

# CANTOR ARTS CENTER

SEPTEMBER • OCTOBER • NOVEMBER • DECEMBER 2014



## LETTER FROM THE DIRECTOR

Welcome to autumn at the Cantor Arts Center! The 2014–2015 academic year kicks off with *Robert Frank in America*, an unprecedented exhibition that sheds new light on the most influential photography book of the mid-20th century, followed by Party on the Edge, our biggest student event (see pp. 3 and 22). Beginning September 22, the museum will also be open six days a week, so students and faculty get an extra weekday to engage with our exhibitions, collections, and professional staff—making the Cantor even more valuable as an interdisciplinary resource for research and teaching.

The expanding Stanford Arts District is one step closer to completion: the Anderson Collection at Stanford University, a showcase of post-World War II American painting and sculpture, opens its doors to the public September 21st. The Cantor and the Anderson are offering one combined membership so that new and current members can enjoy fantastic benefits at two great Stanford museums. To guarantee your invitation to special events throughout the year, begin or renew your membership today (see p. 16).

Meanwhile the Cantor's own collection of modern and contemporary art is as vibrant as ever. Four recently reinstalled galleries highlight the gems of our permanent collection. And thanks to the vision of several generous donors, the museum is now home to three major collections of 20th-century American art: paintings, drawings, and prints by Jacob Lawrence, perhaps the most important African-American artist of the past century; the full archive of Andy Warhol's negatives and contact sheets; and the sketchbooks of Stanford alum Richard Diebenkorn. These singular works will serve as springboards for new exhibitions, public programs, original scholarship, and undergraduate and graduate courses—including a seminar on Warhol that Robert and Ruth Halperin Professor of Art History Richard Meyer and I will co-teach in the spring. (To learn



more about these exciting acquisitions, look for a special Cantor brochure in your mailbox later this fall.)

Given such far-reaching education programs, a cohesive collection strategy and exhibition schedule are essential if we are to meet the diverse needs of Stanford faculty and students for years to come. I am delighted to announce that these responsibilities now reside with Alison Gass, our recently appointed Associate Director for Collections, Exhibitions, and Curatorial Affairs. The former Deputy Director and Curator of Contemporary Art at the Eli and Edythe Broad Art Museum (Michigan State University), Ali brings bold intelligence and boundless energy to her important role.

Thank you to our wonderful members, volunteers, and donors for supporting the museum during this inspiring period of change. Come visit often—and bring your friends and family!

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

### Cantor Open Six Days

Starting September 22, the museum will be open on Mondays, too!

#### New Hours:

Wednesday–Monday, 11 am–5 pm

Thursday, 11 am–8 pm

Closed Tuesday

## CANTOR ARTS CENTER

Connie Wolf  
*John & Jill Freidenrich Director*

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

DESIGN: Madeleine Corson Design, San Francisco

FRONT COVER *Robert Frank (U.S.A., b. Switzerland, 1924), Main Street—Savannah, Georgia, 1955. Gelatin silver print. Gift of Raymond B. Gary, 1984.493.44. © Robert Frank. Courtesy Pace/MacGill Gallery*

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



LEFT Robert Frank (U.S.A., b. Switzerland, 1924), *Hollywood*, 1958. Gelatin silver print. Gift of Bowen H. McCoy, 1984.493.70. © Robert Frank. Courtesy Pace/MacGill Gallery  
ABOVE Robert Frank (U.S.A., b. Switzerland, 1924), *Detroit*, 1955. Gelatin silver print. Gift of Raymond B. Gary, 1984.492.15. © Robert Frank. Courtesy Pace/MacGill Gallery

## COVER STORY

# Robert Frank in America

In 1955 and 1956, Swiss-born photographer Robert Frank (b. 1924) traveled through the nation on a Guggenheim Fellowship, photographing ordinary Americans in their everyday lives. He shot 750 rolls of film and chose 83 of the photographs for a book, *The Americans*, published in Paris in 1958 and in New York the following year. The photographic techniques Frank used—unusual focus, low lighting, and heavy cropping—sharply diverged from those accepted at the time, and the images revealed social issues disturbing to Frank, such as racial inequality and heavy consumerism. Frank's fame rose, and his work was exhibited at the Art Institute of Chicago and the Museum of Modern Art in New York. But Frank soon turned to filmmaking, and the rest of his early photographic career was forgotten.

This major exhibition presents—for the first time—Frank's American photographs from the 1950s as a coherent body of work, shedding new light on the making of *The Americans* and on this influential artist. The 130 works are drawn from the Cantor's substantial collection and complemented by other key loans—including 16 from the artist himself—and consist of photographs from *The Americans* as well as many unknown and unfamiliar pictures. Guest curator Peter Galassi, former chief curator of photography at the Museum of Modern Art, New York, organized the show both to highlight major themes—politics, race, religion, consumer culture, cars and the road—and to elucidate the photographer's formal strategies.

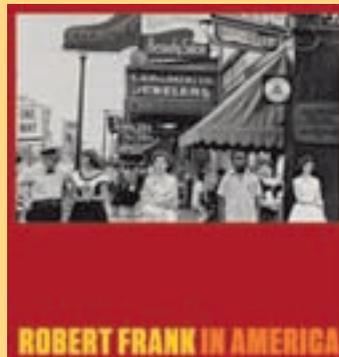
Accompanying the exhibition is a major catalogue published by the Cantor Arts Center in association with international publisher Steidl. The catalogue, authored by Galassi, includes all 130 photographs in the exhibition reproduced as full-page tritone plates.

*Pigott Family Gallery, September 10, 2014–January 5, 2015*

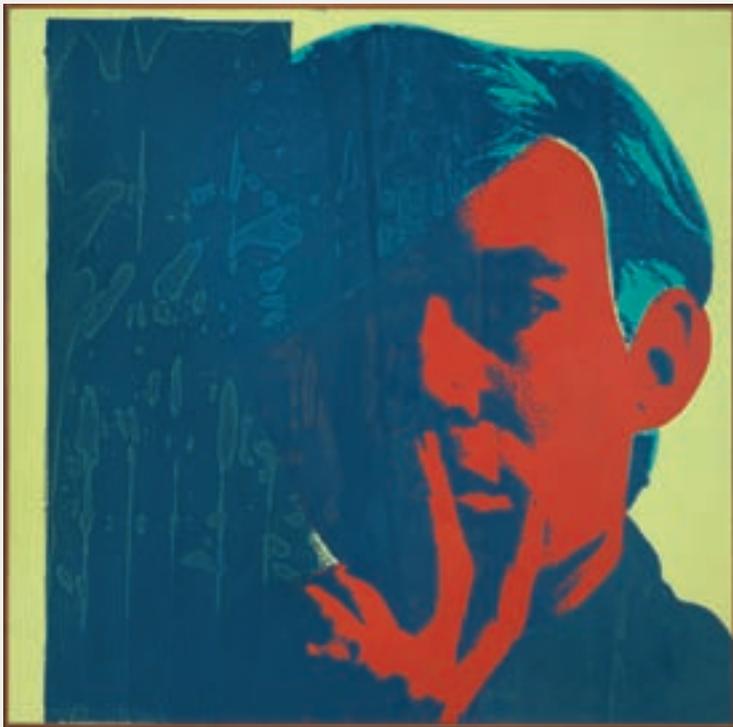
**RELATED EVENTS** Panel discussion, film screening, and dance performance (see *Things to Do*, pp. 21 and 22). Exhibition tours: Thursdays at 12:15 pm, Saturdays and Sundays at 2 pm.

We gratefully acknowledge support of the exhibition and its accompanying catalogue from the Clumeck Fund, the Elizabeth Swindells Hulsey Special Exhibitions Fund, the Hobbach Family Fund, and the Mark and Betsy Gates Fund for Photography.

**Purchase the *Robert Frank in America* exhibition catalogue and other Cantor catalogues online through the Stanford Bookstore: [stanfordbookstore.com](http://stanfordbookstore.com).**



© ROBERT FRANK IN AMERICA published by Steidl/[www.steidl.de](http://www.steidl.de)



Andy Warhol (U.S.A., 1928–1987), *Self-Portrait*, 1967. Acrylic and silkscreen enamel on canvas. Collection SFMOMA, gift of Harry W. and Mary Margaret Anderson. © 2014 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

**Pop Art from the Anderson Collection at SFMOMA**

To celebrate the opening of the Anderson Collection at Stanford University—the new home of 121 world-class contemporary works donated by Bay Area collectors Harry and Mary Margaret Anderson—the Cantor presents 10 pieces from SFMOMA’s Anderson collection. Included in the loan are works by legendary Pop artists Jim Dine (U.S.A., b. 1935), Robert Indiana (U.S.A., b. 1928), Jasper Johns (U.S.A., b. 1930), Roy Lichtenstein (U.S.A., 1923–1997), Claes Oldenburg (b. Sweden, 1929), Robert Rauschenberg (U.S.A., 1925–2008), James Rosenquist (U.S.A., b. 1933), and Andy Warhol (U.S.A., 1928–1987).

In the mid to late 1950s, “pop artists” began to explore ideas about consumerism, popular culture, and celebrity, using subjects from comic books, advertising, and street life. The exhibition includes several works that are considered icons of that Pop Art movement, including a self-portrait by Andy

Warhol; serial paintings of Rouen Cathedral by Roy Lichtenstein; James Rosenquist’s monumental 17-foot painting, *Leaky Ride for Dr. Leakey*; and Robert Rauschenberg’s *Collection*, a fragile work rarely seen outside of SFMOMA.

*Freidenrich Family Gallery, through October 26, 2015*

We gratefully acknowledge support of the exhibition from the Contemporary Collectors Circle.

**Fatal Laughs: The Art of Robert Arneson**

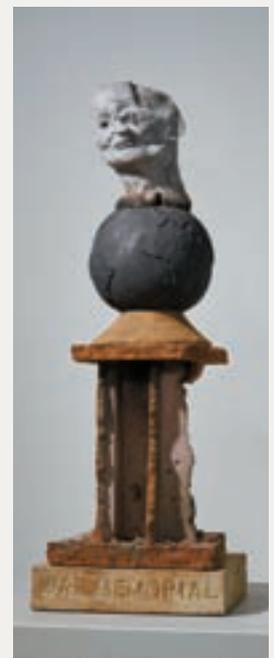
Robert Arneson (U.S.A., 1930–1992) revolutionized the medium of clay, transforming it from a “craft” medium into “fine art.” Over a career of more than 40 years, frequently using himself as a subject, he explored ideas for art that were outside of the conventional repertory, including those involving physical pain and psychological expression. Moreover, he did not flinch at sensitive subjects, including many that were sexual, racial, or political in character.

Works in the exhibition include the 1964 Funk object *His and Hers*, which irreverently explores sexual and scatological subject matter while also considering the traditional function of ceramics. In two works from the 1970s, *Assassination of a Famous Nut Artist* and *Flip and Flop*, the artist’s image is a vehicle for anguish and pain. In the latest works from the 1980s, including *Global Death and Destruction*, Arneson proves that clay is a powerful art medium.

*Oshman Family Gallery, through September 28, 2015*

Works in this exhibition are drawn from the Cantor Arts Center Collections and on loan from the estate of Robert Arneson, courtesy of Brian Gross Fine Art, San Francisco and George Adams Gallery, New York.

We gratefully acknowledge support of the exhibition from the Contemporary Collectors Circle.



Robert Arneson (U.S.A., 1930–1992), *Global Death and Destruction*, 1982–83. Stoneware with glazes. Gift of Ross and Paula Turk and the Modern and Contemporary Art Fund, 2000.261.a–b. © Estate of Robert Arneson/Licensed by VAGA, New York, NY

## Sympathy for the Devil: Satan, Sin, and the Underworld

Jackson Pollock's important work *Lucifer* has arrived on campus as part of the Anderson Collection at Stanford University; and the Cantor, keeper of *The Gates of Hell*, considered this an opportune moment to explore the visual history of the devil and his realm through this exhibition.

More than 40 prints, drawings, paintings, and sculptures reveal the archfiend's profound transformation over 500 years. In the 16th century, the devil often appears as a horned beast, as seen in the exhibition's engraving *Lucifer* by Cornelis Galle I (Flanders, 1576–1650). Later, when Lucifer's revolt against God was reinterpreted as a revolt against tyranny, Lucifer evolved into a dark romantic hero as seen in the sculpture *Mephistopheles* by Jean-Jacques Feuchère (France, 1807–1852). In the 20th century, graphic representation of the devil largely disappears. Hell seemingly becomes an aspect of our world, and its denizens are ordinary people who do horrible things. In *The Devil as Tailor* by Jerome Witkin (U.S.A., b. 1939), for instance, Satan appears as a tailor stitching the attire of those involved in Nazi Germany's Holocaust.

Other works featured in the exhibition include *Harrowing of Hell* by Albrecht Dürer (Germany, 1471–1528); several versions of the Last Judgment, including a painting from the school of Hieronymus Bosch; images of witches, such as the frenetic *Ring of Sabbath* by Louis Boulanger (b. Italy, 1806–1867), depicting those who chose to serve the devil; and works by Hendrick Goltzius (Netherlands, 1558–1617), Jacques Callot (France, 1592–1635), Gustav Doré (France, 1832–1883), and Max Beckmann (Germany, 1884–1950).

### Ruth Levison Halperin Gallery, through December 1

Works in this exhibition are drawn from the Cantor Arts Center Collections and loaned by Kirk Edward Long, Barbara and James Palmer, and Stanford Library's Special Collections.

We gratefully acknowledge support of the exhibition from the Halperin Exhibitions Fund.



Jerome Witkin (U.S.A., b. 1939), *The Devil as Tailor*, 1978–1979. Oil on canvas. Lent by Barbara and James Palmer

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

During medieval and early-modern times, the Japanese theatrical art of Noh developed from a form of popular performance to the solemn, abstract drama it is today. Noh's later popularity with the ruling shogunate enabled kabuki theater, associated with the raucous atmosphere of the pleasure quarters, to flourish during the Edo period (1615–1868).

Regardless of the specifics of form and style, much of Japanese drama is concerned with the relation between the human and supernatural, subjective and universal, individual and social.

*Drama of Heaven and Earth* presents masks, prints, ceramics, and other visual materials associated with the dramatic arts of Noh, kabuki, kyōgen, bugaku, and kagura, demonstrating the parallel trajectories of these separate yet interrelated traditions.

Madeleine H. Russell Gallery  
September 17, 2014–June 8, 2015



Konishi Hirosada (Japan, c. 1810–1864), *Togoro's Wife Osan*, c. 1850–1852. Woodblock print. Committee for Art Acquisitions Fund, 1986.24



Honoré Daumier (France, 1808–1879), *Ungrateful country, you will never have my works!*, 1840. Lithograph. Robert E. and Mary B. P. Gross Fund, 1993.85

### Daumier on Art and the Theatre

After 1840, Honoré Daumier (France, 1808–1879) made numerous prints for the popular press that dealt with art theory, the public reception of sculpture and painting, and the performing arts. With sharp wit and a keen understanding of the complexities of modern life, Daumier turned his critical eye on the artists, musicians, dancers, and singers in the spotlight, as well as their audience. The resulting images insightfully point out some of the issues related to class and culture that came to light at Parisian art venues.

*Robert Mondavi Family Gallery*  
October 15, 2014–March 16, 2015

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



Johann Jacobé (Austria, 1733–1797), *The Vienna Academy, 1790*. Mezzotint. Committee for Art Acquisitions Fund, 1986.277

### Shop, Gallery, Studio: The Art World in the 17th and 18th Centuries

During the 17th and 18th centuries, more European artists chose as their subject matter the spaces in which art was made, shown, bought, and sold. The prints and drawings in this exhibition depict sites—some real and some more imaginary—where people came together to view art and discuss its social relevance. The images address the ways in which commercial forces and new exhibition venues were rapidly changing the art world. This installation also examines the ways in which the identities of the professional artist and the serious connoisseur manifest within these works.

*Gallery for Early European Art*  
October 15, 2014–March 16, 2015

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

### COMING IN DECEMBER

#### “Loose in Some Real Tropics”: Robert Rauschenberg’s “Stoned Moon” Project, 1969–70

In 1969, Pop artist Robert Rauschenberg (U.S.A., 1925–2008) was invited by the NASA Art Program to document Apollo 11, the first manned spaceflight to the moon. Rauschenberg produced *Stoned Moon*, a series of 34 large-format lithographs replete with scenes of astronauts, complex machinery, and various regional ephemera. This exhibition features a number of the *Stoned Moon* lithographs together with 20 rarely seen collages and drawings, photographs of the artist visiting NASA, correspondence between the artist and the NASA Art Program, and more.

*Ruth Levison Halperin Gallery*  
December 24, 2014–March 16, 2015



Edward Fisher (England, 1722–1785), Portrait of Paul Sandby (detail), 1763. Mezzotint. Mortimer C. Leventritt Fund, 1976.213. On view in Artists Observe Nature, 1600–1800

## Artists Observe Nature, 1600–1800

Prints and drawings by artists who ventured out of their studios and recorded nature directly and meticulously, rather than copying from illustrated books or other works of art.

Gallery for Early European Art, through October 6

## The New Landscape: Experiments in Light by Gyorgy Kepes

Forty-five panels depicting what Gyorgy Kepes (b. Hungary, 1906–2001) called the “new landscape” of scientific imagery—microscopic minerals, cellular patterns, and tissue fibers—as well as Kepes’s own experiments with camera-less photographic techniques.

Lynn Krywick Gibbons Gallery, through November 17

This exhibition is organized by the Cantor Arts Center. Unless identified otherwise, all works in this exhibition are on loan to the Cantor Arts Center from the Department of Special Collections at Stanford University Libraries.

We gratefully acknowledge the support of the Andrew W. Mellon Foundation and the Lynn Krywick Gibbons Exhibitions Fund.

## Night, Smoke, and Shadows: The Presence of Atmosphere in the 19th Century

Prints, drawings, and photographs wherein avant-garde artists deliberately exaggerate the appearance of atmosphere to create emotional depth.

Robert Mondavi Family Gallery, through October 6



Gyorgy Kepes, Light Graphic, 1946. Photogenic, reproduced on photographic panel. Courtesy of Department of Special Collections and University Archives, Stanford University Libraries

## Student Voices

### The New Landscape: from dissertation to exhibition



What is the role and purpose of art in a culture dominated by science? This question is urgent today, especially here at Stanford, but it also has deep historical resonance. Gyorgy Kepes (1906–2001) was an artist, designer, and visual theorist who worked tirelessly to reconcile art and science at the Massachusetts Institute of Technology (MIT) from the 1940s through the 1970s.

To research Kepes for my doctoral dissertation, I used an archive of his papers acquired in 2010 by the Department of

Special Collections of Stanford University Libraries. The most striking objects in the collection—which spans more than a hundred linear feet—are a series of photographic panels that Kepes produced in the 1950s and 1960s for exhibitions at MIT and Harvard. The panels document Kepes’s photographic experiments with light and also include images that Kepes collected from MIT colleagues. He hung them from lattices and the ceiling so that viewers could walk around, behind, and through them.

Dissertations are inherently textual, but the Mellon Curatorial Research Assistantship—a new initiative enabling graduate students in art history to curate exhibitions at the Cantor—provided a unique opportunity for me to translate my interest in Kepes into a visual format. That entailed figuring out how to animate Kepes’s interdisciplinary projects for the Cantor’s diverse audiences, and also how to showcase these unconventional art works in a way that preserved their aesthetic function and provided physical protection. I worked with curators, conservators, librarians, designers, framers, and education and exhibitions staff at the Cantor and at Stanford University Libraries, and we ultimately devised a way to successfully display the material.

The experience made evident a truism of museum work: while exhibitions begin with a curatorial idea, the real work is transforming that idea into an exhibition. Kepes’s lasting contribution at MIT was the model he provided for working between disciplines. Producing an exhibition of his work here at Stanford required the very same commitment to collaboration.

JOHN R. BLAKINGER  
(’15, PhD Art and Art History)

### ***Within and Without: Transformations in Chinese Landscapes***

Landscapes in a variety of media by contemporary artists who use the genre to explore cultural heritage and represent current transformations to China's landscapes, cityscapes, society, and culture.

*Madeleine H. Russell Gallery,  
through January 12, 2015*

### **Richard Serra: Sequence**

From distinguished American artist Richard Serra, a 200-ton steel sculpture considered one of his greatest achievements. Its spectacular siting at the Cantor gives viewers the chance to encounter it in the open air, as Serra intended. On loan from the Doris and Don Fisher Collection. *Ongoing*



*Zhan Wang (China, b. 1962), Flowers in the Mirror (Chinatown), 2005. Digital chromogenic color print. Gift of Mr. & Mrs. L. S. Kwee, in honor of Thomas K. Seligman, 2012.219*



*Abraham van Beyeren (the Netherlands, b. 1620–21, d. 1690), Still Life with Crab, 1650–59. Oil on canvas. Gift of H. Anton and Carolyn Tucher, 1998.312*

## **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)

Use groundbreaking technology to browse the Cantor's collection via the Google Art Project: [google.com/artproject](http://google.com/artproject).

# WHAT I LOVE

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

Soon after I began working at the Cantor in 2001, I watched earth-moving equipment shaping the site for *Stone River*, trucks delivering stone, and Andy Goldsworthy himself directing the workers who built the sculpture. I spoke to the artist and his team, and I wrote the press release announcing the artwork. This experience alone was enough to make *Stone River* a favorite.

Yet the sculpture's poetry has grown on me as I have passed it every workday since, observing the angle and intensity of light, summer to winter, dawn to dusk, and under the phases of the moon. The sandstone blocks set in the embankment at either end of the serpentine wall imply continuation; and I envision an endless flow under mountains, across continents, circling the globe, a network spreading the spirit of Mother Earth and a *rightness* in the world.

ANNA KOSTER  
*Head of Communications*



Anna Koster asked Andy Goldsworthy to pose with his work on the day of its formal dedication. Photograph: Andy Goldsworthy, Stone River, 2001. Sandstone. Given in honor of Gerhard Casper, President, Stanford University, 1992–2000, by the Robert and Ruth Halperin Foundation

## Student Voices Passion for Watkins photographs lead to co-curator role in recent exhibition

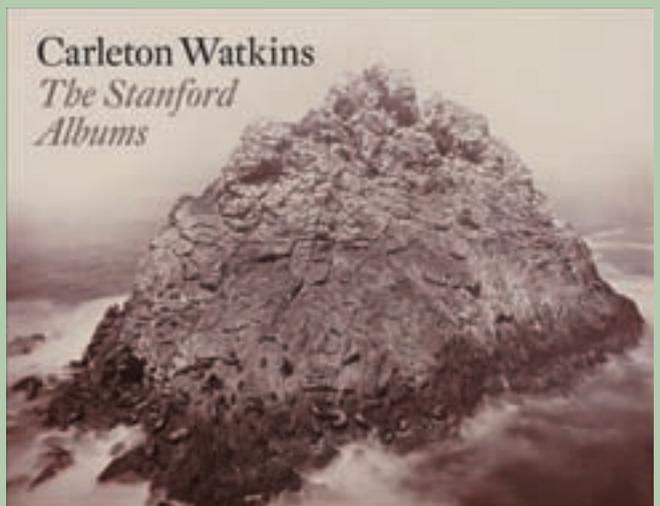


When I arrived at Stanford to begin my doctorate in art history, I quickly learned of the extraordinary trove of Carleton Watkins photographs in the Special Collections of the university library. I was able to view these works in a photography class—and was floored by their texture and depth. I wanted to spend more time with them, pursue their secrets, and point out their historical consequence.

After I had included a number of Watkins's Yosemite photographs in a project with Stanford's Spatial History Lab, Cantor Director Connie Wolf approached me about doing a major exhibition on Watkins's albums timed to coincide with the 150th anniversary of the Yosemite Grant. I am honored to have co-curated the show with the guidance of Elizabeth Mitchell, Burton and Deedee McMurtry Curator of Prints, Drawings, and Photographs. It's an experience that has helped me see how the best photographs, after making the world fall away, can bring it into sharper focus.

GEORGE PHILIP LEBOURDAIS  
*(PhD candidate, Department of Art & Art History)*

## CAMPUS CONNECTIONS



Experience the recent show *Carleton Watkins: The Stanford Albums* through its fully illustrated catalogue, available online through Stanford University Press: [sup.org](http://sup.org). The superbly produced book features 156 images and 17 essays by Stanford-affiliated contributors, including LeBourdais.



Graduate students in Rick Vinograd's seminar "Exhibiting Asian Art" take a break in front of Yin Yu Tang, a Chinese house at the Peabody Essex Museum in Salem, Massachusetts. (Back row, left to right) Natalie Pellolio, Sean O'Hanlan, Daniel Cohen, Joseph Lerner, Professor Rick Vinograd, Henry Rownd, Phoenix Chen, Lexi Johnson, Sarah Naftalis. (Front row, left to right) Asia Chiao, Hannah Yoo, curator Daisy Yiyou Wang, Yanshuo Zhang, Na-jung Kim, Siliang Kang, Liu Yang.

## The Cantor collaborates with Stanford students in many creative ways

### Students in Mellon Graduate Seminar Travel to Boston Area

The Cantor hosted Professor Rick Vinograd's spring 2014 seminar, "Exhibiting Asian Art," thanks to a Mellon Foundation grant designed to enhance the training of PhD students in Stanford's Department of Art & Art History. Vinograd and his students explored the history, conceptual approaches, design, and practicalities of museum-based exhibitions of East Asian art, consulting with Xiaoneng Yang, the Cantor's curator of Asian art. For their final class projects, many of the students formulated proposals for the reinstallation of the museum's Asian collections.

The seminar participants studied other important collections of Asian art through a field trip to the Boston area. They met with the Harvard Art Museums' director, Tom Lentz, as well as the museums' curator of Chinese art, Melissa Moy; with the Museum of Fine Arts' curator of Chinese art, Nancy Berliner; and with the Peabody Essex Museum's curator of Chinese and East Asian art, Daisy Yiyou Wang, who gave an on-site lecture about Yin Yu Tang, a 200-year-old Chinese house relocated to Salem, Massachusetts.

Experiencing Yin Yu Tang in person was one of many highlights for the students. "I loved taking a tour of Salem's early American houses before visiting Yin Yu Tang," says Sarah Naftalis. "We could see the juxtapositions in lifestyle and design across cultures and time." Daniel Cohen said of the trip, "It reaffirmed for me the importance of viewing art. Taking in the intricate scenes carved on an elephant tusk or walking through the courtyard of an 18th-century Chinese home reminded me of the key role that materiality plays in our experience of objects." And Henry Rownd summed up his experience this way: "I spent more time looking at art during this trip than in all of my previous years combined."

### 2014 Geballe Prize

The annual Geballe Prize for Writing, awarded in the spring to first- and second-year Stanford undergraduates, was celebrated with an evening of readings by prize finalists and a luncheon for the three winners. The prize acknowledges excellence in research and written composition and encourages students to use the Cantor's collections for their research and independent writing.

Taiwon Kim ('16, art and art history) took the essay prize for “*The Token: Gottlieb’s Attempt to Reach the Unconscious*,” written for a course taught by Professor Alexander Nemerov, “Introduction to the Visual Arts.” Monica Chan ('17, mechanical engineering) won the poetry prize for “This New Fashion,” which refers to *Accessories Worn in the Delta* by Sokari Douglas Camp. McGregor Joyner ('17, human biology) won in the creative prose category for “Cocktail Party at the Cantor,” in which he imagines a conversation in the Freidenrich Family Gallery.

### Summer Interns

In June we launched the first year of our summer internship program, offering seven stellar freshman and sophomores a behind-the-scenes look at how the Cantor and other museums operate. Emma Budiansky ('16, undeclared), Janette Cheng ('17, product design), Ari Echt-Wilson ('17, science, technology, and society), Sally Lape ('16, architectural design), Yash Saraf ('17, undeclared), Alexander Torres ('17, English and comparative literature), and Kia Watson ('16, undeclared) each took on individual projects and worked with Assistant Curator for Special Projects Colleen Stockmann, Family Programs Coordinator Lauren Hahn, and Coordinator of Student Engagement Kim Mansfield. Their tasks ranged from researching objects in the permanent collection to working with family programs to helping plan the annual Party on the Edge. They also enjoyed tours and field trips.

### A Day with Peter Galassi

When Peter Galassi, guest curator for *Robert Frank in America*, flew out from New York to see the Cantor and make final plans for the exhibition, he graciously agreed to spend a day with several Art & Art History Department graduate students. In the morning he visited the studios of art-practice MFA students Eleanor Oakes, Christopher Nickel, and Daniela Rossell, offering feedback on their work and chatting about the contemporary photography scene. Later, at the Cantor’s Cool Café, the group was joined by art history PhD candidates George Philip LeBourdais, Amy DaPonte, and Natalie Pellolio. The conversation turned to the challenges and rewards of curating photography—for instance, which artists’ works are particularly difficult to present? Then Pellolio and others hatched the idea of screening the films of Robert Frank on campus through a public program.



Finalists for the Geballe Prize: (back row, left to right) Lucie Fleming ('17, undeclared); Max Weiss ('17, undeclared); McGregor Joyner ('17, human biology); Ben Diego ('16, English and history); Mark Flores ('16, English/comparative studies in race and ethnicity); Soo Ji Lee ('16, undeclared); (front row, left to right) Vivian Lam ('17, undeclared); Taiwon Kim ('16, art and art history); Monica Chan ('17, mechanical engineering).  
Finalists not pictured: Marty Semilla ('16, English) and Samantha Neuber ('16, English)



The Cantor’s summer interns (left to right): Kia Watson ('16, undeclared); Ari Echt-Wilson ('17, science, technology, and society); Yash Saraf ('17, undeclared); Sally Lape ('16, architectural design); Janette Cheng ('17, product design); Emma Budiansky ('16, undeclared).  
Not pictured: Alexander Torres ('17, English and comparative literature)



Graduate students visit with Peter Galassi, guest curator for *Robert Frank in America*, at the Cantor’s Cool Café. (left, front to back) Eleanor Oakes, MFA art practice student (photography); Amy DaPonte, PhD candidate, art history (postwar art and photography); Natalie Pellolio, PhD student, art history (photography); (right, front to back) Christopher Nickel, MFA art practice student (photography); Peter Galassi; George Philip LeBourdais, PhD candidate, art history (19th-century art and photography)

# FOR THE LOVE OF ART: GIVING TO TH

## Treasure Market 2014

Thanks to the dedicated work of some 300 Cantor volunteers, Treasure Market 2014 was a huge success. More than 2,000 enthusiastic shoppers attended the three-day event held in March. Treasure Market proceeds have benefited our acquisitions program since the 1950s, and the event

remains one of the museum's most crucial sources of funding for purchasing works for the collection. Donations and sales at this year's event totaled \$396,850—a terrific result! Enormous thanks go to our amazing volunteers for this extraordinary gift to the museum.



1. Shoppers on opening night. 2. Connie Wolf, Sue Diekman, Peggy Burke from I185 Design, and John Diekman. 3. John and Daryl Lillie. 4. Mona and John Duggan. 5. Deedee and Burt McMurtry. 6. Co-chairs Wani Wynne and Lois Sher. 7. Elizabeth Blois, John Stuckey, Gail Stuckey, Helen Babb, and Noreen Ong. 8. Honora Carson. Photographs by Steve Castillo

## Jazz at the Gates

On the balmy evening of May 17, our leadership donors enjoyed cocktails and jazz in the Rodin Sculpture Garden. This was the second annual production of what has become a special event for the enjoyment of Cantor donors and members beginning at the Artists Circle level. Director Connie Wolf gave brief remarks, and the Anton Schwartz Quartet entertained guests throughout the event in an encore performance at the *Gates of Hell* stage.



1. Kathie Maxfield, Ken Krechmer, and Elaine Baskin. 2. Duane and Ann Kalar. 3. Gab Layton, Nazila Alasti, Lauren Segal, and Lissa Duton. 4. Gretchen Diebenkorn Grant, Richard Grant, and Connie Wolf. 5. Paul Fearer and Sally Randel, Jane and Mike Marmor. Photographs by Steve Castillo



Docent Lucky Harrison answers questions about Frank Stella's *Nightgown* during a Sunday family tour. Photograph by Guillermo Rivas

## The Cantor Receives Major Sponsorship from Bank of the West

The Cantor Arts Center's Family Sundays program, launched last year, has become one of our most vibrant offerings and successful community outreach efforts. This free program continues to be remarkably popular with campus and community families. Thousands of families have been engaged with the program since its inception.

And now, the Cantor is delighted to announce the receipt of a major pledge of support for the next three years from Bank of the West for a Presenting Sponsorship of Family Sundays. This new partnership, along with the support of the Hohbach Family Fund, ensures that this program will continue at its high level of excellence.

Bank of the West is proud to support nonprofit organizations that improve the quality of life for individuals and families in the communities it serves. In remarking on the new partnership and this generous pledge, Michael Shepherd, Chairman and CEO of Bank of the West, noted, "The Cantor Arts Center is a community treasure offering families many ways to interact with its collections and exhibitions. Bank of the West is very pleased to expand its support of the arts and its relationship with the Stanford community as Presenting Sponsor of the Family Sundays program."

We are deeply grateful for this generous pledge and pleased to add Bank of the West to our growing list of supporters.



## The Ducommun Family Pledge for the Cantor Scholars Program

Over the past few years, an increasing number of students have sought opportunities to have meaningful research and internship experiences at the Cantor. Students from diverse backgrounds, but especially those pursuing art history and art practice, recognize that the Cantor provides an important learning environment to enrich their education and training.

And now, Stanford alumni Electra de Peyster and Robert Ducommun have pledged a generous gift over five years

that will enable the museum to launch Cantor Scholars, a program that will engage nine undergraduates each year. Building on the Cantor's past successes, this new program will allow students the extraordinary opportunity to work with and learn from objects as a way to deepen their knowledge and provide new ways of thinking about the arts in their academic life at the university and their professional life beyond.

Each student will focus on a specific project, which can range from working in the conservation lab, to creating an original work of art, to undertaking new research on works in the collection, to developing new written materials for exhibition projects. The Cantor Scholars will each invest in projects that fit within their goals and interests either in the study of art history or in the making of art.

This new Cantor Scholars program will create transformative experiences for students who want to excel, be challenged, and make advancements in their own scholarship or creative work. With the relocation next year of the Department of Art & Art History to the new McMurtry building adjacent to the Cantor, the timing to put this program in place could not prove more opportune. Scholars will be selected in the fall and the program will launch in the winter of 2015.

This gift continues the tradition of generous support provided to the museum from the Ducommun Family for more than 35 years, beginning with gifts made by Charles and Palmer Ducommun, the parents of Electra and Robert.

## Chen-Yang Fellowship and the Geballe Art + Science Fellowship

The Art + Science Learning Lab at the Cantor develops long-term, structured, interdisciplinary academic research collaborations with the scientific community at Stanford University. It offers scholars of art history, art conservation, material science, physics, chemical engineering, and other fields of study unique opportunities to study art objects in the Cantor collections and develop important technical and analytical insights.

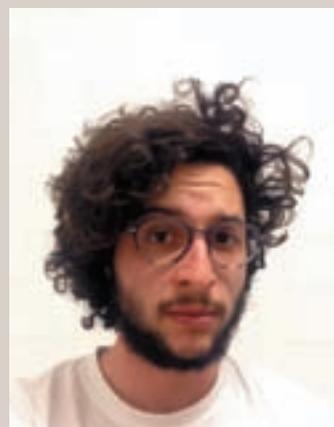
The Cantor is pleased to announce that the Chen-Yang Foundation has pledged generous support for an undergraduate fellowship each year for five consecutive years. This has inspired an additional fellowship for 2014 from SLAC National Accelerator Laboratory titled the Geballe Art + Science Fellowship. For these new fellowships, museum professionals, Stanford faculty, and research scientists will

support undergraduate students as they develop and lead their rigorous research projects using scientific equipment at the Cantor and at relevant laboratories on campus. Techniques and technologies might include x-ray fluorescence, microscopy, mass spectrometry, x-ray diffraction, laser, and hyper-spectral imaging.

The newly established fellowship program will be led by Susan Roberts-Manganelli, Director of the Art + Science Learning Lab, and Apurva Mehta, Materials Scientist at the Stanford Synchrotron Radiation Lightsource/SLAC. The first Chen-Yang Fellow, Federico Becker (BS '15, Materials Science) will undertake a project

titled “Degradation of Red and Yellow Paints Containing Arsenic in 17th–18th-century Paintings.” The Geballe Art + Science Fellowship, meanwhile, has been awarded to Aman Thomas (BS '15, Materials Science) for his proposed project, “Technical Analysis of Chinese Ritual Bronzes.”

These new programs significantly further the Cantor’s goals to engage Stanford students in interdisciplinary projects using the museum’s collection.



Chen-Yang Fellow Federico Becker



Geballe Art + Science Fellow Aman Thomas



Betty Hostetler, Linda Deppmeier, and Dee Cunningham were among the 305 volunteers honored at the Cantor’s 2014 Volunteer Appreciation Luncheon. Photograph by Steve Castillo

## Volunteer Appreciation Luncheon

The Cantor honored its 305 active volunteers for their 23,325 hours of service at an annual volunteer luncheon held at the Frances C. Arrillaga Alumni Center. Cantor director Connie Wolf credited the volunteers for the Cantor’s huge popularity with visitors, and then reported that other museums—and the public’s interest in art—are also thriving. In the U.S., more people visit museums than major league sporting events and theme parks combined, according to the American Alliance of Museums.

# ONE MEMBERSHIP—TWO STANFORD MUSEUMS

## CANTOR ARTS CENTER ANDERSON COLLECTION

AT STANFORD UNIVERSITY



### ***Your membership now includes benefits in two great Stanford museums: The Cantor Arts Center AND the Anderson Collection at Stanford University!***

In May of 1954, the Cantor's membership group—then called the Committee for Art at Stanford—was formed by a community group of art enthusiasts and officially accepted by the Board of Trustees of Stanford University. This remarkable support group has been crucial to the Cantor's success. Now in its 60th anniversary year, our membership is celebrating

another milestone. The Cantor and the Anderson Collection are uniting to offer a new joint membership—one membership, two Stanford museums!

We are introducing this special new membership section of the newsletter. We hope that you find it a convenient way to be in the know about events and activities only for members.



CANTOR  
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STANFORD UNIVERSITY



ANDERSON  
COLLECTION  
AT STANFORD  
UNIVERSITY

## Member Events Celebrating the Opening of the Anderson Collection at Stanford University

### Artists Circle Preview (Artists Circle and above)

Friday, September 19

11 am–2 pm

Registration required

### Opening Night Celebration and Dinner (New Founders Circle and above)

Friday, September 19

### Member Preview Day (all members)

Saturday, September 20

10 am–8 pm

Timed-ticket required

## Member Receptions Celebrating the Exhibition Robert Frank in America

Tuesday, October 14

### Patron Preview (Patron and above)

5:30–6:30 pm

### Member Reception (all members)

6:30–8 pm

## Art Trips

Excursions are offered as a benefit to members. See your *Art Trips* brochure or visit [twomuseums.stanford.edu](http://twomuseums.stanford.edu) for full descriptions, registration information, and fees.

### Art Meets Technology in San Francisco

Wednesday, October 1

### Pieces of the Past: Philadelphia and the Magnificent Brandywine Valley

Thursday, October 16 through Wednesday, October 22

### Interior Architecture: Spectacular Spaces

Wednesday, October 29

### Experience Berkeley: Art of the Creative Spirit

Thursday, December 4

For information about attending these events please call the membership office, 650-723-3482.

## Family Programs Just For Members

These FREE events are for Family/Dual level members and above. Space is limited, and pre-registration is required. To register, visit [museum.stanford.edu/family](http://museum.stanford.edu/family) or call 650-723-3482.



The Shadow Puppet Workshop in action

### Shadow Puppet Workshop

Saturday, October 18

Two sessions: 9:30 and 11 am

In this hands-on workshop run by acclaimed arts-educator Daniel Barash, participants create shadow puppets and bring classic Chinese zodiac fables to life. Families then visit the Cantor's exhibitions in search of ideas for their own at-home productions.

### Music & Merriment

Saturday, December 6

Two sessions: 9:30 and 10:30 am

The Cantor is *Frozen*! Children will feel like they've stepped into this much-adored movie as they pass through homemade snow, hear an a cappella group's renditions of the movie's hit songs, and led by a real-life *Frozen* princess Anna, find winter rendered in works on display. Participants end their visit by building a snowman in the auditorium.

## YOUR MEMBERSHIP SUPPORT MATTERS

Your dollars support the following:

- Major exhibitions
- Education programs for Stanford students as well as thousands of children in the local schools
- Preservation of the collections
- Public lectures by scholars and artists
- Free Admission

---

**Current Cantor members are automatically included in the new joint membership until their next renewal date. They will then receive renewal materials that reflect the new levels and pricing.**

## MEMBERSHIP LEVELS & BENEFITS

Unless otherwise noted, benefits apply to both museums.

### FRIEND \$75

(Fully tax-deductible)

- Invitations to exhibition receptions
- Annual member appreciation event
- Opportunity to participate in members-only Art Trips
- Discounts and advance registration for Art Focus Lectures
- Subscription to Newsletter and Calendar
- 10% discount on publications
- Discounted tickets to attend the Opening Night of Treasure Market



Philip Guston, *The Coat II*, 1977. Oil on canvas. 69<sup>1</sup>/<sub>8</sub> x 92<sup>1</sup>/<sub>8</sub> inches. © The Estate of Philip Guston, courtesy McKee Gallery, New York

### FAMILY/DUAL \$100

(Fully tax-deductible)

*All of the above plus*

- Covers two adults and children under 18 in the same household
- Access to members-only Family Programming

### SPONSOR \$200

(Fully tax-deductible)

*All of the above plus*

- Reciprocal member benefits at over 300 North American museums such as the Fine Arts Museums of San Francisco
- Reciprocal member benefits at over 20 college and university arts museums
- Priority access to two Art Trips annually

### PATRON \$300

(\$240 is tax-deductible)

*All of the above plus*

- Invitations to Patrons' preview hour prior to select exhibition receptions
- Priority access to three Art Trips annually



Auguste Rodin (France, 1840–1917), *The Three Shades*, 1881–83. Bronze. Cantor Arts Center collection, Gift of the Iris and B. Gerald Cantor Collection, 1998.360



Joan Mitchell, *Before, Again IV*, 1985. Oil on canvas. 110 x 78¾ inches. © Estate of Joan Mitchell

**BENEFACTOR \$600**

(\$510 is tax-deductible)

*All of the above plus*

- Recognition as a donor in annual publication
- Invitations to private exhibition receptions
- Reserved seating at the annual McMurtry Lecture
- Priority access to four Art Trips annually

**ARTISTS CIRCLE \$1,000**

(\$890 is tax-deductible)

*All of the above plus*

- Invitation to an annual behind-the-scenes or private event
- Invitation to annual Jazz at the Gates
- Guaranteed access to all Art Focus Lectures
- Guaranteed access to all Art Trips

**CONNOISSEURS CIRCLE**

**\$2,500** (\$2,350 is tax-deductible)

*All of the above plus*

- Recognition on Cantor donor wall
- Private curator-led viewing of recent Cantor acquisitions
- Complimentary Cantor exhibition catalogue

**NEW FOUNDERS CIRCLE**

**\$5,000** (\$4,700 is tax-deductible)

*All of the above plus*

- Private tour, by appointment, for up to 10 guests with a museum director or curator
- Opportunity to schedule a private tour of the Cantor's conservation lab with the Director of the Art + Science Learning Lab

**DIRECTORS CIRCLE \$10,000**

(\$9,500 is tax-deductible)

*All of the above plus*

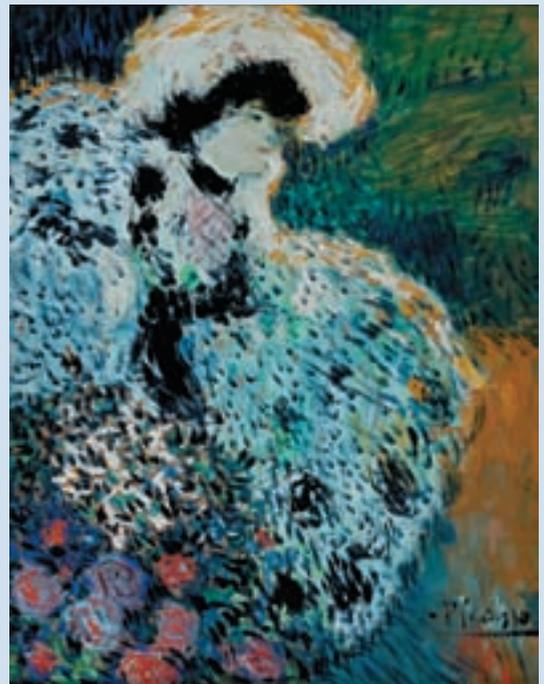
- Invitation to an annual Directors Dinner
- Opportunity to reserve the Cantor at cost for private, non-business event

**DIRECTORS GOLD CIRCLE**

**\$25,000** (\$24,370 is tax-deductible)

*All of the above plus*

- VIP Gold access and personalized engagement with both museums
- Invitation to attend a private reception with the guest speaker featured at the annual McMurtry Lecture
- Private salon at a local art collector's home



Pablo Picasso (Spain, 1881–1973), *Courtisan with Hat* (*Courtisane au Chapeau*), 1901. Oil on paperboard. Cantor Arts Center collection, Bequest of Marjorie G. Lewisohn, 2004.24. © 2014 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

**GIVE THE GIFT OF MEMBERSHIP**

A membership makes a wonderful holiday gift for a special relative or friend. Members can look forward to many members-only opportunities to enjoy, so this is a gift that keeps on giving all year. Membership support is a critical source of annual income, ensuring that artistic programs of excellence are offered free of charge to all. Visit [twomuseums.stanford.edu](http://twomuseums.stanford.edu) or call the membership office at 650-723-3482.

**CANTOR**  
ARTS CENTER  
STANFORD UNIVERSITY



ANDERSON  
COLLECTION  
AT STANFORD  
UNIVERSITY

# ONE MEMBERSHIP—TWO STANFORD MUSEUMS (Cont.)

## WELCOME TO OUR NEW MEMBERS (JANUARY–JUNE 2014)

### DIRECTORS GOLD CIRCLE

Sarah and Timothy Howard

### NEW FOUNDERS CIRCLE

Celeste and Anthony Meier  
Nancy Mueller

### CONNOISSEURS CIRCLE

Francoise Fleishhacker

### ARTISTS CIRCLE

Katherine Blenko and  
Joseph Belanoff  
Christina and Jeffrey Bird  
Suzanne and J. Taylor Crandall  
David Dollinger  
Susie Fox  
Komal Shah and Gaurav Garg  
Lainie and George Garrick  
Priscilla and Keith Geeslin  
Lisa and Douglas Goldman  
Patti and Miledge Hart  
Nikki and Craig Johnson  
Laurie Lacob  
Debra and Mark Leslie  
Elisabeth and John Malloy  
Elizabeth and William  
McKiernan  
D'arcy and Dana Mead  
Christina and Hamid Mghadam  
Jennie Chiu and  
Christopher Schaepe  
Susan and John Sobrato  
Karen and William Sonneborn  
Sandi and John Thompson

### BENEFACTOR

Amy Conn  
Martha Griswold-Elias and  
Laurence Elias  
Lorraine Fuisz  
Janie Macarthur  
Mary Sauer

### PATRON

Brittany Lothe and Scott Bolick  
Timothy Collins  
Jennifer and Matias Duarte

### SPONSOR

Felicity Barringer and  
Philip Taubman  
Shirley Buccieri  
Ann Hill and Robert Carr  
Nina and Dimitrios Demitrelis  
Jocelyn and Edward Doe  
Abbie Dorosin  
Sherry and Arthur Douville  
Cindy and Roger Dunbar  
Jocelyn Dunn and  
Ronald Dalman  
Judy and Mike Ehrensberger  
Lindsay and Richard Ehrman  
Jeffrey Faber  
Sheridan and David Foster  
Andy Freeberg  
Lynn and Ford Goodman  
Gretchen and Richard Grant  
Kristen and Eldridge Gray  
Pamela and James Gullard  
Phillip Harter  
Allison and Kirk Hoiberg  
Gina and Craig Jorasch  
Suzanne Koppett  
Jane and Richard Levin  
Charlene Maltzman  
Margaret and Clayton Marsh  
Beverly and Carl Mitchell  
Terry Palmer  
Padmaja and Kush Parmar  
Sheila and Tobin McDaniel  
Jan and Robert Paton  
Ximena and Frank Pavlik  
Leslie and Thomas Rehlaender  
Ashley Riley  
Laurie and Matt Rohrbach  
Maria and Lee Shahinian  
Mary and Michael Speiser  
Roshini and Murari Srinivasan  
Chad and Cathleen Thomas  
Amanda and Alex Wu  
Judy and Alan Zafran

### FAMILY/DUAL

Daniel Beck  
Mrs. William Bentley  
Donna Bohling and Doug Kalish  
Elaine Cardinale  
Sara Coronado  
Catherine Cu  
Jennifer and Dragan Dimitrov  
Anna Dortman and  
Mihail Kivachitsky  
Mary Driscoll  
Camille Eder  
Margaret and Donald Fidler  
Mary Fraser and  
Robert Komoto  
Susan and Keith Gilbert  
Karin and Howard Hall  
Reo and John Haynes  
Tricia and Paul Heald  
Mr. and Mrs. Harvey Hinman  
Shujie Jiao and Xiaofan Lin  
Leslie Lian  
Judith Lookabill  
Gavin McCraley  
June and George McLaughlin  
Eric Okamoto  
B. Ruby Rich and Mary Peelen  
Joanne and Steve Rovno  
Valerie Sarma  
Nestor Schmajuk  
Cynthia and Jeffrey Shore  
Harriet Stern  
Roslyne and Robert Stern  
Tibby Storey and Sue Wilson  
Farish Haydel and  
Aaron Strauch  
Laurel Trask and Brian Connor  
Sierra and Omer Tzoore  
Sandra Urabe  
Mary and John Wachtel  
Patty White  
Katharine Yeh

### FRIEND

Mary Bimba  
Bernadette Charpin-Hallberg  
Jane Clemmons  
Linda Deppmeier  
Bekah Dubois  
Diana Eaton  
Patrice Eberli  
Virginia Farthing  
Carol Field  
James Gahl  
Michelle Jones  
John MacMorris  
Susan Marquess  
Katherine Mattingly  
Kerry Myerson  
Adriann Poat  
Jane Risser  
William Tellini  
Ruth Thompson  
Katherine Weill

ONE  
MEMBERSHIP

TWO  
STANFORD  
MUSEUMS

# THINGS TO DO

## Talk

### Panel Discussion: Reflections on *Robert Frank in America*

Thursday, November 13, 5:30 pm  
Cantor auditorium, free

Join distinguished scholars for an in-depth discussion of *Robert Frank in America*. Each panelist will engage audience members in close-looking and analysis of select photographs from the exhibition's treasure trove of images. The panelists are: Elizabeth Mitchell, the Cantor's Burton and Deedee McMurtry Curator of Prints, Drawings, and Photographs; Alexander Nemerov, Stanford's Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities; Elizabeth Bennett, Stanford's Andrew W. Mellon Postdoctoral Fellow in the Humanities; and Elizabeth Kessler, Stanford Lecturer in Art & Art History.



*Robert Frank (U.S.A., b. Switzerland, 1924), Iowa, 1956. Gelatin silver print. Gift of Bowen H. McCoy, 1984.493.38. © Robert Frank. Courtesy Pace/MacGill Gallery*

## Dance

### Scene in Action: Dance, Fashion, and Visual Art as Performance

Wednesday, October 29, 6:30 pm  
Thursday, October 30, 8:30 pm  
Cantor main lobby, free

Choreographed by Stanford lecturer Aleta Hayes, *Scene in Action* is the culmination of a summer Arts Intensive choreography workshop and performance seminar at Stanford. The performance, staged in Cantor and Anderson building galleries, was inspired

by the exhibition *Robert Frank in America* as well as the abstract expressionist art found in the Anderson Collection. Limited capacity; no latecomers will be admitted. RSVP online at [bit.ly/SceneInAction](http://bit.ly/SceneInAction) by Friday, October 24th.



Actress Caryn Huberman portrays Jane Stanford during last year's Founders Celebration. Photograph by Kate Chesley

## Founders Celebration

Sunday, October 26, 2–5 pm  
Cantor Arts Center, free

The Cantor hosts a celebration of the university's founders, Leland and Jane Stanford, during the campus-wide Reunion Homecoming Weekend. Enjoy remarks by university leaders, special tours, performances, and activities for all ages.

## Reunion/Founders Day Weekend Tours

Thursday, October 23 through  
Sunday, October 26, free

The Cantor joins the Thursday-through-Sunday celebration by offering special tours of outdoor sculpture, the Rodin collection, and Memorial Church. There's also a behind-the-scenes look at the museum (reservations required). For more information, visit [founders.stanford.edu](http://founders.stanford.edu).



*Cocksucker Blues*, 1972, Image courtesy the Museum of Fine Arts Houston. © Promotour BV, Directed by Robert Frank

## Film

### **Cocksucker Blues**

Wednesday, October 15, 7 pm, free. For location, visit [museum.stanford.edu](http://museum.stanford.edu)

Don't miss this rare screening of *Cocksucker Blues*, an unreleased documentary directed by photographer Robert Frank that chronicles the Rolling Stones' "American Tour 1972" and its licentious behind-the-scenes shenanigans. Peter Galassi, guest curator of *Robert Frank in America* and former chief curator of photography at MOMA, provides an intro-

duction. Recommended for ages 18 and older due to sexual content, violence, and drug use.

Co-sponsored by the Department of Art & Art History.

## For Students

### **Party on the Edge**

Thursday, October 2, 9 pm to midnight, Cantor Arts Center

This popular annual event introduces new and returning Stanford students to the Cantor and features a multitude of student performances, student artwork, surprise activities, and refreshments. So if you're a Stanford student, come join the fun!



Students watch peers perform in the Freidenrich Family Gallery at last year's Party on the Edge.



© Aidlin Darling Design

## New Tours

### **Windhover Contemplation Center**

Beginning October 14: Tuesdays, 10 am

Take a docent-led tour of a new spiritual refuge on campus that is otherwise not open to the general public. The stunning 4,000-square-foot building, designed to offer de-stressing opportunities for students, faculty, and staff, features paintings by the late Stanford professor Nathan Oliveira, a reflection pool, and garden areas for meditation.

### **Anderson Collection at Stanford University**

Wednesdays, 12:30 pm; Saturdays, 12:30 and 2:30 pm; Sundays, 12:30 and 2:30 pm; beginning Wednesday, October 1. Anderson museum lobby, free

Construction of this new museum is complete and the public can finally experience one of the largest and most outstanding collections of modern and contemporary art in the world. The 121 works by 86 artists were a gift to Stanford from Harry W. and Mary Margaret Anderson and Mary Patricia Anderson Pence, the Bay Area family who built the collection over the last 50 years.

## Renew Your Membership Online

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

[MUSEUM.STANFORD.EDU](http://MUSEUM.STANFORD.EDU)

## Holiday Hours

The Cantor is open on Halloween; closed on Thanksgiving and Christmas; open on New Year's Day



A scene from *Azur & Asmar: The Princes' Quest*

## Free Family Programs at the Cantor

For members-only family events, see the *Membership Section*, p. 17.

### Film Screenings

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

November 30, 11 am, 1, and 3 pm  
Cantor auditorium

In this dazzling modern-day fable for all ages, a nurse raises Azur, a nobleman's son, alongside her own son, Asmar. But the boys will compete to marry the beautiful, captive Djinn Fairy. (Animated; 99 minutes.)

#### ***Frozen***

December 21 and 28, 11 am, 1, and 3 pm  
Cantor auditorium

Anna's kingdom is trapped in eternal winter because her sister Elsa cannot control her power to create ice and snow. Anna undertakes an epic journey to save the kingdom, teaming up with a mountain man and his loyal reindeer, meeting a hilarious snowman and mystical trolls, and discovering the power of love. (Animated; 102 minutes.)

### Ongoing Family Programs

#### **Family Sundays:**

*Docent-Led Family Tours at 12:30, 1, 1:30, and 2 pm*  
Special tours depart from *The Thinker* in the Susan & John Diekman Gallery. Tour themes change weekly, and featured artworks inspire art-making activities in the Moorman studio the same day (see next paragraph). *Note:* No tours on family-film days (November 30, December 22, and December 29).

#### *Art-Making in the Studio 1, 1:30, 2, and 2:30 pm*

Enjoy art-making adventures in the Moorman studio. Experiment with art materials and new techniques in 30-minute sessions taught by professional art teachers. Please sign up for your session at the table by the inside door of the Cool Café. *Note:* No art-making on family-film days (November 30, December 22, and December 29).

#### *Focused Drawing in the Galleries 12:30–5 pm*

Sign out supplies (colored pencils and paper) near *The Thinker* in the Susan & John Diekman Gallery. Let the art be your muse!

#### **Daily:**

*Art Packs:* Sign out an art pack stocked with colored pencils and paper near the inside door of the Cool Café 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.

*Family Guides:* Children navigate through our global collections, learning about the world through its art. Guides are available in the main lobby beginning September 22.

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

STANFORD UNIVERSITY  
**CANTOR ARTS CENTER**  
MEMBERSHIP OFFICE  
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STANFORD, CA 94305-5060

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# CANTOR

## ARTS CENTER

STANFORD UNIVERSITY

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OPEN WED–SUN, 11 AM–5 PM  
THURS, 11 AM–8 PM  
STARTING SEPT 22, OPEN MONDAYS  
ALWAYS FREE



#### NEW ACQUISITION

Jacob Lawrence (U.S.A., 1917–2000), *The Last Journey*, 1967. Gouache, tempera, and graphite on paper. Gift of Dr. Herbert J. Kayden and Family in memory of Dr. Gabrielle H. Reem, 2013.100. © 2014 The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

#### 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](http://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

#### COOL CAFÉ

650-725-4758

#### SHARE PHOTOS OF YOUR VISIT

Join our Flickr Group at [flickr.com/groups/CantorArtsCenter](http://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, [museum.stanford.edu](http://museum.stanford.edu).

#### EXHIBITION CATALOGUES

Catalogues of Cantor exhibitions are now available for purchase from the Stanford Bookstore. Visit the campus location at 519 Lasuen Mall or purchase titles online at [stanfordbookstore.com](http://stanfordbookstore.com).