Fall 2019 registration form

In partnership with

at Johns Hopkins University

• The End of the Democratic Age?, 6 Weeks
  Naomi Daremblum
  Fridays, September 20th to October 25th, 2019 from 1pm to 3pm

• Seeing History Through Artists’ Eyes, 6 weeks
  Judy Scott Feldman
  Fridays, November 1st to December 13th, 2019 from 1pm to 3pm

Weather Policy: Osher at Brightview West End will follow the closings of Montgomery County Schools. Please listen to your radio for the Montgomery County School announcements. When in doubt, call our voice mail to get the most up-to-date information on the status of our classes at 301-294-7058. Make-up classes will be held whenever possible.

Please see reverse side for Dates, Class Outline Topics & Faculty Member Bios

Classes are held at 285 N Washington St, Rockville, MD 20850

Please return registration below for these non-credit courses:

Name ____________________________________________________________
Address ___________________________________________________________________________________________
City/State ___________________ Zip ________________________________
Phone _______________________________ Email ________________________________

$120 (Brightview Residents/Osher Members)
$135 (Non Residents or Community Members)

☐ Check enclosed_OR_Credit Card Information
☐ MasterCard ☐ Visa ☐ Discover

Account #________________________________________________________
Exp. Date ________________Zip__________________________
Date ________________________________
Cardholder’s signature__________________________________________

Registration:
Online, Telephone, Mail, In Person, Fax:
Osher at JHU
9601 Medical Center Dr.
Rockville, MD 20850
PHONE: 301-294-7047
FAX: 301-294-7103
Information:
oshers@jhu.edu
The End of the Democratic Age?

Democracy around the world seems to be in crisis. Over the past decade, after a century of global democratic advancement, countries previously thought as exemplars of governance have begun to backslide and given way to authoritarian rule. And even in countries where no such backsliding has occurred, at the very least something about life in modern democracies there is a sense of dislocation & malaise. Many analysts agree that the danger signs for democracy are now “flashing red.” But of course, warnings of this sort are hardly new. Some have suggested that the current climate of alarmism is unwarranted, and that a more “nuanced look” at the data reveals little evidence of worldwide democratic decay. Trying to make sense of our unique political moment, this cacophony can be extremely disorienting. We will treat the threat of democratic erosion as an empirical question, rather than merely a political one. Is democracy in the West, or the world, more generally really under threat? If democracy is indeed under threat, what can we do about it? And if it’s not under threat, why are so many of us so worried that it is? This course aims to help answer these questions.

Naomi Daremblum is a political scientist whose work focuses on democracies in crisis in Europe & Latin America. She has had teaching appointments at NYU and The New School. She has taught and written on a wide range of subjects, from the rise of Hugo Chavez in Venezuela to the literature of Isabel Allende. Her pieces have been published in magazines such as The New Republic and Letras Libres, the premier literary journal for Latin America founded by Octavio Paz.

Seeing History Through Artists’ Eyes

This six-week course explores how artists interpret situations in history, myth, and scripture in which moral or ethical issues are at stake, and in so doing shape how we remember and learn from the past. Picasso’s Guernica, for example, gives us a fractured scene of horror, pain, and chaos during the bombing of a Basque town that is also an indelible political statement about the tragedies of war especially on civilians. The French Revolution inspired Jacques Louis David’s sublime Death of Marat and Eugene Delacroix’s heroic Liberty Leading the People, paintings that give two powerful statements about the ideals, the sacrifice, and the moral conflict associated with the revolution and its aftermath. We’ll look at examples of official or public art that can both inspire patriotic sentiment and, as in the recent cases of toppled Confederate statues, provoke political debate about the meaning of history in national identity.

Judy Scott Feldman, Ph.D., has been teaching topics in art and architectural history for over 40 years, including at American University, the Smithsonian Associates Program, and Oasis and Osher. As a founder and Chair of the nonprofit National Mall Coalition, she is actively involved in ongoing debates about how we tell our American story in memorials and museums on the Mall.