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ART AND ARCHITECTURE

» INSIDE THE ARTIST’S STUDIO—Joe Fig
Fri., Feb. 12, 19, 26; 1:30–3 p.m.

» AFTER THE BOMB: JAPANESE CONTEMPORARY ART
   —Sherry Buckberrough
   Mon., Feb. 22, 29; March 7; 1:30–3 p.m.

» WHAT IS AMERICAN ABOUT AMERICAN ART IN AN AGE OF INSTANT
   GLOBAL COMMUNICATION? —Douglas Hyland
   Tues., April 12, 19, 26; 2–3:30 p.m.

» DIEGO RIVERA, FRIDA KAHLO, AND EDSHEL FORD: TWO COMMUNISTS
   AND A TITAN OF CAPITALISM CONFRONT THE MODERN INDUSTRIAL
   WORKPLACE AND MAKE GREAT ART —Richard Voigt
   Tues., May 3, 10, 17; 10:30 a.m.–12 p.m

» NATURE’S DESIGN: H.H. RICHARDSON, LOUIS SULLIVAN, FRANK LLOYD
   WRIGHT AND THE ROOTS OF MODERN AMERICAN ARCHITECTURE
   —George Lechner
   Thurs., May 5, 12, 19, 26; 1–2:30 p.m.

All classes held in Mortensen Library, KF Room, unless otherwise noted.

REGISTRATION FORM

Please check relevant items and indicate amount paid at right.

☐ Presidents’ College Fellow. 2016 year (parking on campus, library privileges, discounts on courses, information about events). $75 ______

☐ Inside the Artist’s Studio. $60; Fellows, $45 ______

☐ After the Bomb: Japanese Contemporary Art. $75; Fellows, $60 ______

☐ What is American About American Art in an Age of Instant Global Communication? $130; Fellows, $90 ______

☐ Diego Rivera, Frida Kahlo, and Edsel Ford: Two Communists and a Titan of Capitalism Confront the Modern Industrial Workplace and Make Great Art. $65: Fellows, $50 ______


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Online registration is available as of Dec. 1, 2015.
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INSIDE THE ARTIST’S STUDIO—Joe Fig
Joe Fig writes: “When walking through a museum it is easy to forget that the perfectly hung paintings and well-lit sculptures are products of a long and arduous process. They are the end result of creative inspiration, but also a myriad of physical and logistical details. It is these details—aspects of an artist’s daily routine—that motivated me to embark on an exploration of the working lives of my fellow professional artists. Over the years I have interviewed, documented and recreated the spaces of over 120 leading contemporary artists. This course will examine 24 of those artists. What will emerge is a portrait of the artist at work.”

Cost: $60; Fellows, $45

AFTER THE BOMB: JAPANESE CONTEMPORARY ART—Sherry Buckberrough
Japanese art of the post-war period took up the American concept of freedom of expression with exceptional gusto, developing new genres of performance and installation art, pitting the human body against the physical materials of the earth and the sky. In a sometimes tense dialogue between the traditional aesthetics of Buddhist temples and Zen gardens, contemporary Japanese artists work across a wide spectrum of space and vision. Among the artists and movements we will explore are the Gutai, Mono-Ha, Isamu Noguchi, Yoko Ono, On Karawa, Moriko Mori, Takashi Murakami and the Super-Flat movement, and fashion designer Issey Miyake.

Cost $75; Fellows, $60

WHAT’S AMERICAN ABOUT AMERICAN ART IN AN AGE OF INSTANT GLOBAL COMMUNICATION?—Douglas Hyland
Increasingly, artists have come to the United States from all over the world. In the most recent installation of the 21st century gallery at the New Britain Museum of Art, 40% of the artists were born abroad. There are no boundaries and innovations originating in one part of the world that are not known overnight everywhere. Video art, installation art, photography, and more innovative art forms are increasingly popular. And our leading 21st century artists are represented by dealers who now cater to a sophisticated group of patrons, many of whom come from the Middle East, China, and Russia.

Cost: $130; Fellows, $90

DIEGO RIVERA, FRIDA KAHLO, AND EDSEL FORD: TWO COMMUNISTS AND A TITAN OF CAPITALISM CONFRONT THE MODERN INDUSTRIAL WORKPLACE AND MAKE GREAT ART—Richard Voigt
In 1932 Mexican artists and committed communists Diego Rivera and his wife, Frida Kahlo, travelled to Detroit at the invitation of the Detroit Institute of Arts so that Rivera could paint murals on the walls of the museum’s great atrium. The Commission was funded largely by Edsel Ford, president of the Ford Motor Company and son of Henry Ford. The unlikely partnership of the artists and Ford, which had to overcome the dramatically different backgrounds of the principals, the economic turmoil of the Depression, labor conflict at the Ford Company, controversy surrounding Rivera’s political and artistic views, the strains within Rivera and Kahlo’s marriage, and objections to the project itself, ultimately produced the Detroit Industry Murals—one of the great works of art in America. Questions about the intersection of the personal histories of Rivera, Kahlo, and Ford; how the colossal murals were produced; and what was the social and artistic impact of the murals will be discussed

Cost: $65; Fellows, $50

NATURE’S DESIGN: H. H. RICHARDSON, LOUIS SULLIVAN, FRANK LLOYD WRIGHT AND THE ROOTS OF MODERN AMERICAN ARCHITECTURE—George Lechner
The course will focus on the development of the first distinctly American style of architecture fashioned by architects Richardson, Sullivan and Wright. After the Great Fire of 1871 and the Columbian Exposition of 1893 (known as the “White City”), Chicago and the surrounding region became a fertile testing ground for new building technologies and architectural designs. These architects explored and utilized new technologies while remaining intensely devoted to their ideal of an organic architecture completely in harmony with, and inspired by, the world of nature around them. Topics include the development of Wright and the Prairie School and his close kinship with the ideals of the Arts and Crafts Movement. This connection will be extended geographically to the interior design of Wright’s home and studio in Oak Park, Illinois, and giving special attention to the beautiful California Craftsman house designs of the firm of Greene and Greene. In addition, we will analyze Richardson’s superb design for Trinity Church in Boston’s Copley Square and Sullivan’s Guaranty Building in Buffalo, as well as Sullivan’s late small masterpieces, affectionately known as “Sullivan’s jewel boxes.”

Cost: $80: Fellows, $65