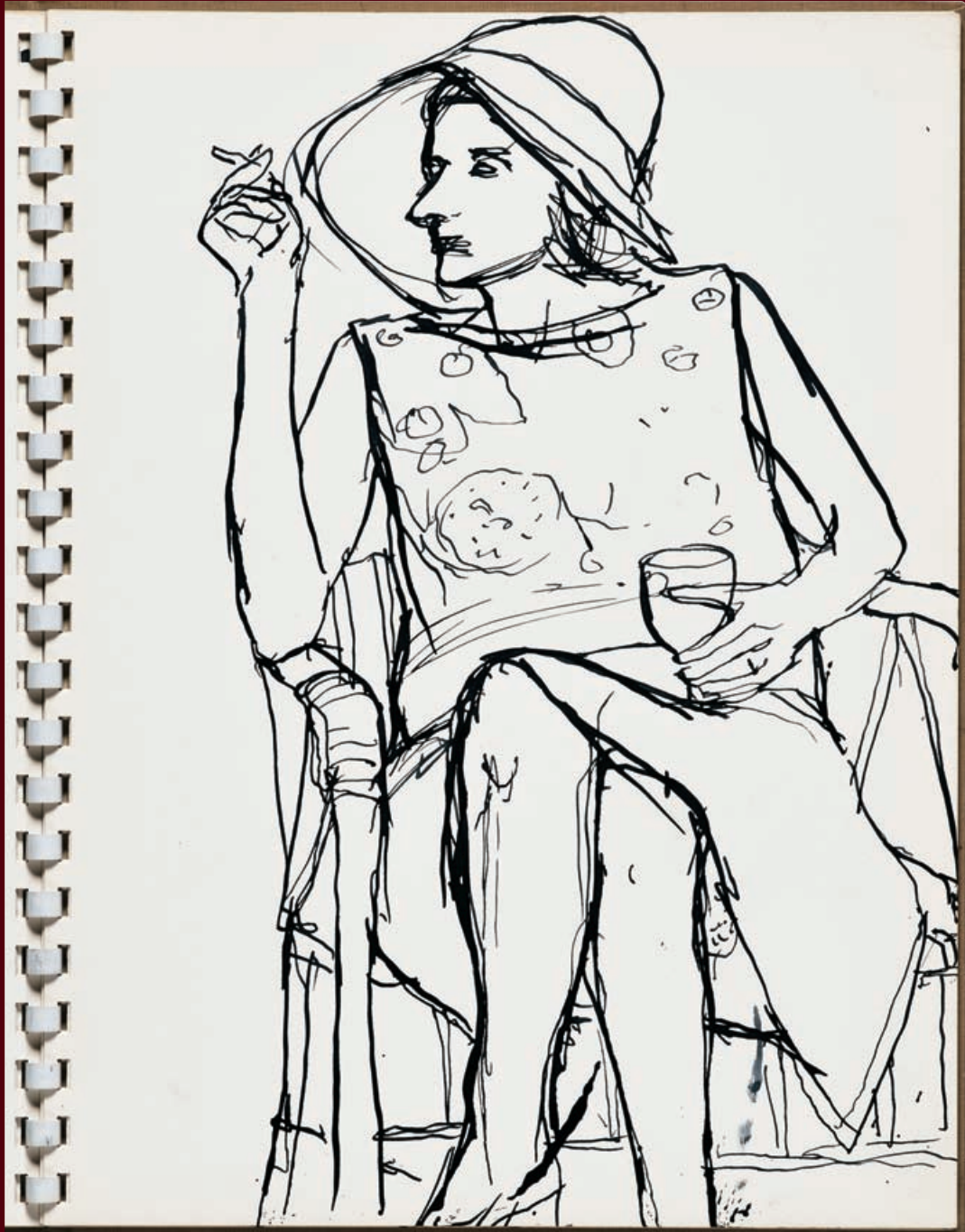


FALL 2015

# CANTOR ARTS CENTER



STANFORD UNIVERSITY

## FROM THE DIRECTOR



After a summer filled with great art, we are delighted to welcome a new season of art and programs at the Cantor. It was an especially exciting summer with a record number of visitors from around the world. Behind the scenes, we had 15 undergraduate and graduate students in residence working on vital research projects. We learned as much from the students through their invaluable contributions as they did through their experiences at the museum.

This fall season we welcome more than 12 new exhibitions that showcase the museum's outstanding collections and present selective, important loans from around the world. Two exhibitions feature new acquisitions—Edward Hopper's *New York Corner* and Richard Diebenkorn's sketchbooks. In researching these new works, we learned that when Richard Diebenkorn was an undergraduate student at Stanford, one of his most important influences was the work of Edward Hopper. These new acquisitions add greatly to our understanding of American art and offer scholars, artists, students, and the broader community an unprecedented opportunity to learn from and engage with these works in new and important ways.

The exhibition *Artists at Work* takes a fresh look at the museum's collections to explore how artists make work, what innovation has meant across history, and

the different ways in which artists become inspired. *Artists at Work* celebrates the opening of the wonderful McMurtry Building for Stanford's Department of Art & Art History, where art will be both made and studied. The McMurtry's location right next to the Cantor allows for a deepening partnership between the museum and the Department of Art & Art History.

Our commitment to serve as an enduring resource to students and to foster collaborations with faculty is also manifest in other new exhibitions. Special installations curated by graduate students in art history include *Astley D. M. Cooper and Mrs. Stanford's Jewels* and *Missing Persons*. Stanford's Dean for Religious Life, Jane Shaw, has curated *Empathy*, a provocative exhibition that is part of the curriculum for a course she is teaching this fall. And we are thrilled to open a new classroom here at the Cantor—the Bobbie and Mike Wilsey Family Classroom—which will provide invaluable opportunities for faculty and students to view art objects not currently on view in a specially designed, state-of-the-art facility.

There is so much to celebrate and experience at the Cantor, and we look forward to welcoming you back to the museum this fall. We continue to be grateful for the generous support from our donors, members, and friends. Thank you for making the museum such a lively and engaging place.

Connie

CONNIE WOLF (AB '81)  
*John & Jill Freidenrich Director*

P.S. Don't forget that our legendary fundraising gala, *Rodin by Moonlight*, takes place on September 19!

### CANTOR ARTS CENTER

Connie Wolf  
*John & Jill Freidenrich Director*

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DESIGN Madeleine Corson Design, San Francisco

FRONT COVER Richard Diebenkorn (U.S.A., 1922–1993), *Untitled from Sketchbook #13*, page 13, c. 1965–66. Pen and ink on paper. Gift of Phyllis Diebenkorn, 2014.13.15. © The Richard Diebenkorn Foundation.

INSIDE FRONT COVER Connie Wolf, *John & Jill Freidenrich Director*. Photograph by Linda A. Cicero/Stanford News Service

## Richard Diebenkorn: The Sketchbooks Revealed

This important exhibition celebrates the recent acquisition of 29 never-before-seen sketchbooks kept by Diebenkorn throughout his 50-year career.

Richard Diebenkorn (U.S.A., 1922–1993), *Untitled from Sketchbook #2, page 37*, 1943–1993. Felt-tip marker ink on paper. Gift of Phyllis Diebenkorn, 2014.2.39. © The Richard Diebenkorn Foundation



## Edward Hopper: New York Corner

See another recent Cantor acquisition, a seminal Hopper painting considered the first work made in his representative style.

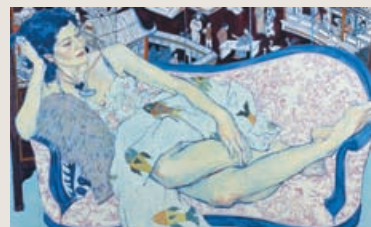
Image caption on p. 7.



## Artists at Work

This major installation of more than 70 works explores how great American and European artists—from J. M. W. Turner, Édouard Manet, and Ansel Adams to Rachel Owens, Hope Gangloff, and Trevor Paglen—become inspired, make art objects, and are affected by place.

Hope Gangloff (U.S.A., b. 1974), *Queen Jane Approximately*, 2011. Acrylic on canvas. Private collection. Image courtesy of the artist and Susan Inglett Gallery, NYC



## Exhibition-Related Programs

Get into the back-to-school spirit by joining us for edifying programs based on our major new exhibitions *Artists at Work*, *Richard Diebenkorn: The Sketchbooks Revealed*, and *Piranesi's Paestum: Master Drawings Uncovered*.

Stanford professor Enrique Chagoya talks about his own artistic inspiration on November 18. Photograph by Linda A. Cicero/Stanford News Service



## For Students

Stanford's annual blockbuster event, Party on the Edge, brings student dancers, DJs, comics, artists, and art activities into Cantor and Anderson Collection galleries and grounds for a not-to-be-missed student experience on October 1.

Photograph by Matthew Sumner





## TWO EXHIBITIONS CELEBRATE MAJOR ACQUISITIONS

### RENOWNED BAY AREA ARTIST

Richard Diebenkorn (1922–1993) studied the work of early 20th-century American painter Edward Hopper (1882–1967) when he was a student at Stanford in the early '40s. He was deeply affected by this artistic encounter, and reflected on it several decades later in 1985. “I embraced Hopper completely... It was his use of light and shade and the atmosphere... kind of drenched, saturated with mood, and its kind of austerity,” Diebenkorn recalled. “It was the kind of work that just seemed made for me. I looked at it and it was mine.”

Inspired by this jewel of a memory, the Cantor presents two exhibitions that visually pair these great American artists. *Richard Diebenkorn: The Sketchbooks Revealed* celebrates the recent acquisition of 29 sketchbooks kept by Diebenkorn throughout his career. The sketchbooks have never been studied and are on view to the public for the very first time. *Edward Hopper: New York Corner* celebrates the Cantor’s acquisition of a major early painting that Hopper created when he was just 31 and still struggling to establish himself. It is considered the first work made in his representative style.

*Richard Diebenkorn: The Sketchbooks Revealed* and *Edward Hopper: New York Corner* are both organized by the Cantor Arts Center. We gratefully acknowledge support of *Richard Diebenkorn: The Sketchbooks Revealed* and its accompanying publication from a leadership gift from L. Park Loughlin, a generous grant from Jill Freidenrich and Jack Clumeck in loving memory of their parents Lois and Jack Clumeck, and the Hohbach Family Fund. *Edward Hopper: New York Corner* is made possible through the Elizabeth Swindells Hulsey Special Exhibitions Fund and Cantor Arts Center Members.

## Richard Diebenkorn: THE SKETCHBOOKS REVEALED

**THROUGHOUT** his long career, Richard Diebenkorn (Stanford BA, '49) always kept a sketchbook—a portable studio—to capture his ideas. The books contain 1,045 drawings that span the artist’s career and represent the range of styles and subjects he explored, from deeply personal sketches of his wife, Phyllis, to studies of the figure, to grand landscape studies, to the development and maturation of Diebenkorn’s signature style, a rich blending of figuration and abstraction.



LEFT Richard Diebenkorn (U.S.A., 1922–1993), *Untitled from Sketchbook #10, page 13*, 1943–1993. Gouache and watercolor on paper. Gift of Phyllis Diebenkorn, 2014.10.15. © The Richard Diebenkorn Foundation

RIGHT Richard Diebenkorn (U.S.A., 1922–1993), *Untitled from Sketchbook #13, page 9, c. 1965–1966*. Ink wash with pen and ink on paper. Gift of Phyllis Diebenkorn, 2014.13.11. © The Richard Diebenkorn Foundation

“This extraordinary collection is unprecedented in understanding an artist’s process so that students, scholars, and the general public can better understand Diebenkorn’s style of working,” says Cantor Director Connie Wolf. “Presented together, the sketchbooks become a revelation of sorts, offering intimate access to the practice of a well-known, important and prolific artist. At Stanford they will serve for years to come as an extraordinary resource.”

The Cantor is especially grateful to the late Phyllis Diebenkorn, who made possible this extraordinary gift of the sketchbooks. The Diebenkorn family has a long and important relationship to Stanford University. After attending Lowell High School in San Francisco, Richard Diebenkorn entered Stanford University in 1940 to study



Richard Diebenkorn (U.S.A., 1922–1993), *Untitled from Sketchbook #20, page 45*, 1943–1993. Crayon on paper. Gift of Phyllis Diebenkorn, 2014.20.47. © The Richard Diebenkorn Foundation



Leo Holub (U.S.A., 1916–2010), *Richard Diebenkorn, Ocean Park*, 1986. Gelatin silver print. Gift of the artist, 1993.60.6

studio art and art history. In June, 1943, he met and married fellow Stanford student Phyllis Gilman. After the war, Diebenkorn returned to Stanford and graduated in 1949. Their daughter Gretchen also attended Stanford and received her BA in 1967 and her MFA in 1969. She met and married fellow Stanford student Richard Grant, who graduated in 1968 and now serves as the executive director of the Diebenkorn Foundation. The Cantor has an important collection of other works by Diebenkorn, including paintings, drawings, and prints, which are regularly on view in the museum's permanent collection galleries.

The display of the sketchbooks posed a challenge, since visitors can see only one page-spread of each sketchbook. To enhance and deepen the experience, the Cantor digitized all 29 books, and they are now accessible in the gallery through touchscreens and also online. Not only can visitors leaf through the books digitally and see every sketch in the order conceived, but they can get a sense of how Diebenkorn experimented with line, shape, form, and perspectives and creatively tackled challenging subjects.

To augment the sketchbooks and illuminate the work that Diebenkorn created when he was at Stanford studying Edward Hopper, the exhibition includes loans of Diebenkorn's earliest works, many of which are on display to the public for the very first time.

A special publication accompanying the exhibition introduces the sketchbooks. *Richard Diebenkorn: The Sketchbooks Revealed* features four essays by Stanford-affiliated contributors: Enrique Chagoya (Professor of Art Practice), Alexander Nemerov (Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities and new chair of the Department of Art & Art History), Peggy Phelan (Ann O'Day Maples Professor in the Arts, Professor of Drama and of English) and art historian Steven A. Nash (Stanford PhD, Art History, '73). Gretchen Diebenkorn Grant has contributed a remembrance. The publication, available for purchase at the main-lobby desk in October, also features several hundred images that represent all of the sketchbooks.

**RELATED EVENT:** Lecture by Richard Diebenkorn's daughter, Gretchen Diebenkorn Grant (see *Things to Do*, p. 17).



# Edward Hopper: NEW YORK CORNER

**THE CANTOR'S ACQUISITION** last spring of Edward Hopper's seminal 1913 painting *New York Corner* signals an extraordinary moment in the life of the museum. The work becomes a cornerstone addition to the museum's holdings in American and 20th-century art, and also helps to chart the course for the kind of masterworks—from all eras and geographical regions—that the museum hopes to acquire.



The exhibition *Edward Hopper: New York Corner* serves as a celebratory welcome for this important acquisition. Hopper is one of the most acclaimed and influential artists of the 20th-century. His powerful and iconic seascapes, cityscapes, and depictions of solitary figures in urban interiors expose the rugged individualism of American culture in all its beauty and isolation. Celebrated equally for his extraordinary skill as a painter and his haunting depictions of daily life in the mid-20th century,

Hopper has fueled the imaginations of generations of artists, filmmakers, and writers.

When *New York Corner* was first exhibited in that city shortly after it was finished in 1913, critics praised it as a “perfect visualization of a New York atmosphere” and for its “completeness of expression,” even though it is one of Hopper’s earliest works. The painting’s extraordinary details harken to the impressionist brushstrokes and “slice of life” subjects of French modernists such as Claude



Edward Hopper (U.S.A., 1882–1967), *East Side Interior*, 1922. Etching. Gift of Marion E. Fitzhugh and Dr. William M. Fitzhugh, Jr. in memory of their mother, Mary E. Fitzhugh, 1963.5.70

Monet and Edgar Degas. Indeed, Hopper completed this work shortly after a visit to Paris, when he would have encountered that style of art making. Yet the painting also includes the vibrantly hued red-brick building and depictions of daily life in early 20th-century New York that have come to characterize Hopper's oeuvre.

Alexander Nemerov, the Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities at Stanford University and the new chair of the Department of Art & Art History, says of the painting, "This great picture that we now have in our collection gets singled out as a key—perhaps even a first—painting he made in his representative style, the style that would make him famous and so influential. It is remarkable that here on campus we now have this painting that started it all."

The exhibition contextualizes the painting by grouping works from the museum's collection into several art-object-based "conversations." These constellations point to the kinds of artistic practice that preceded the painting's creation; showcase concurrent work, both similar and different, by Hopper's contemporaries; and present the kinds of practice that followed. Woven through the show are themes of modern urban life, the cityscape as subject matter, and realism and its connection to photography.



Berenice Abbott (U.S.A., 1898–1991), *Edward Hopper, Greenwich Village, New York*, 1947. Gelatin silver print. Elizabeth K. Raymond Fund, 2015.8

"The history of 20th-century art is a rich tapestry of art-historical, social, and political narratives," says Alison Gass, the Cantor's associate director for exhibitions, collections, and curatorial affairs. "This installation celebrates a great 20th-century painting and allows the museum to further unfurl the tapestry of 20th-century art."

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**OPPOSITE** Edward Hopper (U.S.A., 1882–1967), *New York Corner (Corner Saloon)*, 1913. Oil on canvas. Museum purchase made possible by the Halperin Art Acquisition Fund, an anonymous estate, Roberta & Steve Denning, Susan & John Diekman, Jill & John Freidenrich, Deedee & Burton McMurtry, Cantor Membership Acquisitions Fund, an anonymous acquisitions fund, Pauline Brown Acquisitions Fund, C. Diane Christensen, an anonymous donor, Modern & Contemporary Art Acquisitions Fund, and Kazak Acquisitions Fund.

# Artists at Work

**HOW DO ARTISTS** become inspired? How exactly do they create their art works? How does place affect them? The Cantor’s major exhibition *Artists at Work* explores these three questions as it presents more than 70 paintings, sculptures, and prints from the museum’s expansive permanent collection. On view are works by great American and European artists Édouard Manet, J. M. W. Turner, Thomas Hart Benton, Sol LeWitt, Richard Serra, Ansel Adams, Edward Weston, and others. The exhibition also includes loaned works by contemporary artists such as Trevor Paglen, Garth Weiser, Hope Gangloff, and Rachel Owens.



TOP Jean-Auguste-Dominique Ingres (France, 1780–1867), *Odalisque*, 1825. Lithograph. Mortimer C. Leventritt Fund, 1969.174

MIDDLE Édouard Manet (France, 1832–1883), *Olympia*, 1867. Etching. Mortimer C. Leventritt Fund, 1971.89.1

BOTTOM Hope Gangloff (U.S.A., b. 1974), *Queen Jane Approximately*, 2011. Acrylic on canvas. Private collection. Image courtesy of the artist and Susan Inglett Gallery, NYC

The exhibition celebrates the fall opening of the McMurtry Building for Art & Art History—where art will be both made and studied (see story on p. 22). Echoing the McMurtry’s blending of disciplines, *Artists at Work* points to how looking at objects through the lens of history can elucidate the ways artists have worked and continue to work to push against the myriad boundaries of social, political, and art historical norms.

The exhibition was inspired in large part by the museum’s major recent acquisitions of renowned Bay Area artist Richard Diebenkorn’s sketchbooks and early 20th-century painter Edward Hopper’s work *New York Corner* (see previous stories). Alison Gass, the Cantor’s associate director for exhibitions, collections, and curatorial affairs, explains, “Examining the pages of the Diebenkorn sketchbooks offers deep and revelatory insights into his practice. One begins to consider biggest-picture artistic questions, like why Diebenkorn made art, how he made it, and where he made it. The sketchbooks prompted us to look at our collection and compare other artists’ creative processes to Diebenkorn’s. And that thinking became the impetus for *Artists at Work*.”

The exhibition is structured in constellations organized around themes of process, inspiration, and place. Each grouping juxtaposes works in unexpected pairings, pointing to how objects might truly inter-inform one another or offer new ways of thinking based on proximity and thematic connectedness. Groupings also include a significant contemporary artwork on loan to the exhibition, pointing to the fact that the greatest art of today often roots itself in interests that have preoccupied artists for eras.



For example, one can say that the Diebenkorn sketchbooks are intrinsically about the hand of the artist. And so the exhibition juxtaposes a 19th-century sculptural hand study by Auguste Rodin with recent hand sculptures by contemporary artist Rachel Owens—literal representations of the hand, certainly, but also a reference to the touch of an artist so celebrated in the history of art. Conversely, a grouping of objects that includes studies by Sol LeWitt, along with a recent painting by artist Garth Weiser, highlights artwork that seems to be about the removal of the artist’s hand in the process of making art. Here, the hand of the artist disappears as the work is structured via a series of guidelines and systems that result in rigid and linear abstractions.

The exhibition begins with the theme of artistic process. How do artists work? How important is the structure of art school and the different ways artists learn? As technological innovations happen, how does that impact art making? The second theme is inspiration: where do artists find it—personal or professional relationships? Judging from his sketchbooks, Diebenkorn seems to have used the figures of people around him and his relationships with them, repeatedly depicting representations of his wife, Phyllis, in mundane, intimate, and romantic settings, and as the subject of stylistically innovative drawings that set the stage for breakthrough paintings. The exhibition also illuminates the ways in which artists such as Jean-Auguste-Dominique Ingres and Édouard Manet used the female form as a springboard for major artistic breakthroughs. Works by these artists are partnered with a major figurative painting by Hope Gangloff, a contemporary artist who limits her figurative practice to friends and family who inspire her large-scale portraits.

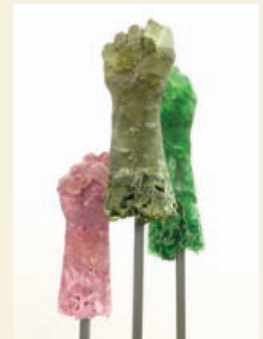
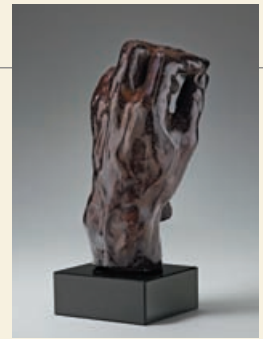
Place is almost always relevant when examining art objects. How much does place impact artistic practice, and why do artists continue to return to studies of place, whether urban environments or landscapes? As the art world becomes increasing global and regional styles are less circumscribed, how does this change practice? The power of place is evident throughout Diebenkorn’s sketches of the Bay Area and his travel spots abroad, and looking at the sketchbooks is very much about considering what it

meant to be a painter in the Bay Area in the second half of the 20th century. This is where Edward Hopper’s work becomes most overtly impactful as well. *New York Corner* was made in 1913 just after a return to New York from Paris. In that painting, elements of French modernism are evident in Hopper’s brushstroke even as he refines what will become his signature style of representing New York street scenes. In *Artists at Work*, meanwhile, thematic examinations of place shed light on the way a landscape may be politically and socially charged. Regionalist studies of the United States in the depression era by Thomas Hart Benton are partnered with recent, powerful photographs by Trevor Paglen that present the American landscape as a site of governmental spying in an era of potential violations of Americans’ privacy.

Gass says that bringing in loans to extend the cross-historical dialogues into very recent artistic practice was a means of pointing to the ways in which artists and art objects might constantly inter-inform one another. “My curatorial background is in contemporary art, but I am deeply interested in the way contemporary art roots itself in history.”

*Artists at Work* is organized by the Cantor Arts Center. The museum gratefully acknowledges support of the exhibition from a leadership gift from L. Park Loughlin; a generous grant from Jill Freidenrich and Jack Clumeck in loving memory of their parents Lois and Jack Clumeck; and Cantor Arts Center Members.

**RELATED EVENTS:** Talk by Stanford professor Enrique Chagoya and gallery talk by graduate students (See *Things to Do*, p. 17). Exhibition tours: Thursdays at 12:15 pm, Saturdays and Sundays at 2 pm, beginning September 19.



**TOP** Auguste Rodin (France, 1840–1917), *Study for Left Hand of Eustache de St. Pierre*, c. 1886. Bronze. Gift of the Iris and B. Gerald Cantor Collection, 1998.359

**BOTTOM** Rachel Owens (U.S.A., b. 1972), *Pop's (Pink, Light Green & Dark Green)*, 2015. Broken glass cast in resin and steel. Loan courtesy of Zieher Smith & Horton, New York

# Piranesi's Paestum: MASTER DRAWINGS UNCOVERED

**THIS MAJOR EXHIBITION** of Giovanni Battista Piranesi's last master works—15 exquisite drawings made in 1777 of three ancient Greek temples in Paestum, southern Italy—sheds new light on this celebrated 18th-century artist's working method and on the considerable impact of his oeuvre on 18th- and 19th-century architectural taste. The Cantor is the only West-Coast venue for this exhibition, which originated at Sir John Soane's Museum, London.



Giovanni Battista Piranesi (Italy, 1720–1778), *Paestum, Italy: Temple of Neptune, View of the Interior from the West, 1777*. Black chalk, pencil, brown and grey washes, pen and ink. Sir John Soane's Museum

Piranesi (1720–1778) was an etcher, architect, and archaeologist whose original designs and concepts influenced many artists and literary figures during and beyond his lifetime. While he is primarily known as the creator of such famous print series as the *Vedute di Roma* and especially the *Carceri d'Invenzione*, this

exhibition focuses on some of his rare drawings. Made in preparation for his *Différentes Vues... de Pesto*, a book finished by his son, Francesco and published posthumously in 1778–79, the drawings depict views of the three great Doric temples in the former Greek colony of Poseidonia, which in the third



Giovanni Battista Piranesi (Italy, 1720–1778), *Paestum, Italy: Exterior of the Temple of Neptune from the North-East*, 1777. Red chalk, pencil, brown and grey washes, pen and ink, white highlights. Sir John Soane’s Museum



Francesco Polanzani (Italy, 1700–1783), *Portrait of Giovanni Battista Piranesi* from *Various Works of Architecture, perspectives, grotesques, and antiquities, designed and etched by Giambattista Piranesi, Venetian Architect* (*Opere varie di Architettura, prospettive, grotteschi, antichità; inventate, ed incise da Giambattista Piranesi Architetto Veneziano*), 1750. Etching. Mortimer C. Leventritt Fund, 1976.14

century B.C. was conquered by the Romans and renamed Paestum. (The temples were originally identified as the Basilica, the Temple of Neptune, and the Temple of Juno or Ceres, but are now determined to have been dedicated to Hera I, Hera II, and Athena.)

Left abandoned and cut off by a swamp, Paestum’s ruins were rediscovered in 1746 thanks to the construction of a new road. They sparked intense interest among artists and architects including Piranesi, and the consequent drawings, prints, paintings, and models of the temples revolutionized people’s understanding of early Greek Classical architecture in general and the Doric style in particular.

The drawings on view show an unusual level of detail. Although Piranesi made preparatory drawings for most of his famous etchings, he typically drew the majority of his composition directly onto the copper plate at the engraving stage. These drawings, however, contain details very close to those of the finished prints, and it is speculated that Piranesi, aware of his failing health, included as much detail as possible so that Francesco could finish the work that his father had begun.

The Cantor has augmented Piranesi’s drawings with prints that include a portrait of Piranesi by the Italian artist Francesco (“Felice”) Polanzani, and rare books by British and French architects who

explore the importance of early Greek architecture both in Greece and in the Magna Graecia region (Southern Italy and Sicily).

We gratefully acknowledge support for the exhibition from John A. and Cynthia Fry Gunn, Frances and Theodore Geballe’s Pre-19th-Century European Art Fund, and Mary Anne Nyburg Baker and G. Leonard Baker, Jr.

This exhibition was organized by Sir John Soane’s Museum, London.

**RELATED EVENTS:** Panel discussion and symposium (see *Things to Do*, p. 17). Exhibition tours: Thursdays at 2 pm, Saturdays at 11 am, through January 2, 2016.

In this special publication, art historian John Wilton-Ely examines the impact of Piranesi’s Paestum drawings as well as the artist’s relationship with his friend and colleague Sir John Soane. Available for purchase at the main-lobby desk.







Allen Ruppersberg (U.S.A., b. 1944), *The Color of Pink*, 1988. Screenprints on aluminum. Cantor Arts Center collection, Gift of the Marmor Foundation (Drs. Michael and Jane Marmor) from the collection of Drs. Judd and Katherine Marmor, 2006.112.a-c

### Word as Image: Highlights from the Marmor Collection

While artists throughout history have integrated words into their works, modern and contemporary artists have given them a significant position and function—as demonstrated in this focused installation of prints and drawings. Highlights include Ed Ruscha's iconic screenprint *Hollywood*; Bruce Nauman's first word-image print, *Raw-War*; and Jasper Johns's large-scale lithograph with lead collage, *No*, on view at the Cantor for the first time.

On view through October 26  
Freidenrich Family Gallery

### Stefano Della Bella: Capriccio and Fantasy

During the 17th century, Europeans voraciously collected prints for their capacity to instruct and entertain. This installation features a selection of etchings from the 1640s that Florentine artist Stefano Della Bella (1610–1664) designed to delight the eye. These prints, called capriccios, are intended to be decorative and beautiful. Their iconography can be erotic, irrational, playful, morbid, graceful, or violent—anything to stimulate the viewer's imagination while showcasing Della Bella's exceptional dexterity and capacity for invention.

The prints are drawn from the Cantor's permanent collection, and this installation complements *Warriors, Courtiers, and Saints: The Etchings of Jacques Callot*, on view in the Gallery for Early European Art.

On view through January 4, 2016  
Rowland K. Rebele Gallery



Stefano Della Bella (Italy, 1610–1664), Plate 13 from the set *Collection of Various Capriccios and new inventions for folios and ornaments (Raccolta di varii capricci et nove invenzioni di cartelle et ornamenti)*, 1646. Etching. Committee for Art Acquisitions Fund, 1989.7.13

### Showing Off: Identity and Display in Asian Costume

Fashion is a form of language. What we wear broadcasts critical information about us and serves as a visible indicator of social rank, profession, ethnicity, or status. This exhibition of Asian textiles and other works from the Cantor's collection demonstrates how costume and objects of personal adornment functioned as a method of identification and display from the late 18th century to today. Ranging from Qing court costumes to Indonesian textiles, the selection on view spotlights visual symbols while showcasing rarely displayed garments. The exhibition is curated by recent Stanford graduate and Cantor Scholar Asia Chiao ('15, BA Art History, MA East Asian Studies).

On view October 14, 2015–May 23, 2016  
Madeleine H. Russell Gallery



Artist unknown (China, 19th century), *Man's Dragon Robe*, c. 1821–1850. Silk tapestry woven in gold, silver, and colors (k'o-ssu). Gift of Colonel and Mrs. John Young, 1976.75

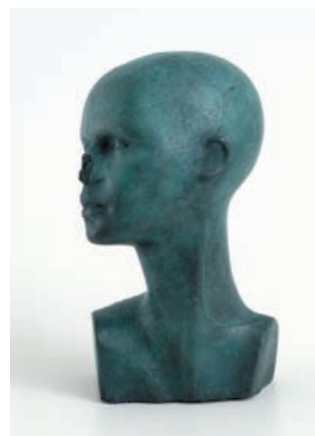
## Mining the Ancient

Artists throughout the ages have looked to the past to unearth inspiration. *Mining the Ancient* presents the work of six contemporary artists who take their cue from the language of the ancient and find inspiration for their sculptural practices in fragments of the past. Juxtaposed with key historical works from the Cantor's ancient art collection, this group exhibition explores the ways in which some of the most recent art practices of today create fantastic dialogues with some of the oldest art objects in our civilization's history.

On view October 14, 2015–August 29, 2016  
Oshman Family Gallery



LEFT Artist unknown (Greece, date unknown), *Torso*, Terracotta. Stanford Family Collections, JLS. 28171



RIGHT Kris Martin (Belgium b. 1972), *Sommerferienewigkeitsgefühl*, 2014. Bronze. Collection of Kaitlyn and Mike Krieger. Image Courtesy Sies + Höke, Düsseldorf, Photographed by Achim Kukulies, Düsseldorf



Jacques Callot (France, 1592–1635), *View of the Louvre*, 1630. Etching. Gift of Andrea and Jeanne McKee Rothe, 2010.86

## Warriors, Courtiers, and Saints: The Etchings of Jacques Callot

The elegant, expressive prints created by Jacques Callot (1592–1635) during his brief career challenged the old assumption that printmakers were incapable of inventing original compositions. This exhibition of prints demonstrates Callot's remarkable range; he depicted everything from the horrors of war to whimsical landscapes, formal courtly scenes, and somber religious subjects.

On view through February 15, 2016  
Gallery for Early European Art

## Astley D. M. Cooper and Mrs. Stanford's Jewels

Nationally recognized during his time but largely forgotten in our own, Astley D. M. Cooper (1856–1924) was the most successful and popular artist that Northern California had ever seen. He was also a true character. He paid off his bar debts with paintings, threw notoriously wild parties, and built a studio that brought the grandeur of an Egyptian temple to downtown San Jose.

This exhibition features *Mrs. Stanford's Jewel Collection*, an 1898 painting that testifies to the collaborative and slightly combative relationship between Cooper and Jane Lathrop Stanford, his temperance-minded patroness. This landmark piece shares the gallery with some of Cooper's best paintings, an eclectic array of landscapes, portraits, nudes, and cowboy fantasies which haven't been publicly displayed in decades. Together with personal photographs and correspondence, these works celebrate Cooper's legacy and shed new light on one of the Cantor's most beloved and unique paintings.

This exhibition was curated by Annie Ronan (see story on p. 21).

On view through November 16  
Lynn Krywick Gibbons Gallery



Artist unknown, *A. D. M. Cooper in his studio*, c. 1915, Gelatin silver print.  
Image courtesy History San José

## Missing Persons

The diverse works in this exhibition, including photographs, prints, artist books, and historical ephemera, dramatize the loss of those made missing by time, death, disaster, politics, or artistic composition. A silhouette portrait by Raphaëlle Peale records the trace of a person's profile by capturing a momentary shadow. Self-portraits by Lee Friedlander and Laura Volkerding play with shadow, absence, and blankness, suggesting the presence of a person who is not directly on view. Contemporary artists such as Glenn Ligon, Kara Walker, and Ester Hernández address the missing through the lenses of history and oppression.

*Missing Persons* was co-curated by graduate students in a seminar co-taught by Cantor director Connie Wolf and art history professor Richard Meyer (see story on p. 21).

On view November 11, 2015–March 21, 2016  
Freidenrich Family Gallery



Raphaëlle Peale, U.S.A., c. 1820. *Portrait of H. L. Silhouette cutout*.  
Committee for Art Acquisitions Fund, 1978.46

The Cantor has been awarded a Mellon Foundation grant designed to enhance the training of PhD students in Stanford's Department of Art & Art History. As part of this training, students curate exhibitions of Cantor-collection works. These are the two latest Mellon-grant-supported shows.





Hieronymus Bosch (the Netherlands, c. 1450–1516), *Last Judgment*, c. 1510.  
Oil on panel. Lent by Kirk Edward Long



Artist unknown (Tibet, 18th century), *Eleven-Headed Avalokiteshvara*. Gilt bronze. Gift of Dr. Sergius Bryner, 1961.35

## Empathy

“Empathy” entered the English language via aesthetics and psychology in the late 19th century. Today, empathy is discussed not only in the arts and humanities, but also in Silicon Valley, Stanford’s d.school, and the latest neuroscience. We share a deep need to walk in the shoes of another. This exhibition traces the meaning and practice of empathy through artistic representations of Buddhist compassion; Christianity’s commandment to love our neighbor; Enlightenment moral philosophy; and Civil Rights-era photography. It accompanies the “Thinking Matters” course taught by Jane Shaw.

*On view through January 25, 2016*  
*Robert Mondavi Family Gallery*



Jane Shaw, faculty curator of *Empathy*, is the Dean for Religious Life at Stanford. Her duties include providing spiritual and ethical leadership for the university as a whole, serving as the Minister of Memorial Church, and encouraging a wide spectrum of religious traditions on campus. As Professor of Religious Studies, she teaches the History of Christianity in the Department of Religious Studies.

Curricular exhibitions are an exciting component of our academic engagement programs. These focused installations, drawn from the Cantor’s collection, are curated by Stanford faculty with the help of Cantor staff to serve as primary course materials.

### Modern Times: O’Keeffe, Stieglitz, and Toomer

Learn about the friendship between Harlem Renaissance writer Jean Toomer and artists Georgia O’Keeffe and Alfred Stieglitz through their letters, works from the Cantor collection, and Toomer’s novel *Cane*. This exhibition is curated by student Alex Torres (’17, English).

On view through September 21  
Patricia S. Rebele Gallery



Alfred Stieglitz (U.S.A., 1864–1946), *The City of Ambition*, 1910 from *Camera Work: A Photographic Quarterly*, No. 36, October 1911. Photogravure. Gift of Graham Nash, 1978.234.32

### Drama of Heaven and Earth: The Theatrical Traditions of Japan

Enjoy masks, prints, ceramics, and other visual materials associated with the Japanese dramatic arts of Noh, kabuki, Kyogen, Bugaku, and kagura.

On view through September 28  
Madeleine H. Russell Gallery

### Shifting Currents: Highlights from the 20th-Century Chinese Collection

From the ink paintings of Shanghai modernists to the conceptual interventions of contemporary artists working globally, this exhibition highlights the diversity of Chinese art over the past 100 years.

On view through September 28  
Madeleine H. Russell Gallery

### Fatal Laughs: The Art of Robert Arneson

Arneson explores sexual, scatological, and political themes in these revolutionary sculptural works.

On view through October 5  
Oshman Family Gallery



Robert Arneson (U.S.A., 1930–1992), *Wolf Head*, 1989. Bronze and wood. Estate of Robert Arneson courtesy of Brian Gross Fine Art, San Francisco and George Adams Gallery, New York. © Estate of Robert Arneson/Licensed by VAGA, New York, NY

## WHAT I LOVE

### Our staff members reveal which artworks in the Cantor collection move them the most

Since arriving at the Cantor last fall, a number of people have remarked to me their surprise at encountering *Red Townscape II* in the African galleries. For some, its bold layers of color, quick brushstrokes, and nonfigurative design would seem more at home among post-impressionist or abstract expressionist paintings from Europe or North America. But for me, Glover’s work is, at the same time, quintessentially African. The surface of the painting, which seems to vibrate in its intensity, the warmth of the yellow tones that converge at its center, and the thick swatches of bright color that run into and through one another, transport me to Kejetia, West Africa’s largest market. I am reminded of my very first trip



Ablade Glover (Ghana, b. 1934), *Red Townscape II*, 2008. Oil. Museum purchase made possible by the Phyllis Wattis Program Fund, 2010.14

to Kumasi, Ghana, when I stood outside Kejetia, both overwhelmed and exhilarated by the crowds of people swirling around me. The multitude of colors, scents, and sounds I experienced in that moment are captured here in all of their blistering vitality.

CATHERINE HALE  
Phyllis Wattis Curator of the Arts of Africa and the Americas

### Pop Art from the Anderson Collection at SFMOMA

See iconic works by Pop Art legends Jim Dine, Robert Indiana, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, and Andy Warhol.

On view through October 26  
Freidenrich Family Gallery



Robert Indiana (U.S.A., b. 1928), *Love*, 1973. Acrylic on canvas. Collection SFMOMA, gift of Harry W. and Mary Margaret Anderson © 2014 Morgan Art Foundation/Artists Rights Society (ARS), New York

**The Bobbie and Mike Wilsey Distinguished Lecture:  
Charles Renfro**

Tuesday, October 6, 2 pm, Bing Concert Hall

Charles Renfro, world-renowned architect, partner-in-charge of interdisciplinary design studio Diller Scofidio + Renfro, and designer of the Cantor's newest neighbor, the McMurtry Building, talks about the design philosophy behind his work. To register for free tickets, visit [charlesrenfro.eventbrite.com](http://charlesrenfro.eventbrite.com).

**Founders Celebration**

Sunday, October 25

The Cantor hosts a celebration of the university's founders, Leland and Jane Stanford, during the campus-wide Reunion Homecoming Weekend. Enjoy special tours, performances, and activities for all ages. For time, visit [founders.stanford.edu](http://founders.stanford.edu).

**Related to Richard Diebenkorn:  
The Sketchbooks Revealed**

**Lecture by Gretchen Diebenkorn Grant**

Wednesday, November 4, 5:30 pm, Cubberley Auditorium

Gretchen Diebenkorn Grant, Richard Diebenkorn's daughter, shares her insights and thoughts on her father's life and art.

**Related to Artists at Work**

**Angles on Art Gallery Talk:**

**The Work of Hope Gangloff**

Wednesday, November 11, 5:30 pm, Pigott Family Gallery

Stanford Graduate students discuss the portrait *Queen Jane Approximately* by contemporary New York painter Hope Gangloff.

**Faculty Talk: Enrique Chagoya  
"The Unpredictable Road to Creation"**

Wednesday, November 18, 5:30 pm, Cantor auditorium

Enrique Chagoya, Professor in Stanford's Department of Art & Art History, discusses his artistic process as it relates to themes in the exhibition. Drawing from experiences on both sides of the U.S.-Mexico border in the '70s, Chagoya's work juxtaposes secular, popular, and religious symbols to highlight ongoing cultural clashes in global society.

**Related to Piranesi's Paestum:  
Master Drawings Uncovered**

**Panel Discussion**

**"Drawn to Build: Architectural Representation in the Digital Age"**

Wednesday, October 28, 5:30 pm, Cantor auditorium

Two prominent architects from Europe and the United States discuss the role of the architectural drawing as both a tool in the design process and an object worthy of display.

The speakers are: Sergei Tchoban, managing partner of the German architectural firm nps tchoban voss and founder of the Tchoban Foundation-Museum for Architectural Drawing in Berlin; and Andrew Zago, partner and Founder of the firm Zago Architecture in Los Angeles. Wim de Wit, adjunct curator of architecture and design at the Cantor, moderates the panel.

**Symposium**

Friday, November 13

Stanford's Department of Art & Art History presents a symposium related to Piranesi's work. For more information, visit [museum.stanford.edu](http://museum.stanford.edu).

**Family Programs at the Cantor**

For members-only family events, see p. 24.

**SPECIAL FILM SCREENINGS**

**Azur & Asmar: The Princes' Quest**

Sunday, November 29, 11:30 am, 1:30 pm, Cantor auditorium

A nurse raises Azur, a nobleman's son, alongside her own son, Asmar, and the boys compete to marry a beautiful, captive fairy.

**Big Hero 6**

Sunday, December 20, 11:30 am, 1:30 pm, Cantor auditorium

A lovable robot and a robotics prodigy team up and assemble a band of high-tech heroes.

**ONGOING FAMILY PROGRAMS**

**Daily**

**Art Packs:** All young visitors are invited to check out colored pencils and paper at the main-lobby desk and spend time in our galleries drawing.

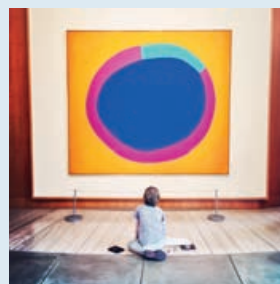
**Every Sunday**

Sign in at the Welcome Table near the Cool Café for:

**Docent-led family tours:** 12:30, 1, 1:30, and 2 pm.

**Studio art-making:** 1, 1:30, 2, and 2:30 pm. Experiment with art materials and techniques in sessions taught by professional art educators.

**Independent sketching:** 12–3 pm. Check out free art supplies and find inspiration in our galleries.



Family programming at the Cantor is underwritten by Bank of the West and the Hobbach Family Fund.



LEFT A young visitor sketches *Voyage*, 1962, by Jules Olitski. © Estate of Jules Olitski/Licensed by VAGA, New York, NY. Photograph by Angela Michelle Drury



## CELEBRATING STUDENTS

**AS WE BEGIN A NEW** academic year at Stanford, the Cantor team welcomes our good friends and collaborators in the Department of Art & Art History to the neighborhood. We look forward to deepening the commitment to our academic mission with the opening of a new classroom, the addition of new staff in Education, and the launching of new or expanded programs for Stanford faculty, undergraduates, and graduate students from across the disciplines.

We are also thrilled to announce an expanded internship program, a new student-docent program called Cantor Guides, two new exhibitions curated by undergraduate Cantor Scholars, student opening events for special exhibitions, and much more.



Students enjoy a special opening reception for *Promised Land: Jacob Lawrence at the Cantor, A Gift from the Kayden Family*.

### **Cantor Ambassadors Host Events Just for Students**

The Cantor's 15 undergraduate Ambassadors (formerly known as members of the Student Advisory Board) hosted a reception for Stanford students to celebrate the opening of the spring/summer exhibition *Promised Land: Jacob Lawrence at the Cantor, a Gift from the Kayden Family*. More than 100 guests snacked on the kind of street food they might have come across in Lawrence's New York: pizza, pretzels, and hot dogs from a real hot dog cart. They also explored the exhibition while listening to tunes courtesy of Stanford student DJ Mo. Guests enjoyed the event so much that the Cantor Ambassadors plan to host student openings on a regular basis.

The Ambassadors also threw a party for Leland Stanford, Jr., to whom the museum is dedicated, on May 14, when Leland would have been 147 years old. Guests remembered the young art collector with cupcakes, party favors, and a stroll through the Stanford Family Room to learn more about him and his fascinating family.

### **Cantor Guides**

The Cantor is creating an intensive new program to provide students with the training and opportunity to give public gallery talks. This new program—Cantor Guides—is a competitive program for undergraduates.

Four students who took the course "Student Guides at the Cantor Arts Center" are currently training to give public tours of the museum. Graduate students in art history are teaching them about the permanent collection, and they are also brushing up on their public speaking and tour-giving skills. The students will begin giving tours on Saturday and Sunday afternoons of the winter quarter.

## Arts Roll

Making use of the concrete slab freed up when Richard Serra's *Sequence* was moved to SFMOMA in January, the Cantor, Anderson Collection, Stanford Live, and the Stanford Arts Institute installed a roller rink for a May evening of fun. This end-of-the-year student arts party also featured two student bands, a pizza truck, and student art projects. More than 200 undergrads and grads took a study break to strap on skates and roll the night away.



## Internships

The Cantor's summer internship program offers freshmen and sophomores the opportunity to work on a special project while giving them first-hand experience and behind-the-scenes knowledge of the museum. Four freshmen and four sophomores were chosen for this summer's program. Eleanor Brock ('18, undeclared) and Camilla Franklin ('17, undeclared) worked with Family Programs, while Selina Her ('17, Science, Technology, and Society) helped plan our annual student fête, Party on the Edge.

Sebastián Martínez-Sánchez ('18, Product Design) developed gallery models, and Sam Sagan ('18, undeclared) and Tabitha Walker ('18, undeclared) took charge of social media. Alanna Simao ('17, Classics) worked on a copyright project and Naomi Subotnick ('18, undeclared) researched exhibition archives.



Cantor summer interns, joined by the museum's Art + Science Learning Lab fellows, enjoy a field trip to San Francisco's Walt Disney Family Museum and the Exploratorium to research how other museums operate.

## Plus One: Pop Art Duplications

Students in professor Richard Meyer's spring art history course "Pop Art" made great use of a Cantor curricular exhibition designed just for them. *Plus One: Pop Duplications*, which ran April through August, featured Pop Art prints, photographs, and sculptures in the Cantor's collection, including Warhol's *Mao Tse-Tung* and Lichtenstein's *Bull Series*. Students researched and wrote about the works, wrote extended labels for each object, met with a variety of museum staff, and gave public presentations in the gallery.

The experience was enjoyed by all, reports Meyer. "This was a fabulous pedagogical partnership between the department and the museum. The students and I are grateful for it."



Ari Echt-Wilson ('17, Science, Technology, and Society) proudly presents the extended object label she wrote in Professor Richard Meyer's undergraduate course "Pop Art."

## Student Films

The Cantor regularly screens short documentary films created by Stanford MFA and MA students. The newest group was chosen from those produced in the last school year.

*September 30, 2015–December 7, 2015*

*Patricia S. Rebele Gallery*



Finalists for the Geballe Prize for Writing (left to right): Roger Cain ('17, Italian), Caleb Colby ('17, History), Irene Hsu ('17, English/Science, Technology, and Society), Sojourner Ahebee ('18, undeclared), Eva Epker ('17, History/Art History), Victor Liu ('18, Art History). Not pictured: Mysia Anderson ('17, African and African American Studies), Maggie Engler ('17, Electrical Engineering/Math and Computational Science), and Emma Coleman ('17, International Relations).

### Geballe Prize 2015

The annual Geballe Prize for Writing is awarded to first- and second-year Stanford undergraduates who write an exceptional essay, poem, or work of prose about an inspiring Cantor collection art work. This year nine finalists were chosen, and they read their entries at “Voices in the Gallery,” an evening celebration open to the public. The three winners were: Mysia Anderson ('17, African and African American Studies) for poetry; Eva Epker ('17, History/Art History); and Caleb Colby ('17, History) for prose.

When asked what attracted her to the contest, Anderson responded, “I am an artist who loves paying homage to other artists and other black women. I entered the competition humbly, and winning was truly an unexpected blessing.” Epker said, “This contest allowed me to share my idea that even seemingly mainstream images can explore the juxtaposition between life and death, free will and fatalism, and science and art—even in the world today.” And Colby reports that Conor Lauesen, a graduate student in the art history department and a teaching assistant, encouraged him to apply. Colby adds, “It is challenging and costly to slow down and look intently. But Professor Alexander Nemerov (in whose class I first encountered *Cabin Door*), Conor, and the Geballe family are helping students like myself see the worth in pausing to gaze upon art, to reflect upon beauty.”



LEFT Caleb Colby reads his winning prose piece “A Door Through Time,” which was inspired by Richard La Barre Goodwin’s painting *Cabin Door* (on view in the Robert Mondavi Family Gallery).



RIGHT Winner Mysia Anderson recites her poem “This Is a Declaration of Black Women’s Bodies,” written in response to Zaneli Muhole’s photograph *Pam Dlungwana, Vredehoe, Cape Town* (on view in the Thomas K. Seligman Gallery).



Cantor Scholars (left to right): Alex Torres, Asia Chiao, Maria Greer, and Margaret Tomaszczuk

### Cantor Scholars

Newly launched in the winter quarter of 2015, Cantor Scholars offers undergraduate students a meaningful, in-depth experience working directly with the museum’s art—whether through original research and scholarship or creative work. The four inaugural Scholars were: Alex Torres ('17, English), Margaret Tomaszczuk ('16, Anthropology), Maria Greer ('15, History/Creative Writing), and Asia Chiao ('15, BA Art History, MA East Asian Studies).

In June the Scholars presented their projects for Cantor staff and invited guests to listen in. Torres’s exhibition, *Modern Times: O’Keeffe, Stieglitz, and Toomer* (which runs through September 21), examines the personal and aesthetic relationship between painter Georgia O’Keeffe, photographer Alfred Stieglitz, and writer Jean Toomer. Tomaszczuk’s project involved researching the exhibition history of several objects in the Cantor collection and writing about how the objects are understood differently depending on their curatorial context. Greer researched and wrote about objects collected by Leland Stanford, Jr. and curated a small exhibition in the Stanford Family Gallery. Chiao worked closely with a Cantor team developing Art++, a mobile app that will allow visitors to access in-depth information about a selection of the museum’s artworks. Chiao also acted on her interest in the museum’s Asian collection by co-curating *Showing Off: Identity and Display in Asian Costume* (see p. 12).



## Graduate Students Curate *Missing Persons*

Thanks to a grant from the Mellon Foundation, five Stanford PhD candidates are collectively curating an exhibition at the Cantor, managing all aspects of the show from initial concept through installation and beyond. On view November 11, 2015–March 21, 2016, *Missing Persons* culminates a two-semester graduate seminar co-taught by Cantor Director Connie Wolf and Richard Meyer, Robert and Ruth Halperin Professor in Art History. The student curators are: Caroline Murray Culp, Lexi Johnson, Gigi Otalvaro, Natalie Pellolio, and Yinshi Lerman-Tan.

With the guidance of Wolf, Meyer, and Cantor curatorial staff, the students spent the spring quarter mining the museum's collection, each week pulling art works from storage to examine and discuss. Unifying themes emerged until the students settled on a diverse but cohesive group of works that included photographs, prints, artist books, and historical ephemera from the 19th century to the present. Their selections explore the interplay between absence and presence in visual representation, and underline how artists use shadow, fragmentation, or blankness to suggest the presence of a person not directly on view.



Yinshi Lerman-Tan, Natalie Pellolio, and Lexi Johnson use a gallery model to determine placement of works in the student-curated exhibition *Missing Persons*.

The student curators are currently writing every piece of exhibition text, determining wall and artwork placement, working with graphic designers and museum preparators on installation and design issues, and planning programming related to the exhibition. Students will also contribute one essay each to an illustrated, scholarly publication accompanying the show.

Planned as the centerpiece installation in the museum's Freidenrich Gallery, *Missing Persons* will be thematically buttressed by figurative and abstract works from the Cantor's permanent collection.

## STUDENT VOICES

### Curating *Astley D. M. Cooper and Mrs. Stanford's Jewels*

(See p. 14 for exhibition description)



When I started at Stanford as a PhD candidate, I was immediately drawn to Mrs. Stanford's Jewel Collection. I study turn-of-the-century American art, but this painting was unlike anything I had ever seen before. It made me realize just how little I knew about the world that it came from. In comparison to New England, my childhood home, the art history of the West seemed like

a new frontier. To begin my journey, all I had to do was answer one simple question: who was this artist, this A. D. M. Cooper?

I had never expected that it would take years of detective work to answer that question! Cooper, as it turns out, was a slippery character, even a bit of a charlatan. Just like his San Jose studio, a faux Egyptian temple, every trace of him and his work had seemingly disappeared. However, in planning this exhibition, I discovered local collectors who have been quietly, lovingly tending to Cooper's legacy all these years. The self-proclaimed



Astley Cooper (U.S.A., 1856–1924), *Mrs. Stanford's Jewel Collection*, 1898. Oil on canvas. Stanford Family Collections, JLS.16294

“Cooper cult” is loaning work that is nothing short of a revelation. These paintings, like *Mrs. Stanford's Jewel Collection*, give us a rare glimpse into the visual culture that defined Santa Clara Valley before the age of silicon.

ANNIE RONAN

PhD '15, Department of Art & Art History

## The Cantor Welcomes Its Newest Neighbor: The McMurtry Building

The Cantor relishes its role as a teaching museum, offering art and art history students the valuable experience of viewing an encyclopedic collection of art works in person. The museum also creates classes and special programs around Cantor exhibitions, and thanks to a Mellon Foundation grant, lets PhD students in the Department of Art & Art History curate their own exhibitions using works from the museum's collection. The Cantor's engagement with the Department of Art & Art History will rise to a whole new level now that the McMurtry Building, the department's just constructed home next to the Cantor, has finally opened its doors.

"Our new proximity will strengthen the collaborative ties that we've already made since Nancy Troy [Victoria and Roger Sant Professor in Art] and I co-wrote a grant from the Andrew W. Mellon Foundation three years ago to make object-centered learning a top priority in the education of graduate students," says Cantor Director Connie Wolf.

Troy, who oversaw McMurtry's entire production, says that this new spirit of collaboration has proven fruitful. "Students now regularly meet for discussion sections in the

galleries or to study particular works of art made available for close scrutiny, whether in a study gallery or in the conservation lab. Graduate students not only offer talks on singular objects, but several have also been able to curate small shows drawn from Cantor collections. Undergrads too are increasingly engaged in curatorial activities—for example, a course that enabled them to work directly on the design and organization of last spring's exhibition devoted to recently donated works by Jacob Lawrence. Greater proximity will undoubtedly enhance our many collaborative activities, encouraging art practice and art history students to become even more familiar with the Cantor and the Anderson collections, and with the challenges involved in their interpretation and display."

Proximity between the Cantor and the Department was important to Deedee and Burt McMurtry, Cantor advisory board members who made the lead gift for their namesake building. "I feel this beautiful building will be a draw for more and more students from all disciplines to visit it and experience the Cantor and the Anderson Collection," said Deedee McMurtry at the building's ground-breaking ceremony. "We couldn't be more thrilled to have a part in this."



The McMurtry Building, new home of the Department of Art & Art History and the Art & Architecture Library, opened its doors at the end of summer. Architectural rendering courtesy of Diller Scofidio + Renfro



## A New Cantor Classroom

Stanford students have a new way to view art this fall: in the Bobbie and Mike Wilsey Family Classroom, the space that once housed the Cantor's Museum Store. The large room was remodeled over the summer with custom-built hanging walls, moveable cabinets, and a back door leading in from the museum's art storage areas. Now up to 49 people can study paintings, sculptures, decorative objects, and large works on paper pulled from the permanent collection.

"With its spaciousness and range of display options for different types and sizes of art, the new Wilsey classroom significantly improves our ability to support the teaching of Stanford classes with works of art from the Cantor's collection," says Issa Lampe, associate director for academic and public engagement.

The Wilsey classroom replaces the Mary Tanenbaum Seminar Room as the Cantor's primary space for academic engagement with the collections, freeing up the seminar room for art-viewing by staff in the museum's curatorial, collections, conservation, and education departments.

## Cantor's Collection Now Online

The Cantor has finally completed its six-year project to make its collection of 44,000 works accessible online. Anyone—students, faculty, scholars, and the general public—can now click "collection" on the museum's homepage, type in a title, artist, theme, or other search criteria, and see high-quality digital images of the majority of objects in the collection.

The project was undertaken to provide free, democratic, and international access to both works on view and to the 95 percent of the collection that is held in storage. The project also lets Cantor staff assess exactly what the collection includes, so that more strategic acquisitions can be made. "One way of connecting more strongly with the academic life of the university—one of our missions—is to enhance our existing collection with transformative acquisitions," says Cantor Director Connie Wolf.

Partial inventories of the museum's collection have been made since it opened in 1894, but this inventory was the first complete one since 1916. "There were several downsides to that," says Allison Akbay, collections department manager and registrar for digital assets and rights management. "Requests for images from scholars or internal staff took



Photographer Lee Fatherree, left, and digitization project coordinator Colin Stinson prepare to create a digital image of a Richard Diebenkorn sketch. Linda A. Cicero/Stanford News Service

days to fulfill, since we had to pull objects from storage to photograph them and then scan those images. Stanford's faculty was not requesting items to teach classes, because they were not aware of the whole collection. And Cantor curators, relying on the database to plan exhibitions, tended to use certain objects repeatedly."

Students and faculty have already begun using the database, Akbay reports. George Philip LeBourdais, a PhD candidate in the Department of Art & Art History, searched for tree-related themes while planning his Mellon-grant funded, spring exhibition *Arboreal Architecture: A Visual History of Trees*. He ended up using 19 objects never before on view out of the 29 displayed, including an exquisite landscape painting by scholar-artist Shen Zhou (1427–1509). Meanwhile Margaret Cohen, Andrew B. Hammond Professor of French Language, Literature, and Civilization, found 14 objects never before on view for her 25-work spring exhibition *Imagining the Oceans*.

Scholars from around the world are now using digital images of Cantor works for their research and publications; and going forward, the Cantor will also welcome the opportunity to share its new images and collections data with other museums.



## CANTOR ARTS CENTER ANDERSON COLLECTION

AT STANFORD UNIVERSITY



It has been a year of tremendous transformation for the Cantor Arts Center and Anderson Collection at Stanford University. As we celebrate the Anderson Collection's first anniversary and the museums' new joint membership program, we've seen our membership support increase by over 20 percent. This new support has provided the museums with essential funds to fulfill their shared mission of being an extraordinary resource for visitors of all ages and backgrounds. Think of the Cantor and the Anderson Collection as destinations for family and friends, and take advantage of the excellent lectures, tours, events, and family programs associated with your membership level.

### Upcoming Programs

#### Members Reception

Friday, September 25

**Celebrate the fall season of exciting exhibitions!**

At the Cantor:

- *Richard Diebenkorn: The Sketchbooks Revealed*
- *Edward Hopper: New York Corner*
- *Artists at Work*
- *Piranesi's Paestum: Master Drawings Uncovered*

At the Anderson Collection:

- *Constructive Interference: Tauba Auerbach and Mark Fox*
- *Another Look at the Permanent Collection*

See the exhibitions and enjoy refreshments with your fellow members.

#### Art Trips

*Art Trips* are unique tours to museums, private collections, and special art locations in the Bay Area and beyond. Fee, registration required; for availability, call 650-723-3482.

**Presidio Rising** Thursday, September 17

**Northwest Art Quest: Seattle, Tacoma, and Portland** Monday through Saturday, October 12 through 17

**Double Your Pleasure: Two Art-Filled Atherton Homes** Thursday, October 29

**Art in Our Backyard: Palo Alto Private Collections** Tuesday, November 10

**Treasures of the Peninsula: Carolands Chateau and the Peninsula Museum of Art** Wednesday, December 2

#### Family Programs

These events are for members at the Family/Dual level and above, ages 5 and older. Space is limited and pre-registration is required. Visit [museum.stanford.edu/family](http://museum.stanford.edu/family) or call 650-723-3482.

**Flashlight Tour: Long Ago and Far Away**

Saturday, October 17

Two sessions: 6 and 7 pm

Join us on a *Star Wars*-inspired tour of the Cantor. Dust off your flashlights, come in costume, and meet heroes from long ago and far away.

**Music & Merriment**

Saturday, December 5

Two sessions: 9:30 and 10:30 am

Come celebrate the holidays with the Anderson Collection at Stanford University! Art meets music in the galleries as families explore the unique connections between sound and color. Tour the galleries, listen to a live performance, and make art inspired by the collection.

## Member Appreciation Day

Members enjoyed “Two Museums—One Colorful Day” on July 12. The celebration included special docent tours focused on artists’ use of color in both museums’ collections, personalized caricature drawings, art making, performances by the Cherry Hoops and jazz trio Charged Particles, and refreshments such as vibrant shave ice. We love our members—thank you for your support!

### Renew Your Membership or Join Online

Visit [MUSEUM.STANFORD.EDU](http://MUSEUM.STANFORD.EDU) and click the “Join Now” button on the museum’s homepage or membership pages.



The Hurley family

TOP Cheryl Santos, Karen Zucker, and Missy Robinson  
BOTTOM Victory and Ava Lin

## WELCOME TO OUR NEW MEMBERS (FEBRUARY – JUNE 2015)

### CONNOISSEURS CIRCLE

Sandy Berrey  
Quintilla Shott

### ARTISTS CIRCLE

Emeri and Bradley Handler  
Gabrielle and Thomas Layton  
Mr. and Mrs. James Morrell  
Mary Robinson  
Sonja and Michael Saltman

### BENEFACTOR

Robert Prevaux  
Nicole Richardson

### PATRON

Cynthia Axe  
Alexandra Baran  
Adonia Curry  
Katherine and Thomas Dickson  
Claudia Hess  
Meredith Hong and  
Todd Nakano  
Elizabeth and Marty Koman  
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### Jazz at the Gates

In its third year, “Jazz at the Gates” has become a not-to-be-missed May evening of fun for Cantor donors and members beginning at the Artists Circle. The Anton Schwartz Quartet performed once again in the Rodin Sculpture Garden as guests enjoyed specialty cocktails and hors d’oeuvres. This year’s event was sponsored by Bill Reller in honor of Deputy Director Emeritus Mona Duggan.



1. Bill Reller and Mona Duggan
2. Lyn and Harold Hohbach with Connie Wolf
3. (left to right): David Mooring, Lisa Mooring, Sara Abbasi, Sohaib Abbasi
4. (left to right): Tom Sabel, Dr. Jill Helms, Dr. Harriet Roeder, Dr. James Chang
5. (left to right): Paul Chamberlain, Betty Lee, Donald Olgado
6. Bandel and Paula Carano



## Museum Legacy Circle Luncheon

Each year, the Cantor hosts a special luncheon to recognize the generosity of the Museum Legacy Circle—Cantor members, volunteers, docents, faculty, staff, and those in the community who have included the Cantor in their estate plans. At this year's luncheon, more than 80 Circle members were treated to a program featuring Ali Gass, associate director for collections, exhibitions, and curatorial affairs, who explored her vision for the exhibition *Artists at Work* as well as for Stanford's arts district, now complete with the recent opening of the McMurtry Building. (See story on p. 22.)

## Volunteer Appreciation Luncheon

The museum honored more than 300 active volunteers for their countless hours of service at an annual summer luncheon held at the Frances C. Arrillaga Alumni Center. Allison Akbay, collections department manager and registrar for digital assets and rights management, gave a detailed presentation on the museum's project to digitize



Honored volunteers included Barbara Bogomilsky, Art Trips chair and member of the Membership Executive Council and the Contemporary Collectors Circle Steering Committee; docent Jost Baum; and Gene Jacobson, membership and visitor services volunteer.

44,000 pieces in Cantor's collection (see story on p. 23). Cantor Director Connie Wolf shared how that digitization process revealed to the museum's curatorial staff both the richness of the collection and the areas where strategic new acquisitions might be made. She then announced the Cantor's major acquisition of Edward Hopper's 1913 painting *New York Corner (Corner Saloon)*.

# Rodin by Moonlight

THE RODIN BY MOONLIGHT COMMITTEE IS BUSILY PREPARING FOR ANOTHER MAGICAL EVENING ON SEPTEMBER 19. THIS YEAR, WE ARE DELIGHTED TO BE HONORING JOHN A. AND CYNTHIA FRY GUNN.

*We would like to thank the generous members of the Honorary Committee:*

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John A. and Cynthia Fry Gunn

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#### RODIN BY MOONLIGHT COMMITTEE

Michele Kirsch

*Co-Chair*  
Lisa Mooring

*Co-Chair*  
Melissa Badger  
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Paula Carano  
Charlene Cogan  
Sandy Levison  
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Komal Shah  
Quintilla Shott

To attend, contact Sara Larsen at 650-736-1667 or [slarsen@stanford.edu](mailto:slarsen@stanford.edu).

Tables of 10 begin at \$15,000, and a limited number of single seats are available starting at \$1,500.

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**CANTOR ARTS CENTER**  
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# CANTOR

## ARTS CENTER

STANFORD UNIVERSITY

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OPEN WED–MON, 11 AM–5 PM  
THURS, 11 AM–8 PM  
CLOSED TUESDAYS

### HOLIDAY HOURS

The cantor is closed Christmas Day  
and open 11 am–5 pm on New Year's Day

ALWAYS FREE



Andy Everson (Canada, b. 1972), *Eagle Nest*, 2008. Screenprint. Gift of George and Christiane Smyth, 2013.522.1. On view in the Rehms Family Gallery

Don't miss the Cantor's major, interdisciplinary exhibition of Native American art opening this winter:

**Red Horse: Drawings of the Battle of the Little Big Horn**  
January 16–May 9, 2016

### ALWAYS ON VIEW: THE CANTOR COLLECTIONS

From Africa to the Americas to Asia, from classical to contemporary—there is so much to discover in the Cantor's 24 galleries. See selections from the collections and long-term loans in the African galleries, contemporary art spaces, galleries for ancient arts of the Americas and Native Peoples' work, galleries featuring the art of Europe, and displays highlighting the lives of the Stanfords. And don't miss the Cantor's renowned Rodin collection in three galleries and outdoors, plus *Stone River* by Andy Goldsworthy.

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#### FREE DOCENT-LED ART TOURS

650-723-3469

#### COOL CAFÉ

650-725-4758

#### LOCATION & PARKING

The Cantor Arts Center is located at Lomita Drive and Museum Way, off Palm Drive, on the Stanford University campus. Pay parking is available in front of the Cantor on Lomita Drive. Parking in most areas is free after 4 pm and on the weekends.

The Cantor is fully accessible to people with disabilities.

#### INFORMATION

650-723-4177 [museum.stanford.edu](http://museum.stanford.edu)