

REGISTRATION FORM

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

Number of persons X (member/non-member)

- HOUSE OF THE MUSE** _____ X \$75/\$90 = _____
February 7, 14, and 21
- INTIMACY AND THE ART OF VISUAL STORYTELLING** _____ X \$25/\$30 = _____
February 28
- THE ART OF ORIENTAL RUGS** _____ X \$25/\$30 = _____
March 7
- THE ART OF DANTE'S DIVINE COMEDY** _____ X \$25/\$30 = _____
March 14
- TRANSFORMATIONS IN ART AND FEMINISM FROM THE '70S TO NOW** _____ X \$25/\$30 = _____
March 21
- SAN FRANCISCO WOMEN ABSTRACT EXPRESSIONISTS** _____ X \$25/\$30 = _____
March 28
- JOAN MITCHELL** _____ X \$25/\$30 = _____
April 11
- ENRAPTURED BY THE LIGHT** _____ X \$25/\$30 = _____
April 18
- THE ART OF MAKING SPACE PUBLIC** _____ X \$25/\$30 = _____
April 25

Amount Enclosed: _____

Name(s) _____

Address _____

Phone _____

Email _____

HOUSE OF THE MUSE: STANFORD COLLECTIONS

The idea of a museum derives from the Classical philosophy that the resident Muse of History inspires remembering and understanding the past in order to inform the present. How do the arts of different cultures reveal an individual culture's values as well as what might be universal? How could seeing art as history be perhaps more revealing than merely the subject of art history? The Cantor Arts Center's visual arts collections are wonderful learning resources. We will explore these Stanford collections:

- * Eternal Egypt's River of Life in the Desert: "Round the decay of that colossal wreck..."
- * Classical Greece and Rome, Understanding Greek Vases and Sculpture: "Celebrating Wine, Beauty, and Song from Cities, Tombs, and Monuments"
- * Timeless Treasures of China from Neolithic Prehistory to Imperial Splendor: "Jade, the Stone of Heaven, with Exquisite Bronze, Priceless Porcelain, and the Arts of Infinite Patience"

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*.

Wednesdays, February 7, 14, and 21 | Cantor Arts Center Auditorium
4:15–6:15 pm
member: \$75, non-member: \$90

INTIMACY AND THE ART OF VISUAL STORYTELLING

In the digital age, we are deluged with visual information and an overabundance of images. What distinguishes Ed Kashi's work is the intimacy and complexity of his storytelling. This lecture will span a range of stories, issues and approaches that represent the frontiers of visual storytelling, from smartphone photography to short documentary films. The lecture will touch on such diverse issues as Syrian refugees and the impact of oil in the Niger Delta to stories closer to home about immigration and aging

Ed Kashi is a photojournalist and filmmaker dedicated to documenting the social and political issues that define our times. He has received numerous awards, including International Multimedia Photographer of the Year 2015, UNICEF's Photo of the Year 2010, and honors from World Press Photo, Communication Arts and American Photography. Kashi's images have been published and exhibited worldwide and his personal projects and editorial assignments, including 17 feature stories for *National Geographic* magazine, have been published in eight monographs.

Wednesday, February 28 | Cantor Arts Center Auditorium
4:15–6:15 pm
member: \$25, non-member: \$30

THE ART OF ORIENTAL RUGS AND THEIR REPRESENTATION IN WESTERN ART

Oriental rugs represent a cross between art and crafts. During the Renaissance, images of oriental rugs became prevalent in western paintings. In some instances, the name of the artist came to identify the rug. And long after these original rugs had disappeared, their images survived in the works of art. In the first part of the presentation, we will discuss rugs as an art form focusing mostly on Anatolian carpets, which usually appear in western art. The second half of the presentation will discuss images of art in the works of Hans Holbein, Gentile Bellini, Jan van Eyck, and more, and in modern times, in numerous Orientalist paintings and the work of Mary Cassatt, Henry Matisse, Pablo Picasso, and others.

Herant Katchadourian, MD, is Emeritus Professor of Psychiatry and Behavioral Sciences, and Human Biology. During his fifty year career at Stanford, he has taught over 20,000 students and has received ten university awards—more than anyone else in the history of Stanford. He has also had a distinguished career as an administrator having served as Vice Provost and Dean of Undergraduate Studies and as the Founding President of the Flora Family Foundation. The latest of his ten books are: *Guilt: The Bite of Conscience* and his memoir, *The Way It Turned Out*.

Wednesday, March 7 | Cantor Arts Center Auditorium
4:15–6:15 pm
member: \$25, non-member: \$30

THE ART OF DANTE'S DIVINE COMEDY

The Divine Comedy is one of the greatest works of western literature, and its narrative and dramatic elements have lent themselves for pictorial representation. This is particularly true for the Purgatory, whose seven stages correspond to the Seven Cardinal Sins. The first part of the presentation will introduce *The Divine Comedy* as a literary work and discuss its three parts: Hell, Purgatory, and Paradise. In the second part, we will move on to the illustrations in the work of Hieronymus Bosch, Pieter Bruegel, and Gustave Doré; in particular on the Seven Cardinal Sins. Additionally, we will discuss the work of artists who have selectively depicted one or another of the individual sins.

Herant Katchadourian, MD: please see biography under The Art of Oriental Rugs.

Wednesday, March 14 | Cantor Arts Center Auditorium
4:15–6:15 pm
member: \$25, non-member: \$30

FROM JUDY CHICAGO TO CINDY SHERMAN AND BEYOND: TRANSFORMATIONS IN ART AND FEMINISM FROM THE '70S TO NOW

In the 1970s, Feminist Art garnered the attention of the art world and beyond. By the following generation, however, many young female artists had eschewed the imagery and strategies of their predecessors. For some viewers familiar with established practices, this new art appeared to possess little to no feminist content. But many of these young artists were simply shifting the terms by which an art by, for, and of women could be interpreted and understood. This lecture focuses on the art and career of two notable artists: Judy Chicago and Cindy Sherman. Each is representative of their generational outlook

and each significantly shaped the art of others. When examined in historical perspective, their art and career trajectories illuminate not only changes in art and art practice, but the ways in which women artists responded to larger cultural and political shifts in American life.

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.

Wednesday, March 21 | Cantor Arts Center Auditorium
4:15–6:15 pm
member: \$25, non-member: \$30

THE ADVANTAGES OF OBSCURITY: SAN FRANCISCO WOMEN ABSTRACT EXPRESSIONISTS

Among the essential features of Abstract Expressionism in San Francisco was its lack of patronage—yet there were great advantages to this situation for women. Unlike their counterparts in the East, women artists in San Francisco never had to contend with what Alfonso Ossorio called the “doctrinaire powerhouses” that excluded them, leaving them free to pursue their own artistic inclinations. This presentation will discuss the women who benefited from working in a far less chauvinistic environment—artists like Jay DeFeo and Sonia Gechtoff, whose reputations have eclipsed those of their husbands—and Deborah Remington, who co-founded the legendary Six Gallery where Allen Ginsberg marked the “semi-official” launch date of the Beat movement with his famous reading of *Howl* in 1955. The relationship between painters and Beat poets will also be examined.

Susan Landauer holds a PhD from Yale University and is an independent curator and writer based in the San Francisco Bay Area. She was chief curator of the San Jose Museum of Art from 1999 to 2009 and is the author and coauthor of many books and exhibition catalogues, including *The San Francisco School of Abstract Expressionism*; *California Impressionists*; *The Lighter Side of Bay Area Figuration*; *Elmer Bischoff: The Ethics of Paint*; *Richard Diebenkorn: The Ocean Park Series*; and *Women of Abstract Expressionism*, among others.

Wednesday, March 28 | Cantor Arts Center Auditorium
4:15–6:15 pm
member: \$25, non-member: \$30

JOAN MITCHELL: PAINTING AS CATHEDRAL

Joan Mitchell (1925–1992) came of age as an artist in the 1950s New York of the Cedar Tavern and the Artists' Club. The physicality of her mark making—her commitment to abstraction, and her love of oil paint itself, not to mention her toughness—identify Mitchell as a New York School artist. Yet she spent more

 See back panel for additional enrollment information.
We regret that we are unable to refund missed sessions.

See back panel for continuation of lectures.

years in France than in New York. While she continued down the path laid out by Abstract Expressionism, her work kept evolving and was, in the end, unclassifiable. Mitchell's mature art addresses memories of her feeling for particular places at particular moments. It shuttles between European pastoralism and New York swagger. It balances planning and surrender. Ultimately, it swings open a window to something beyond everyday awareness, transubstantiating pigment into light and turning painting, as she put it, into "cathedral."

Patricia Albers is the author of *Joan Mitchell, Lady Painter: A Life*, the first biography of the abstract painter. Her previous book was *Shadows, Fire, Snow: The Life of Tina Modotti*. Her essays, art reviews, and features have appeared in museum catalogs and publications including the *New York Times* and *San Jose Mercury News*. She teaches at San Jose State University.

Wednesday, April 11 | Cantor Arts Center Auditorium
4:15–6:15 pm
member: \$25, non-member: \$30

ENRAPTURED BY THE LIGHT: TURNER, MONET, AND SARGENT IN VENICE

A magical city of water and reflections, Venice has cast its spell over painters since it emerged from the lagoon long ago. Drawn to this fairytale city in the 19th century, three great painters—one British, one French, and one American—discovered a personal source of inspiration in the jeweled romance of Venice. The captivating allure of its exoticism and faded splendor inspired them all, as well as the incomparable envelope of transparent color and light unique to *La Serenissima*. This lecture explores how each artist brought his own view to the city and how Venice transformed his way of seeing the world.

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

Wednesday, April 18 | Cantor Arts Center Auditorium
4:15–6:15 pm
member: \$25, non-member: \$30

THE ART OF MAKING SPACE PUBLIC

Artists working in the public realm can accomplish far more than placing a beautiful artwork on a pedestal or in a plaza. Their work can transform space, stimulate human interaction, and help define community. This lecture will explore trends in public art over the last 30 years, from artists on the design team, to environmental art, new technologies, and art that promotes social justice.

Barbara Goldstein is an independent consultant focusing on creative placemaking and public art planning. She is the former Public Art Director for the City of San Jose Office of Cultural Affairs and editor of *Public Art by the Book*, a primer published by Americans for the Arts and the University of Washington Press. She has directed the public arts programs in Seattle and Los Angeles.

Wednesday, April 25 | Cantor Arts Center Auditorium
4:15–6:15 pm
member: \$25, non-member: \$30

Cantor Arts Center at 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 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

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

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:

Smoke, 1989, plate 13 of 19 [detail]. Etchings by Joan Mitchell (U.S.A., 1925–1992) with poems by Charles Hine. Sugarlift and spitbite aquatint, 14 3/16 x 9 1/16 in. (36 x 23 cm). Gift of the Charles Henri Hine Family. © Estate of Joan Mitchell, 1992.111.13.a-d

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Art Focus Lecture Series Information

Cantor Arts Center at Stanford University



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2018

