Elizabeth Kessler, PhD, is a lecturer in Stanford’s Program in American Studies as well as the Department of Art & Art History. Her research and teaching focus on twentieth and twenty-first century American visual culture. Her diverse interests include the role of aesthetics, visual culture, and media in modern and contemporary science; the interchange between technology and ways of seeing and representing; the history of photography; and the representation of fashion in different media.

Thursdays, March 23 and 30
Cantor Arts Center Auditorium
4:15–6:15 pm
member: $50, non-member: $60

OPULENCE, REVOLUTION, AND EMPIRE: ART FROM MARIE ANTOINETTE TO NAPOLEON

Many of the most prized treasures in French art and architecture emerged from the turmoil of mid-18th to early-19th century France.

* The Age of Monarchy
  The luxurious 18th century court of Louis XVI and Queen Marie Antoinette patronized some of the greatest designers, craftsmen, and painters in French history. Among them was the queen’s favorite, Louise Vigée-Lebrun, who nimbly negotiated the shifting political landscape of her time to create portraits capturing the elegance and beauty of an era.

* The Age of Revolution
  Rebellion against the old order resulted in a revolution in art as well as politics. Enlightenment thinking and the archaeological discovery of antiquity inspired artists like Jacques-Louis David to embody modern revolutionary ideals in the guise of ancient Rome.

* The Age of Empire
  Like emperors of the past, Napoleon rose from the ashes of revolution needing great artists to craft his image and legacy. Employing the finest architects, painters, and sculptors of his time, Napoleon used power and wealth to transform Paris into an artistic emblem of his triumphs.

Denise Ericksen is a professor of Art History at Cañada College and a celebrated local lecturer.

Wednesdays, April 5, 12, and 19
Cantor Arts Center Auditorium
4:15–6:15 pm
member: $75, non-member: $90

Art Focus Lectures offer participants an opportunity to expand their knowledge of art through lectures by faculty, curators, art experts, and artists.

WHO MAY ENROLL
Art Focus Lectures are open to all, with a discount for members. For more information, please call the Membership Office at (650) 723-3482.

HOW TO ENROLL
To enroll in an Art Focus Lecture, send a completed registration form, a self-addressed, stamped, business-size envelope, and a check made out to Stanford University to:

ART FOCUS LECTURES
Cantor Arts Center
Stanford, CA 94305-5060

Additional print-and-mail registration forms are available on the Cantor Arts Center website at museum.stanford.edu.

PRIORITY & DROP-IN
Cantor-Anderson members receive priority when registering by January 9, 2017. Rolling registration is offered throughout the season if space is available.

Drop-in attendance is offered for $30 at any session if space is available on the day, including individual sessions within a speaker’s series. No advance reservations are possible for drop-in. Payment is by check or cash only, payable at the door. Members receive the discounted $25 rate.

Cover Image:
Gift of Nancy Harris, 2008.37
NARRATIVE ART: HIDDEN STORIES

Art often tells stories from myth and history on multiple levels. On the surface are universal narratives with simpler plots that nearly all viewers recognize; underneath are embedded narratives that may detail a deeper layer of someone's, paradigm, and or culture. quilts is a device where literature follows art and vice versa. An example is Ovid's epic retelling of the myth of Icarus that Pieter Brueghel then paints allegorically and later W.H. Auden uses as the source for a famous poem, each rendition moving back and forth across media. From antiquity to modern representations, such successive accounts reinterpret and innovate with subtle details.

- Ancient Near-East to Gnostic-Roman Art Narrative
- Medieval to Renaissance Art Narrative
- Baroque to Modern Art Narrative

Intellectual ferment across Europe invigorated new interpretations into old narratives or incorporated them into new ones. Reformations, Counter-Reformation, and Enlightenment artists continued this tradition through visual depictions that are simultaneously reminiscent and innovative, accessible as well as subtle.

Patrick Hunt, Ph.D., is an archaeologist and art historian teaching at Stanford University since 1993, National Geographic Society's Expedition Council sponsored his Hannibal Expedition in 2007–2008. He was Director of the Stanford Alpine Archaeology Project from 1994–2012. Hunt is frequently featured in documentaries aired on National Geographic, NOVA, and PBS. Hunt's seventeen published books to date include: Myth and Art in Elbas chá, Cartagena, Renaissance Visions: Myth and Art, and the best-selling Ten Discoveries That Rewrote History.

Wednesdays, February 1, 8, and 15
Cantor Arts Center Auditorium
4:15–6:15 pm
member: $75, non-member: $90

FRANK LLOYD WRIGHT AND THE BAY AREA

In an interview in 1946, Frank Lloyd Wright said, “I like San Francisco….the most charming city in America, the most cosmopolitan, the most picturesque.” He visited the Bay Area many times over nearly five decades not only to meet with clients and oversee projects, but simply to enjoy the environment. This presentation will point out distinctive aspects of the architect’s relationship with San Francisco and the Bay Area. Particularly remarkable are the thirty projects Wright designed for the region representing a wide range of building types, structural systems, and architectural forms including some of his most innovative. One of these is Hanna House, designed for Stanford professor Paul Hanna and his wife in 1937; the story of this unprecedented house will be discussed as well as other, less-known aspects of Wright’s connection with Stanford University.

Paul V. Turner, trained as both an architect and an historian, taught history of architecture at Stanford University for many years and is now the Wattis Professor of Art, Emeritus. Over the years of teaching a course on Frank Lloyd Wright, he took groups of students to the architect’s Bay Area buildings, to get to know several of their original owners, and began research that led to his latest book, Frank Lloyd Wright and San Francisco. He also chaired the university committee that oversaw the restoration of Hanna House following its damage in the 1989 Loma Prieta earthquake.

Wednesday, March 1
Cantor Arts Center Auditorium
4:15–6:15 pm
member: $25, non-member: $30

See back panel for additional lecture information.

We regret that we are unable to refund missed sessions.

EXPRESSION, EMOTION, EXISTENCE: THE ART OF NATHAN OLIVEIRA

Since the rise of the modern fashion system in the late 19th century, fashion has had a complex and interdependent relationship with art. We will explore the representation of fashion in art, the adoption of art for the promotion of fashion, and the use of fashion as art.

Fashion photography asserts the importance of images for documenting and communicating what is an ‘artifact’, while at the same time implying that fashion exists within an imaginary realm. As a result, fashion photographers must negotiate the tension between the need to present details of garments with a desire to evoke something else, a fantasy or a dream.

- History of fashion from late 19th century through the present
- Edward Steichen, Richard Avedon, William Klein, and others
- An instant made to order: American fashion photography
- Paul Poiret, Elsa Schiaparelli, Andy Warhol, and Alexander McQueen

FASHION AS ART: ARTFUL FASHION

See back panel for additional enrollment information.