Welcome to the Cantor’s spring and summer seasons of exhibitions and programming! We are excited to be offering many new collaborations with faculty and students. First, Alexander Nemerov, the Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities and Chair of the Department of Art & Art History, has partnered with Cantor staff to present the major exhibition Soulmaker: The Times of Lewis Hine. Most of you probably know photographer Lewis Hine from his haunting images of children working in New England mills during the early 20th century. In this exhibition, the great artistry of Hine’s photographs is illuminated. In an accompanying lecture, Professor Nemerov will tell the stories behind some of the most important photographs on view.

Three new exhibitions mine our extensive collection for rarely-seen treasures: Blood in the Sugar Bowl, curated by graduate student Rachel Newman; Intimate Frontiers: The Male Gaze in Fin-de Siècle Vienna, curated by junior Alex Zivkovic; and An Oasis in Glass, curated by senior Evelina Yarmit.

Our summer season begins with California: The Art of Water, a major exhibition that portrays this precious natural resource from the perspectives of eminent artists including Ansel Adams, David Hockney, Richard Misrach, and Carleton Watkins.

You will find an array of interesting programs at the museum, too. We are especially honored to bring to campus Barbara Kruger, the renowned conceptual artist whose work explores consumerism, identity, and sexuality. She will be in conversation with Alex Nemerov on May 16 at CEMEX Auditorium.

We are also excited to present Art++ this July, which is the result of a unique collaboration between the museum and the Department of Electrical Engineering. Visitors are invited to experience art through an immersive interactive learning experience.

Meanwhile Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints continues, but closes on June 20. Don’t miss this exquisite exhibition, described by San Francisco Chronicle art critic Charles Desmarais as “an extraordinary event” that “exceeds all expectations of curatorial ambition, attention to detail and quality of execution.”

During these summer months, we are also preparing for an exciting fall season of exhibitions and programs. Beginning in early August, the museum will be temporarily closing three major galleries in order to begin a major new reinstallation of our permanent collection. The new installation will be called Art 1 and is being done in partnership with the faculty in the Department of Art & Art History. Opening on September 7, 2016, it will highlight the art historical trajectory of the introductory courses known as Art 1 that are taught to Stanford undergraduate students. Spanning the museum’s rich permanent collection, from ancient Egyptian to the birth of Modernism, this exhibition will serve as a literal classroom for Stanford students and beyond. And it will allow the broader community the unique opportunity to experience learning at Stanford in new and important ways.

All of these amazing exhibitions and programs are made possible through the ongoing support of our members, donors, and volunteers; people like Sally Randel and Paul Fearer, who share the story of their life-long passion for collecting in our Donor Spotlight. Again, thank you so much for making the Cantor such an engaging and lively place here at Stanford.

Connie Wolf, John & Jill Freidenrich Director
**Lecture by Alexander Nemerov on Soulmaker:**
*The Times of Lewis Hine*

One hundred years ago the American photographer Lewis Hine took some of the most memorable pictures of child workers ever made. Professor Alexander Nemerov tells the stories behind the poignant photographs in the exhibition he guest curated. [PAGE 17]

*Lewis Wickes Hine (U.S.A., 1874–1940), 3 girls working in Salvan medicine factory and in a seed store. Olive near 14th St. noon, May 12th, 1910. Gelatin silver print. The Photography Collections, University of Maryland, Baltimore County*

---

**California: The Art of Water**

The Cantor’s major summer exhibition features a vast array of paintings, photographs, and drawings dating from the Gold Rush to the present day that explore the longstanding debates around one of California’s most valuable and scarcest resources. [PAGE 6]

*William Keith (U.S.A., b. Scotland, 1838–1911), Upper Kern River, 1876. Oil on canvas. Stanford Family Collections. Conservation supported by the Lois Clumeck Fund, JLS.12057*

---

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

This critically acclaimed exhibition presents more than 180 works, culled from one of the most extensive private collections of Mannerist prints in the world, that epitomize the 16th-century’s extravagant, sophisticated style. [PAGE 13]

*Jan Harmensz Muller (the Netherlands, 1571–1628) after Bartholomeus Spranger (Netherlands, 1546–1611), Minerva and Mercury Arming Perseus, 1604. Engraving. Lent by Kirk Edward Long*

---

**In Conversation: Barbara Kruger and Alexander Nemerov**

Barbara Kruger, a renowned American conceptual artist whose work explores consumerism, identity, and sexuality, converses with Professor Alexander Nemerov. The event is part of “The Ethics of Democracy” Series and co-sponsored by the McCoy Family Center for Ethics in Society. [PAGE 17]

*Barbara Kruger, Belief+Doubt, 2012 ©Barbara Kruger. Photo: Cathy Carver*
IN 1908, Lewis Hine, a New York City schoolteacher and photographer, felt so strongly about the devastating effects of child labor that he quit his job and became an investigative photographer for the National Child Labor Committee. For the next ten years, Hine traveled through New England, the South and the Mid-West, photographing children at work in mills, coal mines, and other industries—sometimes masquerading as a fire inspector or Bible salesman to get past thuggish managers. His resulting photographs, proof to the public that child labor was thriving, helped change American labor laws and became some of the most iconic images of child labor ever made. Yet Hine’s photographs are also extraordinary works of art, especially in how poignantly they evoke the fleeting nature of our time on earth, argues Alexander Nemerov, Chair of the Department of Art & Art History and the Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities. Soulmaker: The Times of Lewis Hine explores the artistic mastery of Hine’s work for the first time.

“This exhibition explores the images as art that seizes the fragility of a moment in time and asks us to imagine what these young lives might have been like after the picture was taken—even what these work places would be like after the children were gone,” Nemerov explains. Nemerov has had a longstanding attraction to Hine’s photographs. He developed this exhibition, along with a book by the same name, after Cantor Director Connie Wolf encouraged him to take his admiration a step further and pursue an exhibition at the Cantor.
The exhibition communicates the theme of time’s fragility in several ways, including through the photographs’ presentation. Many of the images are juxtaposed with arresting contemporary photographs by Jason Francisco, shot at the same sites as Hine’s photographs. The pairings demonstrate how quickly a physical and human landscape can be transformed, and also provoke new assessments of Hine’s photographs. For instance, one juxtaposition shows a 1910 photograph outside the Knoxville Knitting Works wherein two young girls are just noticing Hine and his camera. Francisco’s shot of the same building, now home of a company that makes sweatshirts for the U.S. Army, has a melancholy, even toxic feel, and the viewer is prompted to look for those qualities in Hine’s photographs as well.

Other images in the show exhibit a haunting soulfulness. In one compelling image, a girl at a western North Carolina mill has stepped away from a loom to look into Hine’s camera, giving him her complete attention. “What is so amazing about photographs like this one is the particular poignancy of the moment,” Nemerov says. “Two people are encountering one another in this happenstance way, yet the moment is deeply meaningful in how he manages to imagine a subject’s soul. The moment becomes almost metaphysical. A kind of capsule containing the full flow of all we will ever be, and have been. That capsule is almost always invisible, but not to Lewis Hine.”

Hine’s works also lend time a rapturous quality, as exemplified by other photographs on view. One of Nemerov’s favorites—which he considers Hine’s self-portrait—shows a factory “burning,” or operating all night, its windows literally blazing with light. “It amounts to someone working around the clock on all cylinders, trying to illuminate the darkness; it’s as if Hine is saying, “I will answer injustice with righteousness.’ It also portrays the souls of the people inside; there’s an idea of burning up in the moment, in this ecstasy.”

Nemerov decided against including a long curatorial explanation next to each work. Instead, viewers can interpret the photographs as they like. “What a photograph is of is the most important thing about it, Nemerov says. “I would take that one step further and say, the great photographers are the people who have some kind of awareness of what it is to be alive; how odd and fascinating and moving that is. They are somehow able, through the medium and their own sensibility, to discover that. This exhibition demonstrates that Lewis Hine was one of our great American photographers.”

This exhibition is organized by the Cantor Arts Center with guest curator Alexander Nemerov, Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities and Chair of the Department of Art & Art History at Stanford University. We gratefully acknowledge support from the Halperin Exhibitions Fund.

**RELATED EVENTS:** Faculty lecture (see p. 17); exhibition tours Fridays and Saturdays at noon, Sundays at 2 pm, beginning June 3.
California: THE ART OF WATER

FEATURING MORE than 50 works made by eminent artists and photographers including Albert Bierstadt, David Hockney, William Keith, Richard Misrach, and Carleton Watkins, *California: The Art of Water* explores objects made over the last two centuries that helped to shape ideas about water in California. It includes pictures of pristine waterways in the wilderness and depictions of the immense and growing system of waterworks that the state’s towns, cities, and agriculture required—titanic dams and aqueducts that ran for hundreds of miles. The exhibition links visions of natural beauty and progress with depictions of places where patterns of water use created devastation.

David Hockney, *Sprunbrett Mit Schatten (Paper Pool 14)*, 1978. Colored and pressed paper pulp, 72 x 85 1/2”. © David Hockney / Tyler Graphics Ltd. Lent by the Anderson Collection at Stanford University
California has one of the largest and most complex water systems in the world and images have played a central role in its creation. The erratic distribution of water—abundant in the north, scarce in the south—challenged those who saw, bought, and produced works of art. Artists and photographers who portrayed California in the second half of the 19th century found a state that was very different from the places they had left in the east. In a landscape where fresh water was precious, they created depictions of well-watered farms and communities, and locales in the Sierra that abounded in rivers, lakes, and streams. Their works supported the development plans of the Southern Pacific Railroad and other companies that depended on attracting new visitors and settlers to the state.

In the early 1870s, the celebrated New York artist Albert Bierstadt traveled to California to create paintings that would introduce the state’s scenic beauties to audiences in the east. Many of the artist’s portrayals of California include scenic water features. His Sacramento River Valley shows a wooded valley bisected by the Sacramento River, the kind of untouched wilderness landscape that appealed to America’s art establishment. In fact, the forest in the painting was one of many habitats in California that had been shaped over centuries by Native Americans. Long before Bierstadt’s arrival, they created parklike oak woodlands to ensure a supply of acorns, their staple food. Before the Gold Rush, Native American communities flourished in California through strategic harvesting, sowing, and burning to encourage plants that thrived in areas of irregular rainfall.

From the mid-19th century through the 21st century, water was a prominent feature in works of art, demonstrating that enterprising Californians were developing the region. Images captured water harnessed to prospect for gold, build cities, and irrigate farmland. Hints that development was taking place without regard for long-term water planning sometimes seeped into these works, revealing curious undertakings on the edge of the continent—mining that required water transported in flumes and ditches from miles away, cities built in areas that flooded regularly, and crops growing in deserts. California emerged in these works as a place where human activity defied the limitations of the natural environment.

*California: The Art of Water* includes a large-scale photograph of Shasta Dam made by Ansel Adams. Adams is best known for his iconic views of the Sierra in California, but this photograph captures a massive human-made structure that is celebrated as a triumph of American engineering. Adams’s photograph allows us to see that the mighty dam and the grand mountainscape beyond are equal in scale. The image embodies the pervasive changes wrought by the state’s hydraulic works, while eluding the controversies that surrounded the destruction of natural habitats.
Imagemakers in California are deeply implicated in the promotion of the fantasy of a water-rich state. At the same time, their works have also raised the alarm that we may be engineering our own demise through water systems that cannot support current or future population levels. A photograph by Edward Burtynsky, *Owens Lake #1*, captures the desolation of Owens Lake, drained in the early 20th century to fill the pipeline that served the growing city of Los Angeles. The Los Angeles Aqueduct project pitted farmers in a bitter battle against those flocking to live in Los Angeles, a subject addressed in the movie *Chinatown*. Burtynsky’s stark photograph of a waterless lake bed compels us to confront the consequences of city-building in California.

In recent decades, increasing numbers of artists and photographers have been willing to reveal California as a place where water resists human control. Their works show a land of droughts, inundations, and ravaged environments that embody the Gold Rush mentality towards water that took root during the 1850s. These images bear witness to the fact that most of the state’s historic water practices are no longer sustainable. Looking towards a future of escalating conflicts over a critical resource, *California: The Art of Water* raises urgent questions about the human relationship with water in the state.

This exhibition is organized by the Cantor Arts Center with guest curator Claire Perry (PhD ’93, Department of Art & Art History). We gratefully acknowledge support from the Bill and Jean Lane Fund at the Cantor Arts Center, Mary Anne Nyburg Baker and G. Leonard Baker, Jr., the Terra Foundation for American Art, the Clumeck Fund, and the Special Exhibitions Fund.
Multiplicity: PORTRAITURE IN THE CANTOR’S PHOTOGRAPHY COLLECTION

PORTRAITURE, a genre long reserved for the elite and powerful, became the privilege of many with the advent of photography in the 19th century. Posing for the camera is now a routine of modern life, but the act of creating a portrait remains poignant. In a moment of creative cooperation, the photographer and sitter together craft a record (sometimes accurate, sometimes not) of physical appearance and personality.

Using multi-image formats that highlight the mutability of psychological states, social status, and public personae, the works in Multiplicity draw attention to this dynamic exchange between artist and sitter. Images by Jim Goldberg accentuate the collaborative nature of their making, incorporating handwritten notes by the figures represented in each picture. The emotional intensity of portrait series by August Sander and Shirin Neshat reveal earnest efforts by these artists to render the physical traits and sensibilities of ordinary individuals. In contrast, Andy Warhol’s Polaroid prints and contact sheets capture sitters playfully mugging for the camera shaping new public roles for themselves. Playing out across multiple images, the works in Multiplicity emphasize the dialogue between those situated before and behind the camera and explore the ground between frank representation and the invention of fictional identities.

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Mark & Betsy Gates Fund for Photography.


New on view are three focused exhibitions featuring exquisite objects from the permanent collection that have rarely, if ever, been on display. Each show represents education opportunities offered to Stanford students through the Cantor Scholars program. This program gives undergraduates meaningful, in-depth experience working directly with the museum’s art objects. Students from a variety of disciplines work with curators on independent projects resulting in small exhibitions and programs such as Intimate Frontiers, An Oasis in Glass, and Beyond the Frame: Curating in Context.

**Beyond the Frame: Curating in Context**
This exhibition encourages viewers to think actively about the settings in which they experience particular works of art through a walking tour of five selected works from the Cantor’s collection. Timelines on each object’s identifying label recall the respective periods during which these pieces have been on view here and elsewhere, providing a testament to the artworks’ curatorial pasts and potentials—as well as a new context for considering their significance. This exhibition is curated by Margaret Tomaszczuk (Anthropology, ’16).

*On view through July 4*
Freidenrich Family Gallery

**An Oasis in Glass**
For women of the Roman Empire, the bath was a kind of haven in which they could enjoy freedoms not permitted elsewhere in their conservative societies. This exhibition invites visitors to envision the ritual experience of a Roman woman in her bath through the display of glassware and related bathing accessories dating from the 1st to the 4th century CE.

The objects were likely unearthed primarily in Egypt, where tombs were key sources of intact glass items, including bottles and jewelry, due to the Egyptian belief that people could bring objects from daily life into the afterlife. Also on view is an Egyptian Fayum portrait, which would have covered the face of a mummified woman. This woman’s Roman hairstyle and decoration suggest she is someone who likely would have used the varied types of items displayed here.

This exhibition is curated by Evelina Yarmit (Art History and Psychology, ’16).

*On view through August 8*
Rowland K. Rebelle Gallery

**Intimate Frontiers: The Male Gaze in Fin-de-Siècle Vienna**
Many of the most celebrated male artists in Austria at the turn of the 20th century depicted female subjects, but the manner in which they addressed womanhood varied greatly. Some images from fin-de-siècle Vienna depicted women as nightmarish nymphs or monstrous seductresses. Others offered intensely personal and psychologically complex portrayals of female friends, lovers, and family members. This exhibition highlights the latter image type through a selection of prints, drawings, and photographs showing women in private, quiet moments.

By focusing attention on an individual woman, the male artists represented in the show—including Max Kurzweil, Gustav Klimt, Oskar Kokoschka, and Heinrich Kühn—attempt to cross the intimate frontier of gender to explore the mystery of her life. This exhibition is curated by Alex Zivkovic (Art History and Comparative Studies in Race and Ethnicity, ’17).

*On view through August 8*
Patricia S. Rebelle Gallery

---


**Max Kurzweil (Austria, 1867–1916), The Cushion (Der Polster), 1903. Color woodcut. Museum Purchase Fund, 1969.151**

These exhibitions are organized by the Cantor Arts Center. We gratefully acknowledge support from the Ducommun Family Fund for the Cantor Scholars Program. All works on view are drawn from the Cantor Arts Center’s permanent collection.
The Mellon Foundation has awarded a grant designed to enhance the training of PhD students in Stanford’s Department of Art & Art History. As part of this training, students curate exhibitions of Cantor-collection works. Blood in the Sugar Bowl is the latest show supported by the grant.

**Blood in the Sugar Bowl**

*Blood in the Sugar Bowl* traces the journey of sugar—from its growth on Caribbean cane fields where slaves labored under brutal conditions to its consumption on prim British tea tables—during the height of the sugar trade, the late-18th through the mid-19th century.

On display are decorative artworks, paintings, prints, illustrations, and sculptures that connect the dots between Caribbean sugar plantations and English households. Hendrik Kobell’s stunning pen-and-wash painting *English Ships in a Storm near a Rocky Shore* gives image to the role of Britain’s naval power in enabling the sugar and slave industries. Henry Corbould’s illustration *Fashionable Women Pouring Tea* and Benjamin West’s *Pinkie* offer a glimpse of British tea culture and those people whose great wealth came from sugar production. The tranquil scenes act as alarming contrasts to a depiction of violent slave torture by William Blake. Also on display are a plantation view by James Hakewill, James Gillray’s caricature *The Anti-Saccharites*, and several items, including an elaborate silver tea set, that have rarely, if ever, been on display.

The exhibition is curated by graduate student Rachel Newman and inspired by her dissertation, “Conjuring Cane: Visualizing Power on the Jamaican Sugar Plantations and the Art of William Berryman.” Works are drawn from the Cantor Arts Center collection, Stanford Special Collections, and other public and private collections.

*On view through August 15*

*Gallery for Early European Art*

This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Andrew W. Mellon Foundation.

**RELATED STORY:** “Student Voices,” p. 18.

**RELATED EVENT:** Lecture by student-curator (see p. 17).
NEW ON VIEW

African Artists as Innovators

This exhibition explores the ways artists of African descent have developed new methods, fresh ideas, and inventive art forms throughout history. By juxtaposing works made as early as 4500 BCE and as recently as 2012—from across the continent as well as its Diasporas—the exhibition highlights the rich history of innovation in African art.

Employing a variety of techniques, materials, and concepts, African artists have continued to reveal their virtuosity in a multitude of contexts, both locally and globally. Artworks on display include Ancient Egyptian black-topped redware, a vessel by Magdalene Odundo, mid-20th-century kente cloth from Ghana, photography by Frank Marshall, and El Anatsui’s sculpture, Uwa.

“African Artists as Innovators” offers an opportunity to reflect on the incredible range and strength of African arts and serves as a starting point for a larger discussion of how these important forms are displayed at Stanford and the Cantor. The show is the culmination of an art history course that introduces undergraduates to curating, and artwork from Stanford’s Institute for Diversity in the Arts. Artists represented include Glenn Ligon, Carrie Mae Weems, Byron Kim, Garry Winogrand, and Lorna Simpson.

On view through June 27
Lynn Krywick Gibbons Gallery

This exhibition is organized by the Cantor Arts Center and the Stanford Institute for Diversity in the Arts. We gratefully acknowledge support from the Lynn Krywick Gibbons Exhibition Fund and the Clumeeck Fund.

Who We Be

Over the past half-century, the U.S. has seen profound demographic and cultural change. But racial progress still seems distant, says Jeff Chang, author of Who We Be: The Colorization of America and director of Stanford’s Institute for Diversity in the Arts. “After the faith of the civil rights movement, the fervor of multiculturalism, and even the brief euphoria of a postracial moment, we remain a nation divided. Resegregation is the norm. The culture wars flare as hot as ever.”

This exhibition, designed to accompany an eponymous Spring 2016 Stanford course, takes a close look at visual culture—particularly images, works, and ideas in the contemporary arts, justice movements, and popular culture—so as to reflect on North American demographic and cultural change and cultural politics since the beginning of the civil rights movement. From the Watts uprising to hip-hop to the reception of so-called identity art of the 1990s and beyond, the exhibition deeply explores two questions: How do Americans see race now? Do we see each other any more clearly than before?

Selections from the Cantor’s permanent collection are combined with private-collection loans as well as objects and artwork from Stanford’s Institute for Diversity in the Arts. Artists represented include Glenn Ligon, Carrie Mae Weems, Byron Kim, Garry Winogrand, and Lorna Simpson.

On view through June 27
Lynn Krywick Gibbons Gallery

This exhibition is organized by the Cantor Arts Center and the Stanford Institute for Diversity in the Arts. We gratefully acknowledge support from the Lynn Krywick Gibbons Exhibition Fund and the Clumeeck Fund.
CONTINUING ON VIEW

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

Kirk Edward Long’s collection of Mannerist prints represents 15 years of attentive effort, numbers more than 700 sheets, and is one of the most extensive repositories of Mannerist prints in private hands. The sampling of some 140 etchings, engravings, woodcuts, and chiaroscuro woodcuts featured in this major exhibition is a microcosm of the collection, illustrating in graphic form the sources, evolution, and diffusion of this lush, sophisticated style.

*Myth, Allegory, and Faith* illuminates the development of the Mannerist style in Italy, traces its dissemination and adaptation for both secular and religious purposes, and follows its eventual transformation into the Baroque style at the end of the century. On view are works by such renowned artists as Federico Barocci, Parmigianino, Hendrick Goltzius, and Annibale Carracci. Works by famous print designers and printmakers, including Raphael, Maarten van Heemskerck, Marcantonio Raimondi, and Cornelis Cort, are also on display.

*On view through June 20*

Pigott Family Gallery

**RELATED EVENT:** Lecture (see p. 17).

---

A fully illustrated catalogue accompanies the exhibition. Co-published by Silvana Editoriale, Milan, the book features 10 essays by an international array of scholars on various aspects of 16th-century printmaking, 146 detailed entries, and an illustrated checklist of the entire Long collection. Purchase the catalogue at the main-lobby desk. Members receive a discount on all Cantor publications.
Contemporary Perspectives on the Battle of the Little Bighorn

This focused exhibition explores the lasting repercussions of historical trauma on indigenous communities created by events such as the Battle of the Little Bighorn. It also celebrates the resilience of indigenous peoples throughout history and up to the present day. Works on view include Dwayne Wilcox’s ledger art, which builds on the Plains tradition of storytelling through this medium; a video performance by Terrence Houle who reclaims Plains sign language and public space; photographs by Jeff Thomas that draw attention to the connections between historic indigenous leaders and contemporary urban identity; and a provocative idyllic landscape painting by Kent Monkman that offers a Native-centered lens through which to view history and its actors.

The exhibition grew out of a course led by students Sarah Sadlier (Minneconjou, ’16, History, American Studies, Iberian and Latin American Cultures) and Isabella Shey Robbins (Diné, ’17, Art History) that accompanied Red Horse: Drawings of the Battle of the Little Bighorn. Class members worked with the support of Cantor staff to develop every aspect of this exhibition of contemporary indigenous artists’ work. Students researched and decided on works, gallery design, and layout, and also wrote the wall labels. Their exhibition occupies a section of the Cantor’s larger permanent display of Native American arts.

On view through June 13, Rehmus Family Gallery

Showing Off: Identity and Display in Asian Costume

Fashion is a form of language. What we wear broadcasts critical information about us and serves as a visible indicator of social rank, profession, ethnicity, or status. This exhibition of Asian textiles and other works from the Cantor’s collection demonstrates how costume and objects of personal adornment functioned as a method of identification and display from the late 18th century to today. Ranging from Qing court costumes to Indonesian textiles, the selection on view spotlights visual symbols while showcasing rarely displayed garments.

On view through November 7, Madeleine H. Russell Gallery

Artist unknown (Japan, Edo period), Courtesan and Her Kamuro (“Both Completely in Bloom in the Gay Quarter”), 19th century. Color woodblock print. Stanford Museum Collections, TP819
Richard Diebenkorn: The Sketchbooks Revealed

The Cantor recently acquired 29 sketchbooks kept by renowned Bay Area artist Richard Diebenkorn throughout his 50-year career. The sketchbooks, which have never before been studied or seen by the public, contain 1,045 drawings that represent the range of styles and subjects he explored—from deeply personal sketches of his wife, Phyllis, to studies of the figure, to grand landscape studies, to the development and maturation of Diebenkorn’s signature style, a rich blending of figuration and abstraction. See works from these illuminating sketchbooks as well as loans of Diebenkorn’s earliest works, created when he was at Stanford studying Edward Hopper.

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

On view through August 8, Marie Stauffer Sigall Gallery

Edward Hopper: New York Corner

Edward Hopper is one of the most acclaimed and influential artists of the 20th century. His powerful and iconic seascapes, cityscapes, and depictions of solitary figures in urban interiors expose the rugged individualism of American culture in all its beauty and isolation. This exhibition contextualizes Hopper’s New York Corner (Corner Saloon), an early, seminal painting recently acquired by the Cantor, by grouping works from the museum’s collection into several art-object-based “conversations.” These groupings point to the kinds of artistic practice that preceded the painting’s creation; showcase concurrent work, both similar and different, by Hopper’s contemporaries; and present the kinds of practice that followed.

On view through August 8, Marie Stauffer Sigall Gallery

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

The 19th-century French artists who created the prints, drawings, and photographs in this installation regarded working outdoors—“en plein air”—as an inspiring, rebellious act that bypassed the stifling academic system.

On view through August 8, Robert Mondavi Family Gallery

Mining the Ancient

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

On view through August 22, Oshman Family Gallery

Figuration/Abstraction: Highlights from the Collection

Drawn from the museum’s permanent collection of modern and contemporary art, two installations at either end of the gallery reflect the story of the great split between figuration and abstraction that began in the early 1900s.

On view through September 26, Freidenrich Family Gallery

Art++ Technology and Art Lab

Art++ aims to improve the experience of visitors in a museum gallery by proposing a new way of delivering information to them. Using augmented reality, Art++ will offer viewers an immersive and interactive learning experience by overlaying content directly on the objects through the viewfinder of a smartphone or tablet device. This project is a collaboration between students in the Department of Electrical Engineering and the Cantor Arts Center.

On view through September 26, Lynn Krywick Gibbons Gallery
DOCENT-LED TOURS are a great way to experience art on the Stanford campus. We offer a variety of FREE tours of our distinguished outdoor collections (no reservations required). This is a great time to get outside and tour art works with knowledgeable docent volunteers.

If you prefer touring on your own, the collections are open year round. Visit the Arts Map (arts.stanford.edu/map) to learn more about performance venues, galleries, and architecturally significant structures on campus.

Outdoor Sculpture Walk around Campus
First Sunday of each month, 2 pm
Explore the Stanford campus and its extensive outdoor collection of 20th-century sculpture in the quad and south campus areas. Meet at Main Quad, by top of Oval.

Outdoor Sculpture around the Museum
Third Sunday of each month, 11:30 am
Begin at the marble statues flanking the Cantor’s main entrance and make stops in the Rodin Sculpture Garden, at Andy Goldsworthy’s Stone River, and more. Meet in front of museum.

Rodin Sculpture Garden and Galleries
Wednesdays at 2 pm, Saturdays at 11:30 am, Sundays at 3 pm
After visiting the three indoor galleries devoted to Auguste Rodin’s work, learn about the 20 bronzes in the Rodin Sculpture Garden, including The Gates of Hell.

Memorial Church
Fridays at 2 pm
Experience magnificent Memorial Church, replete with stained glass windows, mosaics, and stone carvings. Meet at the church entrance in the Main Quad.

Papua New Guinea Sculpture Garden
Third Sunday of each month, 2 pm
Created on-site by 10 artists from Papua New Guinea, this enchanting garden features 40 wood and stone carvings of people, animals, and magical beings that illustrate clan stories and creation myths. Meet on the corner of Santa Teresa Street and Lomita Drive.

Windhover
Saturdays at 11 am
Enjoy a special public tour of Windhover, a spiritual and meditative refuge normally open only to Stanford students and employees. Highlights include an in-depth look at the Windhover series by the late painter and Stanford professor Nathan Oliveira. Meet at the Windhover entrance, Santa Teresa Street at Sam Morris Way, between Governor’s Avenue and Lomita Drive.

Cantor Collection Art Works at Other Museums
If you’re headed to the Museum of Modern Art (MoMA) this spring or summer, look for the Cantor Collection works Actresses in Their Dressing Rooms and Brothel Scene, both by Edgar Degas, in the major exhibition Degas: Impressions (through July 24). Beginning July 3, MoMA will display two other Cantor Collection works, Bruce Conner’s Lady Brain and Angel Kiss, in a Bruce Conner retrospective.

Faculty Lecture: Gail Wight  
**Thursday, May 5, 5:30 pm, Cantor Auditorium**

Gail Wight, Associate Professor of Art Practice in Stanford’s Department of Art & Art History, discusses the role of process in her work. This is part of a series of studio art faculty talks at the Cantor to welcome the Department of Art & Art History to its new home, the McMurtry Building.

In Conversation: Barbara Kruger and Alexander Nemerov  
**Monday, May 16, 5:30 pm, CEMEX Auditorium, Graduate School of Business**

Barbara Kruger is a renowned American conceptual artist whose work explores consumerism, identity, and sexuality. She converses with Alexander Nemerov, Chair of the Department of Art & Art History and the Carl and Marilyn Provostial Professor in the Arts and Humanities. This event is part of “The Ethics of Democracy Series” and is sponsored by the McCoy Center for Ethics in Society.

Angles on Art Gallery Talk: Slab Man  
**Wednesday, June 1, 5:30 pm, Freidenrich Family Gallery**

Stanford graduate students Joseph Larnerd (Art History) and Max Suechting (Modern Thought and Literature) discuss Duane Hanson’s 1970s sculpture *Slab Man*.

Related to Blood in the Sugar Bowl  
**Curator Lecture**  
**Wednesday, May 4, 5:30 pm, Cantor Auditorium**

Rachel Newman, Mellon Curatorial Research Assistant and Art History PhD candidate, discusses *Blood in the Sugar Bowl* (see p. 11). As curator of the exhibition, Newman offers insights into art works that illustrate sugar’s journey from brutal slave plantations to tables in Britain set for tea. This lecture is supported by a grant from the Andrew W. Mellon Foundation.

Related to Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints  
**Lecture by Elizabeth Kathleen Mitchell:** “The Rupture: Mannerist Printmaking”  
**Monday, May 9, 5:30 pm, Cantor Auditorium**

Elizabeth Kathleen Mitchell, the Cantor’s Curator of Prints, Drawings, and Photographs, discusses the rise of the Mannerist style in Europe during the early 16th century and the correspondent break from the Renaissance’s aesthetic and intellectual ideals. This talk examines prints and other works by some of the most influential artists represented in *Myth, Allegory, and Faith* and explores the broader artistic, social, and political contexts that shaped this international style.

**Related to Soulmaker: The Times of Lewis Hine**  
**Faculty Lecture by Alexander Nemerov**  
**Date to be announced**

Professor Alexander Nemerov tells the stories behind the poignant photographs in *Soulmaker*, an exhibition guest-curated by Nemerov that explores Lewis Hine’s documentary photographs of child laborers in early 20th-century America. Space is limited; registration is required. Visit museum.stanford.edu.
MEANINGFUL exposure to the arts enriches students’ lives in lasting ways and provides opportunities to educate future leaders in the arts. It helps students better understand the complexities of today and the possibilities of tomorrow.

The Cantor offers student unique multidisciplinary opportunities to engage with art. Here are some of the ways students found inspiration and expanded their creativity here at the museum.

Cantor Ambassador Team Welcomes New Members

The Cantor Ambassadors—a board of Stanford students who help shape how the museum engages with other Stanford students—recently welcomed seven new members after an extensive application and interview process. Led by co-chairs Nathalie Weiss (’16, Art History) and Ari Echt-Wilson (’17, Science, Technology, and Society), the new, 15-strong team kicked off their year with “Study on the Edge,” an event they hosted just before December finals that transformed the Diekman Gallery, Meier Galleria, and the Pigott Family Gallery into study spaces complete with blow-up chairs, tables, and power strips. More than 150 students took advantage of studying near inspiring art works and enjoyed free coffee from Coupa Café and donuts from Krispy Kreme. The students, well fueled and in good company, stayed until they were coaxed out at 11 pm.

Other Ambassador-hosted events followed: the third annual Parents’ Weekend party, “Night at the Museums”; a student-only exhibition opening for Red Horse: Drawings of the Battle of the Little Bighorn and Contemporary Perspectives on the Battle of the Little Bighorn; and the second annual birthday fête for the university’s namesake, Leland Stanford, Jr.

STUDENT VOICES
Curating Blood in the Sugar Bowl
(See p. 11 for exhibition description)

The history of sugar in the Caribbean is literally in my blood. My parents are both Jamaican—the descendants of slaves and plantation owners alike. My father’s parents still farm sugar cane. Fields of cane surround their house, growing mere feet from their doorstep.

For me, this has translated into a deeply personal academic interest in the history of colonialism and the sugar trade in the Caribbean. My dissertation, “Conjuring Cane: Visualizing Power on Caribbean Sugar Plantations and the Art of William Berryman,” examines the representation of sugar plantations, giving special attention to alternative spaces, like the slave quarters, that have not been included in dominant historical narratives.

That history was my inspiration for Blood in the Sugar Bowl, an exhibition that outlines the historic production of sugar and moves from violent, slave-labor plantations in the brutally colonized Caribbean islands to sugar’s starkly opposite destination, silver and china sugar bowls gracing the tables of tea lovers in Britain.

RACHEL NEWMAN
PhD Candidate, Department of Art & Art History
Students enrolled in the fall 2015 course “Introduction to Printmaking Techniques,” taught by lecturer Imin Yeh, learn from the best as they study prints by Josef Albers, Hideo Hagiwara, Jasper Johns, Sol LeWitt, Roy Lichtenstein, Frank Stella, and Andy Warhol.

Lecturer Mark Braude enhances his fall 2015 class “The Great War: WWI in Literature, Film, Art, and Memory” with prints he selected from the Cantor’s collection.

Instructor Yu-chuan “Phoenix” Chen (far left) and students enrolled in the winter 2015 course “Introduction to the Visual Arts: Prehistoric through Medieval” discuss the ways in which an Egyptian limestone stele (c. 1186 BCE–1070 BCE) transcends the boundary of divine and mortal.

Cantor Classroom Up and Running
Since its completion in September 2015, the Bobbie and Mike Wilsey Family Classroom has enabled scores of Stanford students and faculty members to privately view hundreds of art works not currently on display in the museum. (Ninety-five percent of the Cantor’s vast collection must be stored.) Works requested—and set up on hanging walls, moveable cabinets, and other custom-designed modules—have ranged from 1960s Jasper Johns prints to 19th-century Daguerreotypes to ancient Egyptian mummy sandals. Thanks to its high-tech capabilities, the classroom has also been used for graduate-student symposia and undergraduate classes.

Undergraduates Isabella Shey Robbins (left, ’17, Art History) and Sarah Sadlier (’16, History, American Studies, Iberian and Latin American Cultures) lead a fall 2015 class that includes curating the exhibition Contemporary Perspectives on the Battle of the Little Bighorn (see p. 14).

Lecturer Mark Braude enhances his fall 2015 class “The Great War: WWI in Literature, Film, Art, and Memory” with prints he selected from the Cantor’s collection.
We are grateful to the following donors who gave works of art from September 1, 2014 through December 31, 2015:

The Alinder Collection
Anonymous Donors (4)
Pauline Brown Acquisitions Fund
Cantor Membership
Acquisitions Fund
John Chambers Family
C. Diane Christensen
Shirley Ross Davis
Roberta and Steve Denning
Susan and John Diekman
Robert Enteen
Eleanor and Albert Fraenkel
Jeffrey Fraenkel and Alan Mark
Robert Frank
Jill and John Freidenrich
Russell Geiger
Carol and Dexter Hake
Halperin Art Acquisition Fund
The Halperin Family
Dan Holland
Pamela and David Hornik
Honorable Michael Huffington
Joelle Kayden
Kazak Acquisitions Fund

Hannah and Russell Kully
Michael J. Levinthal
Marmor Foundation
Susan and Peter MacGill
Deedee and Burton McMurtry
Tracy and Gary Mezzatesta
Modern and Contemporary Art
Acquisitions Fund
Marilyn Strobridge Murphy
Elizabeth K. Raymond Fund
Andrea Rothe and Jeanne McKee Rothe
Peter Steil
Norma and Martin Stevens
Michael Straus
Andy Warhol Foundation for the Visual Arts
Antoinette G. and Ivan Weiser
Professor and Mrs. Bernard Widrow
Ertan Yenicay

A Legacy for the Future
Please join us for a talk with Fred Hartwick, Philanthropic Advisor from the Planned Giving Office at Stanford University, on “The Art of Estate Planning and Charitable Giving: What You Need to Know Without Paying a Lawyer to Tell You.”
Thursday, June 16, 5:30–7 pm, Cantor Auditorium.
Please RSVP by Thursday, June 9, to Noreen Ong (650-724-6387 or nong@stanford.edu). Seating for this event is limited.

DONOR SPOTLIGHT:
Paul Fearer and Sally Randel Gift the Museum with Elizabeth Murray Prints and the Fearer/Randel Works on Paper Fund

Paul Fearer and Sally Randel share not only their life-long love of art, but also their deep connection to Stanford. After receiving his bachelor’s degree from MIT, Paul entered Stanford’s graduate program in political science and subsequently spent 14 years in Stanford’s human resources department, eventually serving as deputy director of Human Resources Services. After Sally received a bachelor’s degree from Goucher College in Maryland, she worked in Stanford’s Office of Development, staying for more than 25 years. The couple has also long been involved with the Cantor. They became members in 2004, rising to the Museum Legacy Circle level, and recently gave a generous gift of five Elizabeth Murray prints and established the Fearer/Randel Works on Paper Fund. We sat down to talk with them about their love of art and collecting, and their relationship with the Cantor.

What prompted you to give the museum five prints by Elizabeth Murray and establish the Fearer/Randel Works on Paper Fund?
Paul: While working with the Cantor to put together the winter 2014 exhibition “Her Story: Prints by Elizabeth Murray, 1986–2006, we learned that none of these pieces were in the Cantor’s permanent collection. We therefore decided to facilitate the acquisition of several works and to do so in honor of Elizabeth. Our purpose in setting up the fund is to provide support for the study, exhibition, conservation, publication, and storage of the Cantor’s works on paper collection. In part, this fund also anticipates the need to provide such support for the works that we intend to gift over time.

The Cantor welcomed works by the following artists from September 1, 2014 through December 31, 2015:

Berenece Abbott
Ansel Adams
Josef Albers
Fratelli Alinari
Eleanor Antin
Karel Appel
Arman (Armand Fernandez)
Ruth Asawa
Mel Bochner
Adolphe Braun
William Brice
Deborah Butterfield
Jacques Callot
Cham (Charles-Henri Amédée, Comte de Noé)
Lucien Clergue
Honoré Daumier
Bruce Davidson
Tony DeLap
Stefano della Bella
Kate Ericson and Mel Ziegler
Frederick H. Evans
Robert Frank
Lee Friedlander
Ralph Gibson
Katy Grannan
Erich Heckel
Edward Hopper
Jasper Johns
**What influenced your interest in the visual arts?**

**Paul:** My fascination with contemporary art grew out of exposure as a teenager to many of the artists we’ve been collecting during our adult lives. I spent many weekends at ULAE [Universal Limited Art Editions], a printmaker. The founders of ULAE, Maurice and Tatiana Grosman, were close family friends.

**Sally:** My family was very keen on art. I grew up in the Republic of Panama and followed what was happening in New York—the arts there—as well as the local artists in the city of Panama. My parents were not collectors, but they certainly appreciated art, and from time to time they’d acquire a piece or two. So, when Paul and I got together, it’s one of those things you discover you have in common, but from slightly different perspectives.

**How has your art collecting evolved over time?**

**Paul:** We began acquiring individual pieces that we liked, but without a sense of building a coherent collection. One of our first acquisitions as a couple was the Robert Rauschenberg Bellini series, which uses imagery from the small panel paintings of the virtues by Giovanni Bellini, combined with contemporary imagery. But our collecting has evolved over time, becoming more focused on works on paper by a small group of artists associated with the New York School, especially Rauschenberg and also Jasper Johns.

**Sally:** Around 20 years ago it started to occur to us that what we had was a collection, and that there was some kind of actual integrity to it separate from just our personal taste.

**What is your hope in gifting your art to the Cantor?**

**Paul:** Our interest is to preserve the collection for research, teaching, exhibition, and lending. So, a big advantage of a museum associated with a university is the teaching and research opportunities.

**Sally:** Because of the delicate nature of works on paper, you assume they’re not going to be on display at all times. Another important element, therefore, is that the Cantor has a facility to store and conserve the works appropriately.

**Why do you choose to support the Cantor in so many ways?**

**Paul:** The new Anderson Collection, as well as the new McMurtry Building and the co-location of both with the Cantor, reflect a renewed commitment to the arts. We’ve seen a dramatically refreshed and expanded interest on the part of the university, and it supports our notion of wanting art to be available to both students and faculty, as well as to the public.

**What made you decide to include Cantor in your estate plans?**

**Paul:** The key issue for us is to find a good steward. We are seeking an institutional commitment—an organization that through the decades would be committed to the collection. Our conclusion is that the Cantor reflects that kind of commitment.

**Sally:** We spent more than 20 years thinking about where to place the collection. Stanford and the Cantor are certainly places that anyone who has serious interest in art should look at.

**When speaking to others involved at the Cantor, why would you encourage them to consider including Cantor in their estate plans?**

**Paul:** Because of the depth of the Cantor’s demonstrated commitment, not just to the exhibition of art, but also to using the work for educational and research purposes. There are other fine university museums, but I think the Cantor is reaching for a new standard of excellence.
Meet the New Members of Our Management Team

Cantor Director Connie Wolf recently appointed Jonna Hunter as Associate Director of Development and Angela Drury as Director of Marketing and Communications, completing the museum’s top-level management team. Hunter and Drury join senior managers Alison Gass, Associate Director for Collections, Exhibitions, and Curatorial Affairs; Kathleen Stueck, Associate Director for Finance and Operations; and Issa Lampe, Associate Director for Academic and Public Engagement.

Jonna Hunter
Associate Director of Development

Hunter recently joined the Cantor’s staff as the museum’s new Associate Director for Development. In addition to overseeing fundraising activities for the museum, Hunter manages a team that includes membership, special events, and planned giving.

“With a strong background in the museum field and more than a decade of fundraising at Stanford, Jonna brings proven and tangible experience to this role at Cantor,” says director Connie Wolf. Hunter began her museum career at the American Museum of Natural History. She has also worked for the Museum of the City of New York and the Metropolitan Museum of Art, where she launched the national giving program.

After moving to California, she was recruited as development officer at Stanford’s Graduate School of Business. There she focused on annual giving, major gifts, and most recently, implementing integrated stewardship strategy for top donors and volunteers. Hunter holds a BA degree in journalism and minor in art history from the University of Oregon and an MS in historic preservation from Columbia University.

Angela Drury
Director of Marketing and Communications

Angela Drury manages marketing direction and public relations for the museum, as well as video direction and photography. Since 2008, Drury has led the development and implementation of strategic external communications programs for the Stanford University School of Humanities & Sciences. She has extensive leadership experience ranging from internal and external marketing and communications to web development, design, and social media.

Drury is also a video director with a passion for telling powerful stories that impact and motivate key audiences. She is excited about the prospect of bringing that passion to support the Cantor’s mission. Her previous storytelling projects at Stanford include several videos created for the Anderson Collection at Stanford University, one of which is a permanent installation. Drury also directed a video that celebrated the 10th anniversary of the $400 million gift to the university by the Hewlett Foundation and more than 20 video profiles of students and faculty members.

Prior to joining Stanford’s staff, Drury worked at Adobe Systems as a product manager focused on customer engagement and Web content management. She also worked at Industrial Light + Magic where she honed her project management skills in the high-intensity world of visual effects production.

Drury received her BA in Communications from Columbia College Chicago and studied photography at the Art Institute of Chicago. She is an avid photographer and her photographic work is represented by Getty Images.
JUST FOR MEMBERS

CANTOR ARTS CENTER | Anderson Collection
AT STANFORD UNIVERSITY

Upcoming Programs

Members Reception for Soulmaker: The Times of Lewis Hine
Tuesday, May 24, 5:30 pm–7 pm
Patron and above

Member Appreciation Day
Save the date: Sunday, July 17

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

The Newest Buzz in Berkeley
Thursday, May 12

The New SFMOMA and the Vibrant Dogpatch Art Scene
Thursday, June 23

Family Program Just for Members
This event is for members at the Family/Dual level and above. Space is limited and pre-registration is required. To register, visit museum.stanford.edu/family or call 650-723-3482.

Colors of the Season
Saturday, June 4
Two sessions: 9:30 and 10:30 am, Anderson Collection
Celebrate summer and its kaleidoscope of color! Find inspiration in the Anderson Collection’s vibrant paintings and sculptures and create your own work of art, led by an art educator. You will also be treated to a family tour and summer snacks.


CANTOR/ANDERSON NEW MEMBERS (SEPTEMBER 2015 – DECEMBER 2015)

CONNOISSEURS CIRCLE
Marie Oh Huber and John Huber

ARTISTS CIRCLE
Joni and David Cropper
Lorre Erlick
Cheryl Farley
Wendy and Brett Fisher
Kirsten Garen
Lee Merkle-Raymond
Dean Morton
Maryann Russell

BENEFACTOR
Jill Andre
Lee Ann and Martin Shell

PATRON
Sally Katter
Sara and Daniel Sharvit

SPONSOR
Gilan and Chris Bailey
Joan and John Bower
Linda Greenberg
Leslie and N. Wait Harris
Amy Johnson
Grady and Kenneth Kase
Jacqueline King and Arlene Edwards
Ellen Koland
Carol and James Lang
Deedee Meneses and Perry Maliuanag
Elaine Neukermans
Pamela and Joe Noortbaar
Sonja and Hendrik Ohldag
Shari and Donald Ornstein
Elizabeth and Patrick Scott
Elizabeth Wolf

FAMILY/DUAL
Denise and Clay Bullwinkel
Maria and William Carlile
Wendy Chiu
Susan J. Dawson and John Urbanowicz
Laura and Mark Deem
Katherine Dransfield
Eden Gebremicael
Katherine and Douglas Hohbach
Monica Jain and Remy Garderet
Susan and Stephen Kinney
Mary and Stephen Mizroch
Judith Ortztung
Margaret and Philip Pizzo
Barbara Reyneri
Julie and Ernest Ruehl
Kathleen Ruppel
Oya Sanli
Marissa and Young-Sae Song
Kathy Thomas

FRIEND
Judith Anderson
Jonathan Axelrad
Letizia Bizzozero
M. L. Boyd
Hannah Brown
Celia Cummings
Bahram Daryabari
Judy Dearing
Victoria Dillingham
Gabriel Groner
Jim Hollingsworth
Suzanne Krumbeln
Anna Kulinka
Jennifer Lee
Maria Lobo
Maeva Metzger
Alison Rempel
Karen Rongey-Conner
Louise Ward
OPEN WED–MON, 11 AM–5 PM
THURS, 11 AM–8 PM
CLOSED TUESDAYS
ALWAYS FREE

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

LOCATION & PARKING
The Cantor Arts Center is located at Lomita Drive and Museum Way, off Palm Drive, on the Stanford University campus. Pay parking is available in front of the Cantor on Lomita Drive. Parking in most areas is free after 4 pm and on the weekends.
The Cantor is fully accessible to people with disabilities.

INFORMATION
650-723-4177 museum.stanford.edu
FREE DOCENT-LED ART TOURS
650-723-3469
COOL CAFÉ
Wednesday–Sunday 11 am–5 pm
Thursday, 11 am–8 pm
SIGN UP FOR E-NEWS
Get free email notices about programs and exhibitions at the Cantor. Click “E-NEWS” at the bottom of our Web page, museum.stanford.edu.

Jazz at the Gates
Please join us on Saturday, May 14 for the Cantor Arts Center’s annual “Jazz at the Gates,” a not-to-be-missed evening of fun for our donors and members beginning at the Artists Circle level. Enjoy specialty cocktails, hors d’oeuvres, and live jazz from the Anton Schwartz Quartet, all in the magical setting of the Rodin Sculpture Garden and Rodin’s Gates of Hell. To attend the event (and upgrade your membership if necessary), please email Sara Larsen at slarsen@stanford.edu.

From left: Dave Mooring, Lisa Mooring (chair of the Cantor/Anderson Membership Executive Council), and Sara and Sohaib Abbasi, who endowed The Abbasi Program in Islamic Studies at Stanford, catch up during a previous “Jazz at the Gates.”