the scene in an important 1977 exhibition that defined a new age that embraced photography and appropriation, and threatened the concept of “authorship”. Influenced by Conceptualism and Pop, these artists used appropriation and montage to reveal the constructed nature of images. Their works included photography and film and examined cultural stereotypes in popular imagery. By appropriating well-known imagery, this art challenged the idea of individuality and authorship. They created savvy, critical notions of art while examining a generation of viewers saturated by mass media.

\$15 door fee for guests and subscribers

Tuesday, January 30, 2018

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

The Impact of the Reformation on the Visual Arts of Europe - from Dürer to Vermeer I: Martin Luther and German Art in the Wake of the Reformation

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

When Martin Luther called for a re-examination of the role of religious images in 1517, artists responded in a variety of ways. Some of them became champions of the Reformation and abandoned the representation of Holy figures. Others were far more ambivalent, adjusting their approach to religious narratives in subtle and often cryptic ways. This lecture looks at these diverse responses, focusing on Albrecht Dürer, Lucas Cranach, and Hans Holbein.

\$15 door fee for guests and subscribers

Art Seminar Group

Tuesday, February 6, 2018

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

The Impact of the Reformation on the Visual Arts of Europe - from Dürer to Vermeer II: Reformation before the Reformation: Hieronymus Bosch, ca. 1500

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

More than five hundred years after his death, Hieronymus Bosch remains one of the most fascinating and perplexing artists of the Northern Renaissance. Though he died before the Reformation currents were truly set in motion, his pictorial world seems thoroughly informed by ideas associated with this religious movement. In this lecture, we look closely at some of his greatest masterpieces, such as *The Garden of Earthly Delights*, as deeply-coded meditations on spiritual blindness and the need for self-reform.

\$15 door fee for guests and subscribers

Tuesday, February 13, 2018

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

The Impact of the Reformation on the Visual Arts of Europe - from Dürer to Vermeer III: Pieter Bruegel and the Idea of Serious Joke

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

Rather than a clear path towards a new mode of religious observance, the Reformation ushered in a period of great religious uncertainty in Europe. While many intellectuals –including Erasmus – maintained their allegiance to the Catholic church despite the general turn towards Protestantism in their countries, others shifted their religious affiliation in opportunistic fashion. This sense of instability was beautifully captured by artists like Pieter Bruegel the Elder in images full of “serious jokes” about human folly and our inability to make proper judgments about the world – or even ourselves.

\$15 door fee for guests and subscribers

Wednesday, February 21, 2018 –New Date (Rescheduled from 1/30)

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

Pluralism & Art in the 1980s III: The East Village, Graffiti & Identity Art

Dr. Michael Salcman, art historian, poet and neurosurgeon

During the rise of the AIDS epidemic, American artists turned to photographic documentation of life with a focus on communities on the periphery of mainstream society. In New York’s East Village and beyond, identity becomes the core focus of the art of the 1980s—race, homosexuality and feminism take center stage. Many artists and activists adopted the Neo-Expressionist style in painting as a tool to express diverse identity politics, while others made use of graffiti and cartoon-based approaches. Sculpture moved beyond the realm of “art object” to focus on social and political issues. Following this widespread engagement in political matters, art at the end of the decade dramatically shifts with the emergence of the Young British Artists (Hirst) and Pop-influenced art (Koons).

\$15 door fee for guests and subscribers

Art Seminar Group

Thursday, February 22, 2018

MEMBERS-ONLY EVENT

1:30 pm The Walters Art Museum (600 N Charles St, Baltimore – use Centre St entrance)

Tour of the new Arts of Asia installation at the Walters

Amy Landau, Ph.D., Director of Curatorial Affairs, Curator of Islamic and South & Southeast Asian Art, Walters Art Museum

Find time for tranquility and reflection in *Arts of Asia*, the Walters' new installation of one of the most exceptional collections of Asian art in North America. The dramatic display offers a rich exploration of artistic traditions from diverse cultures across India, Nepal, Tibet, China, Korea, Japan, Myanmar, Thailand, and Cambodia.

Pre-registered members only – please RSVP via the Reply Form.

Tuesday, February 27, 2018

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

The Impact of the Reformation on the Visual Arts of Europe - from Dürer to Vermeer IV: The Sacred goes Underground

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

One of the most intriguing facets of the Reformation in Northern European art was the appearance of new pictorial genres – such as depictions of daily life. Yet, these ostensibly “secular” images were more often than not sophisticated allegories about the relationship between material and spiritual worlds and values. In this lecture, we look at some of the most remarkable examples of such paintings – from the “Kitchen Scenes” of Pieter Aertsen, to the great allegories of the five senses by Jan Brueghel the Elder.

\$15 door fee for guests and subscribers

Wednesday, February 28, 2018

MEMBERS-ONLY TRIP

The Great Society at Arena Stage

9:30 am depart from The Suburban Club

Robert Schenkkan's Tony Award-winning play *All the Way* set the stage for President Lyndon Baines Johnson's sudden ascent to the White House. In its D.C. premiere, *The Great Society* brings the second half of Schenkkan's epic story to its harrowing conclusion. As America is divided by civil rights protests and the anguish of the Vietnam War, LBJ struggles to maintain his relationship with Dr. Martin Luther King, Jr., keep his political opponents in check and complete a raft of impossibly ambitious social policy projects. Jack Willis reprises his “stunning performance” (Broadway World) in this political thrill ride that explores the America of our past to better understand the America of today.

Members-only; please see full description for details and RSVP via the Reply Form.

Tuesday, March 6, 2018

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

The Impact of the Reformation on the Visual Arts of Europe - from Dürer to Vermeer V: The Image of God in Protestant Holland

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

No other European country experienced the kind of dramatic transformation of its visual culture during the late Renaissance as Holland. In this lecture, we look at the ways in which artists such as Rembrandt and Vermeer found ways of representing “divinity” within a largely Protestant milieu by “domesticating” Biblical narratives, or infusing seemingly inconsequential scenes of daily life with profoundly spiritual content.

\$15 door fee for guests and subscribers

Art Seminar Group

Tuesday, March 13, 2018

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

Opera Stories: Reflections on a Career in Opera

Dominic Cossa, American lyric baritone and professor of voice, University of Maryland School of Music, College Park, Maryland

What is it like to be a professional opera singer? Dominic Cossa will give us the inside perspective from his long and successful singing career including how it all started, what life on the road is really like, and a few stories about his famous and not-so-famous colleagues. He will also sing some of his all-time favorite arias and songs including "Di Provenza" from *La Traviata*, "Pierrot's Tanzlied" from *Die Tote Stadt*, and songs from Cole Porter's *Kiss Me Kate*.

\$15 door fee for guests and subscribers

Tuesday, March 27, 2018

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Road, Towson)

Photography and India: Landscape, Monuments, People

Rebecca Brown, associate professor in history of art and chair of Advanced Academic Program in Museum Studies at Johns Hopkins University, Editor-in-Chief of Art Journal

From serpentine roads through the Himalayas to the towering gates of South Indian temples, and from the courtly masquerade balls of India's princes to massive ethnographic projects cataloging tribes, photography has had a major role in India's history since the technology's invention in 1839. We will explore how photography shaped the way we understand India's art and architectural history look at major European and Indian photographic studios that developed and experimented with the medium, and end with the contemporary artists whose work is transforming how we think about photography.

\$15 door fee for guests and subscribers

Tuesday, April 3, 2018

GUESTS WELCOME

1:30 pm The Suburban Club (7600 Park Heights)

The Art and Life of Marc Chagall

Joseph Cassar, professor of art, University of Maryland University College and the New York Times Knowledge Network

This presentation focuses on the humble beginnings of Marc Chagall within a Jewish family living in Lithuania near the city of Vitebsk, a picturesque city of churches and synagogues called at the time the "Russian Toledo". Chagall's early drawings and paintings reveal this rich heritage which stayed with him throughout his artistic career. After a short cubist period from 1912-13, he founded the short-lived Vitebsk Art College (VAC) until departing for Paris in 1922. Faculty members at VAC included El Lissitzky, Kazimir Malevich and Chagall's first art teacher, Yehuda Pen. The highlight of the presentation is a discussion of prestigious commissions Chagall received late in his career: the Paris Opera Ceiling in 1963 and several international stained glass windows which are considered the crown of his long and prolific artistic life.

\$15 door fee for guests and subscribers

Art Seminar Group

Tuesday, April 10, 2018
1:30 pm The Suburban Club (7600 Park Heights)
Violin Stories: Career Preview & Piano Recital
Eduardo Rios, violinist

GUESTS WELCOME

Eduardo Rios is an exceptional 22-year-old musician, born and raised in Peru, who is currently in his second year as an Arts Diploma candidate at The Colburn School of Music in Los Angeles. At age 19, Mr. Rios won first prize at the Sphinx Competition. He performs internationally as soloist, chamber musician, and orchestra concertmaster. He will be coming to Baltimore for the first time to speak to Art Seminar about his experiences and to present a violin and piano recital flavored with South American classical spice.

\$15 door fee for guests and subscribers

IN MEMORIAM: BEATTY LEVI

Tuesday, April 17, 2018
1:30pm, The Suburban Club (7600 Park Heights)

GUESTS WELCOME

The Topless Cellist and the Joan of Arc of the Avant-Garde: Charlotte Moorman's Feast of Astonishments, 1960s-1970s

Lisa Corrin, Ellen Philips Katz director of the Mary and Leigh Block Museum of Art; and senior lecturer in art history, Northwestern University

Lisa Corrin will discuss the life and contributions of Charlotte Moorman (1933-1991)—performance artist, curator and “the Joan of Arc of the Avant-Garde.” Known through the indelible image of her playing the cello topless save for a pair of strapped-on miniature television sets, Corrin will offer a more complex but equally powerful portrait of a girl from Little Rock, Arkansas, who metamorphosed into a seminal and barrier-breaking artist and impresario in the 1960s and 1970s. Trained at Juilliard, Moorman's dedication to a radically new way of looking at music and art took many forms, some extreme, from playing the cello while suspended by helium balloons over the Sydney Opera House to performing on an “ice cello” in the nude. A muse to Nam June Paik she was also an unequaled popularizer of experimental art finding imaginative ways to bring new art from around the globe to the broadest possible public by literally taking it into the streets of New York. The Block Museum of Art organized the first international traveling exhibition about Moorman, which was named by The New York Times art critic, Holland Cotter one of the top 10 best in 2016.

\$15 door fee for guests and subscribers

Thursday, April 19, 2018
Art, Architecture and Decorative Arts -- Historic Annapolis Walking Tour
9:15 am depart from The Suburban Club

MEMBERS-ONLY TRIP

Our day trip to Annapolis features a visit to the Mitchell Gallery at St. John's College beginning with an overview of the building's architecture followed by a tour of the retrospective show of 55 works by Robert Indiana. Then, after a short walk, we will visit the nearby 1774 Hammond-Harwood House for a tour focused on the architecture and furniture crafted by John Shaw. This will be followed by a special guided tour of the restored rooms and exhibits on the main floor of the Maryland State House. The concluding event will be a visit to Government House, the Governor's residence on State Circle, to view the furniture, furnishings and fine art in the public rooms.

Members-only; please see full description for details and RSVP via the Reply Form.

Art Seminar Group

Monday, April 23, 2018

MEMBERS-ONLY EVENT

1:30 pm at the Baltimore School for the Arts, 712 Cathedral Street, Baltimore

Student Rehearsal and Talk: Serenade at the Baltimore School for the Arts

Deborah Wingert, choreographer and Régisseur, Balanchine Trust

We have a rare opportunity to see the dance talent at the Baltimore School for the Arts in action as they learn Balanchine's classic dance Serenade, set to Tchaikovsky's Serenade for Strings. Our program will begin with observing the student dancers rehearsing in the studio under the direction of régisseur Deb Wingert, who learned the dance when Balanchine selected her to join the company of New York City Ballet. After the studio rehearsal, Deb will escort us to the Ballroom for a brief conversation before the students return to perform the piece in costume. We'll be privileged to stay after the performance to hear Deb give notes to the dancers – a rare peek behind the scenes.

Pre-registered members only – please RSVP via the Reply Form.

Tuesday, April 24, 2018

GUESTS WELCOME

1:30 pm The Suburban Club (7600 Park Heights)

The Arts of Medicine

Ed McCarthy, professor of pathology and orthopedic surgery at The Johns Hopkins University School of Medicine

Dr. McCarthy will explore the aesthetics of medical science through the various interfaces between art, medicine, and health. These include the use of medical illustration to obtain a deep understanding of disease and the proper delivery of healthcare, illnesses captured within works of visual art (either intentionally or unintentionally), images of doctors as portrayed in art, and finally, the use of art therapy for patients suffering with mental illness and trauma. Dr. McCarthy will also discuss the value of art analysis as a tool to instruct the diagnostic mind and increase one's powers of observation.

\$15 door fee for guests and subscribers

Art Seminar Group

4/15/2018

Please retain for your records

SPRING/SUMMER • APRIL – JULY 2018

Saturday, April 28, 2018

MEMBERS-ONLY EVENT

11:30 am the Baltimore Museum of Art (10 Art Museum Drive)

ODYSSEY Jack Whitten Sculpture 1963-2017

Private Talk & Tour with curator Katy Siegel, BMA senior programming & research curator and Thaw Chair in Modern American Art at Stony Brook University

Jack Whitten made his sculpture privately in Greece—even after he became one of the most important artists of his generation. For the first time ever, these revelatory works will be on view in an exhibition that features 40 sculptures carved from a diverse spectrum of materials — including wood, marble, copper, bone, and personal mementos — contextualized with African, Minoan, and Cycladic sculptures and other examples of objects that inspired Whitten across the years. A gallery dedicated to Whitten's *Black Monoliths*, a series of paintings honoring African American figures, reveals the connection between Whitten's paintings and his previously unknown sculptures, and marks the first time these works have been exhibited together.

We will gather in the auditorium at 11:30 am for an introduction to the work of Jack Whitten to be followed by a tour of the exhibit.

Limited to 50 participants

Pre-registered members only – please RSVP via the Reply Form or email office@artseminargroup.org to register

Tuesday, May 1, 2018

MEMBERS-ONLY EVENT

10:30 am and 1:30 pm tours

Private Tour of Meyerhoff and Becker Collection

With Bob Meyerhoff and Rheda Becker

Art Seminar Group invites you to the residence and galleries of Robert E. Meyerhoff for a private tour of Bob Meyerhoff and Rheda Becker's remarkable collection of large-scale contemporary photography by such artists as Andreas Gursky, Candida Höfer, Thomas Struth, Thomas Demand, Jeff Wall and Cindy Sherman. We will also briefly see one of the most renowned collections of Post War art in the world, featuring works by Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Robert Rauschenberg and Frank Stella, among others. Both collections are promised to the National Gallery of Art which featured the photography collection at the reopening of the East Wing in September 2016.

Pre-registered members only – please RSVP via the Reply Form or email office@artseminargroup.org to register

Driving directions will be provided to registered members.

Space will be limited to 20 members for each tour.

Tuesday, May 8, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

Musicals, Musicals Everywhere!

J. Wynn Rousuck, former Baltimore Sun theater critic and current theater critic, WYPR

In the Golden Age of Musical Theater, the Broadway musical was one of the leading forms of popular entertainment. The songs crossed over to the Billboard charts; audiences walked into shows already humming the tunes; and everyone with a piano owned the scores. Then came a lull. Musicals continued, but they didn't wow the masses the way they once had. In this lecture, Judy Rousuck takes us on an illustrated tour of the paths Broadway musicals are taking to reclaim mainstream audiences.

\$15 door fee for guests and subscribers

Art Seminar Group

Tuesday, May 15, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

"My feelings are changing..." Louise Nevelson at the Whitney and the Rose in 1967

Jennifer Bedford, independent curator and writer

When she was 68 years old, Louise Nevelson (1899-1988) received the long overdue recognition of her first retrospective exhibition, held in 1967 at the Whitney Museum of American Art and the Rose Art Museum at Brandeis University. Seizing upon the opportunity, Nevelson attempted to make legible and accessible the immersive and elaborate sense of secrecy and mystery she embodied in her work and in her persona. In revisiting this historic exhibition, we can look again at now-lost installations and lesser-known sculptures as well as investigate Nevelson as a curator. How Nevelson's exhibition came to be held at the Rose, then just six years old, is a story that needs to be told.

\$15 door fee for guests and subscribers

Tuesday, May 22, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

A Paris Life, A Baltimore Treasure: the Remarkable Lives of George A. Lucas and His Art Collection

Stanley Mazaroff, art historian

Stanley Mazaroff is a retired lawyer and art historian. Recognized annually in The Best Lawyers in America, Mazaroff retired early from his law firm to enroll in the art history department of Johns Hopkins University. Mazaroff is the author of *Henry Walters and Bernard Berenson, Collector and Connoisseur*, published by the Johns Hopkins University Press in 2010. His newest book, *A Paris Life, A Baltimore Treasure* (also published by the JHUP) has been praised by Doreen Bolger, former director of the BMA, Julia Marciari-Alexander, the director of the Walters Art Museum, and a host of curators and scholars.

A Paris Life, A Baltimore Treasure tells the fascinating story of George Lucas, a young man born and raised in Baltimore in the early 1800s, who after arriving in Paris in 1857 became the most important American art-agent for the most prominent and wealthy American art collectors of that time such as William Walters and William Vanderbilt, and how in the process he acquired a massive and incomparable personal collection of 18,000 works of French art and art-related information. The book further recounts the struggle he faced in finding a future home for his collection, the factors that influenced him to leave it to MICA and the battle that was fought in and out of court in the 1990s between MICA, the BMA and the Walters over ownership of the collection, resulting in the collection being glorified as a "Baltimore Treasure" which was forever saved for the people of Baltimore.

\$15 door fee for guests and subscribers

Tuesday, June 5, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

Artists Working Now: David Hockney

Paula Burleigh, senior teaching fellow, Whitney Museum of American Art

David Hockney (b. 1937) is one of the most celebrated painters working today. Although his work beyond the 1960s has, to some degree, eluded serious critical commentary, a recent retrospective co-organized by the Tate Britain and the Metropolitan Museum of Art suggests this is changing. This talk surveys both the trajectory and reception of Hockney's work over the span of his 60-year career, including his early years depicting swimming pools in Los Angeles, the Polaroid photo-collages of the 1980s, and the exuberant landscapes he continues to make today. Finally, we will discuss Hockney's embrace of technology in his recent work with fax machines, video, and the iPad, experiments that demonstrate his uncommon willingness to continually challenge the parameters of his practice.

\$15 door fee for guests and subscribers

Art Seminar Group

Tuesday, June 12, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

The Art of Paul Cézanne: The Eye in Service to the Mind

David Gariff, senior lecturer, National Gallery of Art

Paul Cézanne sought to systematize the randomness of impressionism and to find an analytical way of seeing the world. His paintings express a new vocabulary of art and a new interpretation of the nature of visual experience. Cézanne's working methods grew out of his intent to produce paintings that captured solid form rather than the fugitive effects of his influential French predecessors. His subject matter ranged widely to include portraits, self-portraits, landscapes, scenes of everyday activities such as card playing, and still lifes.

Cézanne's belief that "there are two things in the painter, the eye and the mind; each of them should aid the other" was taken to heart by the young Picasso. In 1943, Picasso declared that Paul Cézanne was "my one and only master." Indeed, with the artistic achievement of Cézanne, modern art would chart a new and challenging course. This lecture is an exploration of Cézanne's revolutionary art and an introduction to the *Cézanne Portraits* exhibition at the National Gallery of Art (on view March 25-July 1, 2018).

\$15 door fee for guests and subscribers

Tuesday, June 19, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

Artists Working Now: Zoe Leonard

Paula Burleigh, senior teaching fellow, Whitney Museum of American Art

The work of New York-based artist Zoe Leonard (b. 1961) exemplifies a tradition of photographers who have challenged photography's traditional identity as an objective document. Perhaps counterintuitively, Leonard has done so through often straight, unmanipulated photographs. Surveying her work from the 1980s to now, we will see how Leonard addresses questions that are central to the history of photography, from the complex role of place and the constructions of identity to the medium's relationship with death and mourning. Most importantly, Leonard's work reveals the strange power of pictures: capable of alternately absorbing and generating emotional investments, cultural biases, (mis)remembrances, and nostalgia in the mind of the viewer. While Leonard is most widely known as a photographer, she actually works across a wide range of media. Consequently, we will think about how the questions that drive her photography equally inform her practice in installation and sculpture.

Note: The exhibition *Zoe Leonard: Survey* is on view at the Whitney Museum of American Art through June 10, 2018.

\$15 door fee for guests and subscribers

Tuesday, June 26, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

Artists Working Now: Laura Owens

Paula Burleigh, senior teaching fellow, Whitney Museum of American Art

Laura Owens (b. 1970) was critical to the re-emergence of painting in the 21st century art world, and her work continues to challenge the core facets of the medium's identity. For example, while we might typically think of paintings as autonomous objects, Owens has developed a practice in which paintings both implicate and respond to their sites of production and display. Looking at the development of her work since graduating from CalArts in 1994, we will see how she considers perceived conventions of taste through engaging with themes of kitsch, cuteness, craft, sincerity, and irony. Owens' work also opens questions of how and whether the medium can and should expand in response to new technologies, one of the most pervasive questions for artists working today.

\$15 door fee for guests and subscribers

Art Seminar Group

SUMMER FILM SERIES

The Desire to See: Agnès Varda At 90

Celebrating the remarkable six-decade career of the legendary French New Wave filmmaker

As the leading female filmmaker of the French New Wave, Varda has created a body of work whose scope and significance equals that of any other major figure of the movement. Early on she invented the term cinécriture (ciné-writing) to describe her work, meaning every aspect of a film she makes is chosen with a view to an intended effect, message or meaning. She has faithfully followed this approach in a diverse 60 year career in which she has alternated between fiction and documentary while pursuing a unique cinematic vision. Always experimental, always personal, her films focus on themes of place and community, common people facing economic or social difficulties, the challenges faced by women and the meaning of memory.

Thursday, June 28, 2018

GUESTS WELCOME

1:30 pm Knott Science Center Auditorium, Notre Dame of Maryland University (4701 N. Charles Street)

Introduction and commentary by Linda DeLibero, director, Film & Media Studies, Johns Hopkins University

Cléo from 5 to 7 (1962) 90 minutes -- Captures Paris in the 60's with a real-time portrait of a pop singer set adrift in the city as she awaits the results of a medical test that she fears will confirm a fatal condition. A compelling portrait of a self-centered young woman who gains some wisdom when faced with her own mortality.

\$15 door fee for guests and subscribers

Tuesday, July 3, 2018

GUESTS WELCOME

1:30 pm Knott Science Center Auditorium, Notre Dame of Maryland University (4701 N. Charles Street)

Introduction and commentary by Linda DeLibero, director, Film & Media Studies, Johns Hopkins University

The Gleaners and I (2000) 82 minutes – An uncommon profile of scavengers who collect what others throw out or leave behind. A personal and philosophical inquiry into the practice of gathering what has been discarded or passed over.

\$15 door fee for guests and subscribers

Tuesday, July 10, 2018

GUESTS WELCOME

1:30 pm Knott Science Center Auditorium, Notre Dame of Maryland University (4701 N. Charles Street)

Introduction and commentary by Christopher Llewellyn Reed, chair of Film & Moving Image, Stevenson University

Vagabond (1985) 105 minutes – A stunner that created waves upon its release, telling the story of a young homeless woman living rough in the southern French countryside who tries to survive winter by walking further and further, quicker and quicker...

\$15 door fee for guests and subscribers

Thursday, July 12, 2018

GUESTS WELCOME

1:30 pm Knott Science Center Auditorium, Notre Dame of Maryland University (4701 N. Charles Street)

Introduction and commentary by Christopher Llewellyn Reed, chair of Film & Moving Image, Stevenson University

Faces Places (2017) 89 minutes – Co-directed with the street artist JR, a captivating documentary that follows the journey of the two directors/artists/friends through the hidden corners and small villages of France, charming the locals and practicing their art along the way.

\$15 door fee for guests and subscribers

Art Seminar Group

Wednesday, July 25, 2018

MEMBERS-ONLY EVENT

1:30 pm The Baltimore Museum of Art (10 Art Museum Drive)

Eyes on Baltimore Tour: Sondheim Finalist Exhibition & Private Collection of Doreen Bolger

Cecilia Wichmann, assistant curator of Contemporary Art, Baltimore Museum of Art and Doreen Bolger, former director of the Baltimore Museum of Art

ASG members are invited to join us for a two-part tour of the Sondheim Exhibition at the Baltimore Museum of Art and the private collection of Doreen Bolger, former head of the BMA who has become a beloved fixture within the Baltimore art community, well known for her passionate support of regional artists.

This event will begin with a guided tour of the Sondheim Finalists exhibition at the BMA led by Cecilia Wichmann, the Assistant Curator of Contemporary Art. The finalists for the 13th annual Janet & Walter Sondheim Artscape Prize are: multidisciplinary artist Erick Antonio Benitez, Laurel photographer Nakeya Brown, Baltimore sculptor Sutton Demlong, documentary photographer Nate Larson, Parkville painter Eunice Park and painter/fiber artist Stephen Towns, who is currently featured at the BMA in a solo exhibition entitled: *Stephen Towns: Ruminations and a Reckoning* on view through September 2, 2018. Jurors for the prize include Lauren Cornell, Director of the Graduate Program at Bard College and Chief Curator of the Hessel Museum of Art in New York state, Margot Norton, Curator at the New Museum, NYC, and Kameelah Janan Rasheed, a Brooklyn-based interdisciplinary artist and writer. The prestigious prize awards a \$25,000 fellowship to a visual artist living and working in the Baltimore metropolitan region. The Janet & Walter Sondheim Artscape Prize is named in honor of Janet and Walter Sondheim who were instrumental civic leaders with a passion for public education for over 50 years. The Finalists Exhibition will be on view June 20 through August 5, 2018 at the BMA.

Following the tour of the Sondheim exhibit, Doreen Bolger, retired Director of the BMA, will welcome members to her 1870 rowhouse nearby to view her collection of some one hundred contemporary works by artists who are primarily Baltimore-based or regional. Her tour will focus on the work of several artists who are current or former Sondheim Finalists such as Melissa Dickenson, Neal Feather, Shaun Flynn, Nate Larson, René Treviño, and Wickerham & Lomax. Works are displayed amidst 19th-century furniture and decoration more expected for a house on the National Historic Register. Please note: there are steps involved to enter the house and to ascend to the second floor. Spoiler alert: some work is adult in nature! Good news: refreshments will be provided.

Limited to 35 participants

Pre-registered members only – please RSVP via the Reply Form or email office@artseminargroup.org to register

Art Seminar Group

8/6/2018

Please retain for your records

FALL • SEPTEMBER – DECEMBER 2018

Tuesday, September 11, 2018
1:30 pm the Suburban Club (7600 Park Heights)

GUESTS WELCOME

Abstract Impulse in African Art

Kevin Tervalá, associate curator of African Art and department head, Arts of Africa, the Americas, Asia, and the Pacific Islands, Baltimore Museum of Art

Africa has long been associated with abstract artistic expression. Indeed, the story of African art's entrance into the art historical canon is so well known that it scarcely needs to be repeated. Yet, in spite of the voluminous scholarship on European interest in African abstraction, there is much we do not know about the history of abstract form on the continent itself. Most basically: What does abstraction mean in Africa? Why did it develop in some places and not others? Where did it emerge, and what prompted its genesis? In what ways did abstract form play a role in the use and efficacy of an object? This lecture seeks to answer these questions in order to better understand the origin, meaning, and function of abstraction on the African continent. During this investigation, we will look at case studies from Kenya, Mali, and the Democratic Republic of the Congo while highlighting objects in the collection of regional museums.

\$15 door fee for guests and subscribers

Tuesday, September 25, 2018
1:30 pm the Suburban Club (7600 Park Heights)

GUESTS WELCOME

Fascinating Rhythm: The Music Of George Gershwin

Frederick Hodges, PhD, concert pianist

Renowned concert pianist Frederick Hodges brings the magic, romance, and toe-tapping energy of the timeless music of George Gershwin to ASG. Throughout his illustrious career, from the rhythmic ragtime era until the sophisticated 1930s, Gershwin captured the spirit of American music. His name evokes images and sounds of the Jazz Age, The Roaring Twenties, glittering Hollywood musicals, a wealth of Broadway musicals, and the beloved concert works that sprung from his creative imagination. The concert will feature favorite Gershwin melodies such as *I Got Rhythm*, *The Man I Love*, *Embraceable You*, *Let's Call the Whole Thing Off*, *Summertime*, and *Somebody Loves Me*, played in virtuosic style by Frederick Hodges who is critically acclaimed as the definitive interpreter of the music of George Gershwin. What a perfect way to spend an afternoon — Who could ask for anything more?

\$15 door fee for guests and subscribers

Tuesday, October 2, 2018
1:30 pm the Suburban Club (7600 Park Heights)

GUESTS WELCOME

Henri Matisse: His Life & Travels

Joseph Cassar, professor of art, University of Maryland University College and the New York Times Knowledge Network

Painter, collage artist, and colorist Henri Matisse was heavily influenced by the art of other cultures. Matisse immersed himself in the study of old masters and his contemporaries early on, collecting many works by those he admired. But his studies did not end there; he expanded his understanding of art and design through visits to exhibitions of international art and through global travel. After seeing an exhibition of work by Delacroix based on the artist's time in Africa, Matisse traveled to North Africa to see this source for himself. Eventually, he saw several exhibitions of Islamic and Asian art, traveled to Spain to study Moorish Art, purchased textiles in Tangier, and spent time in Tahiti. As a consequence, he incorporated some of the decorative and stylistic qualities of these Non-Western influences into his own style. His contemporaries and close companions, Gauguin and Picasso, also sampled Non-Western art and design motifs. During the early part of the 20th century in Paris, the artistic elite readily rejected academic tradition. Non-Western art, particularly African art, became a source of inspiration for artists searching for new systems of representation eventually leading to the practice of abstraction in Western art.

\$15 door fee for guests and subscribers

Art Seminar Group

Wednesday, October 10, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

The Ingenious Knight of La Mancha and his Cultural Legacy: Four Centuries of Creativity Inspired by Don Quixote: (lecture 1 of 4)

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

Don Quixote, the main protagonist of the eponymous novel by Miguel de Cervantes, is one of the most famous characters in the history of Western literature. A would-be knight errant enamored of chivalric romances, he ventures into the world in a quest for adventure only to become the butt of countless jokes on account of his delusions of grandeur. In his search for lost ideals, reality and fiction are interchangeable and indistinguishable, as epitomized by his fight with windmills and his infatuation with a common peasant girl whom he perceives as the noblest of ladies.

At the core of this satirical, tragi-comic fiction, is a deeply philosophical question: how well can we know the world or anything within it for that matter? Instead of an answer, Cervantes offers only a series of narrative situations, each one more preposterous than the other, as if to suggest that any hope of answering that question is an absurdist dream. This series of four lectures explores some of the most important aspects of the cultural legacy of this narrative - often called the first modern novel - which has inspired countless works by artists, writers, and musicians since its original publication more than four hundred years ago.

The Moment of Don Quixote: What was it that led to the creation of Don Quixote in the first place? Why was it written in Spain, around 1600? What does this novel tell us about the literary milieu of Cervantes? What do its themes and their treatment tell us about some of the cultural anxieties of his era? These are some of the questions Georgievska-Shine will be addressing in the first lecture of the series.

\$15 door fee for guests and subscribers

Wednesday, October 17, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

The Ingenious Knight of La Mancha and his Cultural Legacy: Four Centuries of Creativity Inspired by Don Quixote: (lecture 2 of 4)

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

Don Quixote in the Visual Arts: Though Cervantes' novel did not seem to have a direct impact on the visual culture of Spain, its resonance for later artists is undeniable – from Honoré Daumier to Dali and Picasso. Yet, as we shall see in this exploration of visual reflections upon this novel, the themes it addresses had a great currency among artists of Cervantes's age, including, most famously, Diego Velázquez.

\$15 door fee for guests and subscribers

Art Seminar Group

Thursday, October 18, 2018

MEMBERS-ONLY TRIP

Sparking Museum Joy: Day Trip to Pittsburgh for the Carnegie International, 57th Edition, 2018

Private tour with Ingrid Schaffner, curator of the International

In 1896, just a year after the first Venice Biennale, Andrew Carnegie directed his curators at the Carnegie Museum of Art to find “the Old Masters of tomorrow,” inaugurating the Carnegie International. The exhibition was intended to inspire local audiences and artists, and to position Pittsburgh as a center of not only industry but of modern culture. Now held every five years, the curated International is one of the leading exhibitions of contemporary art. The 57th iteration of the exhibition is organized by Ingrid Schaffner, a curatorial innovator known for her intensely researched and widely accessible exhibitions. Presenting work by 32 artists and artist collectives from around the world, the exhibition invites visitors to explore what it means to be “international” at this moment in time, through exhibitions within the museum and also offsite. The pleasure of being with art inspired the composition of this International – with a goal of “sparking museum joy” within visitors.

Art Seminar Group members will have a private guided tour of the exhibition with Ingrid Schaffner.

Members-only; trip description and reply form will be distributed following the release of the Fall newsletter.

Tuesday, October 23, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

The Ingenious Knight of La Mancha and his Cultural Legacy: Four Centuries of Creativity Inspired by Don Quixote: (lecture 3 of 4)

Judah Adashi, composer and Peabody Institute faculty member

Listening to Don Quixote: Dr. Adashi offers an overview of musical works inspired by Miguel de Cervantes' Don Quixote, with a special emphasis on three compositions: Richard Strauss's symphonic tone poem Don Quixote (1897); the musical Man of La Mancha (1965), with music by Mitch Leigh; and Peabody alumna Amy Beth Kirsten's Quixote (2017). Dr. Adashi's talk will focus on the different ways in which these composers have translated Cervantes' novel into compelling music for both the stage and the concert hall.

\$15 door fee for guests and subscribers

Tuesday, October 30, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

An Impetuous Genius: Drawings by Jacopo Tintoretto

John Marciari, Charles W. Engelhard curator and head of the department of drawings and prints, The Morgan Library & Museum, New York

Although Tintoretto's paintings are immediately recognizable to most museum-goers and visitors to Venice, his drawings are unfamiliar even to many scholars of the Italian Renaissance. In conjunction with the 500th anniversary of Tintoretto's birth, John Marciari has organized the first exhibition ever to provide a comprehensive look at Tintoretto's drawings.

Drawings in Tintoretto's Venice presents a new overview of Tintoretto's work as a draftsman and will be on view at the Morgan Library & Museum from October 2018 to January 2019, moving to the National Gallery of Art from March to May 2019. *Drawings in Tintoretto's Venice* presents a new overview of Tintoretto's work as a draftsman. The lecture will introduce the principal themes of the exhibition, with a look at Tintoretto's sources, the evolution of his drawing style, his use of drawings as part of his painting practice, as well as for the purpose of training a large workshop of assistants. Marciari will also reflect on the problems of studying Tintoretto as a draftsman and on planning an exhibition with loans from collections across the US and Europe.

\$15 door fee for guests and subscribers

Art Seminar Group

Wednesday, November 7, 2018

MEMBERS-ONLY EVENT

1:30 pm the BMA (10 Art Museum Drive)

Time Frames: Contemporary East Asian Photography

Frances Klaphor, associate curator for Asian art at The Baltimore Museum of Art

Curator Frances Klaphor will lecture on *Time Frames: Contemporary East Asian Photography* in the Meyerhoff Auditorium before leading ASG members on a tour of the exhibition in the gallery. *Time Frames* brings together 39 artworks by 33 artists born between 1929 and 1987 in four countries: Vietnam, China, Korea and Japan. Encompassing both hyperbolic and poetic images, the artists explore time in many ways: a time of day, a reflection about the world or shared cultural history, a past remembered or invented, an experience being lived or re-lived. A few address suspended time as periods of waiting or sleep. Some are real-time images. Others were created as a result of the length of time required for an artist to become immersed in the world of the photograph, to manipulate the subject or to capture the image. This exhibit will be on view at the BMA from November 4, 2018 through March 24, 2019.

Members-only; Pre-registration required: please RSVP via the Reply Form.

Tuesday, November 13, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

The Ingenious Knight of La Mancha and his Cultural Legacy: Four Centuries of Creativity Inspired by Don Quixote: (lecture 4 of 4)

Diane Coburn Bruning, choreographer and artistic director, Chamber Dance Project

Two Dance Interpretations of Don Quixote: Don Quixote is a ballet in four acts and eight scenes, based on episodes taken from the famous novel Don Quixote by Miguel de Cervantes. The most enduring version was choreographed by Marius Petipa with the music of Ludwig Minkus and premiered by the Ballet of the Imperial Bolshoi Theatre of Moscow, Russia on December 26, 1869. Petipa then expanded the ballet into five acts using the same designs for the St. Petersburg Imperial Ballet which premiered on November 21, 1871. The leading characters have some of the most challenging roles in classical ballet, and have been performed by many of the greatest dancers in history. In 1965 George Balanchine, inspired by his muse Suzanne Farrell, created his own version and played Don Quixote to her Kitri. Diane Coburn Bruning will discuss the original Don Quixote production and the structural elements of classical ballet employed and then touch upon the more recent Balanchine version.

\$15 door fee for guests and subscribers

Art Seminar Group

Wednesday, November 14, 2018
Theater Trip to New York - *The Ferryman*

MEMBERS-ONLY TRIP

Art Seminar Group is pleased to offer a day trip to see *The Ferryman* on Broadway on November 14th. Direct from a stunningly successful run in London, acclaimed by both critics and audiences, this is a play and production not to be missed. *The Ferryman* is a “rich, serious, deeply involving play about the shadows of the past and the power of silent love” (Ben Brantley, NYT).

Following unanimous, five-star critical acclaim and a thrice-extended, year-long run in London, Jez Butterworth’s *The Ferryman*, directed by Sam Mendes, finally debuts on Broadway this October. This “fiercely gripping play” (Ben Brantley, NYT) is directed by Academy® and Tony Award® winner Sam Mendes and has won three Olivier Awards, including Best New Play and Best Director; three Evening Standard Theatre Awards, including Best Play and Best Director; three WhatsOnStage Awards, including Best New Play and Best Director; and was named the Best New Play at the Critics’ Circle Theatre Awards. The stars of the London production (Paddy Considine, Laura Donnelly, Genevieve O’Reilly) will reprise their roles in New York, as will the key members (Director Sam Mendes, Lighting Designer Peter Mumford, Sound & Music Director Nick Powell) of the creative team.

Setting the scene: Northern Ireland, 1981. The Carney farmhouse is a hive of activity with preparations for the annual harvest. A day of hard work on the land and a traditional night of feasting and celebrations lie ahead. But this year they will be interrupted by a visitor. More information on this theatrical production here: www.theferrymanbroadway.com

Members-only; please see full description for details and RSVP via the Reply Form.

Tuesday, November 27, 2018
1:30 pm the Suburban Club (7600 Park Heights)
The Design DNA of the Modern Museum

GUESTS WELCOME

Michael Ambrose, AIA associate clinical professor and associate director, School of Architecture, Planning, and Preservation, University of Maryland, College Park

Michael Ambrose returns to ASG to discuss the historical trajectory of museum design and select contemporary examples within the field of museum design. From Shinkel’s Altes Museum in the 1820’s to the contemporary Guggenheims and beyond, architects explore the avant-garde of spatial, technical and aesthetic design thinking in pursuit of the evolution of the museum typology. Creativity and curiosity come together in the historical morphology of architectural form and thought through visual thinking and visual making in the design of the contemporary museum. The indulgence of “what if…” and “what could be…” are as fundamental as the historical imperatives of museums, collections, and exhibitions. Architectural conceptualization and problematization in the design of the modern museum trace their roots to a common set of design principles that are shared and evolve with each subsequent museum design. From Zaha Hadid’s Dongdaemun Design Plaza in Seoul, Korea, to the new Bildmuseet in Umeå, northern Sweden by Henning Larsen Architects, today’s museum architecture continues to look backward and forward simultaneously to challenge and delight, frustrate and reward patrons and publics the world over. This talk will explore historical models and burgeoning trends while introducing the works of a select group of architects and contemporary museum designs to illustrate these concepts.

\$15 door fee for guests and subscribers

Art Seminar Group

Wednesday, December 5 and Thursday, December 6, 2018

MEMBERS-ONLY TRIP

Overnight trip to Hartford & New Haven

Puritan but not Puritanical: Art & Architecture in Hartford & New Haven

Art Seminar Group will visit Hartford & New Haven, Connecticut for two days of superb art and architecture. Two of America's oldest towns, Hartford & New Haven were settled in 1636 and 1638, respectively, by English Puritans whose interests, in addition to work and faith, included learning, literature, music and the visual arts as well as good government and town planning. We are very fortunate to be traveling again with architectural historian Steven Horsch and art historian Brian Allen who know this area intimately and will guide us on our foray to New England. After a short flight to Bradley Airport, serving the Hartford area, we will devote our first day to Hartford, where we will visit the Wadsworth Atheneum, the oldest public museum in the country and Hartford's crown jewel; known especially for its cutting edge exhibitions and fine collection of Hudson River School paintings. We will also visit the Atheneum's largest art object, the former home of the legendary and innovative "Chick" Austin, the museum's director from 1927 to 1944. Modeled on a grand 16th century villa near Venice, the house, 86 feet wide and only 18 feet deep, is decorated in spectacular and varied styles. In the 1930s it was a gathering place for leaders of the international art world. If time permits, we will tour the State Capitol building, an 1879 wedding cake of a building known as the world's "most beautiful ugly building". Then we are off to New Haven to check-in at our hotel, The Study at Yale, followed by a group dinner. Thursday will be devoted to New Haven and include tours of the Yale Center for British Art, housed in an elegant, brutalist, 1977 building by Louis Kahn which completed a major restoration in 2016 and houses America's finest collection of British art; the Yale University Art Gallery (three historic structures, each of architectural interest, one by Louis Kahn in modernist style, all open and renovated) with a new roof-top sculpture garden and a fine encyclopedic collection from ancient to the contemporary. Our day will conclude with a tour of the art and architecture on the Yale campus and a tour of the New Haven town green.

Members only; trip description and reply form to be distributed following the release of the Fall newsletter.

**JOIN ASG FOR OUR WINTER HOLIDAY COFFEE
SUBURBAN CLUB FOYER
DECEMBER 11 FROM 12:30 - 1:30PM**



Tuesday, December 11, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

Explore Brahms' Sonata in F Major

Evan Drachman, cellist and artistic director for The Piatigorsky Foundation

Doris Stevenson, pianist and artist in residence at Williams College

Cellists are incredibly lucky with the repertoire they have as just about every major composer wrote at least one masterpiece for the cello. There are six Suites by Bach for the solo cello. Beethoven wrote five Sonatas and one "triple" concerto spanning his entire career. Brahms composed two Sonatas, the early one in E Minor, and the later in F Major, in addition to his double concerto for violin and cello. There are concerti by Haydn, Dvorak, Schumann, Elgar, Lalo, Shostakovich, Prokofiev, Tchaikovsky's Rococo Variations and Strauss's Don Quixote. The only notable absence is a piece by Mozart. Oh well... without the struggle of trying to do justice to a Mozart concerto or sonata, cellists can say how magnificently they would have played a work by Mozart if only he had written one! Cellist Evan Drachman and pianist Doris Stevenson will explore the Sonata in F Major Op. 99 by Johannes Brahms through discussion and performance.

\$15 door fee for guests and subscribers

Art Seminar Group

Tuesday, December 18, 2018

GUESTS WELCOME

1:30 pm the Suburban Club (7600 Park Heights)

Storytellers: Jeff Wall and Edward S. Curtis

Shannon Egan, director, Schmucker Art Gallery, Gettysburg College

Although contemporary artist Jeff Wall may be best known for his engagement with the history of painting, several of his photographs compare in subject and style to those by early twentieth-century photographer Edward S. Curtis. The issues of factuality and staging in what Wall calls his “near documentary” style are central both to Curtis’ reputation and to Wall’s process. Wall’s photography, in its similarity to Curtis’ work, simultaneously contends with current socio-political issues of class and race while emphatically recalling photographic precedents. Likewise, Curtis’ carefully composed photographs interpret the fraught realities of Native cultures in order to re-picture an American past. Our speaker will discuss the two photographers’ analogous interests as well as how “artistic” photography is defined in both the early and late twentieth century.

\$15 door fee for guests and subscribers

SAVE THE DATE – 2019 EVENTS for MEMBERS

- February 13, 2019 – Washington D.C. Day Trip: *Kleptocracy* at the Arena Stage
- April 26 - 28, 2019 – Washington D.C. Theater Weekend with Murray Biggs (2 overnights)
- June 12 -14, 2019 – Denver, CO (2 overnights with optional 3rd night for Colorado Springs)
- Spring 2019 – Day Trip to Glenstone (Potomac, Maryland) to tour the new Pavilions, expected to open this fall