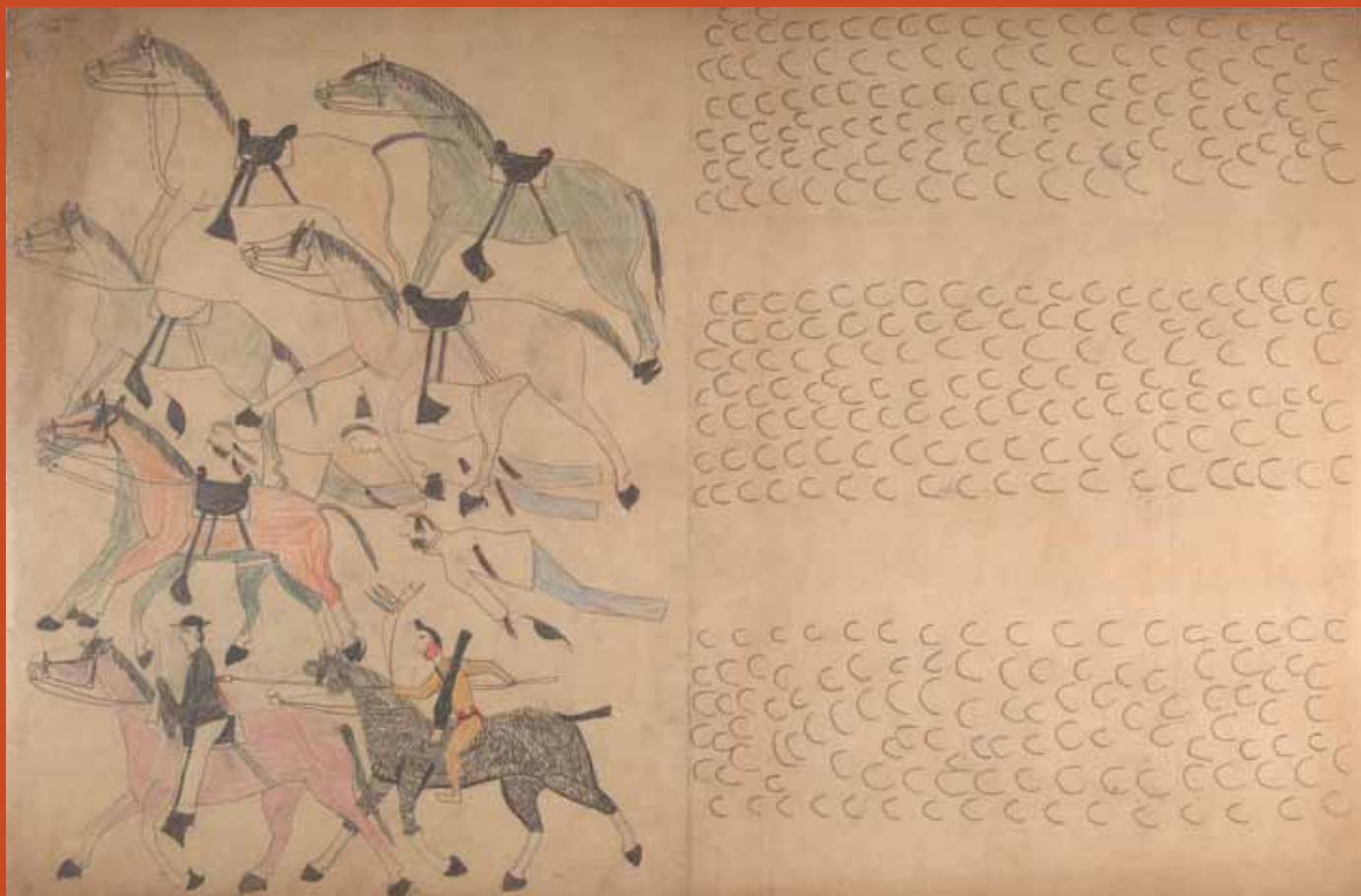


W I N T E R 2 0 1 6

CANTOR ARTS CENTER



S T A N F O R D U N I V E R S I T Y

FROM THE DIRECTOR

Welcome to a new year at the Cantor Arts Center! As we look forward to the months ahead, I'd like to take a moment to acknowledge 2015's amazing exhibitions, especially the three major shows that showcased great American artists Jacob Lawrence, Richard Diebenkorn, and Edward Hopper. Carrying this tremendous momentum into 2016, we are pleased to bring you another year of unique exhibitions and programming.

Kicking things off in January is *Red Horse: Drawings of the Battle of the Little Big Horn*, which features drawings by Minneconjou Lakota Sioux artist Red Horse. You can also hear the exhibition's guest curator, political science professor Scott Sagan, offer his unique insight on the famous battle, and see *Contemporary Perspectives on the Battle of the Little Bighorn*, a student-curated exhibition which offers contemporary indigenous artists' perspectives on the historic event.

In February we will bring you *Myth, Allegory and Faith: The Kirk Edward Long Collection of Mannerist Prints*, which features more than 180 works by renowned artists Federico Barocci, Parmigianino, Hendrick Goltzius, Annibale Carracci, and many others. In a related panel discussion, "Queer Mannerism," professors Richard Meyer, Terry Castle, and Ivan Lupačić explore sexuality and the body within the context of the Mannerist aesthetic.

You will find unique offerings like these not only at the Cantor, but also at neighboring venues in the now-completed Stanford Arts District: the McMurtry Building for the Department of Art & Art History, the Anderson Collection, and Bing Concert Hall.



In 2016, new collaborations between these institutions will serve students, faculty and art lovers from the Bay Area and beyond in unprecedented ways.

All of our work here at the museum is made possible by the generous support of our members, donors, volunteers, and friends. Thank you once again for your commitments, your gifts, and your tireless energy in making the Cantor an engaging and lively place here at Stanford.

Connie

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

CANTOR ARTS CENTER

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FRONT COVER *Red Horse* (Minneconjou Lakota Sioux, 1822–1907), *Untitled* from the *Red Horse Pictographic Account of the Battle of the Little Bighorn*, 1881. Graphite, colored pencil, and ink. NAA MS 2367A, 08569000, National Anthropological Archives, Smithsonian Institution

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

Red Horse: Drawings of the Battle of the Little Bighorn

A Minneconjou Lakota Sioux warrior chronicled his experience fighting Custer and the 7th Cavalry in 12 extraordinary ledger drawings presented in this interdisciplinary exhibition.

Red Horse (Minneconjou Lakota Sioux, 1822–1907), *Untitled* (detail) from the *Red Horse Pictographic Account of the Battle of the Little Bighorn*, 1881. Graphite, colored pencil, and ink. NAA MS 2367A, 08570200, National Anthropological Archives, Smithsonian Institution



Lecture by Scott Sagan and Alexander Nemerov

Stanford professors Sagan and Nemerov offer their diverse perspectives on the major exhibition curated by Sagan, *Red Horse: Drawings of the Battle of the Little Bighorn*.

Scott Sagan. Photograph by Rod Searcey. © 2012 Rod Searcey



Contemporary Perspectives on the Battle of the Little Bighorn

Works by contemporary indigenous artists address this historic battle and other indigenous events and issues in a special student-curated exhibition.

Undergraduates Isabella Shey Robbins (left) and Sarah Sadlier lead the student-initiated class that culminated in the exhibition.



Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints

More than 180 works, culled from one of the most extensive private collections of Mannerist prints in the world, epitomize the 16th-century's extravagant, sophisticated style.

Jan Saenredam (the Netherlands, 1565–1607), after Hendrick Goltzius (the Netherlands, 1558–1617), *Without Ceres and Bacchus Venus Grows Cold* (*Sine Cere et Bacch friget Venus*), 1600. Engraving. Lent by Kirk Edward Long



Mannerist Prints Re-examined

Stanford professors Richard Meyer, Terry Castle, and Ivan Lupić illuminate the Cantor's exhibition of great Mannerist works, *Myth, Allegory, and Faith*.

Richard Meyer, Robert and Ruth Halperin Professor in Art History



Red Horse: DRAWINGS OF THE BATTLE OF THE LITTLE BIGHORN

FOR THE PAST FIVE YEARS, Stanford political science professor Scott Sagan has taught a popular Sophomore College seminar wherein students examine key battles from the perspectives of participants on the ground. In the class's segment on the Battle of the Little Bighorn, students walk the actual Montana battleground in character as Lt. Col. George Armstrong Custer, Oglala Lakota Sioux warrior Crazy Horse, Lakota woman Kate Bighead, mixed-race cavalry scout Mitch Boyer, and other Native Americans and U.S. soldiers—and they explain



Red Horse (Minneconjou Lakota Sioux, 1822–1907), *Untitled* from the *Red Horse Pictographic Account of the Battle of the Little Bighorn*, 1881. Graphite, colored pencil, and ink. NAA MS 2367A, 08570700, National Anthropological Archives, Smithsonian Institution

the decisions that their personae made before, during, and after the iconic 1876 battle. To prepare for their roles, Sagan's students visit the Smithsonian, where JoAllyn Archambault (Yanktonai and Muscogee), Director of the American Indian Program at the National Museum of Natural History, shows them ledger drawings created by Red Horse, a Minneconjou Lakota Sioux warrior who fought in the battle. Commissioned by Army doctor Charles

E. McChesney in 1881, Red Horse's powerful illustrations feature combat on horseback, wounded and dead warriors and soldiers, and Native Americans leaving the battlefield.

Inspired by his students' consistently profound response to the drawings, Sagan told Cantor Director Connie Wolf about the elegiac art work, and they decided to bring Red Horse's drawings, clearly a valuable learning tool, to the wider



Red Horse (Minneconjou Lakota Sioux, 1822–1907), *Untitled from the Red Horse Pictographic Account of the Battle of the Little Bighorn*, 1881. Graphite, colored pencil, and ink. NAA MS 2367A, 08568000, National Anthropological Archives, Smithsonian Institution

the Wasichu (white soldiers) and the known identities of his fellow Sioux warriors. This is the Little Bighorn through Lakota eyes. It is the Battle of the Little Bighorn without Custer. Red Horse was not producing a work of art for the white tourist trade. He was drawing for his people and for himself, much like warrior artists before him who recorded their life stories on their buffalo-hide robes and tipis.”

Sagan, Caroline S. G. Munro Professor of Political Science and Senior Fellow at both the Freeman Spogli Institute for

International Studies and the Center for International Security and Cooperation, has partnered with several experts in addition to Archambault to create the programming surrounding the exhibition. Those experts, all from Stanford, include: Alexander Nemerov, Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities and Chair of the Department of Art & Art History; Karen Biestman (Cherokee), Associate Dean and Director of the Native American

Stanford and Bay Area community. The result of their partnership is *Red Horse: Drawings of the Battle of the Little Bighorn*, an exhibition that presents 12 drawings, never before on display at a West-Coast museum, selected from the collection that Archambault showed Sagan’s students.

Sagan and Wolf, both deeply committed to interdisciplinarity, also considered *Red Horse* an opportunity to offer multiple perspectives on the drawings; and so the exhibition’s notes and programs bring together observations about military history, insights into Lakota culture and worldviews, and art historical analysis. In addition, the exhibition will serve as a resource for courses across the university, including those on the American West, international security, and Native American studies.

In the gallery, the drawings are displayed in chronological order, accompanied by Red Horse’s testimony of what he witnessed, allowing viewers to see the Little Bighorn battle and its aftermath unfold through the eyes of a Lakota warrior. Sagan hopes that the “stark honesty” of the drawings will be as moving to visitors as it is to him. “In his drawings, one senses the fear and excitement of combat, the brutal violence of battle, and the sadness of death,” Sagan adds. “True to his experience on the battlefield, Red Horse displays the anonymity of

LEDGER DRAWINGS

The indigenous peoples of the Great Plains of North America have an enduring history of pictorially recording important moments in their lives. Prior to the 19th century, they primarily used rock walls, tipis, and hide garments to chronicle men’s successes in war and hunting as well as other events. But when European settlers in the 1830s and ’40s brought pens, pencils, colored pencils, and watercolors, and traders and military men brought bound ledger books to keep track of inventory, the plainsmen adapted these new materials to serve their artistic tradition. The “ledger drawing” genre was born, and it flourished between 1870 and 1900 when plainsmen made drawings not only for themselves and their communities, but also for a rapidly expanding external market.

Cultural Center and Lecturer in Native American Studies; Delphine Red Shirt (Oglala Lakota), Lecturer in the Special Languages Program (Lakota) and in Native American Studies; and Catherine Hale, Phyllis Wattis Curator of the Arts of Africa and the Americas at the Cantor Arts Center.

Red Horse has already catalyzed a student-initiated class led by Sarah Sadlier (Minneconjou, '16, History, American Studies, Iberian and Latin American Cultures) and Isabella Shey Robbins (Diné, '17, Art History). “The Art and Artifacts of the Battle of the Little Bighorn,” faculty-sponsored by Biestman, featured weekly guest speakers who presented to the class from their disciplinary and cultural vantage points. This course culminated in a student-curated exhibition (see description at right).

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Phyllis Wattis Program Fund, Drs. Ben and A. Jess Shenson Funds, the Halperin Exhibitions Fund, and the Elizabeth Swindells Hulsey Exhibitions Fund.

RELATED EVENTS: Faculty lecture (see p. 15).

Exhibition tours: Thursdays at 2 pm, Saturdays at 11 am, beginning January 28.

Contemporary Perspectives on the Battle of the Little Bighorn

Sarah Sadlier (Minneconjou, '16, History, American Studies, Iberian and Latin American Cultures) enrolled in Professor Scott Sagan's Sophomore College seminar on the Battle of the Little Bighorn, in part because one of her ancestors, “Big Leggins” Bruguier, was an interpreter for Sitting Bull and present in the Little Bighorn camp the day the fighting began. The experience proved so profound that she signed up to conduct research for *Red Horse: Drawings of the Battle of the Little Bighorn*. She also initiated the Stanford course “The Art and Artifacts of the Battle of the Little Bighorn,” which she and Isabella Shey Robbins (Diné, '17, Art History) led last fall. The course, faculty-sponsored by Karen Biestman (Cherokee), Associate Dean and Director of Stanford's Native American Cultural Center and Lecturer in Native American Studies, culminated in this student-curated art exhibition, an exploration of contemporary indigenous perspectives on the Battle of the Little Bighorn.

On view February 24–June 13
Rehmus Family Gallery



Red Horse (Minneconjou Lakota Sioux, 1822–1907), *Untitled* from the *Red Horse Pictographic Account of the Battle of the Little Bighorn*, 1881. Graphite, colored pencil, and ink. NAA MS 2367A, 08570200, National Anthropological Archives, Smithsonian Institution

Myth, Allegory, and Faith:

THE KIRK EDWARD LONG COLLECTION OF MANNERIST PRINTS

KIRK EDWARD LONG has spent his life collecting art. He first focused on the Surrealists and Symbolists, both of whom had found inspiration in Mannerism, the 16th-century style notable for its sophistication and idealized treatment of the human form. Following these artists' retrospective gaze, he acquired several exemplary prints and in 2003 began collaborating with Bernard Barryte, the Cantor's curator of European art. Long and Barryte's goal was to create a comprehensive collection focused on Mannerist prints that would stimulate ongoing research.



LEFT Pierre Milan (France, c. 1500–c. 1557) after Rosso Fiorentino (France, b. Italy, 1494–1540), *The Three Fates*, 1538–40. Engraving. Lent by Kirk Edward Long. RIGHT Jan Harmensz Muller (the Netherlands, 1571–1628) after Bartholomeus Spranger (the Netherlands, 1546–1611), *Minerva and Mercury Arming Perseus*, 1604. Engraving. Lent by Kirk Edward Long

Representing 15 years of attentive effort, the collection now numbers more than 700 sheets and is among the most extensive repositories of this material in private hands. The sampling of some 180 etchings, engravings, woodcuts, and chiaroscuro woodcuts featured in *Myth, Allegory, and Faith* is a microcosm of the

collection, illustrating in graphic form the sources, evolution, and diffusion of what art historian John Shearman called “the stylish style.”

The exhibition begins with a section on Mannerism's primary sources, a fascination with classical antiquity and the overwhelming influence



Aegidius Sadeler II (Flanders, c. 1570–1629) after Bartolomeus Spranger (Flanders, 1546–1611), *Wisdom Conquers Ignorance*, c. 1600. Engraving. Lent by Kirk Edward Long

of Michelangelo. The exhibition is then organized by region, tracing the style's path from Florence, Rome, and Central Italy to Venice and the rest of Europe. One section illuminates the way in which Mannerism was naturalized and transformed in the Low Countries, where the Italianate artist Maarten van Heemskerck was an important innovator and where Hendrick Goltzius and his circle were responsible for the extraordinary efflorescence of the style in Haarlem during the last decades of the 16th century. Another portion illustrates Mannerism's French variant. Known as the School of Fontainebleau, it was developed by Rosso Fiorentino and Francesco Primaticcio, Italian artists imported by King François I to decorate his palace at Fontainebleau in the most opulent and fashionable style.

The exhibition concludes with works that demonstrate the shift away from the artifice of the Mannerist aesthetic. Included are prints by Annibale Carracci, pioneer of a new naturalism that was influenced in part by the impetus of the counter-reformation and the dictates of the council of Trent. The latter encouraged artists to create clearer and more emotionally engaging images to counteract the impact of Protestantism and win new converts.

Throughout the exhibition, visitors can enjoy the accomplishments of the print designers Raphael, Giulio Romano, and Maarten van Heemskerck—as well as the skill of printmakers Marcantonio Raimondi, Ugo da Carpi, Giorgio Ghisi, Cornelis Cort, and Hendrick Goltzius. Some images may be familiar, but many rare works by artists of less renown are also on view.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support for the exhibition from Theodore and Frances Geballe's Pre-19th-Century Art Exhibition Fund, the Elizabeth Swindells Hulsey Exhibitions Fund, and the Clumeck Fund.

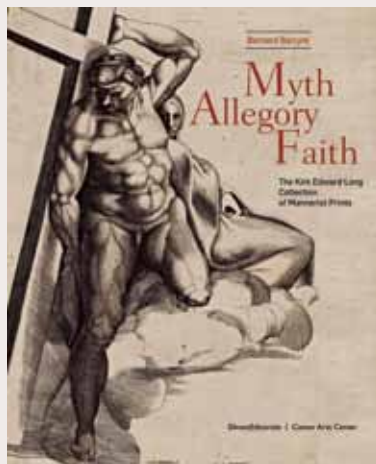
Publication of the accompanying catalogue is made possible by the Hobbach Family Fund and the generosity of an anonymous donor.



LEFT Domenico del Barbieri (France, b. Italy, c. 1506–1565, d. 1565–1575) after Rosso Fiorentino (France, b. Italy, 1494–1540), *Gloria*, c. 1540–50. Engraving. Lent by Kirk Edward Long. RIGHT Hendrick Goltzius (the Netherlands, 1558–1617), *Apollo*, 1588. Engraving. Lent by Kirk Edward Long

RELATED EVENTS: Faculty panel discussion (see p. 15).
Exhibition tours: Thursdays at 12:15 pm, Saturdays and Sundays at 2 pm, beginning February 18.

A fully illustrated catalogue accompanies the exhibition. Co-published by Silvana Editoriale, Milan, the book features 10 essays by an international array of scholars on various aspects of 16th-century printmaking, 146 detailed entries, and an illustrated checklist of the entire Long collection. Purchase the catalogue at the main-lobby desk.



CURRICULAR EXHIBITION

Speed and Power

People living in the 20th century witnessed an unprecedented—and often frightening—acceleration in the pace of everyday life, wrought by the introduction of a host of new travel technologies. Starting with Europe’s major metropolises and traveling across the Atlantic, the exhibition explores the many ways that trains, planes, and automobiles have shaped modern urban life and how artists have integrated the interrelated themes of speed and power into their work.

Comprised of 18 works from the Cantor’s collection and rooted in Eadweard Muybridge’s famous 19th-century motion studies conducted at Stanford (on view in an adjacent gallery), the exhibition includes photographs by Garry Winogrand, Hiroshi Sugimoto, Lee Friedlander, Walker Evans, and Jacques Henri Lartigue.



Garry Winogrand (U.S.A., 1928–1984), *Cape Kennedy, Florida*, 1969. Gelatin silver print. Gift of Patrick J. Kealy, 1979.193.1. © The Estate of Garry Winogrand, courtesy of the Fraenkel Gallery, San Francisco

Guest curator Mark Braude, lecturer in Stanford’s departments of history, French, and art history, is teaching an eponymous course that runs concurrent to this exhibition.

On view through March 21
Lynn Krywick Gibbons Gallery

RELATED EVENT: Faculty lecture (see p. 15).



Richard Diebenkorn (U.S.A., 1922–1993), *Window*, 1967. Oil on canvas. Gift of Mr. and Mrs. Richard Diebenkorn and anonymous donors, 1969.125

Figuration/Abstraction: Highlights from the Collection

Dual installations reflect the split between figuration and abstraction that began in the early 1900s and grew over the course of the 20th century. The chasm between these two styles was not impassable, though. Many artists made work that could slip fluidly from one category to the next, including celebrated Bay Area painter Richard Diebenkorn, whose paintings are featured in both installations. *Figuration/Abstraction* illuminates how even within individual artists’ careers, the choice between working abstractly or figuratively was not always definitive.

On view through August 29
Freidenrich Family Gallery

The Wonder of Everyday Life: Dutch Golden Age Prints

While the Dutch Republic experienced unprecedented economic prosperity in the 17th century, printmakers were exceptionally sensitive—and sometimes obsessive—when rendering the details of everyday life. Their style introduced visual realism to the dramatic and dynamic compositions characteristic of the Baroque. A hallmark of Dutch prints created during this Golden Age is their depiction of the grit, dark corners, and textures present in the mundane objects featured in domestic scenes, landscapes, portraits, and even compositions interpreting literature or religious texts.

The 18 prints in this installation explore how Rembrandt van Rijn and his peers depicted the sensual experience of the material world, contemplated life's fleeting and constantly



Jan de Baen (the Netherlands, 1633–1702). *The Burning of the Town Hall in Amsterdam, 1652*. Etching. Alice Meyer Buck Fund, 1983.100

changing nature, and navigated spirituality's role in modern life. These artists elevated common experiences to seem monumental and visually theatrical, or imposed realistic details onto imagined subjects. The resulting images are as psychologically engaging as they are beautiful.

On view February 24–July 11
Gallery for Early European Art



Edward Kienholz (U.S.A., 1927–1994), *For \$85.00*, 1969. Ink and watercolor. Lent by The Marmor Foundation

Word as Image II: Highlights from the Marmor Collection

Though text and image are often assumed to be quite separate, words have figured in various guises throughout the history of art, frequently appearing in liturgical contexts, including illuminated manuscripts in the Middle Ages or decoratively ornamented Qu'ranic writings from the Ottoman Empire. In the last century, however, words and text have assumed particular significance within modern and contemporary art. Throughout the 20th century, artists have used texts and lettering to reference a newly prevalent culture of mass production, blur the lines between popular culture or advertising and fine art, and upend seemingly simple meanings.

On view through April 4
Patricia S. Rebele Gallery

Into the Forest: Landscape as Subject and Studio in 19th-Century France

The 19th-century French artists who created the prints, drawings, and photographs in this installation regarded working outdoors—“en plein air”—as an inspiring, rebellious act that bypassed the stifling academic system. Exhibition highlights include photographs by painter James Tissot and rare cliché-verres—drawings reproduced using a photographic process—by Jean-Baptiste Camille Corot and Charles-François Daubigny.

On view February 3–July 4
Robert Mondavi Family Gallery



Jean-Baptiste Camille Corot (1796–1875), *Souvenir of Ostia, 1855*. Cliché-verre. Committee for Art Acquisitions Fund, 1987.34



Sol LeWitt (U.S.A., 1928–2007), *Bands of Lines in Four Directions—B*, 1993. Woodcut. Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds 1995, 1995.14

Artists at Work

This major exhibition of more than 70 works aims to give us momentary access to the experience of being an artist. It also allows us to consider the power that artistic activity can wield across stylistic, social, political, and technological spheres. Structured in cross-historical thematic sections, the show closely examines the museum’s expansive collection and features works by Édouard Manet, J. M. W. Turner, Thomas Hart Benton, Sol LeWitt, Richard Serra, Ansel Adams, Edward Weston, and other renowned American and European artists. Also on view are loaned works by contemporary artists Trevor Paglen, Garth Weiser, Hope Gangloff, Walead Beshty, Eleanor Antin, and Rachel Owens, among others.

On view through January 18
Pigott Family Gallery

RELATED EVENT:

Gallery talk (see p. 15).

EXHIBITION TOURS:

Thursdays at 12:15 pm, Saturdays and Sundays at 2 pm, through January 17



Richard Diebenkorn (U.S.A., 1922–1993), *Untitled from Sketchbook #18, page 125, 1943–1993*. Watercolor with pen and ink on paper. Gift of Phyllis Diebenkorn, 2014.18.127. © The Richard Diebenkorn Foundation

Richard Diebenkorn: The Sketchbooks Revealed

The Cantor recently acquired 29 sketchbooks kept by renowned Bay Area artist Richard Diebenkorn throughout his 50-year career. The sketchbooks, which have never before been studied or seen by the public, contain 1,045 drawings that 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. See works from these illuminating sketchbooks as well as loans of Diebenkorn’s earliest works, created when he was at Stanford studying Edward Hopper.

Touch screens installed within the exhibition allow visitors to leaf through all 29 books digitally. That same experience is now online at diebenkornsketchbooks.stanford.edu. Viewers can see every drawing in the order conceived, and also get a sense of how Diebenkorn experimented with line, shape, form, and perspectives as he creatively tackled challenging subjects. A related publication includes more than 500 images and four essays by Stanford-affiliated contributors (see p. 28 for more information).

On view through August 22
Marie Stauffer Sigall Gallery



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.

Edward Hopper: New York Corner

Edward 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. This exhibition contextualizes Hopper’s *New York Corner (Corner Saloon)*, an early, seminal painting recently acquired by the Cantor, by grouping works from the museum’s collection into several art-object-based “conversations.” These groupings 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.

On view through August 22
Marie Stauffer Sigall Gallery

RELATED EVENT:

Gallery talk (see p. 15).



Hans Sebald Beham (Germany, 1500–1550), *Return of the Prodigal Son*, 1540. Engraving. Cantor Arts Center collection, Gift of the Robert M. Loeser Collection, 1944.2.87.d

Empathy

Trace the meaning and practice of empathy—the ability to walk in someone else’s shoes—through representations of Buddhist compassion, Enlightenment moral philosophy, Civil-Rights era photography, and more. Guest curator: Professor Jane Shaw, Dean for Religious Life at Stanford.

RELATED EVENT:

Faculty lecture (see p. 15).

On view through January 25
Robert Mondavi Family Gallery

Warriors, Courtiers and Saints: The Etchings of Jacques Callot

Elegant, expressive prints from the 17th century depict the horrors of war, whimsical landscapes, formal courtly scenes, and somber religious subjects.

On view through February 15
Gallery for Early European Art

Showing Off: Identity and Display in Asian Costume

Learn how costumes and objects of personal adornment, from the late 18th-century to today, have served as visible indicators of social rank, profession, and more. The exhibition is curated by recent Stanford graduate and Cantor Scholar Asia Chiao ('15, BA Art History, MA East Asian Studies).

On view through May 23
Madeleine H. Russell Gallery

Missing Persons

Curated by graduate students enrolled in a seminar co-taught by Cantor Director Connie Wolf and Art History Professor Richard Meyer (see p. 18), this exhibition considers both the aesthetic and political implications of what it means to be missing. The 50 photographs, prints, artist books, and archival objects on view range from a 19th-century silhouette by American painter Raphaele Peale to contemporary works by internationally known artists including Kara Walker, the Guerrilla Girls, Lee Friedlander,

Richard Misrach, Allen Ruppersberg, Diane Arbus, Ana Mendieta, Felix Gonzalez-Torres, Glenn Ligon, Sophie Calle, Catherine Wagner, and Ester Hernandez. Many of these artists recognize populations that have been excluded from representation, or that have gone missing under oppressive political institutions. Works also address those displaced from their homes by colonialism, gentrification, incarceration, and authoritarian regimes.

On view through March 21
Freidenrich Family Gallery



ABOVE Raphaele Peale (U.S.A., 1774–1825), *Portrait of H. L.*, c. 1820. Silhouette cutout. Cantor Arts Center collection, Committee for Art Acquisitions Fund, 1978.46

LEFT Lee Friedlander (U.S.A., b. 1934), *Washington, DC*, 1962. Gelatin silver print. Museum purchase from the Fenton Family Fund, 2012.645

Mining the Ancient

Sculptures by five contemporary artists who found inspiration in fragments of the past are juxtaposed with works from the Cantor’s ancient art collection.

On view through August 29
Oshman Family Gallery

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



Blood in the Sugar Bowl

Drawing from the Cantor collection and Green Library's Special Collections, this exhibition explores sugar manufacturing and consumption at the peak of the sugar trade, the late 18th–mid-19th century. Works depict everything from sugar's roots in brutal slave plantations to its final destination, the tables of tea drinkers in Britain. The show is curated by graduate student Rachel Newman and supported by a Mellon Foundation grant designed to enhance the training of PhD students in Stanford's Department of Art & Art History.

On view April 6–July 4
Lynn Krywick Gibbons Gallery

RIGHT Josiah Wedgwood (England, 1730–1795), *Covered Sugar Bowl*, c. 1785–95. Stoneware. Committee for Art Acquisitions Fund, 1989.154.a-b



The Cantor Scholars program offers undergraduate students a meaningful, in-depth experience working directly with the museum's art—whether through original research, scholarship, or student-curated exhibitions like these.

Intimate Frontiers: The Male Gaze in Fin-de-Siècle Vienna

In fin-de-siècle Vienna, norms about women's intimate relationships with lovers and friends, and the structure of the domestic sphere, were greatly shifting. Using the Cantor's extensive collection of Austrian photographs, prints, sketches, and decorative objects, this exhibition illuminates how male artists during that time manipulated images of women in an attempt to control and define women's roles and status.

Cantor Scholar Alex Zivkovic ('17, B.A. Art History/Comparative Studies in Race and Ethnicity) curates.

On view April 13–August 8
Patricia S. Rebele Gallery



Heinrich Kühn (Austria, b. Germany, 1866–1944), *Miss Mary Warner in Her Bedroom*, c. 1910–14. Gum-bichromate print. Committee for Art Acquisitions Fund, 1983.265

An Oasis in Glass

This exhibition presents mosaics, beads, flasks, and other glass objects created during the Roman occupation of Syria and Egypt (1st century BCE–4th century CE). Recreating

the intimate world of a woman in the Roman Empire, the show focuses on the realm of scent and the private bath, inviting visitors to experience ancient luxury through the era's exquisite glassware.

On view April 13–August 8
Rowland K. Rebele Gallery



Artist unknown (Roman, Syria), *Date-shaped Flask*, 1st–2nd century. Mold-blown glass. Stanford Family Collections, JLS.17275

Related to Artists at Work

Gallery Talk: Ali Gass and Caroline Winterer

Thursday, January 7, 5:30 pm, Pigott Family Gallery

Gass, the Cantor's associate director for exhibitions, collections, and curatorial affairs, and Winterer, Stanford professor of history and director of the Stanford Humanities Center, discuss the history of the reclining female nude as it relates to the Cantor's special exhibition, *Artists at Work*.

Related to Empathy

Faculty Lecture: Jane Shaw on "Empathy and the Arts"

Thursday, January 21, 5:30 pm, Cantor auditorium

Shaw, Dean for Religious Life and Professor of Religious Studies at Stanford, discusses *Empathy*, the exhibition she guest-curated at the Cantor.

Related to Edward Hopper: New York Corner

Angles on Art Gallery Talk: "Hopper's New York Corner (1913)"

Thursday, January 28, 5:30 pm, Marie Stauffer Sigall Gallery

Stanford graduate students Natalie Pellolio (Art History), Rachel Bolten (English), and Maria Cichosz (Modern Thought and Literature) discuss this recent Cantor acquisition from different disciplinary perspectives.

Related to Speed and Power

Faculty Lecture: Mark Braude

Wednesday, February 3, 5:30 pm, Cantor auditorium

Braude, lecturer in Stanford's departments of history, French, and art history, discusses the exhibition he guest-curated, *Speed and Power*.

Related to Red Horse: Drawings of the Battle of the Little Bighorn

Faculty Lecture: Scott Sagan and Alexander Nemerov

Wednesday, February 17, 5:30 pm, Cantor auditorium

Sagan, Stanford's Caroline S. G. Munro Professor of Political Science, Senior Fellow at the Freeman Spogli Institute for International Studies, and Senior Fellow at the Center for International Security and Cooperation, and Nemerov, the Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities at Stanford and new chair of the Department of Art & Art History, offer their perspectives on the Cantor exhibition that Sagan curated, *Red Horse: Drawings of the Battle of the Little Bighorn*.

Related to Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints

Faculty Panel Discussion: "Queer Mannerism"

Wednesday, February 24, 5:30 pm, Cantor auditorium

Richard Meyer, the Robert and Ruth Halperin Professor of Art History, Terry Castle, the Walter A. Haas Professor in the Humanities, and Ivan Lupić, assistant professor in the Department of English, discuss the role of sexuality in a selection of prints from *Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints*.

Art Focus Lectures

Expand your knowledge of art through lectures with faculty, curators, artists, and other art experts.

Visit museum.stanford.edu for descriptions, speaker information, registration, and fees.

Family Programs at the Cantor

For members-only family events, see p. 27.

SPECIAL FILM SCREENING

The Red Balloon

Sunday, March 27, 11:30 am, 12:15, 1, 1:45, and 2:30 pm
Cantor auditorium

In this Academy-Award-winning short, a balloon with a mind of its own follows a young boy through the streets of Paris.

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 art supplies and find inspiration in our galleries.

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



CELEBRATING STUDENTS

A NEW YEAR has brought new ways for Stanford students to broaden their education by engaging with art at the Cantor. Cantor Guides—undergraduates who trained in the fall to give public tours—are now putting their communication skills to the test on Saturdays and Sundays. The latest batch of Cantor Scholars—undergraduates working directly with the museum’s art—are curating their own spring exhibitions, researching who really painted *The Last Judgment* (on view in *Empathy*), and more. Meanwhile undergraduates who co-curated *Contemporary Perspectives on the Battle of the Little Bighorn* and PhD candidates who co-curated *Missing Persons* are finally feeling the thrill of seeing their shows up and running.



Alex Torres ('17, English), Cantor Guide and former Cantor Scholar, and Issa Lampe, the Cantor's associate director for academic and public engagement, take a break during a Cantor Guide training session for the exhibition *Artists at Work* (on view until January 18 in the Pigott Family Gallery).



Students enrolled in "The Art and Artifacts of the Battle of the Little Bighorn" review work by a contemporary artist for possible inclusion in their exhibition, *Contemporary Perspectives on the Battle of the Little Bighorn*.

Student-Lead Class Culminates in a Cantor Exhibition

Last fall, Sarah Sadlier (Minneconjou, '16, History, American Studies, Iberian and Latin American Cultures) and Isabella Shey Robbins (Diné, '17, Art History) spent their Tuesday evenings in the Cantor's new Bobbie and Mike Wilsey Family Classroom leading a class: "The Art and Artifacts of the Battle of the Little Bighorn." The multifaceted student-initiative course, faculty sponsored by Karen Biestman (Cherokee), Associate Dean and Director of Stanford's Native American Cultural Center and Lecturer in Native American Studies, featured guest speakers from multiple disciplines, explored the historical and artistic significance of drawings to be featured in *Red Horse: Drawings of the Battle of the Little Bighorn*, and studied contemporary indigenous arts related to Red Horse's depiction of the famous battle.

Each week, seven students, guided by Sadlier, Shey Robbins, and leading scholars from across campus, delved into complex questions about military history, cultural perspectives, collaborative exhibition strategies, and art historical analysis. With a deeper understanding of the diverse issues involved in exhibiting Red Horse's drawings, they worked with the support of Catherine Hale, the Cantor's Phyllis Wattis Curator of the Arts of Africa and the Americas, to develop their own exhibition of contemporary indigenous artists' work. During the class and the process of developing their exhibition, the students created a space for exploration, dialogue, debate, and response. The result of their outstanding efforts is *Contemporary Perspectives on the Battle of the Little Bighorn*, on view in the Rehms Family Gallery Feb 24–June 13 (see p. 6).

17th Annual Party on the Edge

This year's Party on the Edge—Stanford's biggest party—introduced a record 3,500 new and returning Stanford students to the Cantor, Anderson Collection, and the new McMurtry Building for the Department of Art and Art History. Attendees enjoyed 35 student dance and music groups (and one magician), gourmet food tents from Off the Grid—the dumplings were especially popular—and glow sticks that they fashioned into bracelets, necklaces, and headbands. One student asked us hopefully, “Does this happen every month?”



Photographs by Matthew Sumner

Cantor Guides

Five students, four of whom recently took the course “Student Guides at the Cantor Arts Center” and then learned about the Cantor’s collection from graduate students, are now giving public tours of the museum on Saturdays and Sundays at 4 pm. The five guides are Ari Echt-Wilson (’17, Science, Technology, and Society); Clara Galperin (’17, Art History); Alex Torres (’17, English); Samantha Wassmer (’18, undeclared); and Tabitha Walker (’18, Art History). We will report soon on what questions visitors most frequently ask them, what works they most like to talk about, and what they have gained overall from the experience of leading a tour at a major university art museum.



Catherine Hale (gesturing), Phyllis Wattis Curator of the Arts of Africa and the Americas, briefs Cantor Guides (from left) Samantha Wassmer, Alex Torres, and Tabitha Walker about the redwood canoe (Yurok) on view in the Rehms Family Gallery.

Cantor Scholars

The Cantor Scholars program, launched a year ago, offers undergraduate students a meaningful, in-depth experience working directly with the museum’s art—whether through original research and scholarship or creative work. A second batch of Cantor Scholars began their work at the museum in the fall. Clara Galperin (’17, Art History) investigated *The Last Judgment* (on display in the Gallery for Early European Art), hoping to discover who really painted it. Ashley Ngu (’16, Computer Science) researched street photography and took her own photographs, inspired by her findings. Both Evelina Yarmit (’16, Art History and Psychology) and Alex Zivkovic (’17, Art History/Comparative Studies in Race and Ethnicity) planned April exhibitions around their topics: Evelina looked at fragments of ancient glass while Alex studied objects from fin-de-siècle Vienna. (See p. 14.)



Cantor Scholar Evelina Yarmit uses a gallery model to plan the placement of works in *An Oasis in Glass*.

Graduate Students Put Final Touches on Their Exhibition *Missing Persons*

Last March, five Stanford PhD candidates who were enrolled in a two-quarter-long seminar co-taught by Connie Wolf, John & Jill Freidenrich Director, and Richard Meyer, Robert and Ruth Halperin Art History Professor, set about learning how to curate their own exhibition. The result is *Missing Persons*, on view through March 21 in the Friedenrich Gallery.

During the spring quarter, the students worked as a group to choose a unifying theme for the show and to select objects from the Cantor’s permanent collection, other Stanford-based collections, and a handful of private and public collections. Three of the students—Lexi Johnson, Natalie Pellolio, and Yinshi Lerman-Tan, all graduate students in Stanford’s Department of Art & Art History—remained on campus over the summer to work on the show. These students moved maquettes of each object around a scaled gallery model to clarify thematic sections, wrote drafts of exhibition and publication texts, and worked on loan details ranging from sending standard loan request letters to sourcing and purchasing over 200 pounds of candy for artist Felix Gonzalez-Torres’s installation.

In the weeks leading up to the exhibition, all five students met with framers and designers to create cases for small sculptures and other objects, made decisions about graphic design elements, edited and finalized their texts, and collaborated with Cantor curators on the



During a graduate seminar held at the Cantor, museum Director Connie Wolf (left) brainstorms about the potential sections of the student-curated exhibition *Missing Persons* with Gigi Otálvaro-Hormillosa, Natalie Pellolio, Caroline Murray Culp, Art History Professor Richard Meyer, Yinshi Lerman-Tan, and Lexi Johnson.

re-installation of the permanent collection in the two areas flanking the exhibition.

All of this added up to a highly rewarding, and sometimes surprising, experience, says Lexi Johnson. “One of the things that was most surprising, especially given our accelerated timeline, was how long it took to decide which works should be in the show and how frequently the organization and layout changed as a result. But despite many challenging moments, it has been exhilarating to be a part of the entire process, and the class has reaffirmed my desire to work in museums.”

STUDENT VOICES

Tabitha Walker ('18, Undeclared)



After taking classes that frequently brought me to the Cantor, I was delighted to receive a summer internship here at the museum. As one half of the Cantor’s social media team, I explored the collection and shared posts about fascinating artworks, their creators, and the dedicated staff that makes this museum possible. I also helped to

launch a new student-guide program that enables undergraduates to give interactive tours to the public. Thinking about how to meaningfully connect visitors to art has been incredibly rewarding as I find my own home in the arts. The Cantor is truly full of extraordinary things—from its collection to its opportunities for professional and personal growth—but I am most inspired by the museum’s genuine commitment to the learning of not just visitors, but of students like me.

An Art + Science Summer

by Diane Wu

Sara Sheffels's journey to the Cantor's Art + Science Learning Lab—a program that enables students to study art objects from an interdisciplinary perspective—began in an archaeology class last fall in Barcelona. As an engineer abroad, she was able to apply her engineering studies to a totally new field by conducting a final research project on materials-science techniques used to study archeological artifacts. This rewarding encounter with the intersection of history, art, and science led her to apply for a summer fellowship at the Cantor's Art + Science Learning Lab. The museum awards three fellowships to rising seniors majoring in science and engineering at Stanford, enabling them to spend a summer performing technical research on art objects.

During her fellowship, Sheffels researched the composition and history of two ceramic pieces—an Athenian funereal oil flask, or white-ground *lekythos*; and a 12th-century Japanese stoneware jar made in the kiln-fired *sue* style. For the Japanese jar, she worked with Hideo Mabuchi, ceramic artist and professor of applied physics. Mabuchi first became interested in this particular vessel after meeting with Susan Roberts-Manganelli, director of the Art + Science Learning Lab, to discuss ceramic objects in the collection whose fabrication, use, and conservation histories could be further revealed by looking closely at their structure and chemistry using modern scientific techniques. “One of the first things we did together was pull a few of the old Japanese items from the archives and look at them under the stereo microscope,” Mabuchi recounts. “The vessel that Sara studied was unusual in that it appeared to have some sort of coating over much of its surface.” Figuring out the nature of this coating—was it a waterproofing layer? Was the coating the same on the inside of the jar as on the outside?—could help identify how the jar was made or used.

Mabuchi advised Sheffels to examine the vessel using fluorescence imaging, a technique that allows organic materials like lacquers to glow brightly against a ceramic background. Using this method, Sheffels also saw unexpected fibers on the inside of the jar, which she was able

to extract for further analysis. She then examined the lacquer using a technique called Fourier transform infrared spectroscopy, which identifies the types of bonds in a molecule and helped her to pinpoint the exact composition of the lacquer seen inside the jar.

The highlight of Sheffels's summer, she says, was consulting with experts all over campus, including conservators, art historians, curators, and materials scientists. “It's cool to get to talk to all of these people in different departments and see what everyone can add to an art object's history based on their individual expertise.” Materials science and engineering professor Alberto Salleo, who serves as a faculty advisor for the fellowship program, is a big fan of a multidisciplinary education. “Fellows learn the very same science and methods they

would use to solve complex technological problems through an art conservation project,” he says. “This new perspective shows students the importance of science in art and hopefully broadens their views on how art enhances their scientific background.”

Mabuchi also found the collaboration valuable. “As a faculty member in the graduate-only applied physics department, I have relatively few opportunities to work with Stanford undergraduates—so this summer internship program has been a welcome new exposure. It's great to work with students like Sara who are very motivated, resourceful and organized. Her accomplishments this summer have been exciting, and I look forward to continuing this type of research in the future.”

To learn more about Sheffels's project and other work done at the Cantor Art + Science Learning Lab, visit the lab's blog at cantorscience.org.



Sara Sheffels, a Cantor Art + Science Learning Lab fellow last summer, studies a lacquer sample from the Japanese *sue* jar using Fourier transform infrared spectroscopy at Stanford's Soft Materials Facility.



Diane Wu; Photograph by Ashwin Atre

Diane Wu ('16, PhD Chemistry) is a communications intern in the Cantor's Art + Science Learning Lab.



Rodin by Moonlight

On the balmy evening of September 19th, the Rodin by Moonlight committee turned the Rodin Sculpture Garden into a dream setting for the Cantor's signature gala. This year we were honored to have John A. and Cynthia Fry Gunn (left) as our Honorary Chairs and Presenting Sponsors. The Gunns have been instrumental to the transformation of the arts at Stanford as alums, volunteers, and donors, and thanks to John's service on the Board of Trustees.

Funds raised through Rodin by Moonlight enable the Cantor to provide vibrant exhibitions and educational programs to Stanford's academic community, art lovers in the Bay Area, and visitors from around the world.



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Rodin by Moonlight



8



9



10



11



14



15



12



13



16



17

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All photographs by Drew Altizer

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*The museum received over 260,000
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CANTOR ARTS CENTER ANDERSON COLLECTION

AT STANFORD UNIVERSITY



Upcoming Programs for Members

Members Reception

Wednesday, January 20
Benefactor members and above

Red Horse: Drawings of the Battle of the Little Bighorn

Members-Only Viewing Hours

Saturday, February 20
9:30–11 am, remarks at 10 am
All members

Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints

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.

Jewel City: Celebrate the 100th Anniversary of the 1915 San Francisco World's Fair

Friday, January 8

Magnificent Monterey

Thursday, February 18

Life on the Edge: An Insider's View of the Art Scene in San Diego and Tijuana

Tuesday, March 8–Saturday, March 12

Art Focus Lectures

Members receive discounted registration on these lectures with faculty, curators, artists, and other art experts. See the Art Focus Lectures brochure for more details.

Family Program

This event is for members at the Family/Dual level and above, ages 5 and older. Space is limited; pre-registration is required. Visit museum.stanford.edu/family or call 650-723-3482.

Walk Like an Egyptian

Saturday, February 6
Two sessions: 9:30 and 10:30 am

Inspired by a special docent tour of the Yansouni Family Gallery of Egyptian Art, children create their own ancient Egyptian attire and parade resplendently through the gallery.

Artist unknown (Egyptian). Mummy mask of a lady, c. 688 BCE–525 BCE. Linen, plaster, pigment and gold. Stanford Family Collections, JLS.21361



WELCOME TO OUR NEW MEMBERS (JULY – AUGUST 2015)

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ARTS CENTER

STANFORD UNIVERSITY

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

HOLIDAY HOURS

The Cantor is open 11 am–5 pm on New Year's Day, Martin Luther King, Jr. Day (January 18), and Presidents' Day (February 15)

ALWAYS FREE

ALWAYS ON VIEW: THE CANTOR COLLECTIONS

From Africa to the Americas to Asia, from classical to contemporary—there is so much to discover at the Cantor. Selections from the collections and long-term loans are on view in many of the Cantor's 24 galleries, sculpture gardens, and terraces on an ongoing basis.

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

FREE DOCENT-LED ART TOURS

650-723-3469

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Get free email notices every month about programs and exhibitions at the Cantor. Click "E-NEWS" at the bottom of our Web page, museum.stanford.edu.

Purchase these beautifully produced publications about Cantor exhibitions at the main-lobby desk or through stanfordbookstore.com.

