

ARTS & CULTURE



GEORGE GERSHWIN: The Man We Love

Jonathan Palevsky

Sessions I and II

Tuesday, 9:30 a.m. (begins Sept. 10. Class will not meet on Oct. 1, but will meet on Oct. 8)

Fee: \$130 (\$65 for each session)

Is it not amazing that a Brooklyn born American child of European immigrants created American classical/concert music? Before George Gershwin American concert music was largely derivative of European models and had no innate sound or identity. With the premiere of Gershwin's "Rhapsody in Blue" and "An American in Paris" in the 1920s the United States became a musical presence equal to their European counterparts. But there is so much more to Gershwin than just Americana. Gershwin wrote spectacular shows, songs, film scores and perhaps the great American Opera. All of this in a creative career that lasted a mere 17 years. Spending eight weeks on George Gershwin's extremely interesting life and works will be a luxurious delight.

Jonathan Palevsky, B.M., M.M., is program director for WBJC. His undergraduate studies focused on musicology and his graduate work at Baltimore's Peabody Institute on instrumental training in classical guitar performance. Jonathan can be heard as host of Face the Music, Past Masters, WBJC Opera Fest and regular afternoon classical programming on WBJC. He also hosts Cinema Sundays at the Charles Theater. Jonathan has been a regular of the Osher faculty since the former Auburn Society's first semester in spring 1999.



ROOTS OF THE BLUES

Seth Kibel

Sessions I and II

Thursday, 11 a.m. (begins Sept. 12)

Fee: \$130 (\$65 for each session)

Explore the origins of the blues in post-Reconstruction times and discuss such seminal musicians and songwriters as W.C. Handy, Mamie Smith, Bessie Smith, "Ma" Rainey, Alberta Hunter, Ethel Waters, Robert Johnson, Sonny Boy Williamson, T-Bone Walker, and others. Trace the history of this music from its origins in the antebellum south, the brief blues "craze" of the 1920s, and the northward migration of African-Americans to Chicago, culminating in the electrified blues of McKinley Morganfield, a.k.a. Muddy Waters (1950s). Audio recordings, video excerpts, and live performances from the instructor will keep these lectures as lively and interesting as the music itself.

Seth Kibel is one of the mid-Atlantic's premier woodwind specialists, working with some of the best bands in klezmer, jazz, swing, and more. Wowing audiences on saxophone, clarinet, and flute, Seth has made a name for himself in the Washington/Baltimore region, and beyond. He is the featured performer with The Alexandria Klezmet, Bay Jazz Project, Music PilgrimTrio, The Natty Beaux, and more. Winner of 28 Washington Area Music Awards (Wammies), including "Best World Music Instrumentalist" (2003-11) and "Best Jazz Instrumentalist" (2005, 2007-8, 2011-14). His most recent recording, No Words — Instrumental Jazz & Klezmer by Seth Kibel, was released in 2015 on the Azalea City Recordings record label. One song from that album, "New Waltz," was the Grand Prize winner of 2016 Mid-Atlantic Song Contest (MASC), sponsored by the Songwriters' Association of Washington (SAW). www.sethkibel.com



ANDRÉS SEGOVIA: The Apostle of the Guitar

J. Scott Matejicka

Session II

Wednesday, 11 a.m. (begins Oct. 16)

Fee: \$65

Andrés Segovia was arguably the most influential figure in the rise of popularity and respect of the classical guitar. He was introduced to the guitar at the age of four which launched him into a 90 year love of the instrument. At sixteen years of age, he gave his first public performance to critical acclaim. It was at that moment he decided to become “The Apostle of the Guitar”. The maestro worked closely with prominent composers, brought ancient works back to life, and nurtured an impassioned relationship between the guitar and the world. We will explore Segovia’s rich and fruitful life through studio recordings and interviews

J. Scott Matejicka is a guitarist who has performed as a concerto and recital soloist throughout the East Coast of the United States. He has performed extensively with the 1 East Guitar Quartet and has played countless shows on the Baltimore rockabilly/punk scene. In addition to providing many lectures and master classes, Scott served on the faculty at the Peabody Preparatory of Johns Hopkins University for 14 years. In 2005, he was appointed as chair of the Guitar Department. Scott has been teaching for 30 years. He holds a Master of Music degree in guitar performance from Yale University and currently teaches, electric, acoustic, bass, and classical guitar in the Baltimore-Washington area.



BROADWAY JAZZ: The Roaring Twenties

Ellen Katz

Sessions I and II

Monday, 11 a.m. (begins on Sept. 9.

Class will not meet on Sept. 16 or 30, but will meet on Oct. 7 and Nov. 11)

Fee: \$130 (\$65 for each session)

In the 1920s, the age of Prohibition and prosperity, Broadway exploded with an exciting energy. There were more stars, more producers, more songwriters, and backers with ready money than American had ever seen or would ever see again. New theaters starring the greats sprang up. In this course, we will revel in the performances of Al Jolson, Marilyn Miller, Fred and Adele Astaire, and Ed Wynn. We’ll listen to the fascinating rhythms of George and Ira Gershwin, Eubie Blake, and the trio of DeSylva, Brown and Henderson. Walter Winchell, Broadway’s notorious gossip reported it all.

Ellen Katz graduated magna cum laude from the University of Maryland with a degree in music education and a major in voice. She completed graduate studies at Towson University. She taught music for Baltimore County Public Schools, private schools in the area, Catonsville Community College, and for the Peabody Conservatory of Music Elderhostel. Professionally, Ellen has entertained for many community organizations with a wide array of musical selections from popular, Broadway, and the American songbook. She is a former member of the prestigious Baltimore Symphony Chorus and Handel Choir.



CARTOONS AND WHY WE LOVE THEM

Mike Ricigliano

Session I

Wednesday, 9:30 a.m. (begins on Sept. 11)

Fee: \$65

Cartoons, caricatures, and comic strips take a visual approach to politics and popular culture. With a fun-filled look into magazines, newspapers, greeting cards, and “the funnies” learn what went into the creation of cartoons and caricatures that we grew up loving. This course will include drawing demonstrations and a little class participation as well. Students will gain a new appreciation of the “drawn out” humor that has helped us get through difficult days. Together, we will analyze cartoons to discover why they are funny or have made an impact. Please bring paper and pen/pencil (a small sketchbook, perhaps) so that you can try your hand at sketching out some cartoons. Who knows, you may have a New Yorker cartoon or two in you! If you don’t wish to draw, it is not required. Come prepared to hear stories, to learn, and to laugh.

Mike Ricigliano, “Ricig”, is a freelance cartoonist who lives in Baltimore. He is best known for his sports cartoons that ran in the Baltimore Sun, LA Times, USA Today, and other newspapers. Ricig is the artist behind the famous “Bird” cartoons that ran on The Sun’s front page for three years. In addition, Mike also wrote and drew for Cracked magazine and designed high-brow greeting cards for American Greetings. He currently does editorial cartoons for the Howard County Times and sports cartoons for Press Box.



BUT IS IT ART? Understanding New Media

Liz Donadio

Session I

Tuesday, 9:30 a.m. (begins on Sept. 10)

Fee: \$65

The term “new media” emerged at the end of the twentieth century. It became the accepted designation for artworks that make use of new technologies as a medium such as computers, electronics, and digital graphics, just to name a few. This course will highlight innovative artists who utilize new media in their practice and along the way discuss the important cultural objects and events that have helped create and influence this modern-day movement. From the invention of photography to avant-garde cinema, to video synthesizers and the Internet, explore experimental artworks and become familiar with its creative pioneers.

Liz Donadio is a Baltimore-based artist and educator. She received her MFA in 2012 and her work has been exhibited and screened nationally. Over the past year, Donadio has participated in festivals, conferences, and group exhibitions. Most recently, she was the Bresler Artist in Residence at VisArts in Rockville, MD. Donadio is a lecturer of photography and art history at Towson University and runs Color Wheel Digital, a fine-art print studio in Baltimore.

Classes held at 7400 York Road | Free, accessible parking



NATIVE AMERICAN ARTS AND CULTURES

Katharine Fernstrom



MODERN AND CONTEMPORARY AFRICAN-AMERICAN ART

Michael Salcman

Sessions I and II

Thursday, 11 a.m. (begins on Sept. 12)

Fee: \$130 (\$65 for each session)

This course focuses on Native American visual arts but includes examples of music and dance performance to provide a context for specific objects. Presentations will give an overview of the arts of Tribal communities, by geographic region, across North America: Eastern Woodlands, Great Plains, Southwest, West Coast, Northwest Coast, and Arctic. We will examine ancient pre-European art, historic art, and contemporary art. We will investigate the way art is used to communicate within and across cultural boundaries and in social, political, and religious contexts, including European colonization and conquest. We will also consider how those communications relate to stylistic and aesthetic similarities and differences. The instructor will also share her ongoing research on mid-late 20th century Arctic works on paper and pre-European human figures. Get insights and understanding of the richness and diversity of American Indian art through time and space and learn the role of art in framing relationships between American Indians and dominant American society. The book, "Native North American Art" by Janet C. Berlo and Ruth B. Phillips, 2014, Oxford University Press, Second Edition, is recommended but not required.

Katharine Fernstrom is an anthropologist and archaeologist who teaches part-time at Towson University in the areas of anthropology and art history. She was a member of the curatorial staff at the Baltimore Museum of Art, and is also an appraiser specializing in Native American art made for the market (no antiquities). In her research, Fernstrom observes the way visual art is used to communicate within the context of economic transitions in Native American and Papua New Guinean cultures.

Session II

Wednesday, 9:30 a.m. (begins on Oct. 16)

Fee: \$65

After a long period of significant neglect, African-American art has become one of the most exciting curatorial areas in contemporary art, a vital source of historical revisionism and an important sector of the art market. In this course, participants will learn about the important contributions of African-American artists to Modernism and Contemporary art from the 20th century to present by looking at variety of formats and media. The historical context will begin with a discussion of the earliest African-American artists such as Joshua Johnson, a Marylander; Henry Ossawa Tanner, and the influence of the Harlem Renaissance on famous modernists: Horace Pippin, Jacob Lawrence, Romare Bearden, Charles Wilbert White, and Norman Lewis. We will talk about the historic insertion of black faces, symbols, and themes in Conceptual Art including installation (Adrian Piper, Fred Wilson, Kara Walker), photography (Carrie Mae Weems, Lorna Simpson), and the art of David Hammons and Glenn Ligon. From there, the course will cover the recuperation of black presence in Figurative Painting by Jean Michel Basquiat, Kerry James Marshall, Kehinde Wiley, Mickalene Thomas, Barkley Hendricks, and Amy Sherald. Following our discussion of figurative artists, we will discuss the black pioneers of Abstract Painting: Alma Thomas, Sam Gilliam, Jack Whitten, Mark Bradford, and abstract object-makers like Mel Edwards, Martin Puryear, and Theaster Gates.

Michael Salcman, M.D., was chair of neurosurgery at the University of Maryland and president of the Contemporary Museum. A widely published poet, he is well known for his lectures on the history of modern and contemporary art in the Osher program at Towson University. He has lectured on African-American art for the Art Seminars Group, published early articles on Jack Whitten and Theaster Gates, and has many examples of such art in his personal collection.



ART IN SPAIN

Joseph Paul Cassar

Sessions I and II

Tuesday, 11:15 a.m.–12:30 p.m. (begins Sept. 17. Class will meet on Oct. 8.)

Fee: \$130 (\$65 for each session)

OR

Sessions I and II

Thursday, 9:30 a.m. (begins Sept. 19. Class will meet on Oct. 10.)

Fee: \$130 (\$65 for each session)

This art history course addresses the most important artistic developments in Spain through drawing, painting, sculpture, and architecture. Spanish artists and their work will be discussed. Learn about Goya, Ribera, Murillo, Velazquez, Zurbaran, Dali, Miro, Picasso, Chillida, and Gonzalez. Antonio Gaudí will be explored at length with special reference to the Basilica i Temple Expiatori de la Sagrada Familia, Casa Batlló, and Casa Mila. The history of the Alhambra will also be explored. Get acquainted with Spanish art and architecture with this introduction to art in Spain.

This course will be offered both on Tuesday and Thursday mornings. Please choose one or the other.

Joseph Paul Cassar, Ph.D., is an artist, art historian, curator, and educator. He studied at the Accademia di Belle Arti, Pietro Vannucci, Perugia, Italy, School of Art in Malta (Europe), and at Charles Sturt University in NSW, Australia. He is the author of several books and monographs on the pioneers of modern art of the Mediterranean island of Malta, two of which were awarded best prize for research in the Book Festival, Europe. He served as a freelance art critic for *The Daily News* (1978–1981) and *The Times of Malta* (1997–2000). He has lectured at various educational institutions in Europe and the United States, including the Smithsonian Institute in Washington, DC, The Renaissance Institute in Baltimore, York College of Pennsylvania, the Johns Hopkins University, Carroll Community College, and the Community College of Baltimore County, among others. He is a visual arts examiner and moderator for the International Baccalaureate Organization in Cardiff, United Kingdom. He currently designs online art courses for the University of Maryland University College. Cassar exhibits his work regularly in the Baltimore-Washington area. His work is represented by Vee Gee Bee Galleries and Opus 64 Galerie in Europe.



THE GREATEST YEAR IN FILM HISTORY: 1939

Arnold Blumberg

Sessions I and II

Monday, 1–4 p.m. (begins Sept. 9)

Fee: \$130 (\$65 for each session)

The year 1939 is universally regarded as the most memorable and significant single year in the history of silver screen storytelling. From big-budget full-color epics to B-movie character studies, and from romance and comedy to political drama and morality plays, the films of 1939 ran the range of genre and tone, captured definitive performances by some of the medium's greatest talents, and set the stage for decades of movie making. Our films are: "Goodbye, Mr. Chips", "Only Angels Have Wings", "Stagecoach", "Ninotchka", "Mr. Smith Goes to Washington", "The Wizard of Oz", and "Gone with the Wind".

Arnold T. Blumberg, D.C.D., is a cinema historian, publisher, author, and world-renowned pop culture scholar, having taught courses on the zombie genre, science fiction history, superhero media, comic book literature, and the Marvel Cinematic Universe. He spent fifteen years in the comics industry, curated a pop culture museum for five years, and lectures regularly at conventions and other events.