

## SAN FRANCISCO ART MARKET

The contemporary art market is infamous for its opacity, and becoming an art collector in San Francisco may seem challenging even for the most avid art lovers. Yet, with the right set of tools and pointers, this journey can be both enjoyable and rewarding in today's booming market. This lecture will provide attendees with a practical and lively overview of the local art market. We will discuss key players, assess current opportunities, and decode and demystify its business practices. With this foundation in place, novice and seasoned collectors alike will gain fresh insights into the San Francisco art market, allowing them to engage with this evolving local scene in new, fruitful, and exciting ways.

**Tatiana Maratchi Legrain** specializes in contemporary art collections and has been advising private collectors for over ten years. She has worked in both the for-profit and nonprofit sectors of the art world, including Sotheby's and the Antonio Saura Foundation, and has collaborated with Gagosian Gallery and the MFA Boston. She received a JD from Universitat Pompeu Fabra, Barcelona, Spain, an LLM from IUHEI, Geneva, Switzerland, and an MS in arts administration from Boston University.

Wednesday, March 20 | Cantor Arts Center Auditorium  
4:15–6:15 pm  
member: \$35, non-member: \$40

## GUSTAV KLIMT AND THE VIENNA SECESSION

*To every age its art, to every art its freedom.*

Formed in 1897, the Viennese Secession of 19 artists and designers who rejected the conservative attitude of the Art Academy in favor of a more modern experimental approach, saw themselves as a regenerative force at the dawn of a new century in Vienna's Golden Age.

Gustav Klimt, influenced by avant-garde movements such as Symbolism and Art Nouveau, became the Secession's first president. The lecture considers the work of this complicated artist and his colleagues. Klimt's unique approach to nature in his paintings of elaborately composed sensual nudes, ethereal portraits influenced by the Pre-Raphaelite Movement, and society portraits made of brilliantly colored patterns floating in a gilded and jeweled atmosphere, continue to fascinate us, and haunt the modern imagination. Featured in the lecture is the history of Klimt's famous "Adele Bloch-Bauer: The Woman in Gold."

**Denise Erickson** is a professor of art history at Cañada College and a celebrated local lecturer.

Wednesday, March 27 | Cantor Arts Center Auditorium  
4:15–6:15 pm  
member: \$35, non-member: \$40

CANTOR ARTS CENTER ANDERSON COLLECTION

AT STANFORD UNIVERSITY

Art Focus Lectures offer participants an opportunity to expand their knowledge of art through lectures given 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. Visit [twomuseums.stanford.edu](http://twomuseums.stanford.edu) to become a member.

### HOW TO ENROLL

To enroll in an Art Focus Lecture, send a completed registration form and a check made out to **Stanford University** to:

ART FOCUS LECTURES  
Cantor Arts Center  
328 Lomita Dr.  
Stanford, CA 94305-5060

Additional print-and-mail registration forms are available on the Cantor Arts Center website at [museum.stanford.edu](http://museum.stanford.edu).

### PRIORITY & DROP-IN

Rolling registration is offered throughout the season. Pre-registration is strongly encouraged.

Drop-in attendance is offered for \$35 at any session (\$40 for non-members), if space is available. **No advance reservations are possible for drop-in.** Payment can be made by check or cash only, payable at the door.

COVER IMAGE:

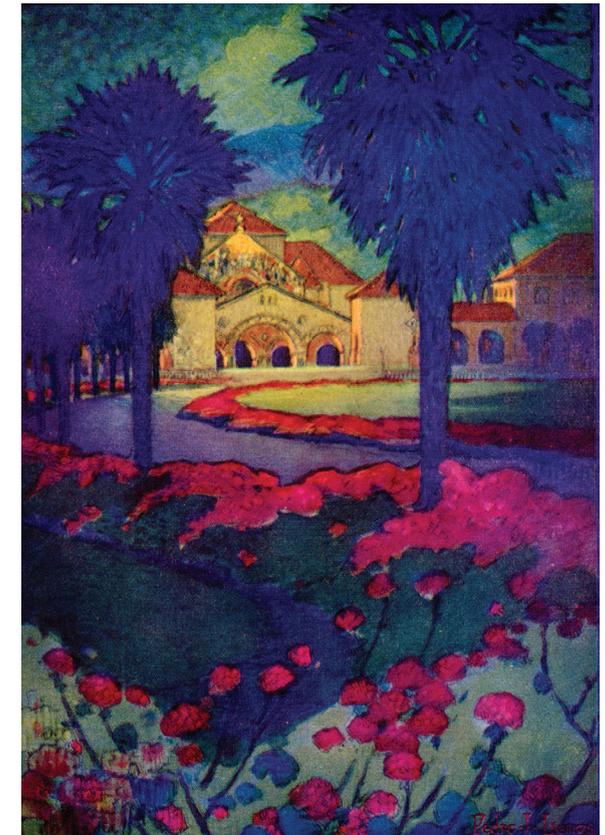
Stanford Scenes, by Lemos, Pedro J. (Pedro Joseph), 1882–1954  
Stanford University Print Collection (SC1039)



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

Art Focus Lecture Series Information

## ART FOCUS LECTURE SERIES 2019



CANTOR ARTS CENTER ANDERSON COLLECTION

AT STANFORD UNIVERSITY

## REGISTRATION FORM

Rolling registration is offered throughout the season.  
Pre-registration is strongly encouraged.

Number of persons X (member/non-member)

- STANFORD UNIVERSITY: FOUNDING VISIONS & TURNING POINTS** \_\_\_\_\_ X \$35/\$40 = \_\_\_\_\_  
February 6
- STANFORD UNIVERSITY: THE SPACE BETWEEN BUILDINGS** \_\_\_\_\_ X \$35/\$40 = \_\_\_\_\_  
February 13
- VISIONARY ART FROM BOSCH TO BLAKE** \_\_\_\_\_ X \$35/\$40 = \_\_\_\_\_  
February 20
- STAR LIGHT, STAR BRIGHT: ART, ASTRONOMY, & THE NIGHT SKY** \_\_\_\_\_ X \$35/\$40 = \_\_\_\_\_  
February 27
- METAL, SHAPES, AND EXPERIENCE: RICHARD SERRA'S SEQUENCE (2006) IN CONTEXT** \_\_\_\_\_ X \$35/\$40 = \_\_\_\_\_  
March 6
- TINA MODOTTI & THE MEXICAN RENAISSANCE** \_\_\_\_\_ X \$35/\$40 = \_\_\_\_\_  
March 13
- SAN FRANCISCO ART MARKET** \_\_\_\_\_ X \$35/\$40 = \_\_\_\_\_  
March 20
- GUSTAV KLIMT AND THE VIENNA SECESSION** \_\_\_\_\_ X \$35/\$40 = \_\_\_\_\_  
March 27
- MEMBERS ONLY SERIES PASS** \_\_\_\_\_ X \$250 = \_\_\_\_\_  
Register for all 2019 lectures

Amount Enclosed: \_\_\_\_\_

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

## STANFORD UNIVERSITY: FOUNDING VISIONS & TURNING POINTS

The Stanford University campus fosters a dynamic culture that supports high academic and research standards, and nurtures well-rounded students—all in a setting that leverages the juxtaposition of the serious and the irreverent. This is also evident in the contrast of the central campus and the open space of the foothills. This presentation explores how Stanford continues to reinvent and translate the original vision of the founders in its planning and architecture. Specifically, this lecture will highlight the transformation of the arts district, and recently completed projects including the Sapp Center for Science Teaching and Learning ('Old Chem' renovation), the Denning House, and the Bass Biology Building, as well as provide glimpses of plans in design and construction.

**David Lenox** has been the Stanford University Architect since 2005. He has led the development of a campus master plan that outlines strategies to restore the original Olmsted campus plan. He has provided direction for design on all new campus buildings including milestone projects such as the Bing Concert Hall, Windhover, School of Medicine LKSC, SEQ, Knight Management Center, and the Neukom Building. He is currently the Vice President on the Board of the Association of University Architects and has served on design juries for AIA San Francisco, California Preservation Foundation, AIA National Interior Design Awards, and the Society for College and University Planning.

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## STANFORD UNIVERSITY: THE SPACE BETWEEN BUILDINGS

John L. Wong has led more than 150 projects for Stanford University. For over thirty years, SWA and he have been working with Stanford University to reclaim the 100-year old vision of Leland Stanford and Frederick Law Olmsted through a series of campus improvement projects. Integrating the university's facility needs with a long-term landscape vision, the projects are recovering the campus' historic axes, open space patterns, and contrast of formal landscape spaces with natural landscape within the central campus.

**John L. Wong** joined SWA, a premier landscape architecture, urban design and planning firm, in 1976. He has directed an array of projects from the design and crafting of small gardens to the large-scale planning and design of neighborhoods, towns, and new communities. He has extensive experience in North America, the Middle East, and Asia—particularly in Japan, Korea, and China. Over the past two decades, he has led many campus improvement projects at Stanford University, including the award-winning DAPER Master Plan, the Iris and B. Gerald Cantor Center for the Visual Arts, and the Alumni Center. He and his teams have designed the landscapes for 12 of the 100 tallest buildings in the world.

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## VISIONARY ART FROM BOSCH TO BLAKE

Artists such as Hieronymus Bosch, Pieter Breughel, Henry Fuseli, and William Blake have greatly expanded our visionary imagination by probing unusual psychological undercurrents. Strange or unexpected images occur in their art, whether by comparing the real with the unreal or creating hybrid beings or by possibly examining images rising from their own subconscious or unconscious minds long before psychology was understood as a scientific discipline. Some imagery is apocalyptic and religious, others consider the monstrous or fearful aspects of our imaginary life on the margins of what was known or vaguely understood in their time. This lecture probes their imagery as their visions continue to haunt art history.

**Patrick Hunt, PhD**, is an archaeologist and art historian teaching at Stanford University since 1993. Hunt is a frequent featured scholar on documentaries including National Geographic, NOVA, and PBS. His 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*.

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## STAR LIGHT, STAR BRIGHT: ART, ASTRONOMY, & THE NIGHT SKY

Pictures from high-powered telescopes, such as NASA's Hubble Space Telescope, have conditioned us to imagine the cosmos as vividly colored and brilliantly lit, a sublime landscape of stars. Such views balance the need for scientifically valid representations with a desire for aesthetically powerful ones. How might these scientific images come into conversation with artistic representations? This lecture will review the history of 20<sup>th</sup> and 21<sup>st</sup> century astronomical images alongside the work of Joseph Cornell, Vija Celmins, Spencer Finch (all in the permanent collection of the Cantor Arts Center or the Anderson Collection), and other artists, in an exploration of how astronomy and art help us understand our place in the cosmos.

**Elizabeth A. Kessler** is a lecturer in Stanford's Program in American Studies, as well as the Department of Art and Art History. Her research and teaching focus on 20<sup>th</sup> and 21<sup>st</sup> century American visual culture. Her diverse interests include: the role of aesthetics, visual culture, and media in modern and contemporary science, especially astronomy; the interchange between technology and ways of seeing and representing; the history of photography; and the representation of fashion in different media.

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## METAL, SHAPES, & EXPERIENCE: RICHARD SERRA'S SEQUENCE (2006) IN CONTEXT

This spring, Richard Serra's monumental sculpture *Sequence* (2006) returns to the Cantor Art Center. In conjunction with its Stanford reinstallation, this lecture locates the artist and his sculpture within an art historical context. We begin with Serra's early artistic explorations so we can understand how he arrived at the iconic shaped-steel sculptures for which he is best known. By then comparing his work to that of his peers (past and present), we come to appreciate his innovations as well as canonical importance. Finally, closely examining specific works, including *Sequence*, we will see the paradox that is at the heart of Serra's art: outwardly simple and seemingly straightforward, his works in fact prompt viewers to ponder universals that define the human experience.

**Kevin Muller** is a specialist in the history of American art. He received his Ph.D. from the History of Art Department at the University of California, Berkeley, and has taught at U.C. Berkeley, the San Francisco Art Institute, and is currently the full-time art historian at the College of Marin. In addition to his academic background, Muller has acquired curatorial experience at the San Diego Museum of Contemporary Art and the J. Paul Getty Museum in Los Angeles.

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## TINA MODOTTI & THE MEXICAN RENAISSANCE

Tina Modotti's photographs of 1920s Mexico symbolically represent the post-revolutionary period sometimes called the Mexican Renaissance. "Her work flowers perfectly in Mexico and harmonizes with our passion," said painter Diego Rivera of Modotti's seamless fusions of politics and art. Modotti's work resonates with that of Rivera but also that of others in her circle like Frida Kahlo, David Alfaro Siqueiros, and Edward Weston. We will consider Modotti's photographs in the context of the roiling and hopeful period that was 1920s Mexico. We will also survey Modotti's life, among the most dramatic of the 20<sup>th</sup> century, which took her from Italian factory worker to Hollywood starlet to Stalinist operative to humanitarian aid worker in Spain. Most memorably, Modotti created enduring images of, with, and for the Mexican people.

**Patricia Albers** is the author of *Shadows, Fire, Snow: The Life of Tina Modotti*. She also wrote *Joan Mitchell, Lady Painter: A Life*, the first biography of the abstract artist. Currently she is working on a biography of the Hungarian-born photographer André Kertész. Her essays, art reviews, and features have appeared in museum catalogs and publications including the *San Jose Mercury News* and the *New York Times*. She teaches at San Francisco State University.

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See back panel for continuation of lectures.

Registration confirmation will be sent via email.

We regret that we are unable to refund missed sessions.

See back panel for additional enrollment information.