The idea of a museum derives from the Classical philosophy that the resident Museum 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 more perhaps revealing than merely the subject of art history? The Cantor Arts Center's visual art collections are wonderful learning resources. We will explore these Stanford collections:

- Eternal Egyptian Life in the Desert: “Round the decay of that colossal wark…”
- Classical Greece and Rome, Understanding Greek Vases and Sculpture: “Celebrating Wine, Beauty, and Song from Cities, Tombs, and Monuments”
- Timeless Treasures from China of Neolithic Prehistory to Imperial Splendor: “Jade, the Stone of Heaven, with Exquisite Bronze, Priceless Porcelain, and the Arts of Infinite Patience”

Patrick O’Dell, 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 several published titles on documentary include Myth and Art in Ephesus, Cavagiovi, Renaissance Visions: Myth and Art, and the best-selling Ten Discoveries That Revealed History.

The Divine Comedy is considered to be 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 of the presentation, we will move on to the illustrations in the work of Hieronymus Bosch, Pieter Bruegel, and Gustave Doré; in particular on 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, Henri Mattisse, Pablo Picasso, and others.

Heant Katchaturian, 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 Undergraduate Programs and PhD Programs and 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.

The advantage of obscenity: 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 powers" 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 the movement and the 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 Impressionism: 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.

The ADVANTAGES OF OBSCURITY: SAN FRANCISCO WOMEN ABSTRACT EXPRESSIONISTS

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 saw their reputations 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 the years following The Arts Center. The idea of a museum derives from the Classical philosophy that the resident Museum 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 more perhaps revealing than merely the subject of art history? The Cantor Arts Center’s visual art collections are wonderful learning resources. We will explore these Stanford collections:

- Eternal Egyptian Life in the Desert: “Round the decay of that colossal wark…”
- Classical Greece and Rome, Understanding Greek Vases and Sculpture: “Celebrating Wine, Beauty, and Song from Cities, Tombs, and Monuments”
- Timeless Treasures from China of Neolithic Prehistory to Imperial Splendor: “Jade, the Stone of Heaven, with Exquisite Bronze, Priceless Porcelain, and the Arts of Infinite Patience”

Patrick O’Dell, 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 several published titles on documentary include Myth and Art in Ephesus, Cavagiovi, Renaissance Visions: Myth and Art, and the best-selling Ten Discoveries That Revealed History.

The Divine Comedy is considered to be 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 of the presentation, we will move on to the illustrations in the work of Hieronymus Bosch, Pieter Bruegel, and Gustave Doré; in particular on 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, Henri Mattisse, Pablo Picasso, and others.

Heant Katchaturian, 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 Undergraduate Programs and PhD Programs and 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.

The ADVANTAGES OF OBSCURITY: SAN FRANCISCO WOMEN ABSTRACT EXPRESSIONISTS

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 saw their reputations 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 the years following The Arts Center.
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 Golstein 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