

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

CANTOR ARTS CENTER

STANFORD UNIVERSITY

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:

*Nathan Oliveira (U.S.A., 1928–2010), White Lady, 1964. Lithograph.
Gift of Nancy Harris, 2008.37*

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STANFORD UNIVERSITY
CANTOR ARTS CENTER
Membership Office
Stanford, CA 94305-5060

Art Focus Lecture Series Information

CANTOR ARTS CENTER

STANFORD UNIVERSITY



ART FOCUS LECTURE SERIES

2017



REGISTRATION FORM

Register by January 9, 2017

Rolling registration offered after this date if space is available

Number of persons x (member/non-member)

NARRATIVE ART: _____ x \$75/\$90 = _____
HIDDEN STORIES

February 1, 8, and 15

CALIFORNIA ART _____ x \$25/\$30 = _____
QUILT REVOLUTION

February 22

FRANK LLOYD _____ x \$25/\$30 = _____
WRIGHT AND THE BAY AREA

March 1

THE ART OF _____ x \$25/\$30 = _____
NATHAN OLIVEIRA

March 15

FASHION AS ART: _____ x \$50/\$60 = _____
ARTFUL FASHION

March 23 and 30

OPULENCE, _____ x \$75/\$90 = _____
REVOLUTION, AND EMPIRE

April 5, 12, and 19

Amount Enclosed: _____

Name(s) _____

Address _____

Phone _____

Email _____

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 innuendo, paradox, and satire. *Ekphrasis* is a device where literature follows art and vice versa. An example is Ovid's epic retelling of the mythic Fall 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-Eastern to Greco-Roman Art Narrative*

Herodotus and his successors argue that stories people believe about the past can also accommodate doubt and alternative renditions as shown through art.

* *Medieval to Renaissance Art Narrative*

Some stories reflect political realities and evolving values not necessarily in the original telling. Allegory can be a safe approach where artists hide reality behind official narrative.

* *Baroque to Modern Art Narrative*

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

Patrick Hunt, PhD, 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 Ekphrasis*, *Caravaggio*, *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

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CALIFORNIA ART QUILT REVOLUTION: FROM THE SUMMER OF LOVE TO THE NEW MILLENNIUM

The decades leading up to the emergence of studio art quilts in the late 1960s reveal a complex intersection of art, craft, and the traditional American quilt. We will learn about social and cultural developments that resulted in the rise of quilts as an accepted art medium and the pioneering artists who embraced the art form. In addition, we will explore the personal motivations that played a significant role in an individual's choice to combine art practice

with quilt making. Lastly, we will see how the medium has developed since the 1970s and what today's quilt artists are addressing. This lecture is based in part on an exhibition curated by the speaker at the San Jose Museum of Quilts & Textiles (October 7, 2016–January 15, 2017).

Nancy Bavor is Curator of Collections and Exhibits Coordinator at the San Jose Museum of Quilts & Textiles. She holds a bachelor's degree in art history from Northwestern University and a master's degree in the History of Textiles/Quilt Studies from the University of Nebraska, Lincoln. Her publications include articles in prestigious art quilt journals. Nancy also serves on the boards of Studio Art Quilt Associates and The Alliance for American Quilts and is an American Quilter's Society Certified Appraiser.

Wednesday, February 22

Cantor Arts Center Auditorium

4:15–6:15 pm

member: \$25, non-member: \$30

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, got 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

EXPRESSION, EMOTION, EXISTENCE: THE ART OF NATHAN OLIVEIRA

Over the course of his long career, Bay Area artist Nathan Oliveira (1928–2010) produced a rich body of work intended to evoke a range of responses—from shockingly visceral to deeply philosophical. This lecture will focus on Oliveira's artistic development in order to explore how his works achieved these objectives. We will pay particular attention to ways his innovations engaged the work of other artists because, as Oliveira himself stated, "I'm not part of the avant-garde. I'm part of the garde that comes afterward, assimilates, consolidates, refines." Exploring his process will provide a nuanced understanding of the artist's objectives and the thematic threads woven into his art.

Kevin R. Muller received his PhD from the History of Art Department at the University of California, Berkeley. He has taught at UC Berkeley, the San Francisco Art Institute, and Mills College, and has lectured on the collections of American art in the de Young, Crocker, and Oakland museums. Muller's research has been supported by fellowships from The American Antiquarian Society, The Smithsonian Institution, and The Huntington Library. He has curatorial experience at the San Diego Museum of Contemporary Art and the J. Paul Getty Museum in Los Angeles. His publications span three centuries of American art.

Wednesday, March 15

Cantor Arts Center Auditorium

4:15–6:15 pm

member: \$25, non-member: \$30

FASHION AS ART: ARTFUL FASHION

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 *au courant*, while at the same time implying that fashion exists within an imagined realm. As a result, fashion photographers must negotiate the tension between the need to present details of garments with a desire to evoke something more elusive, a fantasy or a dream.

* *History of fashion from late 19th century through the present*

Paul Poiret, Elsa Schiaparelli, Andy Warhol, and Alexander McQueen

* *An instant made to order: American fashion photography*

Edward Steichen, Richard Avedon, William Klein, and others

(continued)

See back panel for additional enrollment information.

We regret that we are unable to refund missed sessions.

See back panel for additional lecture