THE VASSAR CLASSROOM REVISITED

LECTURES FROM

Art 106

SEPTEMBER 27, 2014 / SATURDAY
THE RITZ-CARLTON BATTERY PARK
NEW YORK, NEW YORK
9:30 a.m. **Registration Opens**
Coffee will be available for purchase at the hotel's Coffee Kiosk, but we encourage you to come pre-caffeinated.

10:00 a.m. **Welcoming Remarks**
Catharine Hill  
PRESIDENT, VASSAR COLLEGE

10:15 a.m. **Period I**
*Ways of Seeing: Frans Hals and Johannes Vermeer*
Susan Kuretsky ’63  
SARAH GIBSON BLANDING PROFESSOR OF ART

Close contemporaries who brilliantly represented the world around them, these seventeenth century Dutch artists handled paint so differently that their works disclose entire different ways of seeing. Yet their distinctive styles express aspirations and interests that directly reflect the physical and intellectual context of their time.

11:00 a.m. **Break**

11:15 a.m. **Period II**
*Romanticism and Its Discontents: Goya, Friedrich & Turner*
Brian Lukacher P ’10 & P ’10  
PROFESSOR OF ART

There were disparate artistic responses to historical, philosophical, and technological world shifts in European art and society (outside of France) circa 1790-1840. The romantic turn in the visual arts away from classical standards of beauty and a human centered, idealized conception of narrative painting is studied in Goya's suite of etchings Los Caprichos (1799). The inquiry into the relationship of humanity to the powers of nature and the spiritual lay at the heart of the metaphysical landscapes of Caspar David Friedrich, who developed a haunting idiom of landscape painting that reflected on the historical struggles of Europe during the Napoleonic Wars. The innovative English artist J. M. W. Turner developed the genre of landscape painting as a medium of modern social commentary on such issues as abolition, the Railway Mania, and the industrial mastery of the natural world. The radical scope of his themes was matched by an equally revolutionary approach to artistic technique that broke free of all nineteenth-century conventions in the visual arts.

12:15 p.m.-1:30 p.m. **Lunch**  
Parents will be seated together.

1:30 p.m. **Period III**
*My Life in Art: A Conversation with Linda Nochlin '51, GP '11*
Molly Nesbit ’74 / Moderator  
PROFESSOR OF ART

Linda Nochlin is the Lila Acheson Wallace Professor of Modern Art Emerita at the Institute of Fine Arts / New York University, but many generations of Vassar students consider her first as one of ours. For some, she is a classmate (Class of 1951), for others their beloved art history teacher, and for still others she is a feminist legend – the author of the essay that founded feminist art history with the toughest of questions, *Why Have There Been No Great Women Artists?* That essay created a sensation when it was published in the January ARTNews in 1971, but it was written in Poughkeepsie and ever since has come home to roost, putting its different perspective on the teaching of Art 105. As a scholar, Linda Nochlin is known for her work on Gustave Courbet, as well as for her seminal publications on Realism, Impressionism and Post-Impressionism. She has written many books and received many awards. Most recently, her Norton Lectures at Harvard University have been published as *Bathers, Bodies, Beauty: The Visceral Eye*. In 2012, Linda Nochlin was honored by the Alumnae/i and Alumni of Vassar College with the Distinguished Achievement Award.
INFORMATION

Tuition (with or without Lunch)
$35.00 per person
$25.00 per person for the classes of 2000 – 2014

Registration
By Mail: use enclosed form and return envelope
Online: Go to http://vassar.edu/revisited

The Vassar Classroom Revisited is open to Alumnae/i and Parents of current Vassar students.

As capacity is limited, and we want to accommodate as many members of the Vassar family as possible, we ask that you limit your one guest to a spouse / partner or a child over the age of 16 years old.

All registrations must be made in advance; no registrations will be accepted at the door.

Deadline: September 19, 2014
As seating is limited, capacity may be reached before this date, and registration will be closed.

Directions and Parking
The Ritz-Carlton Battery Park is located at Two West Street, New York City.

For information regarding directions by car & public transportation, visit the hotel’s website at www.ritzcarlton.com/batterypark

Parking garages are located at the following locations:

Ocean Car Park / 1 West Street (24 hours)
Battery Place Car Park / 50 Battery Place
Saturdays from 7:00 a.m. until 12:00 a.m.

GGMC Parking / 2nd Place
Saturdays from 6:00 a.m. until 1:00 a.m.

The Ritz-Carlton
Valet Parking / $45 per car / $55 per SUV.

INQUIRIES
Office of Regional Programs
programs@vassar.edu / 1.888.328.8528 (M-F / 9-4)

Clarence Kerr Chatterton, American, 1880-1973
Taylor Hall, Vassar College, 1915
Oil on canvas
Anonymous gift, in honor of Louise Boyd Lichtenstein Dale and Margaret Pollard Smith, 1977.19