

CANTOR ARTS CENTER

JULY • AUGUST • SEPTEMBER 2013



LETTER FROM THE DIRECTOR

The Cantor's "French summer" is at its height. Escape the heat and immerse yourself in six exhibitions showcasing five centuries of art and culture in France. Construction notwithstanding, the Cool Café and the Rodin sculpture garden remain open to the public and are perfect for a café au lait break or lunch *très élégant*.

This past academic year was remarkable in every way. The museum continues to serve as a key resource for students and faculty, facilitating meaningful classes, gallery visits, and important research projects. Yet 2013–2014 will be a real turning point in our academic engagement with the campus. It is my privilege to announce that we have secured funding to launch the Art + Science Learning Lab, a new program led by our own expert conservator and educator Susan Roberts-Manganelli. The Learning Lab will greatly expand the ways in which students can engage with objects in our collection, and will allow for more extensive collaborations between the arts and sciences. Soon, the museum will truly be the university's classroom! Also, we are pleased to work with the Department of Art & Art History on a new initiative funded by the Mellon Foundation. This program will also launch in the fall and offers new courses and research projects for graduate students to work with and learn from objects at the Cantor. I look forward to providing you more updates on both of these projects.

I am also delighted to report that thanks to positive word of mouth and upbeat reviews in the *Palo Alto Weekly* and *Stanford Magazine*, our new Family Programs are attracting many new visitors and members to the Cantor. Since February, Family Sunday has become a must-do for parents, grandparents, and children from the local community and beyond. Each week, 100–200 visitors enjoy special family-friendly tours and two art-making activities: focused



drawing in the galleries and drop-in art-making in the Moorman studio.

With so much activity and excitement at the museum, it is with deep regret that I inform you of our Museum Store's impending closure on August 31, 2013. We know how disappointing this will be to loyal members and customers who have found the store a great source of inspiration. Follett Higher Education Group, which manages the store, has made this decision because sales have been declining for quite some time, and it is clear that the Store is not able to yield the sales necessary for its continued operation. We at the Cantor remain committed to providing our members and the public with ongoing access to exhibition catalogues, museum publications, and other exhibition-related material for purchase. We hope to have an alternative sales program in place by the end of the year—and naturally, members will continue to receive discounts. In the coming months, please look for updates on how we will develop the space to serve our visitors in new and exciting ways.

Whether you use the long summer days to explore, have new adventures, or rest and recharge, we invite you to come to the museum and experience our newest exhibitions. Whether you have 15 minutes or two hours for your next visit to the Cantor, prepare to be inspired.

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

CANTOR ARTS CENTER

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John & Jill Freidenrich Director

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The Cantor Arts Center News is underwritten by the Cantor Arts Center Membership and produced by the External Relations Department.

DESIGN: Madeleine Corson Design, San Francisco

FRONT COVER: *Henri Matisse (France, 1869–1954), Le Cirque from the portfolio Jazz, 1947. Pochoir. Gift of Diana McEnnerney and Wendy Elliott, 2013.11. © 2013 Succession H. Matisse/Artists Rights Society (ARS), New York*

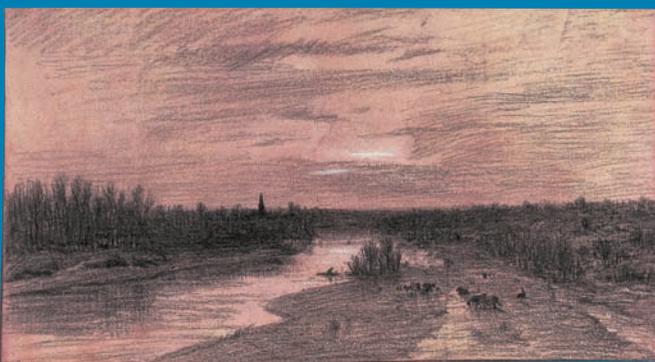
INSIDE FRONT COVER: Connie Wolf, John & Jill Freidenrich Director. Photograph by Linda A. Cicero/Stanford News Service

Celebrating the Art of France



Alexandre-Louis Leloir (France, 1843–1884), Moroccan Girl, Playing a Stringed Instrument, 1875. Watercolor, gouache and graphite on ivory wove paper. Gift of the Wunsch Foundation, Inc., 1983, Blanton Museum of Art

Storied Past: Four Centuries of French Drawings from the Blanton Museum of Art



Théodore Rousseau (France, 1812–1867), A Marshy River Landscape, c. 1845. Charcoal heightened with white chalk on pink laid paper. Gift of Mr. E. Wyllys Andrews IV, Charles and Dorothy Clark, Alvin and Ethel Romansky, and the children of L. M. Tonkin, and University purchase, by exchange, 2006, Blanton Museum of Art

This exhibition presents 55 exemplary French drawings that chronicle the development of the medium from the Renaissance to the opening of the 20th century. Included are works by renowned draftsmen François Boucher (1703–1770), Jean-Baptiste Greuze (1725–1805), Théodore Rousseau (1812–1867), and Théophile-Alexandre Steinlen (1859–1923). *Storied Past* was organized by the Blanton Museum at the University of Texas at Austin from their permanent collection.

As the title suggests, *Storied Past* explores the narrative subjects favored by the French tradition, as well as the stories behind the individual drawings. The exhibition is especially strong in 17th- and 18th-century drawings, which range from gestural sketches to more finished compositions.

Celebrating the Art of France



Charles-Joseph Natoire (France, 1700–1777), Neptune and Amphitrite, c. 1730s. Black chalk with brush and brown wash and white heightening on blue laid paper. The Suida-Manning Collection, Blanton Museum of Art

These works were the products of the curriculum set at the *Académie Royale de Peinture et de Sculpture* (Royal Academy of Painting and Sculpture) in Paris. Life-drawing classes were essential training at the *Académie*, as were the lectures on religious, classical, and mythological subject matter.

Also noteworthy in *Storied Past* are the 19th- and early 20th-century works by draftsmen who reacted against the academic tradition. These artists deliberately took a more realist approach in their visual

style and choice of subjects when examining the social, economic, and political changes transforming modern France.

An installation of French works on paper from the Cantor's collection, also in Pigott Family Gallery, complements *Storied Past* (see page 6).

Pigott Family Gallery, July 3–September 22

Support for the exhibition is provided by United Airlines and the Still Water Foundation.

We gratefully acknowledge support of this exhibition from the Burton and Deedee McMurtry Fund, the Clumuck Fund, and Cantor Arts Center Members.

Inspired by Temptation: Odilon Redon and Saint Anthony

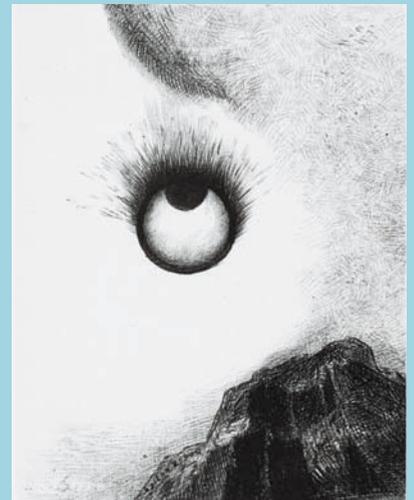
When French artist Odilon Redon first read Gustave Flaubert's *The Temptation of Saint Anthony* (1874), he called it "a literary marvel and a mine." Based on the legend of a third-century monk who retreated to the Egyptian desert to contemplate God, Flaubert's prose poem describes a single terrible night in which Saint Anthony confronts a succession of unholy terrors, sinful temptations, gods, and monsters from centuries of religious tradition and myths. The story captured Redon's artistic imagination like no other work of literature, and he created three lithographic albums, in 1888,



Odilon Redon (France, 1840–1916), Anthony: "What is the object of all this?" The Devil: "There is no object!" (detail), Plate 18 of *The Temptation of Saint Anthony*, 1896. Lithograph. The Kirk Edward Long Collection, 2010.60.18



Odilon Redon (France, 1840–1916), Here is the Good Goddess, the Idaean mother of the mountains (detail), Plate 15 of *The Temptation of Saint Anthony*, 1896. Lithograph. The Kirk Edward Long Collection, 2010.60.15



Odilon Redon (France, 1840–1916), Everywhere eyeballs are aflame (detail), Plate 9 of *The Temptation of Saint Anthony*, 1888. Lithograph. Detroit Institute of the Arts, 66.78

1889, and 1896, in response to the work. The albums' 42 individual compositions—representing approximately one-quarter of Redon's total lithographic output—are showcased in this exhibition.

The dark and moody images in these albums were informed by Redon's wide-ranging interests in literature, science, philosophy, the unconscious mind, and mysticism, among other subjects. Like Saint Anthony, Redon was also preoccupied by the mystery of existence and the search for meaning in life. The artist's genius lies in his ability to create images suggesting multiple interpretations of Flaubert's text while bringing the human soul vividly to life.

Ruth Levison Halperin Gallery, July 3–October 20

The 1888 album is on loan from the Detroit Institute of Arts, while the 1889 and 1896 albums are in the Cantor's permanent collection. The 1896 album is a gift of Kirk Edward Long.

We gratefully acknowledge support for this exhibition from the Halperin Exhibitions Fund.

Matisse Jazz

In 1943, French artist Henri Matisse was 74 years old and bedridden when he began the portfolio that eventually became *Jazz*. Limited in his mobility, Matisse cut out forms from colored papers that he arranged into collages. His assistants then prepared the collages—most of which were based on circus or theater themes—for printing in the *pochoir* screen-print process.

In 1947 Matisse's publisher Tériade published the prints as an artist's portfolio. Accompanying each of the 20 prints were handwritten texts by Matisse expressing his thoughts as he created the images. The brilliant colors, lively subject matter, and poetic texts evoke a *joie de vivre* that mark this project as one of the most beautiful artist's books of the 20th century. Tériade came up with the title *Jazz*, which Matisse liked because it suggested a connection between art and musical improvisation. The act of cutting shapes from brightly colored sheets of paper also linked in a single process both drawing and color, two elements of importance in Matisse's work.



Edward Jean Steichen (U.S.A., b. Luxembourg, 1879–1973), Henri Matisse Working on the Sculpture *La Serpentine*, c. 1908. Platinum print. Anonymous gift, 1971.97

This exhibition features all 20 prints from the edition of *Jazz* held in the Gunst Collection in Special Collections at the Stanford University Library.

In 1948 Matisse gave this particular edition to Mrs. Michael (Sarah) Stein, an important patron like her sister-in-law, writer Gertrude Stein. Sarah Stein, one of Matisse's closest confidants, donated it along with numerous prints by Matisse to Stanford University after she and Michael had moved from Paris to Palo Alto. The works then joined the major collection of rare books and works of art on paper under the care of Stanford Library.

Lynn Krywick Gibbons Gallery, July 31–September 22

We gratefully acknowledge the support of the Lynn Krywick Gibbons Exhibitions Fund.

Celebrating the Art of France

Drawn to the Body: French Figure Drawings from the Cantor Arts Center Collection

Since the Renaissance, the most important skill for a draftsman to master was drawing the human body. The body was the basic element from which artists built most images, from complex narrative compositions to refined portraits.

Drawn to the Body showcases a selection of 17th- to 19th-century French drawings from the Cantor's collection and explores the approaches to depicting the human form used by Jean-Honoré Fragonard (1732–1806), François-André Vincent (1746–1816), Pierre Puvis de Chevannes (1824–1898), and other artists.

Pigott Family Gallery, July 3–September 22



Pierre Puvis de Chevannes (France, 1824–1898), Study for “The Sacred Grove, Beloved of the Arts and of the Muses,” c. 1884. Black chalk on blue paper. Robert E. and Mary B. P. Gross Fund, 2002.26



ABOVE François Boucher (France, 1703–1770), Three putti among clouds, c. 1750. Black, red, and white chalk on paper. Committee for Art Acquisitions Fund, 1974.204

RIGHT François-André Vincent (France, 1746–1816), Portrait of Marie-Gabrielle Capet, c. 1782. Black and white chalk on paper. Purchased with funds given by Ann Bancroft Dickinson, 1982.137



A Royal Renaissance: School of Fontainebleau Prints from the Kirk Edward Long Collection

As part of the cultural policy of King François I of France, several prominent engravers of the time recorded the multimedia ensembles embellishing the king’s magnificent royal residence at Fontainebleau. Disseminated internationally, their prints publicized the cultural efflorescence that the king had fostered. More than 30 examples have been selected from the collection of Kirk Edward Long to illustrate the sophistication, eroticism, and extravagance of this courtly style.

Lynn Krywick Gibbons Gallery, through July 14

We gratefully acknowledge the support of the Lynn Krywick Gibbons Exhibitions Fund.



Rene Boyvin (France, c. 1525–c. 1625) after Leonard Thiry (France, b. Flanders (now Belgium), active 1536–d. 1550) Neptune and Thetis, 16th century. Engraving. Cantor Arts Center, Lent by Kirk Edward Long

Manet and the Graphic Arts in France, 1860–1880

The death and destruction in the streets of Paris during the Commune of 1871 affected artists of the generation that lived through it or even fought in it, as did Edouard Manet. This exhibition examines how printmakers, draftsmen, and photographers depicted the factors that led to this traumatic event as well as the conflict itself and the changes it brought to Paris. The central image, Manet’s powerful lithograph *Civil War*, is shown with 13 works on paper by Félix Bracquemond, Maximilien Luce, Charles Marville, Félix Buhot, and others.

Robert Mondavi Family Gallery, through November 17

Works in this exhibition are drawn from the Cantor Arts Center Collections.



TOP Edouard Manet (France, 1832–1883), *Civil War* (Guerre civile), 1871. Lithograph. Committee for Art Acquisitions Fund, 1988.93

BOTTOM Félix Hilaire Buhot, (France, 1847–1898), *Winter in Paris, or Snow in Paris* (L’Hiver à Paris, ou la neige à Paris), 1879. Etching and aquatint. Gift of Mr. and Mrs. Burton Richter, 1984.436

Ad Men: Advertising in Contemporary Art

Since the consumer explosion that followed World War II, numerous artists have trained in commercial work and adapted advertising themes and techniques into their art. Andy Warhol drew magazine advertisements for shoes and other commodities and designed department store windows before receiving acclaim as a Pop artist. James Rosenquist studied commercial art and earned his living as a billboard painter before he became known as a Pop artist.

Roy Lichtenstein was famous for using the process of the Ben-Day dot, familiar from illustrations in newspapers and comic books. And painter and printmaker Ed Ruscha adapted the logos from film advertising into his work.

This exhibition, featuring several works from these artists and others, examines the processes, techniques, and subject matter of advertising and commercial art.

Freidenrich Family Gallery, July 17–December 1

Works in this exhibition are drawn from the Marmor Collection and Cantor Arts Center Collections.



Ed Ruscha (U.S.A., b. 1937), *Hollywood, 1968*. Screenprint. Given in memory of James Edward Mays Jr. by Ira Kurlander, 2000.149



David Hume Kennerly (U.S.A., b. 1947), Anwar Sadat, 1977. Color coupler print. Gift from the Alinder Collection, 1989.119

Shifting Sands: The Beach and the Desert in 20th-Century Photographs

For many 20th-century photographers, beaches and deserts proved striking antidotes to the mainstays of modernist photography: urban subjects and industrial aesthetics. For viewers, meanwhile, images of these extreme and arid landscapes provoke powerful historic, social, and political associations. Beaches serve as lively stages for uninhibited play, social interaction, and human drama; in contrast, harsh deserts offer austere and desolate backdrops of pure beauty, otherworldly visual textures, and references to eternity and mortality.

This installation features approximately 15 photographs that invite consideration of form, place, and identity. Artists include Edward S. Curtis, Elliott Erwitt, Edward Weston, Weegee (Arthur Fellig), Max Yavno, and Lee Friedlander.

Marie Stauffer Sigall Gallery, July 17–October 13

Works in this exhibition are drawn primarily from Cantor Arts Center Collections.

Mapping Edo: The Social and Political Geography of Early Modern Japan

Experience Edo-period Japan (1615–1868) through archival maps, prints, and paintings of the capital and surrounding provinces. This exhibition explores the shift that came with Japan’s unification at the start of the period in how the ruling shogunate and commercial enterprises visualized and presented early modern Japan.



ABOVE Utagawa Hiroshige (Japan, 1797–1858), Plum Garden, Kameido, 1857. From *One Hundred Famous Views of Edo* series. Woodblock print. Committee for Art Acquisitions Fund, 1984.473

RIGHT Utagawa Hiroshige (Japan, 1797–1858), Ryogoku Bridge and the Great Riverbank, 1857. From *One Hundred Famous Views of Edo* series. Woodblock print. Gift of Martin S. Mitau, 1967.70.6



Exhibited works highlight three facets of Edo-period Japan: increased commercial activity through heavier production and sale of maps, prints, books, and other material goods; the constant flow of sightseers and pilgrims enabled by Japan’s unification; and changes to political power when early modern Japan became defined and shaped by the ruling Tokugawa shogunate. Included on view are selections from Utagawa Hiroshige’s *One Hundred Famous Views of Edo* series, maps of provincial castles, and images of famously beautiful places and venerable historical sites.

Madeleine H. Russell Gallery, August 21–February 2, 2014

Works in this exhibition are drawn from the Cantor Arts Center Collections.



Eadweard Muybridge (England, 1830–1904), *Kee-koo-too-Yem (Water Asleep), Mirror Lake*, 1868. Albumen print. Elizabeth K. Raymond Fund, JLS.19735

Hauntings: American Photographs, 1845–1970

Photographs by Alfred Stieglitz, Eadweard Muybridge, and others alluding to the ghostly quality and ephemeral nature of photography.

Marie Stauffer Sigall Gallery, through July 7

Border Crossings: From Imperial to Popular Life

A wide-ranging selection of works from China and Japan, including 18th-century Chinese paintings that demonstrate how artists outside palace walls



Toyohara Chikanobu (Japan, 1838–1912), *Comparison of Beautiful Women in Western Coiffures*, 1887. Color woodblock print. Robert E. and Mary B. P. Gross Fund, 2008.14.2

reproduced the subject and styles of imperial court paintings for a rising social class.

Madeleine H. Russell Gallery, through August 4

The Cantor Collections: A Journey Around the World

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. A sampling:

- *Rodin! The Complete Stanford Collection*
- *Expanding Views of Africa*
- *The Cantor Arts Center's Contemporary Collection*
- *Living Traditions: Arts of the Americas*
- *The Robert Mondavi Family Gallery for 19th-Century Art of Europe and America*
- *The Life and Legacy of the Stanford Family*
- *Stone River* by Andy Goldsworthy (outdoors)



Theophilus Brown (U.S.A., 1919–2012), *Swimmers at Dawn*, 1964. Oil on canvas. Gift of the artist, 1969.232

Wood, Metal, Paint: Sculpture from the Fisher Collection

Important works by contemporary artists Carl Andre, John Chamberlain, Sol LeWitt, Claes Oldenburg, and Martin Puryear.

Oshman Family Gallery, through October 13

Faith Embodied: Saints from the Renaissance to the Enlightenment

Portrayals of the births, miraculous visions, and martyrdoms of the Christian saints, including a rough woodcut published in the late 15th century and delicate etchings characteristic of the 17th and 18th centuries.

Gallery for Early European Art, through November 17

Cantor on Screen: Films by Stanford Students

Seven documentary shorts by Stanford students that unearth hidden gems of information about the Cantor.

Patricia S. Rebele Gallery, through November 17

Richard Serra: Sequence

Distinguished American artist Richard Serra's 200-ton, steel sculpture on loan from the Doris and Don Fisher Collection. Its spectacular siting at the Cantor gives viewers the chance to encounter it in the open air, as Serra intended.

Ongoing



Giovanni Domenico Tiepolo, *St. Patrick Curing a Cripple*, after 1746. Etching. Mortimer C. Leventritt Fund, 1969.4

WHAT I LOVE

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

My favorite piece in the museum is a chalk and charcoal portrait by Dante Rossetti. I was first drawn to it while working alongside curator Betsy Fryberger in 1985. This work calls to mind my sixth-grade lesson in portraiture wherein we looked closely at the lines and proportions of a person's face. I was excited to discover I had that skill of looking and began drawing portraits.

The woman in Rossetti's study has a face of beautiful proportions and restrained emotion. You can see the loose hand of the artist in the hatching in her hair and the controlled hand in the softened and stumped lines of her face. The conservator in me is also attracted to the work as an object—I can appreciate its history as told in its condition, with remnants of an old blue mat and discolored glue around the perimeter of the sheet, unseen by the public.

SUSAN K. ROBERTS-MANGANELLI

Director, Art + Science Learning Lab at the Cantor Arts Center



Dante Rossetti (England, 1828–1882), *Study of a Young Woman [Mrs. Eaton]*, c. 1863–1865. Black chalk and charcoal with stumping on paper. Cantor Arts Center, Museum Purchase Fund, 1970.390



“Chocolate Heads” at the Cantor. Photograph by Tamer Shabani

The Cantor collaborates with Stanford students in many creative ways.

Cantor on Screen: Films by Stanford Students

The Cantor continues to celebrate work by Stanford film students with this installation of documentary shorts. The common theme is the Cantor and its collections, and subjects range from the Stanford family and Eadweard Muybridge to today’s museum staff at work.

Chocolate Heads

Earlier this year, after the lobby doors closed at 8 pm on a Thursday night, dancers and musicians turned our elegant marble lobby into a performance space, much to the delight of their audience. The performers were part of the Chocolate Heads, a “movement driven band” composed of Stanford student dancers, musicians, and visual and spoken-word artists.

Art and Chemistry Students

A course taught each spring quarter since 2007, “Art, Chemistry and Madness: The Science of Art Materials,” fosters ongoing collaborations between the scientific and art communities on campus. Professor Curtis Frank, artist Sara Loesch Frank, and Susan Roberts-Manganelli, Director, Art + Science Learning Lab at the Cantor Arts Center, team-teach the course. Students meet both in the classroom and behind the scenes at the museum to learn

about the chemical and physical properties of art materials, how sophisticated analytical techniques can provide guidance for the identification of materials such as pigments, and much more.

Out of this course came the 2011 exhibition *True Colors: Rediscovering Pigments on Greco-Roman Marble Sculpture*. Learn more about this modest but revelatory show on our Web site, museum.stanford.edu (search “True Colors”).



Art + Science Learning Lab Director Susan Roberts-Manganelli (center) and undergraduates from the class “Art, Chemistry and Madness: The Science of Art Materials” discuss why materials in a 17th–18th century Turkish Qur’anic manuscript have degraded over time.

The Wall: Stanford Student Gallery

Now showing on “The Wall” of the Cool Café: striking photographs by Cliff Owl (’13, BA Psychology) that go beyond surface appearances and invite closer inspection. Students have the opportunity to curate and install their work in this relaxed exhibition space four times a year; Owl’s exhibition ends in the fall.



One of eight works by Cliff Owl currently on view in the Cool Café.

Geballe Prize for Writing

The Cantor awards its annual Geballe Prize for Writing to freshmen and sophomores for exceptional creative prose, poetry, and essays related to the museum's collections, exhibitions, or programs. In April, last year's finalists were invited to read from their work in an evening event, "Voices in the Gallery." In May, the Cantor announced 2013 prize-winners. Leow Hui Min Annabeth ('16, undeclared) won for her piece "The Word Made Me" in the creative prose category. Kasiemobi Udo-okoye ('15, BA Human Biology/Theater and Performance Studies) took the poetry prize for "The Old Taste of Being Frozen." And Kalyn McCall ('14, BA History) wrote the winning essay, "Divine Humanity:



Geballe Prize finalist Bryant Phan ('15, BA Human Biology) reads his poem "Le Succube" next to its inspiration, Auguste Rodin's Succubus (center), during "Voices in the Gallery."

Henry Fuseli's 'Adam and Eve' (1796–1799)." Congratulations, winners—and thanks to all who entered this year's competition!

Josie Johnson ('13, BA Art History/Slavic Language) Student Voices

The Cantor has become my second home here at Stanford. Since fall quarter of my freshman year, I have worked with the Student Guides program, the Head of Exhibitions, the Curator for Education, and the Curator of Prints, Drawings, and Photographs. This year, I'm learning how to write labels, handle works on paper, research objects, and lay out exhibitions. At other times, I'm

sharing my love for the Cantor with my classmates by planning quarterly student events and curating student artwork for "The Wall" in the Cool Café. Thanks to the Cantor, I know where I want to be after I finish my education: right here in the museum!



Josie Johnson

FOR THE LOVE OF ART: GIVING TO THE CANTOR

Geballe Gift Launches Cantor Art + Science Learning Lab

In February, the Cantor received a generous gift from Frances and Professor Emeritus Theodore Geballe that will provide four years of seed funding for an ambitious new program at the museum, the Art + Science Learning Lab. The Lab will significantly expand the Cantor's efforts to integrate its artistic program with Stanford's curriculum, building on intermittent projects conducted over the past several years that brought together scientists, students, and museum professionals in the study of Cantor collections objects.

The Lab will offer research opportunities for undergraduate and graduate science students to study art objects in the Cantor collections and provide technical and analytical assistance ("technical art history") using scientific equipment at the Cantor and elsewhere on campus. It will also provide opportunities for students to publish scholarly papers in peer-reviewed journals and to highlight their research in small exhibitions.

We have identified the Lab as a strategic area of development that will prove critical to ensuring the museum's relevance and leading role in the arts. With its interdisciplinary approach, the program will also enhance the impact of arts and humanities across the campus.

We are deeply grateful to Ted and Frances Geballe, extraordinary friends to the museum. Their gifts have focused on the museum's education mission and made possible the Geballe Prize for Writing, which is bestowed each spring. (See story above.)

The museum hopes to endow the position of Director, Art + Science Learning Lab and to raise funding for student internships and faculty projects. To find out more about this innovative program and how you can become involved, contact Mona Duggan, Deputy Director (contact information below).



Art + Science Learning Lab Director Susan Roberts-Manganelli (right) teaches undergraduates in the class "Art, Chemistry and Madness: The Science of Art Materials" how to prepare their canvases before applying oil paints they made themselves.

For information regarding gifts or estate plans, please contact Deputy Director Mona Duggan by phone at 650-725-4240, or email mduggan@stanford.edu.

Renew Your Membership Online

Did you know that you can renew your membership online? Click on the "Join Now" button on the museum's homepage or membership pages.

Talks

Healing Our Heroes

Thursday, July 11, 5:30 pm
Cantor auditorium, free

The Pegasus Physicians at Stanford read original work honoring veterans. Readers include Audrey Shafer, William Meffert, Kendra Peterson, and Shaili Jain. Presented by Stanford Med Writers Forum.

SMWF is supported by the Arts, Humanities, and Medicine Program of the Stanford Center for Biomedical Ethics of the Stanford School of Medicine.

Curator Lecture: Elizabeth Mitchell

Thursday, July 18, 5:30 pm
Cantor auditorium, free

Elizabeth Mitchell, the Cantor's Burton and Deedee McMurtry Curator of Prints, Drawings, and

Make a Day of It!

If summer makes you want to stay outside, come to the Cantor! Sit on a bench in the Rodin sculpture garden to admire the bronzes and to people-watch. When you get hungry, enjoy organic seasonal fare on the Cool Café's patio. If it's a Sunday, take a docent-led sculpture tour; depending on the week, choose sculpture in the museum's environs, around the campus, or in the enchanting Papua New Guinea garden.

Photographs, speaks about the French drawing tradition, touching on works presented in *Storied Past: Four Centuries of French Drawings from the Blanton Museum of Art* and the accompanying installation *Drawn to the Body: French Figure Drawings from the Cantor Arts Center Collection*.

Drop-In Drawing

Saturdays, August 3, August 10, and August 17, noon to 2 pm
Pigott Family Gallery, free

Bring your pencils and sketchpads and be inspired by the exquisite work on view in *Storied Past: Four Centuries of French Drawings from the Blanton Museum of Art*. An artist-instructor on site will guide the process of translating looking into drawing. Graphite and colored pencils only, please. No registration required.

Art Trips

Impressionists on the Water

Wednesday, July 10

Eyes on Healdsburg with a Wink at Napa

Friday, September 6–Saturday, September 7

Art and Autumn in New England

Tuesday, September 24–Tuesday, October 1

Excursions are offered as a benefit to members. Please see the Art Trips brochure or the Cantor Web site for full descriptions, registration information, and fees.

Member Appreciation Day

Bastille Day, July 14, 10 am–3 pm



Celebrate Bastille Day and the Cantor's French summer at a special free event just for members! Delight in French-themed activities including art projects for all ages, photo opportunities in a French setting, performances, storytelling, wine tastings, and docent-led tours of *Storied Past* and the Cantor's Rodin collection. We look forward to seeing you! RSVP by July 5 online (acceptances only): museum.stanford.edu/join/member_programs



Eugène Samuel Grasset (France, 1841–1917), July (Juillet) from the calendar *The Beautiful Gardener (La Belle Jardinière)*, 1896. Gillotype. Purchased with funds given by Nancy B. Tieken in honor of Betsy G. Fryberger and the catalogue of the drawing collection, 2000.35.7

VISIT MUSEUM.STANFORD.EDU

Visit our Web site to get the latest information about programs and events, learn more about exhibitions, sign up for E-news to stay fully informed, and renew your membership.

Family Programs at the Cantor

Join us at the Cantor this summer for our full range of family programs—there is something for everyone!

Summer Studio Art Classes

Summer art classes at the Cantor are in full swing. From color theory to book arts to digital photography, our weeklong classes, taught by professional arts educators, are the perfect summer activity for students grades 1–7. The last class ends August 2. Learn more at museum.stanford.edu.

Ongoing Family Programs

Sundays:

Docent-Led Family Tours at 12:30, 1, and 1:30 pm

Special tours depart from *The Thinker* in the Susan & John Diekman Gallery. The tours' theme changes weekly, and featured artworks inspire drop-in art-making activities the same day.

Art-Making in the Studio 1–3 pm

Experience new art-making adventures in the Moorman studio. Experiment with art materials and new techniques in sessions taught by professional art teachers. Free 30-minute sessions are open to families on a drop-in basis. Please sign up for your session at the table by the inside door of the Cool Café.



Drop-in art-making is for moms and dads, too! Here budding artists build sculptures inspired by Frank Stella's mixed-media piece *Nightgown*, the focus of an earlier docent-led family tour. Photograph by Guillermo Rivas

Focused Drawing in the Galleries 12:30–5 pm

Let the art in a designated gallery be your muse. Sign out free supplies (colored pencils and paper) and make your own drawings.

Daily:

Family Guides: With our guide “Music and Movement,” families can embark on self-guided, self-paced tours of the Asian galleries and make music, dance, and sketch. Guides with new themes arrive soon.

Art Packs: Sign out an art pack stocked with colored pencils and paper and spend family time in our galleries drawing. Take your works with you and start your own gallery at home! Return the art pack when you are finished.

Ask about family guides and art packs in the main lobby at the information desk.

Family programming at the Cantor is underwritten by the Hohbach Family Fund and additional contributions from Mary Anne and Leonard Baker, Doris Fisher, and Pamela and David Hornik.

Become a Family Programs Volunteer!

The Cantor is currently recruiting volunteers to operate three stations on Sundays—Docent-Led Family Tours, Art-Making in the Studio, and Focused Drawing in the Galleries. As a volunteer you'll gain valuable hands-on experience working with families in a museum setting; plus it's fun sharing your knowledge and enthusiasm! Shifts are from 11:30 am to 3:30 pm (two shifts per month), and a commitment of six months is preferred. For more information, contact Lauren Hahn at lyhahn@stanford.edu or 650-725-1669.



Children explore Stone River by Andy Goldsworthy during a docent-led family tour. Photograph by Guillermo Rivas

STANFORD UNIVERSITY
CANTOR ARTS CENTER
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ARTS CENTER

STANFORD UNIVERSITY

OPEN WED–SUN 11 AM–5 PM,
THURS 11 AM–8 PM
ALWAYS FREE



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. For more information, call 650-723-4177 or visit museum.stanford.edu.

FREE DOCENT TOURS

Explore the museum's collection through free guided tours. Discover sculpture on campus, including the Papua New Guinea Sculpture Garden. Tour and event information: 650-723-3469

SHARE PHOTOS OF YOUR VISIT

Join our Flickr Group at www.flickr.com/groups/CantorArtsCenter.

SIGN UP FOR E-NEWS

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

RECENT ACQUISITION

Diane Arbus (U.S.A., 1923–1971), Woman with Bangs, N.Y.C. 1961.
Gelatin silver print. Gift of Jeffrey Fraenkel, 2012.643