

INTRODUCING THIS YEAR'S NEW LECTURER!



Lisa Boutin-Vitela is Associate Professor of Art History at Cerritos College in Norwalk, California. Dr. Vitela received her B.A. from Emory University and her M.A. and Ph.D. from University of California, Los Angeles. Her articles about early modern banqueting and the reception of material culture have appeared in the journals *Word and Image* and *Women's Studies: An Interdisciplinary Journal*. Dr. Vitela has presented at numerous scholarly conferences and symposia, including at the Victoria and Albert Museum in London, the Accademia Nazionale Virgiliana in Mantua, and the Museum of Fine Arts in Houston. She recently presented a lecture series at the Bowers Museum as part of the museum's Art in Context program.

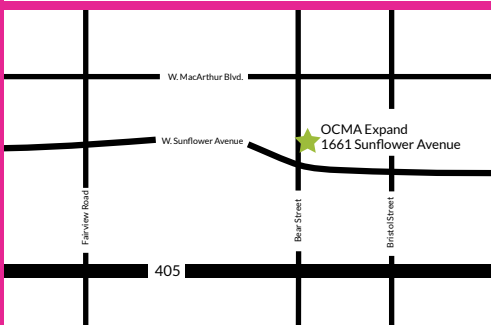
TIME
Mondays 1-3 pm

PLACE
OCMA Expand
South Coast Village
1661 W. Sunflower
Santa Ana, CA 92704

REGISTRATION FEES FOR EACH SERIES

\$125	Visionaries
\$135	Museum Members
\$145	Non Museum Members
\$25	One Lecture Only Guest

Refunds given until second class of each session, minus \$25 processing fee. For further information, call OCMA 714.780.2181.



please cut along the dotted line

CREDIT CARD PAYMENT

To register and pay with credit card, log on to:
www.ocmaexpand.org
(Support>Support Groups>
(scroll down)>Visionaries Lecture
Series/Register Now)

CHECK PAYMENT

To register and pay by check, detach this form and mail to:
Visionaries Lecture Series
OCMA Expand
1661 Sunflower
Santa Ana, CA
92704

Register for individual sessions or the entire Lecture Series

Fall _____ Winter _____ Spring _____

Enclosed is my check for \$ _____
(Make payable to **Visionaries/OCMA**)

Name (please print) _____

Address _____

City _____ Zip _____

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Home Phone Cell Phone

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OCMA

Orange County Museum of Art

EXPANDING **HER**STORIES: WOMEN AND ART FROM THE EARLY MODERN TO CONTEMPORARY

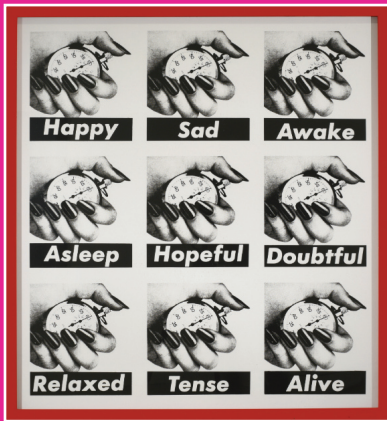


Cover: *Maman (Ama)*, Louise Bourgeois, "Maman & Bilbao Guggenheim Museum" by koalie is licensed under CC BY-NC-SA 2.0

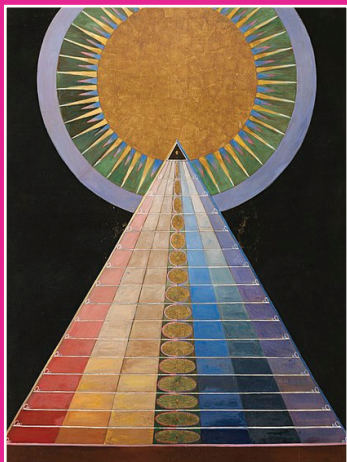
VISIONARIES LECTURE SERIES 2019/2020



Self-Portrait as the Allegory of Painting, Artemisia Gentileschi, 1638-1639; Oil on canvas; 38 x 29 inches



Untitled, Barbara Kruger, 1989; photograph; 48 x 48 inches; Gift of Eugene C. White and the estate of Robert H. Tyler



Altarpiece No. 1, Group X, Altarpieces, Hilma af Klint, 1907; Oil and metal leaf on canvas; 94 x 71 inches

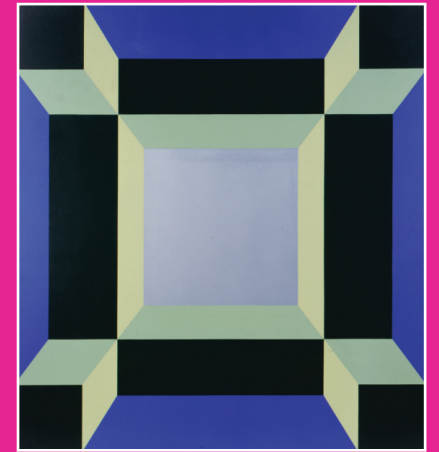
FALL SERIES: MAKING HER PLACE

(Oct 7 - Nov 18, 2019)

This series provides the historical framework for women's participation in the art world. Lectures explore how women became artists through family workshops and educational training. The provoking question posed by art historian Linda Nochlin, "Why have there been no great women artists?" provides background for critical analyses of early modern women artists, including Artemisia Gentileschi, Clara Peeters, and Maria Sibylla Merian. Women's rare acceptances into art academies are considered through the examples of Angelica Kauffmann and Élisabeth Louise Vigée Le Brun, portrait

painter to the Queen of France Marie Antoinette. The roles played by Mary Cassatt and Berthe Morisot in the impressionist movement conclude this lecture series around the turn of the twentieth century.

*We are thrilled to announce that our special guest lecturer for the Fall session is **James D. Herbert, Professor of Art History and Visual Studies at UC Irvine.** Herbert's lecture on **October 21st** will focus exclusively on Impressionist artist Édouard Manet in conjunction with the Los Angeles exhibition of *Manet and Modern Beauty*.*



Arbor, Miriam Schapiro, 1967; Acrylic on canvas; 80 x 72 inches; Gift of the artist

WINTER SERIES: ESTABLISHING HER PLACE

(Jan 27 - March 9, 2020; no meeting Feb 17)

The winter lecture series focuses on the roles of women in the rise of abstraction and other modernist movements. The revolutionary contributions of Hilma af Klint's pure abstraction, Sonia Delaunay's Orphism, and Georgia O'Keeffe's nature and landscape studies are considered in the context of early twentieth-century political turmoil. The unique approaches to Dada by Hannah Höch and to

Surrealism by Frida Kahlo and Remedios Varo reveal both personal and broader societal challenges. Changes in fashion and textile design are tracked through the case study of the French designer Coco Chanel. This series concludes in the mid-twentieth century with Lee Krasner, Joan Mitchell, and Helen Frankenthaler's unique approaches to Abstract Expressionism.



Pumpkin, 2015, Yayoi Kusama Museum by Valeri-DBF licensed under CC BY-NC-ND 2.0

SPRING SERIES: SECURING HER PLACE

(March 30 - May 4, 2020)

This final series of lectures considers the successes and continued challenges faced by women artists. The series begins with analysis of performance and feminist art starting in the 1960s. The use of unusual, new materials is considered through the art Lynda Bengalis, Lee Bontecou, Louise Bourgeois, Eva Hesse, and

Ruth Asawa. The conceptual art of Jenny Holzer and Barbara Kruger encourages further dialogue about power structures and women's roles. Recent solo exhibitions of artists Yayoi Kusama, Kara Walker, and Julie Mehretu provide a guide for restructuring the art historical canon to integrate new perspectives.

In honor of the approaching 100th anniversary of women's suffrage, this lecture series explores the contributions of many under-recognized women in the history of art. The three-part series tracks the methods by which women became artists, the struggles faced, and the means of overcoming challenges. These artists negotiated the professional art world, the intrigue of royal courts and art academies, and the boys' clubs of twentieth-century modernism. The series concludes with an analysis of success stories, such as Kara Walker and Yayoi Kusama, who are recognized as among the most famous living artists today.