December 10 – THERE THERE by Tommy Orange

This timely debut by a member of the Cheyenne and Arapaho tribes pulls together divergent tales of modern-day Native Americans in and around Oakland, Calif., to examine the thorny issues of identity – and all the shame and pride it inspires. As characters prepare to converge on a powwow at the Oakland Coliseum, it becomes clear that there’s no single Native American experience.

January 14 – ASYMMETRY by Lily Halliday

Drawing on the author’s own past relationship with acclaimed author Philip Roth, Asymmetry details the affair between 20-something writer Alice and the much older literary figure Ezra Blazer. Interwoven with this story is that of Iraq-African American, Amir, who’s been detained at Heathrow on his way to visit his 20-something love, the writer. The couple’s relationship is impossible to fathom the repercussions of trying to do the right thing. That night, Roy is wrongly accused of committing a violent crime, and later sentenced to twelve years in prison. What follows is a seductive underworld that quickly erases their love and family while daring to imagine a brighter future.
November 6 – John Coulbourn, retired performing arts writer, Toronto Sun
November 20 – Risa Shuman, former producer, TVO’s Saturday Night at the Movies

COURSE D – Monday 1-3 p.m.
Lecturer: Dr. Mike Daley
Women’s Art Association of Canada, 23 Prince Arthur Ave.

From humble beginnings in turn-of-the-century New Orleans, jazz has become a legitimate form of art music; prompting more than one writer to call it “America’s Classical Music.” This course charts the course of jazz from down-and-dirty to high-falutin’, through the music of Jelly Roll Morton, Duke Ellington, Charlie Parker, Dave Brubeck, John Coltrane and more. The instruction will be taken from vintage books and recordings along with live musical demonstrations to show how jazz has changed and grown over its century of history.

September 9 – Way Down Yonder in New Orleans: The Genesis of Jazz
New Orleans: Congo Square; Storyville; Buddy Bolden; New Orleans Style; collective improvisation; Original Dixieland Jazz Band; Jelly Roll Morton; “King” Oliver; Louis Armstrong

September 16 – The Jazz Age
Louis Armstrong; Bix Beiderbecke; Paul Whiteman; Coleman Hawkins; Duke Ellington and the Cotton Club

September 23 – Swing That Music!
Benny Goodman; swing dancers: Teddy Wilson; Artie Shaw; Glenn Miller; Cab Calloway; Duke Ellington

October 7 – To Be Or Not To Bop
Art Tatum; Charlie Christian; Minton’s Playhouse; jam sessions; AFM recording ban; Charlie Parker; Dizzy Gillespie; Jazz at Massey Hall; Oscar Peterson

October 4 – Cool Jazz and Hard Bop
Lennie Tristano; Miles Davis; Gil Evans; Gerry Mulligan; Modern Jazz Quartet; Dave Brubeck; Thelonious Monk; Charles Mingus

November 11 – Jazz since the 1960s
Miles Davis; Bill Evans; John Coltrane; the avant garde; Ornette Coleman; free jazz; three models of the jazz tradition; Wynton Marsalis; Vincent Giordano; Mary Halvorson; Brad Mehldau; Jason Moran

COURSE F – Tuesday 1-3 p.m.
FROM CLASSIC TO MODERN: HOW ART WENT FROM IDEAL CRAFTMANSHIP TO CRAFTING IDEAS
Lecturer: Iain Cameron
Women’s Art Association of Canada, 23 Prince Arthur Ave.

This course will examine the evolution of fine art between 1500 to 1900, from the High Renaissance to the birth of Modernism. For many the High Renaissance was the zenith of artistic achievement. It followed a century where artists had broken away from their predecessors. This new period established the academic roots of Ancient Greece and Rome. They had rediscovered and implemented techniques such as linear perspective and oil painting into their work in the arts. This led to a new age – figurative realism and a more convincing pictorial representation. By the turn of the century much had been achieved by a handful of artists of unparalleled genius, who not only mastered figurative realism with ease but in doing so created an art of clarity, economy, and elegance that continues to be admired to this day.

By 1900 however, the world had changed dramatically. The division within Christianity, the end of feudalism, the birth of a new capital-based economy, the Enlightenment and its ideas of individual freedom, and the Industrial Revolution, had all impacted the world in dramatic ways. The art produced in this period reflected these changes and the art of 1900 was not only dramatically different than the art of the High Renaissance but it left us on the verge of the development of many new and radical art movements that would develop in the century ahead.

Over the course of six lectures we will examine the technical, aesthetic, and socio-political changes that informed art produced between 1500-1900. By examining art produced over these years we will endeavor to discover how art went from the graceful, lyrical, and naturalistic Madonnas painted by Raphael, to the seemingly disjointed, disproportionate figures of Paul Cézanne, a man held by many to be the father of Modern Art. We will seek to understand how the work of each artist, and the art of the time, changed and how the fine arts came to value greater individualism over accomplished draftsmanship, and began to see the method by which an artist applied his materials to a flat surface as being as significant as the canvas being seen as a window into a perceived reality.

March 24 – THE HIGH RENAISSANCE
Leonardo da Vinci, Michelangelo Buonarroti, Raffaello Sanzio, and Tiziano Vecelli (Titian) created an art of unity, elegance, and figurative realism.

March 31 – ITALIAN BAROQUE
The sculptural and architectural work of Gianlorenzo Bernini reflected his beliefs and gave the Vatican many of its most famous masterpieces. Another artist, Caravaggio, fueled a desire for theatricality and revolutionized European painting with his dramatically moody scenes.

April 21 – BAROQUE & ROCOCO EXCESS TO REVOLUTION
The Palace of Versailles built by Louis XIV was the grandest in Europe. Opulent in every aspect, it gave birth to Rococo, a style even more decorative and flamboyant than its Baroque predecessor. Jacques Louis David returned to an austere style that looked to the values of Republican Rome for inspiration.

April 28 – ROMANTICISM
Romanticism, with its focus on individualism, was the first artistic movement where the subjective vision of the artist began to be recognized. Contemporary events began to appear on canvases rather than purely history subject matter. It allowed artists like Constable and Turner to explore the philosophical ideas of the Picturesque and the Sublime.

May 19 – IMPRESSIONISM
In the mid 19th century two things happened which changed the course of art forever. As Japan opened its borders, woodblock prints started to make their way to the West. The second and perhaps most important innovation was the birth of photography. The Impressionists focused upon capturing instantaneous representations of the mood of a given scene.

May 26 – POST IMPRESSIONISM
As the title suggests our final lecture will examine artists who sought to take art beyond Impressionism and in doing so gave birth to what we now call Modernism. This opened the door for future generations to build upon, and for art to take on a multitude of new directions.

Developed by Rochelle Diamond 416.781.0429 Sabina Green 416.481.7734 e-mail: anewwayoflearning@hotmail.com www.anewwayoflearning.com
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* There are no schedule conflicts in the six courses offered.
IAIN CAMERON possesses a Master of Arts from York University and has taught Art History and Theory at Ryerson University’s School of Image Arts for the past fifteen years. A practicing artist he has exhibited his work in both Canada and Europe and his work is represented in the permanent collections of the Musée Carnavalet in Paris, France, and the Berlin Wall Memorial Museum in Germany. His research interests include Photographic history, Japanese Woodblock Prints, and the work of J.M.W Turner.

PAULA CITRON is a Toronto-based freelance arts journalist and broadcaster who hosts her own popular website, paulacitron.ca. She also contributes theatre and dance reviews for Ludwig van Toronto, the acclaimed online music magazine that reaches over 100,000 people. For over 25 years, Ms. Citron was variously arts reviewer for Classical 96.3 FM, senior dance writer for The Globe and Mail, associate editor of Opera Canada magazine, and dance previews contributor to Toronto Life magazine. She has been a guest lecturer for various cultural groups and universities, particularly on the role of the critic/reviewer, and has been a panellist on COC podcasts. Before assuming a full-time journalism career, Ms. Citron was a member of the drama department of the Claude Watson School for the Arts.

DR. MIKE DALEY holds a Ph.D in music from York University and has lectured at several universities and learning programmes around Toronto. He is a musicologist, specializing in the history of popular music. Mike has also toured the U.S. and Canada as a musician with Jeff Healey, the Travellers and others, and has appeared on dozens of recordings as a guitarist and singer. Presently Mike and his wife Jill are leading music-themed tours to New York, Nashville/Memphis, London/Liverpool, St. John’s and New Orleans.

DR. ARNE KISLENKO is a Professor with the Department of History at Ryerson University and an Instructor in the Margaret MacMillan Trinity One International Relations programme at Trinity College, University of Toronto. He has also served multiple times as a visiting professor at the Freie Universität Berlin. He teaches modern international relations, including courses on the world wars, the Cold War, the history of espionage, the history of terrorism, comparative foreign policy, and modern Southeast Asia. His books include Culture and Customs of Laos (2009), Culture and Customs of Thailand (2004), and The Uneasy Century (1996). He currently serves as book review co-editor for the prestigious journal Intelligence and National Security and is working on several research projects including a new book on the “real” James Bond. He appears regularly in the media commenting on current affairs and modern diplomatic history. Before academia Arne served for 12 years as a Senior Officer with Canada Immigration at Pearson Airport in Toronto, dealing with many high profile cases.

DAMIANO PIETROPAOLO is a producer/director, writer, translator, and lecturer with an extensive background in senior management in the arts. He was educated at the Universities of Toronto and Florence. His freelance life as actor, writer and stage director led him to join CBC Radio as a documentary and drama producer. In a career spanning over 30 years Damiano has garnered a number of national and international awards for his work. As head of Radio Arts & Entertainment at CBC, Radio Damiano revitalized cultural programming. He served as artistic consultant for the founding of Luminato. His play, The Fellini Radio Plays, was performed at the Stratford Festival of Canada’s 50th Anniversary season. His most recent work, a two-hour radio documentary The Wonder of the World, was broadcast on CBC radio’s Ideas in February 2015. In May 2015 Damiano led an outstanding trip for Kaleidoscope to Calabria and Sicily. In May 2018, Damiano led a memorable trip to Puglia and Basilicata.

SERGEI PLEKHANOV was born in Moscow, USSR. He earned his B.A. and M.A. degrees in International Relations at Moscow State Institute of International Relations with regional specialization in Near and Middle Eastern studies, and a Ph.D. in History at the Institute for the Study of the USA and Canada, Academy of Sciences of the USSR, where he conducted research on American politics and foreign policy. In 1985-1990, he served as an
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